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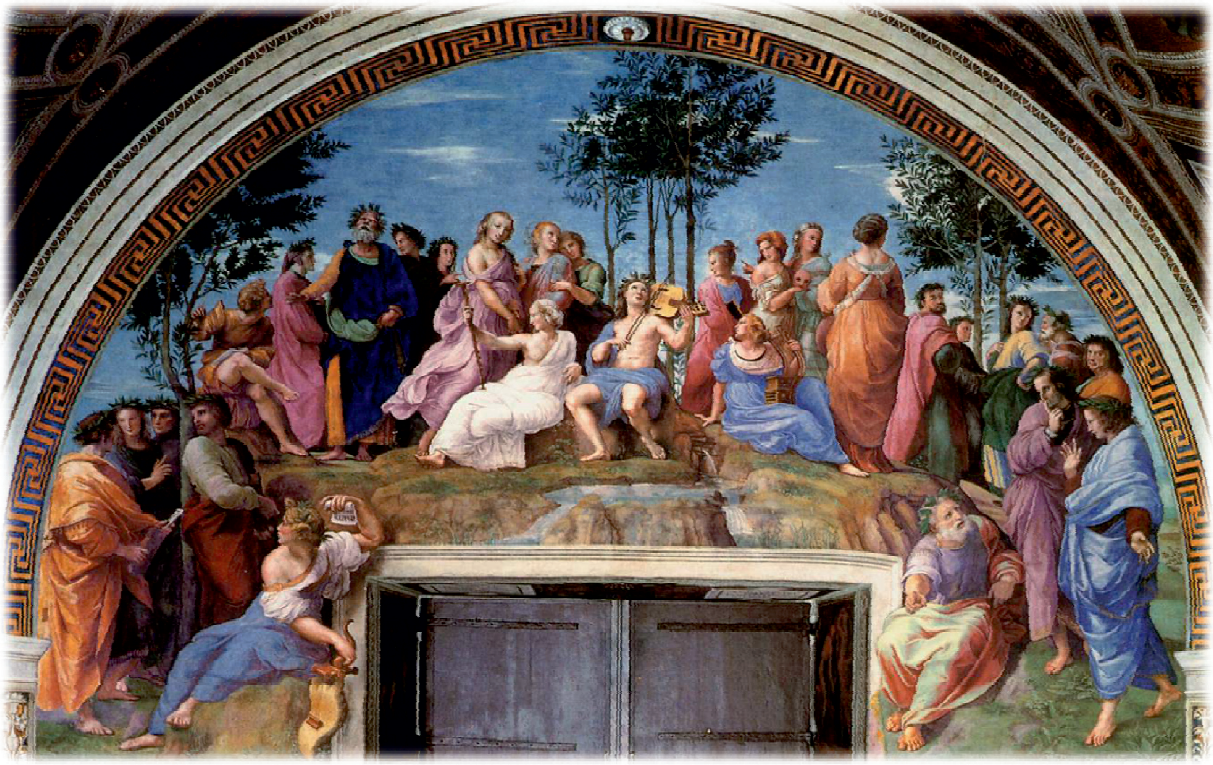

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1/2015

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1/2015
JUNE

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1

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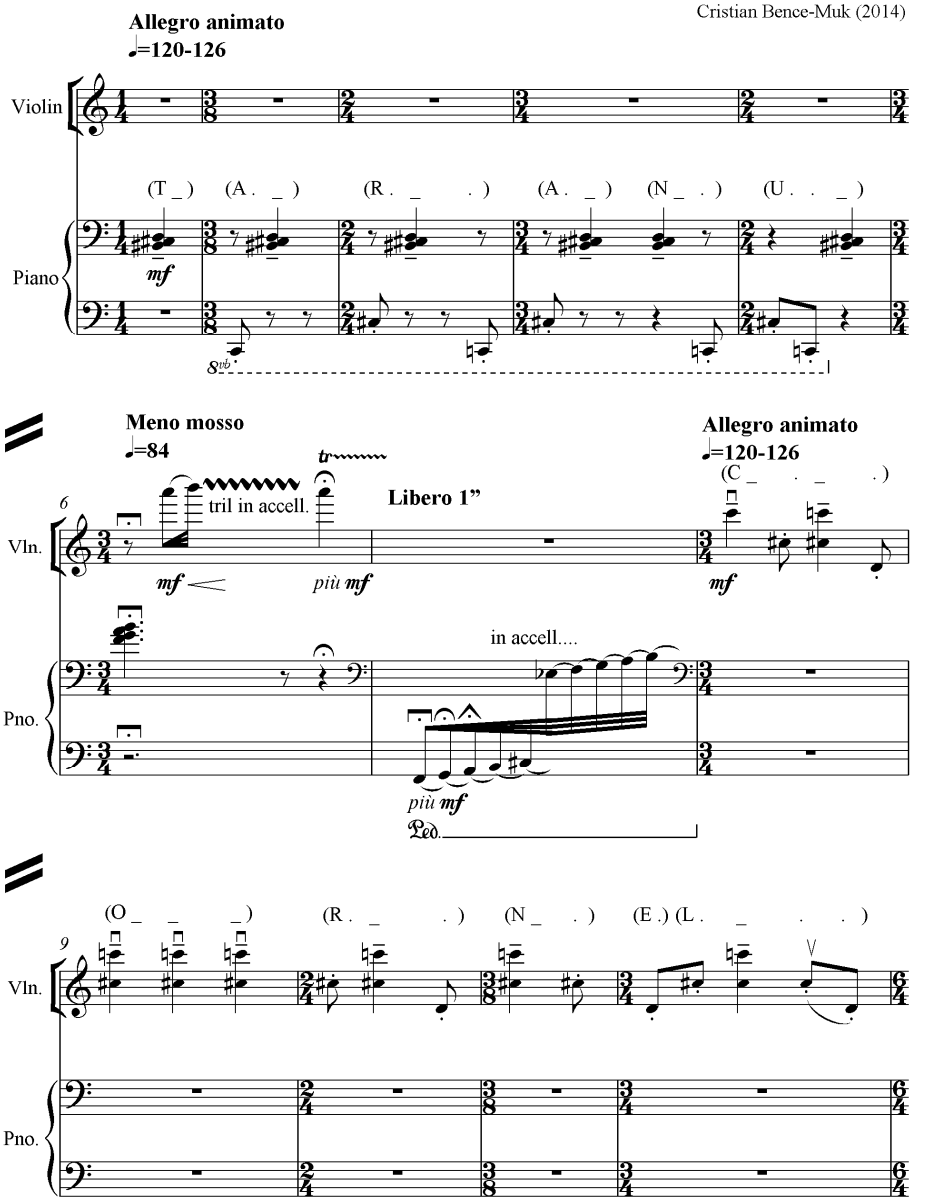
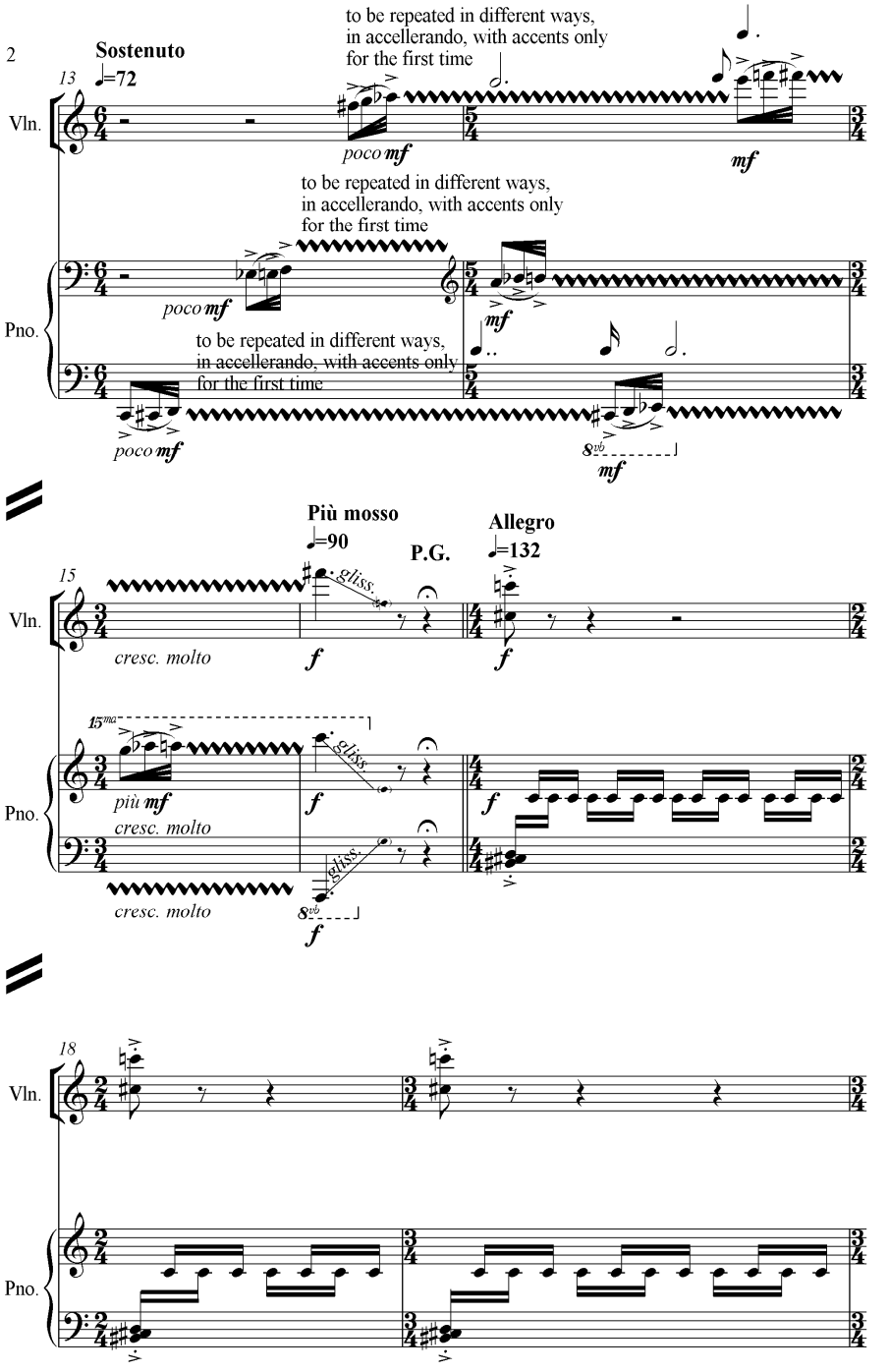
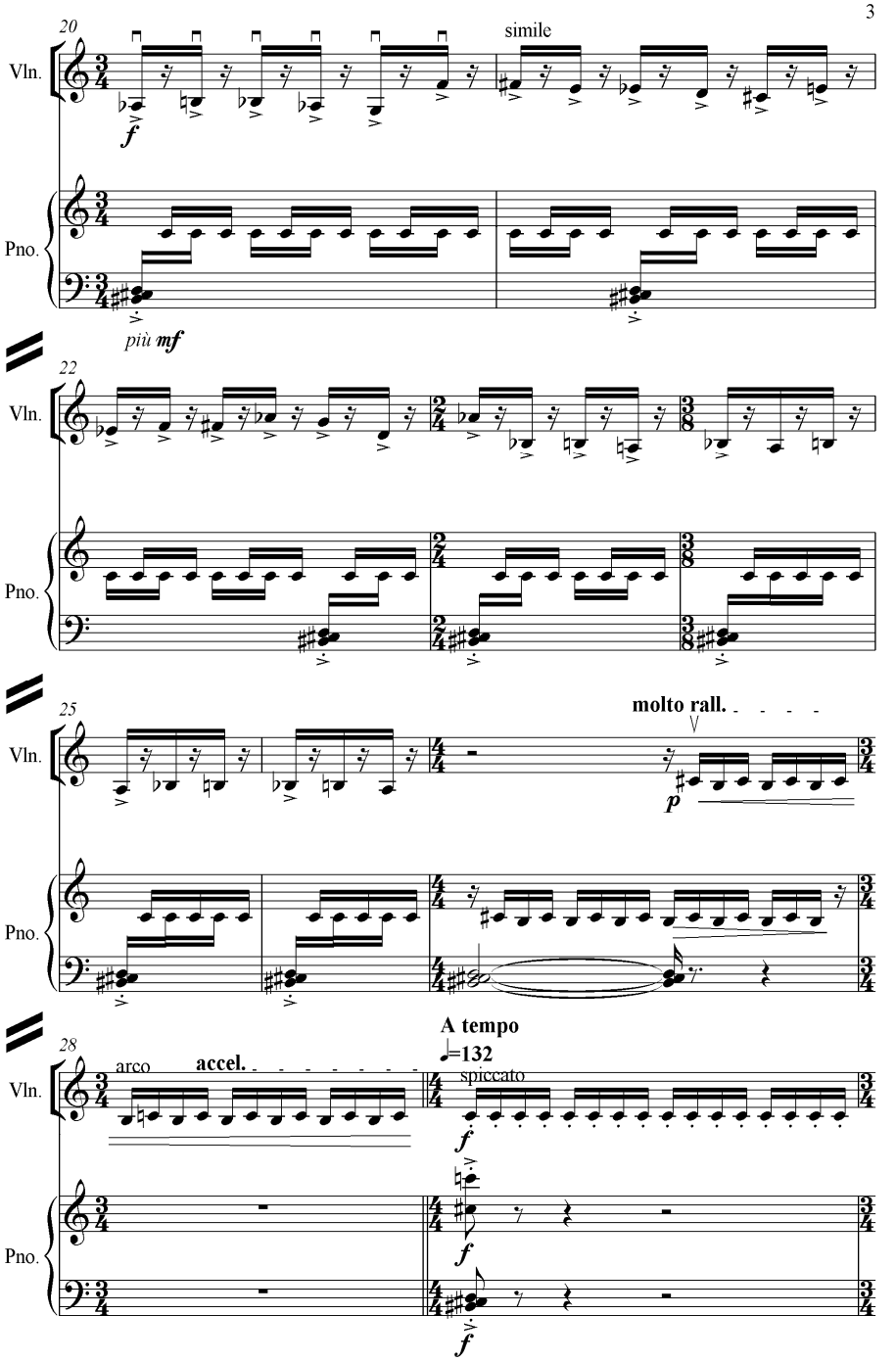
To Cornel Țăranu,
for his 80th birthday

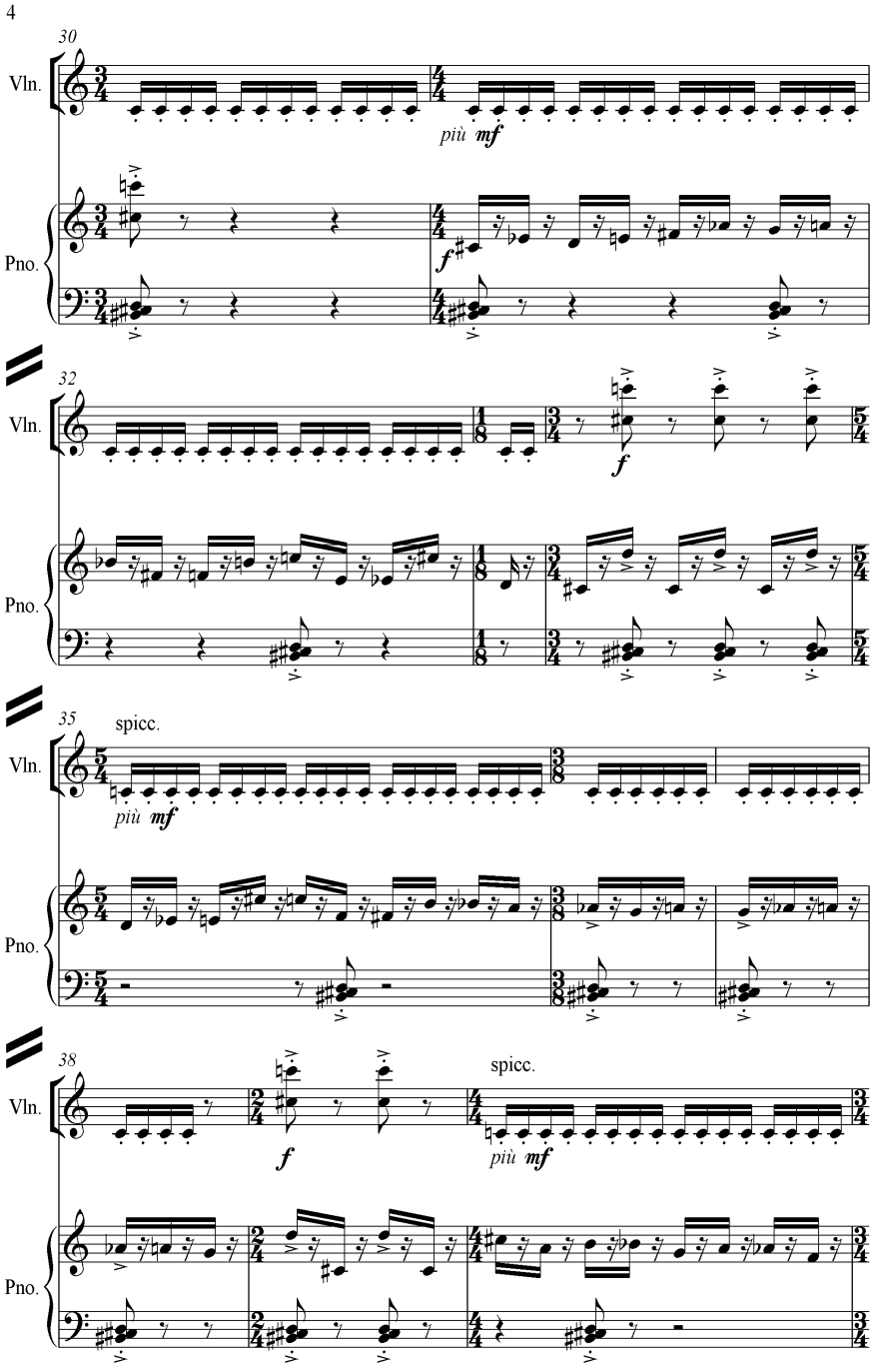
MORSE DEDICATION

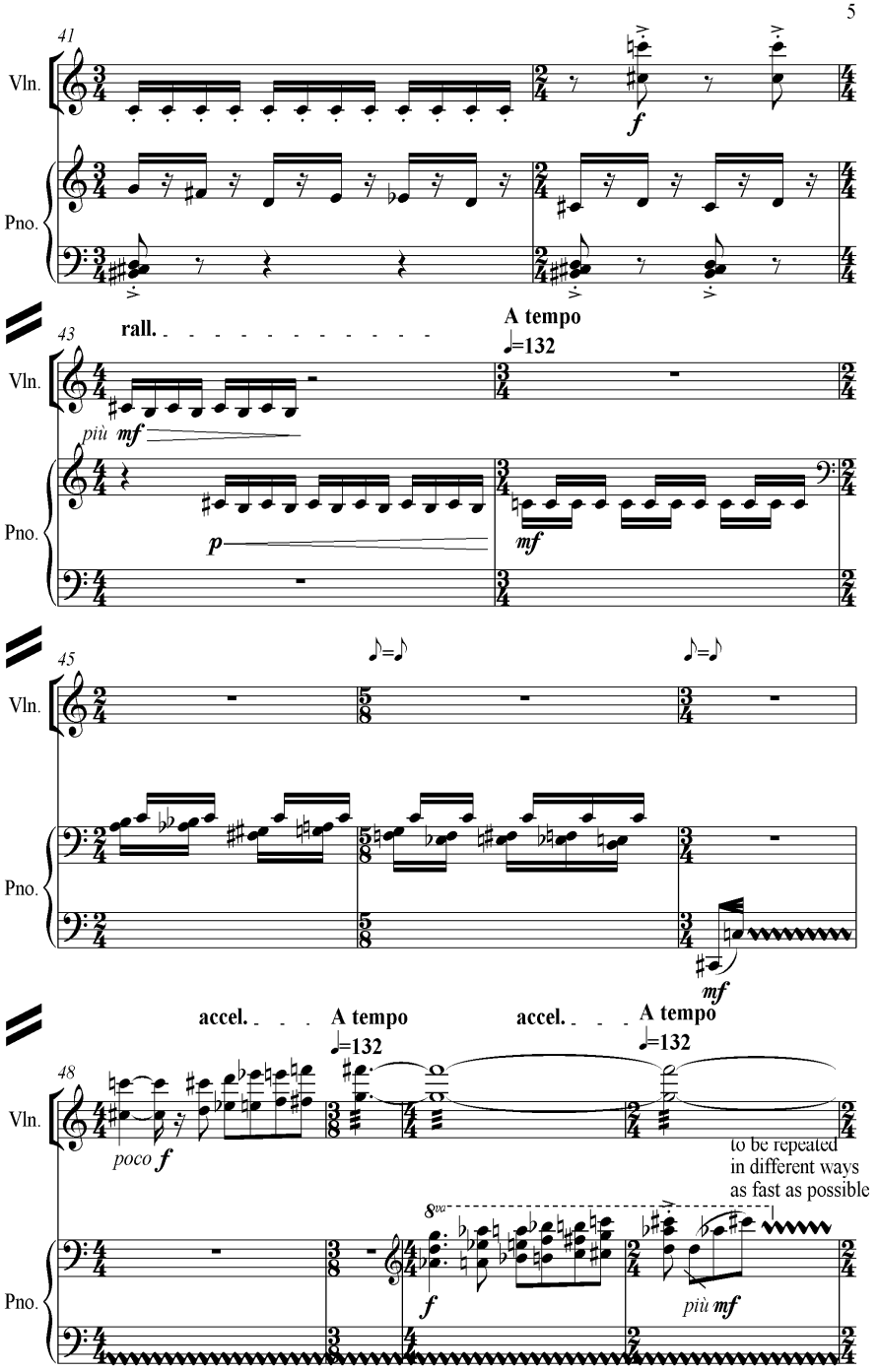
Cristian Bence-Muk (2014)

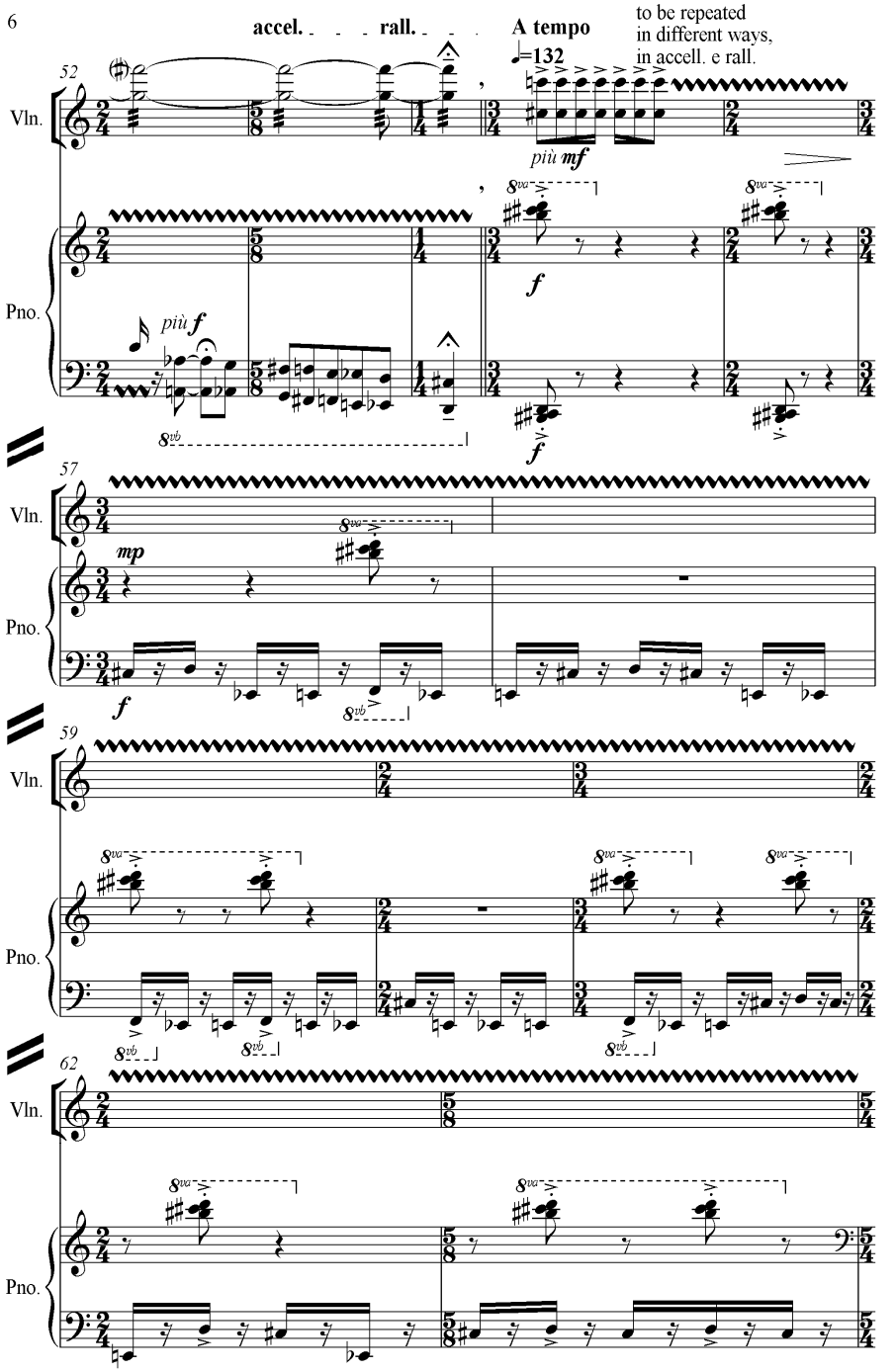


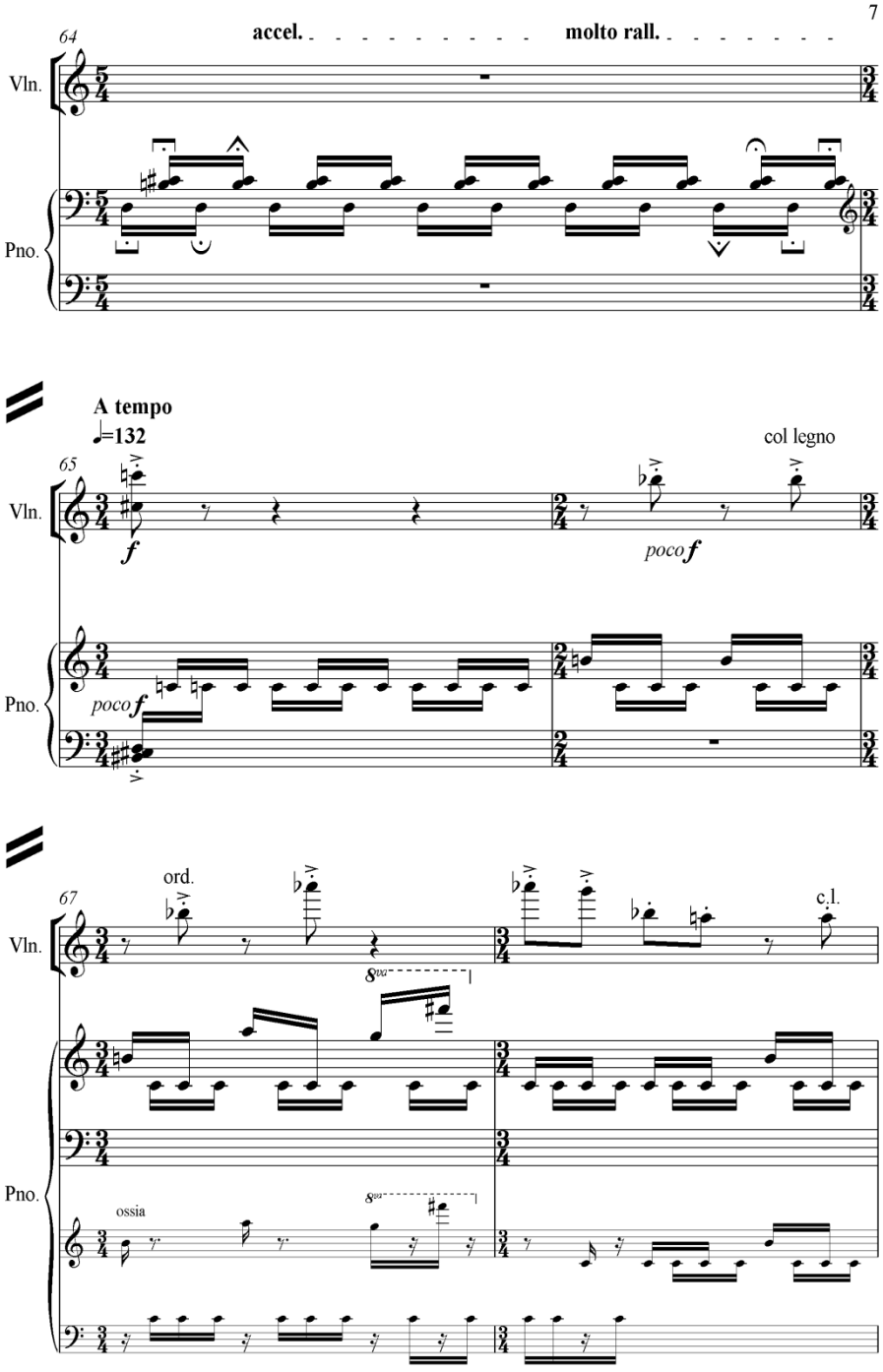

2
Sostenuto
13
♩=72
Vln.
Pno.
to be repeated in different ways,
in accellerando, with accents only
for the first time
poco mf
mf
to be repeated in different ways,
in accellerando, with accents only
for the first time
poco mf
mf
to be repeated in different ways,
in accellerando, with accents only
for the first time
poco mf
8vb
mf
Più mosso
♩=90
P.G.
Allegro
♩=132
15
gliss.
cresc. molto
f
f
15ma
più mf
cresc. molto
gliss.
f
f
cresc. molto
8vb
f
18

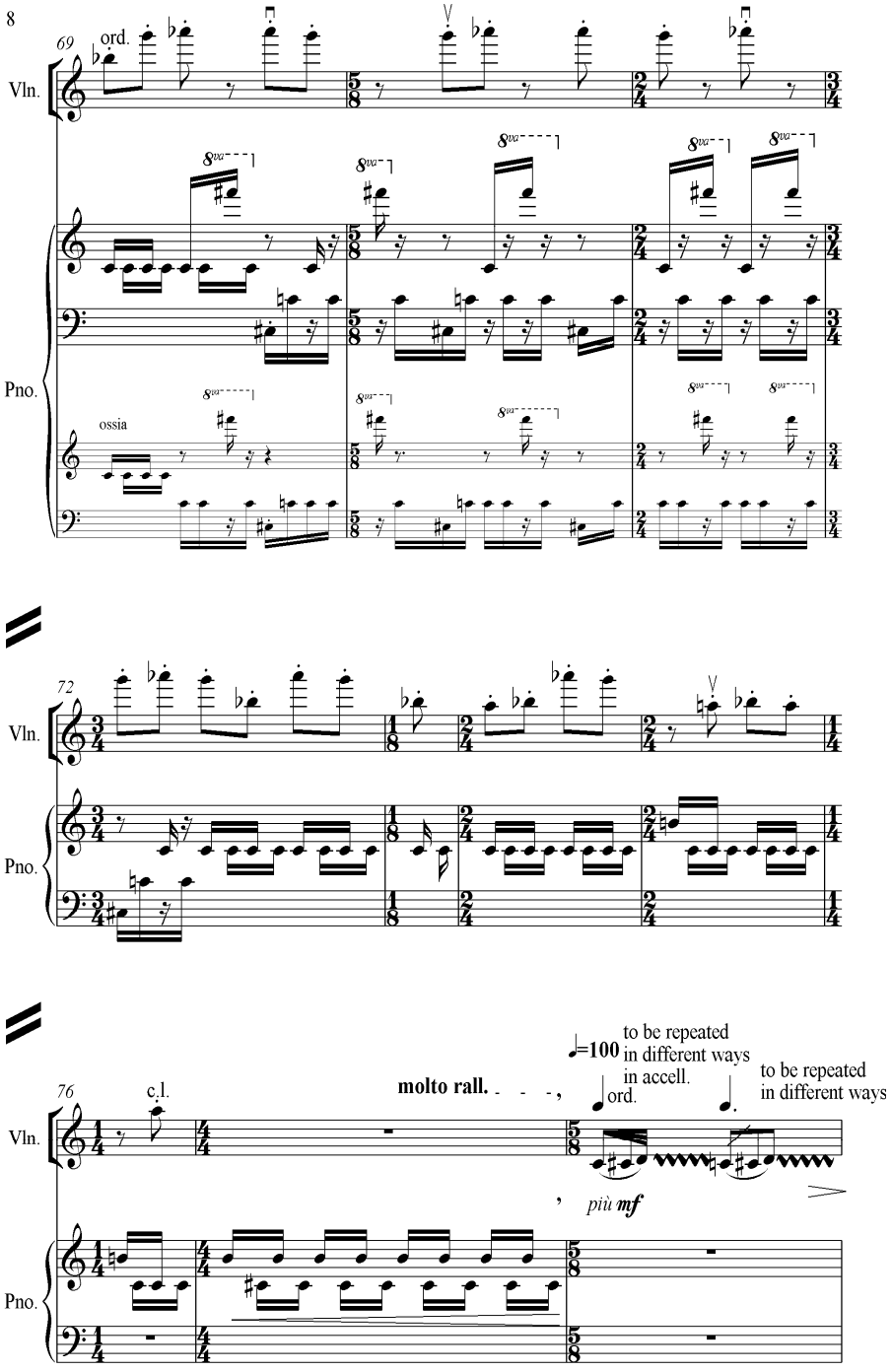

20
Vln.
Pno.
simile
f
più mf
22
molto rall.
p
25
A tempo
♩=132
28
arco
accel.
spiccato
f

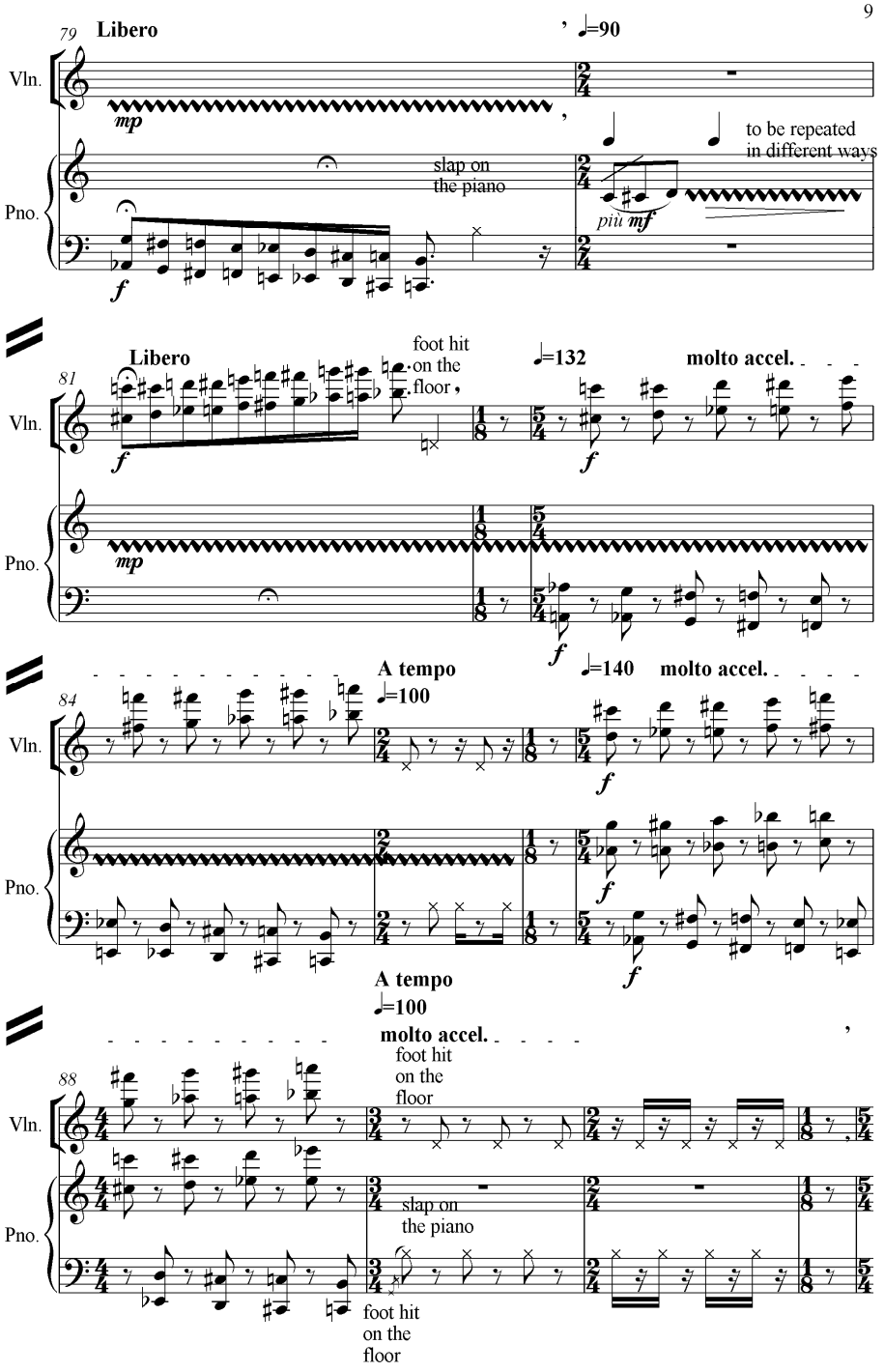

4
30
Vln.
più mf
Pno.
f
32
Vln.
f
Pno.
35
spicc.
Vln.
più mf
Pno.
38
Vln.
f
spicc.
più mf
Pno.


5
41
Vln.
Pno.
f
43
rall.
A tempo
♩=132
più mf
p
mf
45
♪=♪
♪=♪
mf
accel.
A tempo
♩=132
accel.
A tempo
♩=132
48
poco f
to be repeated
in different ways
as fast as possible
8va
f
più mf

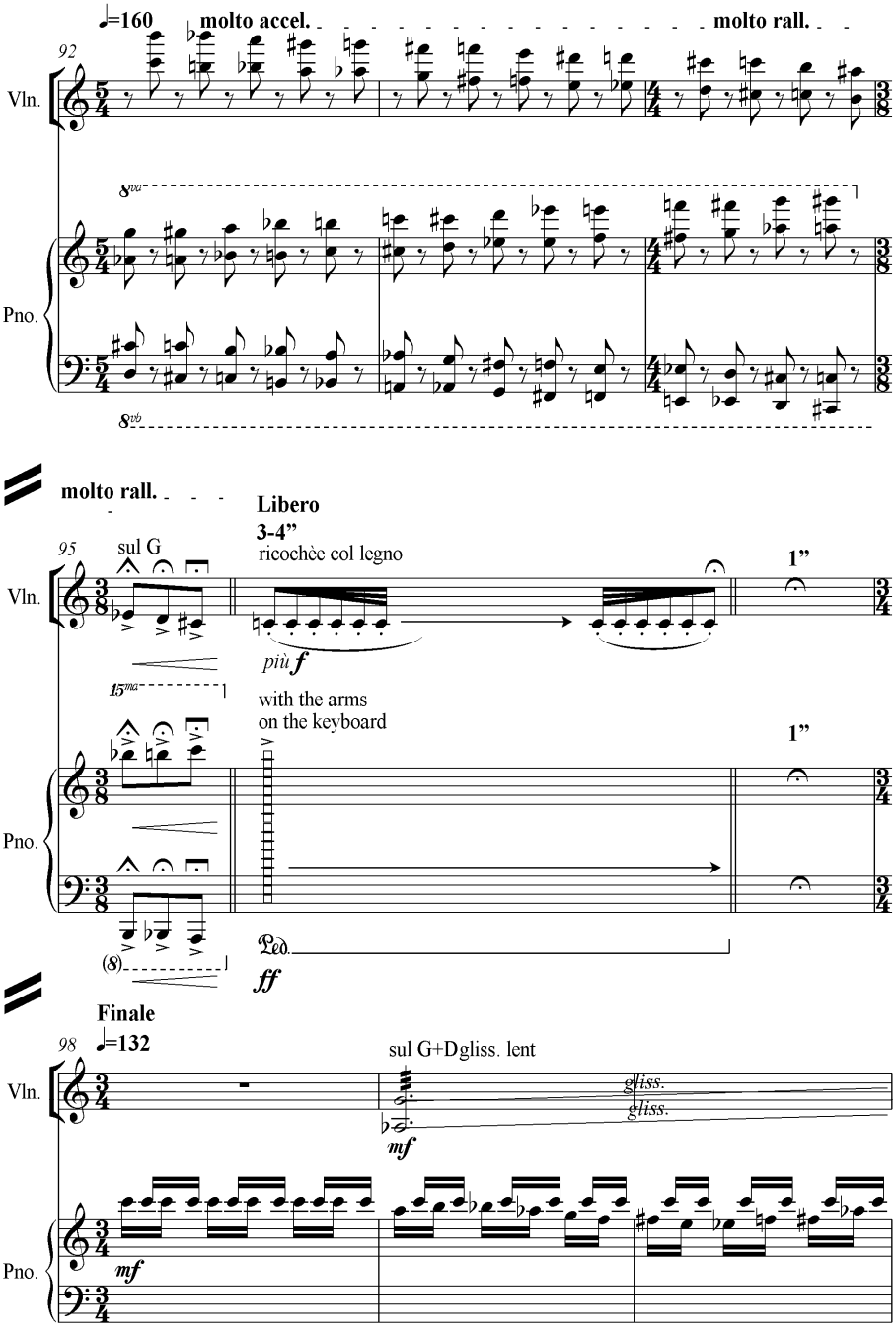

6
accel. rall.
A tempo
♩=132
to be repeated
in different ways,
in accell. e rall.
52
Vln.
Pno.
più mf
più f
f
57
mp
59
62

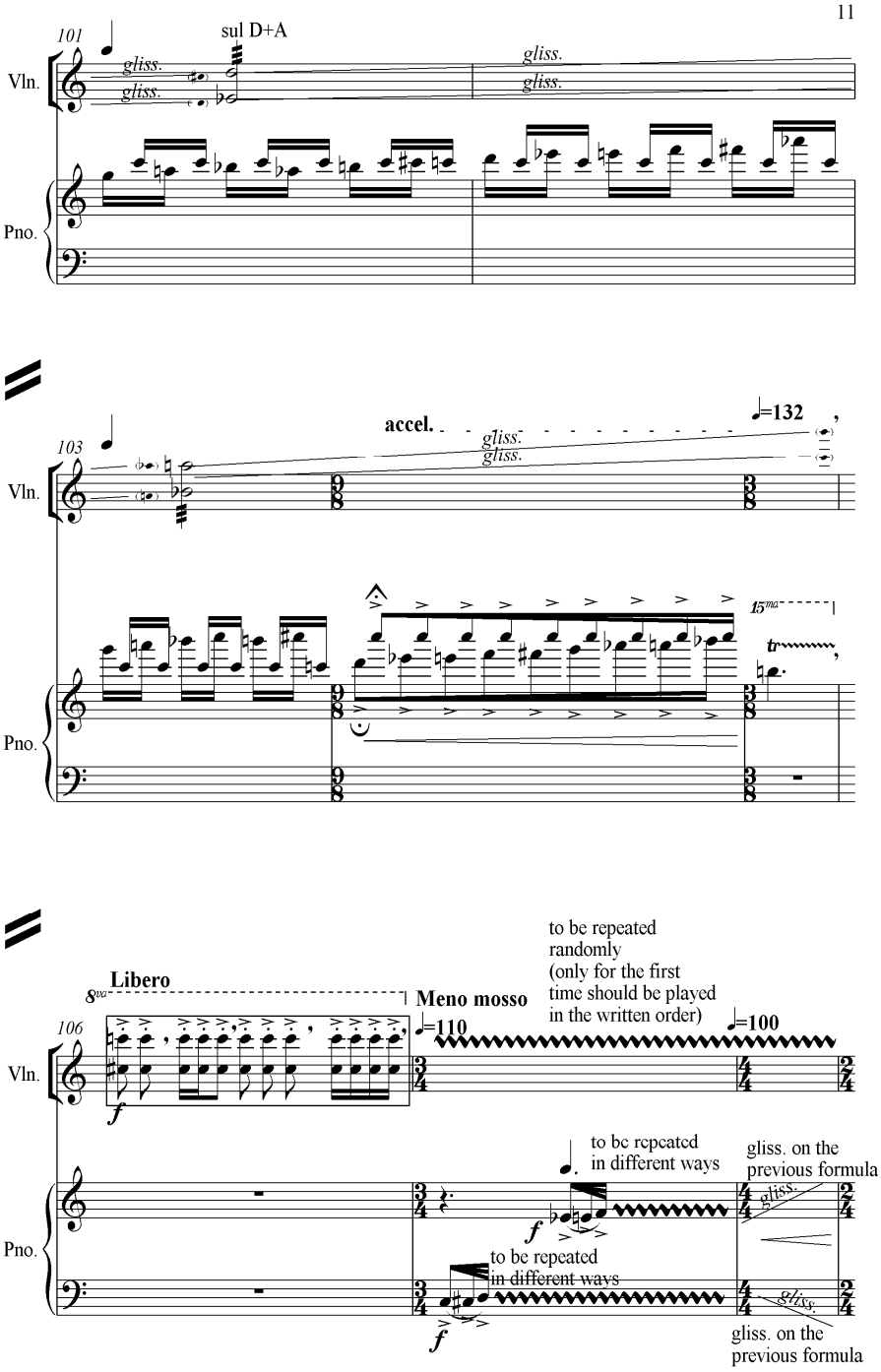

7
64
accel.
molto rall.
Vln.
Pno.
A tempo
♩=132
65
col legno
f
poco f
ord.
67
c.l.
8va
ossia

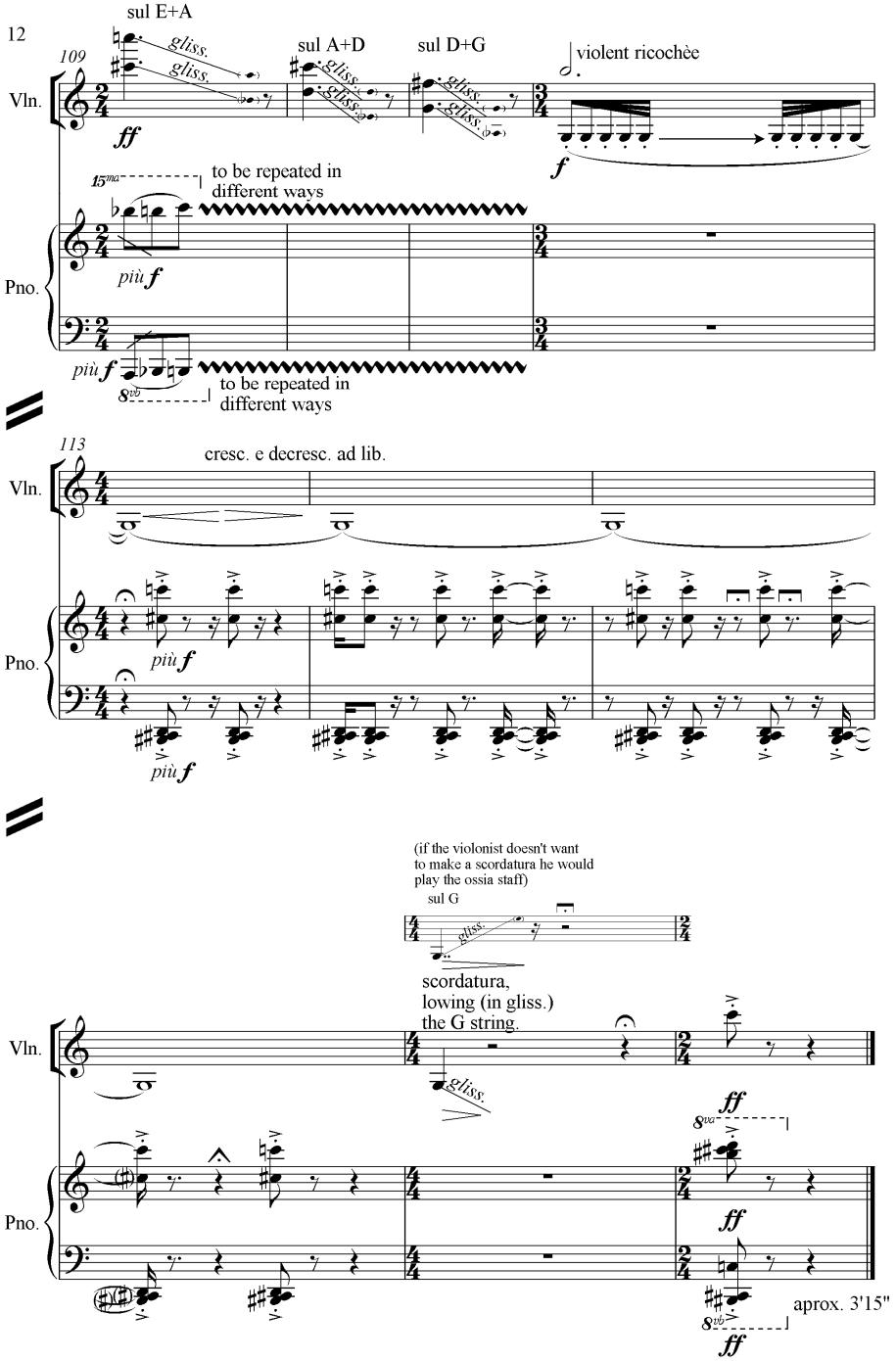

8
69
ord.
Vln.
Pno.
ossia
72
Vln.
Pno.
76
c.l.
molto rall.
♩=100
to be repeated
in different ways
in accell.
ord.
to be repeated
in different ways
più mf
Vln.
Pno.


79
Libero
♩=90
Vln.
mp
Pno.
slap on
the piano
f
to be repeated
in different ways
più mf
81
Libero
foot hit
on the
floor
♩=132
molto accel.
Vln.
f
Pno.
mp
f
84
A tempo
♩=100
♩=140
molto accel.
Vln.
f
Pno.
f
A tempo
♩=100
molto accel.
88
foot hit
on the
floor
Vln.
Pno.
slap on
the piano
foot hit
on the
floor

10


♩=160
molto accel.
molto rall.
92
Vln.
Pno.
8va
8vb
molto rall.
Libero
3-4"
95
sul G
ricochèe col legno
1"
Vln.
più f
15ma
with the arms
on the keyboard
1"
Pno.
(8)
Ped.
ff
Finale
98
♩=132
sul G+Dgliss. lent
Vln.
gliss.
gliss.
mf
Pno.
mf


101
sul D+A
Vln.
gliss.
gliss.
gliss.
gliss.
Pno.
103
accel.
♩=132
Vln.
gliss.
gliss.
15ma
tr
Pno.
106
Libero
8va
Meno mosso
♩=110
to be repeated
randomly
(only for the first
time should be played
in the written order)
♩=100
Vln.
f
to be repeated
in different ways
gliss. on the
previous formula
Pno.
f
to be repeated
in different ways
f
gliss.
gliss.
gliss. on the
previous formula


12
109
Vln.
Pno.
sul E+A
gliss.
sul A+D
sul D+G
violent ricochèe
ff
f
15ma
to be repeated in different ways
più f
8vb
113
cresc. e decresc. ad lib.
(if the violonist doesn't want to make a scordatura he would play the ossia staff)
sul G
scordatura, lowing (in gliss.) the G string.
8va
aprox. 3'15"

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DER ORGELBAUER ISTVÁN KOLONICS IM KONTEXT DER ZEITGENÖSSISCHEN ORGELBAUTRADITION IN ÖSTERREICH-UNGARN

ERZSÉBET WINDHAGER-GERÉD[1]

SUMMARY. István Kolonics, born in Szabadka (Subotica), moved to (Târgu Secuiesc) in 1855. He eventually became one of the most famous and most assiduous organ builders of the nineteenth century in Transylvania. He built about two hundred new instruments and repaired several. He also instructed numerous assistants. For many years this guaranteed the organs in Hungarian Catholic and Protestant churches to be in working order. This article, the third in the cycle about Kolonics edited in *Studia UBB Musica*, presents his work in the context of the tradition of organ-building in the 19th century in Transylvania.

Keywords: Organ Builder, István Kolonics, Contemporary, Organ-Building, Tradition, Austria-Hungary

Nach der Befreiung von der osmanischen Herrschaft (1718) fand entlang der mittleren und unteren Donau (Batschka, Banat) eine starke Immigration deutschstämmiger Kulturtragender statt. Diese Immigranten (Kolonisten) stammten aus deutschsprachigen Reichsgebieten, aber auch in großer Zahl aus Böhmen.[2] Unter ihnen befanden sich auch zahlreiche Musiker, deren Wirkung schnell zur Entfaltung eines sehr regen und vielseitigen musikalischen Lebens in den zurückeroberten Gebieten führte. Diese Entwicklung ging natürlich Hand in Hand mit dem wirtschaftlichen Aufschwung, kräftig unterstützt durch Wien.

Durch die gegenreformatorischen Bestrebungen Maria Theresias wurde die katholische Kirche und ihr Wiederaufbau in diesen Gebieten eindeutig bevorzugt. Um die Mitte des 18. Jahrhunderts wurde z.B. nur Katholiken die Besiedlung der Gebiete erlaubt[3]. Erst Ende des 18. Jahrhunderts durften

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[2] Franz Metz, *Südosteuropäische Musikforschung und die Musik der deutschen Minderheiten. Versuch einer Definition*, in: Franz Metz (Hg.) *Musik als interkultureller Dialog. Die Musikkultur der Deutschen in/aus Südosteuropa*, Edition Musik Südost, München 2005, S.28.

[3] Peter Klaus, *Östlich von Wien. Die Wirkung der Wiener Schulen im östlichen Europa aufgezeigt anhand ausgewählter Musikbeispiele des 18. bis 20. Jahrhunderts mit einem Exkurs zur Methodologie der Landesmusikgeschichtforschung*, in: Franz Metz (Hg.) *Musik als interkultureller Dialog. Die Musikkultur der Deutschen in/aus Südosteuropa,* Edition Musik Südost, München 2005, S.53.

sich auch Angehörige anderer Konfessionen in der Batschka und im Banat niederlassen. Es wurden in großer Zahl katholische Kirchen gebaut und eingerichtet. Auch der Orgelbau befand sich daher im Aufschwung. Diese Möglichkeiten lockten mehrere Orgelbaumeister aus den oben erwähnten Einzugsgebieten in den Süden. Sie kamen zuerst wegen eines bestimmten Projektes ins Land, später aber, bei entsprechender Nachfrage, ließen sich manche auch nieder und gründeten florierende Werkstätten. Nicht zuletzt spielten beim Wiederaufbau des kirchlichen, schulischen und kulturellen Lebens auch verschiedene Orden (Franziskaner, Jesuiten etc.) eine tragende Rolle. So lebte und wirkte Anfang des 19. Jahrhunderts in Batsch ein Franziskanerfrater namens Simon Sangl (1768-1829), der sowohl bei der Errichtung der Orgel in der Franziskanerkirche von Batsch als auch beim Bau eines Positivs für die Franziskanerkirche in Maria Radna (Banat, heute Rumänien) erwähnt wird.[4]

Um einen möglichst wahrheitsgetreuen Eindruck über die Diversität und Lebhaftigkeit der Orgelkultur in dieser Region zu gewinnen, werden hier ein paar weitere Orgelbauer angeführt, die alle aus dem österreichisch-ungarischen Raum stammten und Ende des 18., Anfang des 19. Jahrhunderts in der Batschka und im Banat wirkten. Es ist eine Auswahl ohne Anspruch auf Vollständigkeit. Seit mehreren Jahrzehnten forscht und publiziert der in München ansässige, aus dem Banat stammende Organist und Musikwissenschaftler Franz Metz über diese Orgelbauer und allgemein über Kirchenmusik im Banat, in der Batschka und der Wojwodina.

Um 1800 lebte hier **Kaspar Fischer (1772-1829**). In Apatin geboren, baute er in der Wojwodina mehrere Orgeln, die meisten davon eher kleindimensioniert. Sein größtes Instrument, 2 Manuale, Pedal, 21 Register, steht noch heute in brauchbarem Zustand in der römisch-katholischen Kirche in Hodschag (Odzaci). Nicht alle Orgeln sind erhalten geblieben, aber heute noch stehen seine Werke in Esseg (Osijek, Kroatien), Petrovitz, Valp, Majs, aber auch Karansebesch (heute Caransebeş / Rumänien)[5]. Auch Johann, einer seiner Söhne (er hatte neun Kinder), wurde Orgelbauer. Dieser arbeitete mit seinem Vater zusammen und beendete nach dessen plötzlichem Tod, während der Bauarbeiten an der Orgel in Esseg, die bereits angefangenen Aufträge.

Ein prominenter, auch in Österreich durchaus bekannter Vertreter dieser Orgelbauergeneration war **Alois Hörbiger (1810-1876)** aus Tirol. Beflügelt durch eine geglückte selbst durchgeführte Notreparatur an der Orgel in seinem Heimatdorf Thierbach, meldete sich der Bauernsohn beim Orgelbauer Joseph Mitterer in dem 130 km entfernten Lienz zur Lehre an. Nach nur zwei Wochen Ausbildungszeit verließ er die Werkstätte Mitterers und fing an, selbständig Orgeln in der Lienzer Gegend zu reparieren und zu bauen. So fertigte er 1833, mit 23 Jahren, innerhalb von nur sechs Wochen die Orgel von Virgen in

[4] György Mandity – Franz Metz, *Orgellandschaft Wojwodina,* in: Franz Metz (Hg.), *Die Kirchenmusik in Südosteuropa*, Hans Schneider Verlag, Tutzing 2003, S.300.
[5] Ebenda, S.303f.

Osttirol[6] an. Er arbeitete von Beginn an mit seinem Bruder Bartolmä zusammen, der ebenfalls Orgelbauer wurde. Ihr Fleiß und ihre Umtriebigkeit wurden in ganz Österreich bekannt. Seine erste provisorische Werkstätte richtete Alois Hörbiger in Lienz ein. Im März 1839, nach der Geburt seines ersten Sohnes Wilhelm, der später in Hermannstadt/ Siebenbürgen als Orgelbauer wirken sollte, zog er nach Cilli, damals Untersteiermark, heute Celje in Slowenien. Es folgten 15 sehr arbeits- und erfolgreiche Jahre. Immer wieder besuchte er Wien, präsentierte verschiedene Erfindungen („Vox humana", „Harmonikon").

Schließlich übersiedelte er um 1856 nach Atzgersdorf bei Wien, da er in der Kaiserstadt immer mehr Aufträge bekam. Eines seiner größten Projekte war die Fertigstellung der Orgel mit 42 Registern in der Altlerchenfelder Kirche.

Nach dem plötzlichen Tode seines Bruders Bartolmä 1860, während Reparaturarbeiten in St. Daniel im Gaital, riss die Glückssträhne Alois Hörbigers ab. Eine immer größer werdende Schuldenlast führte 1865 zur Versteigerung der Werkstätte in Atzgersdorf.

Zwei Jahre danach sind die ersten Spuren Hörbigers im Banat zu lokalisieren. Anlässlich eines Orgelbaus in Großbetschkerek (heute Zrenjianin / Serbien) 1867 zog er mit seiner ganzen Familie ins Banat und gründete 1871 zusammen mit seinen erwachsenen Söhnen Wilhelm und Gottfried eine letzte Werkstätte in Werschetz (heute Vişag/ Rumänien). Er starb 1876, wie sein Bruder, während Reparaturarbeiten an der Orgel in Semlin (heute Zemun/Serbien).

Wie auch Kolonics, war Alois Hörbiger ein sehr innovativer, kreativer Mensch. Er fertige, genauso wie sein Kollege aus Szabadka, bei Bedarf kirchliche Inneneinrichtungen, Predigtstühle etc. an. Er war Erfinder mehrerer Instrumente[7], die er auch sehr erfolgreich bekannt machte und vermarktete. Leider hat ihn das gleiche Schicksal ereilt wie Kolonics: nach einer glanzvollen, erfolgreichen Zeit trudelte seine Firma in unlösbare finanzielle Schwierigkeiten, und er musste sich gegen Ende seines Lebens von Grund auf eine neue Existenz aufbauen. Zumindest blieb einer seiner Söhne, **Wilhelm Hörbiger (1839-1890)** im gleichen Beruf und gründete, noch weiter östlich, in Hermannstadt, eine Orgelbauwerkstatt. Mit diesem Sohn konkurrierte später István Kolonics um den Bau der Karlsburger Orgel. Wilhelm Hörbiger war ein geschätzter und anerkannter Orgelbauer. Er unternahm meistens Reparaturen und Umbauten und hat nur etwa 20 Orgeln, meistens einmanualig mit Pedal (quer durch alle Konfessionen, evangelisch, reformiert, römisch-katholisch), gebaut.[8]

Ähnlich wie Kolonics suchten die Josephy-Brüder ihr Auskommen in weniger überlaufenen Gegenden der Monarchie. **Die Orgelbauer-Familie Josephy** stammte ursprünglich aus dem Ort Gutenberg in Böhmen. Sie ließ

[6] Christa Höfferer - Andreas Kloner, *Auf der „Hörbig" fängt alles an*, in: Die Presse, Spectrum, 2010-02-05.

[7] Höfferer - Kloner, *Auf der „Hörbig".*

[8] Hermann Binder, *Orgeln in Siebenbürgen,* Gehan Musikverlag, Kludenbach 2000, S. 102.

sich Anfang des 19. Jahrhunderts in Temeswar nieder. Die drei Brüder Johann, Leopold und Georg Josephy gründeten ihre Werkstätte in dem Fabrikstädter Bezirk Temeswars, in der Nähe des berühmten Gasthauses „Zum Goldenen Adler", in dessen unmittelbarer Nachbarschaft, in der Herrengasse 25, das „Haus Wegenstein", die Niederlassung eines anderen, ebenfalls berühmten Orgelbauers aus dem Banat, gestanden haben soll.9

Ein weiterer erfolgreicher Orgelbauer im Banat des 19. Jahrhunderts war **Anton Dangl (1810-1892),** der Urenkel eines aus Österreich bereits im 18. Jahrhundert eingewanderten Orgelbauers (Josef Dangl, *1719 Göllerdorf / Österreich, †27. September 1777 Arad / heute Rumänien). Er legte seine Meisterprüfung in Orgelbau am 12. Januar 1834 beim Orgelbaumeister Philipp König in Sopron / Ödenburg (heute Ungarn) ab[10], wie kurz nach ihm der Lehrmeister von Kolonics, Lajos Bárány, der zwischen 1836 und 1838 in der gleichen Orgelbauwerkstatt seine Ausbildung machte[11]. Zwei Jahre später, 1836, gründete Dangl seine Werkstatt in Arad. Sein Bekanntheitsgrad war so groß, dass 1882 sogar die neue Orgel der gerade gegründeten ersten Musikakademie in Budapest bei ihm bestellt wurde. Das Instrument mit 22 Registern, mechanischer Traktur und Schleifladen, eingeweiht am 15. März 1883, stand im Konzertsaal der Musikakademie, die zuerst an der Andrássy-Promenade errichtet wurde. Die Anschaffung der Orgel wurde durch Franz Liszt persönlich vorangetrieben. Auch stand die Orgel in unmittelbarer Nähe der Wohnung Franz Liszts, der dies auch in seinem Briefverkehr mit Fürstin Wittgenstein erwähnt[12]: *„Un bel orgue, est placé dans la salle de concert, qui completé mon appartement á l´académie roy de musique"[13] (sic)*. Auch bedankte er sich persönlich bei Anton Dangl für den gelungenen Bau der Orgel:

> *„Budapest, den 21. Februar 1883*
> *Sehr geehrter Herr Dangl.*
> *Ein schön tönendes Zeugnis ihrer Tüchtigkeit haben sie gestellt mit der vollkommen gelungenen Orgel in der königlich ungarischen Musik Akademie.*
> *Voraussichtlich erhalten sie mehrere größere Aufträge für Budapest zu Gunsten der Musik und der erbaulichen Gottes Dienste.*
>
> *Verehrungsvoll ergebenst*
>
> *F. Liszt"[14]*

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[9] Franz Metz, *Die Orgelbauerfamilie Josephy, http://www.edition-musik-suedost.de/html/ josephy.html, 2011-02-01.*
[10] Franz Metz, *Anton Dangl* (1810-1892), *http://www.edition-musik-suedost.de/html/dangl.html, 2011-02-01*
[11] Ferencz Solymosi - Attila Czár, *Magyarország orgonái [Die Orgeln Ungarns],* Magyarországi Orgonák Alapítvány, Kiskunhalas 2005, S.34.
[12] *Metz, Dangl, http://www.edition-musik-suedost.de/html/dangl.html*, 2011-02-01.
[13] Ebenda.
[14] Ebenda.

Dieses Instrument, obwohl es durch die Umsiedlung der Musikakademie nach nur 25 Jahren abgebaut und anschließend nicht wieder aufgebaut wurde, trug zweifelsohne zur Vermehrung der Aufträge bei, so dass Anton Dangl während seines Wirkens etwa die gleiche Zahl an Orgeln, um die 200, baute wie István Kolonics. Einige davon (z.B. Synagoge Arad, 1864) haben mehrere Erneuerungswellen und Kriege unverändert überstanden.[15]

Die Orgelbauwerkstatt Dangl konnte ein weiteres prestigeträchtiges Instrument verwirklichen, die Orgel der Matthiaskirche (Mátyástemplom) in der Burg von Buda, erbaut 1894. Leider konnte dieses Instrument mit 30 Registern, mechanischer Kegellade und Barker-Hebel im Hauptwerk nicht alle klanglichen Ansprüche des Raumes bedienen und wurde bereits 1909 durch eine neue, größere Orgel der Firma Rieger ersetzt.

Ein weiterer erwähnenswerter Orgelbauer im Banat, der hier in der ersten Hälfte des 19. Jahrhunderts wirkte, war **István Kováts junior (1828-1881)**, ein Meister, der bereits in zweiter Generation Orgelbau betrieb, aber sich in seinem 25-30-jährigen Wirken mehr und mehr dem Klavierbau widmete.[16]

Wir können also davon ausgehen, dass István Kolonics in der ersten, weniger erforschten und daher kaum bekannten Schaffensperiode in Szabadka sich gegen viele Konkurrenten behaupten musste. In Siebenbürgen hingegen herrschte in der ersten Hälfte des 19. Jahrhunderts geradezu ein Mangel an Orgelbauern. Außer Heinrich Meywald (1800-1853) und Carl Schneider (1817-1875) auf der sächsischen Seite gab es keine nennenswerten heimischen Werkstätten. Diese zwei versuchten, den durch den Bau der Buchholz-Orgel in der Schwarzen Kirche in Kronstadt gesetzten Erwartungen zu entsprechen, *und schufen Instrumente, die „in der Qualität der Ausführung und ihrer Größe eine obere Grenze durchschnittlicher siebenbürgischer Möglichkeiten"*[17] erreichten.

So ist es nicht verwunderlich, dass dieses Vakuum das Interesse ausländischer Orgelbauer erweckte. **Carl Hesse (1808-1882)**, der mehrfach preisgekrönte Wiener Orgelbauer, ist zwar nicht nach Siebenbürgen übersiedelt, aber er hat dort einige Instrumente gebaut und für noch mehrere Orgelprojekte Angebote erstellt. Neun[18] seiner Instrumente sind in Siebenbürgen nachweislich erhalten geblieben.

1. Nagyszeben / Hermannstadt / Sibiu, Römisch-katholische Pfarrkirche 1860
2. Pászmos / Paßbusch / Posmuş, Evangelische Kirche 1861

[15] Ebenda.

[16] Franz Metz, *István Kováts jun.* (1828-1881): *http://www.edition-musik-suedost.de/html/kovats.html, 2011-02-11.*

[17] Binder, *Orgeln*, S. 99.

[18] Orgeldatei der Evangelischen Kirche A.B. in Rumänien *http://orgeldatei.evang.ro/organ/freesearch/hesse*, 2011-01-10. *sowie* Monografia Orgilor din Romania (Monografie der Orgeln in Rumänien) *http://www.monografia-orgilor.uvt.ro*, 2011-01-10.

3. Brassó-Fekete templom / Kronstadt-Schwarze Kirche / Braşov-Biserica Neagră, 1861
4. Nagydemeter / Mettersdorf / Dumitra, Evangelische Kirche 1862
5. Nagyszeben / Hermannstadt / Sibiu, Ursulinenkirche 1863
6. Kelnek / Kelling / Câlnic, Evangelische Kirche 1867
7. Monora / Donnersmarkt / Mănărade, Evangelische Kirche 1868
8. Berethalom / Birthälm / Biertan, Evangelische Kirche 1869
9. Szászmuzsna / Meschen / Moşna, Evangelische Kirche 1874

Weitere Instrumente befinden sich im Banat, so auch in der römisch-katholischen Kirche in Periam-Haulic / Timiş 186?-1864.[19]

Um einen direkten Vergleich zwischen den Orgelbauern ziehen zu können, die das Wirken von István Kolonics in Siebenbürgen kreuzten, nehmen wir als Fallbeispiel die Geschichte des Orgelbaues in Gyulafehérvár /Karlsburg/ Alba Iulia 1877, bei der drei in Siebenbürgen tätige Orgelbauer mitgeboten haben (Wilhelm Hörbiger aus Hermannstadt / Nagyszeben / Sibiu, Carl Hesse aus Wien, István Kolonics aus Kézdivásárhely / Szekler Neumarkt / Târgu Secuiesc), sowie der in Eger / Ungarn ansässige Lajos Mooser. Bei genauer Analyse, vor allem der Vorschläge der Fachleute im Vergabe-Komitee, kristallisiert sich der Stellenwert, die Hierarchie dieser Orgelbauer deutlich heraus.

Anlässlich dieses größten Auftrages, der István Kolonics während seines gesamten Wirkens erteilt wurde, können einige allgemeine Angaben zur Arbeitsweise seiner direkten Konkurrenten gemacht werden.

Alle drei, wie auch Kolonics, bauten mechanische Orgeln mit Schleifladen. Klanglich orientierten sie sich an den damals gerade sich etablierenden frühromantischen Klängen. Natürlich waren bei Wilhelm Hörbiger und István Kolonics die Entfaltung einer eigenen, charakteristischen Klanglinie nur ansatzweise möglich, da beide eher kleine, sogenannte „Gebrauchsinstrumente" bauten, die fast immer einmanualig, selten mit Pedal und ausschließlich ohne Zungen ausgestattet waren.

Kleine Spuren aber deuten bei ihnen darauf hin, dass sie bestrebt waren, im Rahmen ihrer Möglichkeiten, eine persönliche Note sowohl bei Neubauten als auch bei Umbauten einzubringen. So setzte zum Beispiel Wilhelm Hörbiger bei fast allen seiner Umbauten ein Streicher-Register, die Viola 8´, ein[20]. Auch viele seiner Registerbezeichnungen („Flauto di corpo"), die bereits sein Vater, Alois Hörbiger, verwendet hat, verraten das Klangideal, das er zu verwirklichen versuchte.

Kolonics war bekanntlich ein Tüftler, der mitunter sehr aufwendige und ausgeklügelte Koppel-Systeme konstruierte und in zwei Instrumenten auch realisierte (Csíkszentgyörgy, Tusnád).

[19] Ebenda.
[20] Binder, *Orgeln,* S. 102.

Die vier erwähnten Orgelbauer wurden eingeladen, Pläne zu einem Neubau in der Bischöflichen Kathedrale in Gyulafehérvár (Karlsburg/ Alba Iulia) anzufertigen. Die eingereichten Angebote wurden auch der Expertise des renommierten Organisten und Orgellehrers Ferencz Zsasskovszky[21] aus Eger (Ungarn) unterzogen. Nachfolgend sein Urteil im Wortlaut:

„……
Gnädige Herren!
…..
Eger, 31. August [1]875

Anmerkungen über die Pläne, die für die in der Karlsburger Kathedrale aufzustellende Orgel abgegeben worden sind.

I. Die Disposition von István Kolonics

a., Im Manual braucht man nicht 56 Tasten, sogar bei der [Orgel] in Ulm (die aber 100 Register besitzt) gibt es nur 54, soviele müssten auch hier reichen.

b., Im unteren Manual gibt es zwei 16´, aber auch im Pedal nur zwei; das ist eine proportionslose Einteilung, zwischen 14 Registern kann man zwar zwei 16´ disponieren, aber dann müssten zweimal so viele im Pedal stehen.

c., Im Pedal plant er eine 12´ Quint, die hätte nur dann dort ihren Platz, wenn ebenda auch ein 32´ Register wäre. Die Theorie von Abbé Vogler, demnach eine Quint 10 2/3´zusammen mit einem 16´ Register einen 32´ ergebe, konnte sich in der Praxis nicht durchsetzen. Anstelle der fraglichen Quint wäre besser gewesen, eine Posaune 16´ zu disponieren.

II. Die Disposition von Wilhelm Hörbiger

a., Er scheint große Bedeutung den füllenden Registern zu geben. Von den 21 ***[Registern]*** *über zwei Manuale überlässt er ein Drittel, 7, dieser: auch ein Viertel hätte genügt.*

b., Ich bin nicht einverstanden mit der Mechanik der Windbälge, die nur einen Treter haben, da das immer eine große Verhinderung der gleichmäßigen Windzufuhr verursacht.

III. Die Disposition von Karl Hesse
In den Plänen ist der Gedackt-Chor nicht genügend repräsentiert, deswegen sollte statt der Hohlflöte Nr. 3, oder auch statt Flauto traverso Nr. 13, oder neben diesen, eine Kopula Major: Coppel 8´ gesetzt werden.

IV. Die Disposition von Lajos Mooser
In dieser wird für das Pedal ein Infrabass 32´geplant, was ich für eine gewagte Disposition halte; regelmäßig nur nach 10 oder 12 Pedalregistern wird eine 32´ dazugefügt, und es ist äußerst selten der Fall, dass eine Orgel mit 30 Registern eine 32´Infrabass bekäme, (so eine ist die Müller-Orgel in Warschau in der lutherische Kirche, aber auch hier zu 9 Pedalregistern, davon vier 16´, wurde der 32´ dazudisponiert.)

[21] 1819-1887.

Was der Planer über die drei Manuale sagt, das nenne ich auch mein Eigen. Wenn wir also diese Dispositionen sammeln,

a., Angesichts des Preises scheint am vorteilhaftesten das [Angebot] von Hörbiger 8.000 Frt.[22], *dann das von Mooser 8.000 Frt. - da er den Transport der Orgel von Eger nicht wirklich verrechnete - ; dann das von Kolonics 8.000 Frt.; schließlich das von Hesse 9.082 Frt.*

b., Betreffend den inneren Wert und die Ausführung ist zweifellos das von Mooser das erste: 30 Register, darunter 32´ Pedal, Principal 16´ im Prospekt ab f, fünf 16´, zwölf 8´ Register, drei Zungenwerke, 369 Holz, 1493 Zinn, insgesamt 1862 Pfeifen, sodass ich für diese Aufstellung die 8.000 Frt. für sehr wenig halte;

danach würde ich das Anbot von Hesse stellen mit 24 Registern, davon vier 16´, sechs 8´, zwei Zungenwerke, 258 Holz, 1014 Zink, insgesamt 1272 Pfeifen;

danach Hörbiger mit 28 Registern, davon vier 16´, neun 8´, 423 Holz, 904 Zink, insgesamt 1327 Pfeifen,

schließlich das von Kolonics für 28 Register, davon vier 16´, elf 8´, ohne Zungenwerk, 640 Holz, 1122 Zink, insgesamt 1762 Pfeifen.

- *Übrigens: Weder die Aufstellung der Disposition noch die Höhe des entsprechenden Preises bestimmen es, ob man jemanden aufgrund dieser [Kriterien]…mit der Erstellung der Orgel beauftragen oder ihn dafür empfehlen könnte; weil das, was eine Orgel empfiehlt, das ist weder der Reichtum der Disposition noch der günstigere Preis, sondern der Werkwert, die Gründlichkeit der technischen Ausführungen, insbesondere die einheitliche, charakteristische Intonation der verschiedenen Register und das ineinander schmelzende Zusammenstimmen des Ganzen. Auch bei gleichen Dispositionen kann man verschieden gute oder vollkommene Orgeln bauen, die Disposition in sich garantiert nicht die Vollkommenheit der Orgel.*
- *Deswegen: Wen wir mit der Bau unserer Orgel beauftragen sollten betrachte ich gänzlich als eine Frage des Vertrauens, das ich nur dem schenken kann, den ich als vertrauenswürdig kenne und von dem ich die Erfahrung habe, dass er mit seinen bisherigen Werken über sein Fachwissen und seine Gewissenhaftigkeit genügend Zeugnis abgelegt hat und so in seinen Werken und in dem durch sie erworbenen guten Ruf eine gewisse Garantie abgibt.*
- *All das in Betracht ziehend – ohne dass ich jemandem weder in seiner Gewissenhaftigkeit noch in seinem Fachwissen etwas streitig machen möchte, ist es mir unmöglich, für den Bau eines solch imposanten Orgelwerkes jemanden zu empfehlen, dessen Werke ich nicht kenne; diese persönliche Betrachtung kann nicht durch die einfache Kenntnis seiner Disposition ersetzt werden. Es tut mir sehr leid, dass ich bis jetzt nicht das Glück hatte, das Schaffen der zwei siebenbürgischen Orgelbauer, die Werke von Herrn Hörbiger und Kolonics, kennengelernt zu haben.*

[22] Forint.

Umso mehr kenne ich den Namen der anderen zwei; Hesse hat schon mit seinen Orgeln auf mehreren Ausstellungen Preise gewonnen, einige Orgel kenne ich selber, er baute auch schon größere Werke; wenn ich mich nicht irre hat er Orgeln auch in Siebenbürgen, die zeigen, dass er mit seinen Werken auf dem heutzutage erwarteten Niveau der Kunst steht.
Die gleiche Kunstfertigkeit kann man Mooser auch nicht absprechen, es gibt aber auch Hinweise, die man unmöglich verschweigen kann:

a., Mooser nimmt sehr viele Aufträge an, und deswegen kann er nur schwer all die Anforderungen und Ansprüche erfüllen;

b., Wegen der vielen angenommenen Aufträgen ist er mit der Ausführung einiger Orgel in Verspätung; ziemlich schwer hält er auch die vereinbarten Termine ein; wenn der Hochwürdige Domkapitel sich entschließen würde, trotz dieser Umständen den Bau der Orgel mit ihm, dem strahlendsten und vorteilhaftesten Bieter, zu akkordieren, dann seien Sie so gütig, sich diesbezüglich abzusichern.

Andernfalls kann ich mit ruhigem Gewissen den Plan empfehlen, den Hesse einreichte.

In Eger, 31 August [1]875 *Zsasskovsky Ferencz*
hauptkirchlicher Kapellmeister und Professor"[23]

Trotz dieser Empfehlungen wurde der Orgelbau István Kolonics anvertraut. Davon erfahren wir aus einem Schriftverkehr zwischen Bischof Mihály Fogarassy, der nachweislich ein Förderer Kolonics' war (siehe auch Beschreibung der Orgel in Gyergyószentmiklós), und dem Domkapitel der Kathedrale. Wie aus diesem Brief hervorgeht, sollte Kolonics sogar 8600 Forint erhalten, also 600 Forint mehr, als er ursprünglich im Angebot verrechnet hatte.[24]

Nach der Fertigstellung, zwei Jahre später, 1877, wurde nicht Ferencz Zsasskovsky, sondern sein Bruder, Endre Zsasskovsky[25] gebeten, die Orgel zu beurteilen und zu übernehmen. Er war nicht bereit, das im Winter zu tun, da seiner Meinung nach in dieser Jahreszeit, wegen der Feuchtigkeit und niedrigen Temperaturen, Viertelton-Unterschiede in der Stimmung der einzelnen Stimmen auftreten könnten, und bat um Verschiebung der Übernahme auf Mai 1878.

[23] Gyulafehérvári Érseki Levéltár [Archiv der Erzdiözese Gyulafehérvár (Karlsburg / Alba Iulia, Rumänien)].
[24] Vilmos Geréd, *A gyulafehérvári székesegyház orgonáinak története [Die Geschichte der Orgeln in der Kathedrale Karlsburg],* in: Magyar Egyházzene V, Magyar Egyházzenei Társaság, Budapest 1997/1998, S.11.
[25] 1824-1882, zusammen mit seinem Bruder, Ferencz Zsasskovsky, Organist und Kapellmeister in Eger.

„[…] Ich würde die herzliche Einladung annehmen, aber halte die Winterzeit überhaupt nicht geeignet, um eine neue Orgel zu überprüfen. Zu dieser (Jahres)zeit kann man über ein so empfindliches und kompliziertes Instrument wie eine Orgel kein endgültiges Urteil fällen, weil das, was wir heute als gut empfinden, kann morgen schon fehlerhaft sein; es gibt Register, die anhand des Materials im Winter zumindest einen Viertelton höher klingen als sie sollten, sodass man diese mit den anderen Registern unter diesen Umständen kaum zusammen benützen kann. Wenn ich also trotz dieser Jahreszeit die Begutachtung der obengenannten großen Orgel vornehmen würde, würde ich nur mich selbst und den bestimmten Orgelbauer kompromittieren, was ich aber unbedingt vermeiden möchte.
Wenn Sie aber die regelmäßige Begutachtung dieser neuen Orgel auf den nächsten Frühling – April oder Mai –, verschieben würden, würde ich die Überprüfung dann sehr gerne auf mich nehmen […].

Ihr untertänigster Diener

Zsasszkovszky Endre
Kapellmeister und Dipl. Musiklehrer

Eger, 2. Dezember 1877“[26]

Kolonics hat diesen Brief aus den Archiven geholt, gelesen und in einem langen Brief die zumindest teilweise Auszahlung seines Honorars gefordert, da er während dieses Prestigeprojekts kaum Zeit für andere Arbeiten hatte und sich in großer finanzieller Bedrängnis befand.

„ […] Ich, hochwürdige Domkapitel, habe nichts dagegen, dass die Orgel nächsten Frühling begutachtet wird, nachdem ich am wenigsten Bedenken habe, dass bis dahin irgendwelche Änderungen sich auf die von mir angefertigte Orgel nachteilig auswirken werden, da wenn es mir jemals passiert ist, dass ich weniger wegen des materiellen Gewinns und mehr wegen der Reputation gearbeitet habe, dann ist es bei dieser Orgel sicher so geschehen.
Aber das große Werk hat mich erschöpft, teilweise deshalb, weil ich nach meinem besten Wissen auf nichts verzichten wollte, was für die Vollkommenheit dieser [Orgel] wünschenswert war.
[…] da die Orgel nicht möglichst schnell, sondern während fünf Vierteljahren angefertigt worden ist, da der Großteil der Register während des Sommers aufgestellt und intoniert wurden – nur ein paar blieben für die kühlere Jahreszeit –, weil in der Konstruktion sich keine Register befinden, die oft gestimmt werden sollten [Anm.: Zungenregister] und das Ganze aus einem Material gebaut wurde, über welches – wage ich zu behaupten – keiner meiner Kollegen verfügt. So wurde [das Werk] auf die beste Art fertiggestellt.
Anderseits habe ich lebenslang für die Orgel Garantie gewährt in der Hinsicht, dass – sollte sie aus sich heraus fehlerhaft werden –, ich verpflichtet bin sie zu reparieren und sie jährlich zu überprüfen, ob etwas zu richten ist. [Es liegt auf der

[26] Ebenda.

Hand,] dass jemand wie ich, der seit über 28 Jahren nicht ohne jede Anerkennung auf diesem Gebiet wirkte, eine solche Garantie nicht ohne die Gefährdung seiner Vergangenheit und Zukunft abgeben kann, sollte er der Aufgabe nicht gewachsen sein. Das kann nur einer tun, der sich davon machen kann, nachdem er das Geld bekommen hat. Ich aber bin hier ansässig. Ohne solche Garantien habe ich mehrere größere Orgeln angefertigt, etwa für die Klosterkirche in Csíksomlyó, in Klausenburg für „Szent Péter" und in Gyergyószentmiklós für die Pfarrkirche und andere, vor mehreren oder schon sehr vielen Jahren, die bis zum heutigen Tag keine Reparatur benötigten. […]
Was die Erhöhung oder Senkung der Tonhöhen bei verschiedenen Temperaturen betrifft, so gibt es das und wird es bei jeder Orgel geben, die den Einflüssen des Sommers und des Winters ausgesetzt ist; demnach wird eine Orgel, die nach der Gabel [Anm.: Stimmgabel] im Winter gestimmt wurde, nicht der im Sommer gleichen und umgekehrt. Aber die Tonfolge und den Gesamtklang wird es geben, da die Erweiterung und das Zusammenziehen für alle Teile proportional ist, wenngleich mathematisch es nicht gleich ist, da die Pfeifen aus verschiedenen Materialien hergestellt sind. […]
Anders verhält es sich mit den Zungenstimmen, wo in kürzeren Zeitabständen, manchmal sogar nach einem einzigen Spiel, das Nachstimmen notwendig wird, was sich mit deren eigenartiger Bauweise erklärt. Und gerade deswegen, da dieses mehrmalige Nachjustieren teils aus Bequemlichkeit, teils aus Unwissenheit vernachlässigt wird und so das Weglassen oder gar Zustopfen solcher Stimmen letztendlich notwendig wird, wie bereits bei der alten Orgel geschehen, habe ich es für ratsamer gehalten, dass bei unseren Verhältnissen die Zungenstimmen in der neuen Orgel gänzlich gemieden werden. […]
Gyulafehérvár, 12. Dezember 1877

Kolonics István Orgelbauer" [27]

Die Übernahme durch Endre Zsasskovsky fand schließlich ein halbes Jahr später, Anfang Juli 1878, statt. Sein Urteil fällt nicht besonders schmeichelhaft aus, seine positiven Anmerkungen bleiben im Rahmen der gebotenen Höflichkeit.

„Bestätigung

Der Unterzeichnete, mit der Begutachtung der für die Kathedrale durch István Kolonics erbauten neuen Orgel durch das Hochwürdige Domkapitel aus Karlsburg betraut, hat diese im laufenden Jahr am 2. und 3. Juli, vor Ort anhand des mit dem betroffenen Orgelbauer geschlossenen Vertrags und der beschlossenen Orgel-Disposition vorgenommen, die Ergebnisse wie folgt präsentierend:
Zuerst erstreckt sich die Beurteilung über das, was an diesem Werk nicht gelungen ist, also was zu beanstanden ist.

1. *Der Blasebalg geht sehr schwer, sodass der Treter sich anhalten muss, damit er ihn senken kann, was für den Klang der Orgel nachteilig ist.*

[27] Ebenda.

2. *Die Tastatur der Chororgel klappert, die des Oberwerkes scheppert, was auf den Orgelspieler einen unangenehmen Einfluss hat.*
3. *Man muss den Gang beider Manuale gefederter und gleichmäßiger gestalten.*
4. *Derjenige des Pedals geht schwer, ist nicht federnd und daher kann man es nicht entsprechend bedienen.*
5. *Die Registerzüge sind im Allgemeinen schwer herauszuziehen und hineinzudrücken, was eine zielführende Handhabung der Orgel sehr erschwert.*
6. *Die Manual- und Pedalkoppeln sind nicht entsprechend verwendet, ihre Handhabung ist nicht sicher genug, daneben funktioniert ihre Mechanik auch mit großem Lärm.*
7. *Die obere Klaviatur ist ein bisschen zu weit entfernt von der unteren, was die schnelle Bedienung der einzelnen Manuale sehr beeinträchtigt.*
8. *Die Registerzüge sollten nach ihrer Größe auf beiden Seiten der Klaviatur angeordnet sein (z.B. nach 16, 12, 8, 4, 2 Fuß Bemessung); so wie die Mutationen jetzt stehen, ist wegen ihrer unordentlichen Aufstellung eine rasche Bedienung sehr erschwert.*
9. *Nachdem die Register einzeln, vom tiefsten Ton bis zum höchsten in chromatischer Reihenfolge geprüft worden sind, wurde die Erfahrung gemacht, dass die Windkanäle nicht breit genug sind; so tönen in unzähligen Fällen die Pfeifen zuerst ganz schwach, die Taste bekommt erst nach längerem Anhalten volle Kraft.*
10. *Die Orgel besteht aus 2 Manualen und Pedal mit 28 Registern, davon finden wir, dass auf dem ersten Manual die Superoctav, Quint, 5-Fache Mixtur sowie Mixtura minor, im zweiten Manual die Quer- und Weidflöten, Piccolo- und Waldflöte, im Pedal der Contrabass, Subbass und Quintbass betreffend der Intonation viel zu wünschen übrig lassen und erneut zu intonieren sind.*
11. *Die Chororgel, deren Pedal (2, zwei Register) aus der hinteren, großen Orgel entnommen ist, wäre wieder zu intonieren.*
12. *Wir haben gegen die ganze Disposition der Orgel Vorbehalte. Man hätte in ihr nämlich im ersten Manual eine von den zwei 16 Füßen weglassen können, statt dessen hätte man das Pedal mit zwei Registern, nämlich Cello und Bombard, stärken können, da das jetzige Pedal aus schwachen und wirkungslosen Stimmen besteht.*

    Die aufgezählten Fehler muss Orgelbaumeister István Kolonics auf Grund des mit ihm abgeschlossenen Vertrages, aber auch aus eigenem Interesse, beheben und somit die ganze Orgel funktionstüchtig machen, ausgenommen Punkt 7-8 und 12, da diese, wo die Orgel schon steht, nicht mehr zu verändern sind.

    Nachdem wir die entdeckten Fehler kurz bezeichnet haben, dürfen wir auch die Vorteile der Orgel nicht vergessen. Nämlich:

    1. *Das Gebläse, die Windladen und -kanäle sind in ausreichender Zahl aus dem vereinbarten Material angefertigt, und auch die Mechanik verspricht Nachhaltigkeit und Robustheit.*
    2. *Die Register – Zink- und Holzpfeifen –, ihre angemessene Zahl, die exakte Anfertigung, verdienen ein Lob. Die Prospektpfeifen heben sehr [Anm.: das Erscheinungsbild] der Orgel.*

3. *Die Tastatur, in einen verzierten Spieltisch gesetzt, ist sehr hübsch angefertigt, die Pedal-Tastatur ist mit Messing belegt.*
4. *Der Orgelprospekt ziert die Kirche sehr; in ihrem Inneren hat man Zugang zu den allerkleinsten Teilen.*
5. *Zwischen den Registern gibt es mehrere überraschende und vornehme Stimmen. Herauszuheben ist. im I. Manual das Principal, Bourdon, Violin, Viola, im II. Manual das Principal, Salicional und das Lieblich Gedackt.*
6. *Die ganze Orgel Pleno benützend erzielt man eine überraschende Klangmasse, füllt die Kathedrale schön aus, und der betreffende Organist bekommt genügend Material, um dieses in möglichst interessanten Kombinationen zu zeigen.*
7. *Diese Orgel, nach dem Wiener „A" gestimmt (das ein bisschen höher liegt als das Pariser), kostete 8.600 Forint, ein Preis, der – in Betracht des teuren Materials und der hohen Arbeitszeit – nicht als übertrieben befunden werden kann.*
   Nachdem wir unseren Befund über dieses Werk ehrlich und gewissenhaft ausgestellt haben, glauben wir, dass diese [Orgel], gänzlich überholt, bei der kräftigen Konstruktion, der nur die in der Kirche wahrgenommene Feuchtigkeit schaden könnte, über Jahrhunderte berufen wäre, Gottes Ehre zu erhöhen und die Andacht der Gläubigen zu wecken.
   [Wir sind überzeugt, dass] Orgelbaumeister István Kolonics, der viel guten Willen und Geschicklichkeit besitzt, mit Sicherheit wertvollere und nachhaltigere Orgeln als diese zu schaffen fähig sein wird, wenn er mit den neuesten Errungenschaften des Orgelbaus Bekanntschaft macht und diese verinnerlicht: die einfacheren und sichereren Methoden zum Stimmen der Pfeifen und zur Intonation und der Handhabung der Mechanik.

   Karlsburg am 3. Juli 1878

   Zsasskovsky Endre
   Kapellmeister und Musiklehrer aus Eger"[28]

István Kolonics war zu diesem Zeitpunkt 52 Jahre alt und bereits seit fast 30 Jahren im Geschäft. Nun wurde ihm empfohlen, sich die neuesten Entwicklungen des Orgelbaus anzueignen. Damit wären natürlich auch Reisen, Besuche anderer Instrumente im Ausland, Aufrüstung und Erweiterung der Werkstatt verbunden gewesen, eine riesige Investition insgesamt, verbunden gewesen. Kolonics konnte oder wollte diese Schritte nicht machen. Er baute weiter kleine bis mittelgroße Instrumente. Es ist offensichtlich, dass er sich nach dem Urteil von Zsasskovsky vermehrt um Erneuerungen bemüht hat. So baute er bereits 1879 in die Orgel von Altorja ein besonderes Ventil-System ein, ähnlich wie 1892 in sein letztes Werk, in Csíkcsatószeg. Vier Jahre später setzte er

[28] Ebenda

seine ungewöhnlichste technische Errungenschaft ein, ein besonderes Koppelsystem, zuerst in Tusnád, 1883 und danach in Csíkszentgyörgy (die Orgel wurde bereits 1882 gebaut, aber das Koppelsystem erst später dazugefügt). Diese Bemühungen bezeugen, dass obwohl er seinen Arbeitsstil und seine Arbeitsweise nicht maßgeblich veränderte, die Ratschläge seinen Ehrgeiz aufgestachelt haben und er in seinem Inneren die Notwendigkeit zur fachlichen Weiterentwicklung zugelassen hat.

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THE CULTURAL LIFE OF CLUJ IN THE FIRST HALF OF THE 20th CENTURY

SIMONA-MIHAELA SPIRIDON[1]

SUMMARY. The 20th century is considered to be the most contradictory and unsettled period in the history of the entire world culture. The cultural traditions of a nation strongly connect the creations and practices of the past with the present societies; they represent an expression of their spirituality and soul. The Romanian cultural identity, which is constantly changing, keeps a close connection with its previous historical events. The future of a certain society depends largely on how the cultural history is perceived and interpreted by the collective consciousness. In the period between the two World Wars in Romania, there was great concern for the integration of the Romanian national culture with the European one. The first half of the 20th century is rightly regarded as the *golden age* of Romanian culture, which reached its highest level of international affirmation during time.

Keywords: culture, music, Opera, Theatre, Conservatoire, symphonic orchestra, artists, conductors, composers, concerts, actors

"The city of Cluj was, for more than half of a millennium, a cultural centre. It had schools, writers, chroniclers; it could have been named a small Athens".

Academician Camil Mureșanu

The 20th century is considered to be the most contradictory and unsettled period in the history of the entire world culture. Looking back, from a detached and lucid perspective, the image that is shown to us is that of a restless succession of artistic movements of the most diverse philosophical influences.

The cultural traditions of a nation strongly connect the creations and practices of the past with the present societies, representing an expression of their spirituality and soul. The manner in which the past of a community is studied greatly influences its present and future. Every nation transposes its historical events in its cultural works, expressing its identity according to different fields of activity, such as music, fine arts, philosophy, sciences, social or religion.

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The Romanian cultural identity, which is constantly changing, keeps a close connection with its previous historical events. A possible definition of a cultural history would be that of a continuous replay of the traditions of the past through the creations of the present, a reinterpretation of the major, symbolic themes that have marked the previous historical contexts or some events in the modern evolution of a society in relation to a new historical circumstance.

The future of a certain society depends largely on how the cultural history is perceived and interpreted by the collective consciousness. The cultural heritage of a nation is kept alive thanks to the values which have a great influence on its future, assuming motifs and ideas, having as sources of inspiration other civilizations or cultures with which it comes into contact.

In the period between the two World Wars in Romania, there was great concern for the integration of the Romanian national culture into the European one. Romanian music was in the process of refining its language and was rallying at the European composition styles; in this context the Romanian Radio (1928) was born which played a major role in Romanian cultural life. The broadcast music programs were enjoyed by a very large audience, thus strengthening the spiritual unity of the nation.

During this period, many musical cultural institutions were founded, such as the Choral Society *Carmen* (1901), the Associations of Romanian Music (1902) the Music journal (1915), the Lyrical Society *Opera* (1919), the Opera of Cluj (1920), the Choral Society *Cântarea României* (1919), the Society of Composers (1920), the new Philharmonic orchestra (1920), the Union of the Instrumental Artists (1923), the Reunion of the Hungarian Choirs (1923) and the Conservatoire of Music and Dramatic Arts of Chernivtsi (1924).

The Romanian national musical culture of the early 20th century is marked by two diverging directions: on one hand, the recovery of two centuries of European tradition in the art of composition; on the other, achieving the national-folkloric specificity of the works. The predominant role in this period is given to composers whose aesthetic tends towards combining stylistic individuality with a national specific. Alfred Alessandrescu (1893-1959), Dimitrie Cuclin (1885-1978), Mihail Jora (1891-1971), Sabin Drăgoi (1894-1968) and George Enescu (1881-1955), representative composers of this period, perfected their technique in Romanian and European schools, with symphonic, chamber, choral and lyric genres.

The Conservatoire

In Cluj, an old cultural centre with a tradition of centuries, the Conservatoire of Music and Dramatic Art was founded on October 1, 1919, with Gheorghe Dima as rector, succeeded by Augustin Bena.

The Conservatoire of Cluj included the following courses: 1. Composition with 4 years of study; 2. Instrumental, 7 years for the piano, violin, cello and 6 for the other instruments; 3. Singing class, 5 years; 4. Drama, 4 years; 5. Pedagogical

studies, 4 years. From 1922, aspiring teachers could improve by the study of courses in musical history, aesthetics, acoustics, general pedagogy and music, psychology and pedagogical practice. In 1931, the institution changed its name to the Academy of Music and Dramatic Art.

Music lovers of Cluj could hear the great George Enescu in three concerts as a violinist and as a conductor in a symphonic concert which featured his own Suite in C Major and First Rhapsody in A Major for orchestra as well as Beethoven's Fifth Symphony in C minor, op. 67.

The Symphony Orchestras

The beginnings of symphonic activity in Cluj go back to the early 19th century and were supported first by the Hungarian Theatre Orchestra, then by the Musical Society and the Circle of Music; in the period between the Two World Wars, the support came from the orchestra of the Romanian Opera and the Goldmark orchestra, an instrumental ensemble of a Hebrew city community.

After numerous requests, in September 1955 the City Council decided to establish the State Philharmonic of Cluj, which would provide new dimensions for the artistic movement in Cluj.

The students' orchestra of the "Gheorghe Dima" Conservatoire, conducted by maestro Antonin Ciolan, demonstrated the potential of young musicians, having been noticed at the competition of orchestras during the Word Festival of Youth and Students in 1953 in Bucharest, which turned out to be of importance in the decision of establishing the Philharmonic. The orchestra was formed by musicians from the Romanian Opera of Cluj, some of them also being teachers at the Conservatoire.

The Romanian Opera of Cluj

This cultural institution was created in 1919 as the first institution of its kind in Romania, with Pavel Constantin as director. The first official symphonic concert of the season took place on May 13, 1920, with the singer Dimitrie Popovici-Bayreuth being appointed as the new director, after the retirement of Pavel Constantin. The first opera in Romanian in Cluj which was performed on May 25, 1920 was *Aida* by G. Verdi.

In subsequent years, on the stage of the Romanian Opera in Cluj, many international operatic masterpieces were staged, such as *La Traviata, The Troubadour* and *Un ballo in maschera* by G. Verdi, *Faust* by Ch. Gounod, *Madama Butterfly* by G. Puccini, *Tannhäuser* by R. Wagner, *Carmen* by G. Bizet, *Lakmé* by L. Delibes, *Fidelio* by L. van Beethoven etc. National operas were not forgotten, the repertoire including works such as *Luceafărul* by N. Bretan, *Făt-Frumos* by H. Kiee, *Seara mare* and *La șezătoare* by T. Brediceanu, as

well as *Crai nou* by C. Porumbescu.[2] In addition to the performances in Cluj, the company toured numerous cities, including Bucharest, Arad, Timisoara, Oradea and Chernivtsi.

For a period of time, the National Theatre of Cluj, the Romanian Opera as well as the Music Academy relocated their headquarters to Timisoara, where they continued their artistic performances at the same high level of those in Cluj.

The Theatre

After the union on the Great National Day, the building which had belonged to the National Theatre for the Hungarian people since 1906 became the Romanian National Theatre on the 1st of October 1919. However, some months before, on May 14, 1919, the first performance in Romanian took place on the new theatre stage, supported by prestigious artists of the National Theatre in Bucharest. The repertoire of this spectacle included *Poemul Unirii* by Zaharia Bârsan and the well knows play of B.P. Hasdeu, *Răzvan și Vidra*.[3]

In the next period, Zaharia Bârsan, the director of the new institution, began to organize the theatrical band, recruiting the actors and auxiliary staff needed to carry out cultural activities. The official season of the National Theatre was inaugurated on December 1, 1919, making the first anniversary of the historical union between Transylvania and Romania.

Afterwards, there were years of rich cultural activity, the repertoire containing many masterpieces of dramatic national and universal literature. The annual seasons were always opened with works by Romanian classical authors, among which were Vasile Alecsandri, Bogdan Petriceicu Hașdeu, Alexandru Davilla and Ion Luca Caragiale. In its first ten years there were 1198 performances, of which 182 were premieres, including those played by the theatrical team outside the city boundaries.

The Hungarian Theatre

After the unification of Transylvania with Romania, the Hungarian artistic life in this part of the country took place without any obstacles, which was noticed by the renowned Hungarian playwright Jenő Janovics who gratefully declared that the Romanian authorities had nothing against the cultural activities of the Hungarian theatres.

The Hungarian Theatre of Cluj presented 393 shows in the 1920-1921 seasons, that number growing to 802 in 1939-1940 seasons, with more than

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[2] PASCU, Ştefan, *Istoria Clujului (The History of Cluj)*. The Council Of Cluj Publishing House, Cluj, 1974, p. 425

[3] *Idem,* p. 424

300,000 spectators. At first, the repertoire consisted of modern plays, especially those of Ibsen, Strindberg, Hauptmann, Gorky, Bernard Shaw and Tristan Bernard.

In the period between the Two World Wars, the repertoire included classical writers such as Shakespeare, Schiller and Molière, but of course, the repertoire was dominated by Hungarian drama, including Katona József's *Bánk Bán* and *Az ember tragédiája* (*The Human Tragedy*) by Imre Madách.[4]

The Hungarian Theatre of Cluj played an important role in promoting Romanian drama by making it accessible to the Hungarian public. The first Romanian work represented on stage of this cultural institution was *Prometheus* by Victor Eftimiu, the author being actually present at the performance. The series of Romanian works were later continued with the famous *O scrisoare pierdută* by I.L. Caragiale, *Patima roșie* by Mihail Sorbul, *Zamolxe* by Lucian Blaga, as well as the works *Din tată-n fiu* and *Meșterul Manole* by Nicolae Iorga, himself also being present at the performances. Subsequently, other works by contemporary Romanian playwrights were presented to the delight of Hungarian audiences, including the authors Ion Minulescu, Octavian Goga and Ion Marin Sadoveanu.

The cultural past of Cluj testifies that in certain moments of the historical evolution, in the specific conditions of Transylvania, the struggles and conflicts of the history sometimes had cultural positive effects. Therefore, the first half of the 20th century is rightly regarded as the *golden age* of Romanian culture, where the highest level of international affirmation was achieved.

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[4] *Idem,* p. 426

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ZUM NACHLASS VON DEN REPRÄSENTANTEN DER BRÜNNER KLAVIERSCHULE

JUDITA KUČEROVÁ[1]

SUMMARY. The authoress presents some representatives of piano art in Brno, who were living in the 19th and 20th centuries. These pianists were continuing in Czech tradition, extending to the earlier music live and education in Prague. The authoress pays attention to their artistic and pedagogical activities too. The main task of the topic is to remind cultural heritage of all pianist personalities in view.

Keywords: Representatives of piano art in Prague; piano art in Brno; piano concert career; art pedagogy; cultural and pedagogical heritage; František Schäfer.

1. Bedeutende Persönlichkeiten der Brünner Klavierpädagogik (Prager und Brünner Orgelschule und Konservatorium)

Die Würzel der Musikpädagogik in der mährischen Metropole reichen bis Ende des 19. Jahrhunderts hin. Neben der privaten Sphäre entwickelte sich schon die Brünner Klavierpädagogik auch in einer institutionellen Form. Dank des Verdienstes von Leoš Janáček entstand nach dem Vorbild der Prager Orgelschule auch die Brünner Orgelschule (1882) und 36 Jahre später auch das Brünner Konservatorium (1919). Janáček erwarb für beide Institutionen bedeutende Lehrer, die nicht nur pädagogisch, sondern auch als ausübende Künstler oder Komponisten tätig waren. Ihr Einfluss überschritt oft die Grenze Mährens, sowie den Bereich der Klavierkunst.

Die Pianisten setzten in der Tradition der tschechischen Pianisten und Klavierpädagogen fort, die in der institutionellen Form etwa vom Anfang des 19. Jhs. profilierte, egal ob diese Pianisten ihre Musikausbildung auf der Prager Orgelschule oder am Konservatorium[2] erwarben oder später in heimlicher Umwelt der Brünner Orgelschule ausgebildet wurden. Aus der großen Aufzählung von Persönlichkeiten, die in Prag tätig waren und hier auch eine Menge von

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[2] Das Prager Konservatorium nahm die Tätigkeit 1811 auf (1808 gegründet), bis 1888 gab es aber keine Klavierabteilung.

ausübenden oder schöpferischen Künstlern und Pädagogen erzogen, nennen wir z. B. **František Xaver Dušek** (1731-1799), **Václav Jan Tomášek** (1774-1850) oder **Josef Proksch** (1794-1864). Dann ihre Schüler **Jan August Vitásek** (1770-1839), **Jan Václav Hugo Voříšek** (1791-1825) und **Bedřich Smetana** (1824-1884). **Jan Ladislav Dusík** (1760-1812) und **Carl Czerny** (1791-1857) waren beide einer tschechischen Herkunft und entfalteten die tschechische Klavierkunst und Pädagogik außerhalb der heimlichen Umwelt und zwar in Wien. Alle erwähnten Persönlichkeiten waren tätig im Sinne der Interpretation, Komposition und auch Pädagogik. Sie repräsentierten die Kunstelite und waren die Garantie und Träger der Entwicklung in diesem Fach. Diese Tendenzen wirkten sich im künstlerischen Schulwesen sowohl in Prag, als auch in Brünn aus.

Am Ende des 19. und in den ersten Jahrzehnten des 20. Jhs. galt der Klaviervirtuose und Pädagoge **Josef Jiránek** (1855-1940), der damaliger Schüler von B. Smetana war, für eine bedeutende künstlerische und pädagogische Persönlichkeit. Am Prager Konservatorium wirkte er über 30 Jahre (1891-1923), wurde Autor mancher theoretischen Werke über die Methodik des Spielens. Er war 70 Jahre als Konzertspieler daheim und im Ausland tätig. Er wurde vor allem durch Interpretation von Smetanas Klavierwerk berühmt. Seine pädagogische Tätigkeit kennzeichnete sich durch ein großes Verständnis für verschiedene Typen und Qualität der Begabung von Schülern.[3] Er ging prinzipiell vom individuellen Zutritt zu ihnen aus. Unter seiner Leitung studierte z. B. die Pianistin **Ludmila Tučková** (1882-1960), die pädagogisch und künstlerisch in Brünn tätig war. Sie unterrichtete auf der Brünner Orgelschule, wo sie früher die Ausbildung gewann und seit der Gründung des Konservatoriums wirkte sie auch dort (1919-1939). Sie war eine ausgezeichnete Interpretin, vor allem der Klavierkompositionen von Janáček. Es ist bekannt, dass dank ihres Zutuns die Janáčeks Klaviersonate 1. X. 1905 „Aus der Straße" bewahrt wurde (sie rettete es mithilfe eigener Abschrift).

Eine weitere bedeutende Persönlichkeit, die bei der Gründung der Klavierabteilung des Brünner Konservatorium stand, war **Vilém Kurz** (1872-1945), der die Tradition der Prokschs Klavierschule trug. V. Kurz wirkte am Brünner Konservatorium (genauso wie seine Ehefrau Růžena) zwischen den Jahren 1919-1928. Seine pädagogische Tätigkeit ist mit vielen methodischen und musikdidaktischen Werken nachgewiesen, ebenso wie mit manchen ausgezeichneten Absolventen, von denen **Rudolf Firkušný** (1912-1994), der am berühmtesten war, einen Weltruf erreichte. Firkušný studierte das Klavierspiel zuerst auf der Brünner Klavierschule unter der Leitung von L. Tučková, dann am dortigen Konservatorium in der Klasse von R. Kurz und seine Klavierstudien schloss er in der Prager Meisterklasse bei V. Kurz ab. Die große Anzahl von Gründer der Brünner Klavierschule schließen der Komponist **Jaroslav Kvapil** (1892-1958) und ein hervorragender Kenner des Werks von Janáček - **Ludvík Kundera** (1891-1971).

[3] Bohumír Štědroň. Jiránek Josef. In *Československý hudební slovník*, *Sv. I.*, 1963, S. 609.

2. Klaviertätigkeit von František Schäfer (Konzertaktivität. Ausbildungsideen im Klavierunterricht.)

In den 30er Jahren des 20. Jhs. wurden ans Brünner Konservatorium die Pädagogen berufen, die allzumal die Meisterklasse von Vilém Kurz absolvierten. Sie schlossen auf den Nachlass ihrer Vorgänger an, deren Erbe sie weiter entwickelten und den Fachaufstieg durch ihre künstlerische Erudition garantierten.[4]

Eine der berühmtesten pädagogischen und künstlerischen Persönlichkeiten dieser Generation war **František Schäfer** (1905-1966), der ein hervorragender Pianist und Klavierlehrer war. Er wird mit Recht zu den führenden tschechischen Pädagogen des 20. Jhs. angereiht. Als Absolvent der Brünner und Prager Klavierschule (L. Tučková, J. Kvapil, V. Kurz) entfaltete er den Nachlass seiner Lehrer durch permanentes Studium und mit Suche und Anwendung von allermodernsten Tendenzen der Klavierpädagogik. In der Klavierabteilung des Brünner Konservatoriums wirkte er fast 40 Jahre (1929-1966). Anfangs war er als renommierter Korrepetitor (gleichzeitig auch im Landstheater in Brünn) und später als Professor des Klavierspielens tätig.[5] In der Rolle eines Konzertpianisten arbeitete er ungefähr drei Jahrzehnte, entweder als Solopianist oder als Kammerspieler. Er arbeitete mit ausgezeichneten Künstlern der Zeit, war ein Mitglied eines Klaviertrios und spielte zusammen mit einem Streichquartett.

Auch wenn er fast den ganzen Zeitabschnitt seiner Konzerttätigkeit mit dem Tschechoslowakischen Rundfunk in Brünn arbeitete (ca. 40 Auftritte mit dem Orchester), waren seine Aufnahmen, bis auf zwei eigene Kompositionen, auf dem Tonband nicht erhalten (in der damaligen Zeit wurden in dem Brünner Rundfunk nur Direktsendungen aufgenommen). Aus der zeitgenössischen Presse und Erinnerungen seiner Schüler wissen wir, dass er zu den Interpreten mit kultivierter und geistvoller Kunstäußerung gehörte und mit technischer Präzision und mit dem Sinn für Abtönung der Stile und Stimmungen spielte. In Schäfers Notizen sind auch Erinnerungen an Treffen mit zwei bedeutendsten

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[4] Soharová, Jana. Klavírní oddělení za sedmdesát let. In *Konzervatoř Brno. Sborník k sedmdesátému výročí trvání první moravské odborně umělecké školy*. Eds. I. Petrželka, J. Bártová. Brno: Konzervatoř Bno, 1989, S. 24.

[5] Zwischen den Jahren 1946-1949 wurde Schäfer mit dem Leiten des Klavierunterrichtes an der Janáček Musikakademie (JAMU) betrauen. Außerdem unterrichtete er auch privat. Von seiner außergewöhnlichen Begabung kündigt auch die Tatsache, dass er das siebenjährige Studium in zwei Jahren absolvierte und sein Studium des Klavierspielens beendete er mit dem Konzert A-Dur von Liszt, mit der Begleitung vom Orchester des Brünner Konservatoriums, das der Chefdirigent der Brünner Oper Fr. Neumann dirigierte. Gleichzeitig absolvierte er die Komposition (unter J. Kvapil) mit einem Klavierterzett, der den Preis für die beste Absolventenkomposition gewann. Im Studium des Klavierspielens setzte er in der Meisterklasse des Prager Konservatoriums bei V. Kurz fort. Die absolvierte er mit dem Klavierkonzert D-Moll von J. Brahms in Zusammenarbeit mit der Tschechischen Philharmonie. Dieser Auftritt wurde direkt vom Tschechoslowakischen Rundfunk gesendet. Lejsková Věra – Lejsek, Vlastimil. *František Schäfer. Profil umělce a pedagoga.* Břeclav 1995, S. 10.

Persönlichkeiten der Musik des 20. Jhs. behalten. Der Pianist traf sich bei der Aufführung der Kompositionen von Paul Hindemith und Igor Strawinski persönlich mit beiden Autoren.

Der komponistische Nachlass Schäfers ist nicht zahlreich, er beträgt gegen 20 Opera. Von Anfang seiner beruflichen Laufbahn wollte er sich hauptsächlich der pianistischen Tätigkeit widmen. Er ist Autor von einigen instruktiv gerichteten Klavierzyklen (Etüden, Präludien, Sonatinen usw.), sowie von ernsthaften Klavierwerken. An der Spitze seines Klavierschaffens steht die Komposition Furiant (sie ertönt auf dem heutigen Rezital von Petr Hala). In der Komposition nutzt der Autor die Besonderheiten des tschechischen Tanzes – Wechseln von Zweitakt- und Dreitaktmetrum. Es handelt sich um eine sowohl für Spieler, als auch für Zuhörer dankbare Komposition. Schäfer entledigte sich der Stilisierung von Furiant (nach den eingebürgerten Mustern von Smetana und Dvořák) sehr gut, was auch das Interesse der tschechischen Pianisten bezeugt, die dieses Werk in ihr Repertoire einreihten. Schäfers Kompositionsschaffen schließt auch Konzerte für Blasinstrumente (mit Klavier oder Orchester) ein.

F. Schäfer war ein hervorragender Musiker mit großen Erfahrungen eines praktischen Pianisten. Die Konzerttätigkeit hielt er aber nicht für seine größte Lebensaufgabe. Seine Berufung sah er in der pädagogischen Tätigkeit, auf die er sich mit außergewöhnlichem Respekt und Ehrlichkeit gründlich vorbereitete und die er ständig durchdachte. Sorgfältig studierte er theoretische Werke aus dem Bereich der Klavierpädagogik (C. A. Martiensen, R. M. Breithaupt, K. Leimer, A. D. Cortot, M. Warró etc.) und in seinen Überlegungen sowie theoretischen Aufsätzen beschäftigte sich mit der Entwicklung eines Schülers von den elementaren Anfängen des Klavierspiels bis zum Höhepunkt reproduktiver Kunst.

Der wichtigste Grundsatz von Schäfers Methode war ein individueller Zugang zu Schülern[6], wobei er sich bemühte, nicht nur ihre konkreten interpretierenden Schwierigkeiten zu lösen, sondern er trat auf sie als auf eine Individualität bestimmten Charakters zu und bemühte sich immer gefühlvoll zwischen der Durchsetzung der Vorzüge eines Schülers und Unterdrückung bzw. Beseitigung seiner Mängel. In seinen theoretischen Aufsätzen und Vorlesungen machte er auf zweierlei Unterschiedlichkeit der Schüler aufmerksam: körperliche und geistige. Nach den spezifischen körperlichen Parametern eines Schülers (nach der Länge der Finger, des Unterarmes und Armes, sowie nach weichem oder hartem Spiel) wählte er die methodischen Verfahrensweisen, einschließlich von spezifischen Fingerübungen. Er war sich bei den Schülern auch der Unterschiede im Grad der Begabung, in Mut und im Temperament bewusst

[6] Sehr treffend äußerte sich dazu eine seiner Schülerinnen – Věra Lejsková: „Im Unterricht richtete er sich immer nach eigenen spezifischen Kenntnissen und kam aus dem Grundsatz heraus, dass etwas, was einem Schüler gut tut, einem anderen schaden kann.“ Lejsková Věra – Lejsek, Vlastimil. *František Schäfer,* 1995, S. 44.

und unterschied das Arbeitsverfahren mit einem eingebildetem Schüler von einem bescheidenen, mit einem technischen oder musikalischen Typ u. ä.

In seinem Unterricht wandte er progressive Aspekte der Arbeit an, die auch in der heutigen Zeit immer aktuell und nötig sind. In den Klavierstunden führte er seine Schüler zum Spiel vom Blatt, häufig durch vierhändige Klavierstücke – er spielte zusammen mit dem Schüler abwechselnd beide Parte der Komposition. Obwohl er das Repertoire für Schüler sorgfältig auswählte, konnte sie sich immer aufgrund seines Nachspielens von Kompositionen selbst unter mehreren Alternativen entscheiden. Fürs Kennenlernen der Klavierliteratur und Interpretationsbesonderheiten spielte er im Unterricht auch Aufnahmen vor. Nach dem Vorbild seines Lehrers V. Kurz (und früher auch C. Czerny) führte er regelmäßige Nachspiele, die für die künstlerische (sowie menschliche) Entwicklung der Schüler von großer Bedeutung waren. Die Nachspiele fanden jeden Sonntag bei Schäfer zu Hause statt (Schäfers Ehefrau und Sohn waren auch Pianisten) – alle Teilnehmer erinnern die Nachspiele bis jetzt sehr gern. Der Professor Schäfer interessierte sich nicht nur dafür, was seine Schüler spielen, sondern auch dafür, was sie lesen, ob sie eine Ausstellung besuchten, wie sie denken usw. Komplexe Betrachtung der Schüler hielt er für ein notwendiges Mittel ihrer erfolgreichen künstlerischen Entwicklung.

Abschluss

Wenn wir die künstlerischen Profile und methodischen Verfahren von den Vertretern der Brünner Klavierschule (einschließlich František Schäfer) vergleichen, finden wir etliche Parallelen:

1. sie waren renommierte Künstler, leistungsstarke Pianisten, manche von ihnen ragten auch in anderen Musikbereichen heraus;
2. ihr Nachlass in dem pädagogischen Bereich beruht in der Suche nach neuen und individuell orientierten Zugängen zu Schülern (mit Rücksicht auf ihre Begabung), weiter bemühen sie sich alle darum, den Schülern und Zuhörern eine hochwertige Musik (einschließlich der zeitgenössischen Musik) vorzulegen. Die progressiven Methoden des Klavierunterrichts wandten manche von ihnen an eigenen Klavierschulen, in Lehrbüchern oder musikalisch-didaktischen Texten an.
3. Die Mehrheit der angeführten Pianisten und Klavierpädagogen war auch als Komponisten tätig, und zwar häufig außerhalb des Rahmens der Klavierkunst. Sie machten sich um eine Menge von Soloklavier-kompositionen (einschließlich der instruktiven Kompositionen) sowie Kammer- und konzertante Literatur usw. verdient. Manche von diesen kreativen Künstlern wirkten auf die komponistische Entwicklung im regionalen Maße ein, einige von ihnen beeinflussten sogar die Entwicklung der europäischen Musikkultur.

4. Ein großer Teil der Künstler und Pädagogen hatte auch organisatorische Fähigkeiten und kulturell-erzieherische Ambitionen; mit ihren künstlerischen sowie kulturell organisatorischen Aktivitäten trugen zum nicht alltäglichen Profil des Lebens in ihrer Umgebung.
5. Durch die pädagogischen Tätigkeiten von manchen Persönlichkeiten drangen auch die Bemühungen um eine breit gerichtete künstlerische Erziehung. Es kamen aus einer Überzeugung heraus, dass die fachliche Vorbereitung eines Pianisten neben Musik auch andere Mittel der künstlerischen Ausdrucksweise – Literatur, bildkünstlerische Äußerungen, sowie Kenntnisse aus der kulturellen Geschichte, Philosophie, Ethik mitprägen sollen. Ihre Forderungen nach einer permanenten Ausbildung junger Pianisten, einer pädagogischen Wirkung auf ihre Charakter- und Willenseigenschaften (im Unterricht, bei einer Vorbereitung zu Hause, Verhalten beim Auftreten) und vor allem eigenes Vorbild des Lehrers – in künstlerischer sowie menschlicher Sicht – das sind die Attribute, die auch Zeit und Raum zum Trotz inspirierend bleiben.

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(RECOMMENDED CITATION)

ORGAN MUSIC DURING THE FRENCH REVOLUTION OF 1789

NOÉMI MIKLOS[1]

SUMMARY. The following work contains information regarding the French art of organ music during the French Revolution of 1789. The revolutionary period had been a very difficult time for church organists who were forced to play and compose revolutionary music during the festivities organized by the state. The essay offers details on the most important organists active during the period of the revolution and their organ works, followed by the analysis of two representative revolutionary works: *Marche des Marseilloise et l'Air Ça-ira* by Claude Benigne Balbastre and *Victoire de l'Armée d'Italie ou Bataille de Montenotte* by Jacques-Marie Beauvarlet-Charpentier.

Keywords: French Revolution, revolutionary music, organ, hymn, battle scene, sound effects.

After a period of over 150 years of uninterrupted development, the French art of organ music had been heavily struck by the French Revolution, which had a devastating effect on the instruments as well as on the fate of organists and organ builders. The properties of the church had been confiscated by the state, and the instruments - which according to the writings of François Sabatier had been in a number of at least 2000 - had been sold, destroyed or abandoned[2]. Church organists had lost their employments and organ builders were forced to turn into carpenters in order to make a living.

Many times the government organised feasts in the churches turned into Temples of Reason[3] (E.g. 1) during which the organists played revolutionary music. Ferdinand-Albert Gautier (1748-1825), organist at the Church of Saint-

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[2] Sabatier, François, *Les Orgues en France pendant la révolution (1789-1802), L'Orgue nr. 143*, 1972:77.

[3] During the French Revolution of 1789 several ideological movements appeared, such as the *Cult of Reason*, the *Cult of the Supreme Being* and the *Theophilanthropy*. All these cults had the purpose to replace the religious cults with other ideologies which put man, nature and thinking in the middle of all things.

Denis described on of these festivities as follows: *„At the séances Décadeires*[4]*, they assembled in the quire of the Temple of Reason, and there thehy sang lively songs, clad in diaphanous draperies, - a scene of riot. The tune of Cadet Roussel was one of those which I was compelled to accompany as a chorus, as well as severl others of the same kind. The Marseillaise was not forgotten and was enthusiasticcally called for, the Carmagnole and Ça ira formed part of the service. The most remarkable thing about it all was the maire, a former priest, was in the pulpit singing the verses which the others repeated in chorus. I am not saying this on the report of others: I saw it with my own eyes and heard it with my ears."*[5]

E.g. 1



Graphic reproduction of the Temple of Reason arranged in the interior of the Notre-Dame Cathedral in Paris[6]

Another similar situation took place in the Church of Saint-Sulpice in Paris, where Gervais-François Couperin was compelled to play the organ during a feast organised in the honor of Napoleon I, to celebrate his victory

[4] The religious holydays had been replaced by festivities held every ten days, called *Festivals of Reason*.
[5] Ochse, Orpha, *Organists and Organ Playing in Nineteenth-Century France and Belgium*, p. 5.
[6] *http://1789-1799.blogspot.ro/2012/01/la-dechristianisation.html.*

in Egipt[7]. **Charles Broche** (1752-1803), organist at the Cathedral in Rouen was however completely satisfied with the task of composing and playing revolutionary music. For the festivities of the government he had composed the following works: *Bataille à grands choeurs*, *Invocation à la Liberté*, *Hymne à l'Égalité*, and *Hymne aux braves défenseurs de la Patrie*. Sadly, none of the above mentioned works have been published, except for the improvisation on the battle of Jemappes[8]. Claude Bénigne Balbastre was an active composer and organist before and during the revolution. He had composed a work which can be played on the piano as well as on the organ entitled *Marche des Marseilloise et l'Air Ça-ira*, and a short piece which imitates the sound of the canons entitled *Cannonade.*

The *Marche des Marseilloise et l'Air Ça-ira* are in fact two separate pieces which are usually played together. The first piece is based on the revolutionary hymn *Marche de la Marseilloise*[9], whilst the second one is based on the popular contredans *Ça ira*[10]*.*

The *Marche des Marseilloise* is preceded by the following indication: *Arrangés pour le Forte Piano Par le Citoyen C. BALBASTRE Aux braves défenseurs de la République française l'an 1792 de la République. (Arranged for the piano by the citizen C. BALBASTRE For the brave defenders of the French Republic in the year of the Republic 1792).*

The first section of the piece is a homophonic representation of the hymn, provided by the composer with the indication *Fièrement* (with pride). This indication already suggests the character of the following music. Of course, as the majority of revolutionary music, this piece is composed in C-major, which contributes to the high-minded atmosphere of the music (E.g. 2).

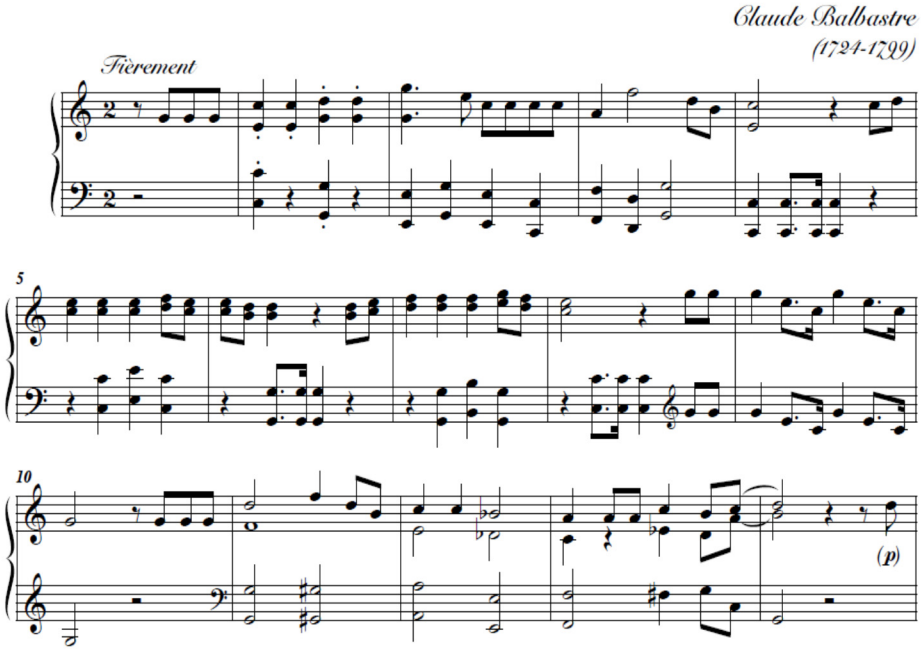
[7] Ochse, Orpha, *Organists and Organ Playing in Nineteenth-Century France and Belgium*, p. 6

[8] Ibid., p. 5

[9] The *Marseillaise* is a hymn which had been composed by Claude Joseph Rouget de Lisle in Strasbourg after France had declared war against Austria. It became the anthem of the French Republic in 1795. The original text of the hymn is the following: *Allons enfants de la Patrie,/ Le jour de gloire est arrivé !/ Contre nous de la tyrannie L'étendard sanglant est levé, (bis)/ Entendez-vous dans les campagnes /Mugir ces féroces soldats ?/Ils viennent jusque dans vos bras / Égorger vos fils, vos compagnes !Ref: Aux armes, citoyens, / Formez vos bataillons, / Marchons, marchons ! / Qu'un sang impur / Abreuve nos sillons !*

[10] The *Ça ira* was a popular French contredans composed by Bécourt, provided with a revolutionary text by a French soldier.

E.g. 2



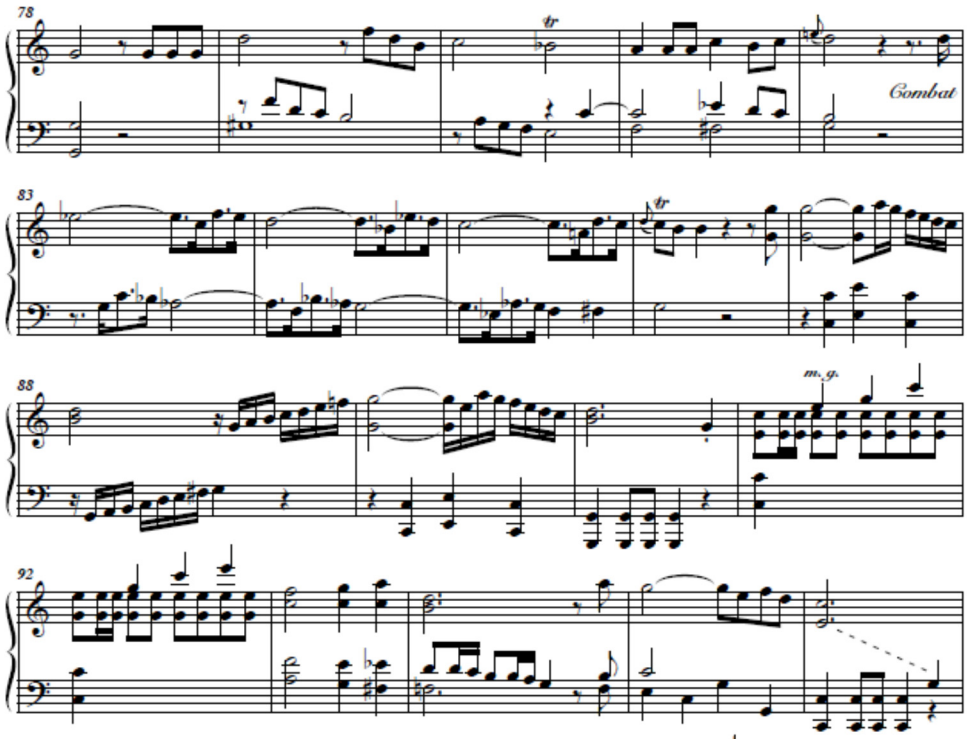
Balbastre, Claude-Benigne, *Marche des Marseillois*, measures 1-15[11]

After the glorious Grand-choeur of the beginning a first variation follows which presents the theme in a faster *tempo*, hidden within a series of sixteenth passages. The verse before the refrain is once again perceived in *p*. This time the refrain is accompanied by fast rising and descending sixteenth passages which confer a restless atmosphere to the music.

The second variation once again has a homophonic conception, but in a very fast *tempo*. In the 82nd measure a new section begins marked by the composer with the word *Combat* (Battle). The combat situation is suggested by the dotted rhythms of the two hands and the fast rising and descending sixteenth passages (E.g. 3).

[11] *http://petrucci.mus.auth.gr/imglnks/usimg/d/d6/IMSLP125582-WIMA.b4c2-Balbastre_Marseillaise.pdf.*

E.g.3

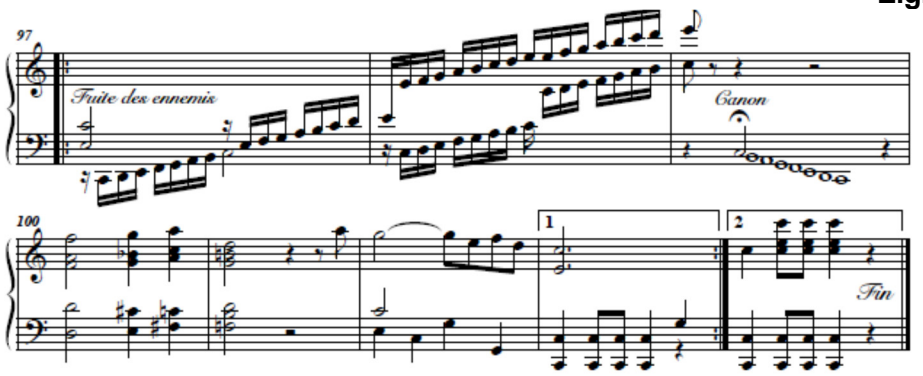


Balbastre, Claude-Benigne, *Marche des Marseillois*, measures 82-96[12]
The combat scene

The most descriptive part of the piece is the section which depicts the fled of the enemies and the sound of the canons. The fled is suggested by a long rising sixteenth passage at the end of which one can hear the sound of the canon, imitated by the organ with a cluster (E.g. 4).

[12] *http://petrucci.mus.auth.gr/imglnks/usimg/d/d6/IMSLP125582-WIMA.b4c2-Balbastre_Marseillaise.pdf.*

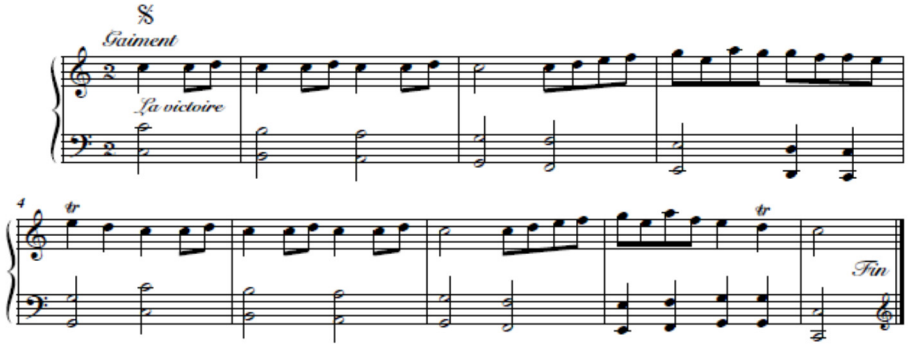
E.g. 4



Balbastre, Claude-Benigne, *Marche des Marseillois*, measures 97-104[13]
The fled of the enemies and the sound of canons

After the combat the *Ça ira* follows (E.g. 5), which celebrates the victory of the French army, as indicated by the composer with the remark *La victoire* (The victory). It is basically a simple piece of music marked by the composer with the indication *Gaiment*. After a first presentation of the hymn (the refrain) which is accompanied by a series of descending octaves, a short *Reprise* follows where the music modulates in G-major. The piece ends with the return of the refrain on the *Grand-choeur.*

E.g. 5



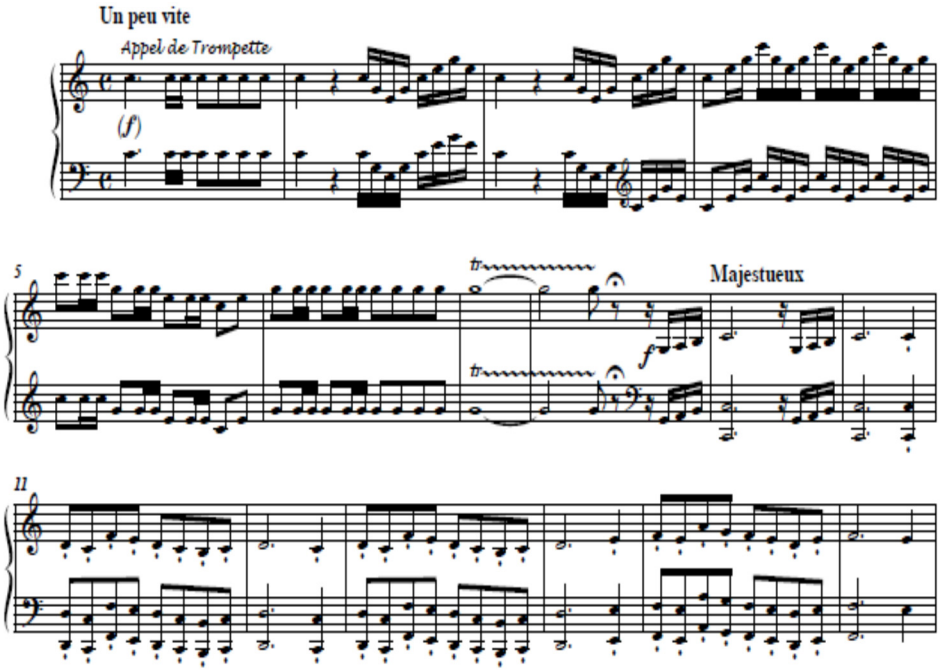
Balbastre, Claude-Benigne, The refrain of the *Ça ira* , measures 1-8[14]

[13] *http://petrucci.mus.auth.gr/imglnks/usimg/d/d6/IMSLP125582-WIMA.b4c2-Balbastre_Marseillaise.pdf.*
[14] Idem.

Jacques-Marie Beauvarlet-Charpentier (1766-1834), organist at the church of Saint-Eustache and at the church of Saint-Germain-des-Prés in Paris composed a revolutionary piece for piano or organ, entitled *Victoire de l'Armée d'Italie ou Bataille de Montenotte* (1797), a depiction of the battle of the French army led by Napoleon I in Italy.

The work begins with a short introduction where one can hear the sound of the trumpets announcing the battle (E.g. 6), provided by the composer with the remark *Appel de Trompette* (Trumpet call).

E.g. 6

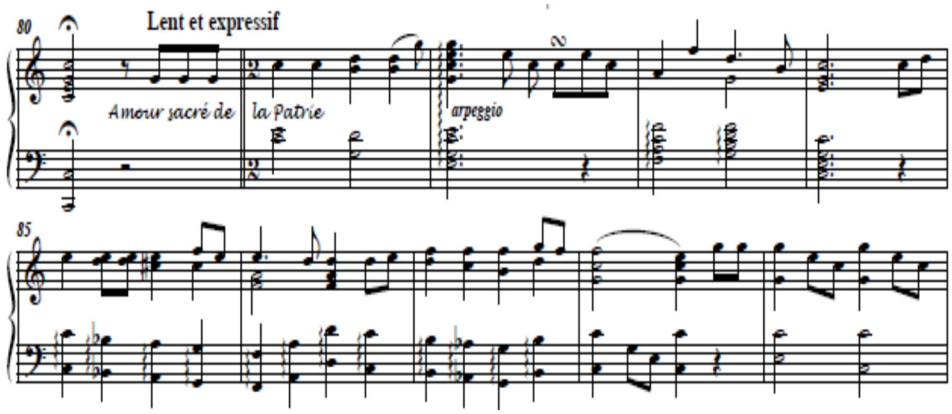


Jacques-Marie Beauvarlet-Charpentier, *Victoire de l'Armée d'Italie ou Bataille de Montenotte*, Measures 1-16[15]

[15] Beauvarlet-Charpentier, Jacques-Marie, *Victoire de l'Armée d'Italie ou Bataille de Montenotte*, Les Éditions Outremontaises, Montréal, 2010.

The next section presents the song of the general who is preparing to go into battle, followed by the chorus of the soldiers who sing the *Chant du depart*[16], another popular song during the period of the Revolution. This section suggests the movement of the soldiers who march on to the battle field. The next section, beginning in measure number 81 presents the sixth verse of the *La Marseillaise - Amour sacré de la patrie* (Sacred love of the Fatherland). The music is conceived in *p* with the indication *Lent et expressif* (E.g. 7).

E.g. 7



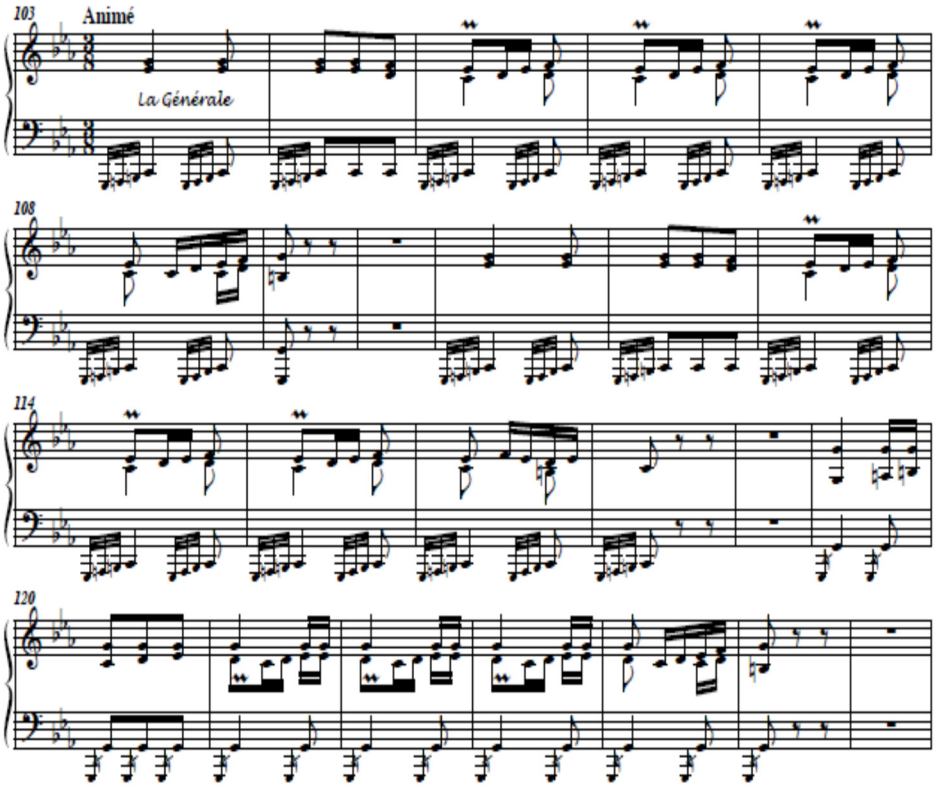
Jacques-Marie Beauvarlet-Charpentier, *Victoire de l'Armée d'Italie ou Bataille de Montenotte*, Measures 80-89[17]

The intimate atmosphere of the section is suddenly interrupted by the sound of the cannons, followed by the charge of the horses suggested by the 3/8 bar, the *appoggiaturas* in the bass line and the tempo indication *Animé* (Lively). The music is now in *c-minor* (E.g. 8).

[16] The Chant du depart, also known as the *frère de La Marseillaise* (the brother of the Marseillais) had been composed by the renown French composer Étienne Nicholas Méhul on a text by Marie-Joseph Chénier.

[17] Beauvarlet-Charpentier, Jacques-Marie, *Victoire de l'Armée d'Italie ou Bataille de Montenotte*, Les Éditions Outremontaises, Montréal, 2010.

E.g. 8

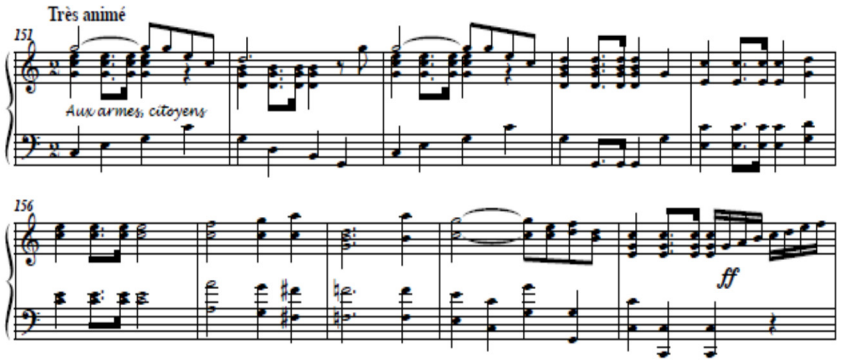


Jacques-Marie Beauvarlet-Charpentier, *Victoire de l'Armée d'Italie ou Bataille de Montenotte*, Measures 103-126[18]

In the 135th measure a series of tremolos begin in the bass line, imitating the sound of the drums. The sound storm gradually diminishes eventually reaching *pp*. Then, suddenly the refrain of the *Marseillaise* appears in C-major on the *Grand-choeur* (E.g. 9).

[18] Beauvarlet-Charpentier, Jacques-Marie, *Victoire de l'Armée d'Italie ou Bataille de Montenotte*, Les Éditions Outremontaises, Montréal, 2010.

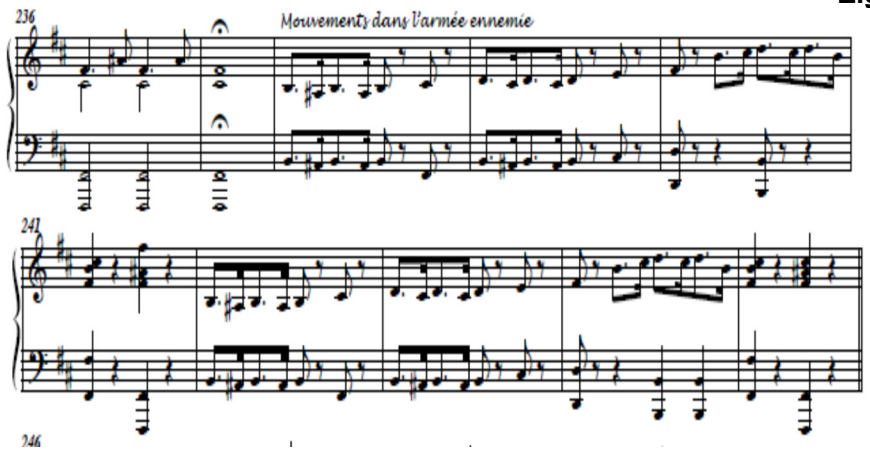
E.g. 9



Jacques-Marie Beauvarlet-Charpentier, *Victoire de l'Armée d'Italie ou Bataille de Montenotte*, Measures 151-160[19]

The *battle* continues with the march of the armies followed by the battle between the two armies. The composer depicts suggestive scenes using simple musical procedures such as: rising chromatic octaves, sound imitating the call of the trumpets, sudden *crescendos* and *decrescendos*. The feeling of peril is in the air. The stormy battle scene is interrupted by a short section in *b minor* which indicates the movement of the enemy. The musical motifs indicate the lurking of their troops (E.g. 10).

E.g. 10



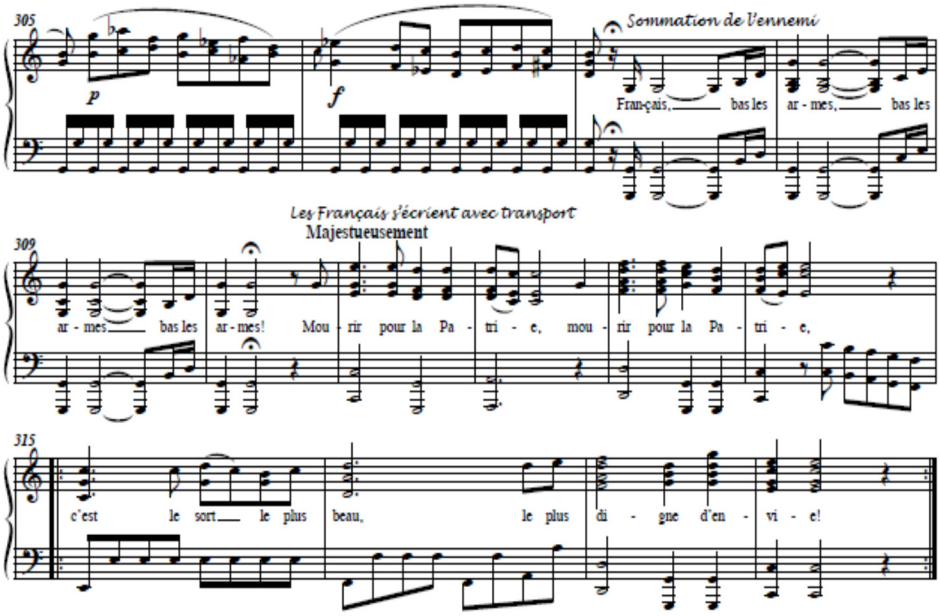
Jacques-Marie Beauvarlet-Charpentier, *Victoire de l'Armée d'Italie ou Bataille de Montenotte*, Measures 236-245[20]

[19] Beauvarlet-Charpentier, Jacques-Marie, *Victoire de l'Armée d'Italie ou Bataille de Montenotte*, Les Éditions Outremontaises, Montréal, 2010.
[20] Beauvarlet-Charpentier, Jacques-Marie, *Victoire de l'Armée d'Italie ou Bataille de Montenotte*, Les Éditions Outremontaises, Montréal, 2010.

After a short section which depicts the enemy marching on to the Fort of Montelezino guarded by the French, the battle scene returns with the same sound effects, first in E major and in C major.

In the following scene the French soldiers are summoned to put down their weapons. On return they respond with the refrain of yet another hymn entitled *Le chant des Girondins*.

E.g. 11



Jacques-Marie Beauvarlet-Charpentier, *Victoire de l'Armée d'Italie ou Bataille de Montenotte*, Measures 305 – 318.

The following sections present the scenes of battle, with a series of sound effects like canons imitating clusters, drum imitating tremolos, rhythms which suggest the charge of the horses, and a whole series of fast ascending and descending sixteenth passages which contribute to the overall agitated atmosphere of the music.

After the battle the victory scene follows which presents two new revolutionary hymns: *Vous aimables fillettes et vous jeuns garçons* and *Veillons au salut d'Empire*. Toward the end, the French army prepares to return to its homeland, the soldiers singing: *Partons, partons* (Let us go! Let us go!). The work ends with a long *coda* on the *grand-choeur*.

Another important organist of the revolutionary period was **Gervais-François Couperin** (1759–1826). He was the *organist titulaire* of the Saint-Gervais Church in Paris, a position filled by the members of the Couperin family for a period of 173 years. Gervais-François Couperin was appreciated by the audience for his colourful and virtuosic improvisations. His most popular work entitled *Louis XVIII, ou le retour du bonheur en France Op. 14* (1816), is a tribute to king Louis XVIII who had been crowned after Napoleon I had abdicated in 1814.

After analysing two of the most important organ works composed during the revolutionary period we can conclude that they were very descriptive, offering veritable sound pictures depicting the scenes of battle. From the technical point of view these works are not very difficult; sometimes however it is necessary to be equipped with a series of technical skills which are atypical when it comes to the technique of organ playing: fast rising and descending sixteenth passages, percussion-like repeated chords, rising and descending octaves etc. With regards to their form, virtuoso sections alternate with homophonic hymn-like sections which usually present revolutionary songs.

Although the dawn of the romantic era is usually calculated from the debut of the *Symphonie fantastique* by Hector Berlioz in 1930, a tendency to renew and to romanticize already existed within the pages of these revolutionary works, which are to be conferred with the title of program music.

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(RECOMMENDED CITATION)

NEOBAROCK ELEMENTE IN DAS KLAVIERWERK PAUL CONSTANTINESCUS

SANDA HÎRLAV MAISTOROVICI[1]

SUMMARY. Paul Constantinescu started to design his musical composition system in his student years. He constantly and accurately observed this system during his entire lifetime. He resisted the avant-garde temptations of dodecaphony, serialism, Eastern music techniques, and so forth. He promoted *originality,* but not one based on extreme experiences. He advocated the *sui generis originality rooted in the typically Romanian wisdom* that respects and borrows from the experience of the Western culture, but does not amalgamate with it. The originality of Paul Constantinescu's work stems from his choice to embody the values of the Byzantine melos and of the Romanian folk music in Western forms, tailored to the needs of the former. As a result, his work is remarkable for its clearly-defined, durable, and proportional formal structure. He does not reject the values and ideas of his Western antecessors. He does accept any compromise about the organization and the structure of the Romanian modal themes that he uses, either. Paul Constantinescu's piano work is quite short in terms of duration (only 37 minutes of music), but extremely varied in its unity. It is intended for piano players of various ages and levels, in a similar way to Bach's works. Paul Constantinescu conceived piano works of gradual difficulty both in terms of technique and style. This research paper aims to highlight Paul Constantinescu's constant efforts to assimilate and apply the neo-Baroque elements of the Western musical composition techniques to the equally strong and healthy core of the Byzantine melos and of the Romanian folk music. His highly original approach to composition is based on finding correspondences, intersections, and coincidences between the two musical thinking systems.

Keywords: Original musical composition system, Originality, Elements of Byzantine music, Romanian folklore, Formal Neo-Baroque musical elements

Paul Constantinescus Schaffen zeichnet sich in der rumänischen Musikgeschichte durch einen besonders früh in seinem Lebenslauf erkennbaren Eigenstil hervor. Im Gegensatz zu anderen Komponisten erlebte er weder eine „Schulperiode" noch eine Etappe der stilistischen Reifung. Man könnte sagen,

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dass er von Anfang an wusste, was er in seiner Komposition „machen will". So erklärt sich der Erfolg im Alter von nur 25 Jahren mit einem groß angelegten Werk: die Oper „*O noapte furtunoasă*" [*Eine stürmische Nacht*]. Sogar seine Hochschulkompositionen (aus der Zeit, als er beim Professor Mihail Jora studierte) waren originell und standen außer jeglichem Einfluss: weder dem seiner Vorgänger, noch seiner Zeitgenossen, ob Europäer oder Rumänienstämmig.

Das Geheimnis dieser Originalität und frühzeitiger Reife hing mit der klaren Bestimmung der Inspirationsquellen zusammen, denn er bezog sich bewusst auf die byzantinische Musik und auf die rumänische Folklore. Die Einbettung dieser Quellen in Formen europäischer Kunstmusik war natürlich kein leichtes Unterfangen. Um das zu vollbringen, setzte er sich intensiv mit allen bekannteren zeitgenössischen Kompositionstechniken auseinander. Einen beredten Beweis für die Ernsthaftigkeit und Intensität dieser Beschäftigungen stellen die 11 Übersetzungshefte, Karteien und Zusammenfassungen aus dem Archiv des *Rumänischen Komponistenverbandes* (wo auch seine Autographen liegen) dar. Diese Aufzeichnungen beweisen ebenso das Ausmaß der Bemühungen Constantinescus, Lösungen für die Einbettung byzantinischer bzw. volkstümlicher Musik in die strengen Muster europäischer Kunstmusik zu finden.

Wort für Wort übersetzte er theoretische Schriften ins Rumänische. Dies tat der Komponist nicht mit der Absicht, die Übersetzungen zu publizieren, sondern sie für die eigene Bildung zu nutzen.

1. *Études sur la musique éclésiastique greque* de Bourgault-Ducoudray
2. *Méthode d'accompagnement du chant grégorien* von Giulio Bas
3. *Méthode d'accompagnement du chant grégorien* von F. Boulfard
4. *Traîté d'harmonisation du chant grégorien sur un plan nouveau* von Amedéé Gastoué
5. *Traîté d'harmonie* de Ch. Koechlin, *Harmonielehre* von R. Louise und l. Thuille
6. *Musikalische Formenlehre* von St. Krehl
7. *Grundriß der Musikwißenschaft* von Riemann H.
8. *Traîté d'harmonie théoretique et pratique* von Fr. Gevaert
9. *Modulationslehr*e von E. Keet
10. *Tratatul de armonie (Harmonielehre)* von Rimski-Korsakov

Aus Jugendjahren stammen auch einige in der damaligen Presse veröffentlichte Essays. Die gleiche Besorgnis um das Schicksal rumänischer Musik kommt aus folgenden Aufsätzen hervor:

1. Die rumänische Musik
2. Über „Musikpoetik"
3. Die Nationalspezifik in der Musik

4. Für die rumänische Musik
5. Das Goldschatz des Volkstümlichen

Sämtliche Essays Constantinescus wurden unter meiner Betreuung in einem im Jahr 2004 in Ploiești veröffentlichten Sammelband zusammengestellt[2]. Wie Constantinescu die Problematik der Verschmelzung folkloristisch-byzantischen Erbes mit westlichen Kompositionstechniken betrachtete, wird im folgenden Zitat deutlich:

> *„Das Nationale schließt das Universale nicht aus, sondern fügt sich diesem ein; ein Werk wird umso universeller, desto nationaler es ist und es organisch aus dem Universellen hervorsprudelt […]. Die in westlichen Tongeweben eingefassten Volksmelodien lösen das Problem nicht, sondern schaffen nur hybride Formen, die der rumänischen Musik nichts nutzen. Die grobe Verwendung von Volksmelodien und ihre punktuelle Ausbesserung wird auch keine rumänische Musik schaffen, sondern höchstens eine schöpferische Unfähigkeit verdecken.* ***Ich bin der Meinung, dass man viel weiter, bis zu den Urelementen des Volks- und Kirchenliedes suchen und diese Spezifik entsprechend verwerten muss, um eine wahrhaft rumänische Kunstmusik zu schaffen.*** *Das ist nur möglich, wenn man im autochthonen Element lebt und es erforscht (das Volkslied und die aussichtsreiche Kirchenmusik ebenso). Alle Elemente werden hier im Rhythmus, in der Melodie, in der latenten Polyphonie, der Form und der Modulation eingeschlossen; diese sollten entwickelt werden, um jene Dynamik großer Musikformen zu gewinnen. Selbstverständlich könnte man neue Formen erfinden, um der Musik im Allgemeinen einen noch größeren Reichtum zu gewähren. Die alten Formen schließt man nicht aus, wenn man sie einem neuen Zeitgeist einordnet. Dieses Gegenwartsdilemma könnte man lösen, wenn man alle vor gefassten, uns mit den Wohltaten westlicher Zivilisation eingebrachten Prinzipien aufgibt und ein einziges Ziel verfolgt: die Erschaffung einer rumänischen Musik.“*[3]

Der Musiker blieb seinem in frühen Jahren abgezeichneten Kompositionssystem treu. Er leistete den avantgardistischen „Versuchungen“ (wie der Zwölftontechnik oder anderer Kompositionskonzepte aus dem Osten) Widerstand. Er suchte eine Originalität *sui generis*, die weder exzessiv noch auf Extremen basierte und die Kultur des Westens respektierte, ohne sich dieser assimilieren zu lassen.

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[2] Paul Constantinescu, *Despre ,,poezia” muzicii*, Argument, notă asupra ediţiei, transcrierea textelor, note şi comentarii: Sanda Hîrlav Maistorovici; Prefaţă: Elena Zottoviceanu. Editura ,,Premier” Ploieşti, 2004.

[3] *Paul Constantinescu, Despre ,,poezia” muzicii*, Argument, notă asupra ediţiei, transcrierea textelor, note şi comentarii: Sanda Hîrlav Maistorovici; Prefaţă: Elena Zottoviceanu. Editura ,,Premier” Ploieşti, 2004, p. 32.

Constantinescu hielt an dem Gedanken fest, in seinem Schaffen byzantinische und volkstümliche Elemente zeitgemäß sowie quellengetreu zu vereinen. Dafür schuf er klar definierte, in allen Parametern wohl proportionierte und dauerhafte Strukturen. Er leugnete die Ideen westlicher Vorgänger nicht gänzlich, machte aber keine Zugeständnisse und folgte eigene Schaffensprinzipien in der Strukturierung des Tonmaterials.

Sein Klavierwerk ist mengenmäßig gering. Es handelt sich um rund 37 Minuten Musik, mannigfaltig in ihrer Einheit.

Eine erste, der bachschen Musik für Tasteninstrumente ähnliche Charakteristik besteht in dem unterschiedlichen pianistischen und satztechnischen Anspruch. Im Unterschied zu Bach, widmete Constantinescu jedem Alter keine Zyklen, sondern Einzelnwerke. Es wäre daher eine Parallele zwischen den Miniaturen „*Sapte gâște potcovite*“ und „*Am rămas, plângea gâscanul, păgubit de patru lei*“ und dem „*Album für Maria Magdalena Bach*“ nahe liegend. Die „*Toco-toccatina*“ würde man den bachschen „*Zwölf kleine Präludien*“ zuordnen. Den „*Sechs kleinen Präludien“* würden den „*Vier Fabeln*“ entsprechen und die zweistimmigen bzw. dreistimmigen *Inventionen* des Leipziger Kantors würde ich mit dem zweigliedrigen *Colind și strigare la stea* sowie mit „*Zwei Präludien“* vergleichen. Schließlich widmete Constantinescu das Triptychon „*Joc, Cântec, Joc dobrogean (Toccata)*“ reifen Pianisten an.

Anhand des Klavierschaffens Constantinescus bespreche ich im Folgenden das Verhältnis zwischen der kompositorischen Struktur mit integrierten byzantinisch-folkloristischen Elementen und den Kunstmitteln westlicher Provenienz. Sein ausgesprochen originelles Denken basierte auf Korrespondenzen und Querverbindungen der beiden Musiktraditionen.

Als erstes besprechen uns die Melodie.

Bekanntlich waren Melodien in der Barockzeit besonders ausgearbeitet. Sie bestanden aus mühsam ausgedachten, weiterführungstauglichen Figuren und Motiven. Auch früher war die Melodiebildung nicht zufällig, sondern präzisen Regeln unterworfen (um ein einziges Beispiel zu nennen: die auf- und absteigende wellenförmige Melodie eines *depletudo* bzw. *amplitudo)*. Beispielsweise erkannte Helmut Degen mehrere Melodietypen bei Bach, nämlich die konstruktive und motorische Thematik sowie die Kurvenmelodie, während Szabolcsi Bence den sequentiellen, den rhetorischen und den „Mäanderformigen“ Melodietypus theoretisierte. Der aus der flämischen, manchmal aus der gregorianischen Musik abgeleiteten thematische Typus besitzt wiederum einen eigenen melodischen Verlauf.

Was die byzantinische Melodie anbelangt, sie kannte im Laufe der Zeit drei Entwicklungsstufen:

a) in der *altbyzantinischen Periode*: einstimmiger, ekfonetischer und antiphonischer Gesang (der erste entsprach dem westlichen, der zweite dem dramatischen Rezitativ).

b) *in der mittelbyzantinischen Periode*: ornamentierter, durch die Untermischung orientalischer Folklore zu Übertreibung neigender Stil (*glissandi*, verzerrte Melismen)

c) *die neu-byzantinische Periode:* (nach der Reform von Hrysant von Madytos). Der Musik lag das System von 8 byzantinischen Modi zugrunde (4 authentische und 4 plagale Modi); man verwendete einfache melodische Formel im kleinen Umfang.

Die byzantinische Melodie verwendete eine breitere Palette an Intervallen als der cantus planus. Bekanntlich entfaltete sie sich nicht vertikal, weder harmonisch noch polyphon. Das führte zu einer verstärkten Ausdruckskraft in der melodischen Substanz selbst. Ihre Schönheit bestand in Zeichnung und in den untemperiert gefärbten Intervallen (Vierteltöne, über-übermäßige Sekundenschritte, charakteristisch für die Modi *Agem, Hisar* und *Nisabur*). Stufenfunktionen sowie Kadenzen verliehen byzantinischer Melodien ihren ungewöhnlichen Charakter.

Das gegenseitige Durchdringen von Kirchen- und Volksmusik war unvermeidlich, der Einfluss auf Constantinescu zeigte sich aus beiden Richtungen deutlich. Aus diesem Grund sind die Durchführungsverfahren beider Bereiche ähnlich. Mit ein wenig Phantasie können wir Korrespondenzen zwischen Kompositionstechniken byzantinischer Kunst und abendländischer Musik finden. Hier werden ein paar (unter vielen) Möglichkeiten besprochen:

1. Modulation und Melodieaufbau nach Prinzip des „Rades“ (*trohos*)
2. Wiederholung melodischer Figuren
3. Variationsmittel
4. Improvisation
6. Der Bourdon

Mit all diesen theoretischen Fragen beschäftigte sich Paul Constantinescu bereits als junger Komponist. Die Modulation im Rahmen des modalen Systems stellte das Sujet eines in Jugendjahren geschriebenen Aufsatzes dar („*Modulation nach dem Prinzip der Tetrakordverschiebung*“):

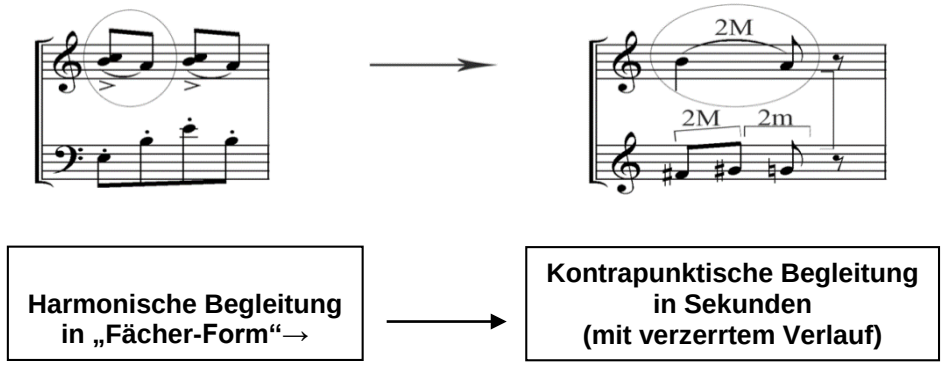
> „Wie man das *modal angehauchte Volkslied in der Kunstmusik verwendet, wurde intensiv erörtert, und das lässt sich in bedeutenden Werken der Nationalschulen bemerken*“.

Bezüglich der Tetrakordproblematik (als Ausgangspunkt des griechischen Systems, aber auch dem Volkslied eigen), erklärte Paul Constantinescu:

> „*Persönlich habe ich das Tetrakordsystem verwendet und ins kleinste Detail sowie mit konkreten Beispielen aufgezeigt, welche Kompositionsmittel ich hierfür eingesetzt habe*“.

Als Beispiel für Constantinescus Anwendung des Tetrakordprinzips habe ich einen Ausschnitt aus dem „*Albumul cu gâște*“ ausgewählt. Es besteht aus zwei für seine Nichte Ilinca Dumitrescu, heute eine bekannte Konzertpianistin, komponierten Stücken. Die Miniatur „*Am rămas, plângea gâscanul, păgubaș de patru lei*“ ist besonders minutiös ausgearbeitet (genau so wie die Stücke aus dem „Album für Ana Magdalena Bach“). Die Zelle „H-A“ fungiert als generatives Motiv beider Stücke.

Beispiel 1

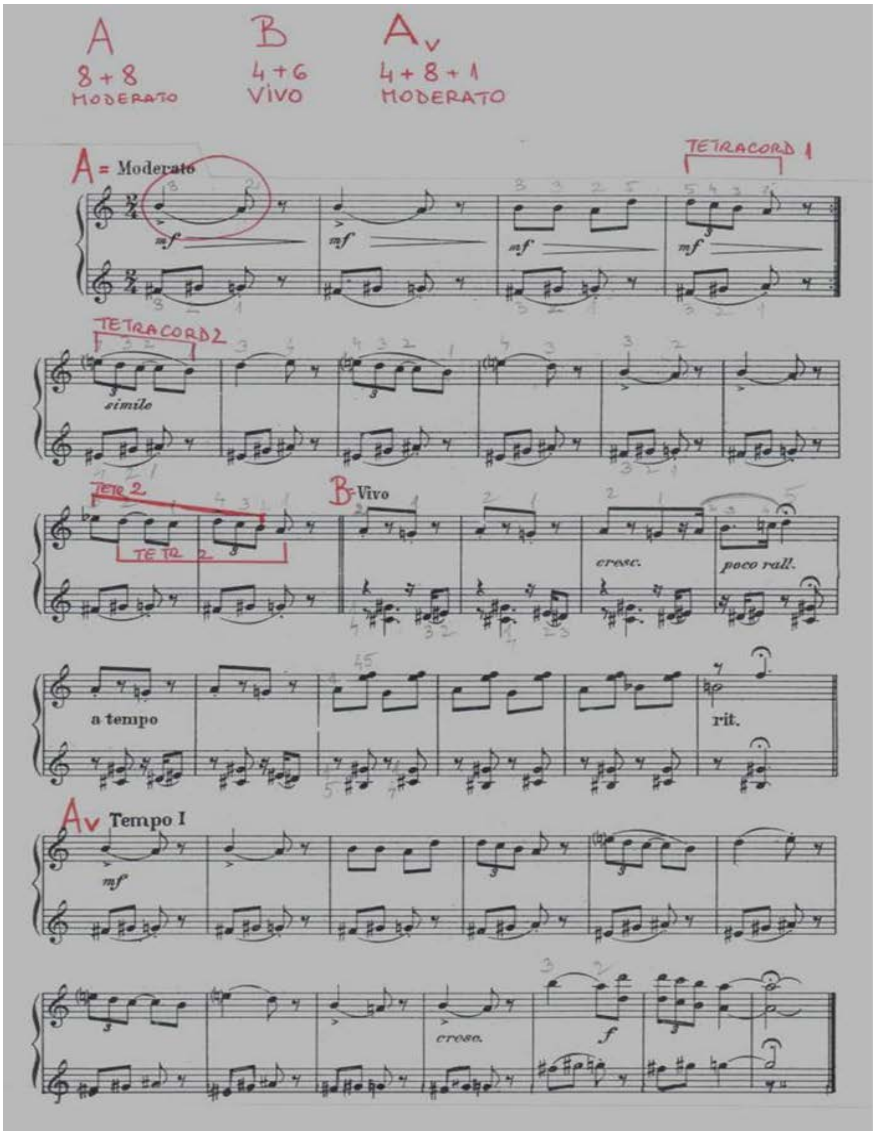


Die begleitende Stimme ändert sich nach Gefühl. Im ersten Stück (*Sapte gâște potcovite*) ist das generative Motiv witzig, die Begleitung ahnt folglich die volkstümliche Zimbel nach. Im zweiten Stück wird der Schwermut des Gänserichs (der den Verlust seiner Schuhe beklagt) von dem chromatisierten Kontrapunkt gesteigert.

In der A B A Form der zweiten Miniatur trägt der erste Abschnitt (A) den Hinweis „Moderato“, während der zweite (B) ein „Vivo“ ist.

Die Melodie der Sektion A besteht aus diatonischen Tetrakorden, jeder Satz zeichnet einen durch die Permutation der Töne entstandenen Tetrakord ab.

Beispiel 2

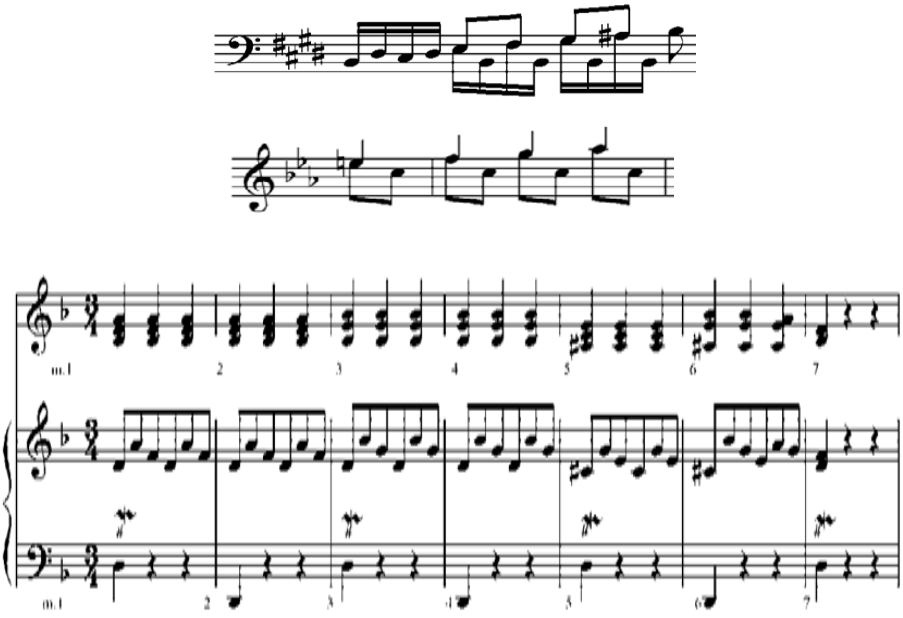


Die Art der Permutation wird als „das Radprinzip“ (aus dem gr. *trohos* = Rad) bezeichnet. Paul Constantinescu bearbeitete westliche sowie byzantinische Musikelemente nach eigenen Melodiebauverfahren und nutzte als kompositorische Mittel *die Wiederholung, die Variation* und *die Improvisation.*

Die Centorisation ist ein Begriff der *cantus planus* Musik. Neue Melodiefolgen werden aus Fragmenten bereits existierenden Melodien zusammengesetzt. Paul Constantinescu nutzte diese Methode, in dem er Teile aus Volks- oder Kirchenliedern zitierte und sie in neue Formen einfügte.

Den Orgelpunkt verwendete man oft in der Barockzeit. Bach setzte ihn ein, um eine gewisse Tonart zu festigen, sei es am Anfang oder im Verlauf eines Werkes. Er verwendete ihn gleichfalls im Rahmen von Kadenzen am Ende des Stückes. Eine besondere Erscheinungsform des Bourdons stellte die *nota ribattuta* dar. In den folgenden Ausschnitten aus den *Kleinen Präludien* von J.S. Bach wird deutlich, wie sich daraus auf- und absteigende sowie diagonal verlaufende Melodieebenen loslösen.

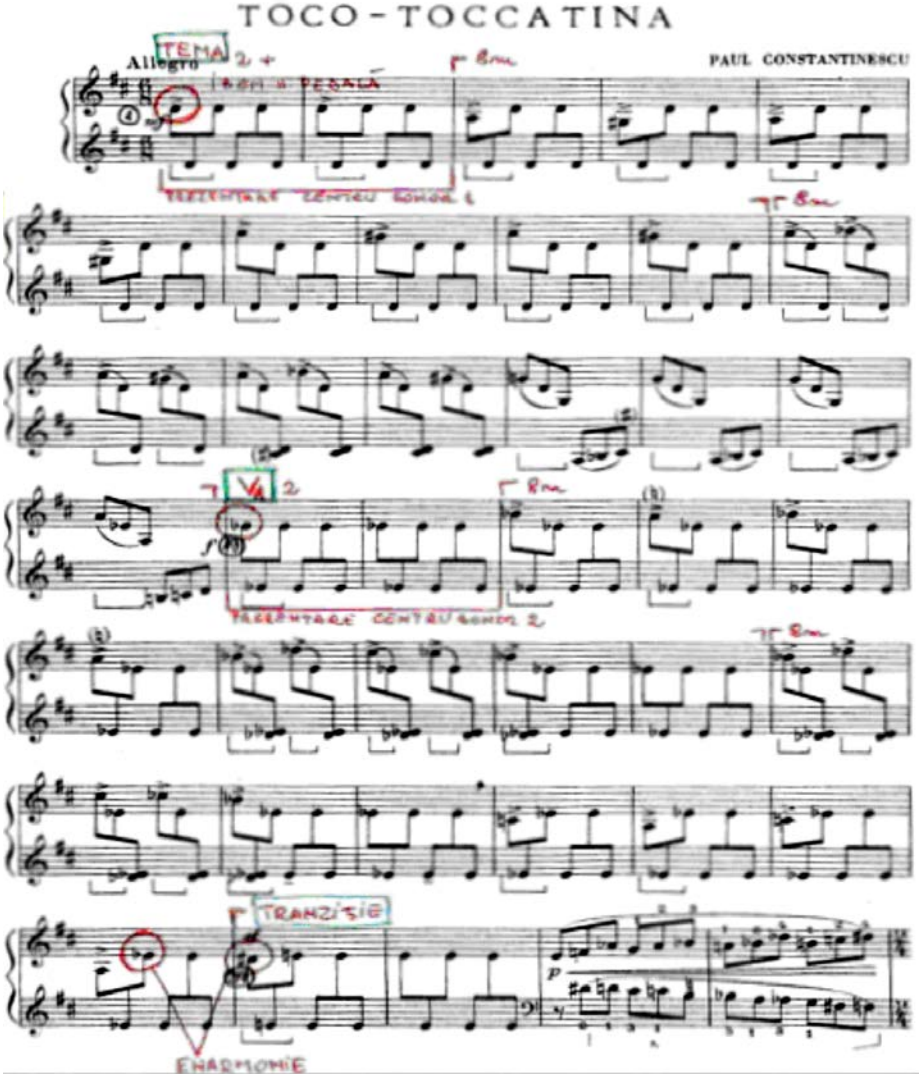
Beispiel 3

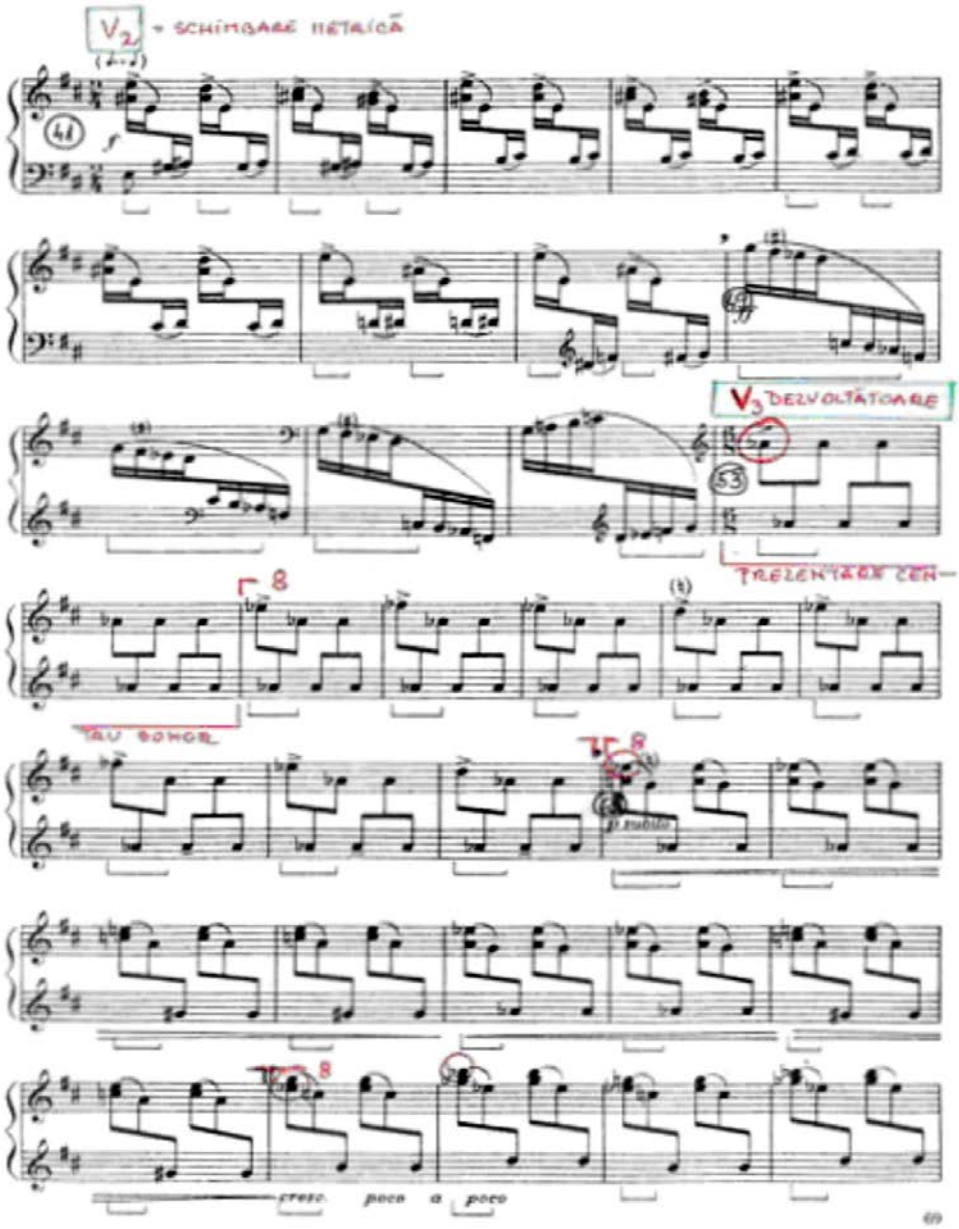


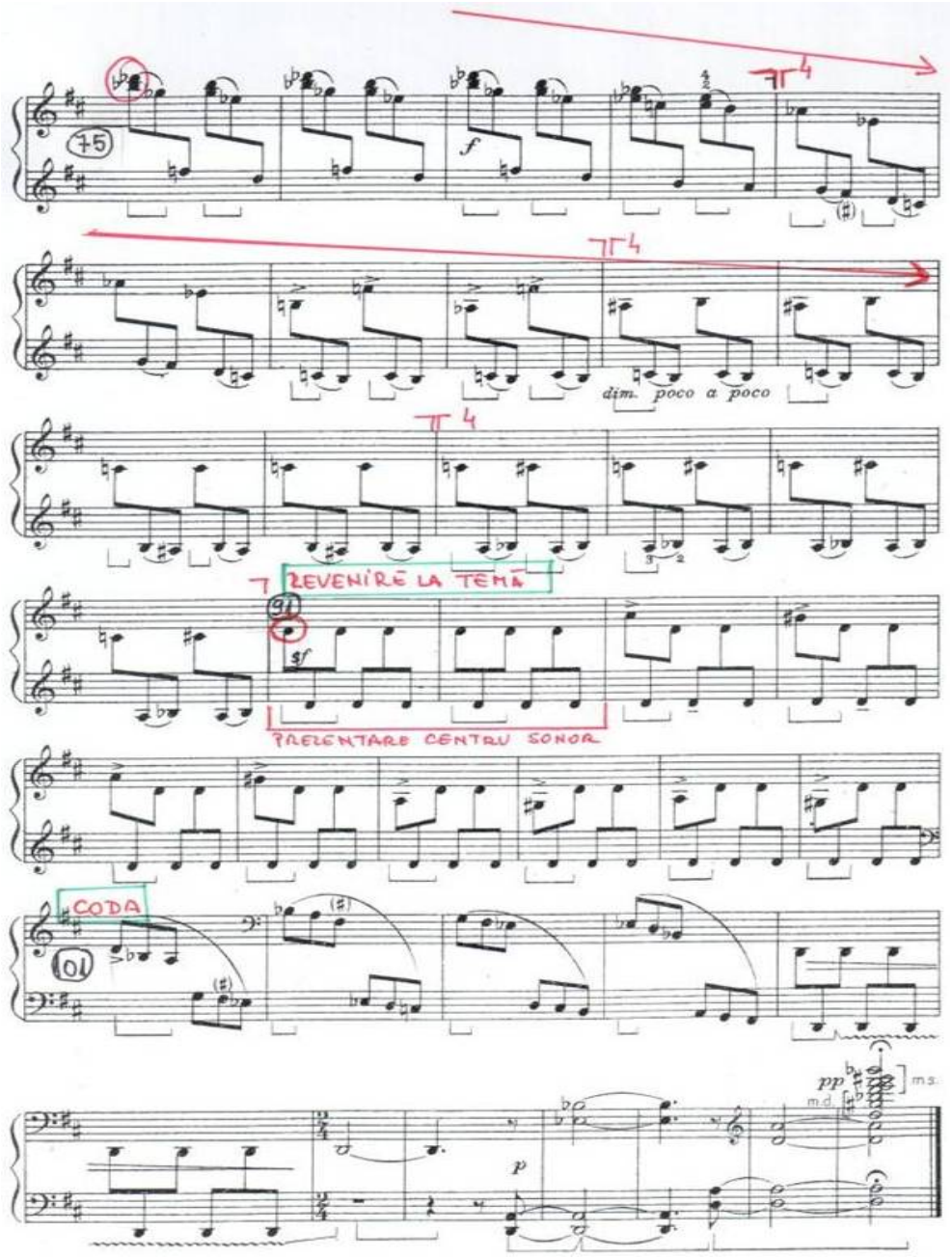
In der byzantinischen Musik entspricht *„der Ison“ (Bourdon)* dem Orgelpunkt. Er stellt ein grundlegendes Element dieser Tonkunsttradition sowie der Praxis rumänischer orthodoxer Kirchenmusik, dar.

Als nächstes wird die von Constantinescu in „*Tocco-toccatina*“ verwendete Technik vorgestellt. Aus den stets wiederholenden Noten sprudeln wie Funken andere Töne hervor. Latent zeichnen diese wiederum neuen divergenten und konvergenten Klangschichten, die den *Ison (Bourdon, nota ribattuta)* konstituieren. Diese Noten sind nichts anderes als Tonzentren (wie sich auf unterschiedlichen Laufbahnen bewegenden Sterne), worum sich symbolisch das gesamte Tonsystem Constantinescus dreht.

Beispiel 4

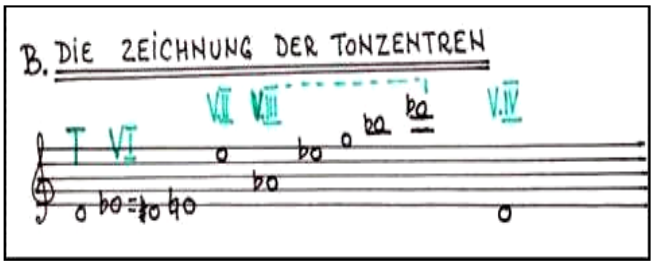



V2 = SCHIMBARE METRICĂ
V3 DEZVOLTĂTOARE
TREZENTARE CEN-
TRU SONOR
cresc. poco a poco


75
f
dim. poco a poco
REVENIRE LA TEMĂ
91
sf
PREZENTARE CENTRU SONOR
CODA
101
pp
m.s.
m.d.
p

Diese Tonzentren zeichnen mittels Akkumulation eine aufsteigende Linie ab, die dann zum Ausgangspunkt zurückkehrt.

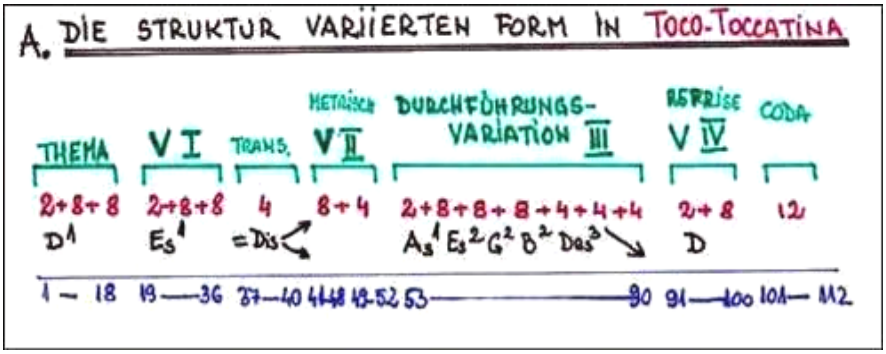
Beispiel 5



Der Miniatur liegt eine variierte Struktur zugrunde, ein wie bereits erwähnt sowohl im europäischen Barock als im byzantinischen Melos verwendeten Verfahren, ebenso oft auch in der rumänischen Folklore anzutreffen. Die Überleitung zur zweiten Variation findet in den Takten 36 und 37 statt, wo eine hinaufsteigende Bewegung (oder der Eindruck davon) von enharmonischen *Es* und *Dis* angedeutet wird. Die divergenten, sehr chromatischen Tonleitern führen hin zu der metrisch kontrastierenden zweiten Variation (im zweiviertel Takt).

Die dritte Variation hat Durchführungscharakter. Die Spannung steigt hier in 8-taktigen Bögen, der Pianist wird aufgefordert, eine Klimax bis auf *Des 3* aufzubauen. Durch den allmählichen Abstieg von Tonzentrum zum Tonzentrum hin zum anfänglichen *D* erhellt sich die Stimmung, das Finale lässt das Anfangsthema wie im Barock wieder erklingen.

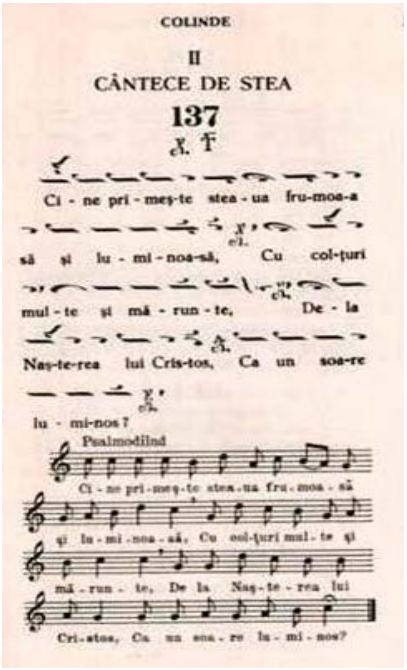
Beispiel 6

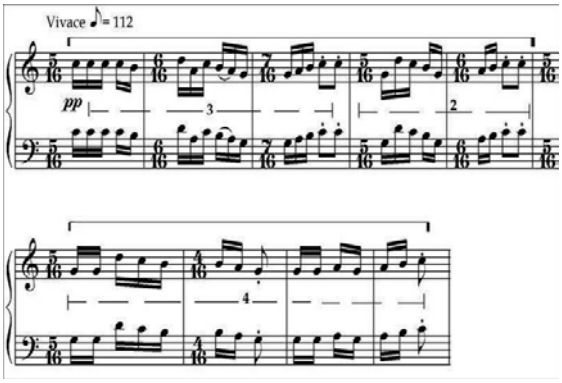


Formula ostinato begegnet man in der religiösen Musik von Paul Constantinescu oft. Es ist in dem Abschnitt *Doamne miluiește [Gott, erbarme Dich]* aus dem Osternoratorium anzutreffen, hier bringen das Cello und der Kontrabass ein begleitendes *ostinato*-Thema in einem perfekt aufgebauten Gefüge. In seinem Klavierschaffen gibt es ein 1937 geschriebenes Diptychon, wo beide Stücke ausschließend auf dieser Technik basieren.

In *Strigare la stea* verwendete er als Thema ein von George Breazul im *Buch des Dorfes*, Bd.II, S. 233 zitiertes „Sternlied“ (Weihnachtsgesang).

Beispiel 7



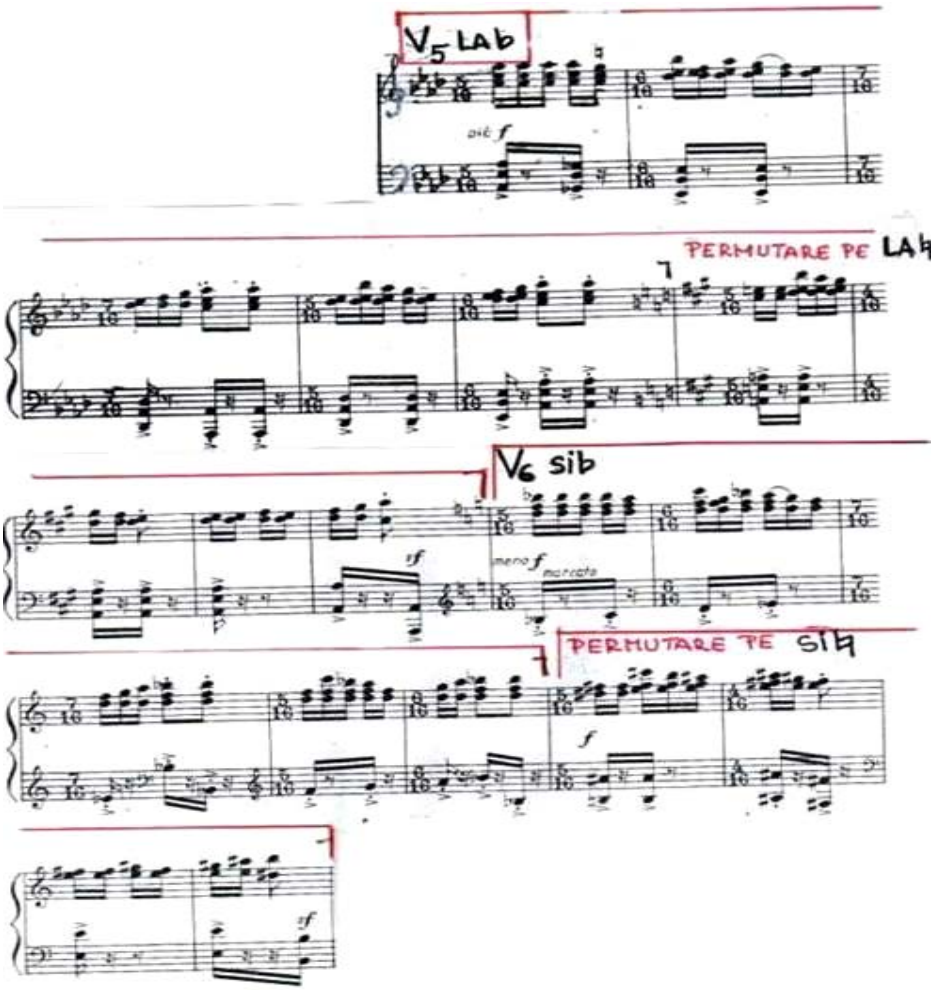


Paul Constantinescu fügte das Thema in eine heterogene Metrik ein und ließ es in einem Abstand von 2 Oktaven erklingen. Die metrische Asymmetrie wird durch asymmetrischen Sätze betont: 5+4 oder 3+2+4.

Mit einem brillanten Formgefühl wählte Constantinescu eine Variationsform mit *Ostinato*, eine Art Passacaglia, für diese Melodie aus**.**

Zu Beginn ertönt das Thema klar und kristallin, in einem Abstand von 2 Oktaven. Die 8 Variationen werden nacheinander gereiht, die Schriftweise ist im höchsten Grade harmonisch, homophon, choralähnlich und erinnert an den **faux bourdon**.

Beispiel 8

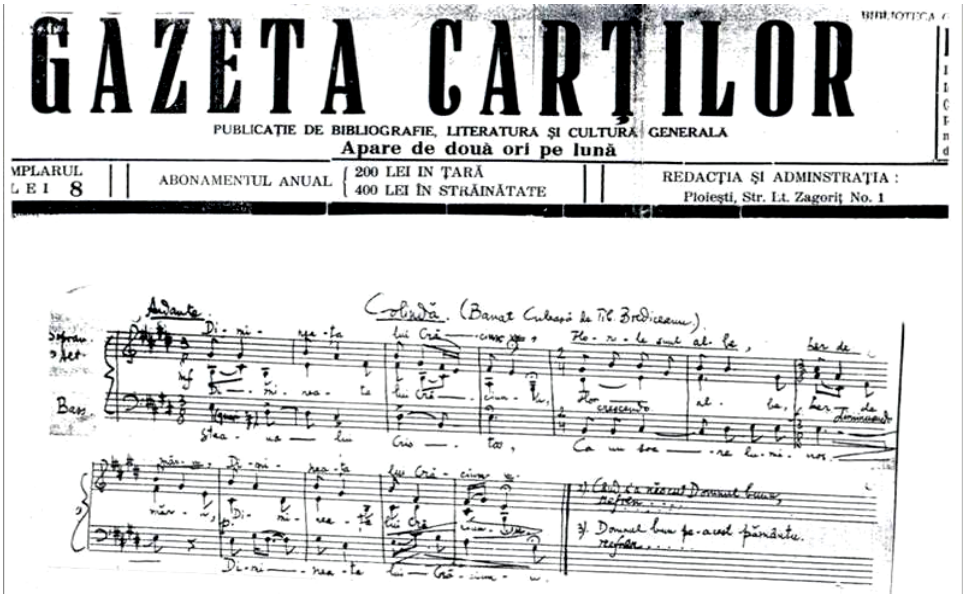


Während die ersten drei Variationen ihren diatonischen Charakter bewahren, haben wir ab der 4-ten Variation eine *Permutation des Themas* vor Augen. Die 5-te und 6-te Variation bringen Entgleitungen von einem Ton zum anderen sogar im Themeninneren. Dieses Phänomen tritt oft bei antiphonischen Kirchenchören auf. Ebenso findet es sich in der rumänischen Volksmusik, bei musikalisch unausgebildeten Stern-sängergruppen oder bei Lautarenensembles, wo die Melodie grundsätzlich von einem anderen Ton als der erste wieder begonnen wird.

Das Variationsschema wäre:

T	V1	V2	V3	V4	V5	V6	V7	V8
C	C	C	C	B♭	A♭ - A	B♭ - B	C	C

Beispiel 9


GAZETA CARȚILOR

PUBLICAȚIE DE BIBLIOGRAFIE, LITERATURĂ ȘI CULTURĂ GENERALĂ

Apare de două ori pe lună

MPLARUL LEI 8 | ABONAMENTUL ANUAL { 200 LEI IN ȚARĂ / 400 LEI ÎN STRĂINĂTATE | REDACȚIA ȘI ADMINSTRAȚIA : Ploiești, Str. Lt. Zagoriț No. 1

Wir bemerken wie meisterhaft die einzelnen Stimmen gestaltet sind. Während das Sopran und das Alt den Text „Dimineața lui Crăciunu“, „Flori dalbe Ler de măru, Dimineața lui Crăciunu“ aussprechen, singt der Bass einen anderen Text: „Steaua lui Cristos, Ca un soare luminos, Dimineața lui Crăciunu“. Man könnte behaupten, dass Paul Constantinescu zwei unterschiedliche Melodien über einander bringen wollte, wie in dem sogenannten mittelalterlichen *Centorisation.*

In der Klavierfassung lässt sich von Anfang an bemerken, dass das Thema unverändert bleibt. Was folgt, ist die Durchführung aller motivischen Zellen in einer wunderschönen *Ciaccona*. Die erste Variation (*Andantino*)

bringt das Thema in Sopran in gleicher Tonart (E); der begleitende Kontrapunkt ist einfach, durchlässig, die Melodie lässt sich daher leichter ins Gedächtnis ein. Anzumerken ist auch die stufenweise Bewegung des Basses in Parallelsexten, was an das polyphone Verfahren des *faux-bourdons* erinnert. Die in einer neuen Tonart (As-Dur) unerwartet gesetzte zweite Variation (*poco piu vivo*) bringt das Thema in Mittelstimmen und wird anfänglich stufenweise von einer ähnlichen in Diskant gesetzte Bewegung begleitet; die Akkorde zerlegen sich in Figurationen und erhören mit dem modulationsähnlichen „Abgleiten" in die Sphäre von *Ges* und dann von *Es* in Spannung.

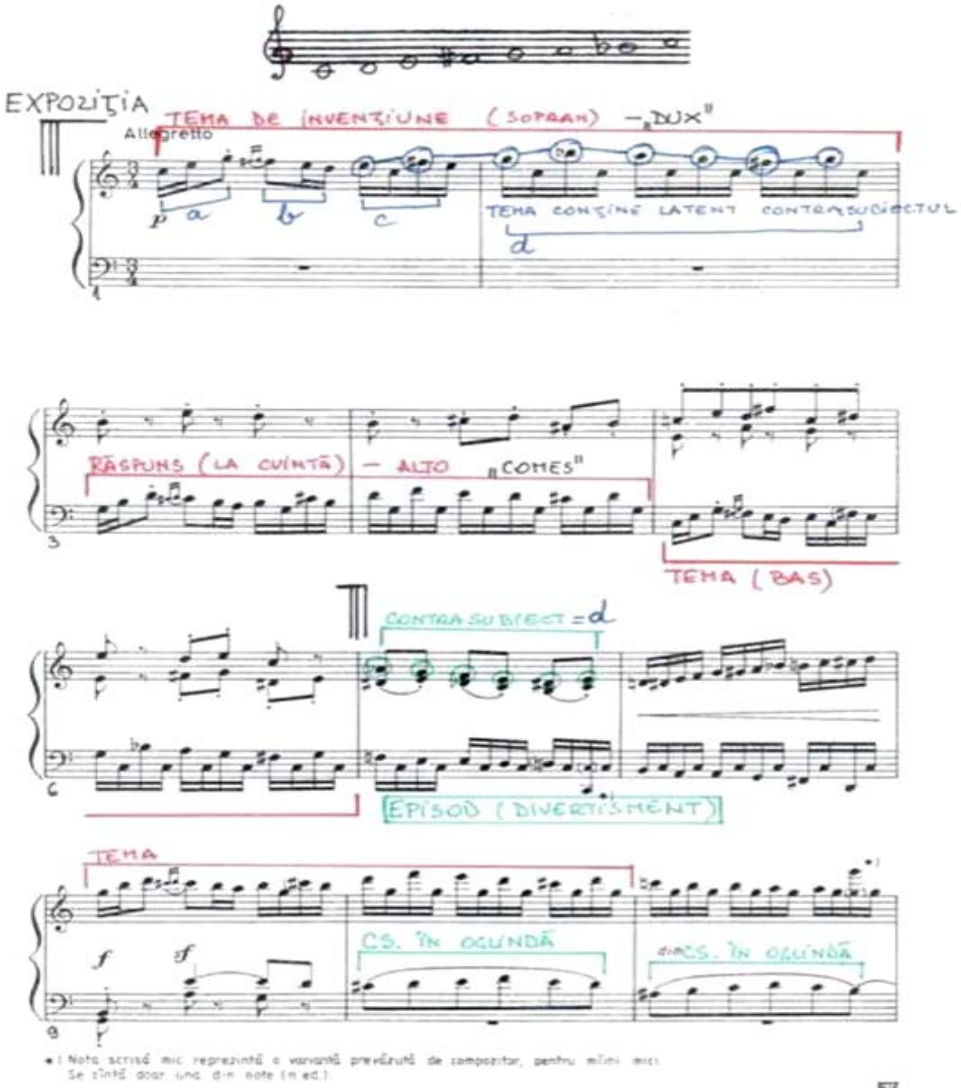
In der dritten Variation (*Animato*) wandert das Thema von dem mittleren in das obere Register, doppelkontrapunktische Beziehungen entstehen durch die Verschränkung der Stimmen, wobei das Tongewebe auf einem angedeuteten Bassorgelpunkt gebaut ist. Das majestätische mehrstimmige Spiel wird genau so natürlich in die vierte Variation fortgeführt, diese beginnt in *A-Dur*, „rutscht" aber unauffällig in *G-Dur* ab. Der Beginn der fünften Variation scheint die vorherige Schriftweise zu bewahren, bereitet aber durch absteigende *Arpeggi* einen Wiederkehr zum ursprünglichen Tongeflecht vor. Die sechste Variation setzt das *E-Dur* als Tonalzentrum wieder ein, das Thema wird akkordisch in Diskant mit dem Hinweis *Maestoso* vorgetragen und von harmonischen Begleitelementen unterstützt. Am Ende der *Ciaccona* hören wir das getreu wiederkehrende Thema in einer Atmosphäre vollkommener Ruhe erklingen.

Meiner Ansicht nach handelt es sich hier um ein Instrumentalwerk Constantinescus, wo die vokale Schreibweise kongenial mit der instrumentalen verflochten ist. Die Spannung erhöht sich allmählich zum Klimax, sogar die Linie durchschleifter Tonarten (*Mi, Lab, Solb, Mib, La, Sol Mi*) führt natürlich zum Ausgang, wie in einer antiken Tragödie.

Weiter werde ich die im Schaffen Constantinescus oft vorkommenden Techniken der Mehrstimmigkeit aufzählen. Nachahmungen, Kanon, Fugatto, Inventions- und Mottetformen können häufig in *Liturghia în stil psaltic*, in Chorminiaturen, aber auch in der Klaviermusik auftreten.

Das zweite, am 4. August 1933 abgeschlossene Stück aus dem Diptychon „Zwei Präludien", ist ausgesprochen polyphonisch aufgebaut. Paul Constantinescu „goss" das Thema in die Form einer dreistimmigen Invention ein. Doch das Toccata-typische Thema verläuft in einem C- Modus mit 4-ten und. 7-ten geänderte Stufen (lydisch bzw. mixolydisch). Das Thema besteht aus 4 Motivzellen: *a,b,c* und *d*, wobei die letzte das Kontrasubjekt enthält.

Beispiel 10

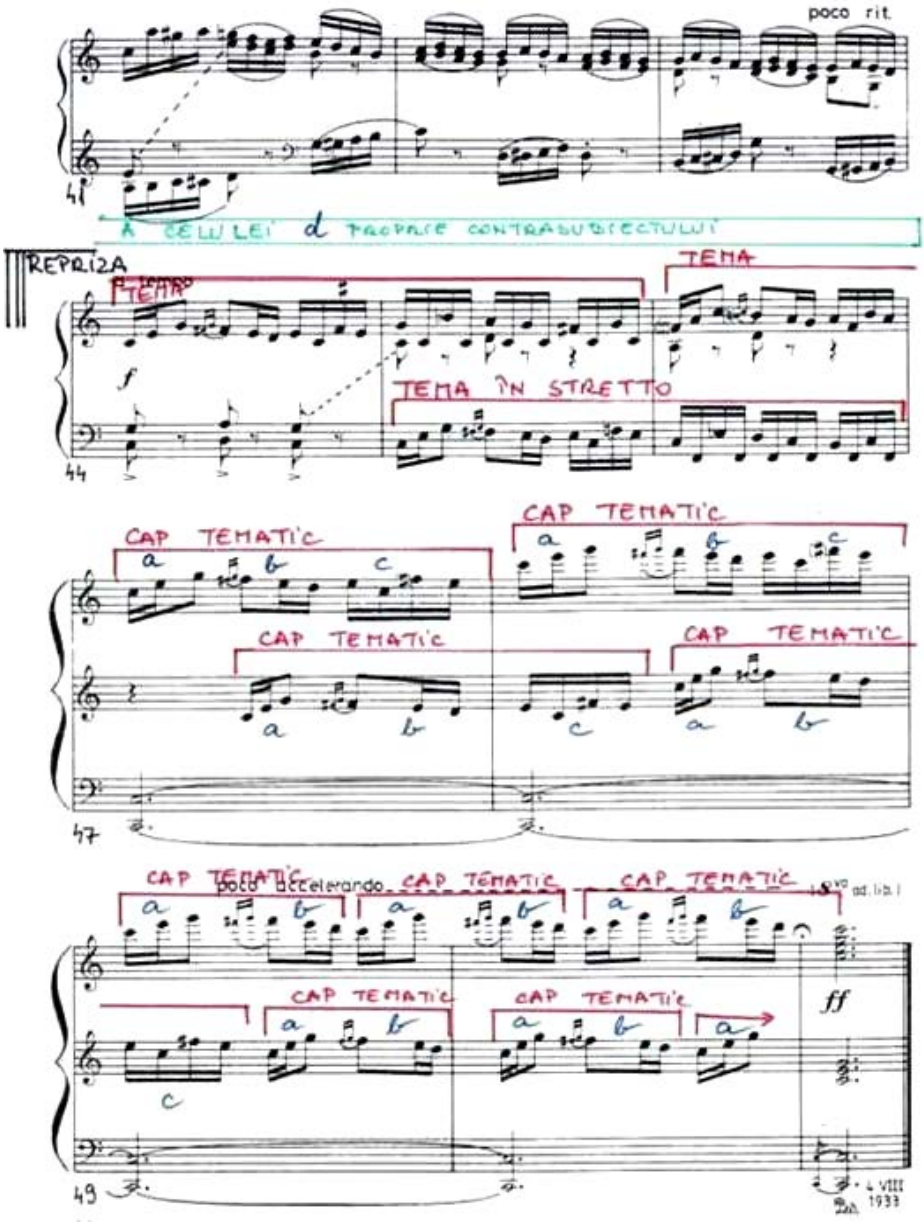


In der 6 taktigen Exposition wird das Thema nach barocken Regeln in 3 Stimmen (Sopran, Alt und Bas) gespielt. Die erste Episode bringt das Kontrasubjekt, dieser wird weiter die Themen begleiten.

Die Inventionform folgt daher ihr Verlauf nach barocken Überlieferungen. Zwischen den Themen kommen Episoden mit Modulationsfunktion vor. Hier und dort werden polyphonische Spiele wie *stretto* mit den Themenköpfen als Subjekt eingesetzt.

Die Reprise tritt in einem Spannungshöhepunkt ein. Die Themenköpfe folgen nacheinander in *stretto* und erwecken den Eindruck einer Orgelmusikähnlichen Monumentalität.

Beispiel 11



Im Abschluss dieses Beitrags wiederhole ich die Idee, dass in Paul Constantinescus Schaffen Kompositionselemente aus der abendländischen Musik immer wieder vorkommen: von Mikrostrukturen wie Zellen und melodiebildende Motive über melodische Bearbeitungsverfahren bis hin zu Makrostrukturen (Formen und Gattungen). All diese Charakteristiken, verschmolzen mit dem modalen Klangmaterial der rumänischen Folklore und der orthodoxen Kirchenmusik machten den unverwechselbaren Stil des Komponisten aus.

Constantinescu meinte:

> „*Wie Wagner und Debussy zu schreiben, würde bedeuten, mich mit ihnen zu verwechseln. Ich muss in der Musik einen neuen Ton finden, um einen Platz im Universellen zu verdienen. Wagner selbst war ein Sonderling. Außerdem stellt das [für mich] auch eine soziologische Frage dar: ohne Verbindung mit dem Autochthonen, kann ich nicht wirklich schaffen*".

In seinem Klavierwerk gelang Paul Constantinescu tatsächlich, das Autochthone mit dem Universellen zu verbinden.

Deutsch Übersetzungen: Sanda Hîrlav Maistorovici
Zusammenfassung Englisch Übersetzungen: Emanuela Iacob

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STUDIA UBB MUSICA, LX, 1, 2015 (p. 77 - 92)
(RECOMMENDED CITATION)

SYMPHONIC VARIATIONS FOR ORCHESTRA BY SIGISMUND TODUŢĂ – HISTORICAL AND STYLISTIC CONSIDERATIONS

MIRELA MERCEAN ŢÂRC[1]

SUMMARY. In 1940 when S. Toduță composed The Symphonic Variations on a folk song ”Trecui valea”, he was at the beginning of his career. He was a tenured teacher at the St. Vasile College in Blaj, he had 6 diplomas, three, including that of Doctor in Musical stylistics, obtained at the Pontifical Institute for Sacred Music In Rome. The second prize at the „G. Enescu” composition competition, which he gratefully received from the Commission chaired by G. Enescu himself, was „the first big impulse for the continuing” his creative journey, as he said himself. The work could be called in terms of the recognition of his talent, his number one opus. It followed other and other awards, his musical creation touching the stylistic maturity in the fifth decade of the twentieth century. The paper aims to highlights the existence of stylistic elements which anticipates the future great symphonist and creator of musical beauty which was S. Toduță, in the troubled context of the historical events of those years in Transylvania.

Keywords: S. Toduță creation, Transylvanian composers, 1940, Symphonic Variations

In 1940, when he composed the Symphonic Variations for orchestra on a folk song, “Trecui valea”, S. Toduță was at the beginning of his career. He was a tenured teacher at the St. Vasile College in Blaj, he had 6 diplomas, three awarded by the Music Conservatory in Cluj-Napoca and three, including that of Doctor in Musical stylistics, obtained at the Pontifical Institute for Sacred Music in Rome. He was in his prime, having just married, in April, Ana-Maria Suciu, a graduate of the Faculty of Letters in Cluj[2]. He had a successful career, he led the choir, the school orchestra, two fanfares, he was a composer, a piano teacher and concert pianist, wrote articles for the school paper which he had founded together with a group of enthusiasts, he had ideals and was much loved and appreciated by students, colleagues and the people of “little

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[2] Sister of martyr Bishop Ioan Suciu, dead in the Communist prison in Sighet.

Roma" as Blaj was named at the time. Privileged from the point of view of geographical position, Blaj had been sheltered from the catastrophic events initiated in the "black Friday" of Romanian history, when, in just three months (June-August), due to political short-sightedness and war, Russia took over Basarabia and Bucovina, Hungary occupied the north of Transylvania and Bulgaria took the Quadrilater (southern Dobrogea)[3]

Image 1



The government gave in, without a fight, to external pressures, when Romania had more than 1.260.000 soldiers and "they wanted to fight"[4]. This was followed by the great human drama of taking refuge from Russian and Hungarian troops and the educational and cultural institutions shared the same faith. The professors of the Cluj University and Conservatory as well as the artists of the National Opera House took refuge in Sibiu and Timișoara. Blaj also received refugees from the north and west and S. Toduță mentions them: Ambrosiu Iluțiu, Leonida Domide and Francisc Hubic, but also students and among them, Vasile Herman, future composer and Toduță's disciple. One year later, when he is named assistant and accompanist at the Cluj Conservatory refugee in Timișoara, S. Toduță will experiment himself "the bitter taste of

[3] 33% of Romania, 100913 km^2 and 33,3 % of the country's population, 6.777.000 inhabitants – Gabriela Vasilescu, *Anul 1940, an de cumpănă în istoria românilor (1940, a Milestone in the History of Romanians)* in the online journal Art-Emis Academy, *www.art-emis.ro/**istorie**/540-**anul-1940***

[4] Idem (4)

refuge”[5]. We do not know the echo of those dramatic moments in the composer’s heart. Nevertheless, despite the maestro’s discretion and prudence regarding political and historical comments, his answers inevitably can be found in his aesthetic interests and in his artistic ideals. His attachment to the country and to the Romanian values can be found in the emotion with which he transmits, through sounds, of his forerunners[6], of the roots of Romanian music, as well as in the warm lyricism of folkloric thematic. In 1944 he was wounded in the war. In a letter to the Director of the Cluj-Timișoara Conservatory, he expresses his joy to be well again[7]: “Providence has been kind to me, in exchange for a difficult trial, it allowed me to find myself among the living today”[8]. He also expresses his wish to go back “to school and to the Opera, institutions from which I temporarily parted to do my duty as Romanian on the front”[9].

Image 2



S. Toduță – wounded, in the Blaj Hospital courtyard

[5] Despina Petecel, *Muzicienii români se destăinuie (Confessions of Romanian Musicians),* vol. II, p. 77-78

[6] Even his symphonies are homage to famous forerunners: Ovidius Publius Naso (The 3rd Symphony), George Enescu (The 2nd Symphony)

[7] and that of having found his family, until then refugees in Bucharest, safe and sound in Blaj

[8] From 6 of june 1944 from the hospital yard, the composer is in center, *S. Toduţă, destăinuiri, documente, mărturii* (*S. Toduţă, confessions, documents, testimonies*), coord. Ninuca Pop-Oşanu, Ed. Casa Cărţii de Ştiinţă, Cluj-Napoca 2008. p. 59

[9] Idem

Image 3



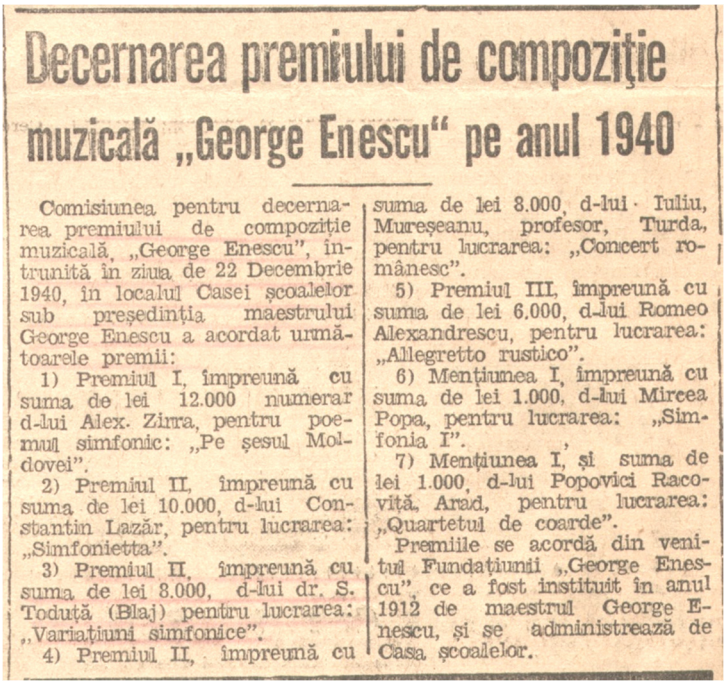
S. Toduţă – officer in Romanian Army

What we can say with certainty about 1940 is that his activity was flourishing, compositions multiplied and national recognition was soon to come: "My big moment came in 1941, when, to my surprise, one of my beginning works, invested with all the clumsiness and lack of artistic mastery, *Variations on a Folk Theme "Trecui Valea",* obtained the George Enescu award. This first contact, through which the maestro took notice of my humble existence, was the first great stimulus to continue on the same road".[10] The winners of the Enescu award in 1940 were announced by national newspapers at the end of January 1941[11].

[10] Interview with S. Toduţă taken by Vasile Bogdan in November 1983 in Timişoara and published in *Ei l-au cunoscut pe Enescu (They Met with Enescu),* Ed. Ion Creangă, Bucureşti, 1987, p. 106-108, apud *S. Toduţă, destăinuiri, documente, mărturii* (*S. Toduţă, confessions, documents, testimonies*), Ed Casa Cărţii de Ştiinţă, Cluj-Napoca 2008. p. 46.

[11] Fragment from the newspaper Universul of January 30, 1941, year 58, no. 26, which mentions that S. Toduţă received the 2nd prize and 8000 de lei, just like Iuliu Mureşianu and Constantin Lazăr.

Image 4



Decernarea premiului de compoziție muzicală „George Enescu" pe anul 1940

Comisiunea pentru decernarea premiului de compoziție muzicală, „George Enescu", întrunită în ziua de 22 Decembrie 1940, în localul Casei școalelor sub președinția maestrului George Enescu a acordat următoarele premii:

1) Premiul I, împreună cu suma de lei 12.000 numerar d-lui Alex. Zirra, pentru poemul simfonic: „Pe șesul Moldovei".

2) Premiul II, împreună cu suma de lei 10.000, d-lui Constantin Lazăr, pentru lucrarea: „Simfonietta".

3) Premiul II, împreună cu suma de lei 8.000, d-lui dr. S. Toduță (Blaj) pentru lucrarea: „Variațiuni simfonice".

4) Premiul II, împreună cu suma de lei 8.000, d-lui Iuliu, Mureșeanu, profesor, Turda, pentru lucrarea: „Concert românesc".

5) Premiul III, împreună cu suma de lei 6.000, d-lui Romeo Alexandrescu, pentru lucrarea: „Allegretto rustico".

6) Mențiunea I, împreună cu suma de lei 1.000, d-lui Mircea Popa, pentru lucrarea: „Simfonia I".

7) Mențiunea I, și suma de lei 1.000, d-lui Popovici Racoviță, Arad, pentru lucrarea: „Quartetul de coarde".

Premiile se acordă din venitul Fundațiunii „George Enescu", ce a fost instituit în anul 1912 de maestrul George Enescu, și se administrează de Casa școalelor.

Setting on the search of S. Toduță's origins of symphonism, accomplished in the 4 symphonies composed in the 50s (Symphonies 1, 2 and 3:' 54'50-56'57), the 60s and the 70s (Symphony no. 5 1962-76), we have tried to establish the previous symphonic works as well as the common stylistic coordinates which precede them. S. Toduta mentioned in this respect that the *Variations on a Folk Theme "Trecui Valea"* was his first significant opus and, therefore, we considered it, hypothetically, opus 1. the other symphonic works, preceding the variations, are: *Egloga pentru orchestră – Eglogue for orchestra, 1933* and *Trei schițe simfonice pentru orchestră mare – Three Symphonic Sketches for a Great Orchestra (1936)*[12]. Nevertheless, in the library of the S. Toduță Foundation there are two more orchestral works, untitled, mentioned

[12] Lucrări de Muzicologie (Musicology Papers), vol. XIV, 1979 only publishes the *Egloga - Eglogue*, 1933; the same, Hilda Iacob, 2002, *Egloga – Eglogue* 1933-35; *Studii toduţiene* (*Studies of Toduta*), 2004, publishes: *Egloga – Eglogue*, *Suita pentru orchestră mică - (Suite for a small orchestra*) n.a., *Lucrare orchestrală fără titlu, f.a. – (Untitled orchestral piece n.a.), Trei schiţe simfonice ptr. orch. mare – (Three Symphonic Sketches for Grand Orchestra),* around 1940; Romeo Râmbu, 2012, shortly analyzes the *Eglogue*, 1933, Three Symphonic Sketches, 1936.

in the volume *Studii toduțiene – Studies on Toduta*, one of them being an orchestral suite for a small orchestra. In the report published in the Official Monitor no. 181 of 1943, after the tenure exam of S. Toduță at the Cluj-Napoca Conservatory in refuge in Timișoara, we find the *Egloga* among the compositions, dated 1936 together with a work entitled *Ruralia Transylvania* for a small orchestra, dated 1940. Later research will establish whether the two works could be sketches this Ruralia Transylvania, or are independent works

Despite the maestro's modest declarations, the fact that the Symphonic Variations *Trecui valea* were considered valuable enough to be presented to audiences is confirmed by the first performance at the Ardealul Philharmonic Orchestra, on May 12, 1946, conducted by the composer himself. Daily newspapers *Tribuna Nouă* and *Igazság* have commented extensively on the work prized by Enescu.

"… today's piece shows us that, essentially, apparently simple motives can be – when influenced by the composer's personality – the mobile of most accomplished performances and can serve as themes for savant orchestration" signed I.M. Tribuna Nouă, Cluj, Year II, no. 161, May 16, 1946, p. 2.

"…The entire piece bears testimony of the profound relation with folk music. Bright colors, progressive, characteristic (...to Toduță...) musical language, all rendered with finesse and precision by the orchestra. We appreciate the artistic solo of flutist Pop Dumitru.[13]

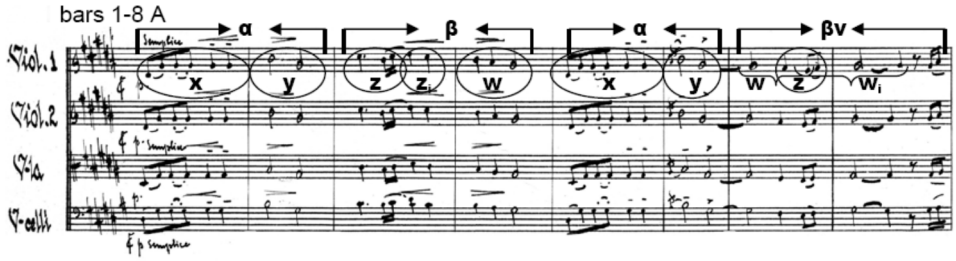
The theme of the variations is a love song, *Trecui valea*, probably taken from one of his students in Blaj, as the composer declared he had learned many songs from his students[14]. The folk song has a tetrastrophic form, type A -Av + A1- A2(refrain)[15] and a fluctuant modal structure, either of Phrygian with the end note on the 4th degree or hypo-Aeolian in the first two strophes, or of Aeolian with final Phrygian cadence in the refrain. From the point of view of the structural analysis of form, we can identify a by-strophic A-Av = 16 bars.

[13] The concert of the Ardealul orchestra, archive document, the S. Toduţă Foundation. The work has only been performed once since, in 2004, by the students' orchestra at the "Gheorghe Dima" Music Academy, conducted by Emil Aluaş.

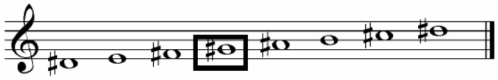
[14]" … I have had the joy to learn from my students - (poor peasant children) – hundreds and hundreds of ancient melodies from the Romanian musical folklore", in *S. Toduţă, destăinuiri, documente, mărturii* (*S. Toduţă, confessions, documents, testimonies*), p. 47 apud Despina Petecel, op. cit. p. 72

[15] Analyzed according to the structure of original verses found in Romanian southern folklore, for example in the repertoire of Benone Sinulescu – the verses are cataclectic, octo-syllabic: *Trecui valea mort de sete/ Mă-ntâlnii cu două fete/ Îmbrăcate-n haină nouă/ Sărutale-aş pe-amândouă,* with the refrain sung on syllables *lai-lai.*

E.g.1



E.g. 2

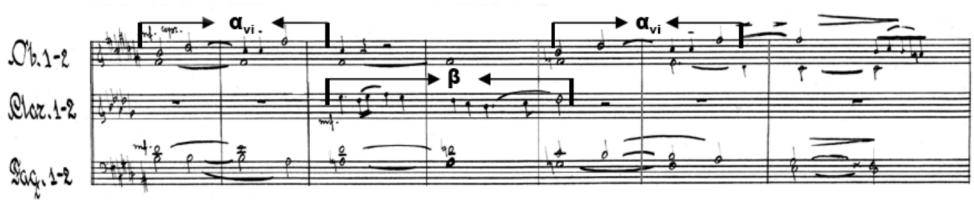


Phrygian or Hypo-Aeolian

Despite its novel character, possibly of semi-cultured origin, the composer noticed[16] its variation potential. In the first phrases of period A, the theme is exposed monodically, by the strings, motive **α** being made up of two cells: **x**, circumscribing a fourth and **y,** a descending third. These intervals will play a significant part in the configuration of variations. The gradual, back-and-forth motion of the pentachord in motive **β** also holds a cyclically-forming importance: **z** – oscillatory, **w** – descending trichord / descending pentachord.

In the refrain, or second period, exposed by the woodwinds, we notice the cellular relation with the first phrase by the transposition and reversal of intervals and cells: **yvi**, transposed third and fourth, the other motives being identical. The final, Phrygian, cadence also condenses the oscillatory **z** cell with trichord **w**.

E.g. 3

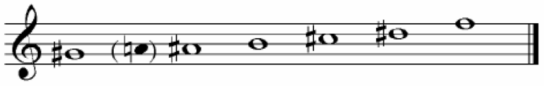


Bars 9- 15 only bassoon, clarinet and oboe 1- 2

[16] Hans Peter Türk mentioned the emphasis Professor Toduţă placed on "the ways to perceive a coherent musical discourse, essentially based on the logical development of an initial musical impulse" H.P. Turk, *De la evoluţia motivică la variaţia continuă în creaţia lui S. Toduţă (From Motivic Evolution to Continuous Variation in the Work of S. Toduţă),* in Musicology Papers, vol. XXVI, no. 1 / 2011, p. 11.

The second scale Aeolian G #, the second degree fluctuant at cadence:

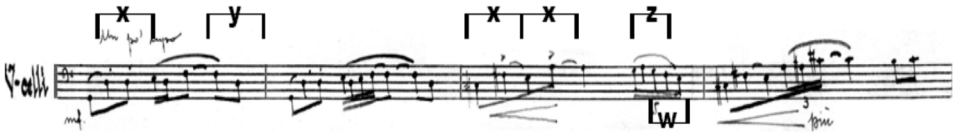
E.g. 4



Aeolian

The basic cells have generative force in all of the 10 free variations of the work, being the result of their metamorphosis, of their "shaping" within the continuous evolutional process. Thematic evolution, growing more and more apart from initial models will generate new physiognomies, which will impose the different character of the variations. We only present several of the thematic transformations which are to impose the variations' character:

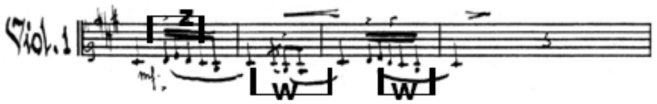
E.g. 5



Passacaglia on basso ostinato in Var. 3 theme
+ Synthesis refrain cello p. 11 bars 49-52

Folk dance with 2 different themes in Var. 4, theme 1:

E.g. 6



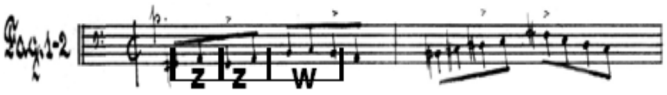
Theme 2

E.g. 7



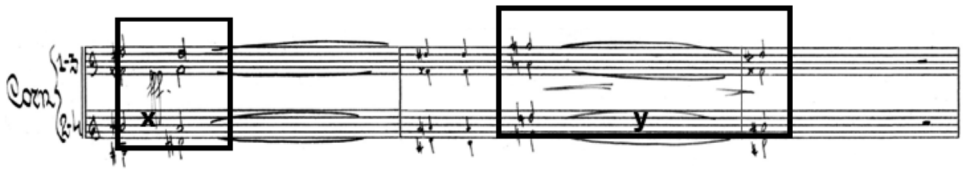
Folk dance with burlesque character in var. 6:

E.g. 8



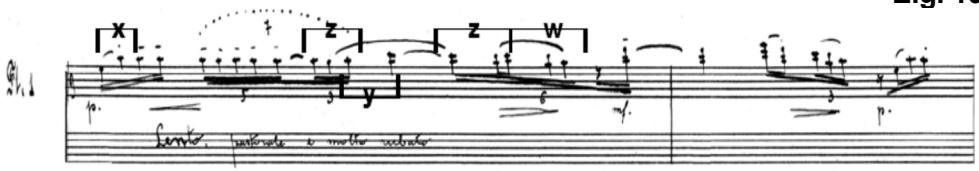
Var. 6 general score bassoon solo, bars 138-139

E.g. 9



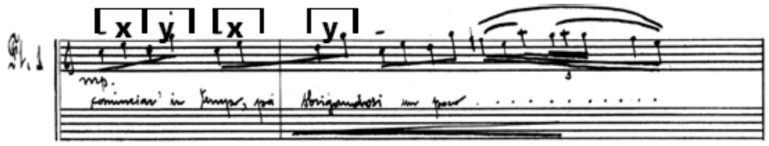
Choral of woodwinds, variation 7

E.g. 10



Solo monody of the flute – or Aulodia in Var.

E.g. 11



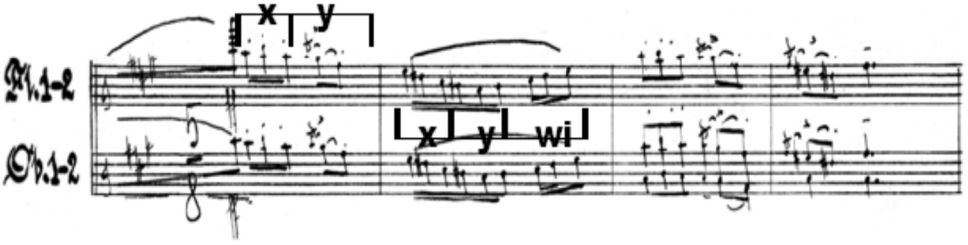
Refrain, p. 53, bars 233-234

E.g. 12



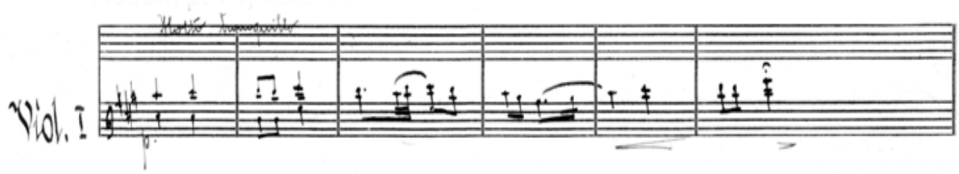
Var. 9 p. 62, bars 268-271 bassoon

E.g. 13



Var.10 p. 69, bars 302-305

E.g. 14



Refrain p. 74, bars 330-335, only violin 1.

The variational, harmonic, tonal-modal, melodic, rhythmic, metric procedures, as well as those of syntax determine the special character, the musical personality of each variation, as it can be seen in the following table:

Table 1

Variantions No. of bars	Language elements	Syntax/ texture	Character
Var.I - 20 bars	G# - Aeolian Bimodalism, Modal Harmony- chromaticism mixtures Scordatura	Polyphonic – imitative texture stretti	ORNAMENTAL VARIATION
Var.II – 11 bars	Motivic disintegration Continuous tonal fluctuation bimodalism Mixtures of Fourth	Polyphonic- imitation – stretto	MOTET
Var. III – 19 bars	G – C# Four basso ostinato variations Clusters harmony, ajoutée chords, notes from mode	Polyphonic – basso ostinato	PASSACAGLIA
Var. IV – 54 bars	A-F#-C#- H-E Bithematism, ostinato pedal T1-T2-T1- T2 tutti T2 T1	Double counterpoint	DANCE
Var.V - 13 bars	E-C#-G etc. Continuous tonal fluctuation due to the imitative orchestral dialogue	Polyphonic – imitative texture	EPISODE- Fugatto

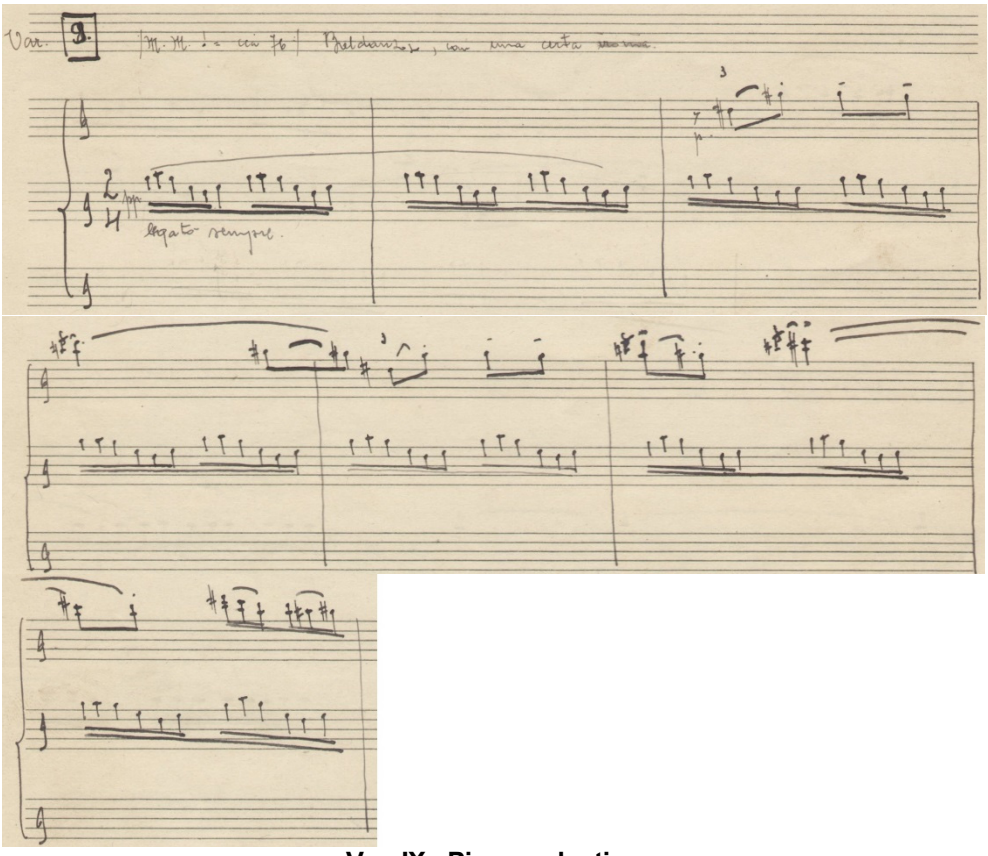
Variantions No. of bars	Language elements	Syntax/ texture	Character
Var. VI - 49 bars	F#- modal fluctuation Three themes First Theme-Bassoon contretemps-pedal accomp. T1 - T1 - T1 tutti T2 T3	Monody ostinato contretemps pedal and Polyphonic texture	DANCE (old men dance) Burlesque character
Var. VII - 32 bars	E Ternary form Theme-Refrain-Theme, Harmonic dialog Woods-Brass-Woods	Homophony – Polyphony	CHORAL- winds
Var. VIII – 25 bars	A Aeolian- E Aeolian Flute *parlando rubato* solo Ternary form with reprise Th.-Refr-Th.	Soloistic Monody	AULODIA
Var. IX - 54 bars	Bitonalism G-G# Figurative accomp.-imitative dialogue to the winds - final unisono	Imitative stretti, unisono	REPRISE-FUGATTO ON THEME (A)
Var. X - 27 bars	A tonal fluctuation Unisono Dance Theme Ternary form dance-refrain-dance	Unison – polyphony	DANCE REPRISE ON REFRAIN (AV)

The conclusions on the musical language and the compositional procedures used in this work converge towards the idea of a neo-classical style, already complete and mature in its expression, characterized by:

- Evolved procedures of metamorphosizing the motivic cellular material, anticipating the compositional skill of thematic or developing sections of symphonies,
- Procedures of using the harmonic and tonal-modal language present in the works of the representative composers of neo-modalism: bi- poly-modalism, scordatura, mixtures of fourths-fifths (parallelisms), chordic mixtures, harmonization with the elements of the mode, tri-tetra-pentachordic modal scales, or modes with mobile structure, reversed or sloped chromaticism, clusters of chords with *ajoutée* notes*,* bi-functional chords, ostinato pedals, tonal-modal continuous fluctuation etc.

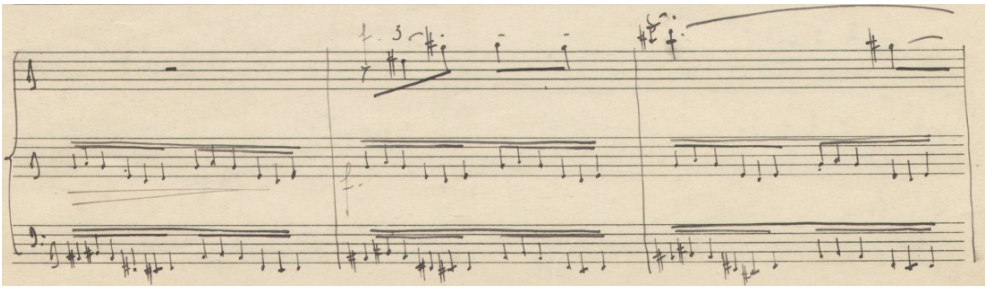
Here are a few examples illustrating the use of variational procedures of modern, neo-modal origin: Ex. bi-modalism

E.g. 15



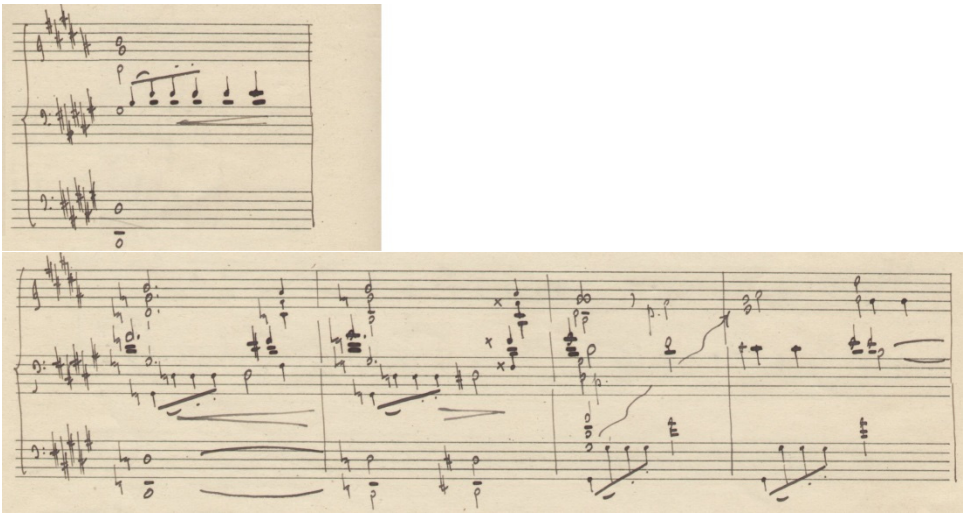
Var. IX - Piano reduction

E.g. 16



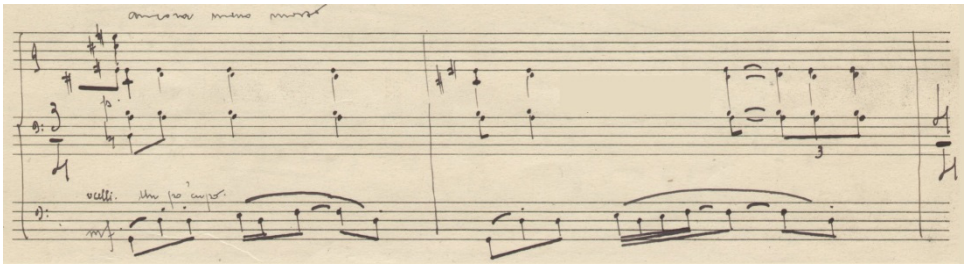
Three modal structures, overlapped

E.g. 17



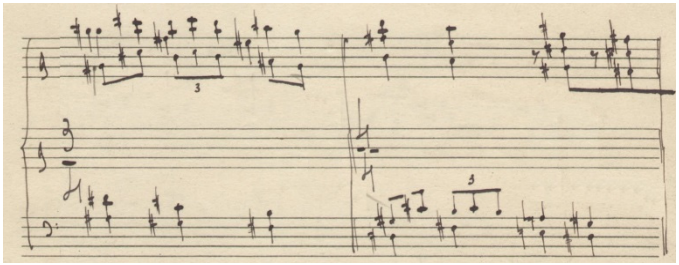
Scordatura reduction

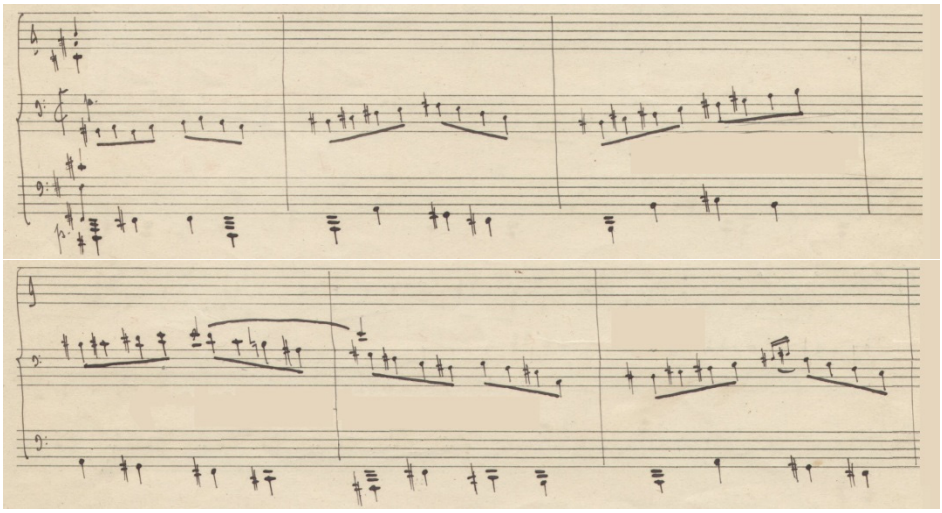
E.g. 18



Mixtures of fourths, reduction, overlapped fourths in cluster

E.g. 19





Mobile modal structures, p. 11, only the melodic line var. 6

Other stylistic and language elements to be found in symphonies during the following decades:

- the (neo) Baroque, mostly polyphonic, referential, syntax, as well as the corresponding models of form and genre - monody or unison (the song), free counterpoint (episode), imitative polyphony in stretto, fugatto, double counterpoint (motet - fugue), the choral - basso ostinato (variations) etc.
- The configuration of certain thematic forms or of forms with reprise within the variations, anticipating the combination of the principles of form inside the sections of symphonies [17]
- The synthesis of the counterpoint, neo-Renaissance-Baroque compositional techniques and the specific of the folk song by: folkloric quotation, themes which are conceived or adapted to the archetypes of folk song or dance.

[17] Mirela Mercean-Ţârc *Articularea formei în simfoniile compozitorilor clujeni (Articulation of Form in the Symphonies of the Cluj Composers),* Ed. Univ. din Oradea, 2007, p. 31 (such as the development of the sonata, for example, in the 2nd Symphony, the stages of development are based on a double fugue – T1 fugatto, T2 choral, T1 fugatto, T2 6 variations on ostinato, double counterpoint. synthesis T1/T2)

The doina-like song with the entire series of ancient nostalgia appears in var. 8 through the parlando-rubato monody anticipating the appearance of aulodias in the composer's symphonies, as well as in other vocal-instrumental works. The aulodia archetype was identified by composer V. Herman in „… *the ancestral aulodias of the Carpathians, which, penetrating time, come from the Greek Antiquity which also named them. But what are they if not the archaic, ancestral Romanian doina, this long song so specific to this space, where it exists and manifests from the Neolithic to our days?"* [18]

The dance archetype, present in variations 4, 6 and 10, is represented through typical musical drawings, through cadential formulas (Phrygian, Aeolian or of sub-tone), through the modal frame, but especially through the specific rhythm and accompaniment: ison pedal, ostinato pedal in countertime, imitating the folkloric ensemble. Emerged from the joy of original dance, variations of this character, of giocoso archetype[19] (Cl. Liliana Firca) change their ethos through modern, geometric harmonization and polyphonic processing, changing the initial meaning of expression and turning it towards the dramatic or tragic color. Furthermore, this tense dramatic sonorous "clothing" appears in approximately every variation, even in the chords accompanying the dancing flow of the finale, weaving the colors of the chromatic, tense, menacing ethos with the lyricism and serenity of modal diatonic patterns, the thematic coherence of sonorous patterns with the dissolution, the disintegration, the dissipation, the loss of thematic identity. The gradation and contrast realized in opposing alternation at the level of writing, character, orchestration and tempo announce some of the important compositional strategies of symphonies.

Conclusions

The work reflects, without a doubt, a vision on historical and life presence, possibly experimented by the composer in the year he wrote it, oscillating between the sonorous lyricism of longing and despair, embodied by the doina-like song, and the telluric joy of dancing. It is the unspoken tale of "silver linings", of hope beyond darkness, which will appear, in various hypostases, in the message of the grand ideas expressed in the symphonies to be created in the following years.

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[18] V. Herman, *Formă şi stil în creaţia compozitorului S. Toduţă (Form and Style in the Works of Composer S. Toduţă)* in *Studii toduţiene (Studies on Toduta)*

[19] "… a large number gives chamber and symphonic works with thematic structures (…) connected with the rhythmic or rhythmico-melodic structures of Romanian dances, embody indeed, in the interwar composition … a giocoso archetype of equal Romanian, universal and modern importance." Cl L. Firca, *Modernitate şi avangardă în muzica inter şi ante-belică a secolului XX (Modernity and Avant-garde in 20th Century Music Before and Between the Two World Wars)*, Ed. Fundaţiei Culturale Române, Bucureşti, 2002, p. 35

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STUDIA UBB MUSICA, LX, 1, 2015 (p. 93 - 102)
(RECOMMENDED CITATION)

APPROACHES TO THE MUSICAL TIME IN LIGETI'S WORK THROUGH HIS PIANO ÉTUDES

ATTILA FODOR[1]

SUMMARY. After developing his famous micro polyphony in the 60', conceived as an alternative to the declined tonal music and even the serialism, Ligeti was going to explore in the last decades of the 20th century the field of rhythm, as a consequence of his compositional evolution. Meanwhile, he came into contact with a series of new musical and scientific phenomena, which captivated his creative mind, urging him to undertake further experiments regarding the possibilities of a multidimensional and non-symmetrical articulation of musical time. The most fertile field of these explorations was probably the piano genre, abandoned by Ligeti from the early 60' for orchestral music. Alongside the Three Pieces for Two Pianos (1976) and the Piano Concerto (1985-88), his most significant series of piano pieces are the eighteen études composed between the years 1985-2011, published in three volumes. They represent in many respects a rhythm microcosm, challenging for interpreters, edifying for those interested in composition techniques, and fascinating for the audience.

Keywords: Ligeti, piano études, rhythm, polyrhythm, polymetre.

Ligeti is known among the 20th century composers as a pioneer, who conceived and elaborated new compositional devices and techniques as healthy alternatives to the traditional musical thinking. From this perspective his work permanently reflects on several problems, whether regarding to the nature of music, whether to particular issues arisen from the difficulty of implementing ideas to the sound medium. This creative attitude also has scientific connotations, in the sense of formulating certain dilemmas and developing solutions.

Due to his openness towards the most diverse fields of knowledge (for instance the exact sciences) and cultures, Ligeti found along his entire creative activity new perspectives, that helped him to avoid the enclosure in a self-developed compositional system. Obviously, his work also demonstrates some general style and aesthetic features, including certain periods and creative paths, possessing however the ability of transcending its limits.

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Contrary to the traditional dichotomy of musical composition, that of the mutual relationship between idea and language, which generates from period to period, from artist to artist new musically intrinsic aspects up to the dissolution of a common language (epoch style), Ligeti rather cultivates an extra-musical attitude, either by adopting philosophical thoughts and getting inspiration from certain scientific structures, or by identifying particular musical phenomena, almost neglected by the mainstream authors.

In this sense, the composer appears as a sort of magician, who abstracts the materials of music into elements of construction, joined in the work partially free, partially controlled, according to certain more or less pre-established systems, models. A good deal of Ligeti's works offers new models of creative thinking, combining in this respect a pseudo-scientific attitude, that of posing problems and finding solutions, with the acoustic quality of music.

His innovative concerns related to the particular/manipulative use of the musical parameters go back to his first years of dissidence in the 60', shaped first in a couple of electronic works, and mostly in a series of orchestral pieces, that focused on the vertical parameter (space), namely on the relationship between tone colour, harmony and melody, which led to the development of a particular style element, based on the hyper-saturation of space with micro-fluctuations, technique defined by Ligeti as micropolyphony. Obviously, such emphasize of the vertical asked for a rethought of the horizontal parameter, which also received a particular treatment. The two compositional types of the late 60' and early 70' entitled by the composer as static and dynamic, signal a tendency of exploring the musical time in extremis, due to constructive and psycho-acoustical considerations, which also offer certain dichotomies of motion: continuous-discontinuous, mechanic-kaleidoscopic.

From the late 70' Ligeti gradually proceeded to decrease the hyper-saturation of his vertical structures, which imminently led to the focus on the horizontal complexity. According to his recount: "Later, starting from the 60' I haven't followed this path: I would have involved myself in the repetition of clichés [...] I began to introduce gradually rhythmic and melodic sub-models into the iridescent surfaces. This led during the next three decades to extremely polyrhythm compositions, like the *Piano concerto* conceived in the second half of the 80'."[2]

In a lecture held in 1988, entitled *The paradigm shift from the 80'*, Ligeti recalls some of his major musical concerns, like the mensural music from the 14th century, or the the sub-Saharan African polyrhythm, both seen as new models of articulating the time. The novelty of these paradigms consists of the sense of multiple speeds within a single musical process, i. e. a stratified time, by the proper or virtual presence of a basic pulsation and a great complexity of simultaneous movements. This phenomenon is very similar to that of micropolyphony, applied

[2] Kerékfy Márton (ed.): *Ligeti György válogatott írásai* (*The Selected Writings of György Ligeti*), Rózsavölgyi és Társa, Budapest, 2010, pp. 352-53.

to the temporal dimension. According to Ligeti: "[...] I gave up the micropolyphony in favor of a more geometrical, more outlined, more »multi-dimensional« polyphony from a rhythmical point of view. I don't mean under »multidimensional« polyphony something abstract, but that acoustic illusion, where with an objectively non-existent spatial density of a musical work appears in our perception like a stereoscopic image."[3]

The most fertile field of these explorations was perhaps the piano genre, abandoned by Ligeti from the early 60' (his first and last major cycle up to the 80' was *Musica Ricercata* conceived in 1951-52) for orchestral music. Alongside the *Three Pieces for Two Pianos* (1976) and the already mentioned *Piano Concerto* (1985-88), the most significant series of piano pieces are the eighteen etudes composed between the years 1985-2011, published in three volumes. The period of their composition coincides with the last decades of Ligeti's work, offering perhaps his most complex and nuanced perspective on composition problems, focused in this last period, along with some micro-tonal experiments on the rhythm. In this latter respect, his option for the piano is natural, though he wasn't a player able to deal with the technical and rhythmical-musical difficulties of these pieces. The piano also appears here in a proper sense of the instrument, having a role of "feed-back [that] emerges between idea and tactile/motor execution."[4] From an interpretative point of view, these compositions entered into the main piano repertoire of the 20th century due to their complexity and high technical requirements, especially regarding the treatment of temporal simultaneities.

The central problem of the *Études* is that of identifying and encompassing the possibilities of multidimensional and non-symmetrical articulation of musical time, which imply more or less novel solutions regarding both the compositional and interpretative level, in order to obtain during the listening the effect called by Ligeti illusory rhythm. Taking a brief look on his sources of inspiration in the development of a proper view about rhythm, we may record, that in spite of their great variety of all points of view, each represents in fact, some key or at least clue in the functional implementation of the »multi-dimensional« polyphony (Ligeti's term) inside the trichotomy of musical art: creation-interpretation-listening. Among these we notice the already evoked synthesis of the sub-Saharan rhythms with the polyphony of the 14th century, the music of Conlon Nancarrow for Player Piano, jazz, or Mandelbrot's fractal geometry.

The sub-Saharan music that Ligeti was acquainted with by Simha Arom's recordings fascinated him due to the stratified character of the simultaneous movements.[5] The basic element that guides this complex, collectively improvised

[3] Kerékfy Márton (ed.), *op. cit.*, p. 353.
[4] Richard Toop: *György Ligeti*, Phaidon Press Limited, 1999, p. 199.
[5] "Having never before heard anything quite like it, I listened to it repeatedly and was then, as I still am, deeply impressed by this marvellous polyphonic, polyrhythmic music with its astonishing complexity." Simha Arom: *African Polyphony and Polyrhythm: Music Structure and Methodology* (trans. Martin Thom, Barbara Tuckett and Raymond Boyd), Cambridge University Press, New York, 1991, xvii.

polyrhythmic process is a fast pulsation (fundamental layer), present only on a virtual level.[6] Meanwhile, the proper polyrhythmic layer results from the articulation of several, mostly asymmetrical rhythm patterns, based on durations that are whole number multiples of the basic pulsation.

The implementation of such a polyvalent conception about duration and movement in a western music notation encounters certain difficulties, basically due to its particular predilection to the symmetrical articulation of time, amplified by the evolution of polyphony, that of dance and orchestral music, materialized among others in the measure bar, initially used to enhance the graphical synchronization of the parts, transformed later into a source of periodical accentuation. By investigating the anterior and posterior states of the metrical accent's dominancy, Ligeti identified in the 14th century polyphony as also in the work of certain composers of the 19th century (like Chopin, Schumann, Brahms) the significance of metrical ambiguity, known as the hemiola, principle extended by him from the traditional relation of 2:3 to those of 3:5, 5:7, even 3:4:5:7, generating this way complex polymetres, even poly-tempo. With this solution, the composer realizes the synthesis of African phenomenon with that of the European hemiola, inside a process, that implies however, a single interpreter.

By listening to the player-piano music of Nancarrow, of an astonishing rhythmic complexity, Ligeti moved forward, to seek solutions in order to realize a musical structure, respectively a particular, but traditional notation, which permits the simultaneous articulation of several movement layers within a live interpretation. Whereas the measure and bar lines maintain their former function of guidance, the impulse series of the African music (corresponding to the smallest time value), the articulation of different values, as the conscious placement of accents plays the role of producing an illusory rhythm. The composer explains the interpreter's graphic manipulation mechanism as it follows: "Though the arithmetical proportion of 5:3 is relatively a simple one, it's too difficult to our perception: we don't count the pulsations, but sense the different layers of the movement speeds. Neither the piano player counts during the interpretation. He puts the accents according to the notation, sensing in his fingers the time-patterns of the muscular tensions, perceiving though, on an acoustic level a different pattern – namely different speeds that he wouldn't be able to reproduce consciously, by his fingers."[7]

In developing of such a conception about musical time, Ligeti also profited by certain extra-musical impulses from the field of sciences and visual arts, such as the fractal geometry of Mandelbrot and its computerized graphical applications, or the art of Max Escher.

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[6] "A completely different metric ambiguity occurs in African music. Here there are no measures in the European sense, but instead two rhythmic levels: a ground layer of fast, even pulsations, which are not counted as such but rather felt, and a superimposed, upper layer of occasionally symmetrical, but more often asymmetrical patterns of varying length." Kerékfy Márton (ed.), *op. cit.,* p. 432.

[7] Kerékfy Márton (ed.), *idem*, pp. 432-33.

The cycles' structure

Initially Ligeti intended to compose two cycles of six pieces each. This structure in two volumes suggests a certain affinity to some of Debussy's piano volumes, like *Préludes* or *Images*[8], as to his evoking titles given later in the sense of a free, associative programme. There are several other links to the music of the French master, like the technique of resonances, the acoustical dissolution of some pieces, or the evocation of the gamelan sonority in his *Étude no. 7* entitled *Galamb borong*.[9]

The three cycles form some musical-interpretative unities in themselves, conceived on a general dramaturgy guided by the principle of alternance and variety. After finishing the first volume of six *Études* in the year 1985, Ligeti worked mostly on his *Piano concerto*, restarting the composition of a new series of *Études*, which lasted approximately 6 years (1988-1994). As a result, eight compositions were set, most of them by a great force, intensity and virtuosity, implicit in the sense of extremely accelerated tempos and emphasized dynamics, also continuing and nuancing the rhythm problems exposed in the first volume. Finally, in 1995 Ligeti began to conceive a third cycle, finishing up to 2001 only four pieces, relatively homogeneous, sensitively moderate vis-à-vis the music of the former two volumes.

Title-program

Contrary to his most piano pieces, each of Ligeti's *Études* has evoking titles, which serve both as compositional self-proposal, as well as opportunities for free and extremely diversified associations: scientific (*Désordre*), technical (*Cordes à vide*, *Touches bloquées*, *Entrelacs*), expressive-poetic (*Vertige*, *En Suspens*, *Columna infinită* or *Coloana fără sfârşit*), politic (*Automne à Varsovie*), quasi-program (*Der Zauberlehrling*, *L'escalier du diable*), synesthetic (*Galamb borong*, *Fém*) etc. His sketches demonstrate a large number of provisory titles and changes occurred underway, reflecting his free attitude towards them. These may be seen frequently as some reference points for associations that guide the creative process, and, along with the pieces, may suffer to the end alterations, sometimes essential ones. We notice in this sense the representative title of the first *Étude*, entitled *Désordre*, which stands for the entire work, as a metaphor of the chaos theory, suggesting several states of the order and overall control with the variability and local indeterminism of the stratified process.

The parameters of time configuration

Though the *Études* show a particular complexity of rhythm configuration, Ligeti calls more or less paradoxical for a relatively traditional notation system. The conventional score graphics has here a well-determined function: that of

[8] Cf. Richard Steinitz: *György Ligeti. Music of the Imagination*, Faber and Faber, 2003, p. 277.
[9] Cf. Debussy: *Cloches a travers les feuilles* (*Images II*).

enhancing for the interpreter the simultaneous articulation of several movement layers. Meanwhile, however, the traditional parameters of time notation suffer significant alterations, whether they became guide elements, whether they are used *in extremis*. Anyway, all these devices, either tempo, rhythmic indications, metre, measure, accents, rhythm values or sound structures are used in a strong interdependence.

Though the sound systems play a secondary role in the *Études*, they contribute consistently to the homogenization (for instance the fifth resonance structures in *Études* nos. 2, 5, 8), or contrary to the differentiation of movement layers through heterogeneous structures (in *Études* nos. 1, 7, 11, 12). The latter, however, are not incongruous as the bitonality for instance (excepting the end of *Étude* no. 4, *Fanfares*), but complementary ones, generating – with Richard Steinitz's term – a sort of "combinatorial tonality".[10] Ligeti also uses on large scale the chromatic structures, especially for linear evolutions (like in the *Étude* no. 13), or in order to confront them with diatonic or acoustic ones (like in the *Étude* no. 6).

Tempo and rhythm indications

Beyond the overall time dramaturgy of the pieces, which generally follow an alternative structure of fast-slow (or medium), the tempo of fast movements is frequently very animated, especially in the second volume (for instance: nos. 9, 10, 14). Though Ligeti notates in most cases metronome marks, or occasionally textual indications explained in the performance notes[11], they represent only a single parameter of time configuration. At the same time, there is a basic pulsation (or more) of very different values (from dotted whole note to semiquaver) that lay on the ground of these pieces, as a correspondent of that phenomenon pointed out by Ligeti in the sub-Saharan music. Thus, even in the case of apparently moderate pieces, such as no. 2, *Cordes à vide* (quaver = 96), the rhythm rush, as the progress of layers lead to a significant densification of the movement sensation.

The notation, apparently conventional, is completed for the most part with expressive indications regarding the rhythm. As a general feature, we notice the use of comparative and superlative adjectives, like molto..., vivacissimo, prestissimo etc., as the indications calling for emphasizing the vigorousness, precision, or in contrary the rhythm's flexibility. The former are characteristic of faster tempos, the latter for the moderate ones. We mention in this latter sense some examples that evoke a particular manner of jazz interpretation, like the

[10] "The allocation of complementary scales creates what might be called »combinatorial tonality« (i.e. the illusion of a third or resultant tonality produced by the interaction of different modes)". Richard Steinitz, *op. cit.*, p. 281.

[11] For instance in *Étude* no. 3, *Touches bloquées*: „Play the quaver (eight note) sequences as fast as possible »or even faster«."

indication of *with swing* in *Études* nos. 5 and 11.

Meanwhile, there is a natural correlation of tempo, reference value, rhythm indications and structure or character. Whether the faster tempos mostly bias linear (diatonic or chromatic) sound structures, the medium ones led frequently to the emphasizing of vertical events, offering on a psychoacoustic level extremely varied impressions about the general rhythm. Starting from the idea of a stratified movement, namely a latent, implicit pulsation and one or more moving layers taking shape as several explicit metrical-rhythmical articulations, we may notice that while the fast movements emphasize mostly the explicit aspect of the time simultaneities, frequently suggesting a sense of tumult and apparent disorganization (ex. nr. 1 *Désordre*), the moderate ones offer rich impressions about the implicit rhythm events. Naturally, these may be used in combination, like in one of the most complex *Étude*, no. 6, *Automne à Varsovie*.

This – so to say – extreme view about the articulation of time has been formulated and applied by Ligeti several decades former, strictly related to the psychoacoustic threshold in the listening process. The extremely fast movements, which exceed 16-20 units per second (like *Continuum* for harpsichord) correspond in this sense to the extremely slow movements, which exceed 8 seconds (for instance *Lux Aeterna*), both producing the impression of dissolution. Regarding the *Piano études*, Ligeti broadens this principle to the use of several rhythm layers, which indifferent to the tempo indications or reference values produce a sense of impressive or expressive saturation, implicit or explicit, cold or strongly emotional.

Measure, metre, accents, articulations

As a conventional parameter of the musical notation, Ligeti maintains in most of the situations the measure bar, which – as it results from the indications that forewords certain études (nos. 7-9) – has only a guide function, that of enhancing the visual synchronization of the movement layers. As the composer confessed himself: „One of the characteristics of my music starting approximately from the *Apparitions* up to the present (1958-59) is the lack of the bar-metre metric – the meters and measure bars are used only with the function of enhancing the deciphering of notation."[12]

Regarding the measure indications, these are missing mostly in the situations when the musical structure or the articulations suggest a clear graphic (*Études* nos. 1, 3, 9).

In the context of developing a special view about rhythm, mostly inspired by African music, applied and codified in the spirit of European notation tradition, Ligeti opts for a rich exploration of the accents which, similar to the modal structures foregoing the consolidation of tonal-functional system, represented before the dominance of metric accent an exhaustless source of

[12] Kerékfy Márton (ed.), *idem*, p. 432.

differentiating and nuancing the articulations of time. It's not an accident that the composer emphasizes his affinity towards the mensural system of the so called *ars subtilior* style of the late 14th century: „The technique of mensural notation enabled the thinking in symmetrical and asymmetrical divisions of time units independent to the measure. That facilitated the production of polyphonic structures of such a complexity, which create the illusion of parts moving simultaneously with different speeds."[13]

According to this style, where the rhythm accent (i.e. one of the longer value) prevailed over the metric one (i.e. that of the measure), Ligeti explores on a large scale the emphasizing of certain rhythm moments and movement layers through long values. At the same time, however, he uses a great number of elements, which contribute to the differentiation of the movements: arbitrary accentuation, dynamic contrasts, density of structures, registers, simultaneous tonal systems etc. According to Steinitz: „Polymetre and cross-accentuation are combined to produce secondary-level accents – 'supersignals' he [Ligeti] calls them – like holographic images projected three-dimensionally above a two-dimensional plane."[14]

Rhythm strategies, polyrhythm, polymetre

Most of the *Études* combine the two basic time strategies formulated by Ligeti as the static-dynamic dichotomy, in the sense that on the basis of a continuous flux (whether it sets or not an explicit pulsation) several movement layers are evolving according to progressive, regressive or even quasi-stationary strategies, producing virtually several combinations of motoric and kaleidoscopic states.

We mention here some instances:

1. Asymmetrical continuities

In fast movements that pretend a rhythmic interpretation, frequently occur the sensation of *aksak*, both in explicit and implicit forms. An explicit *aksak* appear in *Étude* no. 4, *Fanfares*, a sort of hidden *homage à Bartók*.[15] Ligeti brilliantly equilibrates the strong asymmetry of the ostinato material by adding another, more relaxed layer, consisting of a series of relatively consonant interval chains, rich in acoustic resonances. Among the implicit presence of the *aksak*, understood as a sense of constitutive asymmetry we mention *Étude* no. 1 (which explores relatively free the asymmetrical relations of 2, 3 and 5 units, implicitly in vertically shifted structures), no. 9 (where the combinations of 2

[13] *idem*, p. 344.
[14] Richard Steinitz, *op. cit.*, p. 278.
[15] According to Steinitz there is a preliminary sketch of the piece with the title *Bartoque*. Steinitz. In: Richard Steinitz, *op. cit.*, p. 288.

and 3 in 6/4 beat are superposed with a layer of 12/8), no. 13 (which integrates in structures of 7, 9 and 11 units of 2 and 3), or nos. 14 and 14A (by the contrasting simultaneity of a continuous movement and a rhythm of 3-2-2 units in the last section of the work).

A special technique initiated by Ligeti in a former piece called *Three Pieces for Two Pianos* that of the blocked keys, is developed in *Étude* no. 3 with the same title. The basic idea of this technique consists of the blocking of several notes in one hand by holding them and the addition of a fast melodic movement in the other that includes some held notes, producing an impression of asymmetrical, hoquet-like discourse.

Another instance of the asymmetrical continuity occurs in *Étude* no. 8, where Ligeti uses two different metre layers (talea), with interposed rests. Since the two patterns have different global values (18 quavers repeated 8 times, respectively 16 quavers repeated 9 times), their systematic repetition lead to a permanently changing asymmetry of the layers, also generating the sense of continuity by their complementary nature. The basis of this type of polyrhythm is already present in the rhythm theory and music of Messiaen.

2. Articulations of the continuities

The impression of continuity is frequently a result of large scale linear structures, motoric repetitions or vertical (harmonic) crossings in slower or moderate tempos.

Linear structures are continuous rhythm flows mostly progressing in chromatic motion on wide movement surfaces. These evolve either by densification, spatial exploration, or by their superposition with other planes. This technique is characteristic to *Études* no. 9, respectively 14 and 14A.

The motoric states of the movement appear either as a sort of perpetuum mobile (*Étude* no. 10), or as a continuous rhythm layers wherein other structures are evolving in longer values. We mention in this sense two rather similar *Études*, nos. 7 and 12. The quasi-mechanical continuity is specific – with small exceptions – to each *Étude* of the third volume.

The vertical crossing technique consists of one or more simultaneous arpeggios that blur the sense of rhythmic vigorousness. Thus *Études* nos. 2 and 5 of a moderate tempo suggests even in the context of asymmetrical structures the impression of continuity, floating, with harmonic resonances in the music of Liszt and Skriabin.

Finally, we mention no. 6, *Automne à Varsovie* as one of the most complex work of the eighteen études, which synthesize essentially both the premises of Ligeti's experiments (the African music, Bach's polyphonic techniques, the mensural canon of the 15th century, the music of Conlon Nancarrow or the graphics of Max Escher), as well as the different states of the already mentioned dichotomies of movement, asymmetrical progresses, motoric layers and extremely

complex polymetres, that are unfolding sometimes in four different speeds. Along with these rhythm characteristics, there is an expressive layer exposed by a lamento motif, repeated almost obsessively through the entire piece.

Conclusions

Though the Piano Études have entered recently to the international piano repertoire, they certainly possess a great potential for further explorations. Thus, they represent in many respects a rhythm microcosm, challenging for interpreters, edifying for those interested in composition techniques, and fascinating for the audience. After his famous micropolyphony, conceived as a fruitful alternative to the declined tonal music, or even the serialism, Ligeti brings by these remarkable pieces another significant contribution to the development of another essential, if not the most essential parameter of music, the rhythm that remained through centuries in the shadow of vertical structures as a matter of primary interest.

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L'ENCADREMENT PHILOSOPHIQUE ET CULTUREL DE L'ACTE CRÉATEUR DANS LA LITTÉRATURE ET LA MUSIQUE

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SUMMARY. The present article opens the philosophical and aesthetical horizon that anticipates the musical horizon and marks at the same time, at the theoretical level, the passage from aesthetics to poetics, respectively to the semantic and metaphorical categories, as initially proposed by L. Blaga and re-evaluated by E. Coşeriu. Blaga's theory of metaphor is grounded, of course, on his philosophical conception about "the horizon" of human existence and consciousness, but also on the theses concerning a certain "spatial horizon of unconscious", especially when referring to that kind of act of creation that is oriented toward mystery and for revelation. To this level of unconscious the philosopher also relates a new metaphorical category, which can be found at the phonological and metrical level within the word, respectively within poetry, and which he calls "acoustic metaphor". The acoustic of the word constitutes, in fact, the basic feature that relates text to music and it is the first level which is intuitively exploited by the art-making subject. In order to exemplify the way of functioning of the "acoustic metaphorism" within the complex and deep process of sense articulation at textual level, we sketch below a complementary account to the theoretical framework presented here and refer to the exploitation of the same "expressive" (or metaphorical) dimension by the great linguist Sextil Puşcariu. More precisely, we correlate the linguist's analysis on Mihai Eminescu's poem *Rugăciune* with the analysis of one of the most recent Romanian choral composition, which uses the verses of the same poetic text.

Keywords: aesthetics, poetics, "acoustic metaphor", textual sense, musical sense

C'est par une exploration rétrospective, fondée sur le principe de l'historicité, qu'il est possible de découvrir, surtout au niveau théorique, le caractère cyclique de la genèse et de l'évolution esthétique et stylistique de l'art. D'Aristote à Kant, Hegel, Cassirer, Blaga ou Susanne K. Langer, l'acte artistique, d'origine ontologique, est considéré comme une donnée naturelle de l'être humain qui naît et vit uniquement pour créer, ce qui le différencie des autres êtres vivants.

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Dans ce contexte, on peut voir dans Lucian Blaga un philosophe qui capte l'essence de cette mutation ontologique, caractéristique essentielle de l'être humain. La théorie forgée par le philosophe roumain dépasse toutes les théories antérieures, centrées exclusivement sur les différences d'ordre rationnel entre l'homme et le règne animal : « On retrouve chez Blaga deux motifs centraux, dans *La Métaphysique* et dans la *Théorie de la connaissance*, dans *L'esthétique* et dans toute la *Trilogie des valeurs*. Tout d'abord – l'idée de mystère liée aussitôt à l'idée d'horizon du mystère qui est l'horizon spécifique à l'homme ; c'est-à-dire l'absolu comme mystère ou l'unité cosmique – l'univers – vue tout d'abord et de manière fondamentale, comme mystère. La deuxième idée – la manière d'être de l'homme : c'est-à-dire l'homme comme nouvelle espèce ou nouveau règne dans l'univers, différent des autres classes (le règne animal et celui végétal), défini par la culture, par la création culturelle ; même plus, l'homme qui a cette mission de s'affirmer en tant qu'homme, à travers la culture, perpétuellement condamné à la culture, c'est-à-dire condamné à échouer toujours dans toutes ses épreuves et de chercher en permanence d'autres solutions, de créer d'autres mondes. Le mystère est compris non comme limite du savoir théorique, […] mais comme origine et stimulant de l'acte théorique, comme horizon spécifique de l'existence humaine, de l'homme confronté au mystère, qui se donne pour mission de tenter de révéler le mystère. […] Alors, l'homme en tant que tel est issu de cette mutation ontologique, une autre manière, *nouvelle*, d'être dans le monde, par cette existence même dans l'horizon du mystère et par sa mission de révéler ce mystère... La révélation du mystère c'est la culture même dans ses différentes formes, c'est la création spécifique à l'homme, c'est ce que l'homme produit dans l'univers. »[2]

L'acte créateur est réalisé par l'entremise de l'expérience vécue, sentie et rationnellement reconstituée, à laquelle l'art confère, de par sa mission, une *forme symbolique*. Cassirer considère que *les formes symboliques* sont l'influencées par « l'acte de la puissance de 'façonner' (Formung) l'esprit ou par sa 'fonction symbolisante'. 'Les signes symboliques', telles qu'elles se présentent à nous dans la langue, dans le mythe, dans l'art, « n'existent pas d'abord pour gagner après encore une significations déterminante ; mais leur être entier procède de la signifiance. »[3]

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[2] E. Coşeriu, *Estetica lui Blaga din perspectivă europeană* [L'esthétique de Blaga en perspective européenne], in M. Borcilă, I. Petraş, H. Bădescu (éd.), *Meridian Lucian Blaga în lumină 9*, Cluj-Napoca, Casa Cărţii de Ştiinţă, 2009, p. 356. Sauf mention contraire, les traductions nous appartiennent.

[3] Alexandru Boboc, *Metaforă şi mit în filosofia culturii la Lucian Blaga*, [Métaphore et mythe dans la philosophie de la culture chez Lucian Blaga], in M. Borcilă, I. Petraş, H. Bădescu (éd.), *Meridian Lucian Blaga în lumină 9*, Cluj-Napoca, Casa Cărţii de Ştiinţă, 2009, p. 64.

L'esprit, ou dans un sens le plus large, le *feeling*, complète la mission créatrice de l'être humain, au-delà de la raison. Faisant référence à l'art de la musique, Hegel affirme qu'elle « forme le centre, proprement dit, de cette représentation dont le caractère particulier est d'exprimer l'âme en soi aussi bien par la forme que par le fond, puisque cet art exprime le sentiment intérieur, et que même dans sa forme sensible, il offre encore quelque chose d'intime et d'invisible. […]. La tâche principale de la musique consiste donc, non pas à reproduire les objets réels, mais à faire résonner le moi le plus intime, sa subjectivité la plus profonde, son âme idéelle »[4].

Même si Hegel insiste sur le côté subjectif, sur le sentimentalisme artistique musical, il reconnaît, toutefois que la musique, associée à l'architecture, ne justifie pas son statut artistique seulement par l'absorption de l'essence spirituelle du moi (chaotique en soi), mais par une communion parfaite de « la plus rigoureuse observation des lois de l'entendement »[5] avec « l'expression vive des sentiments les plus profonds de l'âme »[6]. La musique, ajoute Hegel, « suit les lois harmoniques des sons qui s'appuient sur les rapports du nombre et de la quantité. D'un autre côté, non seulement dans le retour de la mesure et du rythme, mais aussi dans les modifications qu'elle fait subir aux sons eux-mêmes, elle introduit, de diverses façons, les formes de la régularité et de la symétrie. […] La musique […] emploie le son, cet élément plein d'âme et de vie, qui s'affranchit de l'étendue, qui affecte des différences de *qualité* comme de quantité, et se précipite dans sa course rapide à travers le temps. »[7]

En construisant son édifice à partir du même matériau sensible qui pourvoit à la poésie des traits importants comme le ton, la musique acquiert un *caractère architectonique*. Lorsque celui-ci participe à l'acte de création musicale, il devient un élément de la musique dans sa forme pure, inaltérée et se transforme en but créateur, à l'aune duquel *le matériau extérieur et le contenu spirituel* forment un tout indivisible : « Le problème propre de la musique est celui-ci : ne pas traiter la pensée telle qu'elle existe, comme notion générale dans l'intelligence ou comme objet présent à l'imagination, ayant une forme extérieure déterminée, […] mais la concevoir et la traiter de manière qu'elle soit vivante dans la sphère du sentiment. »[8]

Plus tard, nous retrouverons chez Blaga la même vision générique, liée aux moyens à l'aide desquels l'art définit son univers. Pour Blaga, l'art est une *forme de savoir luciférien* : « Ce savoir luciférien est toujours un savoir qui

[4] Hegel, *Système des Beaux-Arts*, tome deuxième, traduit par Ch. Bénard, Paris, Librairie philosophique de Ladrange, 1860, p. 5-7.
[5] *Ibidem*, p. 12.
[6] *Ibidem*.
[7] *Ibidem*.
[8] *Ibidem*, p. 25.

est également une *production* d'œuvres. Il se donne à voir justement sous cet aspect de la création : cette création est une révélation du mystère, une *révélation métaphorique*, réalisée avec les *moyens de la sensibilité*. Le seul élément qui différencie l'art par rapport aux autres formes de la culture c'est seulement la manière dans laquelle le mystère se révèle, car la science ou la théorie scientifique de l'univers, tout comme la philosophie, emploient d'autres moyens que ceux de la sensibilité. »[9]

Selon Lucian Blaga, l'acte créateur – stimulé par un regret perpétuel de la perfection paradisiaque, jamais atteinte – se manifeste tel un « perpetuum mobile », activé par l'ambition de l'être humain de dépasser les obstacles imposées par le *Grand Anonyme*. L'homme se trouvera ainsi dans un état de recherche permanente et, implicitement, de construction de mondes nouveaux. Grâce au *savoir luciférien*, l'acte de *révélation du mystère* et l'« aspiration » formative constituent l'essence de l'acte créateur. Selon l'interprétation très saisissante d'Eugeniu Coşeriu, le *mystère* de Blaga est à comprendre, depuis une perspective hégélienne, comme une « négativité absolue », comme une prise de conscience sur l'incapacité absolue de comprendre le monde, tandis que l'essence de l'homme est à saisir depuis la perspective d'un « élan » d'autodépassement par la culture. « Par conséquent, si – l'homme – se pose des questions par rapport à quelque chose, ces questions-ci sont en rapport avec ce qu'il ne connaît pas, avec ce qui se présente à lui comme mystère. Blaga comprend le fait que le questionnement précède le doute et la conscience de soi cartésienne ; il pointe le fait que ce questionnement montre l'opacité de l'être : c'est dans ce sens que l'être est un mystère. Mais si l'être est un mystère qui doit être révélé, et, vu qu'en effet il est absolument inintelligible dès le début (ce qui est la soi-disant chose en soi), alors, du point de vue de l'homme et du savoir, qui se manifestent par la culture, ce type de savoir est un savoir originaire, car il n'y a rien à connaître, ou s'il y en a, on ne peut pas le connaître. Cela signifie que, dans un sens absolu, la culture est une création *ex-nihilo*, une création *ex-nihilo* d'un monde propre à l'homme. Même si on prend comme point de départ un savoir sensible du monde soi-disant objectif, dans la mesure où celui-ci se montre comme objectivité, il est une construction d'un autre monde, un monde qu'il faut comprendre dans un sens absolu et non pas dans un sens historique. […] Cela signifie, qu'en réalité, grâce au mystère et grâce à la révélation de l'homme par rapport au mystère, on affirme la liberté totale de la création humaine ; elle est une création sans objet antérieurement donné, elle est justement la création d'un monde. A plusieurs reprises, Blaga affirme qu'il ne s'agit pas – dans le cas d'un œuvre d'art – d'une méditation, ni de la création d'un microcosme, mais – si l'on veut – de la formation d'un 'cosmoïde', c'est-à-dire d'un monde

[9] E. Coşeriu, *op. cit.*, p. 357.

qui a ses propres normes. »[10]

En conséquence, tant pour Blaga que pour Aristote, l'homme est caractérise par une créativité absolue, l'*enérgeia*. La seule différence consiste dans le fait qu'Aristote attribue l'*enérgeia* absolue exclusivement à Dieu, tandis que l'homme est caractérisé par une *enérgeia* en quelque sorte limitée, par une capacité de dépasser une *dynamis* héritée ou acquise. En échange, Blaga confère à l'acte créateur l'indépendance absolue et assigne à l'être humain une capacité démiurgique, assumée suite à une *mutation ontologique*. De ce fait, l'homme est un mystère et, à son tour, le mystère est une source de création grâce à l'acte de *révélation métaphorique*, respectivement à la *révélation du mystère*. La métaphore est à comprendre comme un « mythe réduit » (Vico), le mythe comme une « métaphore développée » (Blaga), tandis que, selon Cassierer, la métaphore et le mythe constituent ensemble « les formes symboliques » qui sont à la base de l'acte créateur.[11]

« Le *métaphorique* – souligne Blaga – est produit par l'acte même de transfert ou de conjugaison des termes en vue d'une plasticisation ou d'une révélation […]. Le mythe est une des *floraisons du métaphorique* les plus intéressantes et des plus nobles »[12]. Le « transfert » – si on fait référence à la *mutation ontologique* à laquelle est soumis l'homme qui crée des mondes – se produira à travers un changement d'horizon dans les limites duquel la métaphore et le mythe s'accomplissent par leur fonction révélatrice. L'art et la musique sont aussi des créations culturelles qui créent des métaphores douées, par conséquent, d'un fond mythique, puisque, comme le souligne Blaga, le mythe « est lié au destin créé ou au destin démiurgique de l'homme »[13]. À l'instar de l'art, le mythe est censé révéler le mystère par des moyens propres au cadre stylistique dans lequel il se développe. Ainsi, la métaphore, le mythe et le cadre stylistique déterminant deviennent le pilier central de la création culturelle. Comme nous l'avons déjà précisé, pour Blaga le mythe est une « métaphore développée », mais une métaphore qui porte l'empreinte d'un style, d'un cadre stylistique précis qui indique les traits éloquents d'un produit culturel et des coordonnées spatiales dont il est issu et au sein desquelles il s'est épanoui et qui, dans la plupart des cas, ont mené à sa disparition. « La création culturelle – note toujours Blaga – est […] une création de l'esprit humain, une création de métaphores et d'intentions révélatrices qui porte également une marque stylistique. »[14]

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[10] *Ibidem*, pp. 357-358.
[11] *Cf.* Alexandru Boboc, *op. cit*, p. 64.
[12] Lucian Blaga, *Trilogia culturii* [La Trilogie de la culture], Bucarest, EpLU, 1969, p. 300.
[13] *Ibidem*, p. 166.
[14] *Ibidem*, pp. 301-302.

Chez Cassirer, on retrouve une orientation similaire, centrée sur la métaphore et le mythe vus comme des formes culturelles à l'origine de toute manifestation artistique. Pourtant, chez lui, cette orientation est approchée depuis la perspective philosophique des *formes symboliques* et non pas du point de vue des matrices stylistiques. Néanmoins, l'apport de Cassirer consiste dans l'annihilation de toute théorie concernant le caractère purement intuitif de l'art. En relation avec la fonction spirituelle, mais visant à la fois le côté cognitif de tout produit artistique, sans distinction de genre, Cassirer affirme: « Toutes les grandes fonctions spirituelles partagent avec la connaissance la propriété fondamentale d'être habitées par une force originairement formatrice et non pas simplement reproductrice. Loin de se borner a exprimer passivement la pure présence des phénomènes, une telle fonction lui confère, par la vertu autonome de l'énergie spirituelle qui se trouve en elle, une certaine 'signification', une valeur particulière d'idéalité. Cela est aussi vrai de l'art que de la connaissance, de la pensée mythique que de la religion […]. Toutes les fonctions de l'esprit engendrent ainsi leurs propres configurations *symboliques* […]. I1 n'est aucune de ces configurations qui se puisse déduire des autres ou qui s'y ramène purement et simplement : chacune renvoie à un point de vue spirituel bien défini. »[15] De concours avec les philosophies des « formes symboliques », nous pouvons affirmer que l'art, même s'il manque d'une signification au sens strict du terme, est symbolique, car malgré le fait qu'il ne renvoie pas à un référent extérieur et qu'il ne soit pas conventionnellement lié à un sens quelconque, il est en mesure d'articuler des formes, le processus métaphorique créant des images qui deviennent le sens commun de nos visions intimes sur le monde. Il s'agit ici d'un processus de signification concrétisé par des images, des métaphores et des symboles qui nourrissent nos esprits avec des formes, mais qui perdent irrémédiablement leur sens dès que la vision du monde qui les a générés, disparaît. Nous pouvons désormais parler d'une vision filtrée par le sensible, une vision fondamentale pour tout produit symbolique. Elle prend forme par la représentation, conditionnant à son tour le produit symbolique et le structurant selon certains aspects particuliers. Le substrat de la conceptualisation formelle est muni d'un sens émotif et sensoriel ; malgré les tendances de l'art vers l'abstraction et vers l'objectivation, celui-ci est censé revenir incessamment à son substrat sensible afin de maintenir sa charge émotionnelle. Le monde ou, plus concrètement, ce tout organisé, structuré et doué d'une signification expérientielle impose une reconnaissance réciproque de chaque élément en particulier, respectivement du partage de différentes significations qui rendent possible tout type de codification ultérieure.

[15] Ernst Cassirer, *La philosophie des formes symboliques* : *Le langage*, Paris, Editions de Minuit, 1923, p. 18.

Ainsi, on peut se demander s'il est possible de réduire toute création culturelle à son aspect métaphorique et stylistique moyennant cette première grande création des peuples : le mythe. Aucun des auteurs évoqués ne se propose pas de présenter l'activité culturelle de l'humanité dans son ensemble, comme une extension ou comme une annexe du mythe. Pourtant, à la lumière des perspectives illustrées, nous pouvons certainement exclure l'hypothèse défendue par certains esthéticiens-musicologues qui suggèrent que la genèse du produit artistique, respectivement la genèse d'un produit musical, en tant qu'acte culturel, soit d'origine magique.

En relation, au début, uniquement avec le phénomène de la création musicale, Blaga arrive à configurer « l'horizon spatial de l'inconscient ». Celui-ci est décrit comme un « espace-matrice » auquel le philosophe attribue une fonction plastique. Il considère également qu'il est présent depuis toujours dans le préconscient du sujet créateur. C'est grâce à cette assise abyssale commune aux mécanismes intuitifs, que l'être créateur devient capable de deviner l'essence du produit culturel artistique, sans pour autant y attacher une réflexion, tout en se contentant de structurer une vision sur le « magma » de l'horizon qui définit « le facteur créateur de l'âme ».

Concernant la création musicale, Blaga considère que c'est par une relation profonde à l'« horizon spatial », à retrouver dans la musique du compositeur J. S. Bach, et surtout par une relation à la ligne et au rythme intérieurs de la musique même, que nous pouvons récupérer l' « horizon spatial » originaire avec lequel s'identifie l'âme du créateur. Certainement, ce passage vers les profondeurs du produit culturel artistique, en général, ne peut pas se réduire à une simple correspondance entre les émotions humaines, actives dans l'âme, et un certain espace géographique. Comme nous l'avons déjà mentionné, l'auteur ne fait pas référence à de simples congruences entre le côté rationnel de la conscience humaine vs. « l'inconscient » dans son intégralité et l'espace extérieur du monde « phénoménal ». Le seul aspect de l'équation qui demeure en place concerne « l'inconscient » pur dans ses rapports avec l'« horizon spatial » qu'il forge grâce à l'intervention constante de nos accents émotionnels, toujours variables (ceci engage la variété des actes culturels), mais néanmoins stables à l'intérieur d'une culture (ce qui explique, en fait, l'unité stylistique d'une culture). Ce type de constance, apte à générer des cadres historiques et stylistiques bien définis au fil des époques, est déterminée par le caractère cohérent, inaltérable de « l'inconscient » qui « ne trahit pas » et qui est une « réalité psycho-spirituelle » profondément abyssale. C'est particulièrement ce type de positionnement dans la couche la plus profonde de l'univers intuitif humain qui confère à ce dernier de la constance face aux alternances spatiales auxquelles s'identifie le sujet créateur, et rend le sujet créateur inséparable de son propre « horizon spatial ». On voit, par conséquent, que tout type de création culturelle porte la marque des « catégories abyssales » de l'« inconscient » et de l'âme.

Vu ces thèses innovatrices, qui établissent les catégories intuitives sur lesquelles repose le processus de création artistique, Blaga se fait consacrer, d'un côté, comme continuateur des théories d'Aristote, de Hegel et de Cassirer, et il acquiert, d'autre côté, le rôle de fondateur d'un nouveau cadre conceptuel et philosophique, adapté à l'étude du phénomène artistique.

Prenant comme point de départ une idée que nous avons déjà exposée, conformément à laquelle le mythe se dévoile en tant que « métaphore développée » (supra 24) et « empreinte stylistique » qui marque la tradition des grands peuples, il est possible de réduire toute création culturelle à deux aspects germinatifs : « le métaphorique » et « le style ». Pourtant, Blaga affirme que toute création artistique, soit-elle poétique ou musicale, confirme son caractère métaphorique autant par l'entremise des « métaphores mythique » et « poétiques » évidentes, que le philosophe appelle « nœuds métaphoriques », présents de manière intermittente à l'intérieur du texte littéraire, que par l'entremise d'un « métaphorisme sonore », inhérent au texte, presque permanent et que le sujet créateur applique intuitivement. Comme nous allons l'illustrer en ce qui suit, dans le cadre de la relation texte-musique, c'est ce « métaphorisme sonore », présent au premier plan, que le créateur de l'univers musical, exploitera.

Afin d'appliquer cette perspective sur la sonorité et la musicalité latente du mot poétique, Blaga invoque le poème *Peste vârfuri* de Mihai Eminescu et les vers du poète allemand Hölderlin. Lorsqu'il analyse les deux derniers vers du poème d'Eminescu (« Mai suna-vei dulce corn / Pentru mine vreodată? »[16]), Blaga considère que la sonorité, le rythme et la musicalité ou encore la position du mot poétique dans la phrase lui confèrent des qualités et des « fonctions » à travers lesquels les états d'âme exprimés dans le texte poétique, adoptent la consistance des « corps » et de « substances » qui contribuent à la révélation et à l'amplification du mystère métaphorique. Grâce à leur structure sonore et « sensible », et encore grâce à leur rythme et à leur configuration matérielle, ces mots, souligne Blaga, sont révélateurs et donc « métaphoriques »[17].

Nous sommes encline à considérer ce « métaphorisme sonore » inhérent, très important par son caractère primordial et presque antérieur à la métaphore proprement-dite, comme le premier moment de la construction des formes culturelles musicales, inextricablement liées aux formes poétiques. D'autant

[16] « Aurais-je à nouveau le bonheur / De t'écouter sonner pour moi ? ». Mihai Eminescu, « La lune sur les cimes », traduit en français par Jean-Louis Courriol, *www.weblettres.net.* [Consulté le 4 mars 2015.]

[17] Pour une perspective plus nuancée sur la création de la signification chez Mihai Eminescu et Lucian Blaga et sur leur espace de création voir Rodica Marian, *Hermeneutica sensului. Eminescu şi Blaga* [L'Herméneutique du sens. Eminescu et Blaga], Casa Cărţii de Ştiinţă, Cluj-Napoca, 2003. *Id.*, *Identitate şi alteritate*. *Eminescu şi Blaga* [Identité et alterité. Eminescu et Blaga], Bucarest, Editura Europeană, 2005.

plus, nous soulignons que ce phénomène proclame en quelque sorte sa « métaphoricité » par la non-utilisation des métaphores proprement-dites, sans assurer pour autant, exclusivement, la « métaphoricité » poétique totale du texte littéraire.

En conclusion, nous découvrons que le langage poétique est un langage métaphorique grâce à sa propre matérialité, à son rythme et au positionnement à l'intérieur de la phrase des éléments qui le composent. Pour la poésie, le rôle et la force sonore du langage est similaire aux rôles que les tons, la mélodie et l'harmonie ont dans la musique. Sans doute que cette « magie » poético-métaphorique de la sonorité littéraire vs. la sonorité musicale, demeure un miracle et que son message révélateur soit le fruit des convergences, au niveau de l'intuition créatrice, entre l'artiste et la matière de chaque art, représentatives dans ce contexte.

Ainsi, conformément aux théories de Blaga, le phénomène artistique culturel est l'expression de l'existence de l'homme dans le mystère et dans la révélation, « est une création de l'esprit humain, une création de nature métaphorique d'intentions révélatrices, qui porte une empreinte stylistique constitutive »[18], lui conférant ainsi un cadre de manifestation, de développement et de translation d'ordre ontologique.

Afin de donner plusieurs exemples plus concrets du « metaphorisme sonore », nous faisons appel à l'analyse que le linguiste Sextil Puşcariu fait du poème « Prière » de Mihai Eminescu. Afin de surprendre le « profil musical » des vers avec les moyens de la linguistique générale appliquée, l'auteur adopte l'ensemble de thèses de Blaga, qui constituent également le repère de sa démarche analytique.

Comme nous aurons l'occasion de l'observer plus loin, le critère principal pour établir le degré de musicalité d'une langue et celui de l'adaptabilité du discours musical, est représenté par la récurrence des voyelles à l'intérieur du mot, respectivement de la phrase.

L'investigation prosodique et phonologique du poème « Prière » se propose de représenter de manière graphique l'alternance des voyelles dans les syllabes accentuées et à souligner leur contribution à l'intensification et/ou à la production de sens métaphorique au niveau du texte poétique.

De point de vue sémantique, le noyau germinatif de la poésie en question est compris, souligne le linguiste, dans le vers suivants : « Din valul ce ne bântue / Înalţă-ne, ne mântue. » (« Exauce-nous, sauve-nous / De la vague

[18] Lucian Blaga*, op. cit.*, p. 157, 158.

qui nous assaille »)[19]. Ils expriment l'immense trouble de l'être humain devant la vie et également ce cri de désespoir adressé à la Divinité. Puşcariu attache à cette idée du désespoir l'association de la rime suivie du verbe « bântue » (assaille) avec « mântue » (exaucer), le rôle euphonique de la rime n'étant, comme on peut le voir, la seule justification. Cette prière en vue d'une libération est anticipée par les troubles de l'âme qui hantent l'être humain. De même, le linguiste renvoie à une autre association d'ordre prosodique très intéressante entre le mot « valul » (la vague) et le rythme amphibraque de vers, qui dénotent le mouvement ondulatoire des vagues. Ce rythme est doublé par les formes verbales sans préfixe grammatical (« bântue », « mântue ») et par la présence des pronoms enclitiques –« înalţă-ne » (exauce-nous), « rugămu-ne » (en te priant), « asupră-ne » (que s'abaisse sur nous) – et des substantifs en datif – « mărilor » (des mers), « îndurărilor » (miséricorde).

Puşcariu offre une perspective inédite lorsqu'il suggère que l'intention du poète est celle d'instituer le sens par l'entremise des sonorités latentes de la langue. Cette position est inédite grâce aux associations de nature terminologique, conceptuelle et graphique avec les notions du domaine musical. Ainsi, la succession de voyelles est représentée sous la forme d'une « gradation vocalique » (*i e a o u*), dénomination qui remonte à un calque linguistique, voir à l'échelle musicale, leurs distances et respectivement leur hauteur, mesurés en vibrations simples, étant l'équivalent d'une octave (*u*-450, *o*-900, *a*-1800, *e*-3600, *i*-7200). Tenant compte de l'existence, en roumain, des voyelles intermédiaires *ă, î*, on peut imaginer leur distribution graphique sous la forme d'une portée musicale à six lignes.

En conclusion, Puşcariu réussit à valider empiriquement ce qu'il affirmait au début : le mot « val » (vague) impose une certaine rythmicité au poème dont la représentation graphique imite visuellement l'aspect oscillant d'une vague réelle. La supplication de l'être humain devient ainsi la suite d'un tourment existentiel.

Un autre aspect souligné par le linguiste roumain concerne le fait que sur les cimes des vagues graphiques on retrouve toujours la voyelle *a*, dont les occurrences sont à découvrir pour la plupart dans des mots qui symbolisent la suprématie spirituelle et les hauteurs spatiales : « luceafăr » (étoile du matin), « val » (vague), « înalţă » (élève), « adorată » (adorée), « Maică » (Mère), « preacurată » (immaculée).

[19] « Exauce-nous, sauve-nous / De la vague qui nous assaille ». Mihai Eminescu, « Prière », dans Frédéric Tailliez, « La Vierge dans la Littérature populaire roumaine », Hubert du Manoir, *Maria. Études sur la Sainte Vierge*, tome 2, Beauchêne, Paris 1952, p. 321.

L'invocation, à la fin, de la Sainte Vierge par l'appellatif « Marie » est intensifiée par la syllabe accentuée « -ri », à l'intérieur de laquelle, la voyelle *i* occupe une position de pointe grâce à la sonorité très haute qui la caractérise. Implicitement, par analogie avec l'existence et les émotions humaines qui changent perpétuellement, les alternances entre les zones hautes et les zones basses du graphique sont inévitables. Par conséquent, le *i* suprême dans « Marie » est équilibré par la récurrence significative de la voyelle *u*, qui occupe une position basse sur la portée : « asupră-ne » (sur nous), « preacurată » (immaculée), « pururea » (toujours).

En accord avec les thèses de Blaga exposées plus haut, nous renforçons l'affirmation du linguiste Puşcariu, qui nous rassure quant à la non-intentionnalité du poète Eminescu lorsqu'il organise les éléments sonores, aspect qui ressort également de notre propre analyse du texte poétique. L'auteur reconfirme ce que le philosophe et l'écrivain Lucian Blaga affirmait au bout d'une suite de recherches philosophiques approfondies. « Il [Eminescu] les a trouvées [les sonorités poétiques] tout en étant épris par une soif instinctive de musicalité »[20]. Lucian Blaga interviendrait, probablement, pour préciser : « épris par une soif intuitive de musicalité ».

Ainsi, la rime, le rythme, le choix des mots et la maîtrise de leur association déterminent la « métaphore sonore ». Elle confère de la musicalité au texte poétique aussi qu'un sens métaphorique primordial.

Compte tenu du caractère interdisciplinaire de notre recherche, il est également important de mentionner l'existence de plusieurs travaux dans le domaine de la musique chorale roumaine, qui, au fil du temps, ont essayé de surprendre, par des sonorités musicales, le trouble, la sensibilité, la prière et surtout le « profil musical » du poème « Rugăciune ».

Afin de mettre en évidence les correspondances entre le vocalisme textuel et les sonorités musicales afférentes, nous reproduisons dans ce qui suit, une des versions musicales récentes de ce texte poétique.[21]

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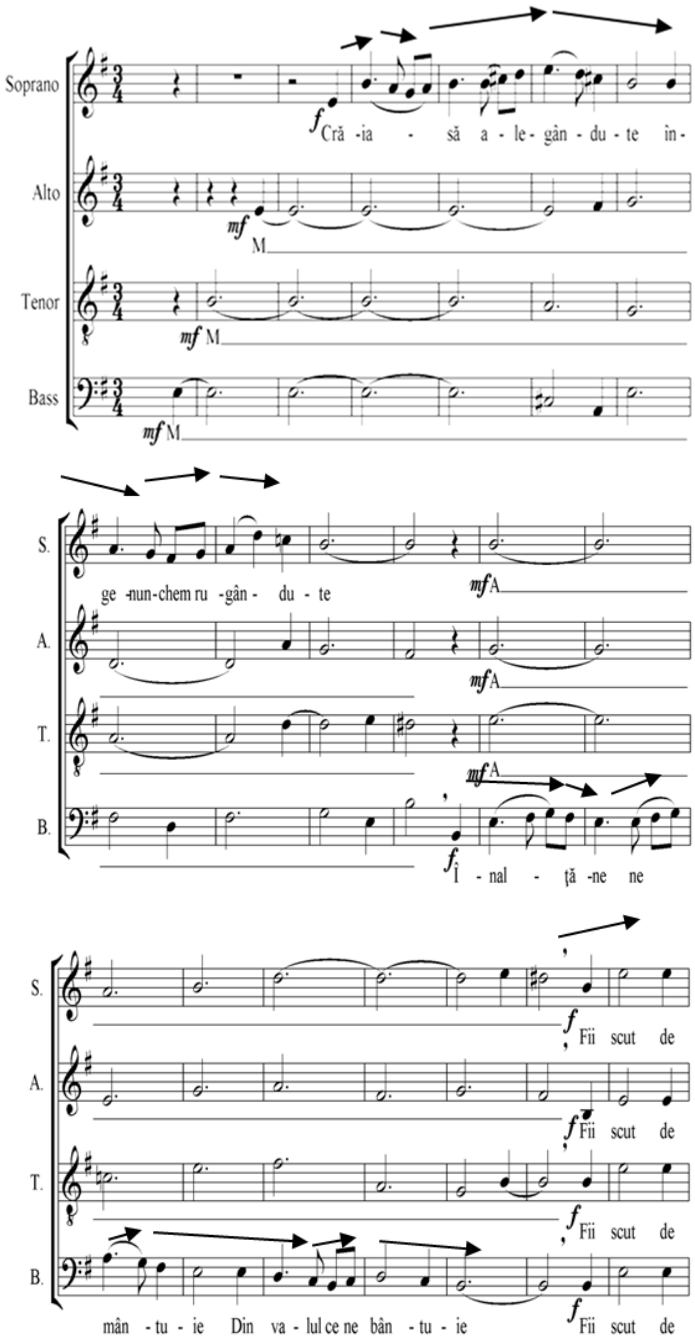
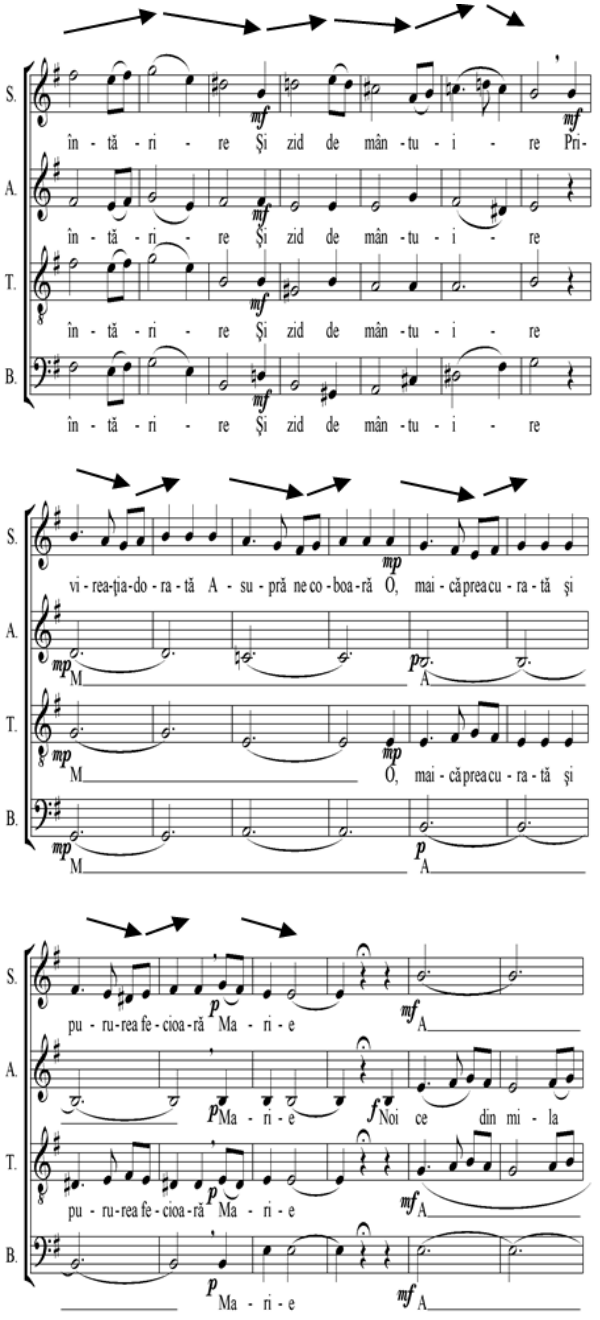
[20] Sextil Puşcariu, *Limba Română* [La langue roumaine], vol. I : *Privire generală* [Apperçu général], Bucarest, Minerva, 1976-1994, p. 94.

[21] Pour une meilleure compréhension de ce poème écrit en roumain, nous transcrivons ici la traduction en français réalisée par Frédéric Tailliez : « En t'élisant notre Reine / Nous agenouillons en te priant. / Exauce-nous, sauve-nous, /De la vague qui nous assaille. / Sois le bouclier de notre force, / Sois le mur de notre salut. / Que s'abaisse sur nous ton regard adoré, / O Mère tout pure / Et toujours Vierge – Marie. » Mihai Eminescu, « Prière », *op. cit.*, p. 321.

E.g. 1


Soprano
Alto
Tenor
Bass
Cră - ia - să a - le - gân - du - te în -
ge - nun - chem ru - gân - du - te
Î - nal - ţă - ne ne
Fii scut de
mân - tu - ie Din va - lul ce ne bân - tu - ie

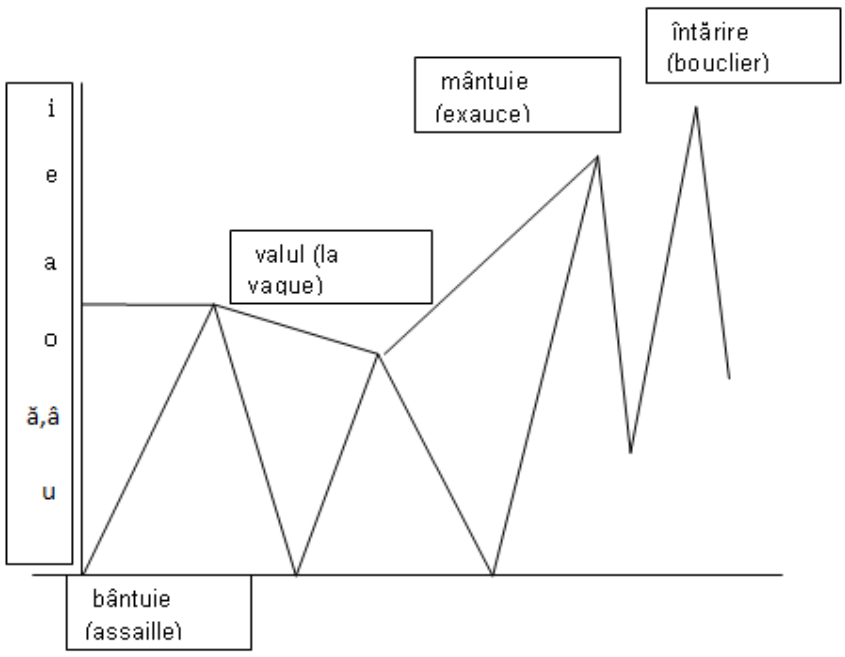


(*Rugăciune* [Prière], texte de M. Eminescu,
musique par Cristian Bence-Muk, 2002)

Un regard général sur cette partition nous permet de reconstituer facilement le développement ondulatoire de la ligne mélodique, similaire à l'ondulation identifiée par Sextil Puşcariu au niveau des sonorités rythmiques du texte poétique. Nous pouvons remarquer que des groupes constitués par deux vers consécutifs du poème forment un segment musical de 8 mesures à sens individuel, au sein duquel les moments de pointe alternent (sur les mêmes voyelles accentuées *a, i, â /î*) avec ceux de maxime profondeur (sur la voyelle accentuée *u, i*). Ainsi, chaque segment mélodique se développe comme une ligne qui ressemble à une « vague » (mot qui établit, entre autres, le parcours sémantique et le « métaphorisme sonore », dans son ensemble, et qui est actif dans le texte littéraire et dans le discours musical, à la fois) déroulée entre un point sonore minime, le son le plus grave de la mélodie) et un point maximal (le son le plus acute de la mélodie) de chaque segment. Les points d'intensité sonore maximale seront consolidés par les mots « mântuie » (exaucer), « întărire », et le point d'intensité sonore minimale par le mot « bântuie » (assaille).

Nous représentons plus bas le schéma de l'ondulation sonore de la ligne mélodique que nous avons pu identifier dans le travail choral illustré, tout en suivant le modèle de Puşcariu concernant la succession ascendante des voyelles sur la « portée » imaginée par le linguiste :

Table 1



La correspondance entre le sens textuel et le sens musical est évidente, même au niveau sémantique le plus profond. Il est important de ne pas ignorer les théories philosophiques présentées dans cette étude et également de ne pas associer les syntonies entre le texte littéraire et le discours musical avec les thèses qui concernent « l'horizon spatial de l'inconscient » commun à tous les sujets créateurs, sans distinction quant au type de manifestation artistique qu'ils embrassent et quant à l'espace géographique dans lequel ils travaillent. La particularisation de chaque acte artistique est déterminée par les diverses modalités d'expression et par le matériel que le sujet créateur met à disposition de son inspiration et de son l'intuitivité créatrice. Ainsi, la « métaphore sonore » propose, involontairement et manière tout à fait originale, la solution et son développement afin de créer la « métaphore » poétique proprement-dite.

Traduit par Andrei Lazăr Ioan

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THE SOUND OF IMAGE MORPHOGENESIS

ADRIAN BORZA[1]

SUMMARY. The challenging side of the spectral synthesis is to integrate an advanced and versatile technology into music composition, which brings a twist in computer synthesis, that is, the sound of image morphogenesis. The genesis of the sound object resides in visual forms, by assigning sound qualities – pitch, duration, loudness and panning – to a point or line or surface and to their own brightness and color. As a result, the graphical image is transformed into sounds. In this respect, the author's works *Drones II* (2012) and *Increat* (2003) – the latter inspired by a painting by the visual artist Claudiu Presecan, are examples of music composition positioned on the border of the audio-visual and technology domains.

Keywords: synesthesia, multisensory perception, sound of image, morphogenesis, spectral synthesis, gestural control

Seeing Sound

We begin this study with a paradox which calls into question truths accepted in the name of common sense. The senses, the sensory perception interfaces, are not limited to providing information about the physical reality, but interact to form the multimodal perception. The nervous system is in charge of the integration of the sensory information. *Colour Music* as well as *Sound of Image* alongside *Seeing Sound*, suggests phenomena of sensory fusion of auditory and visual stimuli.

Synesthesia or Sensory Fusion?

On closer examination of the multimodal perception, it can be seen that sounds involuntarily trigger colors, lines and shapes in certain human subjects, unified into unique audio-visual experiences. The synesthetic experience

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tells us about the reciprocal activation of the sensory areas of the cerebral cortex, about the ability to merge different senses into a surprising sensorial compound that seems unimaginable for most of us.

A synesthete can hear colors, taste words and shapes, associate colors with letters and numbers, or even describe the shape and flavor of the human voice. A synesthete has an exceptional memory and unsurpassed intelligence.

If in neurology, synesthesia is understood as "the elicitation of perceptual experiences in the absence of the normal sensory stimulation" (Ward & Mattingley 2006: 130), in arts, it refers to "a range of phenomena of simultaneous perception of two or more stimuli as one gestalt experience" (Campen 2009: 1).

The word synesthesia comes from the Greek language, it has the meaning of blend, association of sensations, σύν (*syn* – together) and αἴσθησις (*aisthesis* – sensation), and it shares the same root with anesthesia, meaning senseless.

Auditory-Visual Perception at the Beginning of the 20th Century

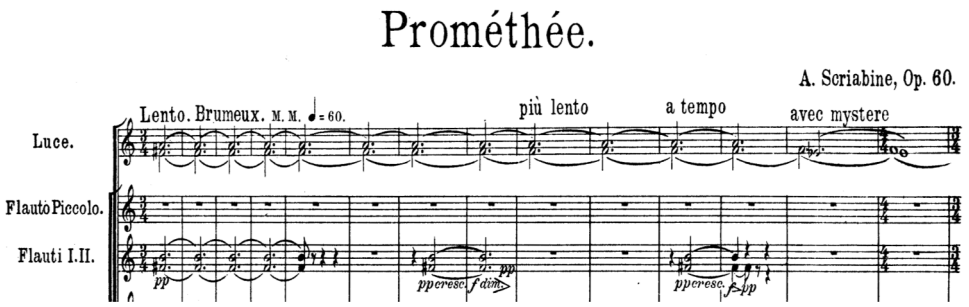
Steeped in theoretical controversy, synesthesia and sensory fusion appeared increasingly often in the writings of musicians and visual artists during the first decades of the 20th century. They provided valuable investigations to science on their emotional and perceptual mechanisms, from an artistic perspective.

In turn, science sharply differentiated synesthesia from sensory fusion, a conclusion that we find in the studies of neurophysiologist Richard Cytowic. He considered that the artistic experiments of Alexander Scriabin (1872-1915) and Vasiliy Kandinsky (1866-1944) were outside the clinical and research domain of synesthesia. In his view, synesthetic perception is primarily physical and involuntary (Cytowic 1995: 5). It is a generic and durable experience, not a pictorial or elaborated one.

The expression of the Russian composer's devotion to the color of sound is *Prometheus: The Poem of Fire* (1910), a composition in the vocal-instrumental genre, for piano, organ, choir, orchestra and *clavier à lumières* or *tastiéra per luce*, as it is mentioned in the score.

With direct reference to the *Colour-Organ*, this is an electromechanical device built at the end of the 19th century to project colored light, from red to violet (ROYGBIV), but without producing sounds. Noticeably, the music was played by acoustic instruments.

E.g. 1



A. Scriabin. *Prometheus: The Poem of Fire* (Breitkopf & Härtel)

Here is how Scriabin evoked his synesthetic sensation: "the color underlines the tonality; it makes the tonality more evident" (Myers 1914: 8). Color was associated with tonality and modulation and carried a strong emotional charge. The F-sharp major tonality, for example, appeared to him as being violet. Composer's synesthetic experiences, reconfirmed by Crétien van Campen after more than eight decades, were involuntary and cannot be considered deliberate mental contrivances (Campen 1997: 1).

Kandinsky explored multisensory perception through his stage composition entitled *The Yellow Sound – Der Gelbe Klang* (1912), an experimental performance that brought syncretic elements of scenography, choreographic movement and music, with the aim of increasing the inner, emotional experiences of his public.

At the heart of his composition is a series of scenes showing kinetic paintings, replacing thus the dramatic scenes, dialogue and narration specific to the theatre and opera. The stage productions saw three variants of the score, written by Thomas de Hartmann, Anton Webern and Alfred Schnittke.

Moreover, the influential Russian painter, famous also for his dictum "Stop thinking!" admitted having had a synesthetic experience while listening to Richard Wagner's opera *Lohengrin* in Moscow: "I saw all my colours in my mind; they stood before my eyes. Wild, almost crazy lines sketched in front of me" (Hass 2009: 42). The colors and geometrical shapes were associated with low sounds and different music timbres of wind instruments and violin.

Technological Experiments

By the time Scriabin and Kandinsky were experimenting synesthetic perception and sensory fusion in their art, the concerts of music, light and color, known as *Colour Music*, were already popular, due to Wallace Rimington

(1854-1918), the inventor of the *Colour-Organ* (1893). In 1895, Rimington presented in public musical works composed by R. Wagner, Fr. Chopin, J. S. Bach and A. Dvorak, using his own apparatus. In the course of time, the *Colour-Organ* has become a generic term for devices designed to project colored light.

The correspondence between colors and sounds is given by splitting the light spectrum on the basis of the musical intervals contained within an octave. Rimington approximated the ratio of two sound frequencies in a proportion of two frequencies of the electromagnetic radiation (Peacok 1988: 402).

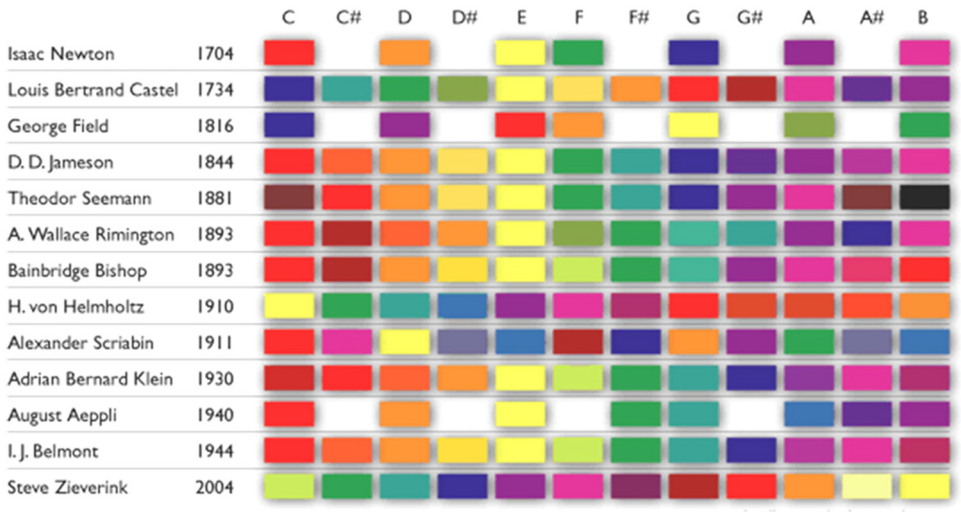
It is interesting that the most elaborate technological experiments belonged to inventors, as long as the artistic incarnation depended on special tools. For instance, *Chromola* (1915), built under the coordination of Preston S. Millar, was a device able to project 12 colored lights, controlled by a keyboard. Thomas Wilfred created a console, called *Clavilux* (1922), which helped him project moving shapes on a screen. Remarkable is also the *Light Console* (1937), designed by Frederick Bentham, an electrical system for motion projection of colored and white light. The experiments led to a new discipline, i.e. the scenic lighting in performing arts.

Although the examples may continue, we emphasize the following aspect: the differences of opinion among inventors and artists, which rarely shared the same beliefs and experiences (see also the famous divergence between Scriabin and Rimsky-Korsakov), led to the difficulty to establish a consistent correspondence between colors and sounds. One and the same sound has been often represented in completely different colors.

As we have shown above, the color organ of professor Rimington from the Queen's College in London had a physical and mathematical basis in the development of its color scale, not a psychological foundation. Scriabin, in turn, did not provide information about the sound and color relation in the color organ part – *Luce* from *Prometheus* (Peacok 1988: 403), since for the composer his synesthetic experience was ineffable. We remind here that the premiere of *The Poem of Fire* in its original version of music, light and color was held at Carnegie Hall in New York, in 1915, and was complemented by *Chromola*.

A confrontation of the different color scales that appeared along three centuries until 2004 is offered by Fred Collopy, professor at Western Reserve University in Cleveland, Ohio.

Fig. 1



F. Collopy. *Three Centuries of Color Scales* (rhithmiclight.com)

Sensory Fusion in Arts

Apparently, many of the devices designed in the first half of the 20th century expressed technical innovation. The discoveries have opened new horizons of artistic experimentation.

During the second half of the 20th century, as the digital technology made its presence felt in art, a number of inventors, programmers, visual artists and musicians encouraged the development of new independent arts that involved multisensory perception, such as Visual Music, Abstract Animation, Video Art, Audio-visual Installation and more.

William Moritz (1941-2004) is probably the best known historian of the Visual Music hybrid art. He is recognized as a passionate biographer of the artist Oskar Fischinger (1900-1967), who is also a researcher in the field of Abstract Animation.

Objective and Perceptual in Sound Synthesis

The end of the 20th century brought an unprecedented progress in technology. The complex computation processes of the synthesis of sound and graphical image were carried out almost simultaneously in digital format. This fact modifies the paradigm of computer synthesis. The sound morphogenesis is objective, meaning that it can be rigorously described in mathematical expressions and logical operations.

However, there is an aspect that has a greater significance in digital art, which is not the structure itself of a sound object, but the structure in us, the way we perceive an object through senses. The role of auditory perception is therefore essential when an artist conceives original sounds.

From additive and subtractive synthesis to virtual instruments, there are diverse spectral models for sound generation. The sound production constraints are practically eliminated by virtue of the strength of the modern programming languages.

The massive collection of spectral synthesis software includes MUSIC, CSOUND, *Metasynth* and the recent and sophisticated virtual instruments NI Reaktor and VSL Vienna Instruments, to name just a few. MAX (see IRCAM) is *lingua franca* for multimedia.

"The issue is no longer what sound one can produce, but what sound one chooses to produce" (Risset 1994: 258). The main criteria regarding the artistic choice are the listener and the listener's perception.

The profound change in our relation with the sounds is due of course to the invention of the recording equipment. This made it possible to transform the ephemeral sound into an object that can be reproduced and processed in the absence of its mechanical cause. The object is explicitly manipulated through its perceptual features to fit the specific needs of a musical work. At the same time, the electrical and later electronic instruments unlocked new techniques of electro-acoustic production of sound.

In what follows, we will present various particularities of the sound synthesis by means of the conversion of the graphical image, along with a number of aspects of the audio-visual interaction extracted from our own compositions. We will discuss *Drones II* for violin, nanoKontrol and iFPH, and *Increat* for computer. This last work belongs to a series of compositions entitled the *Sound of Image*, started 16 years ago, in 1999.

Converting Visual Shapes into Sound Objects

Increat (2003), with the meaning of *Eternal*, integrates an advanced and versatile technology which brings a twist in computer synthesis, namely the sound of image morphogenesis. The genesis of the sound object resides in visual forms, by assigning sound qualities – pitch, duration, loudness and panning – to a point or line or surface, as well as to their own brightness and color. As a result, the graphical image is transformed in sounds (Borza 2008: 89).

Increat was inspired by the painting *Peisaj – Landscape* created by the visual artist Claudiu Presecan. The painting contains primary colors, surprisingly similar to the RGB additive color model. Red, green and yellow were associated to the stereo sound field according to the following correlation: red – left channel, green – right channel and yellow – both channels, which means that the sound is positioned in the center of the stereo image.

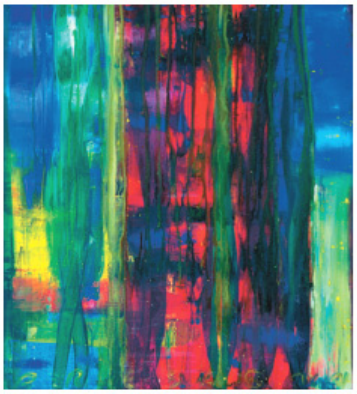
From a structural perspective, the synthesis of the sound object is depicted graphically and presents the relationship between pitch, duration, loudness and panning. These sound attributes are embodied on the ordinate and abscissa of the *Metasynth*'s diagram, in the pixels' brightness and in colors, as previously mentioned. However, the synthesis by visual shapes is highlighting not only the indissoluble relation between the qualities of the sound, but also its inherent visual features.

From a perceptual viewpoint, the dynamics of the transition between colors, linked certainly to the left-to-right playback of the diagram within a very short time of a second, establishes an energetic movement of the object, polarized on the extremities of the sound field. The sound object is characterized by a complex and extremely fast evolution in the pitch domain, preserving a series of harmonic sounds in the lower register. The vitality of the loudness is due to the brightness of each pixel, faded to black.

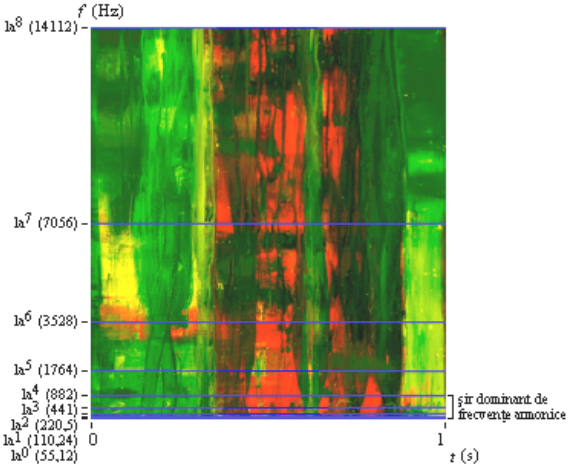
These spectral micro-variations of the sound object demonstrate the effectiveness of the additive synthesis technique.

In whole, the one-second-long object is emotionally perceived on the **tension** scale of the *Profile of Mood States* (POMS). The listener's feelings might be as follows: tense, shaky, panicky, restless, nervous and anxious.

Fig. 2



Claudiu Presecan. *Landscape*



Adrian Borza. *Increat.*
The Genesis of the Sound Object
from Visual Shapes.

Audio-Visual Interaction

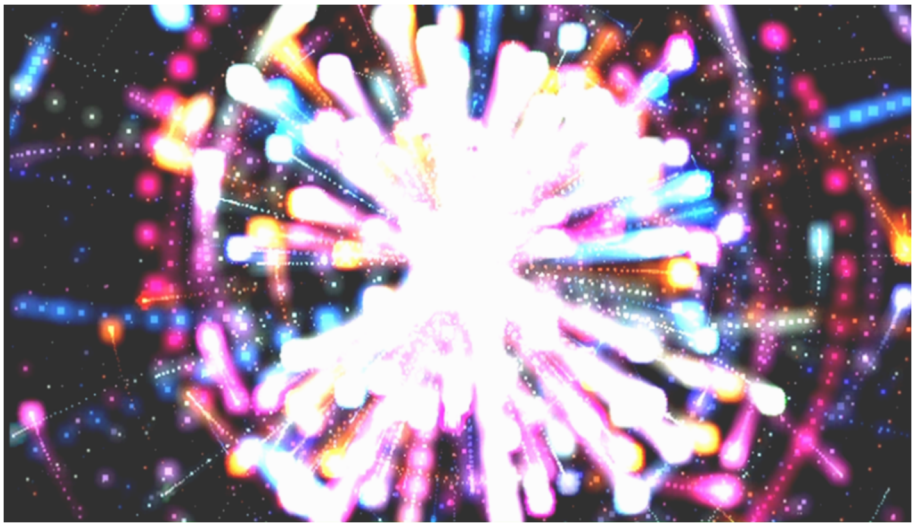
Drones II (2012) is a work in the Interactive Music genre, if we consider that iFPH – *Interactive Freezer Player Processor Harmonizer* software (2011) promptly reacts to the performers' actions, during an ongoing performance on stage. Our software written in MAX is coordinated by one of the performers, by using the *nanoKontrol* control surface (see Korg).

As an immediate reaction to the sound of violin captured by microphone, iFPH puts into practice its diverse processing abilities. The interaction therefore involves the violinist and the computer. The performer holds, for example, a complete control over the overall envelope of the sound produced by the computer. In other words, the computer reacts to the changes in loudness of the sound, imposed by the soloist. The loudness level is constantly monitored in the software (Borza 2012: 42-43).

One year later, *Drones II* become the subject for the development of a software product for processing various geometric shapes, which we called it VJ – *Vee-Jay Music Visualizer* (2013). The software computes the subtle changes of loudness in real-time; consequently, the data obtained are intended to modify the size of the visual shapes, their position, blur level and color.

It is also important to note that any type of music can be visualized within the VJ software. Our purpose was to synchronize music and abstract animation.

Fig 3



Adrian Borza. *Drones II.* Modifying Visual Features by Loudness

Historically, computer music has dissociated the sound synthesis produced in studio, without involving a performer, from computer systems that allow onstage human interaction, such as the augmented musical instrument, controlled by sensors.

In the first decade of the 21st century, the control of augmented instruments by gesture became an important area of interdisciplinary research. However, the initial experiments began with the *Theremin* created by de Léon Theremin, *Lightning* built by Don Buchla and continued with *Big Eye*, a project coordinated by the Steim Institute, and with *EyeCon* conceived by Frieder Weiss.

Many of the alternative interfaces for musical performance have tried to liberate the artist from the physical constrains of touching the instrument (Rovan/Hayward 2000). Surprisingly, they had an impact on the performing arts, too. The old frontier between dancer and computer has been removed, paving the way towards a hybrid world in which the human body interacts with the scenic light (see *EyeCon*).

We conclude this study by asserting that, at present, our artistic and research direction envisages exploring the benefits and highlighting the typical problems in composition and performance regarding the instruments for synthesis controlled by natural gestures which appeals to the proprioceptive sense. We will also consider our *Hot Hand Rocket* system (2014) – an augmented instrument, without touch control, which uses the wireless communication and a gravitational sensor, alongside a MIDI-controlled analog synthesizer and a computer programmed in MAX to produce sounds.

The emerging technology will shape our music, just as the creative aspiration will influence the development of our own interactive systems for sensory fusion.

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HYMNS OF THE HUNGARIAN REFORMED CHURCH IN THE 16th CENTURY

ÉVA PÉTER[1]

SUMMARY. In the 16th century verses were written only to be sung, to be presented in the form of a hymn or song. This was not only the general custom of the age, but it also fit the ancient Hungarian tradition. Hungarian preachers of the age who studied abroad got acquainted with Luther's and Calvin's perception on ecclesiastical singing and music. They realized that the Word of the Lord could be spread more effectively using songs for this purpose. Since translation of the Geneva Psalms was published in printing only in 1607, the Hungarian preachers wrote hymns themselves. Hymns represent texts of prayers, confessions of faith or confessions of sins. The works of the Hungarian hymn writers were a valuable musical material not only for the Hungarian Reformed congregations, but they were also an inspiration for the great masters of choir literature. The most famous Hungarian composers, Kodály Zoltán, Bárdos Lajos, Gárdonyi Zoltán, thought it relevant to popularize the most beautiful ecclesiastic hymns by creating choir works based upon these.

Keywords: vocal ecclesiastical music, gradual songs, paraphrased psalms, historical hymns, strophic adaptations, through-composed pieces, homophonic and polyphonic structural techniques.

The Reformation greatly emphasized the use of the vernacular languages. Thus were created the Bible translations. Thus was created also the Hungarian translation of the whole Bible by Gáspár Károli in 1590. Parallel, the Protestant collection of hymns of the 16th century unfolded. Hymn translations were perfectly completed by original creations.

As a matter of fact the entire literature of the 16th century consists of hymns and songs. In this period verses were written only to be sung, to be presented in the form of a hymn or song. This was not only the general custom of the age, but it also fit the ancient Hungarian tradition. No verses were written in order to be read or recited.

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Hungarian preachers of the age who studied abroad got acquainted with Luther's and Calvin's perception on ecclesiastical singing and music. They also realized that the Word of the Lord could be spread more effectively using songs for this purpose. At first, the Hungarians accepted Luther's principles, i.e. that the reformed church is the heir of the apostolic church and therefore every element that does not come into conflict with the teachings of the Bible should be kept, but the singing should be done in the vernacular languages of the people inviting them to join the singing. Thus the first songs, the so called gradual songs were translations of the medieval hymns.

Later, following Luther's example who wrote hymns himself and following the teaching of Calvin the church turned its interest towards the psalms. Some of the preachers who realized what a great potential hymns have and what great role they could be playing in the propagation of the teachings of the reformation supported Hungarian hymn writing and religious lyrical works. Vernacular singing further increased the importance of hymns written in the spirit of the Reformation and favoured the involvement of the congregation into religious musical life. Since translation of the Geneva Psalms was published in printing only in 1607, the Hungarian preachers wrote hymns themselves following in the footsteps of the leaders of the Reformation. These songs frequently explained the main idea of a psalm or they followed the sequence of ideas of a certain psalm, therefore they were called the paraphrased psalms.

Hungarian hymn writing of the 16th century was often inspired from the Bible. Such Biblical view and Biblical background is a specific trait of the hymn writing of the 16th century. Often the first line will make a reference to the Bible, on other occasions, e.g. in the case of the so called marquetry songs, Bible verses were inlaid within the poem. Hymns represent texts of prayers, confessions of faith or confessions of sins. Also the plot of the historical hymns has a Biblical basis since it deals with a Biblical theme. This is how the sequence of images, similes and epithets of the poetic language can be explained.

The tunes of these hymns had a clear musicality: simple stanza structures, a clear, linear course based on the modes of the Middle Ages, simple rhythm and a clear structure. Every means of expression within a work aimed to confer the biblical message conveyed by the lyrics of literary value.

In this period there were few tunes that were specific to a single set of lyrics. The *ad notam* practice, which meant marking the tune, which the lyrics should be associated with, was a general practice. The condition for assigning an existing tune to new lyrics was that they both had the same metrical structure. However the other variant, associating the same set of lyrics to different tunes was quite uncommon.

Oral tradition had a greater role in the spreading of the tunes than score books. Therefore oral history can be considered the oral source of folk hymns. Due to this peculiarity of musical writing relatively few notations of the tune of the hymn were created in that period. Most of the written tunes were published in score books printed one or two centuries later.

First, the hymns of the Hungarian Reformation were written down only in collections of lyrics. In 1553 and 1554 two hymn books containing also scores were published at Kolozsvár, which can be considered sources of the folk hymns, although these were not hymn books for the congregation. The first of these is the so called *Hoffgreff Hymn Book*, which contains Old Testament stories told in verses and educational hymns written in the style of the chronicles; the second was Tinódi's *Cronica*, which is a collection of secular stories. Some of the tunes scored in these publications will appear later with the lyrics of a hymn associated with it or in some reference to a particular tune. The scored hymn book published by the Reformed in 1744 at Kolozsvár was considered a great achievement. It contained 130 hymns of praise and the scores of more than 100 tunes were published in this book for the first time.

1. Ecclesiastical Hymn Writers and Composers

In the following I will present the most important Hungarian ecclesiastical hymn composers of the period.

Sebestyén Tinódi (1505-1556) was a famous chronicler of the 16th century. Most of his songs deal with contemporary events, conquest of Hungarian defence castles and fights with the Ottomans. He composed several biblical songs of which the most important is the Sapphic song written in 1549, which sets an example on how to fight the Evil one by the story of *David and Goliath*. The stanzas containing the moral of the biblical story were separated from this song and started to be used by the ecclesiastical tradition associated with the lyrics *Siess keresztyén lelki jót hallani (Christian, Be Eager to Listen to Spiritual Goods).* Another example is the song presenting the fight of Sultan Suleyman with Kazul Pasha with which lyrics was associated only in the 19th century, i.e. *Imátkozzatok és búzgón kérjetek (Pray and Keenly Ask the Lord).*

András Szkhárosi Horvát (?-1549) was a Catholic priest and later became a Reformer. He worked as a pastor. The hymn of comfort entitled *Semmit ne bánkódjál Krisztus szent serege (Grieve Not Holy Army of Christ)* is one of the most popular works of the 16th century. Besides this hymn he also wrote songs of religious dispute and moral education.

Bálint Balassi (1551-1594) is the representative of the Hungarian religious lyrical works of the 16th century at universal level. In his youth he was a convinced Protestant, but later he took up Catholicism. And for this reason

the authors of the Protestant hymn books passed his hymns over for a long time. Three of his hymns are now present in the ecclesiastical repertory: *Bocsásd meg Úr Isten ifjúságomnak vétkét; Mennyei seregek, boldog tiszta lelkek; Kegyelmes Isten.*

András Batizi (1515-1546) was a preacher and a composer. The language and metric structure of his hymns make them some of the best works of the period. Three of his hymns can be found today in Transylvanian hymn books: *Jer dícsérjük az Istennek Fiát (Come and Praise the Son of God)* on the Son of the Trinity; *Krisztus ím feltámada (Christ Has Risen)*, an Easter hymn and *Jövel Szentlélek Úr Isten, lelkünknek vígassága (Come, Holy Spirit of the Lord, Comforter of Our Soul)*, a Penticost hymn.

Máté Skaricza (1544-1591) after he finished his studies abroad he was a pastor in his homeland. He has two hymns in the repertoire of the hymn books up to the present day: *Drága dolog az Úr Istent dícsérni (How Precious It Is to Praise the Lord)* and *Reménységemben hívlak Uram Isten (Hopefully I Call Unto You, oh Lord)*. These hymns having the form of a prayer had content fit to be sung by the congregation.

Mihály Sztárai (1520-1574) joined the Franciscans in his youth. He studied theology and music abroad. Later he became a Lutheran. He is one of the greatest personalities of Hungarian hymn writing. His nickname was „the Hungarian David". He has several paraphrases of the psalms: *Mindenkoron áldom az én Uramat (I Constantly Bless My Lord)* written based on the 34th psalm. Another of his hymns, beginning *Mely igen jó az Úr Istent dícsérni (How Wonderful It Is to Praise the Lord)* is based on the main idea of psalm 92. Its metric is a metric of 11 syllables as typical to the historic hymns and folk music. Another popular item is his hymn entitled *Hálaadásunkban rólad emlékezünk (We Remember You Lord, When We Give Thanks)*, which was written on the same chronicle tune pattern as Szkhárosi's hymn entitled *Semmit ne bánkódjál (Grieve Not).*

Ferenc Dávid (1520-1579) was first a Lutheran, then a Reformed pastor, but he was strongly influenced by the works of writers denying the existence of the Holy Trinity and became a Unitarian. He was prosecuted and died imprisoned in the castle of Déva. He wrote the hymn *Adjunk hálát mindnyájan (Let Us All Give Thanks)* while a Reformed pastor. This hymn was a part of the Reformed hymn repertory continually from the 16th century.

Mátyás Nagybánkai (1540-1570) was a preacher who wrote hymns and chronicles on biblical and historical topics. Today his hymn entitled *Ne hagyj elesnem (Do Not Let Me Fall)* is part of the Reformed hymn book.

István Szegedi Kis (1505-1572), a Reformer and poet fond of the teachings of Ulrich Zwingli. According to the ecclesiastic literature he wrote six hymns. The most popular ones are a hymn for Pentecost: *Jövel, Szentlélek*

Isten, tarts meg minket igédben (Come, oh Holy Spirit of the Lord and Have Us Keep Your Word) and one from the Christmas repertoire: *Jézus születél idvességünkre (Jesus, You Were Born for Our Salvation)*.

2. Typical poetical structures

Within the abundant repertory of the Reformation folk hymns there are various coherent groups of hymns having the same metrical structure.

- **a.** Hymns having lines of 12 syllables are related by rhythm and tune to the old layers of the Hungarian folk music. Their parlando style allows for them to be articulated differently according to the various prosodic situations. For example: *Jaj mely hamar múlik (Kv-1923/186)*[2]*, Szomorú a halál a gyarló embernek (Kv-1996/328), Irgalmazz Úristen (Kv-1996/342), Mindenek meghallják (Kv-1996/392), Semmit ne bánkódjál (Kv-1996/403).*
- **b.** The inner structure of the hymns having lines of 11 syllables is 8+3, similar to the folk songs, but their style is not giusto, as it is with folk songs, but closer to parlando. For example: *Drága dolog az Úristent dicsérni (Kv-1996/356), Fohászkodom hozzád Uram (Kv-1996/333), Mindenkoron áldom az én Uramat (Kv-1996/364), Imádkozzatok és búzgón kérjetek (Kv-1996/430).*Hymns sung in the congregation may have a different inner structure, like 5 + 6 *Siess keresztyén lelki jót hallani (Kv-1996/404); Paradicsomnak te szép élő fája (Kv-1996/223)*; or 4 + 7 *Mely igen jó az Úristent dicsérni (Kv-1996/362)* és *Emlékezzél Úr Isten híveidről (Kv-1996/332)*. These are significantly different compared to the former.
- **c.** A popular metrical structure of the 16th and 17th centuries was the combination of lines consisting of three smaller units having syllable number and rhyme pattern x-x-y. Typical patterns are: a structure of 5-5-6, 5-5-6, 5-5-6 beginning with a volta rhythm of 5 syllables (*Ne hagyj elesnem MRÉ-1996/340) and the* 5-5-6, 5-6 structure *(Téged Úristen mi keresztyének Kv-1996/369, Örvend mi szívünk Kv-1996/159)*; and also the Balassi stanza beginning with an element of 6 syllables: 6-7, 6-7, 6-6-7[3] *Ó én két szemeim (Kv-1996/402), Bocsásd meg Úr Isten (Kv-1996/300)*.

[2] Abbreviated hymnbook references: reformed hymnbooks printed in Cluj (Klausenburg): Kv1744, Kv1778, Kv1837, Kv1907, Kv1923; Kv1996.

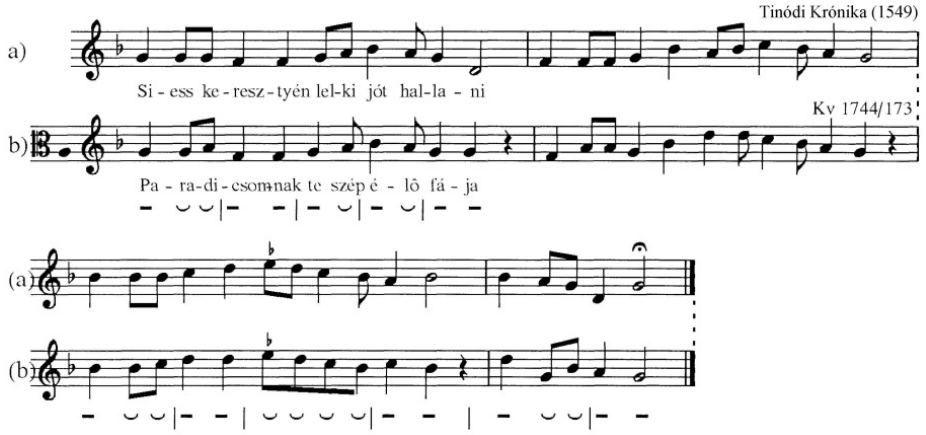
[3] Cf: Csomasz Tóth Kálmán, *Református gyülekezeti éneklés (Reformed Congregational Singing)*, Published by Református Egyetemes Konvent (The Universal Reformed Covenant), Budapest, 1950, 301. It will be further referred to as RGYÉ.

3. The Presentation of the Tunes

In the 16th century Hungary the musical style of the chronicler songs and the hymns was formed. This musical style bore traces of the western music – of the connection with the music of the Middle Ages –, but it transformed tunes in the spirit of the stylistic trend thus creating specific types. Most of the examples of this style come from the hymn books of the Reformed church. There are only a few of them in the Catholic hymn book.

The most famous representative of the chronicler music of the 16th century is Sebestyén Tinódi Lantos. In his collection of songs entitled *Cronica* variant *a.* of E.g. 1. can be found, which was composed by the author to relate the story of the fight between David and Goliath.[4] At the end of the 17th century a quite similar variant of this tune appears with the lyrics of the credo, in Hungarian in the work of György Náray entitled *Lyra Coelestis-1695*, page 97.[5] In the Reformed hymn book several lyrics can be found that were associated with this tune, among others a poem on Good Friday, present in the hymn book published at Kolozsvár.[6] The tune suffered little changes; even the rhythmical structure is nearly intact.

E.g. 1



[4] Transcripted from Csomasz Tóth, Kálmán, *A XVI. század magyar dallamai (The Hungarian melodies of the 16th century), Régi Magyar Dallamok Tára I (Anthology of Old Hungarian Songs I),* Published by Akadémiai Kiadó, Budapest, 1958, 40. It will be further referred to as RMDT I.

[5] Papp, Géza, *A XVII. század énekelt magyar dallamai (Sung Melodies of the 17th century), Régi Magyar Dallamok Tára II, (Anthology of Old Hungarian Songs II,)* Published by Akadémiai Kiadó, Budapest, 1970, 120a. It will be further referred to as RMDT II.

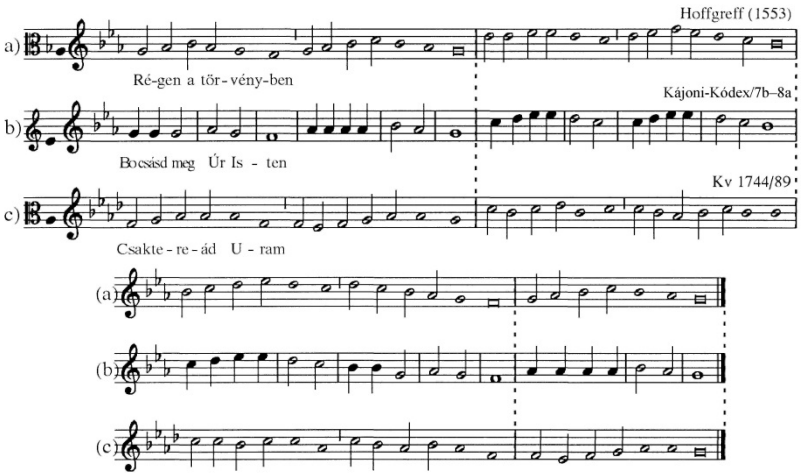
[6] Kv 1744/173; example b.; RMDT II/120b.

The poem has a structure based on the antique model of the Sapphic stanza, which was quite popular in Europe during the Middle Ages and which was often used by Hungarian poets of the 16th and 17th centuries. The stanza consists of lines forming two parts, the number of syllables is: 5+6, 5+6, 5+6; the last line is short, consisting of 5 syllables. Metrical structure of the hymn is reflected in the rhythm of the tune, in the interchange of long and short units according to the structure of the feet of two or three syllables, as it appears in the metrical scheme of the poem under the lyrics. This is a typical example of the structure of a piece of meter poetry. In the second half of variant b. the rhythmical structure becomes simpler, as it is customary in hymns, probably an influence of the Hungarian versification and rhythm. The metrical scheme is to be found under the last line of the score.

A popular form of the poetry of the 16th and 17th centuries was the stanza named after poet Bálint Balassi, the Balassi stanza with meters of 6 6 7, 6 6 7, 6 6 7. A variant of this stanza is the little Balassi stanza with a metrical structure of 6 7, 6 7, 6 6 7. This structure was very common in hymns. A good example of this structure is a hymn of repentance written by Balassi, entitled *Bocsásd meg Úristen (Forgive oh My God)* (E.g.2.). Its tune is the finest piece of 16th century hymn writing, the tune of two biblical stories published in the Hoffgreff hymn book (1553): about Judit and Holofernes and about priest Eleazar. A variant of this tune having as lyrics Balassi's poem was included later in the Kájoni codex (around 1650). Since the end of the 16th century many hymn books make *ad notam* references to this tune. In the Transylvanian Reformed hymn book this hymn appears only in the 20th century with 7 out of the original 15 stanzas. A more distant variant of this tune was published in Kv 1744/89 having the lyrics *Csak tereád, Uram (Only on You, Lord)*. Example 2 contains the three above mentioned tune variants. And despite the fact that several musical turns differ, the musical drawings are the same in each musical line and also the pitch of the cadence and of the ending notes setting the structure are kept.[7] From among the three variants in our new hymnbook (Kv 1996/300) the variant of Kájoni is published having Balassi's poem as lyrics.

[7] The rhytmical structure of tune b. was presented according to RMDT I/18 II.

E.g. 2



Luther's Credo (E.g. 3.) was translated into Hungarian at the beginning of the 16th century. The Hungarian version was published in Gálszécsi's hymnbook (Cracow, 1536).[8] At about the same time poet András Batizi wrote a Pentecost and a Christmas hymn, which was adapted in different ways to the fragments reconstructed from Luther's tune (tune example 3 b.c.)[9].

There is no reference to the fact that the tunes would have also been composed by Batizi, although in one of the variants published in Gál Huszár's hymnbook of 1574[10] his name appears, but probably only as a reference to the author of the lyrics.

The three poems have different metrical structures as far as the number of lines and syllables are concerned. Fragments from the free form tune written by Luther are used according to the differences in syllables. The difference between the stanzas is in the third phrase: in example 3 b. all three motifs are to be found, example 3 c.[11] uses only the introductory and closing motifs; and in this same case cadence descends below the finalis. Besides all these the wide melisma in the closing phrase is structured to syllables. The structure of the motifs in the phrases of the tune of the two types of stanzas is as follows:

b)	a + b	c + d + b_{v1}	e + b_{v2}
c)	a + b_v	c + - + b_k	e + b_{v2}

[8] The tune was reconstructed from a faulty copy published in note in RMDT I/6.

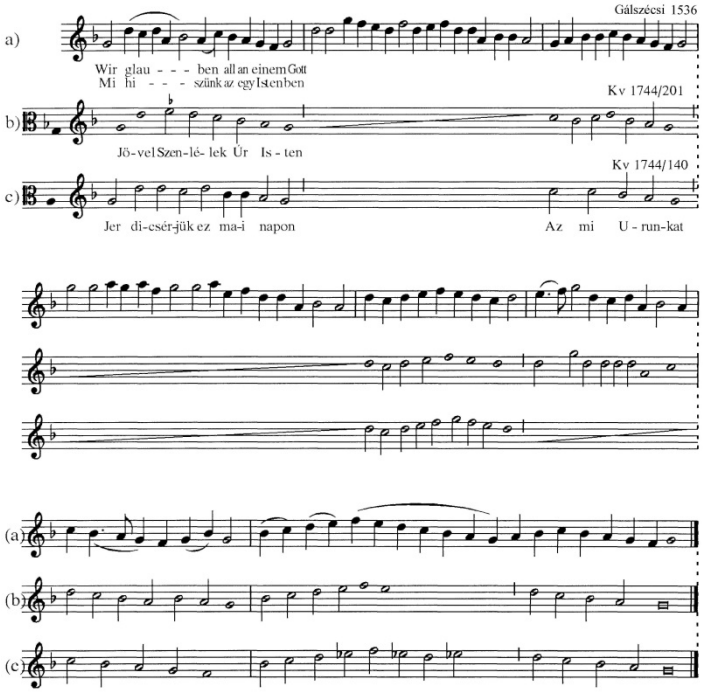
[9] See: Dobszay László, *A magyar népének (The hungarian people hymn),* Published by University of Veszprém, 1995, 85.

[10] RMDT I/7/I.

[11] RMDT I/66.

The tunes of the stanzas have a balanced structure and fit in perfectly with the musical style of the 16th century. Example 3 b. is present in the Reformed hymn books until the second half of the 18th century. In the 19th century it is passed over, but it reappears with slight changes of the tune in the 20th century.[12]

E.g. 3



The lyrics of the Penticost hymn entitled *Jövel Szentlélek Isten, tarts meg minket ígédben (Oh Come Holy Spirit of God and Help Us Keep Thy Word)* (E.g. 4.) was written by István Szegedi Kis (1505 – 1572) and was published for the first time in Gál Huszár's hymnbook (1574) along with the tune associated with it.[13] The tune originates from a collection of choral works published in 1533 in Leipzig and it was popular also with the Czech people. It was included also in the appendix of Albert Szenczi Molnár's psalm book as a choir for four parts.[14] In collections of Reformed hymns the tune is only for one part, but it has several editions and several variations. Examples 4 a-b

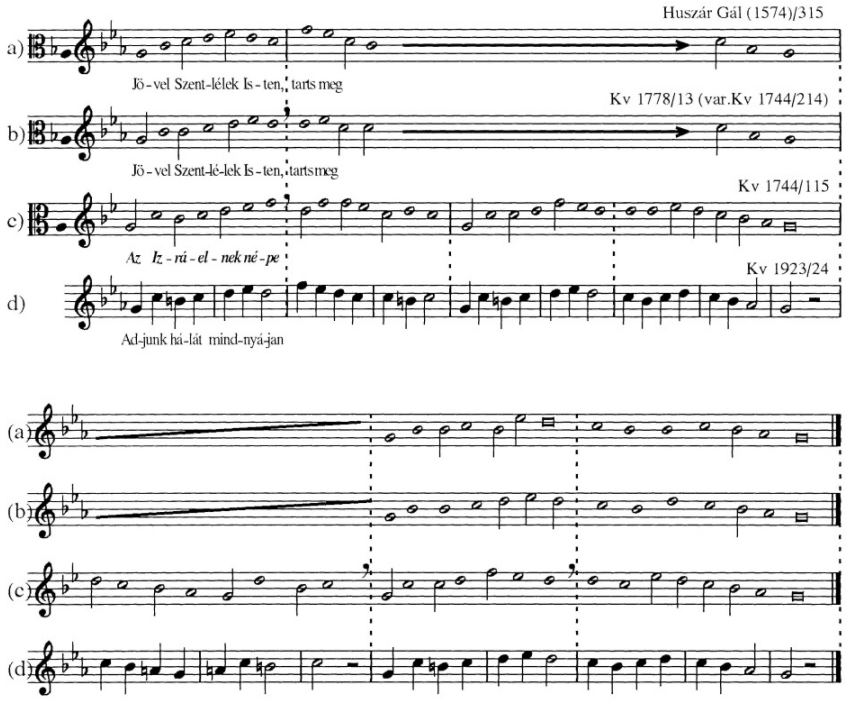
[12] Kv 1923/133, Kv 1996/249.
[13] RMDT I/84/I.
[14] The discant of the piece on page 378.

presents the variant written down for the first time and a notation of the tune from the 18th century. The hymn was present in the hymn books of Kolozsvár published in the 18th century, but it was passed over in those of the 19th century. The hymn was sung again by these congregations only in the 20th century.

In the same period, in the hymn book published at Oradea in 1566 there appear the lyrics of a tune for a holiday liturgy written by Ferenc Dávid. The tune this hymn was sung with is a significantly extended variant of the Penticost hymn.[15] Researchers presume that the tune was also written by Ferenc Dávid.[16] For there are no foreign correspondents of this extended variant.

There is a difference of only a few notes between variant 4a. and 4b. The extension of the tune was necessary due to the stanza structure of Ferenc Dávid's lyrics. This new tune consists of two musical lines built up of two subunits each and a third musical line built up of three subunits. The units are each 7 or 8 syllables long. The two or three subunits are obvious from the syntactical structure on the one hand and from the rhymes on the other hand: xa, ya, zbb.

E.g. 4



[15] See: example 4 a.b. compared to d.
[16] Note RMDT I/85.

As the synoptic presentation shows the extended tune is certain to have been inspired from the original simple tune of the stanza: after an introduction based on an opposite cadence the first part of the original simple tune of the stanza is repeated; a new line was interposed before the second part in order to cover the three units of the line of the lyrics. Compared, the structure can be presented as follows:

$$\begin{array}{ccccc} A\ B & / & - - & / & A_v\ B_v \\ A + B_k & / & A + B & / & C + A + B \end{array}$$

Alteration of the 2nd and 3rd degree of the Frigian modus was probably introduced only in the 18th century, since there is no trace of it in earlier variants (variants a,b, c without altered degrees, d altered).

4. Choir Adaptations

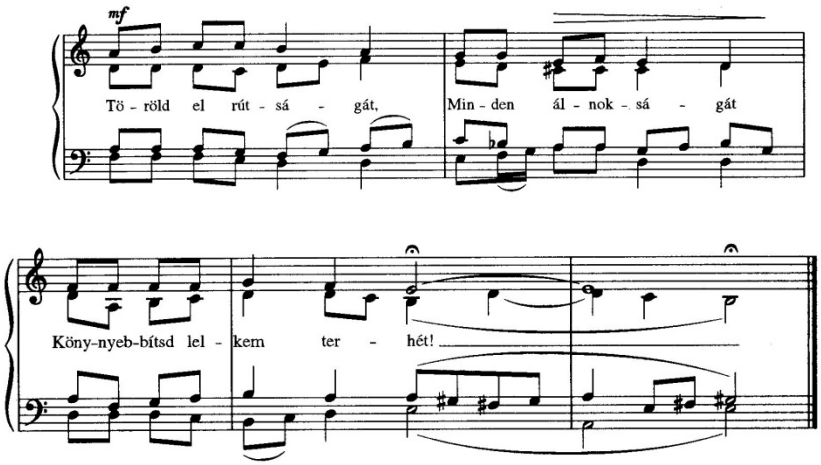
The works of the above mentioned Hungarian hymn writers were a valuable musical material not only for the Hungarian Reformed congregations, but they were also an inspiration for the great masters of choir literature. The most famous Hungarian composers, Kodály Zoltán, Bárdos Lajos, Gárdonyi Zoltán, thought it relevant to popularize the most beautiful ecclesiastic hymns by creating choir works based upon these. I shall analyse several of these in my paper.

Composer, musician, ecclesiastical music specialist Zoltán Gárdonyi (1906 – 1986) started to learn composing under the direction of Zoltán Kodály. Later he became a student of Paul Hindemith in Berlin. He taught among others at the Reformed Theological Academy of Budapest. One of his main goals was to boost Hungarian Protestant music. His compositions for organ, his canons for biblical texts, his choir works for ecclesiastical texts – some of which are associated with chamber music or instrumental music, while others a cappella style – are all very promising compositions.

His choir work entitled *Bocsásd meg, Úr Isten (Forgive oh My Lord)* is for a mixed choir for four parts. It has a homophonic structure and the cantus firmus notated in e-Frigian modus is to be found in the soprano. In the tune variant written down in the Kájoni codex the units have 6 or 7 syllables and short lines are closed by a long note; however in Gárdonyi's variant long lines made up of subunits of 6+7 and 6+6+7 syllables are dealt with as one unit. Thus the whole piece is more collected. The accompaniment contains altered notes and the Frigian closure contains a Picardy third.[17]

[17] You can see the choir work In: Gárdonyi Zoltán, *Szívemnek kősziklája, Egyházi kórusművek I*, Published by Rezem, Budapest, 1998, 24-25.

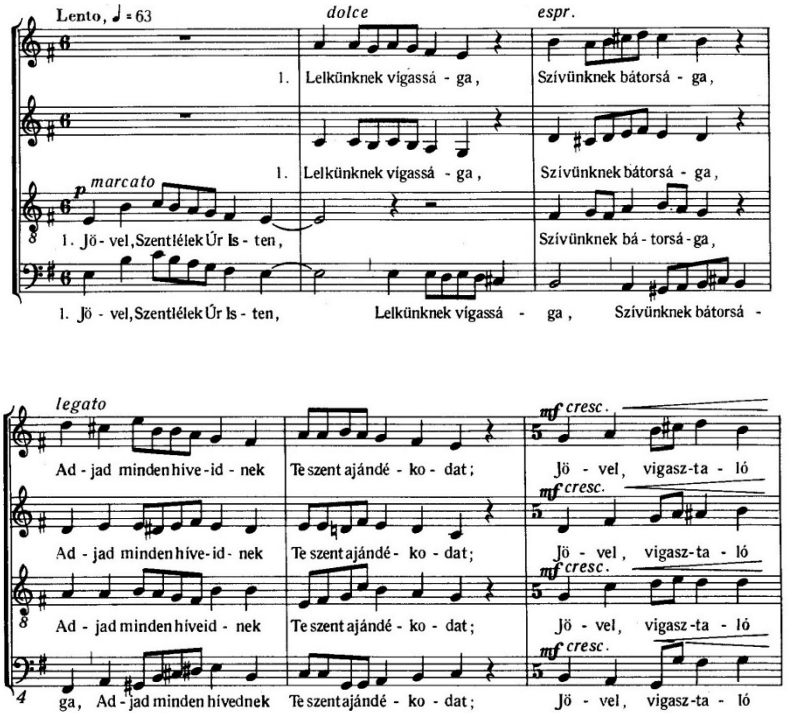
E.g. 5



Folk music researcher, composer and music teacher Zoltán Kodály (1882 – 1967) included ten of the Geneva Psalms and twelve of the Hungarian historical tunes of the 16th century in the two volumes of the *Song Collection for Schools* published in 1944. Thus he integrated the finest tradition of the Reformed ecclesiastical music into the general music repertory of the curriculum of the Hungarian schools. In his series entitled *Bicinia Hungarika* adaptations of seven of the Geneva psalms are to be found besides *a cappella* works and pieces accompanied by the organ. From among his adaptations of the Hungarian hymns of the 16th century the most relevant are: a bicinium written for one of Balassi's poems, *Pünkösdölő (Celebrating Penticost)* for single gender choir, *Jövel Szentlélek Úr Isten (Come Holy Spirit of God)* for mixed choir and *Semmit ne bánkódjál (Grieve Not).*

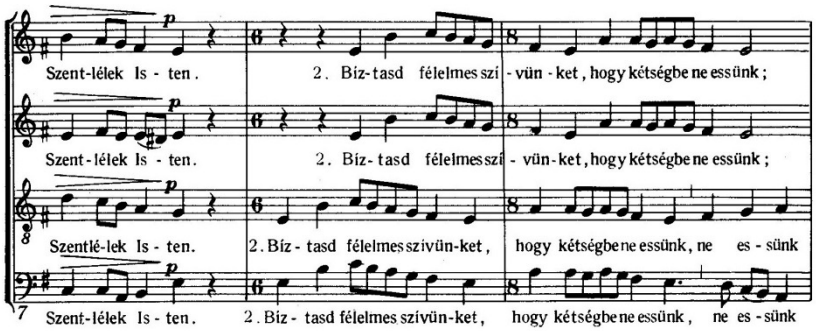
Kodály's *Jövel Szentlélek Úr Isten (Come Holy Spirit of God)* is a work for mixed choir. From among the ten stanzas of the hymn Kodály uses the lyrics of only two stanzas: the first and the last. The adaptation of the tune in Doric modus is written down in E minor. The major sixth is a temporary alteration in every case. Homophonic and polyphonic parts interchange during the entire piece. The first stanza starts with an unisono for male voice, followed by a response from the female voices in a parallel sixth taking over the cantus firmus, then a imitational dialogue follows between the bass and the three higher voices at a distance of a descending perfect fourth, minor seventh and minor sixth. At the end of the first stanza the refrain is a chordal adaptation specific to choirs.

E.g. 6



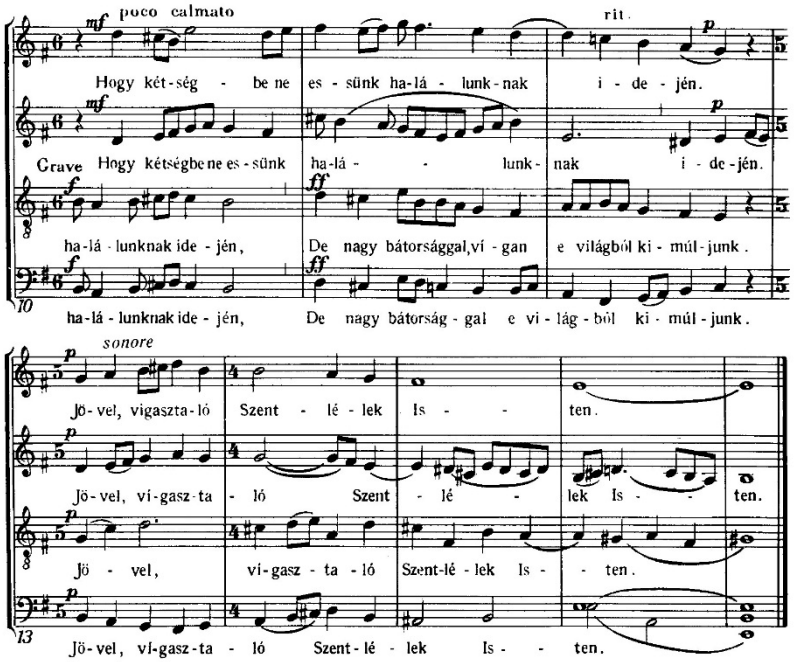
Similar to the first stanza, the second stanza also begins with a unisono of the male voices, but in this case the response of the female voices is an imitation lasting for two units of time, in stretto, at a distance of an octave, then the voices separate.

E.g. 7



After a short unisono of the male voice, in the adaptation of the refrain of the second stanza, below the extended notes of the soprano the other voices accompany the tune with melizmatic motifs. The work ends in major notes reflecting the hope shed in the human heart by the comforting Holy Spirit[18].

E.g. 8



Kodály's adaptation entitled *Semmit ne bánkódjál (Grieve Not)* is a piece for single gender choir[19]. The tune was composed by Balázs Székel (1546) and it was associated with the poem of András Szkhárosi Horváth. The original hymn has twelve stanzas, but Kodály's work uses only seven stanzas. In the first two stanzas there are only a few slight changes compared to the original hymn, aiming to improve the prosody. Then Kodály interchanges the stanzas, the new order is 5, 4, 6; then it goes to 9 and ends the piece by making a new stanza out of the lyrics of stanzas 10 and 12. Kodály does not

[18] You can see the choir work In: *Evangéliumi vegyeskarok*, Published by the Hungarian Baptist Church, Budapest, 1968, 126-127.

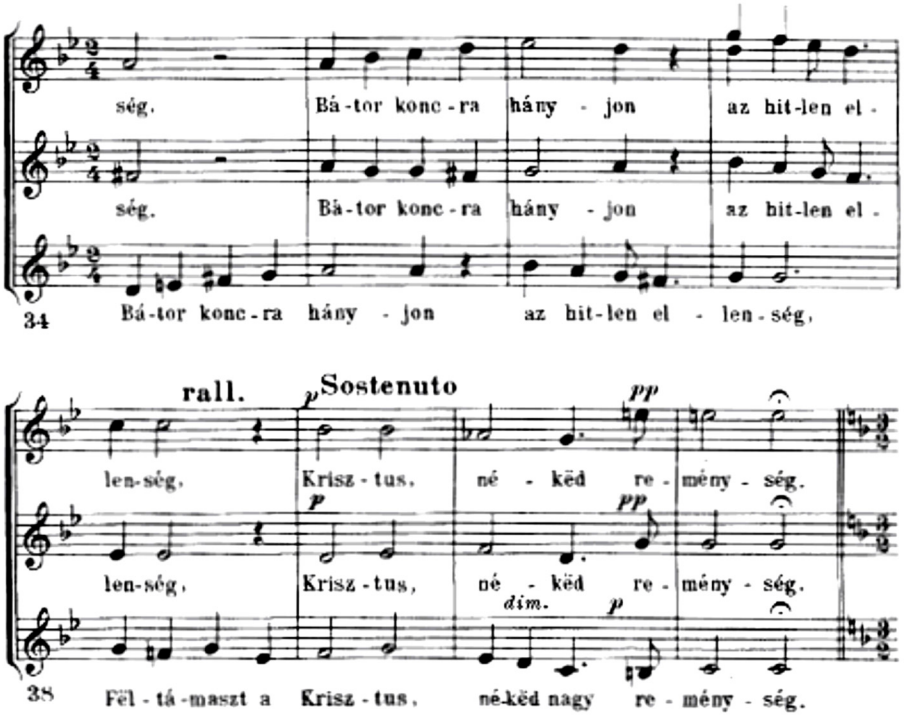
[19] You can see the choir work In: Kodály Zoltán, *Egyneműkarok*, Editio Musica, Budapest, 1972, 63-70.

follow the original rhythm, but adapts it to the length of the syllables of the lyrics. The meter is constantly changing, units with 2 or 3 subunits interchange. The tune of the 16th century hymn is in Doric modus, but Kodály raises the third and fourth degree into an ascending melodic curve; he uses a leading note in the closing cadence of the third and fourth musical line.

The piece starts in unisono in G Doric. The entire first stanza is sung in parallel octaves by the external voices. The second stanza is a choral like, homophonic adaptation. Its closing meters widen into five voices, tempo and volume is descending and closure is in the major chords.

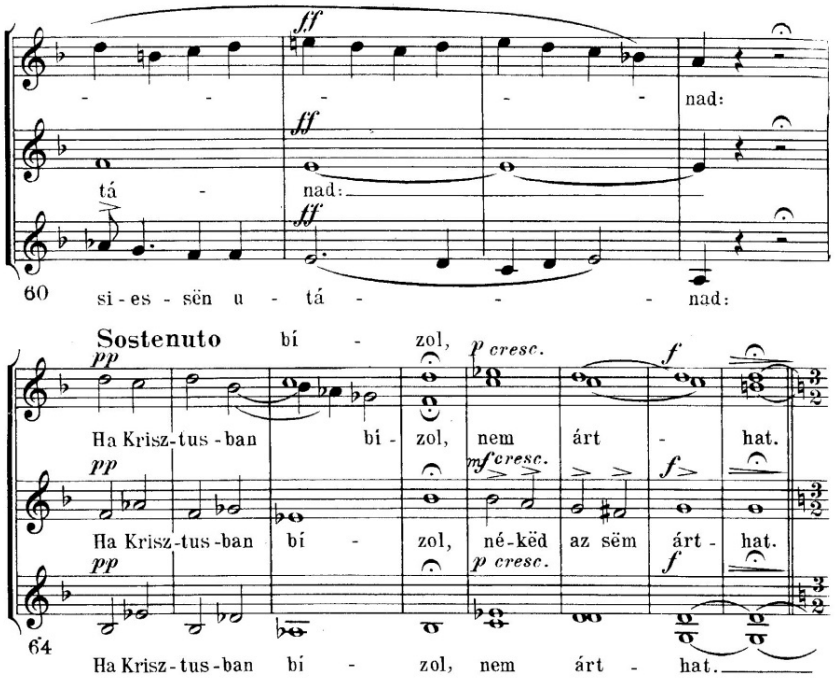
The key of the third stanza is C Doric. The change in key is assisted by the sharpened third in the closing chord of the second stanza: the *Be natural* leading to the *C* of the higher voice and the *E flat*, which is the third of the C key. The cantus firmus is in the lowest voice, while the higher voices counterpoint and imitate some of its motifs. In the *Sostenuto* of the closing part of the stanza the temporarily flattened 6th degree and the sharpened 7th degree and 3rd degree of the Doric modus appear.

E.g. 9



The fourth stanza returns to G Doric. The tune starts in the 3rd voice, the 2nd voice imitates it higher with a major sixth and at a distance of two units of time, and then the 1st voice imitates at a distance of four units of time on a pitch higher with a perfect fourth. After the imitations of the first two lines of the stanza an apex follows, in which the motif of the tune of the third line shows up mixed in every voice, while the volume and the tempo increase. All this lead to a long curved melismatic part, then the stanza closes with choral like, long chords developed for five voices.

E.g. 10

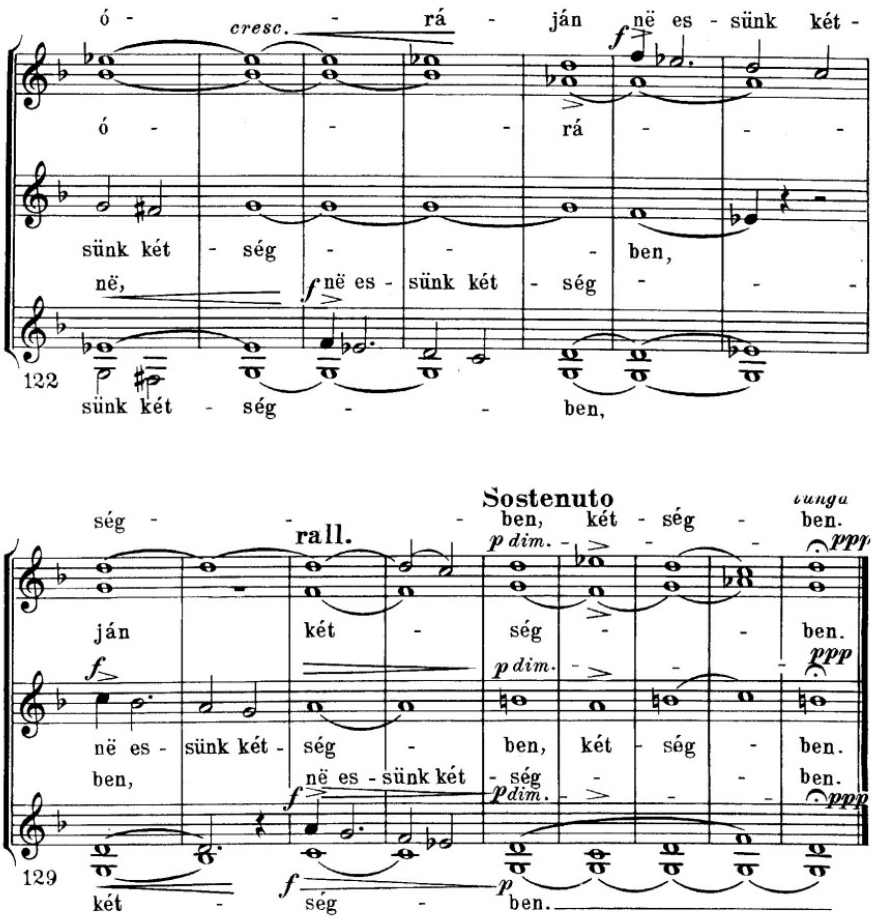


There is no pause before the fifth stanza, since among the long notes of the closing chord the middle voice starts pianissimo the tune of this fifth stanza in D Doric. Above the organ like maintained G the external voices accompany the main tune in series of chords, without any lyrics.

The sixth stanza starts with a sudden outburst, during which the first curve of the tune is altered, but soon recovers and goes to D Doric in the second voice. The expressions emphasizing the main message of the lyrics are accompanied by long chords from among the cantus firmus. Then the stanza ends with a chordic *Sostenuto* of nine meters.

The seventh, the ending stanza resembles the first part of the piece. The two external voices present the tune in parallel octaves again. The 2nd voice imitates it in stretto. The closing line widens to seven voices, with augmented notes, repeating the last two motifs of the tune in various voices, from various starting notes, with a decreasing volume and long major chords.

E.g. 11



Reformed congregations use continually the 16th century hymns presented in the paper hereby. The simpler choir adaptations are present in the repertory of the congregation choirs, but the more complex adaptations can be taken on only by professional choirs. Due to their artistic value and their faith strengthening lyrics the hymns of the 16th century are timely even today.

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THE DANCE OF THE ETHNOGRAPHICAL TYPE- A WAY OF SAFEGUARDING TRADITIONAL DANCE[1]

SILVESTRU PETAC[2]

SUMMARY. The article brings on again the relationship between the traditional dance (as object of representation) and its representations within the Romanian folklorism, analysis of the valorisation ways of the Romanian traditional dance revealing the underground or surface relations that the dance text has with the ideology, the political instruments and the safeguarding process. Revisiting concepts and specific terms, the analysis tries to recalibrate, where it is necessary, the terminology which serves the mentioned relationship, bringing it into an actuality in which it is necessary the need of an infusion of ethnographic methodology. The result of this approach is the proposal of the concept and the term "dance of ethnographic type" for one type of dance that belongs to the Romanian choreutic folklorism. In addition, the article is a plea for a paradigm change in the ways of valorisation of the traditional dances, a plea *per excellentiam* for the real professionalization of a field with a significant importance in the Romanian culture and economy.

Keywords: dance of ethnographic type; traditional dance, theatre-dance, character dance, folklorism, referentiality, fictionality.

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Introduction

Along with music and costumes, the dance is nowadays one of the traditional cultural elements which give substance to the Romanian folklorism showing the relationship the Romanians have for their own cultural tradition of folkloric type.

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[1] A short variant of this article in the Romanian language was published in the *Yearbook of the Transylvanian Museum of Ethnography* (Argonaut Publishing House, Cluj-Napoca, 2014). The present article brings new dimensions of the analysis, bringing deeper the issue presented in the published variant in the Romanian language, where is necessary.

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Beginning in the second half of the 19th century, the phenomenon of folklorims has been strongly connected to the ideologies and politics dominant in different periods, being influence more or less directly by the scientific paradigms that have pointed out the Romanian social sciences.

A strong ideological connection was in the communist era when, caught in the communist propaganda tools, the valorisation of the peasant dances was dominated by the choreography pattern of Moiseev type, a pattern having the roots in the egalitarian ideology assumed by the Soviets. Although it practically damages the folklore nature of the dance, this method of valorisation proliferate nowadays, too, on a lack of professional training of those involved and of a strong recession experienced by the Romanian ethno-choreology research.

At a quarter of century after the renouncement of the communist political system, we propose to analyse some of the aspects that characterize the Romanian choreutic folklorism and to identify a theoretical framework necessary to reformatting the valorisation patterns of the dances of peasant nature according to their folklore nature and also to the epistemic and methodological current openings.

The Dance – between traditional contexts and folklorism contexts

During the last two centuries we could observe three large periods, through the relationship between the traditional contexts of the dance and the ones of the folklorism:

1. Thus, beginning with the middle of the 19th century and till the middle of the 20th century one could delimit a first period in which the contexts belonging to the local traditions of the dances were viable and had social and cultural roles specific to the traditional civilisation. In parallel, with the development of the Romanian intellectuals it appears the first manifestations in which the peasant dance is extracted from the local peasant culture and brought in the performances. Later on, in the interwar period, especially in the towns, the first dance clubs were established in which the dance of peasant origin was practiced.
2. A second period started at the instauration of the communist era in Romania and it ended at the Revolution in 1989. The collectivisation of the agriculture, the industrialisation and large migration of the inhabitants from the rural areas to the urban ones are only some of the social processes that led to a strong cultural censorship and influenced the development of the folkloric groups (especially the urban ones). Now, also, the institutions dedicated to valorization of the peaseant's dance were founded. The old traditional contexts of the dance recorded a strong recession, only few of them surviving. Caesura between the organic existence of the dance (in traditional contexts) and its second existence (most often the stage one)

deepens by adopting the Moiseev model of stage valorisation of the dance, the performances becoming instruments of the communist propaganda (for instance, the Festival *Song of Romania*), the dance strengthens, too, along with other languages, the duplicity as a form of social adaptation.

3. The current period has started in 1990 and it is marked by the outgoing from the communism and the adaptation of the market economy. Along the contexts of the previous period there is developed a real profile industry in which the products that asserts from the traditional dance have a significant participation. In addition, along the state institutions involved in the folklorism phenomenon, the private initiatives has begun to appear, so diversifying the number of the those who respond to the same social needs of identity, educational, economic, entertainment nature etc.

It should be stressed that the two types of dance existence (the traditional and folklorism ones) communicates, often the dances born in folklorism performing in traditional contexts. We are dealing in this case with the opening that a traditional event has in the process of its adaptation to the social realities[3].

The culture of traditional dance and the folklorism: theoretical boundaries

As it could be seen from the above general picture, the society of traditional type as a whole and its cultural system has survived in Romania till the end of the first half of the last century. Nowadays we could discuss about the relics of this culture, as in the case of the traditional dances and of some events it is performed in.

Beginning from the systemic nature of *tradition*, defined as a "set of values, symbols, ideas and constraints that determine the adherence to a social and cultural justified order by referring to the past and that ensure the protection of this order against the work of the forces of radical impugnment and change" (Balandier 1986: 105 apud Géraud, Leservoisier, Pottier 2001: 52) one could perceive *the culture of the traditional dance* as a sub-system of that being independent with other sub-systems of the tradition (for instance, the system of the magical-religious beliefs, the one of the community rules, the musical system, the literature system etc.) and characterised at the level of the dance texts by a stylistic vision specific to the space, time and energy, vision interpreted in the terms of mobile solidarity between a specific morphology and a specific syntax.

[3] There are known nowadays the cases in which within an event of dance in the local tradition there are inserted moments of dance of a group of dances that belong to the folklorism (for exemple, the group of dances of the children in the village/ commune participates to the dance organised by adults).

From this perspective, *a traditional dance* could be defined as being *a variant* of an ideal materialized text (somatic expressed) under a spatial-temporal-energetic aspect according to some morpho-syntactic rules and stylistic and aesthetic rules, variant that is in a closed correlation with other types of traditional texts (called by us *co-texts*) and adherent to some social, cultural, magical-religious (etc.) rules, all of them being imposed by a certain local tradition.

The traditional dance appears in traditional contexts perceived here as being events clearly restricted from the perspective of the space and time, events that in the system of local tradition have their own significance appeared from the conjugation of the meanings of the sub-systems that interrelate on this occasion. In the contemporary Romania, these contexts have a direct filiation with the ones belonging to the Romanian society of traditional type, as it survived until the first half of the 20th century.

We can ask ourselves if the delimitation mentioned above between the traditional contexts and the ones belonging to the folklorism is valid, if we could catalogue nowadays some of the dance events which take place in the Romanian rural areas as being "traditional". Here, too, surely, we refer to only those events in which the traditional dance is present.

The contact with the reality in the ethnological field makes us to say yes. In spite of the mentality changes, of secularization, of "Christianization" (for some of them) come with the modernity in the Romanian rural area there are met events in which not only the old forms of manifestation have survived, but also the older mentality resorts, older layers of magical-religious beliefs, older functions (social, cultural, ritual) etc.

Thus, we think that we could talk yet about "traditional contexts" of the "traditional" dance as long as there are these two conditions related to (1) the presence of the old cultural, social, magical-religious significances (where appropriate) etc. and (2) the presence of the choreutic texts and co-texts that respect the stylistic vision and the morpho-syntatic manifestation imposed by the local choreutic tradition[4].

The folklorism is considered to be "a second life of the folklore that has as specific moment the reproduction of the phenomenon (...) out of the contexts in which it appears normally and in other goals than the ones it was created for" (Ispas 2003: 40), being perceived as a "form of idealization by revalorisation and reinvention of a selective assumed past" (Kostlin 1982 apud. Cuisenier 2005:92). During the Cold War, in the two European spaces (the capitalist west and communist east) the folklorism was perceived in a different way, even opposite, being related to the type of the political-social specific system which ruled in

[4] In my opinion this cataloging is still available for some of the contexts in which the traditional dances still live, for example: the Căluş (knights' dance), the walking from one house to the other by the group of Căluş men (knights), the alms dance *Hora*, the wedding (in its variants still found in some villages), the ball, the village dance, the Carnival etc.

each of these two spaces. In the West, the folklorism was perceived as "second-hand mediation and presentation of folk culture" (Moser, apud. Šmidchens 1999:52) while in the Eastern part, especially in the former Soviet one, the folklorism was and still is understood as a phenomenon which would reflect a new stage in the folklore evolution (Šmidchens 1999:52).

"Because folklorism creates new variations, it is part of the folklore process. Authenticity is therefore unimportant in the ethnographic description of these processes" (Istenič, 2011:55). In the same way the phenomenon is perceived by Guntis Šmidchens when, revisiting the concept, he stated that the folklorism refers to "a sub-category of the folklore", being considered "a conscious repetition of a folk tradition seen as a symbol of an ethnic, regional or national culture". In the Šmidchens's opinion, the folklorism is related to a basic necessity of the modern man to know his history, to nostalgia of a historical continuity (Šmidchens 1999:56).

Felix Hoerburger refers to two types of existence of the folklore dance: *a first existence* specific to the dances in their traditional culture and *a second existence* within the folklorism (Hoerburger, 1968). Andreiy Nahachenwsky introduces in the analysis of the phenomenon the concept of *reflectivity* that refers to "the perceptions of the members of the subject culture themselves. It deals with self-consciousness within the emic worldview of the participants; inside the tradition before an outside ethnographer even arrives" (Nahachenwsky 2001:20). The aim of using this concept is the one of nuances of the situations which exceed those two situations stipulated by Hoerburger, situations between which A. Nahachenwsky says that we do not have to draw very thick limited lines, on the contrary they must be seen rather as some landmarks among the real situations are very fluid and are marked by many overlaps (fact emphasized by Hoerburger, too, in his article).

The Performance "of folklore" in the study of the Romanian researchers

The relationship between the folkloric products and the ones of the traditional dance culture were approached by the Romanian ethnologists and coreologists who standed by at a massive development of the performances named "of folklore", in the communism era.

Mihai Pop reckoned that the show is the last expression of the slow process of the deritualisation of the folk culture elements (on the line ritual-ceremonial-performance), thus pointing out the organic filiations between "the amateur artistic movement" (actant expression of the folklorism) and folklore (Pop, 1999: 203-208). To the ones who want to realize such a performance, M. Pop asks "to know both the traditional code and lexicon (of the customs they want to stage author's note S. P.) and the performance code and lexicon. The knowledge of the code and of the lexicon means the knowledge of the intern

logic of combination of pertinent elements, the knowledge of the significance these elements with symbolic value cipher. This knowledge surpasses the level of the pure aesthetic impressions. Therefore, the selection of what retains from a traditional custom into a performance cannot be done only based on the aesthetic criteria" (Pop 1999: 212).

Limiting the discussion to the issue of dance, one can notice that in the same period and from the same semiotic perspective, the performance of "folk" dance was understood as being "the product of a dialogue between a production and a consumption", being "considered in some cases as a new form of existence of the folklore, when the interventions of staging are minimal, but in no case it could not be confused with the face of folklore itself" (Giurchescu, 1971:370-371).

Once the dance is "broken of the traditional context and framed in another cultural system, defined by other parameters, it stops to be a face of folklore anymore in the strict meaning of the term", that is because "the scenic performance establishes a series of rules that modify essentially the structure of the traditional choreographic language" (Giurchescu, 1971:370) so "the choreographic products[5] in the performances *could not be considered as belonging to the folkloric plan*", belonging to the folklorism (Giurchescu, 1973: 180). In the same article, the researcher points out on the fact that "the missing of the connection with the traditional values, their denial opens the way of a free of criteria processing of the consumer products at the periphery of the urban culture" (Giurchescu, 1973:189).

By two articles published in the *Journal of Ethnography and Folklore* in 1974, Andrei Bucşan made a real guide concerning the way in which the folk dance could be staged. Showing indirectly the types of the performances presented in that period, he asked to the performances makers in which the folk dance was valorized to respect some minimal conditions: a) to lay honestly, clearly the nearness and distance degree to the folklore: authentic folklore, processing, styling, balleting or any other form that may appear; b) to respect the limits of that degree; c) to have an appropriate value both in conception and in execution (1974: 15). Bucşan is very critic with the makers who have the tendency to go far away by the *folkloric pattern*, entering the area of the productions without cultural value. His "guide"[6] tries to emphasize the possibilities the ones who make these performances have in order to make productions according to laws of the folkloric dance, with its feature and its stylistics. Based on the analysis of several "arguments" of the ones who, playing the role of links in the

[5] We use the terms "coreic" and "coreutic" as synonyms having the following meanings: "of dance", "related to dance"

[6] A. Bucşan analyses in the two articles not only the elements that make the show (space, time, action, background, actants, etc.) but also, especially from the folklorist's perspective, emphasizes a series of fundamental arguments on the typological features of the traditional dances, on their morpho-syntactic features, on stylistics, etc.

chain of transmission and translation of the traditional dances, interfere on them, Bucşan tries to prove that in order to preserve the elements that define the folkloric dance is essential a harmonization of the stage "laws" *to* the folklore "laws" but *not vice versa*[7].

But what were the stage products that A. Bucşan disputed with such vehemence and what is the source of these deviations from the folkloric pattern?

The influence of Soviet pattern of choreography of the "traditional" dances in the Romanian folklorism

I referred in the above lines to the influence of the communist ideology on the ways of valorisation of the traditional dance culture during the communist era. The goal of the communists' intervention on the peasantry was the political control on this social class, its impairment by uprooting, inclusively the cultural one. One of the "tools" of the communist propaganda was the performance "of choreographic folklore", in face a surrogate by which it was aiming to eliminate the dance events that belong to the local tradition.

This influence meant by some valorisation rules (especially the stage one) which not only that did not take into account the folkloric nature of the traditional dance and the organic processes related to its specificity, but also acted as a "poisoned apple", leading to significant changes concerning the content of the choreutic material and concerning the compositional and the transmission methods.

With the development of the mass culture there was imposed what we might call *the Soviet pattern of choreography* of the peasant origin dance[8]. On the path of the great folkloric "state" ensembles (as they were called at the time) and later by proletcultist "guides" (some of them being trained in Russia), this stage and choreography pattern of the traditional dances was spread among the folk groups and ensembles, especially on those coming from the worker society.

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[7] ,,To end this long discussion, we wonder one more time what are the reasons for which the stage < rules > would force to change the folklore < rules >. It seems to us that, contrary, the stage criteria could be harmonized with the folkloric plans and that the latter could win the stage in the following conditions:

a) Not trying to adapt the folkloric plans to the stage criteria, but contrary; this in the case of a show that is called < folkloric >, otherwise any thing is allowed to the director;

b) To cultivate the reality of the presented moment; this does not mean to assume mechanically what appears currently, but the use of all that exists in the folkloric life (in that moment);

c) To use in any occasion the main specific values; this does not mean certainly the most complicated pieces or their presentation with most ostentation" (Bucşan, 1974: 22).

[8] Present in other countries in the former communist area

The pattern is based on a choreographic vision specific to the ballet performances and introduces in the transposition to the folklorism of the traditional dances elements that belong to the classical dance. Only that forcing the limits between cultures (the one of oral type and the literary one) and the introduction to the shows that valorize the traditional dances of some elements specific to the ballet or to the character dance[9] led not only to the vulgarization of these elements but also especially to a stylistic defalcation, a reduction of the referentiality[10] and a stop of other ways of introducing in the folklorism circulation the traditional dances, ways possible to be more appropriate to its folklore nature[11].

Called "stylization" or "balleting", this strong influence comes from ballet via dance of character or it comes directly is the one which in the process of converting the traditional dances from the original culture to the mass culture has produced the largest mutations regarding the referentiality.

Among the relevant aspects of the Soviet pattern the ones which have been in conflict with the folklore features of the traditional dances are the standardization, the uniformity and the introduction of the performance idea. Without making any further comments (the issue deserves to be discussed in a special occasion), I would like to emphasize here some of the changes that have occurred with getting the traditional dance in the new contexts.

The idea of standardization of the dances has roots in the socialist egalitarianism being conjugated in the Romanian national-communist ideology with the one of national unity. Thus, in the standardization of the repertoire we can notice at least two important aspects. The first one is that very many folklore groups especially in the urban area and the professional ones have tried to cover by their repertoire the large ethnographical regions of Romania. In the repertories of the most ensembles (especially in urban area), there are stage products with generic names "suite of dances from … (Moldavia, Valahia, Dobrogea, etc.)", names that send to a large or very large ethnographic area.

Another aspect of repertoire standardization is that the same suite of dances was introduced in the repertories of many ensembles of dance in the whole country. The choreography of the "suites of dances" follows also some standard patterns being constant: the ways of entry-exit from the stage; some difference depending on the gender in the execution of the choreology material; some geometric shapes[12] which are not met in the folkloric reality but especially

[9] Elements which within a ballet performance or a character show contribute correctly to the qualilty of that show.

[10] See bellow the content we give to this term.

[11] We could say nowadays surely that without to be the only cause, this choreographic model was one of the factors that lead to discreasing the events of organic dance related to the community culture.

[12] The so-called "choreographic drawings".

are not correlated with the kinetic-rhythmic material[13]; the orientation of the entire group of dancers (and the orchestra and the folkloric band, too) to the place where the public is located (aspect that, too, is not specific to the folklore dance). These cumulated aspects undermine in a very large extent the degree of referentiality at the traditional dances.

At the level of the dances texts and co-texts, the standardization occurs primarily by the "recipe" in virtue of which there are created the "suites of dances", especially by agglutination of dance fragments that refer to the dances in several areas of an ethnographic region, rarely in the same place, a "recipe" marked by fragmentarism and eclecticism. By the identical repetition, these creations become some ossificated structures, the process of variants processing being excluded.

By fragmentarims and eclecticism some aspects very important for the dance physiognomy are eluded: the more precise identification of the origin of the folkloric fact folkloristic transposed, the organic structural links of the dance fragment / of the dance with other elements of the choreology context and especially the fragmentation / eludation of the producing methods of the dance texts: syntactic rules, composition methods and principles, relations between dance text and co-texts, types of variations etc. Moreover, the structural relations between the dance text and co-texts are redefined. The "suites" morpho-syntax becomes very dependent on the choreography. Conceptually, the suite is built on the balance between the material choreology variety vs. the variety & the variation of the choreographic drawings.

We must do an important observation here concerning the Romanian traditional dance culture. This has, mainly, two ways of dance text building: one in which the texts are build through a fixed succession or through a mobile succession of structural units (especially in the group dances) and one in which the dances have a structure made by free succession of the structural units (dances in pair, solistic dances). In all these three methods, the improvisation is present more or less.

In other words, in the first case the traditional dance is made by the performance in the same order of a mobile order of the dance structures, in the second case the dances are made by the performance of some structures (generally of expensing of the motif) in an order that has a high degree of freedom of association.

If for the first category of dances (the ones built through fixed and mobile sequence) the standardization allows an expression of their structural specificity[14], for the second category, the one that is based on improvisation,

[13] This breakdown between the form and the content leads sometimes to truely hilarious results, for example the choreography could impose a move of the stage area on a kinetic-rhythmic material that is not proper to be executed on a move. The examples are numerous. We mention here this inadequancy between the form and the context, a inadequacy that shows a ignorance of the primary reality.

[14] By the fact that some figures or sequences of dance could be integrally assumed, so we could keep until a certain level the structural relations between sub-units.

this standardization means actually to obturate the process specific to the creation, of formal renewal.

For both categories of traditional dances, in different ways, the standardization leads to the eludation of the most important process by which the folklore lives: producing the variants. Because of this fact, too, the meaning of the term “dance” has other connotations within the folklorism compared to the ones it has in the traditional culture. Equally, the standardization touched the musics, the *strigaturi* (shouts) accompanying the dances and also the costumes elements of the dancers, the latter begin made in series in many cases.

The uniformity is visible especially on the level of interpretation. A form of manifestation of it is the synchronization of the dancers in performing the same text of dance. The synchronization leads to the suppression of the differences in interpretation, which naturally should be between dancers. Performing the same text of standardized dance, the dancers tend to fall as accuarately as possible in some common interpretative parameters (gestures performed in the same spatial and temporal dimensions, with the same energy, with the same doses between partners, same staces etc.), this mechanical interpretation resulting to an automatism that reflects negatively on the expression of the authenticity of the dance living and also to the creation of a collective interpretation style without personal relief.

The Soviet pattern of choreography of the traditional dances introduced also the idea of a performance in the technical interpretation of dances, a performance specific to the ballet/ character dance. If in the classic dance/ character dance this performance is justified by the nature of art and of its methods of transmission, in the stage dance, the idea of performance led to a distortion (sometimes rough) of its stylistics. Unnatural amplitudes of the gestures, strange body attitudes, facial theatrical nonsense expressions, searching of some spectacular stances, an excessive control of gesture, high or very high tempo runnings, an elimination of those dimensions of gesture that are not “in accordance” with the pattern imposed by the classic dance[15], powerful lyrics shouted, inserting of elements that do not belong to the traditional dance etc., all of them are only some of the aspects by which this (contrary) performance is expressed.

[15] In fact, the gesture specific to the traditional dance is a very *natural* one, is an *unsought* and *relative* gesture, expressing in a *direct* way the dancer’s pleasure. So even in these qualities of the gesture is *the humanity* of the traditional dance. “The balleting” of the gesture means the bringing to spatio-temporal-energetic dimensions that are specific to the classical dance, in putting it into extern aesthetics, contrary to the original one. In the classical dance, the gesture is a very controlled one, searched and precise, qualitites acquired as a result of a long exercise on the body. The long exercises typical to the body training produce articulatory skills which the dancer makes unwittingly. Therefore, for a formed dancer in the classical dance is relatively difficult to fit on the stylistics of gesture folkloric type. Surely, we do not make here a derogatory approach to the ballet, contrary, by stressing on these essential differences, we try to emphasize the values specific to each choreographic aesthetics.

They lead to an interpretation of the dances that exceeds the local/ regional styles specific to the traditional dances and bring a note of artificiality to the choreographic act (sometimes rough). Everything reveals an attention primary to the form and its exposure in front of the viewer, a concern for the technical interpretation of the dance.

Compared to this reality, in the interpretation of the traditional dances we are dealing with a focus on the living of the artistic act, on internalization of the act of dancing. The concern for the form, for the dance interpretation exists but it does not monopolize the surface of the dance expression. This is because the traditional dance is seen first through the interpretation of the choreographic gestures, a lax compliance to a pattern. The stress is on the enjoyment offered by the gesture and not on the care for its shape.

In the culture of the folkloric type, the process and the mechanisms of the dance transmission lead to the variants producing. The re-production of a pattern into a variant always allows the creativity and the dancer's personality even in the choreographic texts in which the succession of the units is fixed or mobile, especially in the ones in which the succession is free. In the suites of dances (and also in the texts of classic dance) this personal space tends to disappear. Here the dances focus on an accuaration of reproduction of the dance texts created by a choreographer. The variants are (mainly) excluded; the dance score is performed as closely as possible. The suites of dances are actually some "texts" that must be reproduced identically without sticking to them. The going out of their text is a mistake. This pattern we discuss here has become for the folkloric dance transposed in folklorism as a real *Procust's bed*.

Within the folklorism essential mutations were produced regarding the dance transmission. Both within the folkorism and within the culture of the traditional dance we are dealing with the intention to form some choreographic skills but the aims of their formation are different. In the traditional culture, the choreographic competence was important part of the young person's enlightenment; it had a stronger social functionality (see the premarital dance functions). To know how to dance was part of the norm. In folklorism, this reality was changed, *to know how to dance* dances that belong to the cultural tradition of the community is not any more part of the norm of a young person's enlightenment.

Another very important aspect is the reduction that affects the transmission agents in the contexts belonging to the folklorism. In the traditional culture, the transmission was done in family or between friends, rarely in formal activities[16], thus cultivating the structural and stylistical diversity of the variants by the multitude of the places and the persons involved.

[16] In the past, in the Romanian villages there was organised the so-called "small dance" or "the children dance", a dance event in which the village children got together in order to learn and to practice what they were learning at home. Also, the older children could learn at the limit at the big dance, the adults' one, with a relative, for instance.

In the folklorism contexts, as in the classical dance, the dance is transmitted from a very small number of persons (usually one or two) to a larger group of dancers. The persons who transmitted the technical-stylistical package of the dance of ethnographic type (insider or outsider to the culture the dance is part of) acts like a filter therby making a favour to the standardization and especially to the uniformity of interpretation. We end this overflight on the Soviet pattern of stage valorisation of the traditional dance concluding on the main changes it produced: the inhibition of variants processing and the replacement of the compositional and transmission methods specific to the traditional dance with methods imported from ballet.

The report traditional dance/ its stage re-presentation and ... some questions

By breaking the ties with the primary contexts, the dances performed in the contexts that belong to the folklorism lose their adhesion to the local cultural tradition[17], so they cannot be called as being "traditional". The content of this "adhesion" to the traditional culture is given by the significances and roles that make the choreographic text a cultural, social, aesthetic, religious etc. element. All of them are irretrievably lost once the dance is transposed to the folklorism, thus what is transmitted in most cases and especially in the case of the dance suites, are only the dance texts and their co-texts, put more or less in a scenario that was meant to suggest the initial contexts.

In folklorism, the dance becomes a re-presentation, a copy of the traditional dance and enters a process of refunctionalisation and of resignification, a process of adapting to the life style, to the mentality, to the beliefs and norms of the new community which adopts them.

Seen by this angle, the issue of "authenticity" becomes not only outdated but also it seems a nonsense because "what is presented on the stage is not folklore but imitation of folklore, the fidelity degree of the reproduction being an argument dependent on a big number of factors. From this point of view, the crusade triggered for protecting the folklore authenticity presented on the stage is nonsense. An object could not be in the same time original and copy" [Nicolau 1981:100]. It is obviously that we are talking about that "authenticity" which is translated by the high degree of conformity to the new "product" to the "original" (to the the traditional dance). In the Romanian current folklorism, the authenticity is still understood in these terms.

[17] Here, as you see bellow, there is a "flat" of the issue. The representations of the groups that the performed dance in the folklorised contexts is still part of their dance tradition would be a separated category at the limit between the two cultures' types (the traditional one and the cult one).

From all the ones mentioned above it is clear the fact that the dance presented in the folklorism is "something else" than the original (the traditional dance) to which this refers to. Therefore and according to the principle stated above (a thing cannot be in the same time original and copy of an original) it is wrong that this "something else" to be named likewise ... *traditional dance*. Thus, some justified questions come out that could be asked not only from pure theoretical considerations but also from practical considerations:

1. How could we call these dances which are "something else" than traditional dances?
2. How could we catalogue them and depending on which criteria?
3. What is the content of the relation between the traditional dance and its re-presentation?
4. (and last but not at least) what theoretical and practical relevance has such a step on the methods of valorisation of the traditional dances?[18].

In addition, we could wonder if the meaning given by Istenič to the term *folklore* is or is not compatible to the Romanian current reality. We are trying to explain all these aspects in the lines bellow:

Referentiality and fictionality – two concepts necessary to examine the changing process of the traditional dance into a fact belonging to the folklorism

Taking into consideration the definitions and the conceptual circumscription mentioned above I keep the following matters which already belong to the evidence field. The folklorism has as a condition *sine qua non* this reference to a cultural tradition. In addition to this *look back*, the elements of folklorism *land formal in another type of culure and live in contexts different from the initial ones. Between the elements that belong to the folkloric culture and the ones* belonging to the folklorism exist therefore *a relationship of original-reproduction type*, so the folkloric facts of the traditional culture are marks for the facts belonging to the folklorism. Consequently, for understanding the dance forms that belong to the folklorism is essential their reporting to those traditional dances to which they refer to (more or less, better or worse, in a more or less explicit way).

The conversion of the traditional dance within the folklorism leads to its change in another type of dance by losing the primary contextual reports, so of the quality of being "traditional", and by connecting to other contexts as well as by (possible) changes at the level of dance forms and of the dance stylistics.

[18] The issue could be a minor one, but if we take into consideration the importance of this type of stage *re-presentation* (conversion) of the traditional dance within the folklorism phenomenon, we could realize its (social, cultural, artistic, economic, etc.) importance.

We believe that these changes could be caught by two antonymic but complementary processes, processes covered of two concepts borrowed from the literary criticism: the concept of *referentiality* – the process of *referentialization* and the concept of *fictionality* – the process of *fictionalization*[19].

If the reflectivity, the concept used by Andreiy Nahachenwsky, acts on the performers' self-awareness (so it takes into account the actants), the concepts of referentiality and fictionality could create the frame for observating the conversions inclusively on the level of form and of style, could become useful tools for understanding the methods in which the products belonging to the folklorism relate to the primary reality, the folkloric one (so they refer to the dance content).

The referentialization is a process of reporting of an element "B" that belongs to the folklorism to an element "A" which belongs to the traditional culture, process by which a series of morpho-syntactic and stylistic isomorphisms and also common grammatical rules could be identified between the two elements. *The referentiality* emphasizes that *relation of correspondence* between the fact of folklore (in our case the traditional dance) and the fact within the folklorism (the type/ the types of dance which are arisen by relating to the traditional dance).

The fictionalization[20] is that process by which the elements of the traditional dance culture are transposed into *a re-presentation* of symbolic type (similarity by convention) within the folklorism. The process of fictionalization has different *achievement degree* depending on a whole series of factors which define the event that belongs to the folklorism. We emphazise that both terms and both processes must be understood in *choreographic terms (musical, literary wherer applicable)*.

The changes occurred by fictionalization and the elements that give consistency to the referentiality could be followed by the comparative analysis of the copy and the original applying a pattern of choreographic analysis on three levels: the level of text of the dance[21], of its co-texts[22], and the level of

[19] Borrowed from the studies of literary criticism regarding the fictionality (see Pavel, 1992) and on the narrative in the oral culture (see Neagota, 2013).

[20] I propose the use of the term "fictioanlization" instead of the term "stylization" used to indicate these changes especially at the level of dance text. The concept of "fictionalization" refers directly to at least two essential aspects found in the essence of the shows that valorize the traditional dance. On one hand, it underlines that detachment, this distance that exists between original and reproduction and, on the other hand, it introduces the auctorial issue, it sends to *somebody* who transmits the traditional dance different than in original, changes the primary reality into anogher reality.

[21] *The dance* is the highest level at which the choreographic from could be made, an organic and autonomous unit formed by gathering of all structural units with their compositional particularities and their functional inter-relations. A dance is different from another by its own structure, by artistic expression, by kinetic-rhythmic content, by specific dynamics, etc.). The dance has a vertical organisation structured on more formal levels, from the dance itself till the dance element (see Giurchescu, Kröschlová, 2007:22-52).

[22] I understand by "co-texts" those texts that are made in a syncretic way with the choreographic text (the melody, the rime, other gestures, etc.) (see also supra)

choreographic context[23].

Therefore, in ultimately approach the step (spectacular of other) within the folklorism could be assimilated to the knowledge act of an otherness (the peasant and his culture). Either it has a higher or lower degree of fictionalization; the transposing act of the traditional dance is an act of creation that indicates the way in which the one/ ones who make the new dances understand this otherness.

Types of dances that valorize the traditional dance

As seen above that although the dances performed in the folkorism were perceived as being "something else" than the traditional dances, they were not named. This situation keep thus *a confusion between the traditional dance and the folklorism products which they are related to it,* a confusion that produces extremely adverse effects in the Romanian culture, effects related to the intrinsic and social value of the events in which these dances are produced.

Seen as a source for the expressions of the cult dance (classical dance, modern dance with its various expression currents) and more recently for the theatre stage movement, the traditional dance was brought within the folklorism in a very heterogenous range of forms. In my opinion, any form of dance that is inside of the binomial referentialization-fictionalization and has the traditional dance as a referential reality is a form of choreutic folklorism. Depending on the dance type which contributes to the definition of the identity of these choreographic forms we could nowdays outline the following three types of dance in the Romanian cultural area: (1) **dances of ethnographical type;** (2) **dances of character;** (3) **dance-theatre**.

In the desire to clarify here the choreutic folklorism, we would rather outline the direction lines, the pertinent features which could lead to knowing one type or another. In the cultural reality, these types are intertwined, so that they do not exist in a "pure" form. Sometimes within the same production we could find fragments with a high degree of referentiality (dance of ethnographic type) and dance with a high degree of fictionalization (usually the dance of character).

The binomial *referentialization-fictionalization* is actually a reflection of the intention that underlying the performance of dances within the folklorism. The reality is surely quite nuanced, but we could see that depending on this intention we have two categories of dances:

[23] I work here with the definition given by A. Giurchescu, where the choreographic context is "the series of updated dances in the social context" (see Giurchescu, 1970).

a. a category in which the intention is to accurately copy the traditional dance. Here is the dance of ethnographical type, closely attached to the idea of cultural heritage.

b. a category in which the intention to use the traditional dance as an artistic language-sourse for other types of artistic languages. The stress goes on the information of choreographic type, the ethnographical connotations being secondary. Here is the character dance and the theatre-dance. Concluding, we have the following types of dance categories:

Table 1

Dance Type	Referentiality Degree	Fictionality Degree	Type of dance that defines its identity
The dance of ethnographic type	Variable to very high	Variable to very low	Traditional dance
Dance of character	Variable to low	Variable to high	Classical dance
Dance-Theatre	Variable to low	Variable to high	Stage moving/ contemporary dance

Dances of ethnographic type. An ambiguous denomination…

If regarding the other two types of dance, their circumscription is easier because of the connection with the ballet and the stage movement/ contemporary dance, regarding the dances that have a high degree of referentiality, the denomination step receives a series of issues that come from the close nearness to the traditional dance, fact that creates a confusion between the two realities.

Excluding *ab initio* the terms that refer to the primal reality ("national dances", "folkloric dances", "folk dances", "traditional dances") we think that a proper name of this type of dance should reflect the following aspects:

- that is a copy of a primal reality (the traditional dance),
- that exists a high or very high grade of the referentiality,
- that they are perceived as being symbols of identity,
- that it is different from the other two types of dances.

One should notice that, depending on the relation the performers have with the dances they perform (if they are insiders or outsiders of the traditional culture at which the dances are refered to), the dance of ethnographic type has two sub-types:

- a sub-type with self-referential dances,
- a sub-type with referential dances.

The self-referential dances are performed by the ones for whom these dances are part of the cultural tradition of their community, but they are danced out of the traditional contexts specific to this community. In the case of this sub-type, the performers refer to their own dance tradition within the shows to their own dance tradition, "citing" from the tradition, showing it through samples. This type of dances is situated at the border between the folklorism and the traditional culture.

The referential dances are performed by groups or individuals uninitiated in dance tradition from which their dances claim, by groups or individuals to whom the performed dances do not have the value of a traditional dance (only rarely)[24].

The syntagma "dance of ethnographical type" is preferable to the one of "ethnographical dance" because it sets a certain distance from the ethnographical object (object which, in our case, is the traditional dance, thus making impossible the confusion between the original and the copy of the original.

On the other hand, the syntagma moves the main stress from the object of representation on a type of methodological approach. This movement forces in sub-text closeness between the folklorism and the ethnography at the methodological level, requiring also a rearrangement of

1. the relationship between the converted of the traditional dance in the folklorsim and the ethnographical act of the traditional dance.
2. the relation of the traditional dance with its representations.

Moreover, on a background of a formatted horizon along the culturalization and schooling for Romanians, the term *ethnographic* refers to the peasant traditional culture, so to the origin of the mentioned dances (see the ethnographical museums).

The methodological closeness that we are referring to should lead to a more consistent methodological transfer from the ethnography[25] to folklorism.

[24] I think it is not necessary to mention that in Romania, the traditional dances are related to the rural area. They are the product of the traditional peasant culture, a culture of oral type. The referential dances of ethnographic type are practiced especially in the urban areas by the folkloristic groups. If we take into consideration the massive migration that accompanied the Romanian industrialization during communist era, the medium in which the folklorisc groups and ensembles of "folk" dances were developed, we could think that among dancers there were very many from the rural areas and among them could be ones who consider some dances practiced by these urban groups had also the value of a traditional dance (they wer part of their cultural tradition). These situations are exception.

[25] That is, from a step in which the stress is put on method and the scientific quantificable results to a step without methodological connotations, a step perceived especially under its artistic part but which uses data all the time, information that are rather investigated by ethnographic instruments.

One could wonder if nowadays we need this methodological reinsertion[26] and if so, which are the changes that this insertion could bring in the choreographic folklorism in which the intention is to patimonialize?

However, before discussing these issues let us see which are the main features of the other two types of dances, types characterized first of all by a great freedom of creation, of (choreographic) fictionalization of the traditional dance.

Dances of character. The specificity of this type of choreographic discourse is given by the use/ interpretation of the traditional dance structures through the gestural/ stylistical repertoire proper to the classical dance, type of dance the character dance belongs to as a distinct species.

The referential degree of the character dances toward the traditional dance tends to be very low, favouring factors of this situation being the fact that the traditional dance and the character dance belong to some aesthetics which have opposite features. But the essential difference comes from the intentions that are at the base of this classical dance species and the stage "solving" of these intentions. Born from the classical dance, this type of dance tries to emplasize "the character", the choreographic specificity of a national (regional) culture of traditional type. The use of some denominations such as *Spanish dance*, *Ukrainian dance*, *Romanian dance*, etc. expresses very well the symbolic character adherent to this dance type. Even nowadays the dance of character is one of the matters that students in the Romanian choreography highschools attend during a few years of study.

The fictionalization of the traditional dances is transposed by the essentialization of the traditional dance structures and its change to symbols of choreographic nature. The mechanism of symbolization expresses by: the selection of the material (mainly choreographic, musical, literary), formal reductions that go sometimes until the level of traditional dance microstructures (cell, motif), o new syntax, ways of composition and a choreographic architecture imposed by the show (performance) rules and by the choreography, a stylistics of the interpretation (performance) specific to the classical dance (i.e. a spatial different, extensive sizing of the gesture, another rhythmic and another type of body plasticity), the so-called "balleting".

Numerically reduced compared to the shows in which the dance of ethnographical type is performed, the shows with Romanian dance of character were produced mainly by the Romanian professional folkloric groups, the stage,

[26] We say methodolotgical reinsertion because a methodological contact between the scientific world (ethno-choreologists) and the one involved in the folkloric valorisation of the traditional dances (dance instructors) was made even in the communist period, when the ethno-choreologists researchers was obliged to get involed in the mass culture phenomenon, being asked the methodological guidance of the ones involed in the valorisation of the traditional dance. The assimilation of research methods of the local traditional dance cultures was however reduced.

music-choreographic vision being strongly influenced by the Moiseev one, the marks and standards in this respect coming mainly from the Russian space.

Dances of dance-theatre type. In Romania, the theatre-dance was developed mainly in the post-communist era on the line of the synthesis between the teatre and the contemporary dance, becoming a very popular choreographic genre. The valorisation of the Romanian traditional dance in this choreographic genre is even nowadays fragile and does not have outstanding results yet. From the perspective of our analysis, the presence of such a dance type is important by the opening which it brings to the ways of valorisation, by the great potential of artistic plus-value which this dance type has.

The few spectacular presences that could be marked in this chapter (and here I refer exclusively to the valorisation of the Romanian traditional dance) indicates a low degree of referentiality and a high fictionalization of the traditional dance structures.

The essential difference to the dance of character is the fact that in the type of theatre-dance, the stylistics of interpretation (performance) is one as possible as free; it is not subject to the balleting, contrary, the gesture has a freedom of expression that is related to the post-modern paradigm of the stage movement and of the contemporary dance. As in the case of character dance, in the case of theatre-dance we are dealing with a fictionalization of symbolic type more pronounced than the one specific to the dance of ethnographic type, dance in which the symbolization (as manifestation of fictionalization) tends to zero.

Sometimes this valorisation form of the traditional dance uses large choreographic structures (parts of the traditional dances or even dances themselves), other time its structures are broken, fragmented and put in a compositional structure that function with the rules of theatre show, subsumed to the subject and to the show theme. The repertory of the gestures of choreographic type is mixed with a gestural repertory that belongs to the theatre or to the contemporary dance, the stage re-presentation of the traditional dance being made into a different stylistics.

Choreutic folklorism as a form to preserve the traditional dance heritage

As shown above, the intention that is at the base of character dance and the theatre-dance is different from the one that defines the dance of ethnographic type. Both the theatre-dance and the character dance uses the language of the traditional folkloric dance as a autonomous system of signs rather in the service of the entertainment without giving ethno-identity very pregnant

connotations[27] and without to be so closed to the idea to preserve such a part of a traditional culture heritage.

On the contrary, the referential and self-referential dances of ethnographic type are often placed in the syntax of some spectacular approaches that have a high adhesion to the ideas of ethnicity, identity, communitary history, etc.

In the decades of the communism, the Soviet model of choreography of the dances of ethnographic type became inland and a standard of the stage valorisation of the traditional dance. In this respect, due to a real lack of professional culture of the majority of those who transmit dances of ethnographic type[28], the suites of dances not only that were put away after the communism fell, but they began to be perceived as definitory elements for the tradition of a group/ dances ensemble and to proliferate, although their feature are opposite to the ones the folklore has.

This phenomenon happened and still happens especially in the case of the ensembles or groups in the urban areas. The groups composed of peasants were much less influenced by the Soviet choreographic model during the communist period, the referential degree of the spectacular products of these groups being very high[29]. Nowadays we experience a strong phenomenon of contamination from the groups of dances in the urban area to the ones in the rural area. The phenomenon is explained by the deep breakdown of the new generations from the local tradition of the dance and also by the accelerated disappearance of the older keepers of these traditions. Also, on the model instaurated during the communism and by the lack a a minimum ethnological culture of the maker factors, more and more groups' instructors in the rural area (especially children groups) are actually dancers or former dancers of the

[27] These connotations are not missed, surely, but the stress and the intentions of the ones who make such dances are not on them.

[28] Regretfully we should remark here that neither nowadays we have a university department to teach the etno-choreography, the didactics of dance of ethnographic type, the performance art and other matters that could have a contribution to the professional culture of the ones involved in the traditional dances' valorisation. Although this situation does not forgive the lack of a real training of them, it is necessary to underline that this is the main favouring factor for the present situation in which most of the dance instructors reach this position only in the vitue of the experience they have in a group of dances of ethnographic type. Thus, when we refer to a "professional culture", we refer to the whole package of knowledge and skills that a professor assumes during a university course (licence, master).

[29] It is necessary to mention here a very important aspect. The political instrumentalization of some products that belong to the folklorism led to an ouline of the "official" profile of this phenomenon. But this "oficialized" part of the folklorism phenomenon had permanently parts less promoted, too, such as a contact with a very porous traditional culture and open to the news. Thus, in discussing the below ones, where we would try to point the pertinent elements of a valorisation pattern, we should consider the relationship between the "fabricated" products following the discussed model ("oficialized" model) and the wide cultural medium that belongs to the folklorism and not only.

urban groups. Not knowing the local culture of the dance, they create dances unknown to the local tradition, fact that creates in the following years a strong uniformization and leads to the dissolution *de facto* of the local differences (as they have been preserved until nowadays).

On the other hand, the choreutic folklorism becomes more and more an interface of the process to preserve same values of the dance culture that a particular community considers as being important for its identity. An explanations would be the face that "(…) the heritage is understood nowadays as a symbolic system of values that generated collective identity" (Ştiucă, 2013: 9), this collective identity being culturally, socially, economically revalued in the context of globalization. The state of this preseved intention is found especially in the discourses joined to the dances of the ethnographical type (referential or self-referential), for the creators of the other two types of dances, these identity connotations being secondary.

Critically investigated, this safeguared dimension of the actual choreutic folklorism raises, among others, three complementary issues: the issue of professionalization of the ones involved in the dance transmission (who transmit this heritage), the issue of changing the paradigm regarding the ways of valorisation (how to produce the valorisation) and the issue of content that the valorisation act has (what is valued). Surely, the dabate could cover other dimensions of this preservation way, too, but we pay attention for these three for now.

The professionalization (real, not formal) of the ones involved in the choreutic folklorism and in transmitting the dance of the ethnographical type should lead to a better understanding of the traditional dance culture (as an object of valorification), to a minimum but good control of the ethnographical methodological tools[30] (the methodology of research and processing of the data obtained as a result of the field and archives documentation) and also to the development of some skills in creating events of dance which would emphasize the folkloric nature of the dance of the ethnographical type.

Therefore, to the question if we need a methodological reinsertion in order to better intrumentalize the report between the dance of ethnographic type and the traditional dance, the answer is a positive one[31] and is placed in the

[30] We should mention here also the limits that the traditional dance's valorisation has regarding the process of preserving in folklorism compared to the scientific methods used in the archieves and research institutions. Essentially, it is about the capability to instrumentalize practically (the stage valorisation and not only) versus theoretically (the ethnography) the cultural information.

[31] We should point out here the emergency character of such a step. The valorisation of the traditional dance within the folklorism (especially the "not staged" one) is a way by which we could preserve this peasant art. Nowadays, as we already mentioned, we still could talk about events and traditional dances but the Romanian society is into a fast and profound change. The generation of those who faced the events of dance in the last part of the traditional type society (a landmark period) is nowadays very old, so that once they disappear; a whole series of very useful information would disappear. Moreover, I would strongly mention also the actual phenomenon of referential "diluation", that is a distance far and far from the traditional

context of this need to professionalize the field and to safeguard a face of unperverted choreographic culture.

Regarding the methods of valorisation, we think that they should "recover" from the traditional culture not only the dance (dance texts and co-texts), but also the compositional methods and, as far as possible, some of the transmission methods. This would bring a change of paradigm in the Romanian choreutic folklorism. The stress would not be placed on the methods of valorisation of spectacular type any more but on the organic practice of the dance of ethnographic type in events of dance created by the communities of dance lovers (smaller or larger communities).

By this change of paradigm one could find again that organic structure lost with the adoption of the choreographic Soviet model. In addition, those connections would appear which make the dance of ethnographic type an integrated organic fact in the culture of a community, fact that would make the safeguardation to be a sustainable one, exceeding in this way a free and formal mimicry.

Without excluding the stage act (being realistic, we think this fact is not possible nowadays) and without the intention to impose models of valorisation, we stress on our option to create some events of dance organised outside the stage in order to know the dance of ethnographic type for its intrinsic value and for the symbol value of such a folkloric tradition, with an ethnic, identity, etc. weight that it has.

Just in these events, the dance of the ethnographical type could develop those folkloric features which could approach it to the object it refers to: the traditional dance. Just in this respect we could accept as valid for the Romanian reality, too, the folkloric meaning that Istenič and Šmidchens give to the folklorism.

Following such a way, the practics of the dances of the ethnographical type could be understood as a further step and complementary to the researchers' ethnographic-anthropologic step, but without having the degree of an analytical knowledge of the latter. Abandoning the stage models unsuitable to the folkloric nature (suites of dances) and the practicing the dances of ethnographic type (in formulas with a hight degree of referentiality and in some contexts similar as form and roles to some traditional contexts) could be considered such a safeguared step. We are thinking, for instance, at practicing the dance of ethnographic type as a

dances of the dances which belong to the folklorism that were marks for the repertories of these folkloric groups. In the case of most of these urban groups, we are nowadays at the third or forth generation of urban people who, for one reason or another, choose to practice the "folk" dances (the term still recognized in Romania for this type of dances we are trying to explain here). In the conditions in which in the Romanian villages, the traditional contexts, the dance occasions were reduced, so the occasions to see or even to participate together with the insiders of a dance culture to their events become more rarely (this in the case in which they want this things), the members of these groups do not have some other sources of information for their passion excepting the dance instructors, eventually excepting some audio-video recordings.

leisure and ethnological knowledge activity developed within some smaller or larger communities/ groups in which one could find functions that were met in the village dance, too.

Conclusions and openings

As the Bibliography indicates, this article is placed in the extension of some studies dedicated to the Romanian traditional dances within the folklorim. Actually, we do debate here only the need that the choreoutic folklorism to come out from the lie organized in the first years of communism in which the dances choreographed following the Moiseev model were (and still are) promotec as "authentic" marks of the local/ regional/ national identity. This effort involves the leaving of a convenience offered by conforming to this model and searching of some solutions that *would come out the diversity of the local dance traditions aiming to bring back the authenticity*, followed by a cultural re-valorisation of the local choreographic traditions.

The introduction in the analysis of the choreutic folklorism of the concepts of fictionalization and referentialization has the role to create a framework for the three types of dance limited above to be more clearly understood and clearly defined in the benefit of the stage act quality and of the preservation process of the traditional dance.

In our opinion, the professionalization of this cultural-artistic field is not possible without a consistent connection to the ethnochoreology. Therefore, our scientific efforts will go to complete this article with some others in which the three elements (the text, the compositional methods and, partly, the transmisional methods) which are in our opinion the bases of the process through by which the folklorism acts gets close to the spirit of an ethnographic act) to be debated in more detail for a benefit shared both to the art and to the science of dance.

Translated by Flavia Stoica

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THE SIGNIFICANCE OF IMPROVISATION IN THE ETHNOGRAPHIC TYPE DANCES. A SHORT CASE STUDY: THE *CĂLUŞ*

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SUMMARY. Improvisation is one of the essential choreutic processes for the folkloric nature of traditional dances, therefore it should be accorded the same importance in the dances of ethnographic type, as elements of a sustainable safeguarding. After a relatively consistent bibliographical introduction, centered on one of the studies based most on the Romanian choreic data, this article puts forward a short case study focusing on the ways improvisation reveals itself along the dances integrated in the ritual of *Căluş*. Detecting the mechanisms of the improvisation at the levels of its choreic texts and co-texts aims to reveal the significance of this process throughout the re-folklorization of the dances of ethnographic type.

Keywords: improvisation, *Căluş*, traditional dance, ethnographic type dance, composition, grammar of dance, safeguarding, folklorism

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Introduction

In the counter-current of the transformation brought about by postmodernism and globalization, the safeguarding of traditional dance has, besides its scientific forms, those circumscribed to folklorism. The formulas of existence – most of them spectacular – of the dance which are circumscribed to this new phenomenon have at present, in comparison with the genuine forms of traditional dance still alive in some local traditions, a weight which is more and more significant for the national culture, a reality which has determined us as well to pay them a more attentive regard.

Caught in the race of the market economy, the forms belonging to the choreutic folklorism have become at present the object of a true dynamic industry in which, besides the show institutions financed out of public funds, private initatives are present in a growingly manner. The performances, TV emissions and shows containing dances which aim to salvage the traditional

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ones are relevant indicators for both the Romanian public's appetite for products inspired by the choreographic folklore and the patterns in which this products are designed and produced.

I have already pointed out, on a different occasion, the fact that being brought to its secondary existence (belonging to folklorism), the dance loses its quality of being 'traditional', turning itself into one of the following: character dance, theatre dance ot ethnographic dance. The last one can represent, due to the high level of its referentiality, an alternative method of safeguarding traditional dance and an approach complementary to the scientific one. But this only on condition that the ethnographic dances leave the choreographic patterns imposed in the first stage of the Communist Era, patterns which stem from the egalitarian ideology promoted by the communists and from the form thouroughly influenced by the Moiseevian vision on dance. I was stating, on the same occasion, the urge for a paradigm shift in the valorization of traditional dance, a shift prone to reconnect the ethnographic dance to the creative processes specific to the folkloric act, to its re-folklorization as a necessary form of a sustainable safeguarding (Petac, 2015).

Such a creative process, vital for the folkloric nature of dance, is the *improvisation*. Consequently, what we aim to achieve by this article is to investigate its role in the re-folklorization of the ethnographic dances: why is it so significant in the paradigm shift which is bearing nowadays the valorization of traditional dance? But before we find answers to these questions, let us ground our reflection on the opinions of some ethnochoreologists who have already drawn their attention to this research topic.

Ethnochoreological studies dedicated to improvisation

Analysed from different perspectives: anthropological (Kaepler, 1987), structuralist (Győrgy, 1980), semiotical (Giurchescu, 1983), looked upon through the lens of the personal experince of dance (Eriksen, 2000) or from the angle of its teaching utility (Okstad, 2000), improvisation still remains nowadays one of the topics arising the interest of the ethnochoreologists, a fact which indicates its importance for the understanding dance in general, as well as for perceiving the ways in which it develops itself in particular. Because this last but not least dimension of *process through which creativity (choreological, in this case)* manifests itself seems to be the essential convergency of all the pertinent observations made upon the improvisation in traditional dance.

From an extensive study dedicated to improvisation we retain some observations made by Anca Giurchescu starting from the dichotomies which mark the foundations of this process (passim Giurchescu, 1983). For our perspective, a more attentive lecture of this study imposes itself, given the fact that the article addresses mainly the issue of improvisation on the data of Romanian culture of traditional dance, which culture we are also investigating and addressing.

Expression of the creative individuality, the improvisation is thoroughly conditioned by the interpersonal and social relations, being the resultant of a balance between two circuits of communication: one – 'internal', of psychic, mental and emotional origin, reflecting the dancer's personality and the other – 'external', belonging to the social level, consisting of the conditionings issued from the dance partners, the musicians, the audience, the cultural and social norms. The dichotomy between the *freedom* and the *contraints* which mark the emergence of the dance forms as bodily expressions of the dancer's creativity is doubled by another dichotomy, between the *model* of such a dance (model which exists in the mind and in the body of he dancer and which includes mental, emotional and kinetic images) and *the unique variant* of that dance, embedded, in a context always definable through other conjectural data (*passim* 1983: 23-25).

The same semiotic paradigm is to be found in the dichotomy between the *competence* and the *ability* to improvise of a dancer. The author defines the competence as '...the relation of an individual to the level of the dance idiom which exists in a given cultural tradition. More specificaly it comprises generalised mintal and kineæsthetic representations of rhythmically ordered movements, structured according to a set o grammatical rules which, when performed, are recognised by the given community as dance patterns' (1983:27), while 'the form in which particular competence is translated into reality (i.e. in an actual dance perfomamce) is shaped by virtue of the dance's ability', a form which involves '…the faculty to recall, evaluate and select nearly simultaneously the pre-existent dance stereotypes, according to all the objective and subjective conditions which determine a given performance' (1983:28).

Last, but not least, an important dichotomy is that which makes the distinction between the process of *improvisation* and that of *composition*, respectively between the improvised variants and the composed ones. These last ones can be defined by the fact that they are repeated identically, in fixed forms, throughout each and every execution, while improvised variants most often differ one from another, being considered new personal creations. Both processes are intentional and have the same phases, the essential distinction consisting of the fact that, in the case of improvisation, the phase of mental preparation of the execution is congested in the next phase: the execution of the model, the act of dancing (*passim* 1983: 21-29).

The semiotic anchorage of the approach is much more visible in the definition given to the improvisation: 'improvisation in dance may be interpreted as a form of artistic communication through which man releases his creative energy, in strict to the social context' (1983:26), a communication finding its shape in a dance idiom culturally determined. From here stems a specific name of improvisation, each personal creation 'is in fact only a particular mode of employement, and manipulation of a traditional kinetic-rhytmic vocabulary according to a set of supra-individual structural rules' (1983:24).

Analysing mostly Romanian choreutic data, the author draws the distinction between the different grades which improvisation can unfold (*passim* 1983: 29-49). A grade 'zero' of improvisation is to be observed in some types of group dances, marked by homogeneity in execution (a fixed succession of the dance sequences strongly related to the musical phrasing, fixed itineraries of the group's unfolding in space, strongly formalized relationships between partners).

A first grade of improvisation is specific to those dances in which we are confronted with the variation of some fixed structures within a larger structural frame, that of the dance's entirety. This improvisation grade is to be encountered in the group dances mostly danced in an open circle (chain dance). Within this class of dances, the improvisation can be produced mainly in two ways: either by varied links of unities with a fixed dimension, but which are familiar to some improvisation within this dimensional frame (most often by the changing the theme), or by linking some different, heterogenous motifs (1983:32-34).

Within the class of pair dances with a free disposal in the dancing space an important limitation of the improvisation stems from the nature itself of the couple formation. Here, the improvisation asks for a good interaction between partners, meaning 'collaboration, reciprocal understanding, flexibility and feeling for the other partener's creative intentions, as well as equal degree of technical skill'. Improvisation is also limited by the type/ sub-type of dance, by a repertory of dance sequences (mostly motifs) imposed by the local tradition, repertory which can be leaned on (especially by the man, who leads the dance), sometimes by the melody on which they dance (its metrico-rhytmic). Improvisation can appear, as the autor points out by means of some examples, at the level of the dance sequences by means of variation between distinct phrases or varied phrases. As well as that, improvisation can be present in the dimensioning of the phrases, in a strong link with the melody and the text of the *strigătură* (shout) (*passim* 1983:34-39).

The freedom to improvise is to be found at its highest level in the solo dances, in which '(...) the dancer operates primarily with the smallest significant and independent unit, the dance motif'. The improvisation leans here both on the principle of analogy and on that of contrast by the fact that the motifs relate one to another by dint of of these two principles. By means of analysing two types of improvised solo dances, the researcher comes to the conclusion that, in improvising dances belonging to these types, a repertory of motifs whose limit is dictated by the type to which the dances belong is to be employed. In the composition of these dances, beyond the extra-choreutic elements, which can strongly influence the construction of a dance form (the dancing melody, the relation with the musicians, with the onlookers), one can detach a series of patterns by dint of which the improvised forms come to life: '1. aaa_V *(b)*; *ababab*: this forms offer the lowst rate of new inputs; 2. *abacad...*; the regular repeat of the same image enables the mintal planning of the new and always varying motifs

(rondo-like forms); 3. *abc*; *abbc*; the grouped forms, with functionally differentiated units, reflect a clear way of thnking and make up most of new, unexpected innovations' (*passim* 1983:39-48).

The same relevant observation on the improvisation as a creative process can be found in a study of Martin Győrgy. Without persisting on this one we retain nevertheless some of the observations made by the Hungarian researcher (*passim* Győrgy, 1980). Focusing on the culture of traditional Hungarian dance, the researcher first of all notices the fact that the study of improvisation allows a peer through the history of dance, by demarcating some paradigms of creation in traditional dance and by contextualizing them on historical criteria (1980:393-394).

The throughgoing study of improvisation asks as well for the understanding of the regularities contained by the dance: 'The study of improvisation means at the same time the investigation of the regulation of folk dance as well, namely it reveals those regularities which build the performance on the basis of the instantaneous eventualities' (1980:394).

Improvisation is pursued depending on the way in which it can operate in the different dance categories in the Hungarian culture of traditional dance. The Hungarian researcher demarcates four levels of improvisation, from the highest level specific to the solo dances to the lowest one, particular to couple dances which themselves compose a certain formation (line, semicircle, circle).

The analysis of the Hungarian boylike dances from the perspective of the construction methods of the dance text by means of improvisation leads the Hungarian choreologist to demarcating two stylistic areas of Hungarian boylike dances (partially valid for some of the Romanian types): an Eastern area and a Western one; for the first of them, the particular structure is the type $AAAA_v$; AAAB; $ABAB_v$, for the second – the ABBC type (1980:420).

An *intimate* regard (as the author herself calls it) on the improvisation is put forward by Helen Eriksen in a short article through which she pursues to conceptualize as much as possible the act of improvisation, to which she often refers in her work as a professional dancer. The author creates on stage many spontaneous moments 'in constant interaction with music, musicians, audience and a variety of other factors (as varied as: my mood, what I ate for breakfast, the lighting, a splitere in my foot etc.).' (Eriksen: 2000:1)

Thus, improvisation at its best is something quite far removed from composition. Not only because it occurs in a split second, but mainly because the act of conscious choice is discontinued and room is opened for true creativity, which seems to me to come from beyond the confines of personal consciousness, somewhere from a realm that could be called divine inspiration, or collective consciousness or... (Eriksen: 2000:2).

Even though more essay-like, the dancer's discourse is also one that catches some of the essential aspects of the improvisation process. Some important elements in the act of improvisation are spontaneity, communication, expression, inner state. All these, according to the author, come together with

a certain *flow* which has to contain the *sense* of the improvisation, a sense that stems from somewhere inside the dancer.

Kari Margaret Okstad arranges the analysis of the concepts of composition and improvisation in the context of the methods of teaching Norwegian traditional couple dances. For Okstad, *composition* 'means the rule for putting together dance motifs while you are dancing in order to stay within the norms of the dance community for what this dance should look like (...) we may talk about composition as the rules governing the spontaneous act of composing while dancing, where the aim is to compose the dance differently in each performance', while *improvisation* 'is the skill the dancers have, spontaneously and with personal solutions, to adapt both the dance form and the step patterns during the performance to the situation and the context. (...). In my mind the improvisation is a result of individuality appearing as response to stimuli from the dance environment' (Okstad: 2000:1).

By means of analysing the way in which traditional couple dances have been transmitted, the researcher indicates the fact that, in Norway, the *revival*-type activities initiated at the beginning of the 20th century have lead to the repetition, in a standardized way, of some dance motifs, nevertheless without transmitting the rules of combining these motifs as well, the result being a dance from which improvisation was missing. Abandoning this means of transmission, the researcher indicates that nowadays the teaching methods focus not only on the dance motifs, but also on the grammar rules to which these on are submitted, in such a way that 'the dancers are expected to compose their dance in their personal style each time they dance' and even to dare to compose their own dances. (Okstad: 2000:2).

Variation as a form of improvising in dance texts of *Căluş* in Izvoarele, Olt

The *Căluş* dances are only apparently less bidding for a study dedicated to improvisation. And this mainly because, as their principal function resides in the ritual or ceremonial pursuits, they are structured in a pattern which has to be reproduced as exactly as possible on the occasion of each performance. Neverthelss, they are far from appearing as standardized, their structural regularity and their stylistic homogeneity being submitted to the folkloric relativism as well as to all the mechanisms of producing and transmitting specific to all folkloric facts. In this study we are interested in learning the forms in which improvisation is present in *Căluş* dances and how it is produced, which role it plays within the dances and the whole *Căluş* ritual in Izvoarele, Olt. It must be mentioned here that the aspects subdued to our analysis are to a large extent specific to a larger *Căluş* area, expanded from the towns of Drăgăneşti-Olt and Roşiorii de Vede (at the South) to Piteşti-Râmnicu Vâlcea (at the North).

The cycle of *Căluş* dances in Izvoarele, Olt district consists in three dances: *Căluşul*, *Sârba căluşărească* and *Hora*. The *Căluş* dance is composed of two alternative parts, generically called: *plimbări* (strolls) and *mişcări* (movements).

The term *plimbare* (stroll) denominates both *a part of dance* and *a motif* or *a figure* which most often gives its name to this part[2]. At its turn, the term *mişcare* (movement) covers three choreological facts. The first one is that of the whole part of dance (a choreutic macro-structure). As well as that, we understand by *mişcare* the choreographic structure consisting of five figures: *Una-două*, *Surpătura*, *Târul*, *figura-temă*, *Târul* (in the village of Izvoarele). In the end, the third choreological fact so called is the theme-figure, the one which gives its name to the whole sequence and part of dance[3].

One of the forms of manifestation of improvisation in *Căluş* dances is *variation*, and among the different forms this one has, the most visible in these dances is the *dimensional variability*. It is produced differently within each one of the three dances. The highest level of dimensional variability is to be found in *plimbări* (strolls – parts of the *Căluş* dance) and *Hora*, while in *mişcări* (other parts of the *Căluş* dance) and in *Sârba*, the dimensional variability is relatively reduced.

The structuring of the *plimbări* (part of the dance) of a *Căluş*[4] (understood here as a dance) is variable. All the sections in a *plimbare* have a dimensional variability, therefore they are subdued to improvisation by variation. Only that dimensional variability is created in different manners. For a first category of sections in this dance the dimensional variability is based on the identical or varied concatenation (correspondent variation) of the basic cells. These open sections are very unstable from the formal point of view, their dimension being influenced by the ex-choreographical factors (the mood of the *vătaf* – the leader, the extent of fatigue, if the band is dancing for an ex-*căluşar* or for a more important person, the time that the leader wants to assign to a dance in the yard of each villager etc.).

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[2] The dance has a vertical organization structured on several formal levels. The main level is *the dance itself* (T), which can be decomposed in *parts of dance* (P) or in *strophes* (St), sometimes even in *sections* (S) or in *phrases* (Ph). The parts of dance can be decomposed at their turn in sections and phrases. The sections can be decomposed in phrases and a phrase can be decomposed in *motifs* (M). Motifs can be at their turn fragmented in subdued unities, in *cells* (Motif-cell, Mc), the cells in *elements* (Motif-elements, me).

[3] The denomination by the same term of several choreological facts infers that on each employment we indicate the meaning we give to the term, on condition that this meaning be not easily deductible from the immediate context.

[4] By *Căluș*, during fieldwork, we understand together: (1) the bunch of aromatic plants held on top of the band's flag, in fact a symbol of their ritual bond; (2) the dance composed of the alternative succession of certain *plimbări* and *mișcări* (as parts of the dance); (3) the complex of rites and ceremonials carried out by the band of *călușari* during the days of the Whitsuntide, a complex which is centered on the dances performed on this occasion.

The second category of section from strolls consists of two types of subunits: one dimensional variable subunit born through identical repetition of a cell and one or two subunits which have invariable dimension. They bring stability for whole part of dance. Although have fixed size, their repetitions in a frame by a part of dance can dictate this part of dance some dimensional variability.

E.g. 1

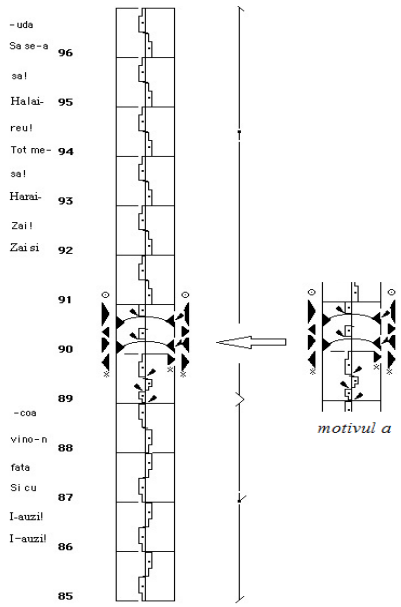


Fig.1

The syntactic rules to which these open as well as closed structures are subdued are characterised by a thorough stability. These rules generate – for each of these structures – specific syntactic functions (introductory, linking, theme or conclusive functions).

In the following, we draw attention only to one example. In the *Căluş* dance from the village of Izvoarele, the shift in the movement direction and in the body orientation within these open sections of the *plimbări* (strolls) has to be done by means of the interposition of the motif *a* between the two sections linearly contingent (see fig. 1). This motif holds the position of an introductive unity for the section which it opens. But in the ensemble of the *plimbare* (the part of the dance) it can be understood as a structure with a linking function between the two open sections of the *plimbare*. Consequently, the functions of a unity derive as well from the choreutic level which we are taking into consideration when analyzing them. The relation established between the motif *a* and the rest of the section which it introduces is a fix one, in the sense that the motif can only hold this position within a section of a *plimbare*.

As well as that, the figures which represent stability anchors in the ensemble of the *plimbare* within the very open structure of the improvisation respect, within the sections, the same functional pattern: at the section level they hold an introductory position. But at the level of the ensemble, a figure can hold the position of the *theme* (sometimes giving its name to the whole part of the dance) as well as the the position of conclusion. The dimensional variability is strongly linked to the compositional methods, a fact which finally influences the style of these dances. By means of it, the *vătaf* (the leader) expresses his liberty of improvisation in devising the whole dance. The compositional methods which operate during the *plimbări* (strolls) are as follows:

A. The repetition

A.1. the varied repetition of the principal parameters:

A.1.1. the kinetic one

A.1.1.1. correspondent

A.1.1.2. alternative

A.2. the structurally varied repetition

B. The composition (by means of juxtaposition)

One of the forms resulting of these compositional methods is the *rondo* form, one which we can find at different levels of thse dances: at the level of the elements, at the level of the cells, at the level of the motifs (see Petac, 2014:72). We also have to remark that the dimensions of the open sections as well as the number of repetitions of the closed sections are decided by the *vătaf* (the leader), by means of the shouted command.

A *mişcare* (part of the dance) regularly has, in this area of the *Căluş*, two parts: an introductory part and the proper *mişcare* (section of the dance). The same as in *plimbare*, the dimensional variability in a *mişcare* (part of the dance) has two sources: the variation of the introductory part and the repetition of the proper *mişcare*. But a significant difference between the *plimbare* and the *mişcare* is the fact that in the case of the *mişcări* (movements – parts of the dance), the dominant unities are those with a fix dimension, which is unchanging in the syntagmatic plan.

E.g. 2

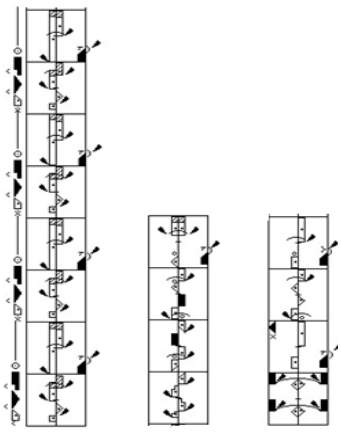


Fig. 2 *Una-două* Fig.3 *Surpătura* Fig 4 *Târul*

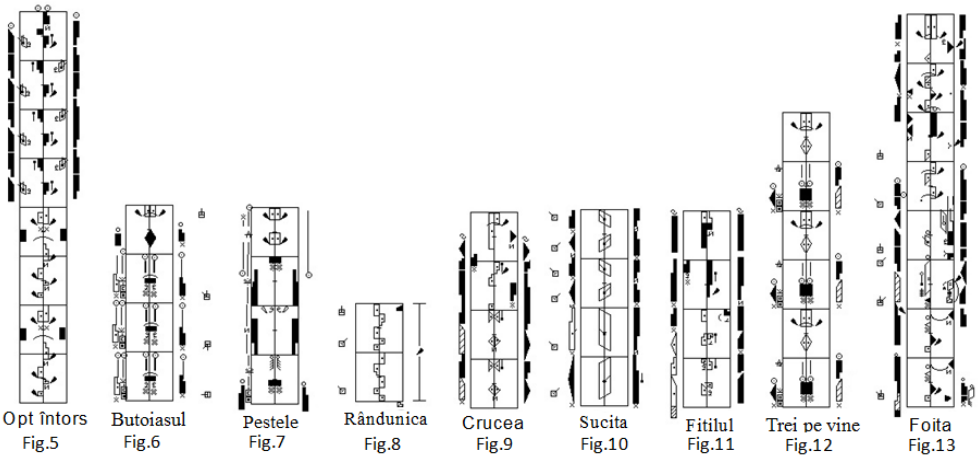
The introductory part is most often composed of microstructures (motifs of small dimensions) and it varies in dimension depending on the number of repetitions dictated by the *vătaf* (the leader). Within a *Căluş* dance only one or two *mişcări* (parts of the dance) are usually performed, this number of repetitions is seldom surpassed.

In case that, within a *Căluş* dance, two or more different upper movements are danced (as sections), the dimensional variability is influenced as well by the dimension of the theme-figure. This is because the themes of the *mişcări* (sections of the dance) can have a different metrico-rhythmic dimension. As we have already mentioned, a *mişcare* in the village of Izvoarele, Olt district, has the following structure: (a) *Una-două* (fig. 2); (b) Surpătura (fig. 3); (c) *Târul* (fig. 4); (d) *Figura/ motivul-temă*; (e) *Târul* (fig. 4). Out of all these unities which form a *mişcare* (section) in Izvoarele,

Olt, the theme-figure is the only one that changes, all the other unities staying the same on every occasion.

So, in order to understand the dimensional variation specific to this part of the dance, we must observe all the theme-figures which together form the specific paradigm of this part of the *Căluş* dance in Izvoarele, Olt. To give an example, we indicate in the following the paradigm of the motifs/ theme-figures identified by us in the fieldwork carried out in Izvoarele in 2007 (fig. 5 – fig. 13). The paradigm of the themes (at the level of the section) is as follows:

E.g. 3



In a paradigmatic plan, each of these themes enters in a relation with the other structures forming the text of a *mişcare* (section); in a syntagmatic plan, they have syntactic relations with the structures placed in the immediate vicinity, according to the principle of liniarity. Consequently, for a *mişcare* (section), we have the following types of syntagmatic relations: *Una-două* – (fix relation) –- *Surpătura* – (fix relation) – *Târul* – (mobile relation) –- theme-/ motif-figure – (mobile relation) –*Târul*. Hence, the correlations appear in only one place of this text, linked to the theme-figures.

The reduced dimensional variation of the *mişcări* (as parts of the dance) is due to the fact that an important part of the part of the dance is composed of sections whose compositional method is the juxtaposition. The contingent identical repetition of these ones leads to the consolidation of this impression of formal stability, even if it produces the effect of a dimensional variation. The higher grade of liberty concerning the dimensional variation belongs to the introductory section, whose compositional method is the identical repetition (possibly varied kinetically). Eventually, we have to highlight the fact that on the motif level of the movements we can encounter the *rondo* form, the same as in *plimbări*, a form resulted of the recurrence of a certain unity.

In comparison with the *mişcări*, *Sârba* has a much more accentuated dimensional variability, similar to the one in *plimbări*. This dimensional variability, controlled as well through the shouted command of the *vătaf* (the leader) is encountered in all the four sections of the dance, with the only mention that in the first section the principal unity it is a motif, while in the other three sections the principal unity is the figure.

Less shouted, *Hora* has as well different dimensions, depending of the context (whether there have been many spectators, whether within the *Hora* there have been *jucați* – danced – small children etc.). The decision to close this dance is usually left at the ease of the musicians.

All the dances in the *Căluş* cycle are dimensioned by means of the dance commands formulated by the *vătaf* (the leader). In a *Căluş* (the dance) they regularly dance three *plimbări* and two *mişcări*, one *Sârba* and one *Hora*. But, as we have already indicated, depending on several factors related to the social context of the performance, the number of *plimbări* and *mişcări* can grow or, on the contrary, it can decrease, sometimes the *Hora* can be absent as well.

The analysis we have unfolded indicates *where* and *how* the improvisation can appear at the level of the dance texts and co-texts, *which* are its limits within the *Căluş* dances in Izvoarele. The chained forms are also to be encountered in the *plimbări* and in the *Hora*, those emerged on the principle of grouping being rather encountered in the *mişcări* and in the *Sârbă*. The *rondo* form balances the micro-levels of the *plimbări* and the *mişcări*, being formed especially of elements, cells and motifs. The improvisation limits stem from the syntactic relations in which the dance structures are involved, as well as from the correlations imposed by the paradigms of these three dances.

We also have to highlight the importance given to the shout of command. By means of it, the *vătaf* (the leader) dimensions the sequences of the dances, dictating by default the composition method. The dance melody, the other co-text, has not such a great importance when speaking of improvisation in the *Căluş* dance analysed here. But we must highlight the fundamental link between the three types of texts (dance, music, text), a link due to the 8/8 series, a common one for the dance motif, the musical phrase and the shouted verse.

Beyond the dance texts, in the ritual/ ceremonial of the *Căluş* there is also a moment where the improvisation plays an important part: the burlesque theatre scene unfolded by the *Mut* (an inside out leader) in collaboration with the *vătaf* (the leader) and the other *căluşari* (dancers). In the case of the *Căluş* from Izvoarele (and, by extension, for its whole stylistic area), the improvisation serves at:

- the adaptation of the repertory to the exigence of the context in which this is performed, as well as to the spontaneous possibilities of the dancers;
- the creation of an emulation within the group of dancers and within the 'patients'/ the audience;

- the abandon of a monotony which becomes inevitable when repeating the same cycle of dances;
- the detour of a standardization in performing the dances; even if the local tradition imposes performing of the same pattern (cycle of dances), between a performance and another there are differences in achieving this cycle of dances. The fact determines the dancers to pay more attention to the *vătaf*'s commands, according this way authenticity to those precise, unrepeatble moments;
- a better knowledge of the *Căluş* repertory by the community members (passive participants to the ritual/ ceremonial), but also by the dancers themselves, especially by the new ones in the group;
- practicing the structural unities (motifs, figures) and the rules by means of which these ones receive a shape, practically the actualizing of the local dance grammar of the *Căluş*;
- the safeguarding of certain motifs or figures which, for various reasons, are about to enter the passive repertory, the performance of these last ones being most often imposed by the ex-dancers or other villagers with a virtuosity in *Căluş* dances;
- proving, in front of the group and in front of the community, the leadership qualities of the *vătaf*.

The significance of improvisation in the safeguarding of the *Căluş* dances by means of the ethnographic type dances

Back in this paper I was stating that the ethnographic type dances can constitute o complementary way (of practical nature) for the scientific safeguarding of traditional dances. The essential condition is that of respecting as much as possible the folkloric nature of traditional dances, as well as a re-contextualization as close as possible to the original (both in function and in form).

In the case of the *Căluş* dance, this process of translation from the traditional culture towards folklorism uprises several specific issues, given the bonds (still very strong here and there) to a background of specific mythical and religious beliefs. Consequently, we are entitled to ask ourselves what is that can be translated (re-contextualized), which are the 'losses' and which are the 'profits' that accompany this process.

First of all it must be emphasized that this process of re-contextualization in folklorism of the *Căluş* dances is not at all new. On the contrary, given the weight of national symbol that the ritual has (so, by default, its dances), it has been among the first elements of the traditional peasant culture to enter the attention of the Romanian intellectuals during the 19th century. Both then and now, the main aspects which were translated were the dance, its music and, to a smaller extent, the *strigătură* (shout).

It is obvious that all the elements thouroughly bound to the ground of magical and religious beliefs are, if not impossible, at least very difficult to re-contextualize. An entire series of rites (those of the ritual binding of the group, of its untying, the curing and the prophylactic rites) cannot make sense in the new contexts, given the absence of that background of beliefs to which I was refering upwards and the absence of the time, space and causality elements which define the original context.

In this case, the aspects which still can be re-contextualized are the dance, the music and the *strigătura* (shout). Only the taking over of *the whole textual structures and the grammar by virtue of which these structures make a* ***choreutic*** *sense* can lead to keeping that ethnographic information which gives the re-contextualization the value of a safeguarding act. It is only this way that the re-contextualization respects, at its highest level, the principle of referentiality, a principle essential to the safeguarding of the folkloric elements of traditional culture.

Taking over the grammar of the dance together with the textual structures involves by default taking over the methods of improvisation of the dances' texts. The improvisation contributes, to a large extent, to the creation of the local/ regional identity of a dance repertory, its role being essential from the perspective of preserving the diversity which is specific to the cultures of folkloric type. Consequently, we can understand that only those performances of ethnographic dance which respect this specific morphological and syntactic content can be truly considered acts of safeguarding of certain forms of traditional dance.

Pursuing for years now the phenomenon of the *Căluş* dance, we can state that nowadays we are confronted to two types of capitalization (most of all on stage) of the *Căluş* dances:

a. A first type is when the actants are most often authentic *Căluş* dancers, who dance in the original villages a ritual or ceremonialized *Căluş.* The majority of these groups present, in the contexts subdued to folklorism, the whole dance cycle, respecting by these means not only the original stylistics, but also the composition methods of the *Căluş* dances. The very high level of referentiality turns these dances of ethnographic type into real samples of folkloric culture, acts through which the *Căluş* traditions can be safeguarded.

b. A second type of capitalization is the one which was born during the communist dictatorship, under the very strong influence of the Moiseevian model of choreographing folkloric dances. These groups of dances regularly present several choreographic compilations which actually lack a plain identity and, most severe of all, lack any logic in the grammar specific to the *Căluş* dances. In general, these dances are thouroughly fictionalized, inevitably warding off from a high level of referentiality. The strong standardization leads to a severe shrinking of the methods by means of which improvisation can manifest itself, thus generating, with each performance on stage, forms evacuated of all ethnographic content.

Only by understanding the differences between these two types of capitalization can we understand as well the importance of improvisation within the dances of ethnographic type. Taking over the improvisation methods specific to the *Căluş* dance (as part of the package of morphological and syntactic information transmitted in the context of folklorism) can lead, *volens nolens*, to the process of re-folklorization of these dances of ethnographic type and to the abandoning of those methods of stage capitalization stemmed from the communist ideology and contrary to the folkloric nature of the dances of ethnographic type.

From this perspective, the improvisation is one of the elements than can turn sustainable the process of safeguarding the forms of dance/ music/ literary text specific to a certain locality or zone where the dance repertories share the same principal stylistic traits. Because beyond anything else, the important target in the process of safeguarding is keeping this local/ regional specific as an essential factor of the cultural difference, as an indentitary mark for a certain community and as a proof for certain ethnographic realities on the verge of extinction.

Translated by Anca Maria-Pănoiu

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(RECOMMENDED CITATION)

COMMON CHRISTMAS SONGS OF HUNGARIANS AND ROMANIANS IN THE TRANSYLVANIAN PLAIN

ZOLTÁN GERGELY[1]

SUMMARY. Until the middle of the 20th century carolling was one of the most popular folk traditions in Hungarian speaking areas. In several Transylvanian and Moldavian communities this continued until the end of the 20th century. On the Transylvanian Plain this tradition still lives on today. Due to the interethnic relationship between the two communities, we can discover many Romanian melodies and texts in the repertoire of the Hungarians on the Transylvanian Plain. The purpose of the study is the presentation and analysis of these.

Keywords: Transylvanian Plain, interethnic relationship, carolling, Hungarian, Romanian.

Until the middle of the 20th century, carolling was one of the favourite Christmas traditions in the Hungarian language area. Until the end of the century, the tradition of carolling was alive in many communities in Transylvania and Moldavia, and in the Transylvanian Plain it is still kept alive today. The Romanians and Gypsies living in these areas have a great variety of Christmas traditions, like the tradition of carolling, one of the most popular ones in the rural communities. Because of the long history of the many centuries of old cohabitation, the region can pride itself with rich interethnic and confessional traditions and customs.[2]

During my PhD studies and fieldwork, especially in ethnically varied villages, I experienced that the people living here to find it completely natural to carol with their friends, neighbours of different religion, ethnicity, culture or language. In some cases though, ethnical grouping could occur in some villages. This resulted in the Hungarian community's music repertoire borrowing some Romanian Christmas songs, lyrics and melodies. In my study I will present five folk carols from the Transylvanian Plain region and with them, the differences

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[2] Pozsony 2009: 226–227

and similarities between the lyrical and melodically material of the two ethnic groups carols. In researching, identifying and classifying the presented variations in the proper categories, I have used the literature and archive materials and data at hand.[3] The Romanian folk songs or the ones with a joint historical background were mainly identified with the help of the carol volume of Béla Bartók[4], and also the recently published, very detailed two volume musical synthesis written by Ilona Szenik and Ioan Bocşa. In this synthesis, the authors not only organized and typified the Romanian carol melodies in Transylvania, but they provided a masterful, up-to-date analysis of these as well[5].

When typifying the said texts, I took the opinions of different researchers into consideration, such as Monica Brătulescu[6] and Ferenc Pozsony[7]. Their utility system proved to be of utmost importance to my work. I defined the themes, key motifs, motifs and motif series in the texts of my analysis based on the texts and lyrics of the carols. During the analysis of the common motifs in the Hungarian repertoire and the Romanian carols, I have consulted the works of Tekla Dömötör, Zsuzsanna Faragó and Ildikó Kríza.[8]

1. Example

The small ambitus – the 1 example's Romanian variations, categorized as part of the old melody's group was compared by Béla Bartók with the first two lines of a three lined song with western origins[9]. He published the Advent song *Ó fényességes szép hajnal (*O, bright beautiful dawn) from Catholic psalm book in his carol volume as an appendix.[10] The issue of the true origin of this type is still unclear, some researchers leaning towards ecclesiastical origins. According to the Régi Magyar Dallamok Tára I. (Old Hungarian Melodies Manuscript I.) the oldest known written source of the melody can be identified in the *Cantus Catholici*, published in 1651, then later in 1744 in the Calvinist Hymnbook from Kolozsvár (Cluj). According to the notes in the above mentioned source, the ancestor of the melody is an internationally known Gregorian Advent antiphon, which was used not only during ecclesiastical practices, but also as a dawn greeting song.[11]

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[3] The Hungarian Academy of Sciences Research Centre for the Humanities, Folk Music Archive of Institute for Music, Budapest, Folk Institute Archive in Cluj-Napoca, „Gheorghe Dima" Music Academy Archives.
[4] Bartók 1935
[5] Szenik – Bocșa 2011
[6] Brătulescu 1981
[7] Pozsony 2000
[8] Dömötör 1974, Erdélyi 1976, Faragó 1947, Kríza 1982.
[9] Bartók 1935: XXIV., 29–31, nr. 45 a–p.
[10] Bartók 1935: XXIV, 106, Appendix I. The cariations collected on the Transylvanian Plain of the **1c.** example (MNT II.: 648–649, 1113, nr. 508–510).
[11] RMDT I.: 311–312, 507–508, 118. sz., Péter 2008: 110–111, 48. sz.

In the first volume of the much later published *Magyar Népdaltípusok Katalógusa I.* (Hungarian Catalogue Folksong Types vol. I.) there is no mention of ecclesiastical origin and/or sources for the III type (A)/13. [12] The melody is a close, changed tonality variation of the III (A)/9 types (see example **2.**); the two melodies appear under the same categorization in Béla Bartók's carol volume.[13]

Beside the text *Paradicsom mezejében, Nem sajnálom fárodságom* (In the field of Heaven, I do not regret my weariness) there have been other lyrical texts attributed to this melody, such as New Year's greetings and Christmas greetings.[14]

The variations that survived are well known in popular use in the Transylvanian Plain, by Romanians and Hungarians alike.[15]

The text of the examples analysed are identical content wise. This is the baby Jesus in the Garden of Eden, in a cradle on a golden rug, holding a golden apple in his right hand, and a golden rod in his left. The last two verses end with the fruit tree/ crucifix semiology.

According to Tekla Dömötör, the Jesus image depicted in the texts of the songs is identical with that of Mithras in Persian mythology. In the iconography depicting Jesus, the ruling symbols[16] can be found in the stone-born Sungod cult as a rod (dagger), and a globe symbolizing the world. The lyrical motifs reminding us of the Mithras cult can be found also in the Romanian carolling poetry.[17]

Zsuzsanna Erdélyi draws attention to the similarities and parallels between the prayer genre and carol songs in her book about archaic prayer. In the prayer shown as an example, not only the first line is identical, but also the motifs are the same as the carol from the Transylvanian Plain (Erdélyi 1976: 692); two archaic prayers from Gyimes, published by Vilmos Tánczos, are almost word for word the same as the text of *Paradicsom* (Eden). [18]

The text based analysis show that the motifs of the songs prove to originate from different cultural and historical eras, their antecedents and parallels can be found in ancient and recent Christian culture, as well as in modern student folklore. [19]

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[12] MNTK I.: 353–354.

[13] See example **1.** = 45 a–p, **2.** ex. = 45 r–u. Bartók 1935: XXIV, 29–31, nr. 45 a–p, 38, nr. 45 r–u.

[14] See: Hungarian Academy of Sciences Research Centre for the Humanities (HASRCH) Folk Music Typology System, the variations under nr.: 18.397.0/0

[15] see: **1d.** In: Szenik – Bocşa II. 2011: 12, nr. 128d.

[16] scepter = golden rod; bull = golden apple

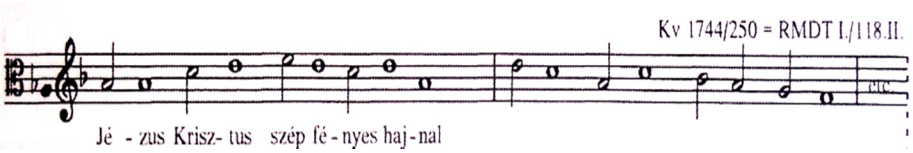
[17] Dömötör 1974: 139–145, Kríza 1982: 111, 168, Pozsony 2000: 63–68.

[18] Tánczos 1995: 106–108, nr. 58–59., 242–243, nr. 188.

[19] Erdélyi 1976: 681–757, Dömötör 1974: 139–145.

E.g. 1a

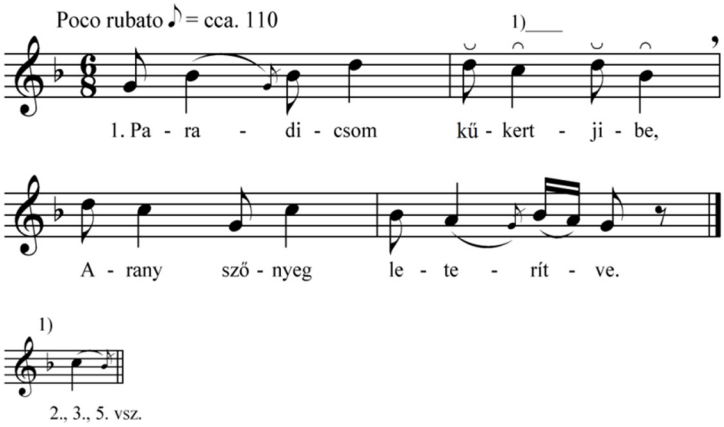
Jézus Krisztus szép fényes hajnal (Jesus Christ beautiful bright dawn)



RMDT I.: 311–312, nr 118.

E.g. 1b

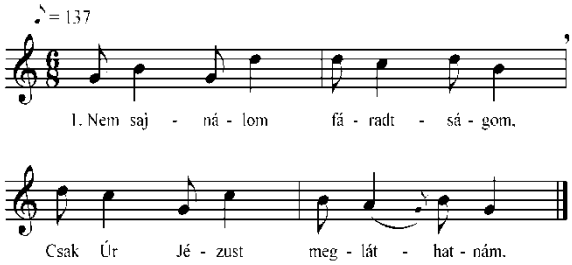
Paradicsom kűkertjibe (In the stonegarden of Eden)



Mezökeszű (Chesău), Cluj county, Horváth (Kicsi) Erzsi 74, collected by Zoltán Gergely, 2012.

E.g. 1c

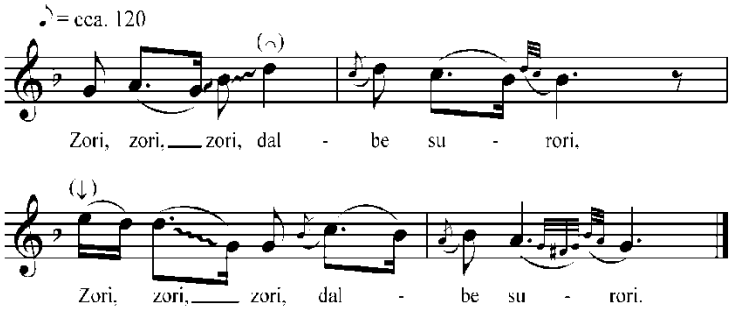
Nem sajnálom fáradtságom (I do not regret my weariness)



Ördöngösfüzes (Fizeşul Gherlii), Cluj county, Lapohos Margit 69, collected by Zoltán Gergely, 2012.

E.g. 1d

Zori, zori, zori (Dawn, dawn, dawn)



CD. 0524. Szásznyíres (Nireş), Cluj county, Hora Silvia 38, collected by Medan V., 1960, transcription by Iştoc L.

2. Example

According to the literature, the melody type in the second example is not only known throughout Europe and has ties with well-known two lined epical melody types, but can also be tied to the first part of a Gregorian Mary hymn written and published in the 17th century.[20] Beside the reciting aspect of the second example, the two lined, major pentatonic scaled folk variations widely known amongst the Calvinist population of the Transylvanian Plain are much more melodic. The way they perform the carols may vary in every village. The variations from Magyarborzás (Bozieş) and Ördöngösfüzes (Fizeşul Gherlii) (see: examples **2b.** and **2c.**) have a tendency to be performed with a parlando, quasi giusto marking, with a slower tempo, melismatic twists and turns, while the other two (see: examples **2d.** and **2e.**) can be characterized by a tighter, a more giusto performance.

On the Transylvanian Plain, more texts have been attributed to the same melody. The text starting off with *Hála legyen az Istennek (*Thanks be to God) (see: examples **2b.** and **2c.**) has no known author. According to the oral testimony of the interviewed subject, the song was taught – after WW2 – by Miklós Krizbai, a Calvinist priest from Magyarborzás. The song belonging to the repertoire of the adult groups, can still be heard today with its teachings of the birth of Jesus, and its biblical-dogmatic content. The song is also known in Ördöngösfüzes (Fizeşul Gherlii).

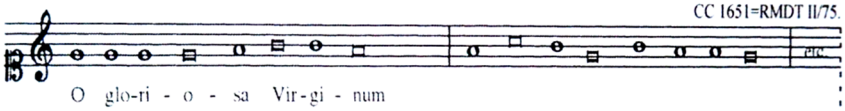
The lyrical variation *Szűz Mária, sárgo hajú* (Virgin Mary, fair haired) (see example **2d.**) belonging to the *Fiát kereső Szűz Mária* (Virgin Mary, seeking her son) typology, with few exceptions, thematically is similar to the variation from

[20] RMDT II.: 239, 479–481, nr. 75., MNTK I.: 349–350, MNT II: 651, 1135, nr. 513., Péter 2008: 113. See also HASRCH Folk Music Typology System nr.: 18.393.0/0.

Szépkenyerűszentmárton gathered by László Lajtha.[21] Lajos Vargyas believes the ballad-like song to be of German origin; the meeting scene between Mary and the Jew girl – similarly to Lajtha – Vargyas finds that it is taken from a Hungarian cursing text.[22] According to the oral testimony of Ilona Szenik, it is an independent text inserted in the above mentioned texts. This statement was supported by many Romanian carol variations. In the example from Magyarszovát (Suatu) (see example **2e.**) the weary Virgin Mary is kept awake by the "whistling" of the poplar trees, and the noises of the horses, so she "curses" them. She finally gets some peace and quiet at the oxen's manger, so she can give light to the baby Jesus. She rewards them with a blessing for their goodwill *(the oxen calmed down)*. *The Virgin Mary, the trees and the animal's goodwill and cruelty*[23] text type and few of its motifs are very common in the Romanian carol poetry as well. An interview subject of Gipsy ethnicity from Báré (Barău) sings the melody with the following text *Nuşte, nuşte, da romale* (Rise, gypsies) (see example **2f.**).[24]

E.g. 2a

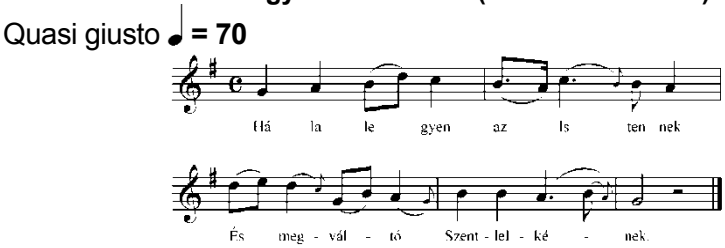
O gloriosa Virginum



RMDT II.: nr. 75., 239.

E.g. 2b

Hála legyen az Istennek (Thanks be to God)



Magyarborzás (Bozieş), Bistriţa-Năsăud county, Tóth Attila 67, collected by Zoltán Gergely. 2007.

[21] Lajtha 1954: 11, nr. 1.= MNT II.: 19, 1083, nr. 25. The song starting off with *Elindult a Szűz Mária* (Virgin Mary set on her way) is incorrectly classified in the II. new year repertoire of the MNT. In the Transylvanian plain, on the first morning of the new year, the boys and men grace the houses with poemed greetings, not songs or carols. The travellers, beggars though, they travel from village to village between Christmas and Epiphany to gather food or money. They sing and wish merry holidays to their hosts. In return they recieve money, baked goods, alcohol (pálinka- typical for the region). From László Lajtha's notes, we can clearly see that the woman beggar left the village the morning after.

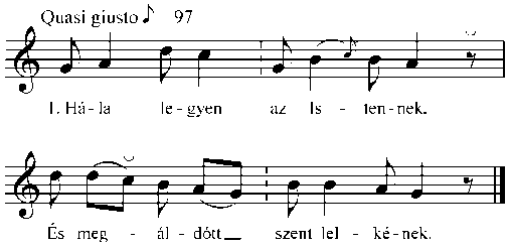
[22] Lajtha 1947: 98–101, Vargyas 1976: 221, 580, 90. type., Erdélyi 1976: nr. 248.

[23] Kríza 1982: 80, Brătulescu 1981: 283–285, 168. type., Pozsony 2000: 69–71, Faragó 1947: 56–57.

[24] See Bartók 1935. nr. 45r and 45u. (Maros county, Gurghiu Mountains): texts in the gipsy language, they coincide with the text of example **2f.**; Ilona Szenik accounted for two more sources in the Folk Music Archives in Cluj-Napoca, one of which is sung in two voices.

E.g. 2c

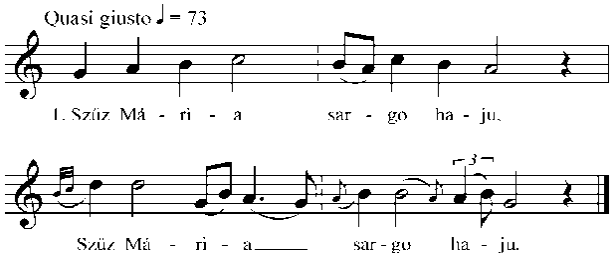
Hála legyen az Istennek (Thanks be to God)



Ördöngösfüzes (Fizeşul Gherlii), Cluj county, Páll Erzsébet 75, collected by Zoltán Gergely, 2010.

E.g. 2d

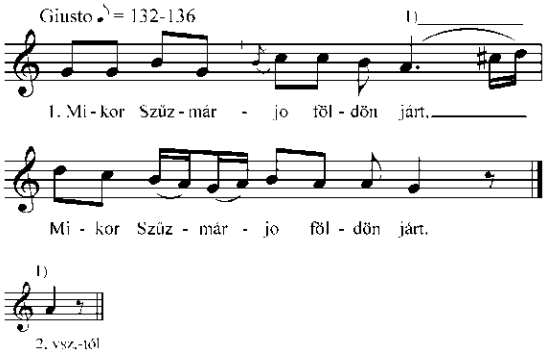
Szűz Mária sárgo hajú (Virgin Mary, fair haired)



Ördöngözfüzes (Fizeşul Gherlii), Cluj county, Bara János 79, Kaszián (Szatmári) Róza 76, collected by Zoltán Gergely, 2010.

E.g. 2e

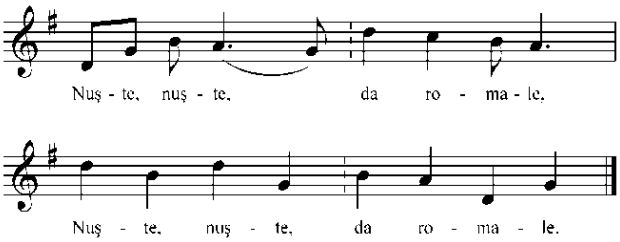
Mikor Szűzmárjo földön járt (When the Virgin Mary walked the Earth)



Magyarszovát (Suatu), Cluj county, Maneszes (Tóth) Maria 87, Kiss (Dezső) Anna 76, collected by Zoltán Gergely, 2011.

E.g. 2f

Nuşte, nuşte, da romale (Rise, gyipsies)



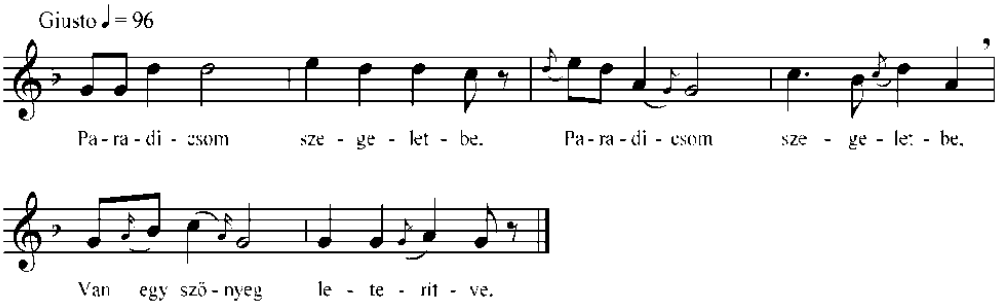
KZA. Mg. 3537/6, Báré (Barău), Cluj county, Măschitan Eva, 30., collected by Szenik I. and a group of students, 1979, transcription by Szenik I.

3. Example

The carol (**3a.**) with ABC structure and 4 (2) 1 cadence, Doric major hexachord tone sequence, is without a doubt of Romanian origin. Not only is it similar to the **3b.** Example, but it also contains a rhythm pattern specific for Romanian carols, also known in the literature as „szaffikus diszpondeusz". The lyrics of the variation from Mezőköbölkút (Fântâniţa) are also identical with the text of the above mentioned **1b.** and **1c. Examples**. In the Romanian variation, they always sing the third melodical line as a refrain.[25]

E.g. 3a

Paradicsom szegeletbe (In a corner of Eden)

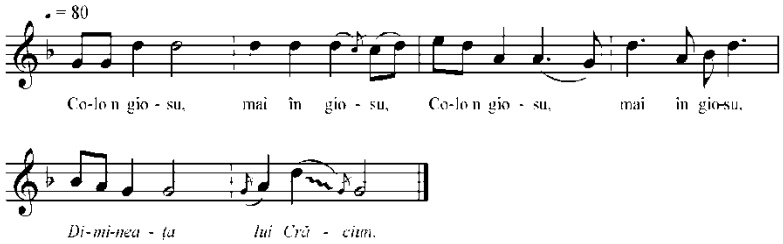


KZA. Mg 2941 / 117. Mezőköbölkút (Fântâniţa), Bistriţa-Năsăud county, collected by Szenik I. – Mann G., 1975. transcription by Szenik I.

[25] Szenik – Bocşa 2011 II.: 49, V.C3 type, nr. 150b.

E.g. 3b

Colo-n giosu, mai in giosu (Down there, way down there)



7158. Cege (Ţaga), Cluj county, Mureşan Pavel, 51, Mureşan Raveca, 53, collected by Traian Mîrza and students, 1960, transcription by Szenik I.

4. Example

Based on its structure and style, this melodic pattern is also borrowed from a Romanian carol. The general form of this structure is ABA (see **4a.**)[26] Béla Bartók published only one ABA and one BAA inverted variation structure under nr. 62 in his carol collection: Romanians often sing it as a fragmented structure, such as AB or BA form.[27]

An interviewed subject from Mezőkeszű (Chesău) started the song (**4b.**) with the B line (BA), but from the second verse changes the structure back to ABA.[28] The Romanian variation (**4c.**) from Szamosújvár (Gherla), published by Béla Bartók is melodically and structurally identical with the ones from Szépkenyerűszentmárton (Sânmartin) and Keszű (Chesău). The ABA structure forms a large group type within the Romanian carols.[29] This confirms the origin of the song.

In the carol catalogue published by Monica Brătulescu, we can find the text type – under the specification of the *betrayal of Judas* – in which Judas betrays Jesus for thirty silver coins.[30] Without a doubt, the carol sung with a

[26] ABA structure variations: Lajtha 1954: 53, 143–144, nr. 40. = MNT. II.: nr. 645, 505, Faragó 1947: 60–63 , MNT II.: 646, nr. 1133, 504. HASRCH Folk Music Typoogy Sytem nr.: 18.398.0/0.

[27] Bartók 1935: 40–48, nr. 62.

[28] In the I. volume of the Catalogue of Hungarian Folk Song Types, the published example is also sung in an inverted BAA variation. The ABA structured melodies are often sung in an AB or Ba from as well; the reason for this might be that in practice they neglect the repeated lines, and with this the melody as well (MNTK I.: 354, III (A)/14 type.

[29] Szenik – Bocşa 2011 I.: 108–114, III.B1/64 type.

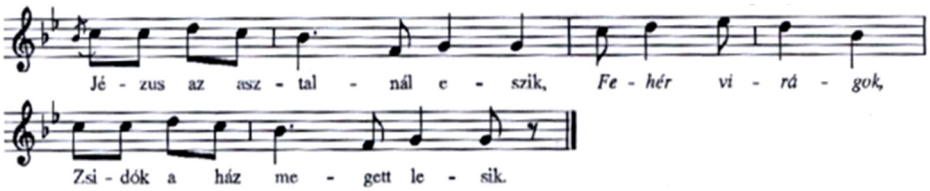
[30] Brătulescu 1981: 304, 184. type., Pozsony 2000: 78–80.

Hungarian text is of Romanian origin, because the sufferings of Christ theme are not present in the Hungarian Christmas songs. The Romanian refrain (*Florile dalbe* –White flowers) is also a translation from Romanian. József Faragó, in his collection from Pusztakamarás (Cămăraşu), publishes alongside the Hungarian variation the Romanian one as well. He concludes that textually "the Hungarian one does not coincide with the Romanian one, but in its nature, spirit and the mood it conveys, it entirely conforms to it" (the Romanian one).[31]

Now the carol is only present in the passive repertoire, the older generation recollecting only fragments of its lyrics. The carol is sung exclusively in Transylvania, especially in the Transylvanian Plain region.

E.g. 4a

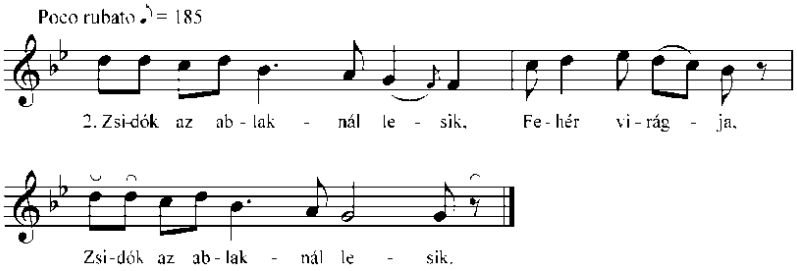
Jézus az asztalnál eszik (Jesus eating at the table)



Szépkenyerűszentmárton (Sânmartin), Cluj county, Varga György 43, collected by Lajtha László, 1941.

E.g. 4b

Jézus az asztalnál eszik (Jesus eating at the table)

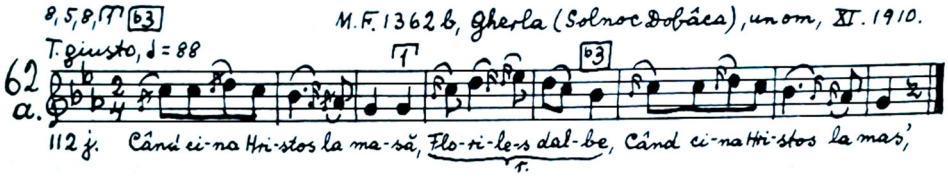


Mezökeszű (Chesău), Cluj county, Földvári (Horvát) Ibolya 77, collected by Zoltán Gergely, 2012.

[31] Faragó 1947: 60–63.

E.g. 4c

Când cina Hristos la masă (Bartók 1935) (When Jesus ate at the table)



5. Example

The ABCD structured, major hexachord tone sequenced Christmas carol starting off with *Betlehem kis falucskába* (In the small town of Bethlehem) – with the exception of an example from Szabolcs county – was a carol gathered in the entire Transylvanian area (Transylvanian Plain, Kalotaszeg, Udvarhely, Csík, Moldavia), and in the more archaic villages it is still part of the Christmas repertoire. [32]

Example **5** has strong ties with the Christmas canzone from the Middle Ages, known all across Europe, *In natali Domini*[33], and also with a song from the 16th century. This song was published for the first time in 1744, and since then it is present in all Calvinist hymn book editions, starting off with the following lyrics: *Mondjatok dicséretet* (Give praise).[34]

The melodic variations spread out in popular practice do not have any written sources; their survival can be attributed to word of mouth traditions.

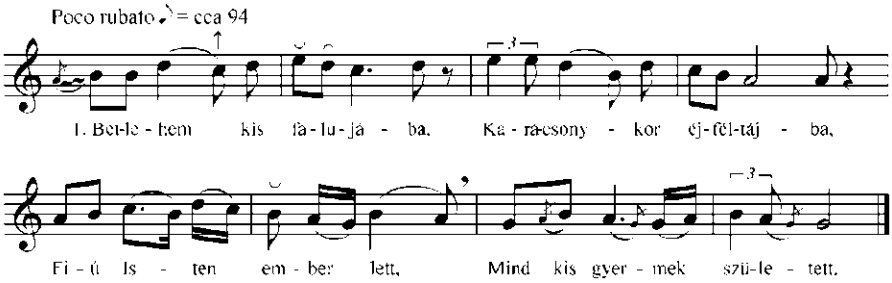
The text of the song has been present in the Catholic devotional books since the beginning of the 20th century, and the melodies were learnt by ear. According to István Volly, Adolf Mohl was most probably the author of the text. Mohl was a priest from Győr, poet and historiographer, who wrote many Bethlehem games as well.[35] The melody is known in Transylvania with the same lyrics, it presents the important events in the life of Jesus, such as the birth tale, the homage of the wise men, Jesus as a teacher, the passions of Christ, the resurrection, ascension, and the outpouring of the Holy Ghost.[36] The close variations in

[32] MNT II.: 653–654, 1135, nr. 519., MNTK I.: 598, IV(B)/75. type. See HASRCH Folk Music Typology System nr.: 18.497.0/1.
[33] RMDT II.: 320, 598, nr. 209., SZ–D–R I.: 240, nr. F/9, SZ–D–R II: 109–110, nr. F/9, MNTK I.: 379, III(B)/39. type., Dobszay 2006: 119–120, nr. 349.
[34] RMDT I.: 282, 643, nr. 93., SZ–D–R I.: 52,nr. I/93, SZ–D–R II.: 24, nr. I/93, Péter 2008: 72, nr. 15., 115–117, nr. 5.
[35] Volly 1982: 87–88, 279, nr. 70–71., Móser 1997: 102.
[36] Ildikó Kríza classified the carol starting off with *Betlehem kis falucskában* (In the small town of Bethlehem) in the *Jézus énekek* (Jesus songs) group (Kríza 1982: 120–123).

Romanian are also known across Transylvania. The variation in Romanian (5b.) was sung by a Hungarian subject, but content wise it is not Christmas related.[37]

E.g. 5a

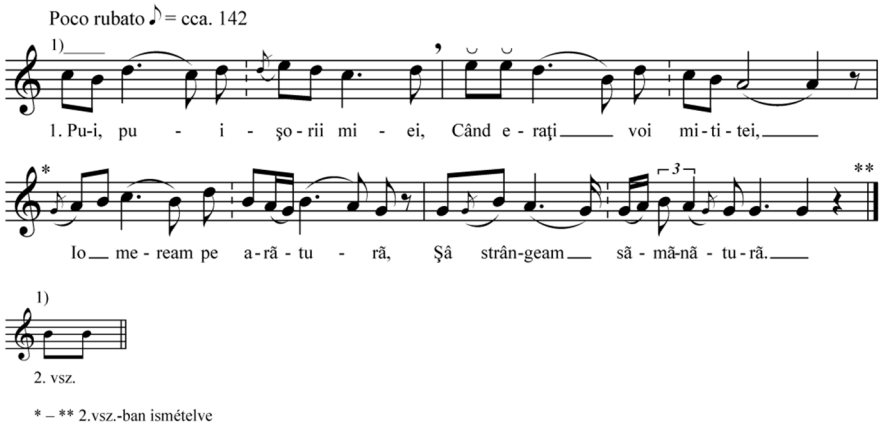
Betlehem kis falujába (In the small town of Bethlehem)



Búza (Buza), Cluj county, Eke (Simon) Mária 78, collected by Zoltán Gergely, 2012.

E.g. 5b

Pui, puişorii miei (Babies, my babies)



Búza (Buza), Cluj county, Eke (Simon) Mária 78, collected by Zoltán Gergely, 2012.

[37] See Bartók 1935: 96-99, nr. 96-99, 121a-m, and from these the 121 e data is gathered from the Transylvanian Plain. Szenik – Bocşa 2011 I.: 132–134, V.G group, nr. 181–184 subtype, Medan 1979: nr. 170-170, 49. According to the oral testimony of Ilona Szenik, in the popular Romanian practice, they attribute other lyrical and ballad like text to the said melodies: The wife built into the wall, The killed alpine shepherd (*Mioriţa*), The bride found dead. The **5c.** example given by the subject from Búza, learnt the Romanian text from a Romanian neighbour.

Conclusions

In this area (Transylvania, Transylvanian Plain), it was customary until recently for the carolling groups to visit the neighbours, friends, colleagues, relatives living in mixed marriages, and of other ethnicities, religions. Until 1989 they went carolling together on Christmas Eve. These interactions resulted in the borrowing of few Romanian melodies and lyrics in the Hungarian repertoire in the Transylvanian Plain. Some of the lyrics were translated into Hungarian (such as *Jézus az asztalnál eszik* – Jesus eating at the table, for example), others were sung in Romanian.

As a conclusion we can state that the specificity (besides the preserved traditions) of the carol poetry of the Hungarians in the Transylvanian Plain is given by the elements borrowed from the Romanian community.

Translated by Halmágyi Enikő

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COORDINATES AND STAGES OF THE INDIVIDUAL STUDY OF A CHORAL SCORE BY THE CONDUCTOR

LUMINIŢA GUŢANU STOIAN[1]

SUMMARY. The conductor's study of a choral score requires a great deal of expertise. Prior to studying the actual score, each conductor will have to undertake several compulsory phases, as follows: the first phase is the analysis of the musical work, which comprises three important stages: Stage I – The Syntactical – Morphological Analysis of the work (Stg I -SMA); Stage II – The Vocal - Choral Analysis of the work (Stg II – VCA) and Stage III – the mental approach on the score (MA), which, in its turn, comprises the technical mental approach (TMA) and the interpretative mental approach (IMA). This latter stage is the practical one, which entails the actual study of the musical score. It requires a few vital steps, particularly the first one – the study of the score by the inner pulsation, involving intent. This study develops, reveals and explains the necessity and importance of all the other stages.

Keywords: The Syntactical – Morphological Analysis of the work (Stg I - SMA), The Vocal - Choral Analysis of the work (Stg II – VCA), The mental approach on the score (MA), analysis of the musical work, individual study.

"The artistic act must be expressed both technically and interpretatively. In the process of interpretation of a choral work, the conductor's mission is to attain a unity between the technical and artistic aspects. Attaining this unity is possible only when the conductor has established a mental approach of the work (the Technical Mental Approach and the Performing Mental Approach), which they can achieve after going through two stages: The syntactical – morphological analysis (SMA) and the Choral – Vocal Analysis (CVA)."[1]

After undergoing all the stages of analyzing a choral work, the conductor shall set out to study the work proper, namely to put all the knowledge acquired into practice.

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The stages of the actual individual study of a choral work are:

1. Studying the choral score wholly and knowing it by heart;
2. Studying the choral score according to the conductor's inner pulsation;
3. Studying the score by applying the entire conducting apparatus.

The first stage, studying the choral score in its entirety, requires that the conductor assimilate:

a. the horizontal plane of the work,
b. the vertical plane of the work,
c. the conductor's melodic line.

Regarding the horizontal plane of the work – the melodic line of each voice from the score: the conductor should be able to sing it, ideally by heart; if not, they should be able to sing it impeccably from the score.

As to the vertical plane - the chords: they should be able to play each chord of the vertical plane of the score.

The conductor's melodic line – the melody with thematic importance, which has voice entries – should be known by heart. Note: the melodic line shall be performed by the student conductor in the most comfortable vocal register, regardless of the intervallic leaps that may appear throughout the score or in what voice part. They will all be sung in the middle register, as, while conducting, a different kind of breathing is being used, as compared with the one employed when singing.

In the second stage, the student conductor is to study the choral score according to their inner pulsation. This study entails studying the score without using the hands. All the conductor's intentions (the upbeat stroke (Germ: **Auftakt**), the cut-off gestures, the leading of the choir, the leading of the musical phrase) are to be carried out by resorting to his/her inner pulsation, intention, mimicry and conducting will. During the study, both the choir and the time-beating gesture pattern are to be visualized.

When Maestro Sergiu Celibidache was asked, in an interview: "*What is there in the score*?" he replied: "*Everything, except for the essential part*!" [2].

Thinking more deeply about the words of Maestro Celibidache, I have concluded that, indeed, we can find everything in the score, which means, in my opinion, that we can find all there is to know about that piece of music, from the technical viewpoint, namely TMA (the Technical Mental Approach). In turn, the "essential" part that we cannot find there is PMA (the Performing Mental Approach). This "essential" part is, probably, the hardest to find, but also, the most beautiful side of the creative process).

I mentioned this here on purpose, because it is precisely at this point of study of a choral score that the two pillars, TMA and PMA are solved. But remember, only by using the inner pulsation!

Of course, the conductor will begin with TMA and then, they shall switch to PMA.

The student conductor shall take a *well-balanced*, *straight posture and, by visualizing the choral ensemble* in front of them, shall start conducting the work strictly by employing their inner pulsation (no hands), their intention, mimicry and conducting will. They must execute absolutely everything that they find in the score (the entire upbeat strokes, the complementation, cut-off gestures, caesuras, etc.), by singing the conductor's melodic line (specifically, this entails that every vocal entry, etc. be sung by the conductor in a comfortable vocal register).

In a first phase, the student conductor may use the score (if needed and only for small reference points or for more safety, and then gradually, they should stop using it). Ideally, they should know the score by heart, because only this way can the conductor's intention and will be fully exploited.

After analysing the technical part of the score (TMA), the student must shift to the performing part (PMA).

As I mentioned in the study: "The Complexity and Characteristics of Choral Art*",* "the performing mental approach is the moment in which the feelings, intuition, creativity, imagination and, of course, the spiritual depth of every conductor come together. By spiritual depth I mean their openness towards art, the universe and divinity.

The performing mental approach ⟶ spiritual level ⟶ performance level

In the mental performing approach, the student conductor shall have to decide on the intensity of the dynamic indications (the dynamic plane), on balancing them properly. This will reflect into their conducting gesture, through the inner energy transmitted to the instrument (choir)".[3]

In this stage, prior to performing the work by means of inner pulsation, the conductor shall ask questions, such as: "*How do I want to render this moment*?", or, "*With what dynamic indication do I want to emphasize a particular word, message or an entire phrase?*". This helps create the imaginative plane of the work's performance. Only when the conductor has found the answer to these questions will he/she be able to start conducting from the inner pulsation, thus delineating the expression and interpretation of the work. The outcome will be the emergence of phrasing ideas, the leading of the choir, and also, a

dynamic plane of the work will take shape. It is recommended to always start working from *micro* to *macro*, and essentially, on musical phrases. These searches will take some time, until the Performance Mental Approach is actually completed.

From this moment on, the third stage may begin: studying the choral score by applying the entire conducting apparatus. This entails conducting the choral work by maintaining the inner pulsation, the conductor's intention, will and mimicry, whilst adding the use of hands. The conductor shall lead the choir while singing the melodic line with the expressivity and dynamic indications desired, that is maintaining the PMA attained in the second stage. If necessary, this can be further developed.

Only after the three stages of individual study are completed, can the student conductor appear in front of a choral ensemble and start working on the choral piece.

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SOUND THERAPY AND ITS INFLUENCE UPON THE HUMAN BODY

STELA GUŢANU[1]

SUMMARY. Various musicological studies highlight the construction of the musical elements and their influence upon people. Today it is unanimously accepted the idea that sound is a part of life and it is an unseen, universal, vibrational force, which can produce essential changes in the human life, spirit and mind. The influence that sounds exerts upon the human body causes significant changes in the sense of healing the human body, re-establishing its balance of vital energies and good health. *Sound therapy* (or *sound healing*) is a therapy through sound, being one of the branches of *vibrational medicine*.

Keywords: sound therapy, music, human body, vibrational medicine, musical elements.

To ancient societies, music represented a great force of influence upon the human body and the surrounding environment. Through it, the world itself was created: through the vibrant sound of the gods' chants, through the vibration of vowels, through the vibration of the word. As the New Testament says *"**In the beginning** was the **Word**, and the **Word** was with God, and the **Word** was God".* The term "*word*" refers to sound, as a divine force and creator of the Universe. The syllable *"aum"* or *"om"* from the Hindu tradition is considered the primordial sound, from the beginning of the creation of the universe, or, as today's scientists' state – the sound of the primordial Bing-Bang, the strongest sound there ever was. Music was the supernatural language through which they communicated with the gods. In nearly all ancient peoples, music was believed to have been brought as a gift to people, by a god. Here is what a Chinese legend dating back to 3rd century B.C. accounts: "One day, emperor Hoang-ti wanted to assign invariable notes to music. He sent a music master to the borders of his empire – some say towards the North, others say that he was sent to the West. That place was a kind of a promise land, where king Mou had ventured 1,000 years BC and

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felt so happy that he forgot the way back. The minister of Hoang-ti returned with great news. Deep down in a secluded valley, he had seen miraculous bamboo trees, all of the same size. The emissary had cut a piece of the bamboo stalk between two nodes and had blown in it. The resulting sound was perfectly similar to the tone of his voice, when he spoke without passion. And there was also a sound that resembled the purling of a spring which flew down that valley and further down became the Hoang-ho River. Then, two birds, a male and female phoenix birds landed on a tree branch; the male sang six notes, starting from the same pitch; the female sang six different notes. After listening to them carefully, the emissary cut another eleven tubes, corresponding – together with the first one – to all the notes that he had heard. He thus handed over these pitch benchmarks to his emperor, which were called "*liu",* namely "*the laws".* His mission had succeeded.

Music had always been considered a strong tool for action in all fields. Through the different rituals the ancients performed, using the sound's vibrational power, they could change and influence destiny, nature and animals. The magical power of music helped ancient warriors in securing their victory and the medicine man of the tribe in setting the diagnoses of diseases and cast away their evil spirits, thus restoring people's good health and states of mind. Ever since ancient times, people have noticed music's direct influence upon the human being, upon its psychosomatic state. Primitive men thought that sound and the music resulting from it were a great mystery. All their deities were graphically represented with musical instruments. In the temples from Mesopotamia, 6,000 years ago, the gods were dedicated vocal-instrumental incantations as a sort of prayers for rains, sunny days and good crops. Then, these rituals were taken over by the Egyptians, where deities were also invoked through vocal incantations with instrumental accompaniment. Later on, we also encounter this form of ritual culture in ancient Greece, however, in a more advanced stage. They could tell the difference between noise and sound, between low pitches and medium pitches, between strong sounds and weak sounds, or between minor and major-scale pitches. The relation between sound and humans has been one of people's preoccupations across centuries, from ancient times until today. Galileo Galilei was the first scientist to write a study upon sound, based on his astronomical discoveries. He concluded that sound and humans are in a tight relationship with the common frequencies from nature and the universe. In 1932, while studying sound in connection with the human being, Laguna Azorin noticed the direct link between the sounds of music and medicine. The natural tendency of the human being towards consonance and a sense of balance have contributed to various discoveries of the neuroscience of music. Hence, in 1975, the "Hemi-Sync" technique of synchronizing the two brain hemispheres, developed by the Monroe Institute in

the United States, has favoured the accessing of some states of extended human consciousness by using certain sonorities. This can be explained thanks to the researches performed, which revealed that the structure of the musical sound, the acoustics and resonance and their relationship with mathematics, in the form of numbers, ratios, etc., have similarities which are relevant in sound brain stimulation and with certain characteristics of brain waves. Furthermore, in 1984 there is discovered the importance that musical sounds have to the DNA and RNA. The physics of waves deals with the research and visual demonstration of the way in which sound influences matter, with the study of wave phenomena. (Dr. Hanz Jenny). Hanz Jenny has demonstrated that sound influences matter as a result of an experiment conducted with particles of sand and iron filings. When placed on a metal plate and subjected to a vibration of acoustic waves, these particles change their organizational pattern. Why does this happen? It happens because the sound is a vibrating wave. What our senses perceive as matter is nothing but an ensemble of resonant electromagnetic fields, closely interconnected, which are interacting. The entire matter of the universe *is* sound and it emits sounds, despite the majority of sounds of this kind remain outside of our perceptive auditory field. The change that sound can produce over matter is time-related. The influence that sound exerts upon the human body is temporal, yet it causes significant changes. As long as the sound is applied, the body and certain organs can be healed. The ancient Chinese doctors were the ones who discovered the self-healing benefits of various sounds and they added this tool to the arsenal of natural health-care systems. They believed that certain sounds that we emit have a direct connection with certain organs and meridians. Consequently, according to the Chinese sound therapy, by deliberately emitting certain sounds waves, patients can massage and feed certain organs, channelling the subtle energy on the intended pathways or meridians. They can thus stimulate blood circulation around the affected parts of the body, eliminate the obstacles standing in the path of the blood and, ultimately, heal themselves. We all emit sounds, whether consciously or unconsciously. The traditional Chinese medicine states that they have a strong healing effect when accompanied by a well-adjusted breathing. This ancient Chinese theory of healing has been confirmed by the modern scientific research, which shows that emitting certain sounds at the same time with a well-adjusted breathing has psychological, physiological and therapeutic benefits. The sound emission is in harmony with the processes of inhalation and exhalation. The sound waves will be emitted at exhalation. As regards the moment and frequency of the exercises, the ancient Chinese recommended that these exercises be made twice a day: early in the morning and at night, before going to bed. They thought that during these two periods of the day,

people are more protected from outward interferences and they can concentrate well upon these exercises, thus amplifying the positive effects. The sounds to be emitted by the patient depend on the organ that must be treated.

When emitting the sound ***Ga*** during exhalation, there can be healed diseases such as cirrhosis and hepatitis.

Cung – is the sound that heals spleen dysfunctions, indigestions and stimulates appetite.

Ha – is a sound that influences the kidneys, heart and circulatory system. Its emission feed the kidneys' energy, lowers blood pressure, helps in healing heart diseases and sexual dysfunctions.

Hei – emitting this sound during exhalation treats the kidneys, sexual dysfunctions, impotence, incontinence and excessive urination.

Ha – this sound quenches the "fire of the heart", it heals insomnia, nocturnal pollutions, ear tingling and sore throat.

Hai – has an enormous influence on the stomach and spleen. If emitted during exhalation, it improves their functioning. By stimulating digestion, they address obesity and the high levels of cholesterol.

Huu – this sound is correlated with the stomach and duodenum. Its emission treats and stimulates the stomach and duodenum. It heals diarrhoea, stomach aches and ulcer.

Sang – pertains to the lungs. It heals asthma, coughing, defective breathing and lung cancer.

Shi – just as the previous one, it improves the functioning of the lungs and treats asthma, coughing and colds.

Siu – is the sound that treats the liver. It improves eye sight, treats eye discharge, ocular fatigue and hypertension, dizziness and heart disease.

Djan – its emission during exhalation stimulates blood circulation, improves the functioning of the heart and treats heart disease.

Another tool of sound therapy is the Tibetan singing bowls. In their case, the patient is not required to do anything but to stand still in a place where they feel comfortable, in the proximity of the bowls, in order to feel their vibration. The first benefit of a sound therapy session with Tibetan bowls is the

energetic cleansing, the clearing of negativity and accumulated energetic pressure. Their pure tone opens and facilitates the communication, at energetic level, with everything that was created within us and outside of us: organs, the bone system, chakras, the epidermis, emotional communication, etc. The Tibetan bowls act the same way as the voice, as they, too, possesses 5 harmonics each. Through repeated auditions, there is generated a more rapid increase in the frequency of the charkas and of our atomic-molecular energy, as the sound penetrates all the internal organs and human anatomic systems, which benefit from a real "sound massage".

Each sound or musical pitch is correlated with an organ on which it has a therapeutic effect:

C – urinary bladder, genital organs, small intestine and thyroid;

C# - kidneys, neck, oesophagus, trachea, heart's meridian;

D – stomach and the large intestine meridian;

D# - gallbladder, the adrenal glands, the endocrine glands;

E – spleen, rheum, lungs;

F - pancreas, gastro-intestinal digestion, liver;

F#- the small intestine, nervous system, digestive system, liver;

G – the heart, muscles, bone system, blood circulation, kidney meridian;

G#- the large intestine, nutrition – excretion, stomach meridian;

A – the endocrine system, genital organs, the gallbladder meridian;

A#- lungs, bronchus, lymphatic system, cellular and nervous oxygenation, spleen meridian;

B - liver, the nervous system, the immunologic system, the circulatory meridian.

The sounds emitted by the human voice and by the Tibetan instruments must imitate the heart beats, as the molecules harmoniously reorganize themselves under the impulse of the outward sound, overlapped with the interior, cardiac sound.

Sound therapy is acknowledged as an excellent auxiliary support in treating various diseases, such as insomnia, concentration deficit disorder, chronic fatigue, emotional imbalance, stress and its side-effects.

By using various relaxation techniques, which are handy for anyone, through sound therapy or other vibrational therapies, meditation, etc., people can significantly improve their state of mind and their physical condition.

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A LUDIC OPERA: *POST-FICTION* BY DAN DEDIU

SANDA HÎRLAV MAISTOROVICI[1]

SUMMARY. The article *A Ludic Opera: Post-Fiction* by Dan Dediu comprises a short presentation of the composer's older opus, which was performed for the first time at *The International Week of New Music* in 1996. Starting from musicologist Irinel Anghel's remark that the opus has "a typically post-modern, opera-within-an-opera character", the article advances an analytical framework that leads to the idea that the structure of the libretto and the musical scaffolding manifest filiations from and connections with Pirandelli's outlook on theatre. The analytical inquiry highlights five arguments that support this hypothesis: the characters are entities that pertain to other operas; placed in another time and space, they behave as indignant characters; in their new stances, these characters undergo changes both at the level of their own personality and at the level of their image, reflected as if in a mirror, in the other characters' consciousness; between the composer and his characters there is an interrelationship, the composer himself being part of the imaginative play of the performance.

Keywords: opera-within-an-opera, Pirandelli's theatre, characters, *umorismo*, ludic, parody

The secondary title *chamber opera in two acts (own libretto) for 5 singers, 13 instruments and tape* is meant to offer the readership or the audience, right from the start, an overview of *POST-FICTION*, an opera by Dan Dediu. Composed between 1994 and 1995 using the composer's own libretto, this opera (opus 50) was performed for the first time at *The International Week of New Music* in Bucharest on 25 May 1996. In a concise presentation of this composition, musicologist Irinel Anghel noted its "typically post-modern, opera-within-an-opera character"[2], based on Pirandelli's "theatre

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[2] Anghel, Irinel, *A VI a ediţie a Festivalului de muzică nouă - Pregnanţe valorice*, *(The Sixth edition of the New Music Festival – Valuable Highlights)* in S*pectacolul muzicii,* supliment al cotidianului *Azi*, *(The Music Show* – a supplement of the daily newspaper *Today)* Year I, no. 69, 26th June 1996, p. 3.

within the theatre" model. The present paper is an attempt at investigating in minute detail Dan Dediu's opera and Pirandelli's theatre (outlook on theatre), given some similarities between the two.

1) Dan Dediu's composition extracts its five characters from the works of several great masters of music and literature. If Pirandello "destroys the personal unity of the character in a play, as it was handed down by tradition, and removes the character from the social and historical environment in order to explore his or her dimensions on a spiritualist impulse"[3] (my translation), Dan Dediu does the same thing by lending his characters truly new dimensions, their identification being possible only at the visual level (through costumes) and by allusion. These characters are:

Faustus – Goethe – Gounod
Othello – Shakespeare – Verdi
Carmen – Merimée – Bizet
Brunhilde –from the epic poem *Niebelungenlied* – Wagner

and *Dracula*, the *Dark Avenger,* the only character that does not originate from a previous fictional space other than by allusion, being a hybrid character that surprisingly changes from maleficence to beneficence (i.e. from *Dracula* into *Orpheus*).

The five characters are placed by the composer inside a new frame which he calls *Post-Fiction*, a space which at first sight seems to be a kind of Promised Land, but later turns out to be a gloomy prison, a computer game where the characters are entirely deprived of freedom.

Othello introduces himself via a *rondò*-like aria to an accompaniment of a cavalcade (as in Verdi's *Rigoletto*) with occasional *brindisi* features (*Traviata*), but he slides into swing-like rhythms when he expresses the joy of having met Carmen. In a dialogue with Faustus, his reverberating discourse borrows the characteristics of the baroque *recitativo secco*, for example in Act II, scene III. As a matter of fact, Carmen simulates a sort of madness aria built on a musical motif which first appears Act I, where it has an aggressive, quarrelsome nuance, but in this later occurrence it acquires a nostalgic tone. The *ostinato* technique occurring in Othello's part is identifiable in the case of the other characters as well, such as *Faustus* (Act II, scene III, quartet). *Carmen* sings most of the time while waltzes unfold in the background, as in Act I, scene II. Verdi's stylistic universe represents the backdrop for the manifestation of two other characters, *Dracula* and *Brunhilde.* Out of Faustus's entire part, the most representative for musical identification is the prologue

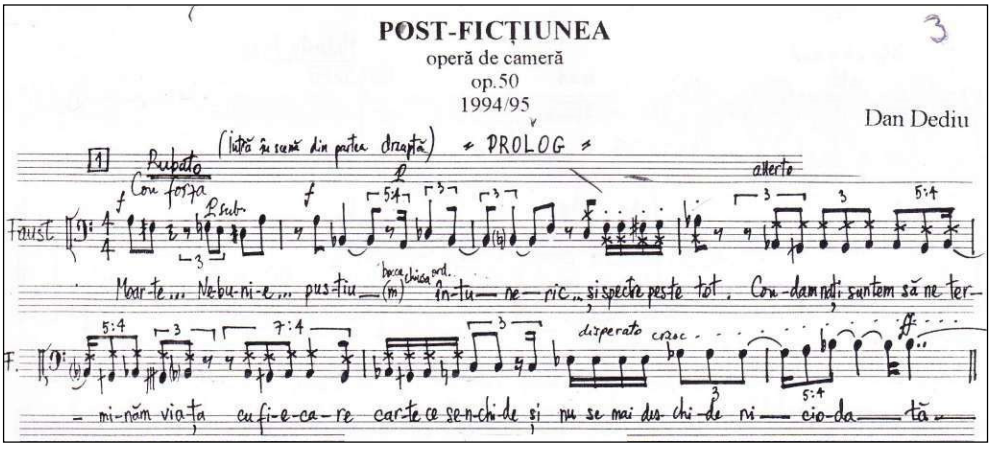
[3] Pirandello, Luigi, *Scrieri despre teatru (On Theatre)* , în vol. *Teatru (Theatre),* Editura pentru Literatura Universală, Bucureşti 1967.

(Scene I, Act I), in which the character represents the land of *Post-Fiction* and which ends in the sound effect of a broken gramophone record, thus announcing that this land will prove to be a space connected to the cold and inert world of technology and computer science. The idea of *opera aperta* emerges towards the end of the opera, where Faustus's prologue is resumed.

2) From the very beginning condemned to immortality by their initial authors (themselves mortal beings), these characters, outliving their creators, win their own identity, which gives them the right to independent behaviour. Consequently, these entities, placed by *another author* into *another space*, behave like disgruntled characters, as in Pirandello's play, *Six Characters In Search of An Author*. They refuse to remain forever caught in the mould that was meant for them and which they cannot escape from.

> ***a)*** *Faustus* announces this bitter revolt from the very prologue:
> "*Death…Madness…wilderness…/Darkness…and ghosts everywhere / We are condemned to end / Our life with every book that closes/ And opens nevermore."* (Act I, scene I)

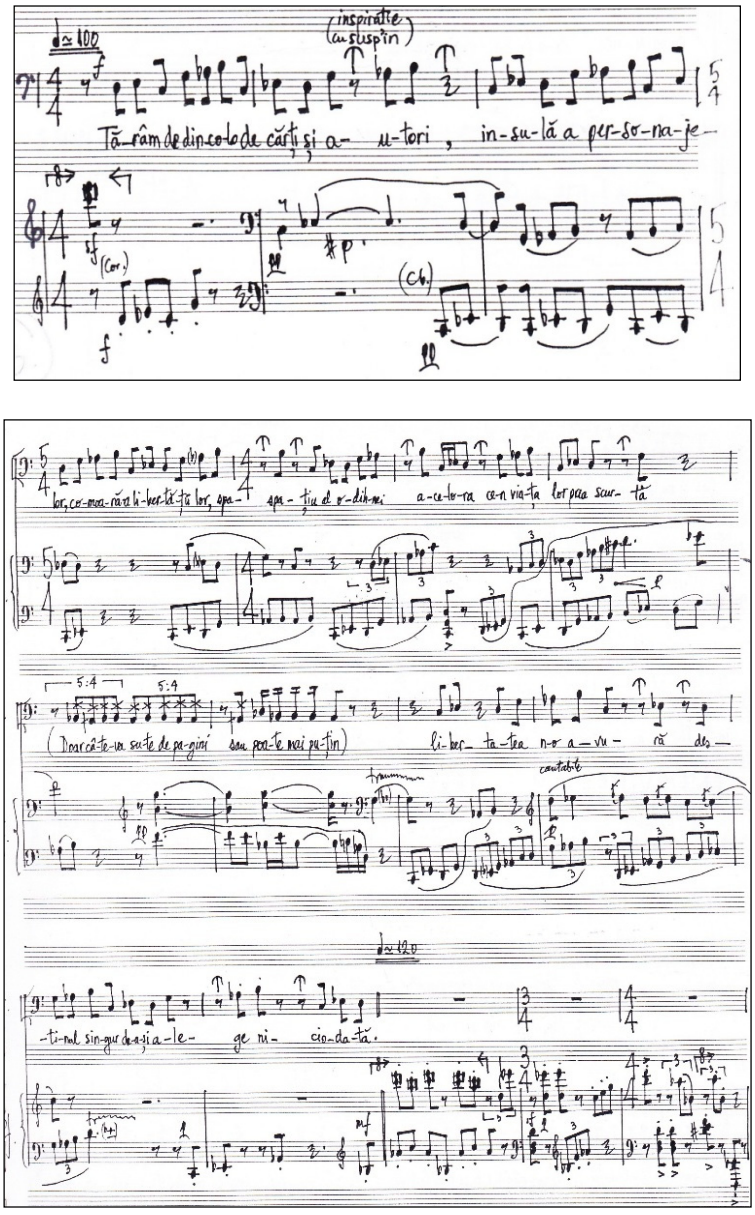
E.g. 1[4]



Evoking the hope for freedom in the new space offered by the new author: "*Post-Fiction, a land beyond books and authors, an island for characters only, a treasure of their freedom, a land where to rest.*" (Act I, scene I)

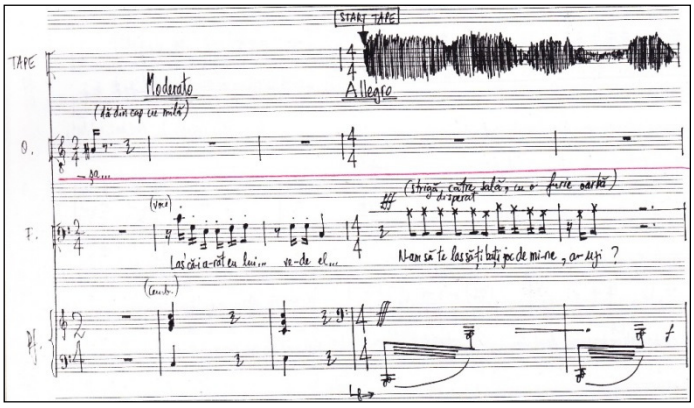
[4] Published with the permission of the author.

E.g. 2



He is determined to confront his opponent, namely the new author:
***"I will not have you mock at me!"* (Act I, scene I)**

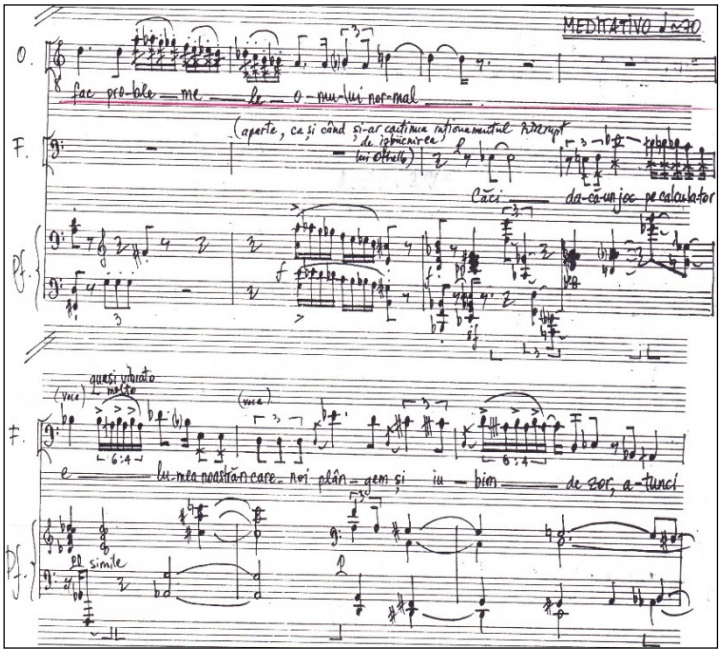
E.g. 3

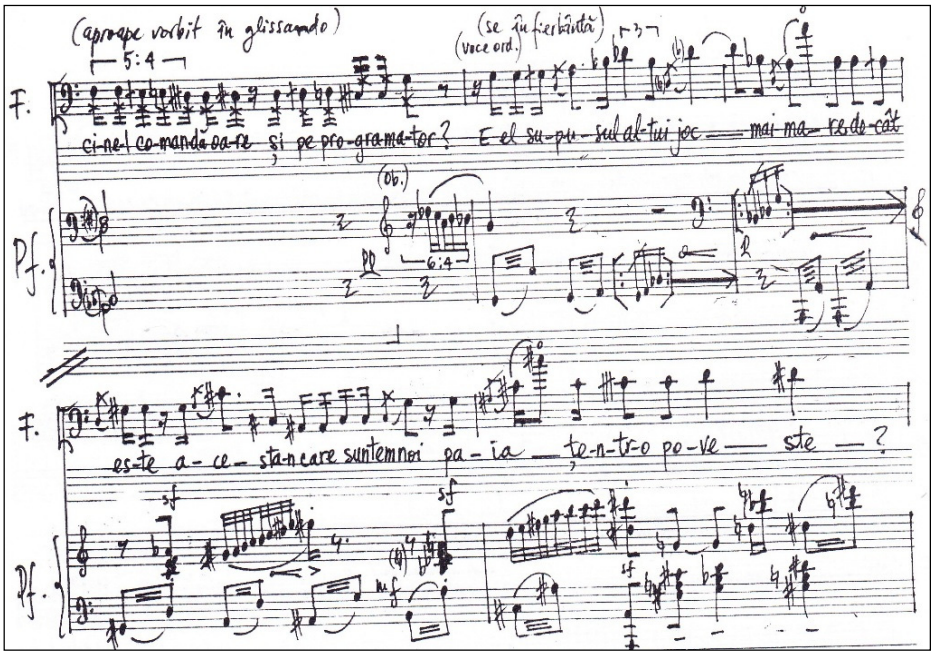


But the moment when he finds out that he has been victimised again and that he is no more than a character in a computer game, his revolt takes the form of maximum lucidity: he unveils behind the "terminator" (*Dark-Avenger*) the programmer of the latter, who, in his turn, has been programmed etc.:

"For if this computer game is our world, in which we keep on crying and loving, then who commands the programmer? He is the subject of a greater game" (Act II, scene II).

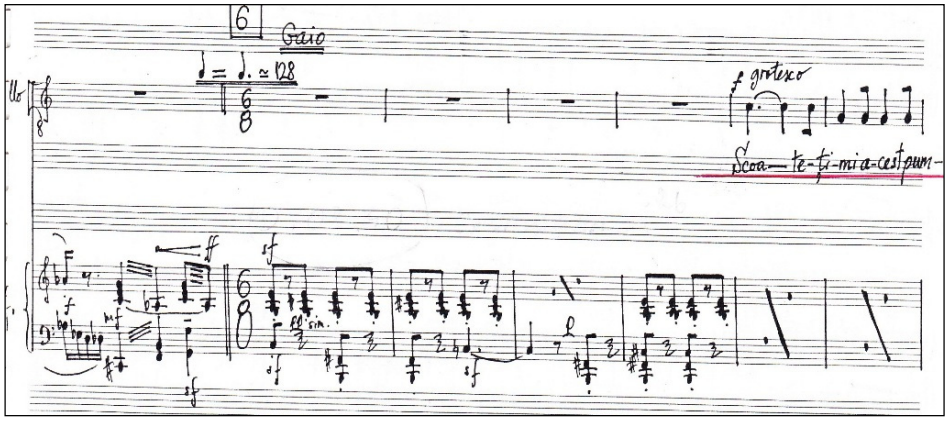
E.g. 4

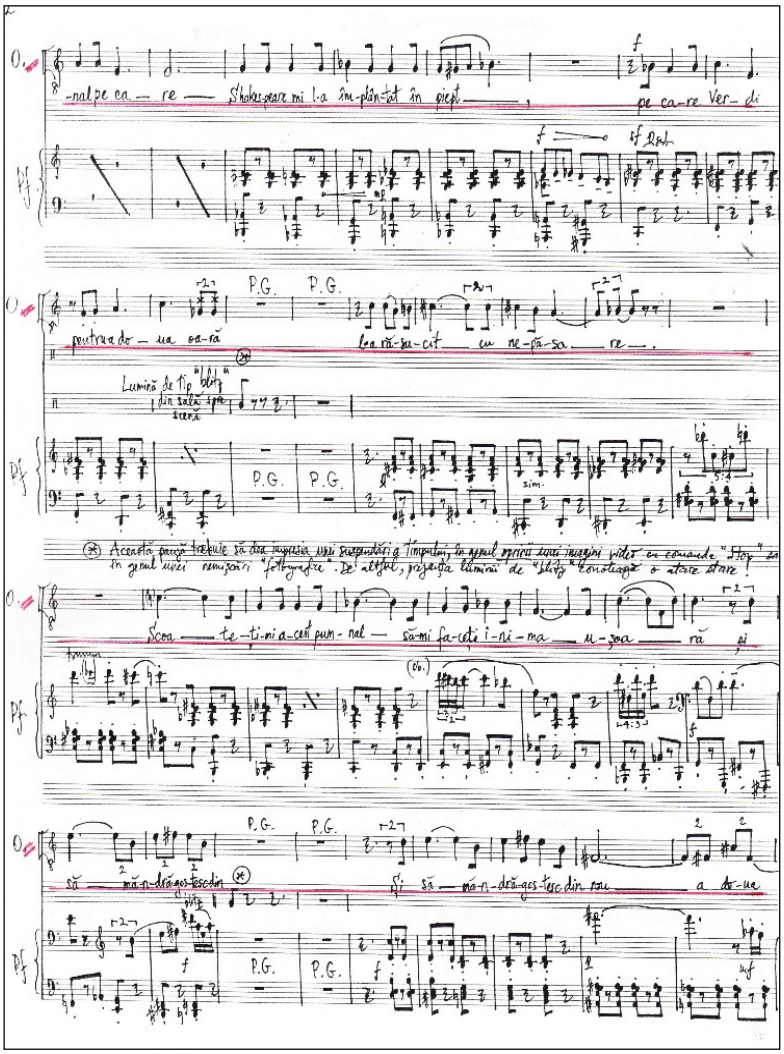




b) *Othello* mimics the same indignation against authors: *"Remove this dagger which Shakespeare has thrust into my bosom, which Verdi for the second time has twisted inside me with unconcern"* (Act I, scene I)

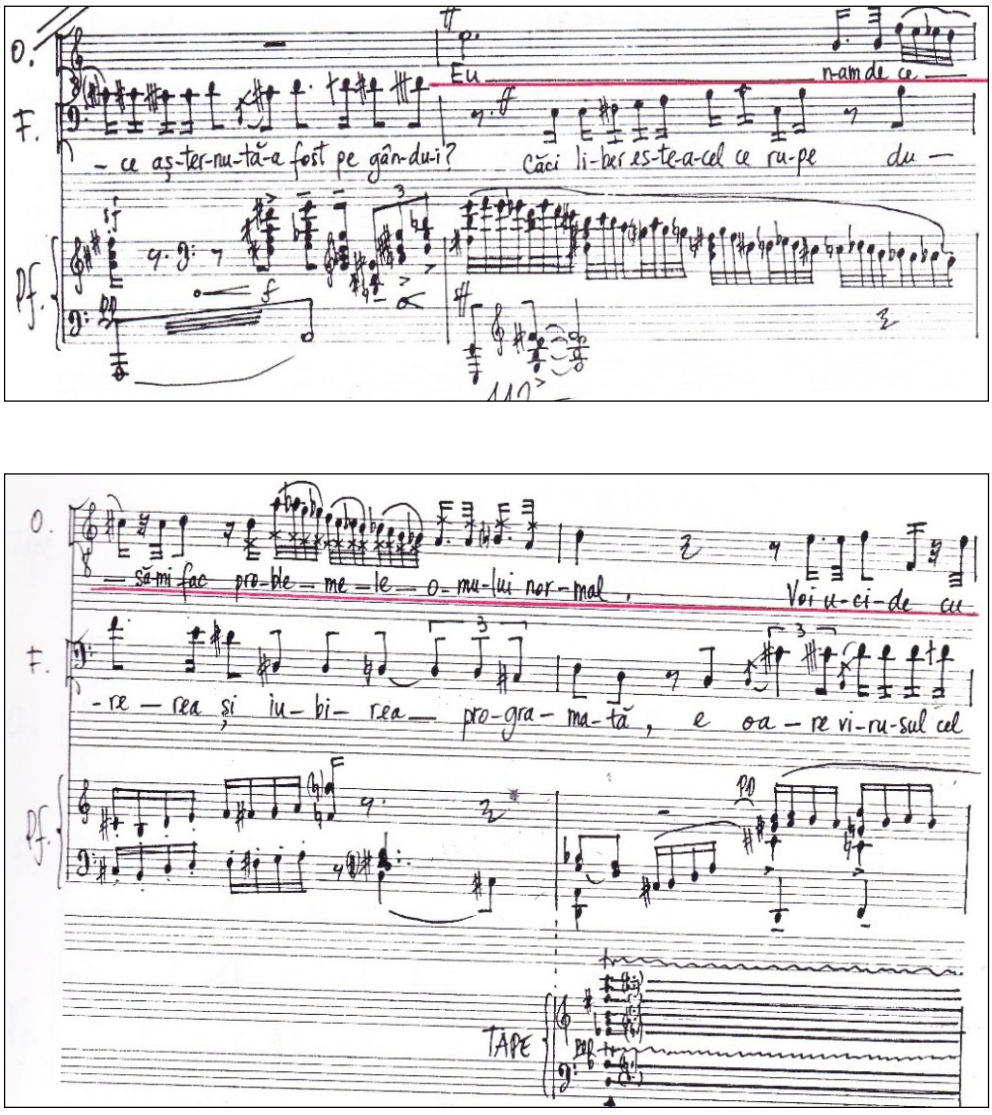
E.g. 5





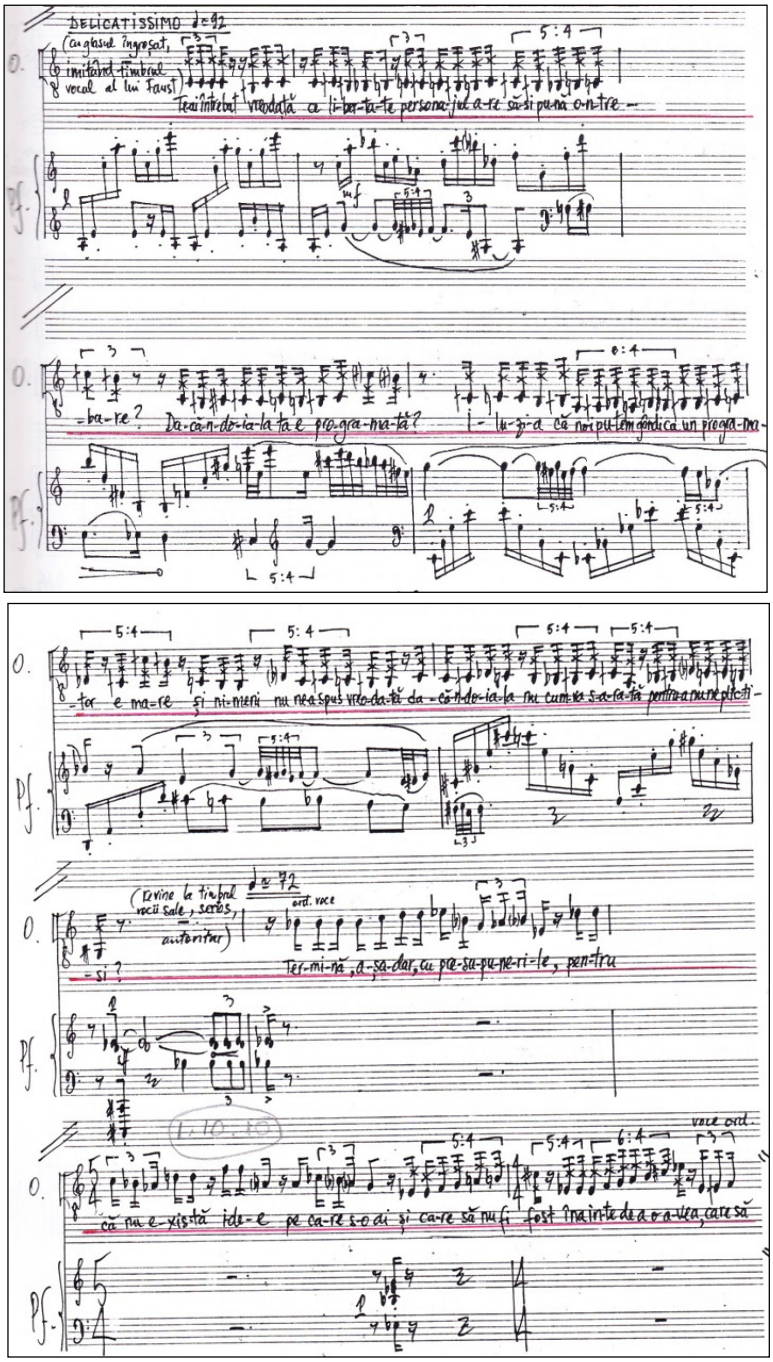
At first sight, in Dediu's opera Othello appears to be a frivolous, facetious, completely no resentful character, lacking the sense of responsibility characteristic of human beings, due to his very nature of having been created by someone else *("I needn't worry as a normal person does"* - Act II, scene II). His indignation is equally acute when he presents Faustus with a dilemma: *"Have you wondered what freedom a character has to ask himself a question"* (Act II, scene II), but it becomes, just as in the case of Faustus's revolt, a form of profound lucidity: *"There is no such thing as an idea which you have that had not existed before you had it, which had not existed before you uttered it"* (Act II, scene II).

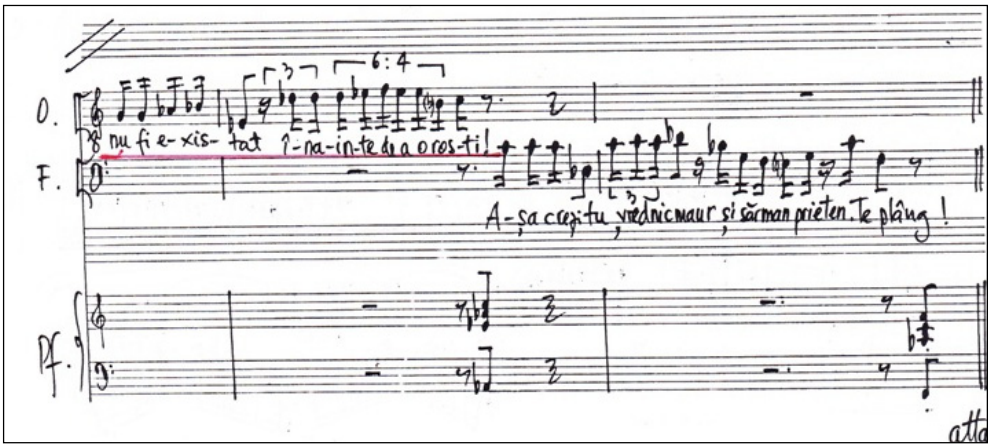
E.g. 6



c) *Brunhilde,* the character who in the beginning plays the role of a confused person, has her own fits of revolt and lucidity: *"In the book we were the characters of a ruthless game. Now we have come to be puppets trapped in the cage of a microprocessor"* (Act I, scene II).

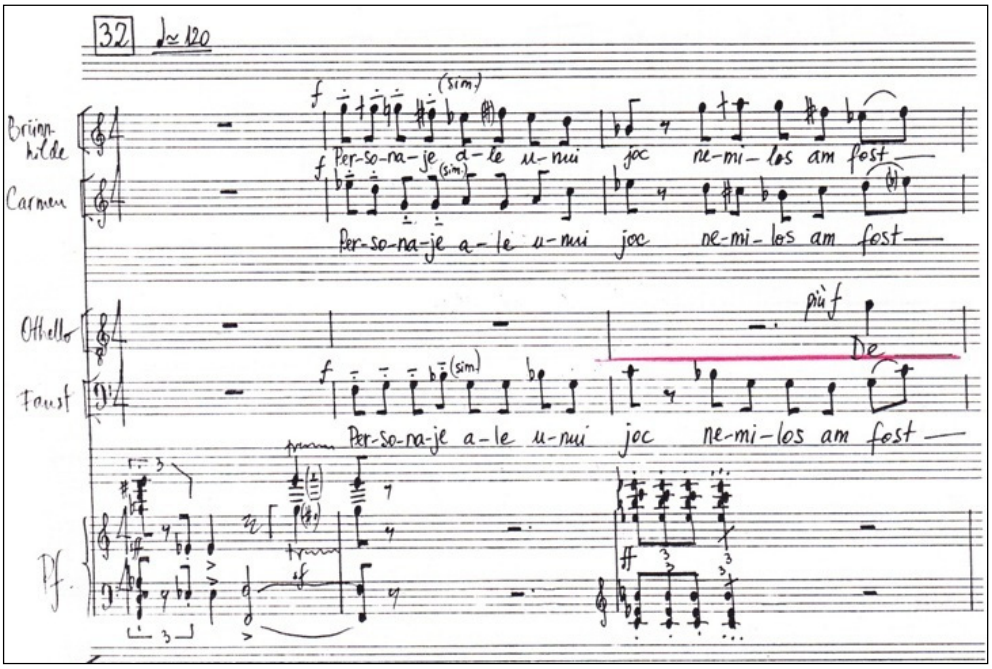
E.g. 7

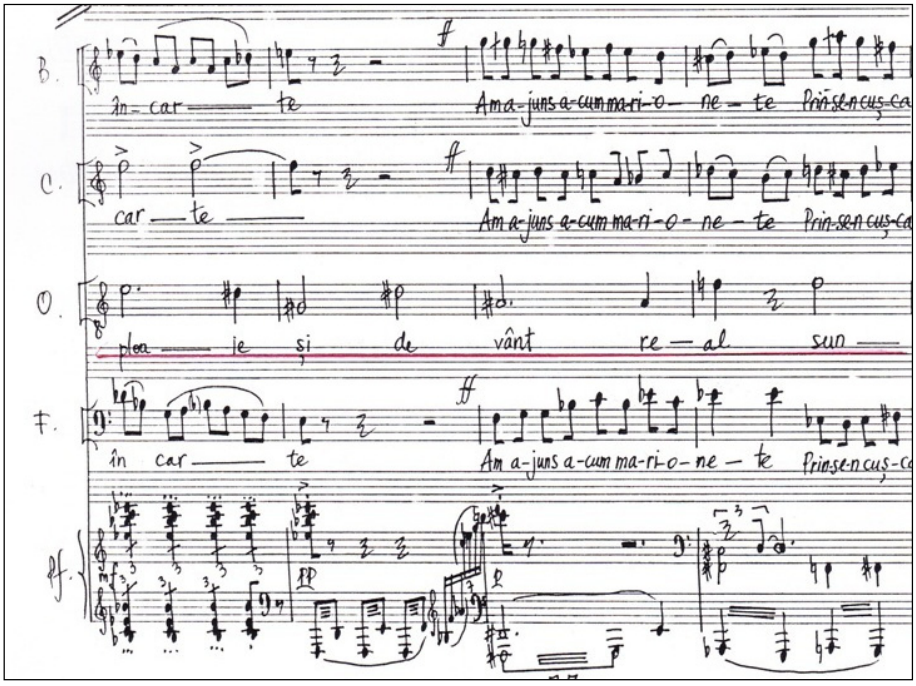

DELICATISSIMO ♩=92
(cu glasul îngroșat, imitând timbrul vocal al lui Faust)
Te-ai întrebat vreodată ce li-ber-ta-te persona-jul a-re să-și pu-nă o-n-tre-
-ba-re? Da-că-n-do-ia-la ta e pro-gra-ma-tă? I-lu-zi-a că noi pu-tem gândi că un progra-ma-
-tor e ma-re și ni-meni nu ne-a spus vreo-da-tă da-că-n-do-ia-la nu cum-va s-a-ra-tă pentru a nu ne plic-ti-
-si?
(revine la timbrul vocii sale, serios, autoritar)
♩=72
ord. voce
Ter-mi-nă, a-șa-dar, cu pre-su-pu-ne-ri-le, pen-tru
1.10.10
voce ord.
că nu e-xis-tă ide-e pe ca-re s-o ai și ca-re să nu fi fost înainte de a o a-vea, care să

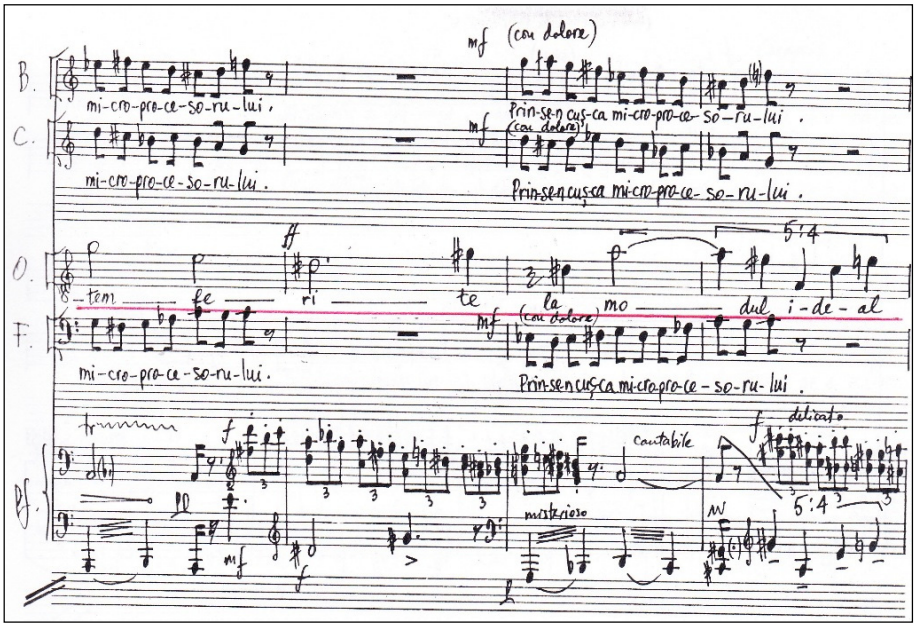


d) *Dark Avenger*, the negative character, the trigger of all evil, finds himself in revolt against the other characters, who, after all, are his peers. As such, they state *"We, vampires, do have our pride*" (Act I, scene II),

E.g. 8

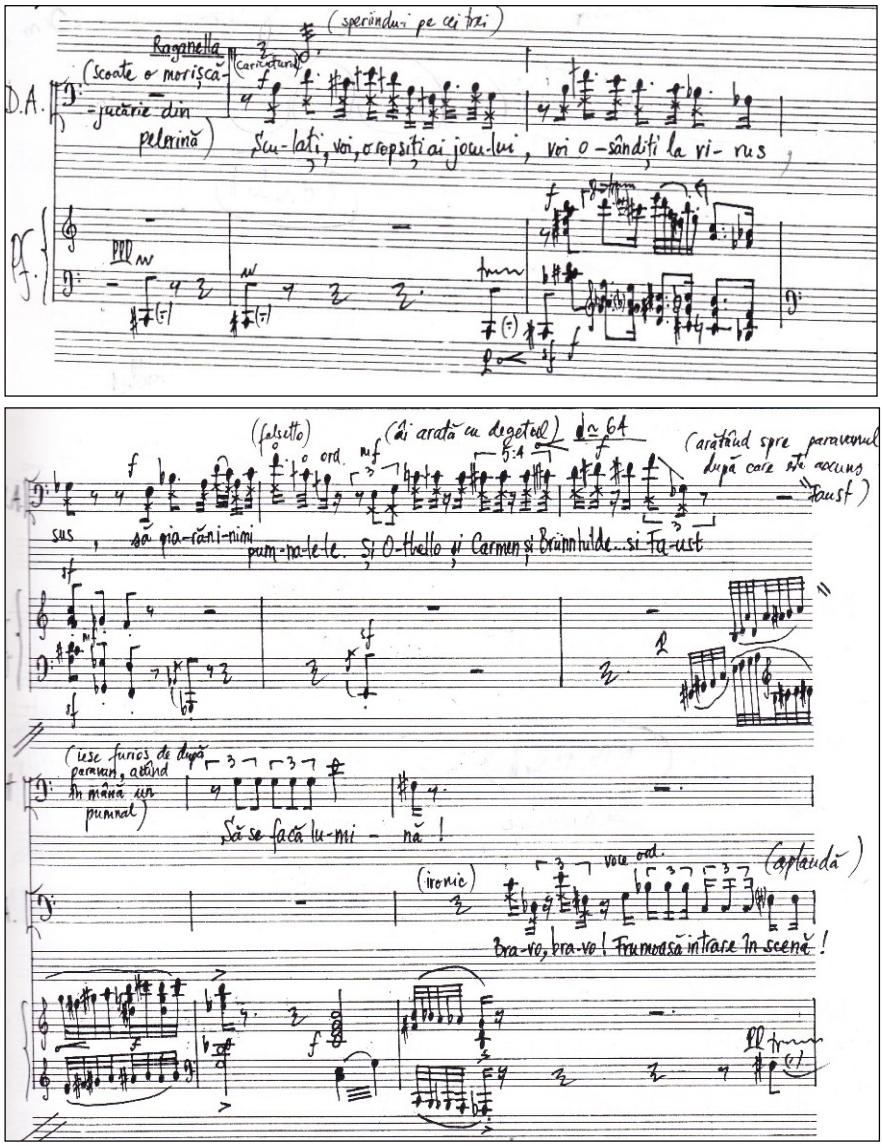



B.
în-car — te
Am a-juns a-cum ma-ri-o- ne - te Prin-se-n cuș-ca
C.
car — te —
Am a-juns a-cum ma-ri-o- ne - te Prin-se-n cuș-ca
O.
ploa — ie și de vânt re — al sun —
F.
în car — te
Am a-juns a-cum ma-ri-o- ne - te Prin-se-n cuș-ca
Pf.


B.
mi-cro-pro-ce-so-ru-lui.
mf (con dolore)
Prin-se-n cuș-ca mi-cro-pro-ce-so-ru-lui.
C.
mi-cro-pro-ce-so-ru-lui.
mf (con dolore)
Prin-se-n cuș-ca mi-cro-pro-ce-so-ru-lui.
O.
tem — fe — ri — te la mo — dul i-de-al
5:4
F.
mi-cro-pro-ce-so-ru-lui.
mf (con dolore)
Prin-se-n cuș-ca mi-cro-pro-ce-so-ru-lui.
Pf.
cantabile
delicato
misterioso
5:4

when his student, Othello, did not prove enough *"imagination, spontaneity, abyssal inventiveness".* Even from his stance of wrongdoer and supreme virus, because of whom *Faustus, Othello, Carmen* and *Brunhilde* become mere minerals, Dracula joins in these characters' revolt, urging them to "*Rise, you forlorn of the game, you damned to the virus, rise!"* (Act II, scene II).

E.g. 9



3) It has been noted that, in Pirandello's plays, there is a permanent manifestation of the dualism Life = Form.[5] Life is seen as a continual flux in a permanent movement, and Form is concretized in mental constructs intended to put an end to this stream. According to Adriano Tilgher[6], this dualism consists in Life's necessity to take a Form and the impossibility to run dry in this Form. In this situation the individual does not have only one personality, for this is only one of the moulds into which life has been cast. Every individual is *one(-sided)* for himself or herself, but in fact one can have *hundreds of personalities* born out of the images the others create about oneself. We therefore witness individual adjustments to the destiny one has been predicted: "Life is a continuous flow which we try to stop, to cast into fixed, clear forms, inside and outside us, because we already are fixed forms that move inside other immobile forms and yet can engage into the flow of life until, freezing little by little, all movement stops" (my translation). This line of thought goes on to state that: "the individual soul is not unique. How could it be unique if passion and reason, instinct and will, tendencies and ideals in a way make up an equal number of different and mobile systems that enable the individual, who lives at times one or another of these systems, or a compromise between two or more psychic orientations, to emerge as if inside him or her there were many distinct, even opposite souls?"[7] (The Author' Translation)

According to Pascal's principle, "there is no man so different from another man as he is from himself over the course of time": the individual has the possibility to embrace a multitude of forms in a lifetime.

Dan Dediu's characters, just like Pirandello's, undergo spectacular changes both at the level of their own personality and at the level of their image created as if in a mirror in the others' conscience.

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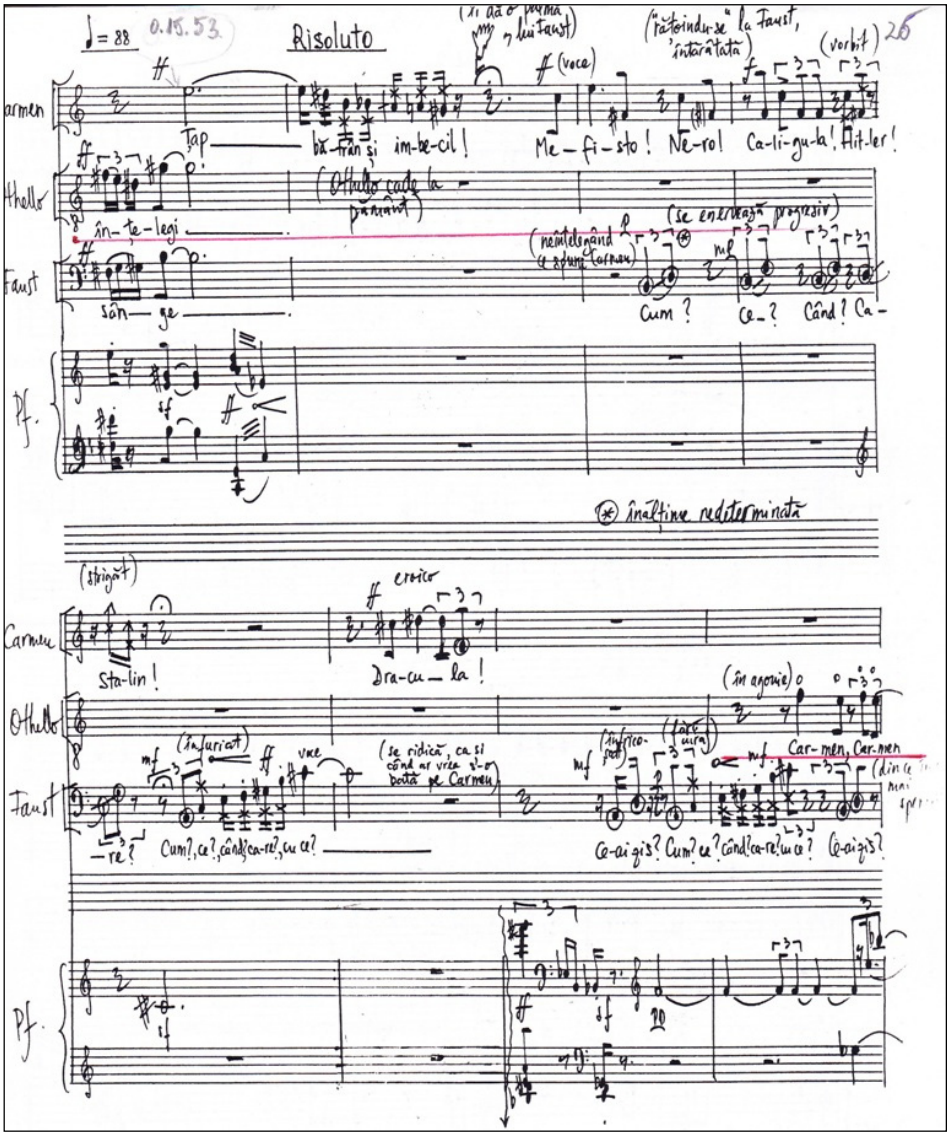
[5] Potra, Florian, *Elemente ale poeticii teatrale pirandelliene (The Poetics of Pirandelli's Theatre),* in vol. *Teatru* (*Theatre*) de Pirandello, Editura pentru Literatură Universală, Bucureşti 1967.

[6] Tilgher, Adriano, *Umanita e disumanita nell arte di Pirandello*, in: *Studi sul teatro contemporaneo*, Roma, 1928.

[7] Pirandello, Luigi , *l'Umorismo,* Firenze, Luigi Battiselli-Editore, 1920.

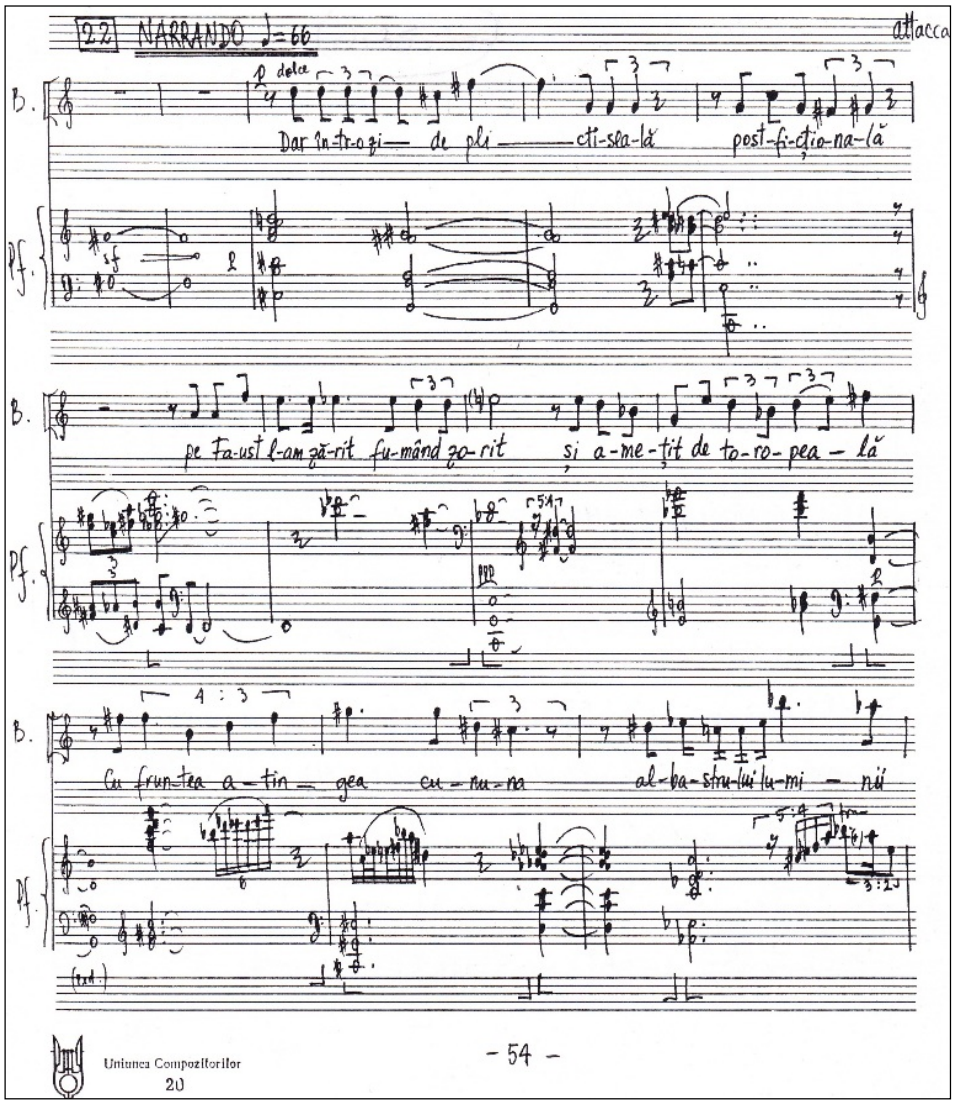
a) *Carmen* identifies Faustus with Mephistopheles, Nero, Caligula, Hitler, Stalin, even Dracula, calling him using the invective *"old, idiotic he-goat, scamp"* (Act I, scene II),

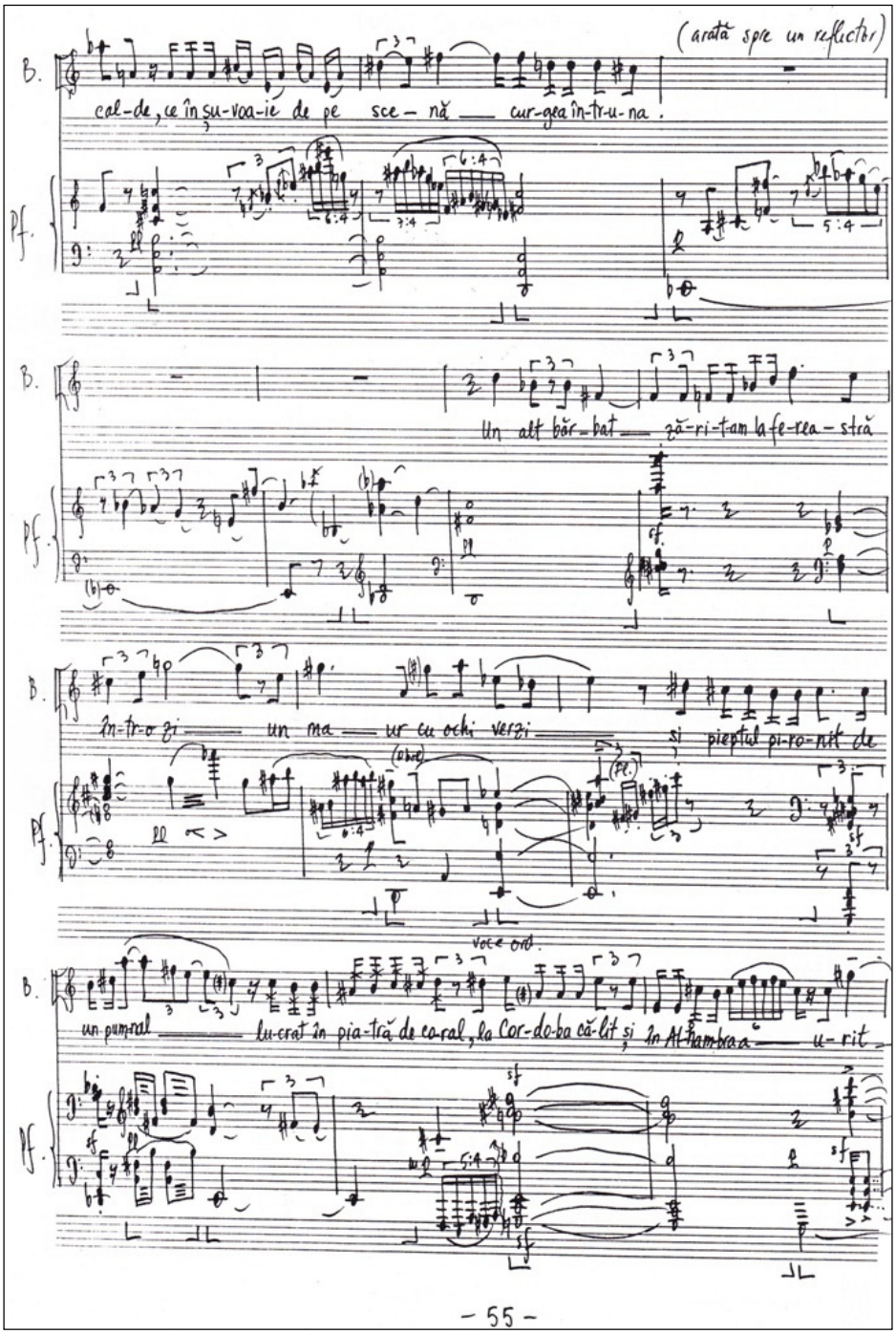
E.g. 10

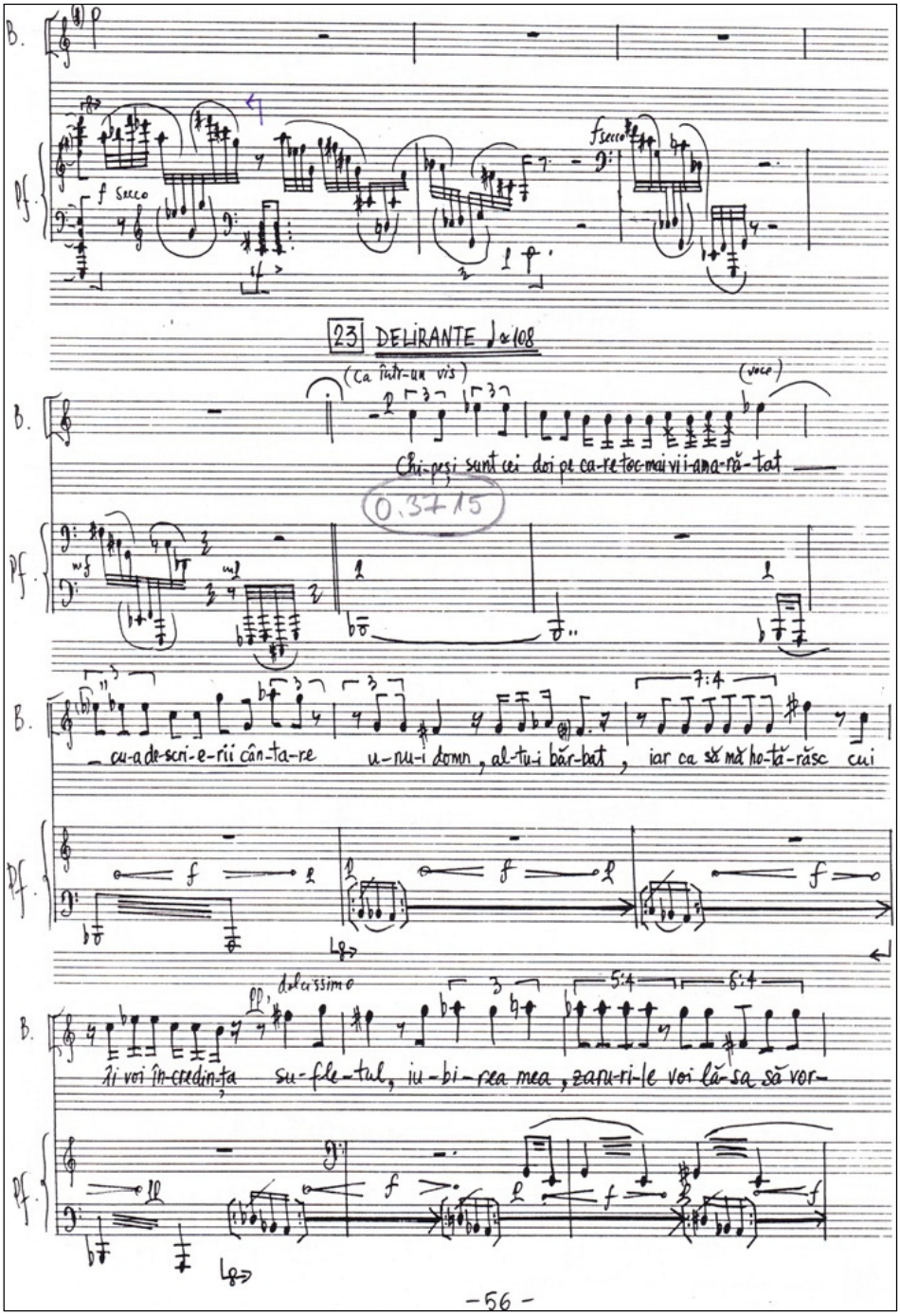


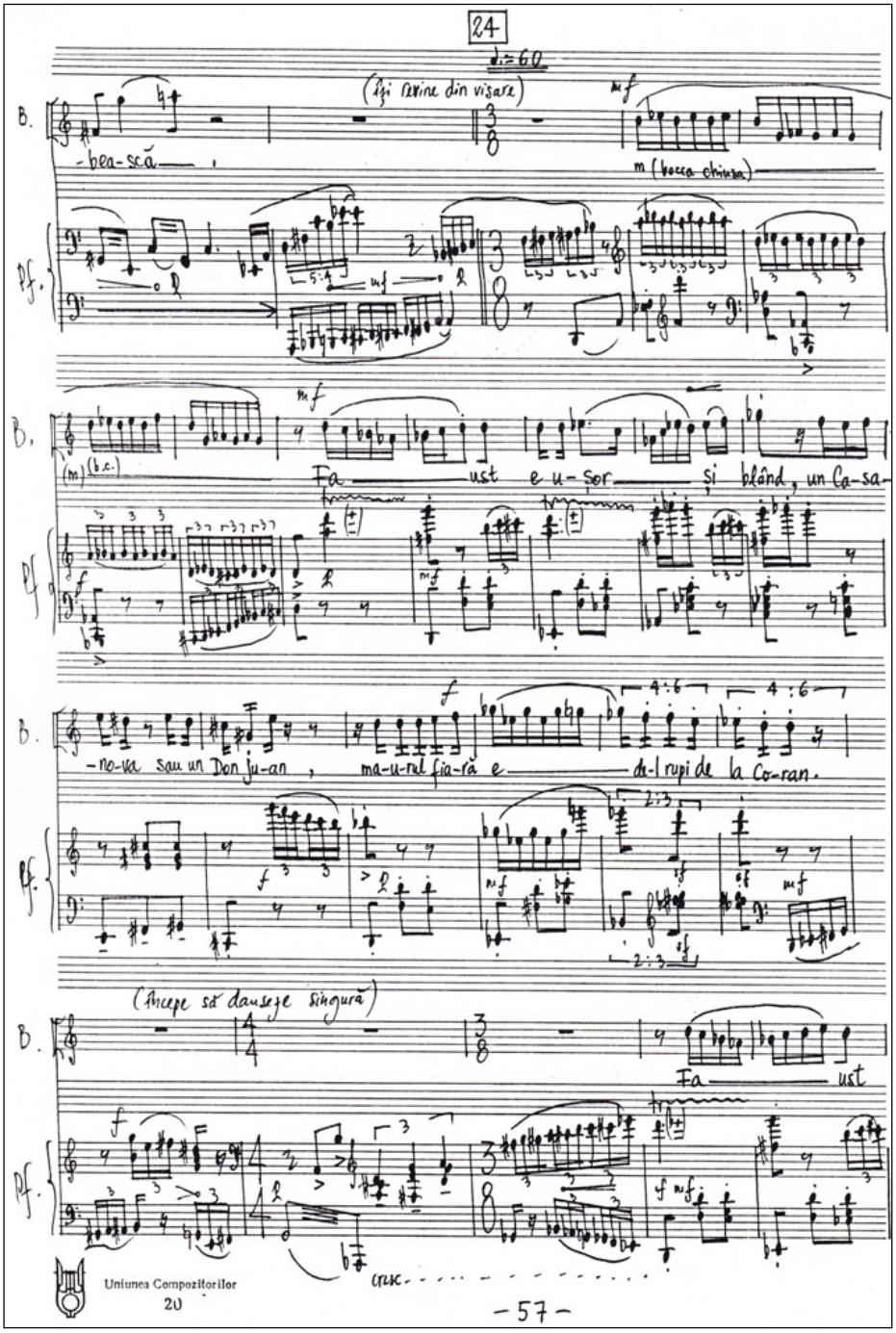
while *Brunhilde* identifies Faustus with Casanova, Don Juan, a *"mild, delicate"* (Act I, scene II)

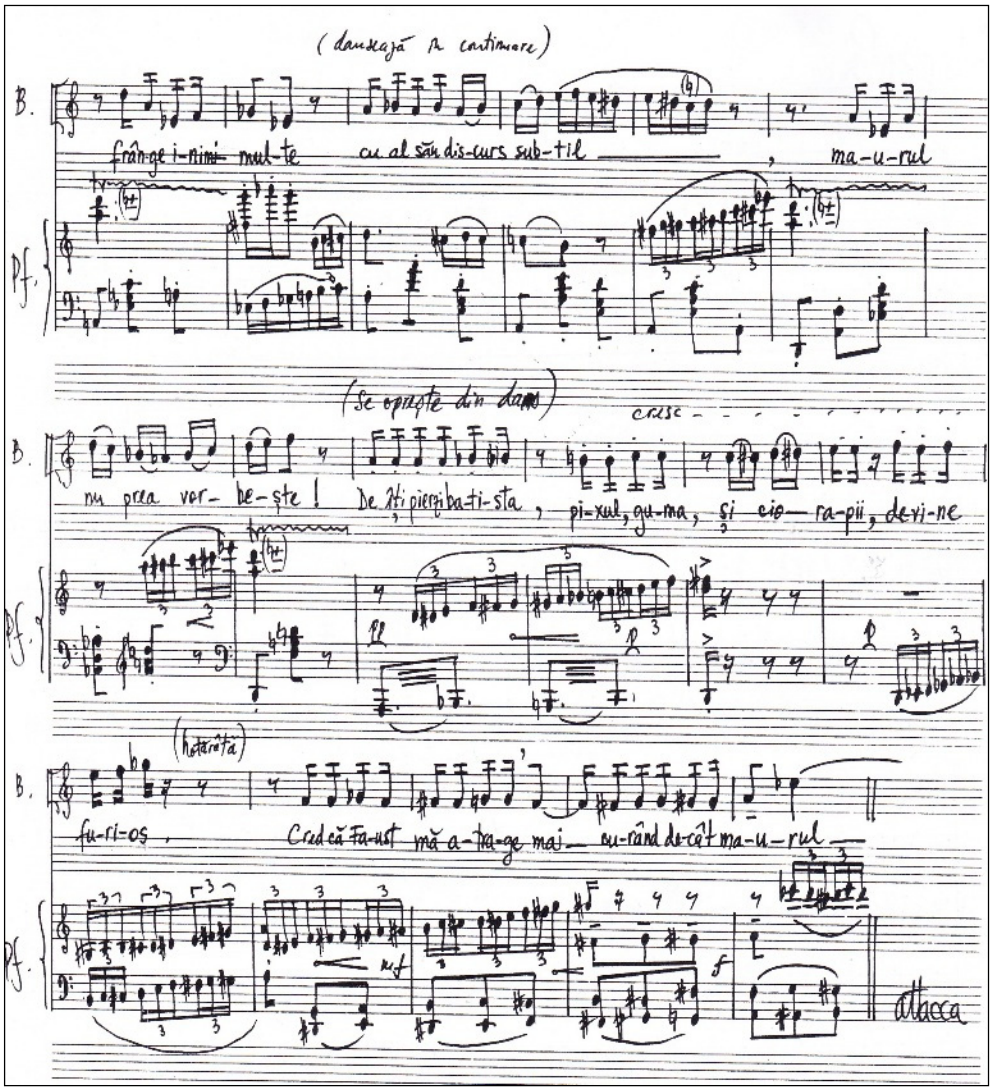
E.g. 11


22 NARRANDO ♩=66
attacca
B.
Dar în-tr-o zi — de pli — cti-sea-lă post-fi-cțio-na-lă
Pf.
B.
pe Fa-ust l-am ză-rit fu-mând zo-rit și a-me-țit de to-ro-pea — lă
Pf.
B.
Cu frun-tea a-tin — gea cu-nu-na al-ba-stru-lui lu-mi — nii
Pf.


(arată spre un reflector)
B.
Pf.
cal-de, ce în su-voa-ie de pe sce- nă cur-gea în-tr-u-na.
Un alt băr-bat zăr-i-tam la fe-rea-stră
în-tr-o zi un ma- ur cu ochi verzi si pieptul pi-ro-nit de
voce ord.
un pumnal lucrat în pia-tră de co-ral, la Cor-do-ba că-lit și în Al-hambra u-rit
- 55 -


23 DELIRANTE ♩= 108
(ca într-un vis)
(voce)
Chi-pe-și sunt cei doi pe ca-re toc-mai vi i-ana-ră-tat
0.37.15
cu-a de-scri-e-rii cân-ta-re u-nu-i domn, al-tu-i băr-bat, iar ca să mă ho-tă-răsc cui
delicatissimo
îi voi în-credin-ța su-fle-tul, iu-bi-rea mea, zaru-ri-le voi lă-sa să vor-
-56-

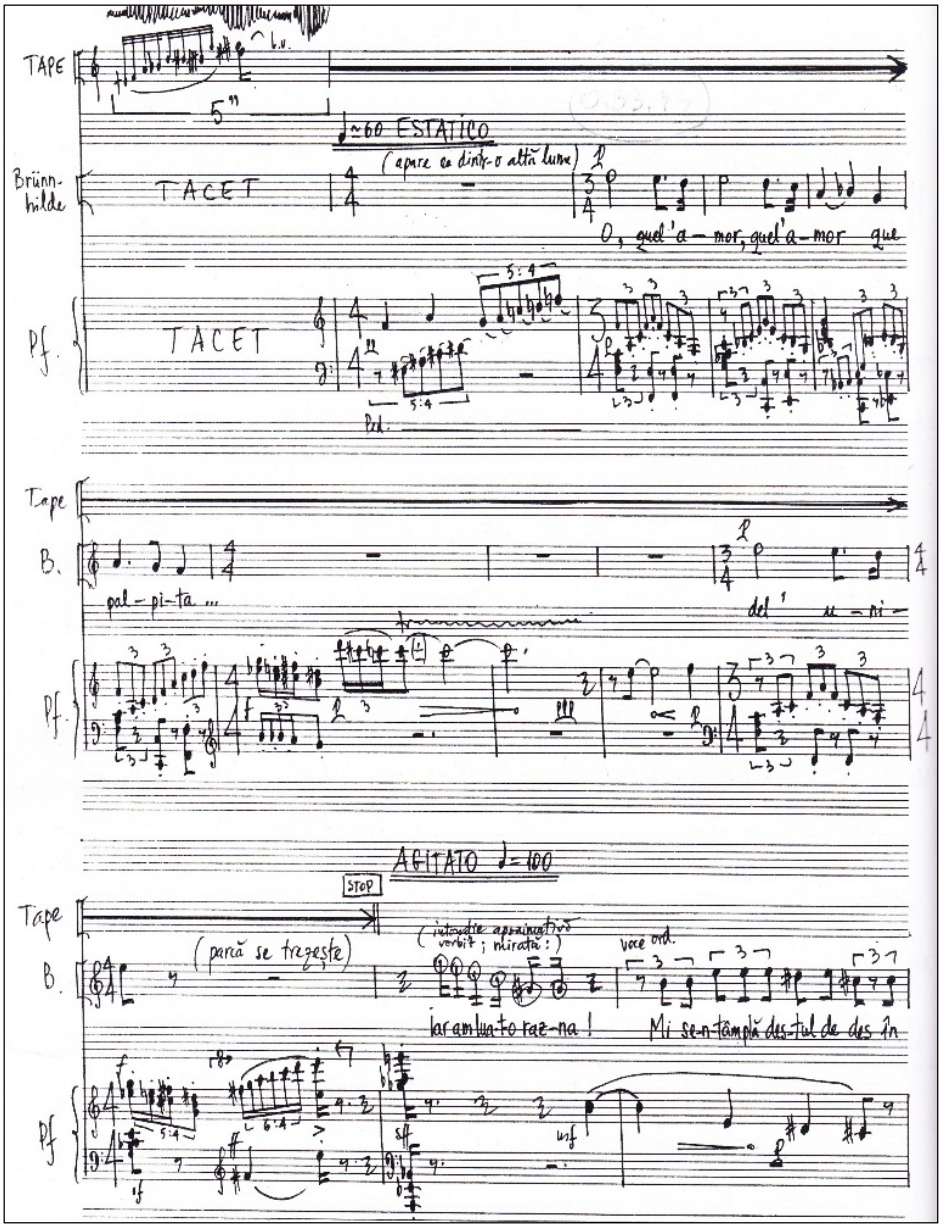

24
♩.=60
(îți revine din visare)
B.
-bea-scă
m (bocca chiusa)
Pf.
(m) (b.c.)
Fa ust e u-șor și blând, un Ca-sa-
-no-va sau un Don ju-an, ma-u-rul fia-ră e de-l rupi de la Co-ran.
(începe să danseze singură)
Fa ust
cresc.
Uniunea Compozitorilor
20
-57-

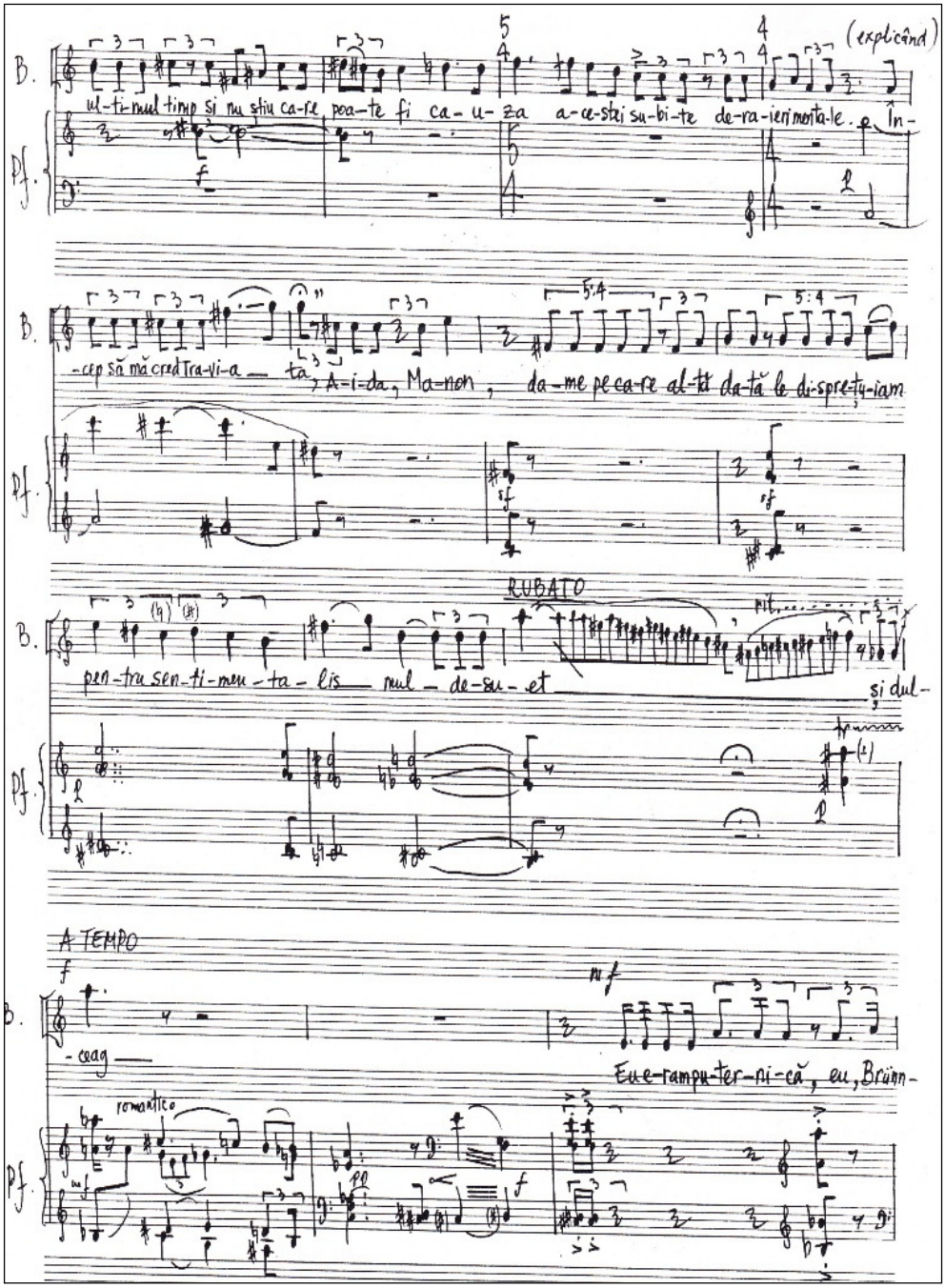


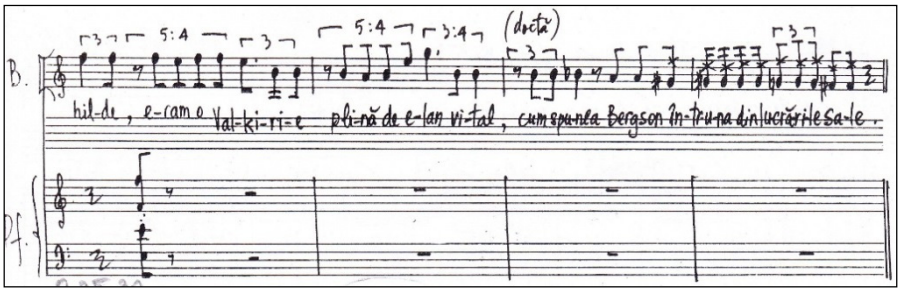
character to whom she can offer her new love in this new play. *Faustus* himself, the fullest character from the point of view of human consistency, at some point loses his identity, mistaking himself for Socrates, Oedipus, Prometheus, i.e. characters belonging to the same semantic sphere of wisdom serving goodness.

b) *Brunhilde* ever since her appearance on stage lacks an identity, but she evokes it with nostalgia (*"I used to be a Valkyrie full of vital energy, as Bergson put it in one of his works"* - Act I, scene II)

E.g. 12




(explicând)
B.
Pf.
ul-ti-mul timp și nu știu ca-re poa-te fi ca-u-za a-ce-stei su-bi-te de-ra-ieri mona-le. În-
-cep să mă cred Tra-vi-a ta, A-i-da, Ma-non, da-me pe ca-re al-tă da-tă le di-spre-ţu-iam
RUBATO
rit.
pen-tru sen-ti-men-ta-lis mul-de-su-et
și dul-
A TEMPO
-coag
Eue-rampu-ter-ni-că, eu, Brünn-
romantico



and she believes herself to be, in turn, Traviata, Aida, Manon, or Miss Universe, her appearance being so confused and devoid of any distinctive marks that Othello takes her for *Cio-cio-san, Carmen* takes her for *Juliet,* and *Faustus* calls her *Lulu.* Nor does *Brunhilde* stand out from a musical point of view.

c) Although in love with *Othello*, to which she is bound by the destiny of having died, killed with a dagger, in their previous existence, in other works, Carmen, united to *Othello* for life in Dediu's work, proves that she does not know him enough since she easily mistakes him for *Dracula*.

4) In his preface to *Six Characters In Search of An Author*, Pirandello notices that *"the multiple personality of everyone corresponding to the possibilities of being to be found in each of us"* in interaction with *"the fact that these characters, having by now life in their veins, do not resign themselves to remaining excluded from the world of art"* and with the *"author who refuses to let some of his characters live"* generates *"a mixture of tragic and comic, fantastic and realistic, in a humorous situation that was quite new and infinitely complex".*[8] [6]

The same thing happens to Dan Dediu's opera characters who, before belonging to him, had belonged to some classical authors, and now they are not fully his own for they are owned by the *Dark Avenger*, spectacularly transformed from Dracula into Orpheus, and they are not even his property, but another author's high above them:

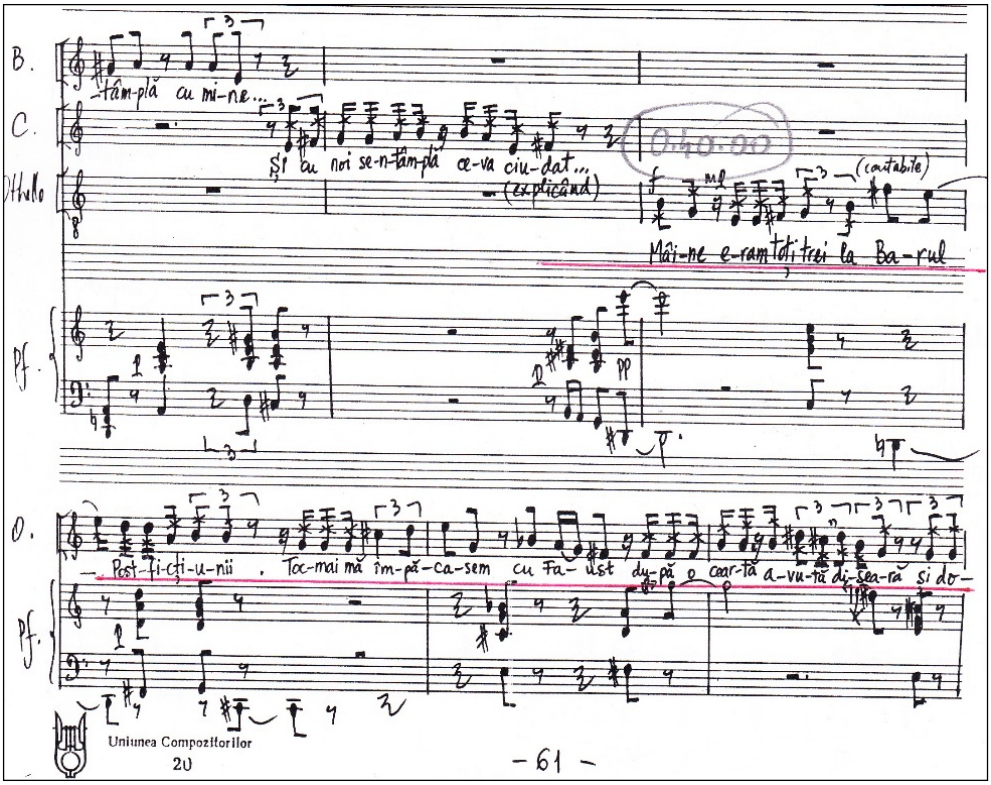
"If you don't know this yet, Post-Fiction is a game in which you have been sent in order to undermine it – says Dark Avenger.
Who has sent us? asked Othello.

[8] Pirandello, Luigi, *Preface to Six Characters in Search of an Author* (1925), translated in English by Eric Bentley, 1950, in *Naked Masks*, New York: E. P. Dutton, 1952. Available online at the address: *http://www.eldritchpress.org/lp/sixp.htm*, 10 March 2015.

Why are you asking this? The programmer, at another programmer's beck and call, who is himself a character in a greater game, in a larger computer… said Dark Avenger.

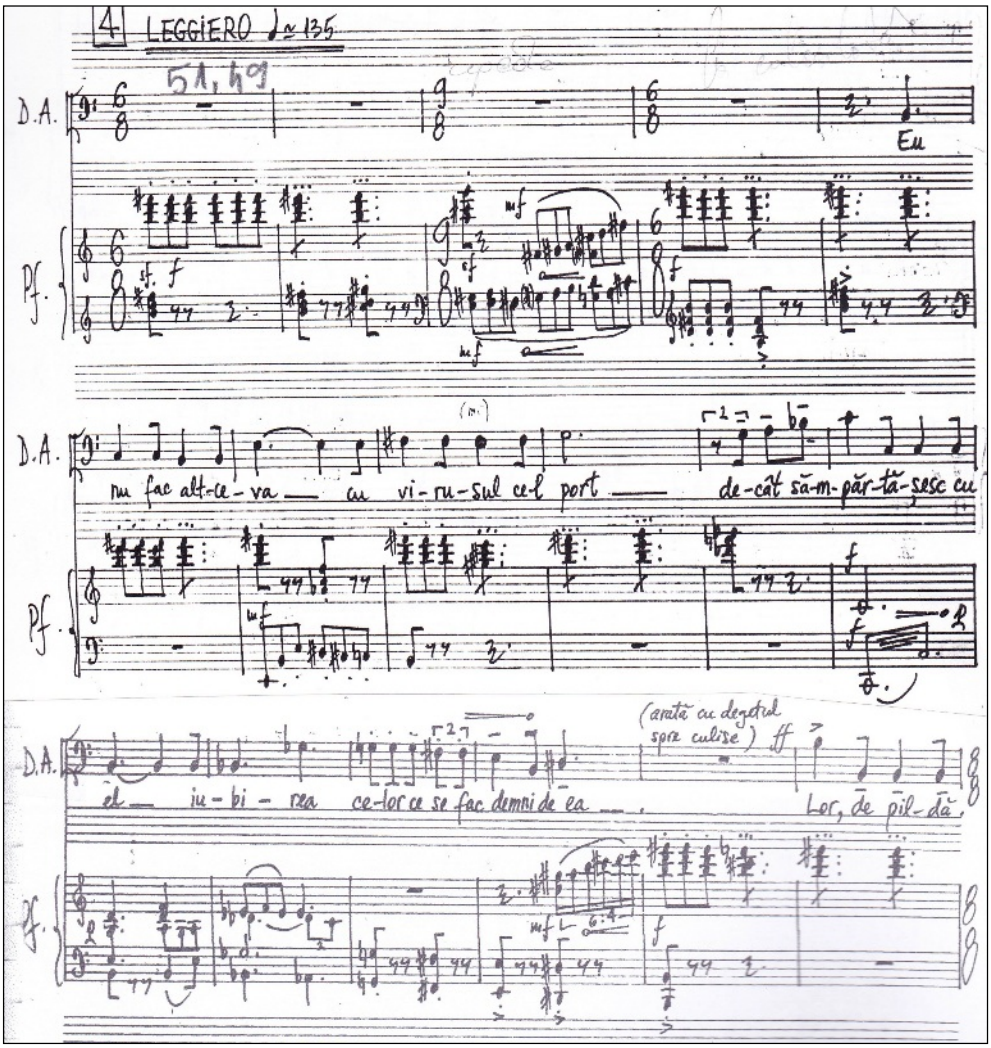
A computer the size of the Universe?" wondered Brunhilde (Act II, scene III). In the general chaos due to the conflictual state in which the characters find themselves, time loses its meaning: *"Tomorrow we were all at the Post-Fiction Bar. I had just made up with Faustus after an argument we had tomorrow night"* (Othello - Act I, scene IV).

E.g. 13



The only permanence seems to be the feeling of love which all the characters long for in their own way: Othello and Carmen with the daggers thrust in their hearts, the confused Brunhilde, Faustus himself and Dark Avenger: *"I do nothing else with the virus I have got than by means of it share love with those who are worthy of it"* (Act II, scene I).

E.g. 14



The scenes in which the tension rises to a maximum are those in which the characters simultaneously sing their own arias, just like in the theatre of the absurd.

5) Pirandello defined *l'umorismo* as "a phenomenon of doubling oneself in the act of artistic conception. The conception of a work of art is nothing else but a kind of organization of images"; "reflection becomes a little devil that dismantles the mechanism of every image, of every phantasm superimposed on a feeling; it dismantles it so as to see how it is made inside; it takes out the spring and the entire mechanism screeches spasmodically"[9] (my translation). It follows that *umorismo* includes the presence of reflection in the act of creation, and the most representative writer for the aesthetic category of *umorismo* is, according to some critics[10], Cervantes, "who has lived most dramatically the alternations between illusion and disillusion, between reality and fiction", being sometimes himself, sometimes his own character, Don Quixote. The "humorist" Dan Dediu (in a musical sense) can distance himself from his own experiences, as well as from his own characters, whom he displaces from their fictional world, and whom he decomposes into pieces of their egos, highlighting precisely their incongruities. Dediu's characters move and act like in the shadow theatre. Depending on the angle from which the light is projected, the shadows acquire different shapes, they become grotesque caricatures of the characters that generated them, mocking at the original counterparts. They are characters who make up their own drama, distinct from the one they previously lived, with so much force and will that from their place on the stage they seem to penetrate the real space, indulging in colloquialisms addressed to the author, reckoning whether their score is satisfactory or not and if the plot the author has in mind for them suits them or not:

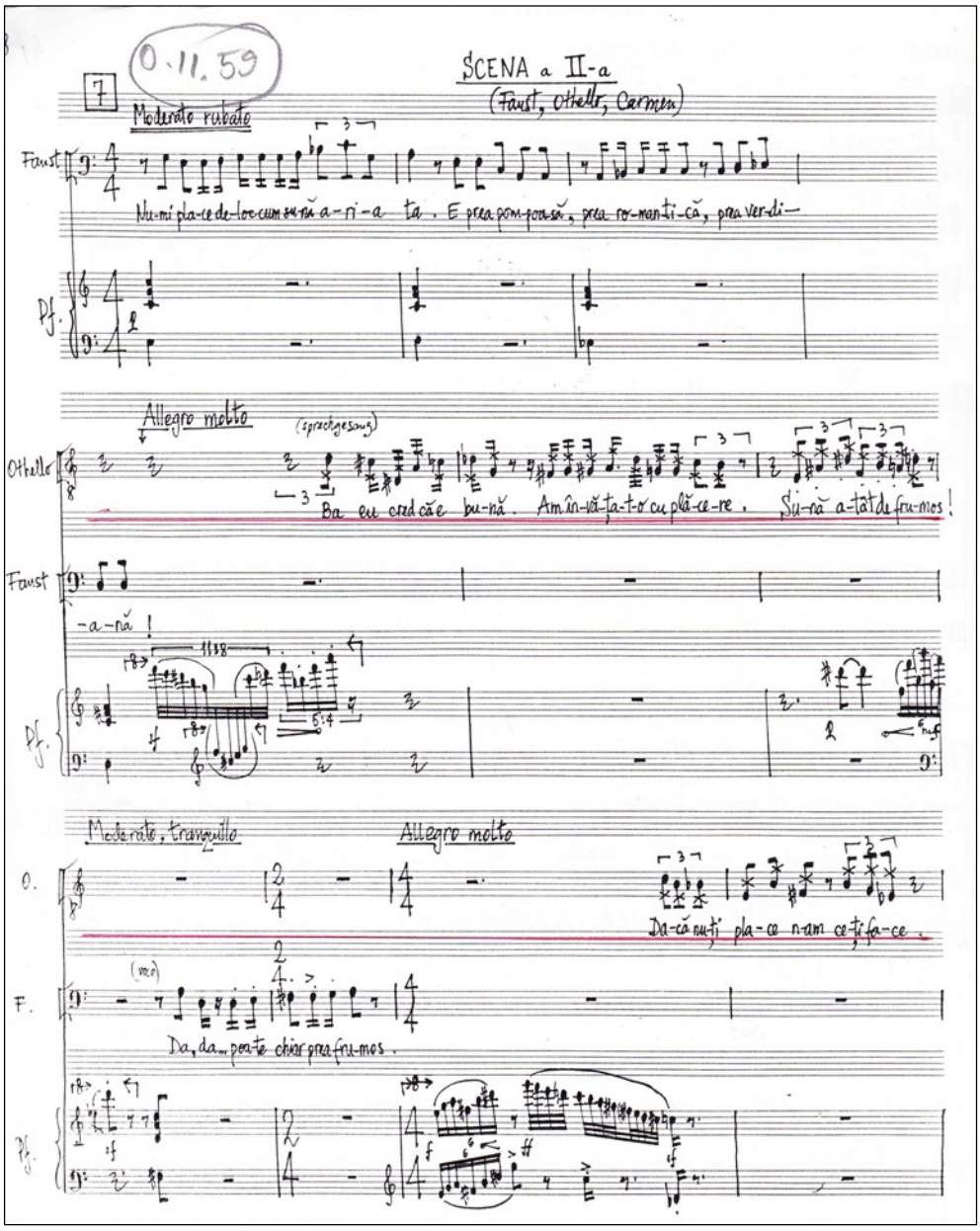
"Faustus: I don't like the way your aria sounds at all. It is too pompous, too romantic, too much like Verdi's.

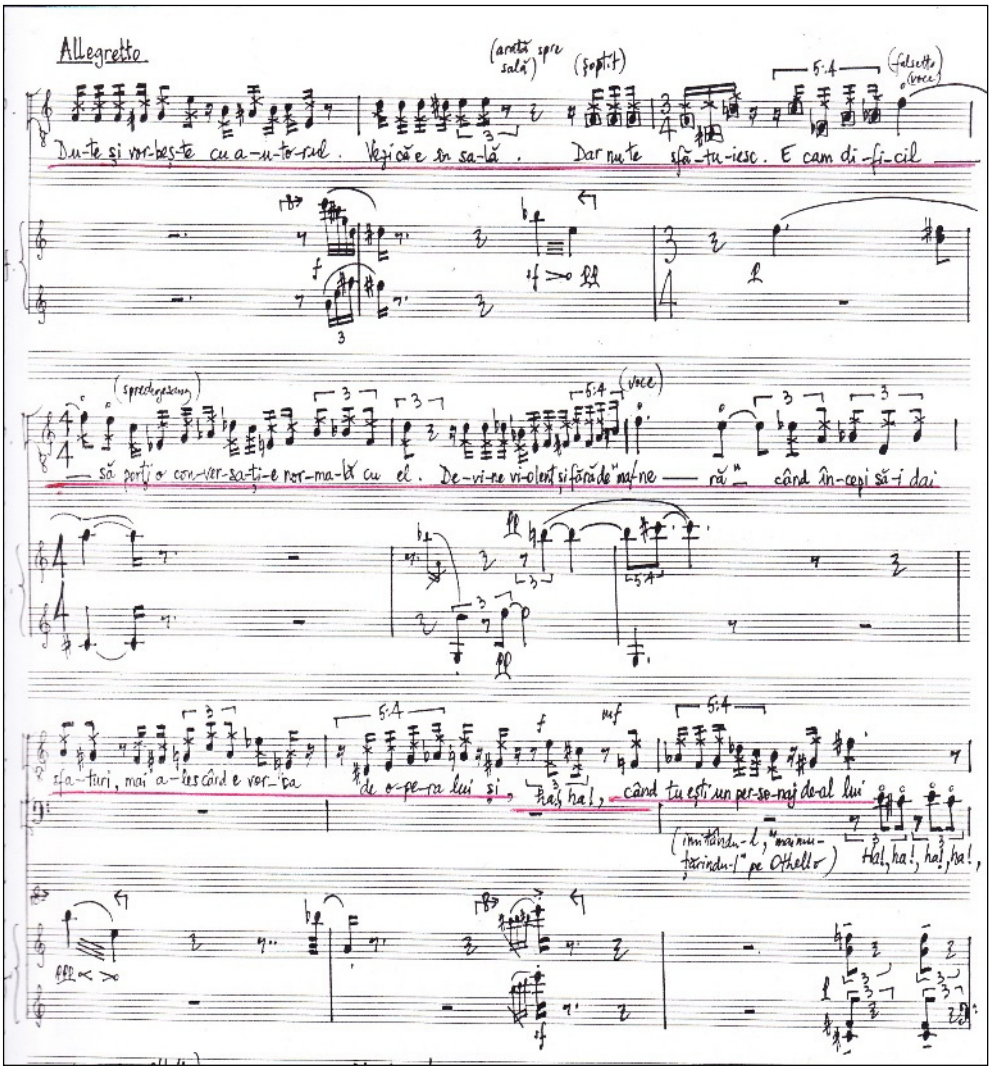
Othello: But I think it is good. I have taken pleasure in learning it. It sounds so beautiful! Faust: Yes, yes… Maybe excessively beautiful.

Othello: If you don't like it, I can't help you. Go and talk to the author. You'll find him in the theatre hall. But you'd better not. It is rather difficult to have a normal conversation with him. He tends to become violent and to forget his manners if you start to give him advice, especially when it comes to his work" (Act I, scene II).

[9] Pirandello, Luigi , *l'Umorismo,* Firenze, Luigi Battiselli - Editore, 1920.
[10] Vartic, Ion, *Spectacol interior (Inner Show)*, Editura Dacia - Cluj Napoca, 1977.

E.g. 15


0.11.59
7
Moderato rubato
SCENA a II-a
(Faust, Othello, Carmen)
Faust
Nu-mi pla-ce de-loc cum es-tă a-ri-a ta. E prea pom-pon-să, prea ro-man-ti-că, prea ver-di—
Pf.
Allegro molto
(sprechgesang)
Othello
Ba eu cred că e bu-nă. Am în-vă-ța-t-o cu plă-ce-re. Șu-nă a-tât de fru-mos!
Faust
-a-nă!
Pf.
Moderato, tranquillo
Allegro molto
O.
Da-că ou-ți pla-ce n-am ce-ți fa-ce.
F.
(mi)
Da, da... poa-te chiar prea fru-mos.
Pf.



The meaning of the author's keeping his distance from the characters can be regarded from the reverse perspective as well: the author tries to enter his own work – to this testifies the finale when he himself performs the silent movie piano accompaniment and the characters resume the same opera *da capo*, on a different plane, in which the events unfold at high speed, as if someone had pressed the fast-forward key in order to quickly go through a much too familiar video tape.

And if "parody designates a comic imitation of a serious, famous work whose topic or means of expression is targeted at"[11] [9], one can draw the conclusion that in Dan Dediu's opera the parody mode is fully exploited, busting myths, "unmaking heroes", minimizing the legend that surrounds the protagonists like an aura; the characters become the "mimes" of their own personalities, "mechanical characters". Being human, they are used as manoeuvrable and manoeuvred objects (in Ionescu's terms) precisely on account of the human need to play. Repetitions, automatisms, the means of achieving the comic mechanization of the musical discourse are the various modalities employed by Dan Dediu in order to create a kind of "Kasperlespiele für große Leute" opera, where humour and the human need to engage in games interfere with the puppet or the machine and at times border on the tragic.

Translated into English by: Adina Oana Nicolae

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[11] Popa, Marian, *Comicologia (Comicology)*, Editura Univers, Bucureşti, 1975.

STUDIA UBB MUSICA, LX, 1, 2015 (p. 237 - 256)
(RECOMMENDED CITATION)

IN THE SHADOW OF MANFRED: BYRON, SCHUMANN AND TCHAIKOVSKY

ECATERINA BANCIU[1]

Motto:
"C'est un grand et beau problème à résoudre, de déterminer jusqu'à quel point on peut faire chanter la langue et parler la musique".[2]
J.- J. Rousseau

SUMMARY. The romantic hero is born from reality. Whether his name is Manfred, Werther, Clavigo, Onegin or Byron, Schumann, Tchaikovsky, he will always bear the seal of the society he comes from. Noble and cultivated, he enjoys his privileged life to the fullest, but at some point this no longer satisfies him. An outlaw, a "wasted" and incomprehensible genius, this "enfant terrible" suffering from the incurable "mal de siècle" escapes, disillusioned, from his commonplace existence and embarks on a quest for the unknown, living in that Eminescian "poignant charm". He faces fate with dignity, without repent, paying for his audacity with his life. George Gordon Byron, Shakespeare's illustrious descendant, fascinated the whole European cultural space: he created the prototype of the Romantic hero not only through his poems, but also through his own adventurous life. *Manfred* (1816-1817) is a dramatic poem sprinkled with supernatural elements, haunted by ghosts, written in the tone of the black novel and of the mysterious romantic drama. The poet took the name of his character from Manfred, King of Sicily in the 13th century, invoked in Dante's *Divine Comedy*. Nietzsche was so impressed with the image of the Byronic superhero that he wrote a musical composition on the same theme. Schumann's version *(Ouverture zu Manfred* op.115), composed in 1849 and having an autobiographical resonance, is considered among the composer's most touching pages. Tchaikovsky, engrossed in the drama of the theme, treated it in his own personal way, creating a monumental synthesis between the symphonic style and his unerring sense of the stage.

Keywords: Byron, Manfred, Schumann, Tchaikovsky, programmatism, overture-symphony, programmatic symphony.

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[2] Ilie Balea, *Dialogul artelor*, Editura pentru Literatură, Bucharest, 1969, p. 10.

This paper was conceived in 2010 and its theme connects the protagonist heroes in a succession of anniversaries: 200 years from the birth of Robert Schumann (1810), 170 years from the birth of Pyotr Ilyich Tchaikovsky (1840), 170 from the death of painter Caspar David Friedrich (1840) and 125 years from Tchaikovsky's composition of the Manfred Symphony (1885).

The paper has not been kept in the drawer, but was presented in the same year at a musicological symposium, while a concentrated version of it is presented to each generation of students of the Cluj-Napoca Academy, during the courses on Romanticism. In 2011, it was also appreciated by the French students from the Dijon Conservatory. The decision to publish it is linked to another anniversary: 2014 marks 190 years since the death of George Gordon Byron (1824).

Historical/literary context

The German and Anglo-Saxon literary Romanticism shifted from the ethos of antiquity and of the Enlightenment to embrace the *Sturm und Drang*[3] ideal: a strong sense of nature, the primacy of the individual and the natural goodness expressed by J.J. Rousseau, the exaltation of human feelings and of historical patriotism, as a reaction against the atrocities of the turbulent years of the Napoleonic revolution and campaign. At Herder's initiative, *Sturm und Drang* gathered around it a pleiad of writers such as Schiller, Goethe and Heine, and since 1800 onwards, Novalis invested it with a romantic, mystical exaltation. The Romantic theatre was tributary to Shakespeare's genius, which had been glorified by Lessing already in the previous century. In England, the literary Romanticism evolved perhaps the most freely, without manifestos (France) or schools (Germany), with a longevity of a century and a half, from the pre-Romantic Thomson (whose *Seasons* create a connection between nature and the simple, ordinary man) and the neo-Romantic Swinburne[4].

According to Goethe, "Romanticism is a morbid genre, except for Manzoni's Romanticism". Alessandro Manzoni (1785-1873) promoted a literary style of classical inspiration, less exalted, in a neat form, having "the useful as a purpose, truth as an object and the interesting as the means."[5]

"Romanticism is found precisely neither in the choice of subjects nor in exact truth, but in a way of feeling... For me, Romanticism is the most recent and the most current expression of beauty. The one who says Romanticism, says modern art – which is to say intimacy, spirituality, color, aspiration towards the infinite – expressed by all the resources of art", said Baudelaire in 1846.

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[3] A theatrical play by Klinger, in a melodramatic, pre-Romantic style (1776).

[4] Romanticism is known by different names: The *Romantic Movement* in France, *Die Romantische Schule* in Germany and *the Romantic Revival* in England. Cf. Ovidiu Drimba, *Istoria Literaturii universale*, vol. II, Editura SAECULUM I.O. and Editura Vestala, Bucharest, 1998, p. 135.

[5] Ovidiu Drimba, *Op. cit*, p. 201.

Victor Hugo (1802-1885), the author of the famous and extensive preface to *Cromwell*, which soon became the first manifesto of the French Romantic movement, is famous for several titles that have become masterpieces of the lyrical genre: *Hernani* (Verdi), *Le Roi s'amuse*[6]/*Rigoletto* (Verdi), *Lucrezia Borgia* (Donizetti). The characteristic features of his style include a complicated plot sprinkled with adventures and surprises, the importance given to "fatality", characters raised to the status of symbols in a picturesque setting, contrasts amplified into antitheses, exaltation of strong passions but also an overwhelming lyricism[7].

Animated by the nostalgia for the medieval times, Chateaubriand revives the legendary figure of Roland and travels back, with the *Genius of Christianity*, to the times of the Gaels, Druids and ancient Celts. He adds an element of morbidity to the Romantic Movement, just as Lamartine imbues it with melancholy, Vigny with solemnity and Musset with irony, imaginative style and conversational force.

Heinrich Heine (1797-1856)[8], a true poet of nature in his *Travel Pictures* (1824-1830), cultivates another distinctive feature of Romanticism, by exploring the exotic and distant lands, reflecting their unfamiliar, strange aspects. Liszt will follow suit in his *Années de pélerinage* (1831-1883).

The German drama (Kleist, Büchner, Grillparzer) stirs up devastating passions, presents death as the ultimate solution to life, the unshakable devotion of the beloved woman, all in a medieval setting, with knights and action sprinkled with fantastic elements; hypnosis, somnambulism (Bellini, *La sonnambula),* magic (Verdi, *A Masked Ball, The Force of Destiny),* dream symbolism, the Christian miracle (Wagner, *Tannhäuser).*

Byron, through his exaltation of the "self", is invoked much later by Pushkin *(Eugene Onegin,* 1823-1830), who, by contrast, urges a return to nature:

Pushkin: *Eugene Onegin*

"I was born for peaceful roaming,
For country calm and lack of strife;
My lyre sings! And in the gloaming,
My fertile fancies spring to life...
I give myself to harmless pleasures
And *far niente* rules my leisures:
Each morning early I'm awake
To wander by the lonely lake,
Or seek some other sweet
employment:
I read a little, often sleep,
For fleeting fame I do not weep.
And was it not in past enjoyment
Of shaded, idle times like this,
I spent my days of deepest bliss?
The country, love, green fields and flowers,
Sweet idleness! You have my heart.
With what delight I praise those hours
That set Eugene and me apart.
For otherwise some mocking reader,
Or, God forbid, some wretched breeder
Of twisted slanders might combine
My hero's features here with mine,
And then maintain the shameless fiction
That, **like proud Byron**, I have penned,
A mere self-portrait in the end;
As if today, through some restriction,
We're now no longer fit to write
On any theme but our own plight!..."

[6] The King Has Fun.
[7] *Ibidem*, p. 198.
[8] He was born in the same year as Schubert and died in the same year as Schumann.

George Gordon Byron (1788-1824)

The spirit of Byronism swept all over Europe. The father of the movement, George Gordon Byron, one of Shakespeare's illustrious followers, created the prototype of the Romantic hero, who was reflected both in his poems, and in his non-conformist, revolutionary and rebellious spirit. As a member of the House of Lords he took a firm stand against the persecutions in Ireland and the massacre of workers in Manchester who were demanding the right to vote, and spoke out against the law demanding capital punishment for the destruction of machinery, considered the main cause of unemployment and poverty.

Deeply disappointed, Byron identified himself with his hero Childe Harold *(Childe Harold's Pilgrimage,* 1812-1818), a character who also inspired Berlioz to write his programmatic symphony *Harold in Italy* (1834, with viola concertante, dedicated to Paganini), and left his homeland for good. He then set out on a long journey to Spain, the Middle East *(The Giaour, The Corsair)* and Switzerland (the poem *Prisoner of Chillon*, 1816, dedicated to freedom). In Italy, he was initiated into the secret society of the Carbonari and its revolutionary aims to free Italy from Austrian rule. He died at Missolonghi in Greece, at age 36, while helping the Greeks in their struggle for independence from the Turkish occupation. His heroes are just like him: outlaws, misunderstood, suffering from that incurable "mal du siècle". In the poem *"On This Day I Complete My Thirty-Sixth Year",* written in the last year of his life, Byron seems to sense the imminence of his death.

Byron: *On This Day I Complete My Thirty-Sixth Year*

'T is time this heart should be unmoved,
Since others it hath ceased to move:
Yet, though I cannot be beloved,
Still let me love!
My days are in the yellow leaf;
The flowers and fruits of Love are gone;
The worm, the canker, and the grief
Are mine alone!
The fire that on my bosom preys
Is lone as some volcanic isle;
No torch is kindled at its blaze--
A funeral pile!
The hope, the fear, the jealous care,
The exalted portion of the pain
And power of love, I cannot share,
But wear the chain.
But 'tis not *thus*--and 'tis not *here*--
Such thoughts should shake my soul, nor *now*
Where Glory decks the hero's bier,
Or binds his brow.
The sword, the banner, and the field,
Glory and Greece, around me see!
The Spartan, borne upon his shield,
Was not more free.
Awake! (not Greece--she *is* awake!)
Awake, my spirit! Think through *whom*
Thy life-blood tracks its parent lake,
And then strike home!
Tread those reviving passions down,
Unworthy manhood!--unto thee
Indifferent should the smile or frown
Of beauty be.
If thou regret'st thy youth, *why live*?
The land of honourable death
Is here:--up to the Field, and give
Away thy breath!
Seek out--less often sought than found--
A soldier's grave, for thee the best;
Then look around, and choose thy ground,
And take thy Rest.

Romantic composers turned mainly to literature for inspiration, as did Schumann for example, especially as early in his career he had toyed with the idea of becoming a writer. *Manfred*, Byron's autobiographical dramatic poem, had a great influence on Schumann (then 38, i.e. almost the same age as the poet when he died), but also on Liszt, who also intended to illustrate this theme musically[9], while Tchaikovsky expanded the subject into a four-movement symphony.

Manfred is a dramatic poem written by Byron between 1816 and 1817. It contains supernatural elements in the tone of a black novel haunted by ghosts, a popular genre in England after the rediscovery of Shakespeare. It is a typical example of a Romantic mystery-drama. Friedrich Nietzsche was in turn impressed by the image of the superhero and wrote a musical composition for him.

The poet took the name of his character from Manfred (1232, Venosa – February 26, 1266), King of Sicily between 1258 and 1266. He was the natural son of Emperor Frederick II of Hohenstaufen and had conflicts with the Papacy, being excommunicated several times. In *The Divine Comedy,* Dante meets Manfred outside the gates of Purgatory, where although he repented of his sins in *articulo mortis*, he must wait 30 years for each year he lived as an excommunicate, before being admitted to Purgatory proper.

The Byronic hero in painting

Caspar David Friedrich (1774, Greifswald – 1840, Dresden) was known as a singular, solitary and melancholy painter who lived in an empty studio, which stirred his imagination with symbols and visual metaphors. His austere landscapes with high mountains and large expanses of water or ice, shrouded in a surreal, at times frosty and often morbid atmosphere, express an intense spirituality[10]. His enigmatically entitled painting *Wanderer above a Sea of Fog,* painted in 1818, could illustrate the meditative figure of Manfred, the Byronic hero.

Schumann: *Ouverture zu Manfred* (1848-49)

Schumann's overture is considered among the composer's most passionate pages and reflects the inner conflict of the main character. The Symphonies Nos. 1, 4 and 2 had already been composed, and *Renana* followed one year after *Manfred*. In the following year (1849) he composed the motet *Verzweifle nicht im Schmerzenstal* for double chorus, organ and orchestra (ad libitum) and *Requiem für Mignon* for solo voices, chorus and orchestra.

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[9] Liszt had said: “I passionately admired Manfred and valued him much more than Faust, who, between you and me, seemed to me a decidedly bourgeois character... Faust's personality scatters and dissipates itself; he takes no action, lets himself be driven, hesitates, experiments, loses his way, considers, bargains, and is interested in his own little happiness. III, Librairie Armand Colin, Paris, 1955, p. 300.

[10] He was marked by the tragedies of his childhood: in 1781 he lost his mother, two sisters and a brother.

By July 29[11] Schumann had read Byron's *Manfred* in the translation of K.A. Suckow. A week later and soon after he finished his opera *Genoveva,* he began preparing Byron's text for his next dramatic work, consisting of spoken dialogues with vocal soloists and instrumental interludes, choruses and melodramas. The four-hand piano arrangement of his *Second Symphony,* composed at the urging of his wife, Clara, the album of songs written as a birthday present for his eldest daughter Marie, along with numerous other projects delayed the completion of the score until November 23. The première was held in Leipzig in March 1852, under the composer's baton, and was followed by a second performance in Weimar, in June, conducted by Liszt.

Schumann recognized himself in the Byronic hero and involuntarily identified himself with him[12]. "Never have I devoted myself to a composition with such love and energy"[13]. "My whole life, he wrote in a letter to his mother, has been a struggle between Poetry and Prose". (Letter of July 30, 1830). In its 15 separate numbers, this musical poem exquisitely illustrates several episodes of the action: in No. 2 (when the spirit appears in the shape of a beautiful woman) we recognize the author of the *Scenes for Children,* and in No. 6, the apparition of the Fairy of the Alps, the diaphanous sounds and the airy texture are reminiscent of Mendelssohn (the Elves)[14]. The most beautiful pages are dedicated to the evocation of Astarte. The words "I have called on thee in the still night" are accompanied by a simple melody, whose figurative motif returns many times, even at the end.

Schumann's *Ouverture zu Manfred* op. 115 begins at a fast pace (Rasch., quarter note = 152), like a signal in syncopated counterpoint, paving the way for a *tragic motif* in **E flat minor** (possibly *Schumann's symbol-signature* in *Carnaval:* E-flat – A – C-flat – B-flat), although the key signature heralds an E flat, followed four bars later by the *Manfred motif* (E-flat – B-flat – G-flat – F – A-flat – D – F – E-flat, containing the encrypted name of the hero and initials of the poet), which in conjunction with the Schumann motif outlines the theme of the work, which evolves into an implacable ascending *passus duriusculus*. Surprisingly, in bar 12 the *M motif* is transposed to major (E – B – G-sharp) and modulates to **F-sharp minor.** Equally abruptly, 7 bars later **the initial E-flat minor** returns**,**

[11] A fatidic date: July 29, 1956, the date of Schumann's death.

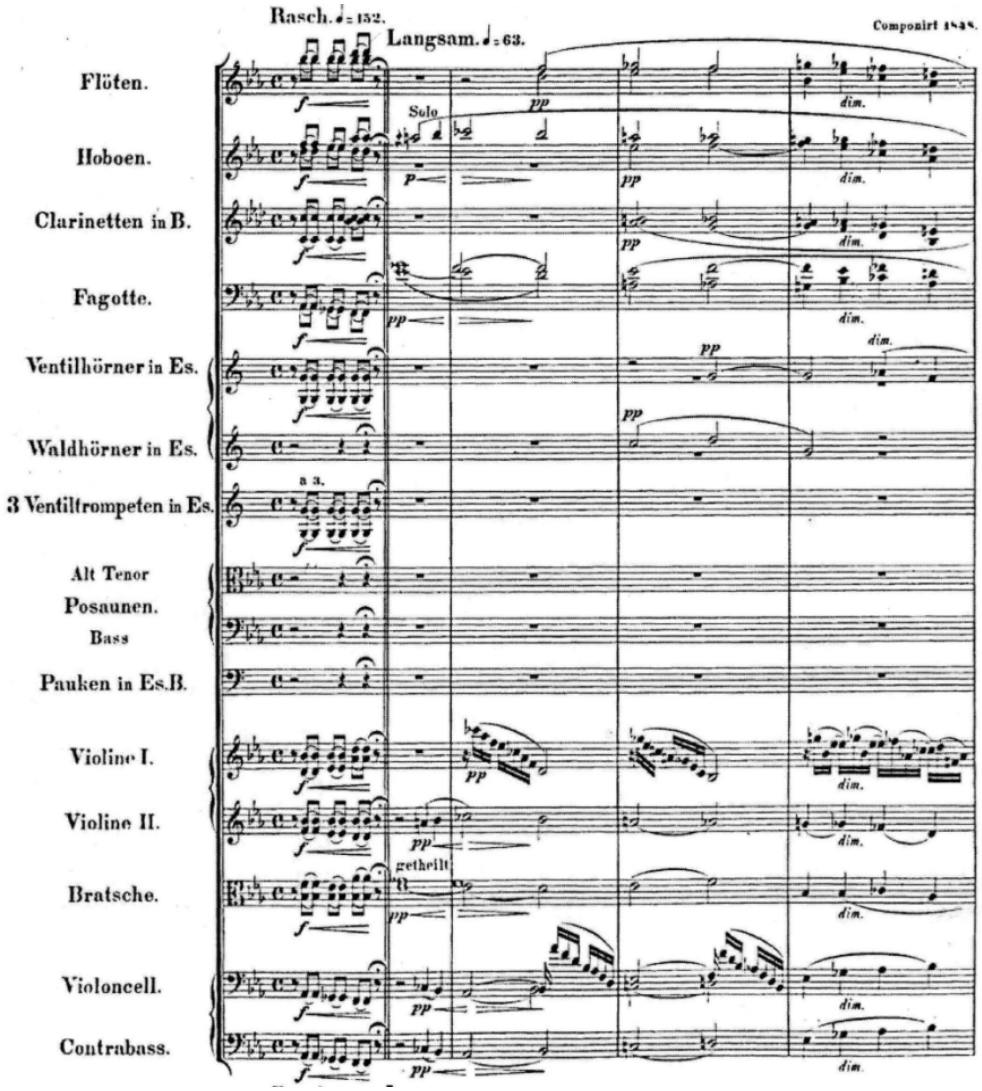
[12] In 1826, at the age of 16, Schumann suffered two losses: the death of his father (in August) and that of his sister. It seems that these memories drew him closer to the dramatic poem *Manfred.*

[13] Ioana Ştefănescu, *O Istorie a Muzicii Universale*, vol. III, Editura Fundaţiei Culturale Române, Bucharest 1998, p. 191.

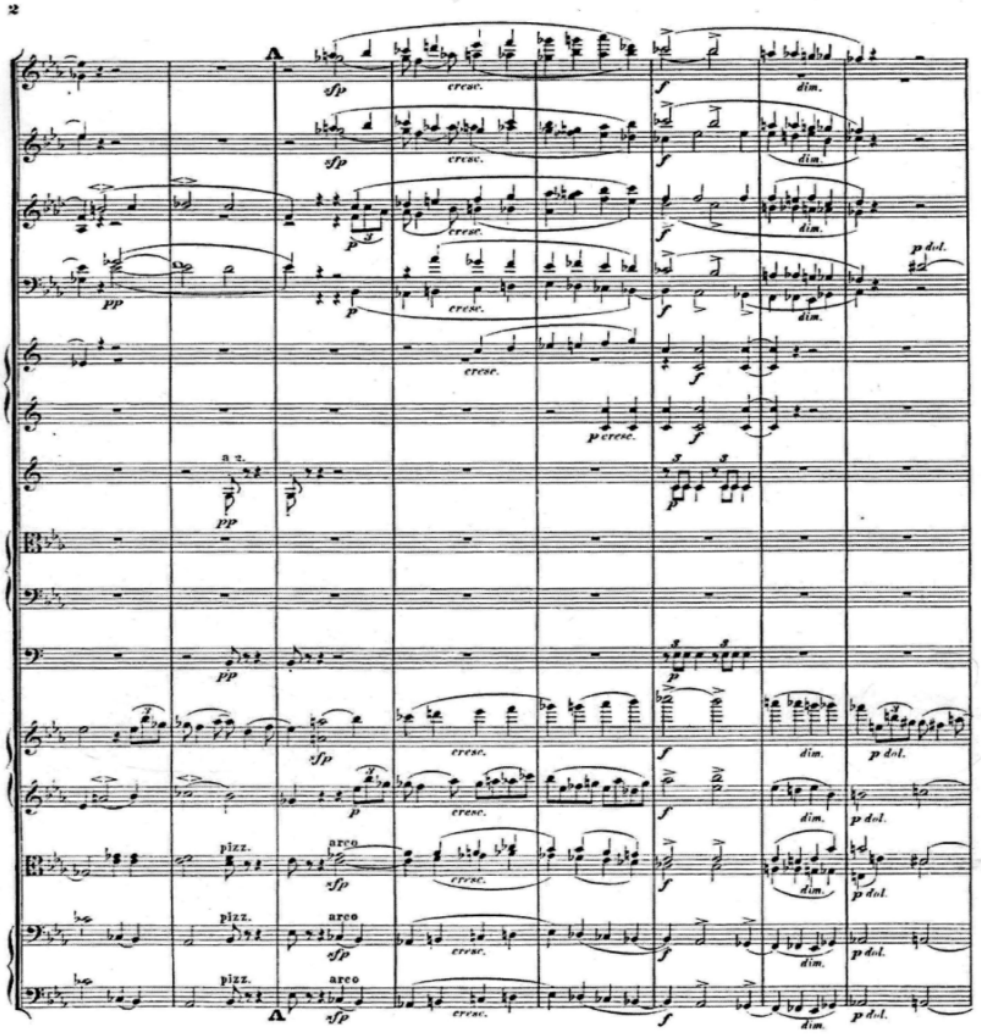
[14] J. Combarieu et R. Dumesnil, *Histoire de la Musique*, vol. III, Librairie Armand Colin, Paris, 1955, p. 300.

while the tempo accelerates gradually along with an increase in dynamics until a *ff* is reached. The brass instruments play a harmonic role and occur sporadically at first, but sometimes insinuate themselves with Beethoven's fate rhythm motif.

E.g. 1

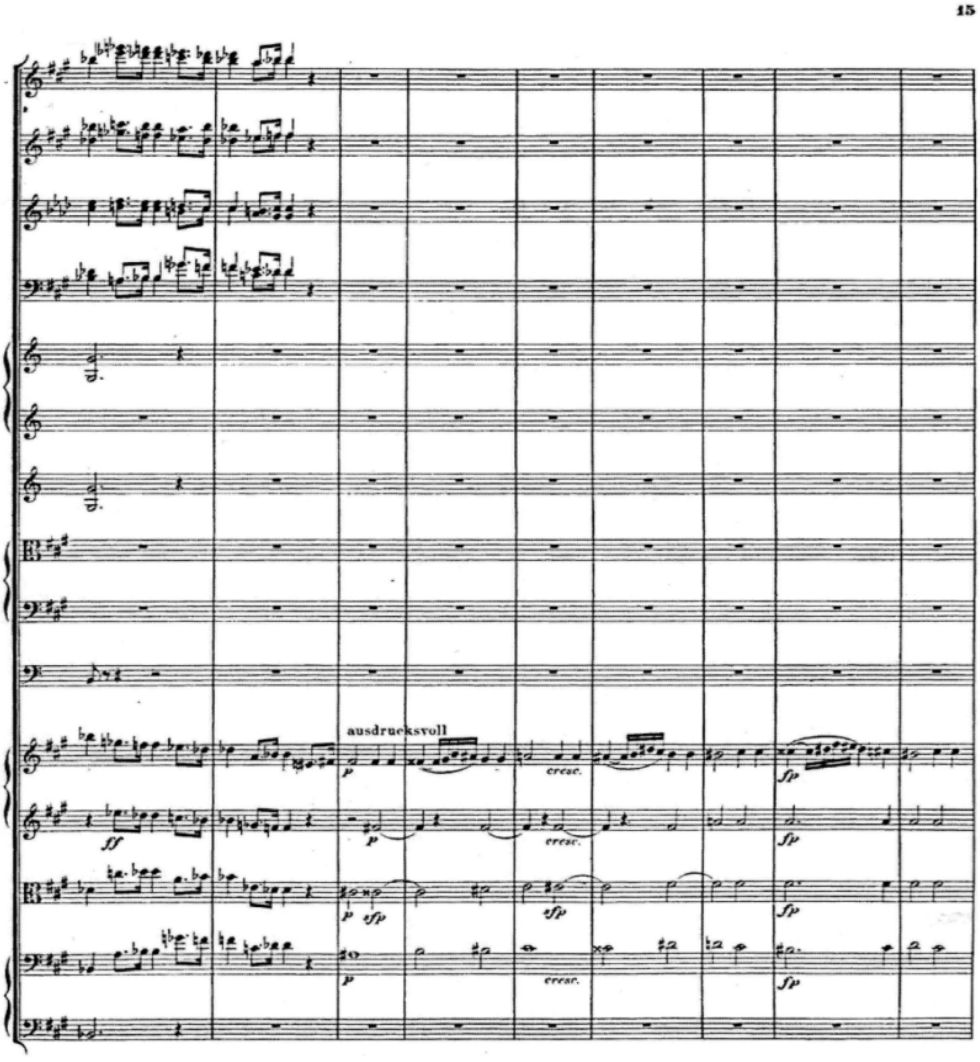


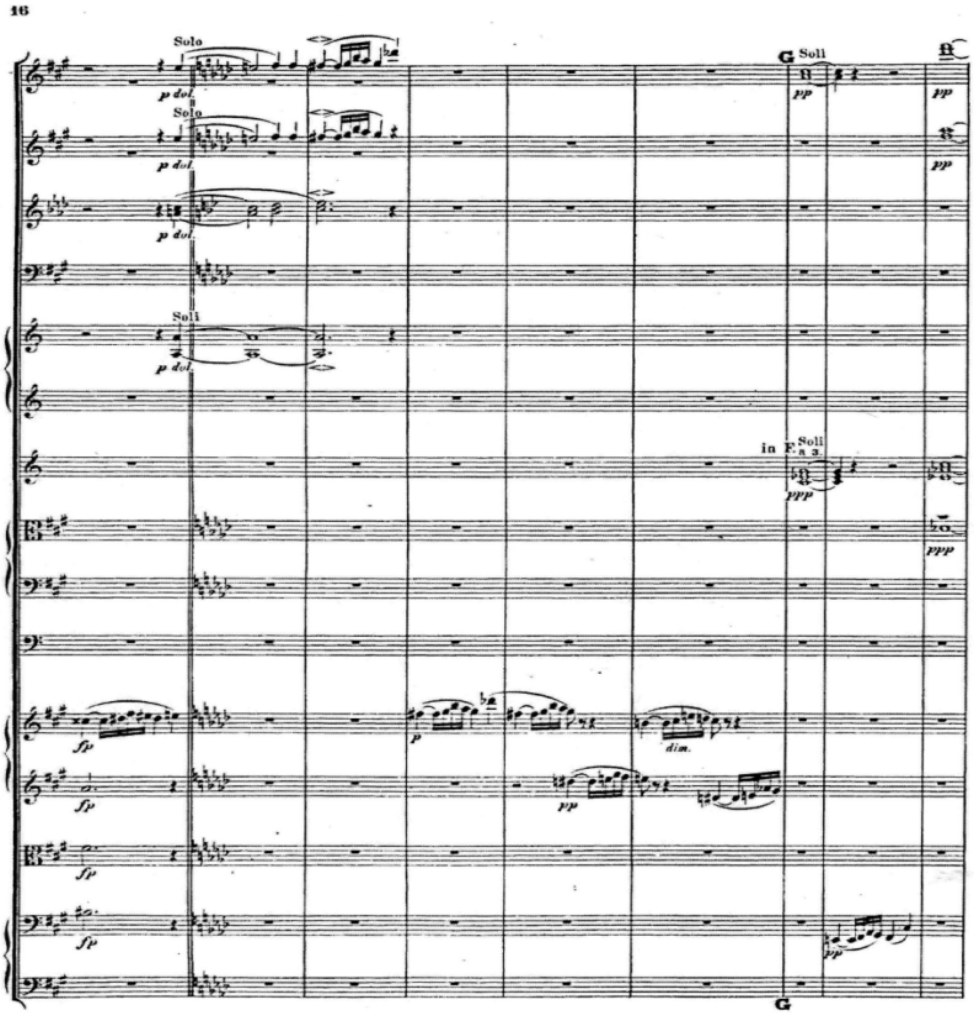
E.g. 2



Astarte's feminine theme occurs only briefly in the violins (mark D), in *piano,* only with chords accompaniment, without double basses, fading away on the sounds of the flute and oboe, with the new **F minor** tonality menacingly bringing in the **three trumpets**.

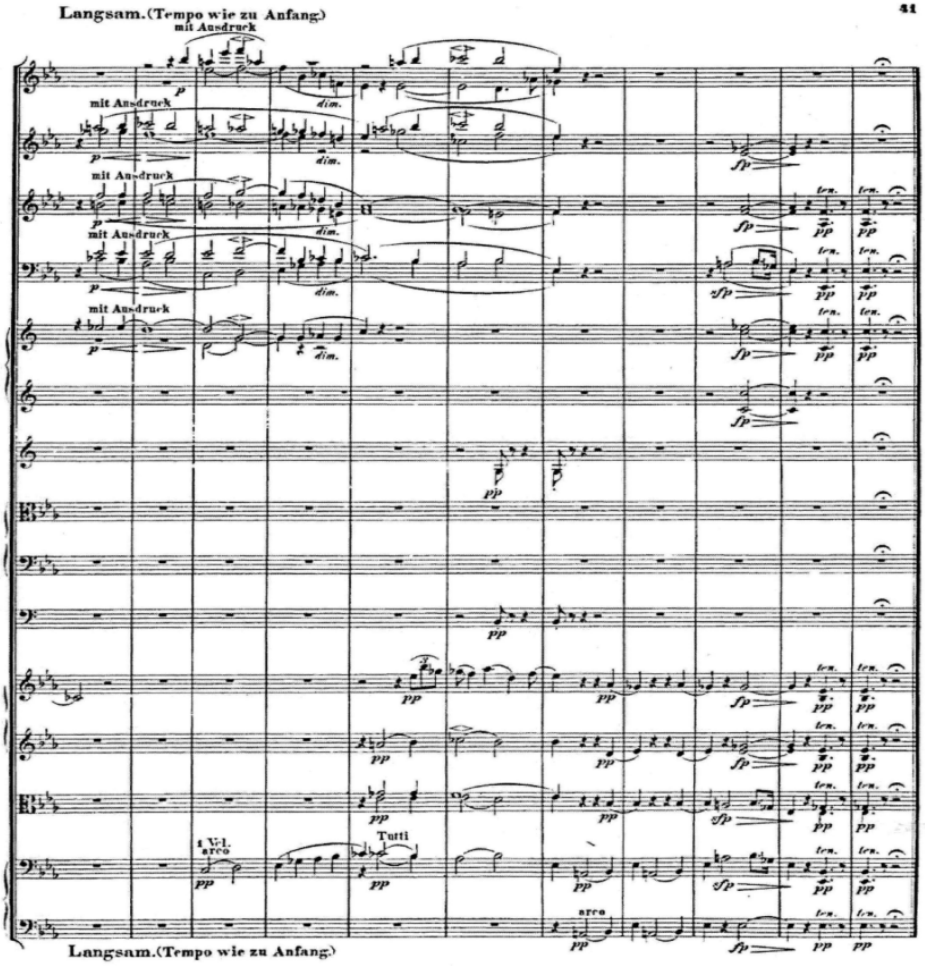
E.g. 3





After an extensive thematic development in the composer's internalized dramatic style, the conclusion comes as reconciliation with destiny, through the solemn sounds of a *Requiem* coming from a nearby monastery.

E.g. 4



Chronologically, between the two symphonic illustrations a lyrical version is also reported to exist in the form of the opera *König Manfred,* Op. 93 (F. Röber, July 26, 1867 or 1870) by Carl Reinecke[15] (1824-1910), a composer who has remained in the memory of posterity more for his chamber works and for the pleiad of composers that he nurtured, including Edvard Grieg, Leoš Janáček, Isaac Albéniz, Max Bruch.[16]

[15] Carl Heinrich Carsten Reinecke (June 23, 1824 – March 10, 1910), German composer, conductor and pianist

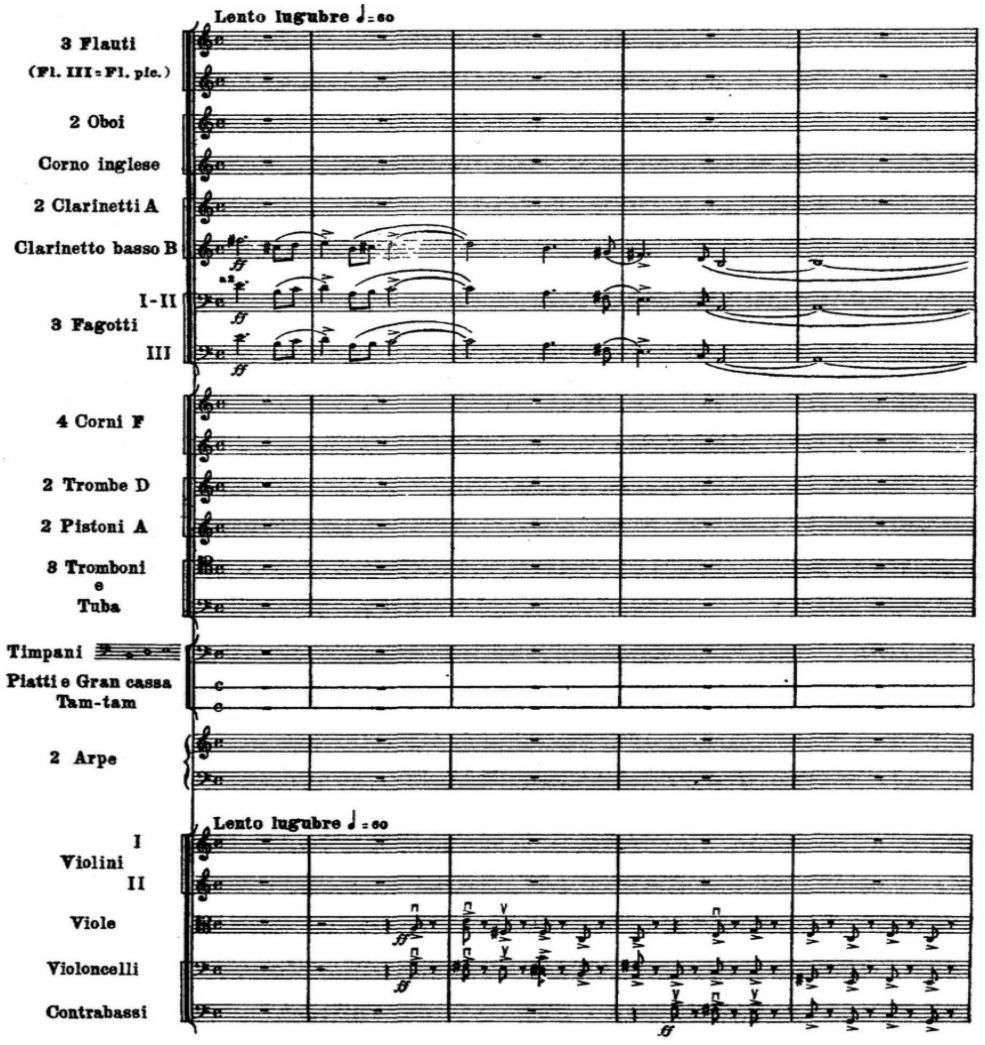
[16] Edvard Grieg, Basil Harwood, Christian Sinding, Leoš Janáček, Isaac Albéniz, August Max Fiedler, Johan Svendsen, Richard Franck, Felix Weingartner, Max Bruch.

Tchaikovsky's *Manfred Symphony* (1885)

In 1885 (at the age of 45), Tchaikovsky transposed the Byronic demonic subject into a programmatic symphony, at the suggestion of Liszt and Balakirev. In 1879, Tchaikovsky composed *Eugene Onegin*, and one year before he had written *Mazeppa*. The première took place in Moscow one year later and was a tremendous success. The structure of the symphony follows the classical pattern, with each movement illustrating a tableau from Byron's poem. The *Manfred Symphony* op. 58 (I. Lento lugubre; II. Vivace con spirito; III. Pastorale. Andante con moto; IV. Allegro con fuoco) comes between Tchaikovsky's Fourth and Fifth Symphonies. Although Balakirev, with his authoritarian nature, had prescribed the subject, the generating motif, the main themes, the modulations and even the formal outline of the work, Tchaikovsky, engrossed in the drama of the theme, treated it in his own personal way, creating a monumental synthesis between the symphonic style and his unerring sense of the stage. The orchestral apparatus in the *Manfred Symphony* exceeds the timbral range of all the other symphonies of the composer. Tchaikovsky constantly uses three flutes, two oboes, two clarinets, four horns, two trumpets, three trombones, a tuba, and even a bass tuba in his Fourth Symphony. In Manfred he also uses the English horn, the bass clarinet, a third bassoon, two cornets a piston besides the usual two trumpets, a large number of percussion instruments besides the three timpani (cymbals, bass drum, tam-tam, triangle, tambourine), two harps, and, at the end, bells and organ, with an illustrative role.

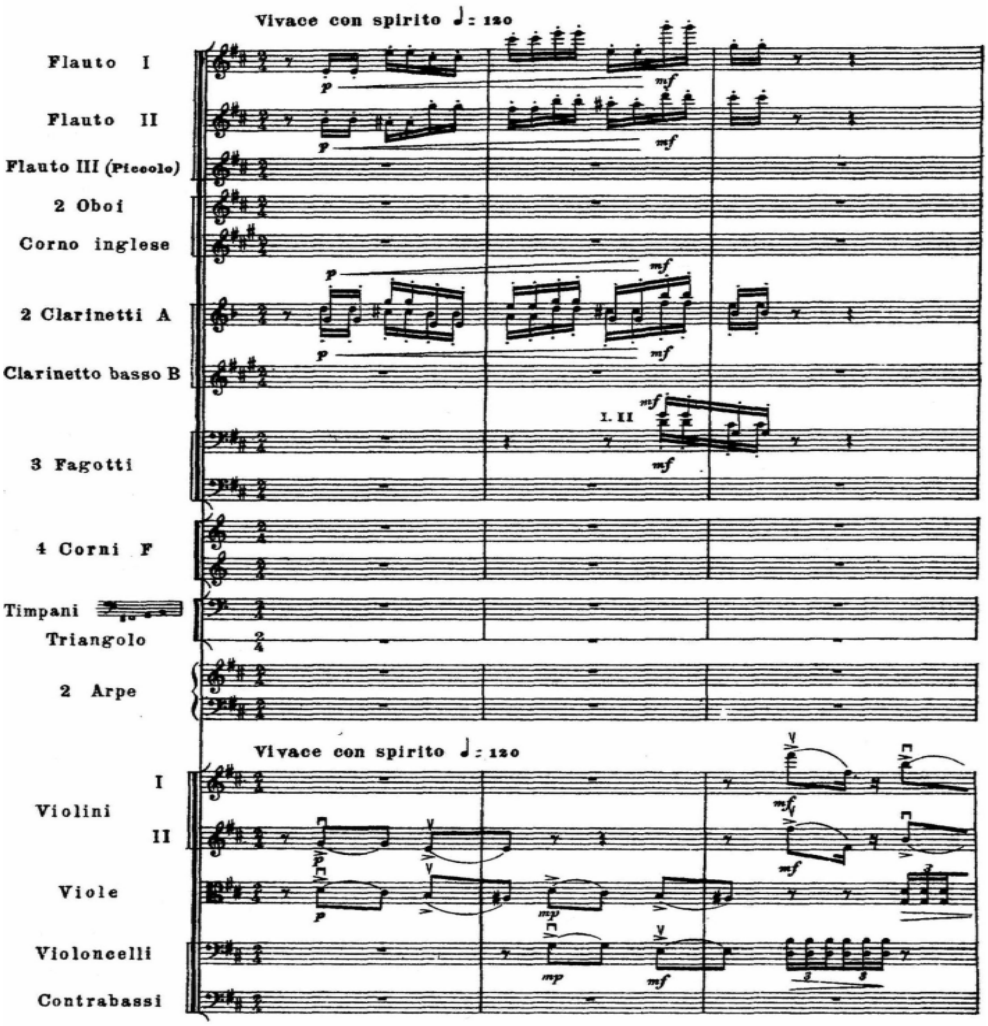
The first movement (I. Lento lugubre) presents Manfred, the main hero, trying to find relief for his sufferings. A slow, middle part evokes the image of his beloved Astarte. The first movement concludes with a dramatic *fff,* illustrating the hero's despair, tormented by remorse.

E.g. 5



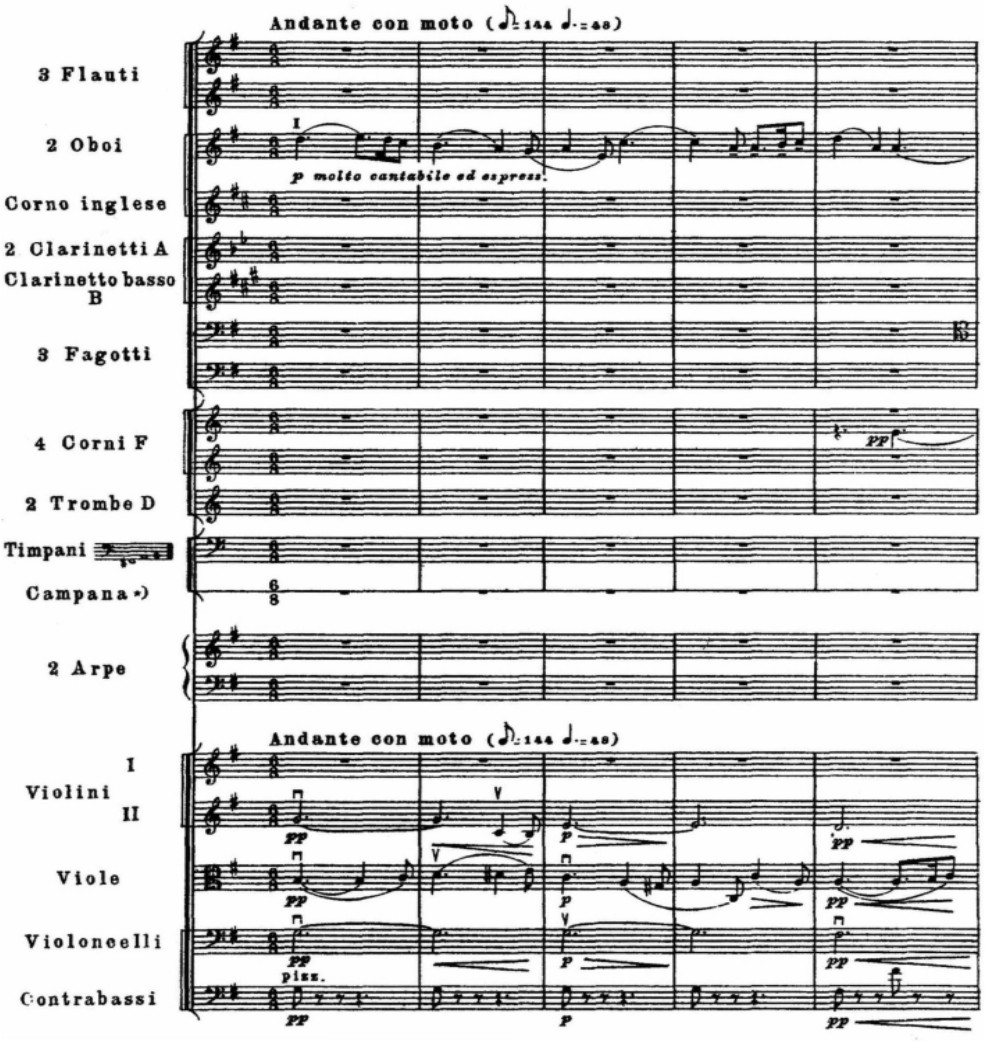
The second movement (II. Vivace con spirito) is a pictorial tableau: the poem of a waterfall in the Alps. The suave and alluring alpine fairy appears to Manfred beneath the rainbow of the waterfall spray.

E.g. 6



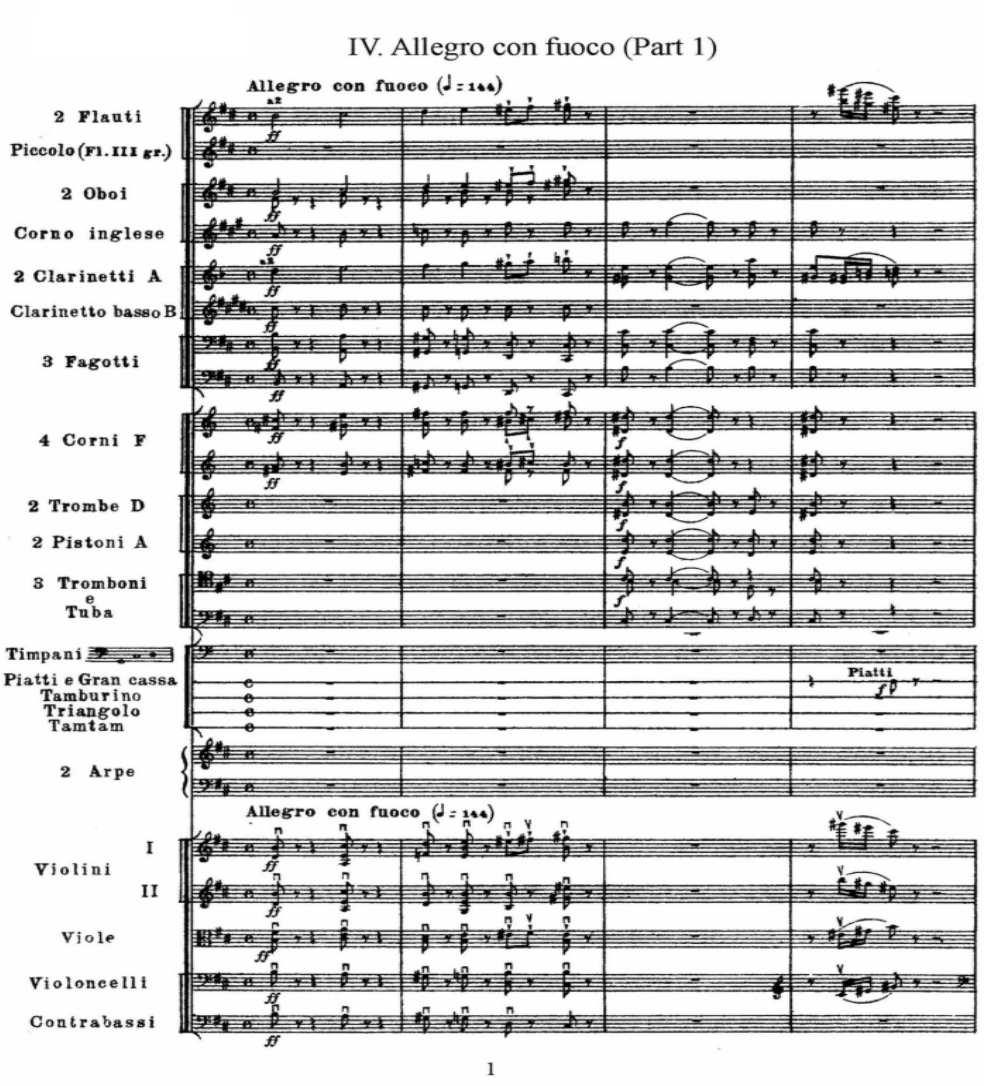
The third movement (III. Pastorale. Andante con moto) is a pastoral portraying of the simple life of the Alpine people. The sad Manfred theme returns in contrast with the merriment of the revelers. The pastoral sounds reveal a conceptual analogy with the corresponding (third) movement of Beethoven's *Pastoral* Symphony or of Berlioz's *Fantastic Symphony.* The movement ends in a morendo *pppp.*

E.g. 7



The final movement (IV. Allegro con fuoco), begins with an expansive theme in **B minor** that leads to the palace of Arimanes, the ruler of the underworld. The movement portrays the appearance of Manfred in the middle of a wild bacchanal and the evocation of Astarte. She predicts an end to his sufferings.

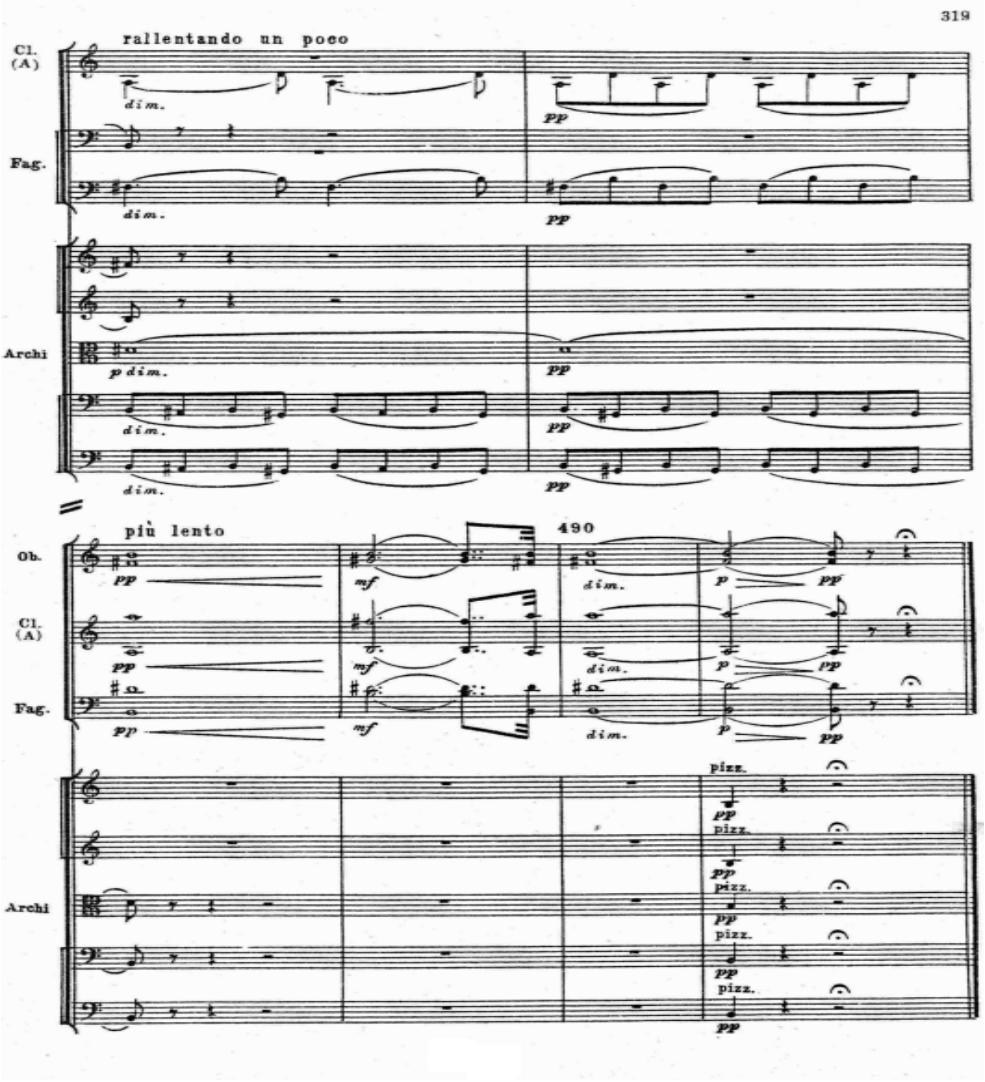
E.g. 8



A long fugato suggests the confrontation between Arimanes and Manfred, in which the hero dies.

The funeral theme of the first movement returns: the symphony ends in a calm mood, illustrating Manfred's ultimate liberation in death.

E.g. 9



Conclusions

Both of the works inspired by Byron's text are symphonic works of maturity: Schumann composed his version as a dramatic work, consisting of spoken dialogues with vocal soloists and instrumental interludes, choruses and melodramas. The score was completed on November 23, 1851. Schumann

conducted the Leipzig première on March 14, 1852, while Liszt conducted the Weimar performance on June 13. Although unanimously praised for its aesthetic value, today it is only the overture that is still performed regularly.

We notice the *tragic motif* in **E flat minor** (*Schumann's symbol-signature* in *Carnaval:* E-flat – A – C-flat – B-flat), along with the *Manfred motif* (E-flat – B-flat – G-flat – F – A-flat – D – F – E-flat, with the encrypted name of the hero and initials of the poet), which in conjunction with the Schumann motif outlines the theme of the work. The contrast of the opposing themes, i.e. the tragic Manfred/Schumann theme and Astarte's lyrical one, the surprising modulations **(E-flat minor – F-sharp minor – E-flat minor),** the acceleration of tempo and the increase in dynamics up to *ff,* lead to the tragic denouement, marked by the brass instruments with Beethoven's fate motif.

In 1885 (at the age of 45), Tchaikovsky transposed the Byronic theme into a programmatic symphony, at the suggestion of Liszt and Balakirev. The theme had also been proposed to Berlioz, but he chose another hero, Harold. Preceded by the opera *Eugene Onegin,* the symphony follows the classical pattern, with each movement illustrating a tableau from Byron's poem. Its 1886 première in Moscow was a tremendous success. At first reluctant to the theme, Tchaikovsky changed his mind and decided to create a monumental version with a unique orchestration **(English horn, bass clarinet, a third bassoon, two cornets a piston** besides the two trumpets, a large number of **percussion instruments** besides the three timpani (cymbals, bass drum, tam-tam, triangle, tambourine), **two harps** and **bell and organ** at the end), which he had never used it his previous symphonies and would not use in the last one, the *Pathétique* Symphony, either. Written between his famous Fourth and Fifth Symphonies, the Manfred symphony is rarely performed nowadays.

The Romantic hero is born from reality. Whether his name is Manfred, Werther, Clavigo, Onegin, or Byron, Pushkin, he will always bear the seal of the society he comes from. Noble and cultivated, he enjoys his privileged life to the fullest, but at some point this no longer satisfies him. In total disillusionment, he escapes from his commonplace existence and embarks on a quest for the unknown, living in that Eminescian “poignant charm”. He faces fate with dignity, without repent, paying for his audacity with his life.

"Fare thee well! I ne'er shall see thee more! As my first glance of love and wonder was for thee, then take my latest look: thou wilt not beam on one to whom the gifts of life and warmth have been of a more fatal nature! The mind which is immortal makes itself requital for its good or evil thoughts -- Is its own origin of ill and end --!”

Below we reproduce the final part of Byron's poem.

SPIRIT. But thy many crimes
Have made thee —

MANFRED. What are they to such as thee?
Must crimes be punish'd but by other crimes,
And greater criminals?-- Back to thy hell!
Thou hast no power upon me, that I feel;
Thou never shalt possess me, that I know:
What I have done is done; I bear within
A torture which could nothing gain from thine.
The mind which is immortal makes itself
Requital for its good or evil thoughts,
Is its own origin of ill and end,
And its own place and time; its innate sense,
When stripp'd of this mortality, derives
No colour from the fleeting things without,
But is absorb'd in sufferance or in joy,
Born from the knowledge of its own desert.
Thou didst not tempt me, and thou couldst not tempt me;
I have not been thy dupe nor am thy prey,
But was my own destroyer, and will be
My own hereafter.-- Back, ye baffled fiends!
The hand of death is on me-- but not yours!
[The Demons disappear].

ABBOT. Alas! how pale thou art-- thy lips are white--
And thy breast heaves-- and in thy gasping throat
The accents rattle. Give thy prayers to Heaven--
Pray-- albeit but in thought,-- but die not thus.

MANFRED. 'T is over-- my dull eyes can fix thee not;
But all things swim around me, and the earth
Heaves as it were beneath me. Fare thee well--
Give me thy hand.

ABBOT. Cold-- cold-- even to the heart--
But yet one prayer-- Alas! how fares it with thee?

MANFRED. Old man! 't is not so difficult to die. [MANFRED expires].

ABBOT. He's gone, his soul hath ta'en its earthless flight;
Whither? I dread to think; but he is gone.

Translated by Marcella Magda

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(RECOMMENDED CITATION)

"INTERESTING" HARMONIC AND TONAL SOLUTIONS IN PYOTR ILYICH TCHAIKOVSKY'S *ALBUM FOR CHILDREN*, OP. 39

GABRIELA COCA[1]

SUMMARY. The present paper analyses, from a harmonic and tonal point of view the first piece (*Morning Prayer*) of the cycle *Album for Children*, op. 39 by P. I. Tchaikovsky. After the presentation of the historical and creative conjuncture in which the author wrote the pieces of this cycle, this is followed by the presentation of the shape. Then, within the formal sections are discussed the tonal and the harmonic solutions adopted by author. We ask to pay attention to the degree of complexity and the internal logic which may attain a Romantic miniature piece, composed in a choral style.

Keywords: Tchaikovsky, Album for Children, musical form, harmonic, tonal, romantic, miniature, piece, op. 39

In an assessment, usually we use the word "interesting" when we cannot find anything noteworthy concrete positive or negative, on the subject of the analysis.

In the context of this paper I am using in the title the word "interesting" in its real sense that is published by the *Explanatory Dictionary of the Romanian Language*[2]:

"INTERESTING", adj. Which are interested, are of interests, noteworthy ♦ which draws attention; unusual, strange, bizarre, unique. From Fr. *intéréssant*.

What is actually the interest? The significance we refer is the following: *"INTERÉS (…) 6. The quality to arouse the attention, to arouse curiosity by the importance, beauty,* the variety of thing, of problem, of action, and so on? Attraction."[3]

General considerations

Concerning the piano literature we note that "Albums for Children" are of two kinds:

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[2] Dicţionarul Explicativ al Limbii Române, Ed. Academiei RSR, Bucharest, 1975, p. 434.

[3] idem

1. Albums written by composers with the purpose to be sung by children;
2. Albums written by composers with the purpose to be sung by adults for children, in form of an audition.

The present album belongs to the first category, as it is a cycle of pieces written to be sung by children. The analyst has to appreciate what the composer has used into the technical means of the instrumental expressing, as well as the tonalities used and they must take into account the didactic aspect pursued by the composer – namely the degree of the technical and tonal facility. It should be noted as such, the fact that the author does not use basic tonalities, which have more than 3 alterations. Therefore, the pieces were conceived with the purpose of being introduced in the piano repertoire of the beginner instrumental classes.

The way in which this album was born, is told in the following quote: "In late April of 1878 (Note of Gabriela Coca: Tchaikovsky) returns in Russia. First he is traveling in Kamenka, and then he spends more time on the estate of Brailov of Nadezhda. Of course, Nadezhda - somewhere else! The beautiful Russian Spring and the carefree summer stimulate the make of new creations. He finalizes the two works aforementioned (note of Gabriela Coca: Sonata for Violin and Piano *„Souvenir d'un lieu cher"* and 12 Pieces for Piano – a composition in romantic style started in Italy) then compose songs. Also now he is mostly influenced by the world of ideas of Schumann, and under this influence he composes 24 small pieces ("Album for Children")."[4]

In 1878 the composer was 38 years of age. He started studying composition at the age of 25 years, in 1865. In 1878 the author has an experience of 13 years of creative musical activity. How mature was his creative style at this time can be imagined by the works that precede the composition of the cycle "Album for Children", as well as by those that are born in parallel with it and immediately after it.

Table 1

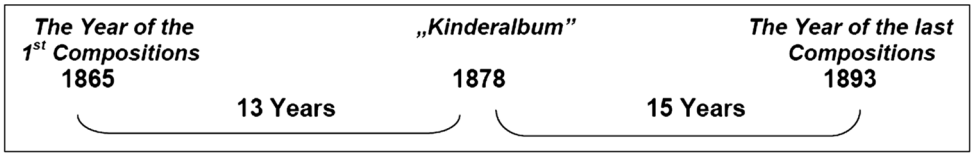
1874	Piano Concerto in B flat minor	Op. 23
1876	The Swan Lake - ballet	Op. 20
1877	*Valse scherzo* for Violin and Orchestra	Op. 34
1877	Sonata in G major for Piano	Op. 37

[4] Falk, Géza, *Tchaikovsky's unusual life*, Ed. Rózsavölgyi & Co., Budapest, Hungary, 1940, p. 129.

1877	*The Seasons* for Piano	Op. 37a
1877	The Fourth Symphony in F minor for Orchestra	Op. 36
1878	*Yevgeny Onegin* - Opera	Op. 24
1878	24 Pieces for Piano *„Album for Children"*	Op. 39
1878	Violin Concerto in D major	Op. 35
1878	Liturgy of St John Chrysostom	Op. 41
1878	1st Suite for Orchestra	Op. 43
1879	Piano Concerto in G major	Op. 44
1880	Italian Capriccio for Orchestra	Op. 45

From the total of 80 opuses, op. 39 is situated about the middle of the road. The same situation indicates us also the structure on years of his creative path:

Table 2



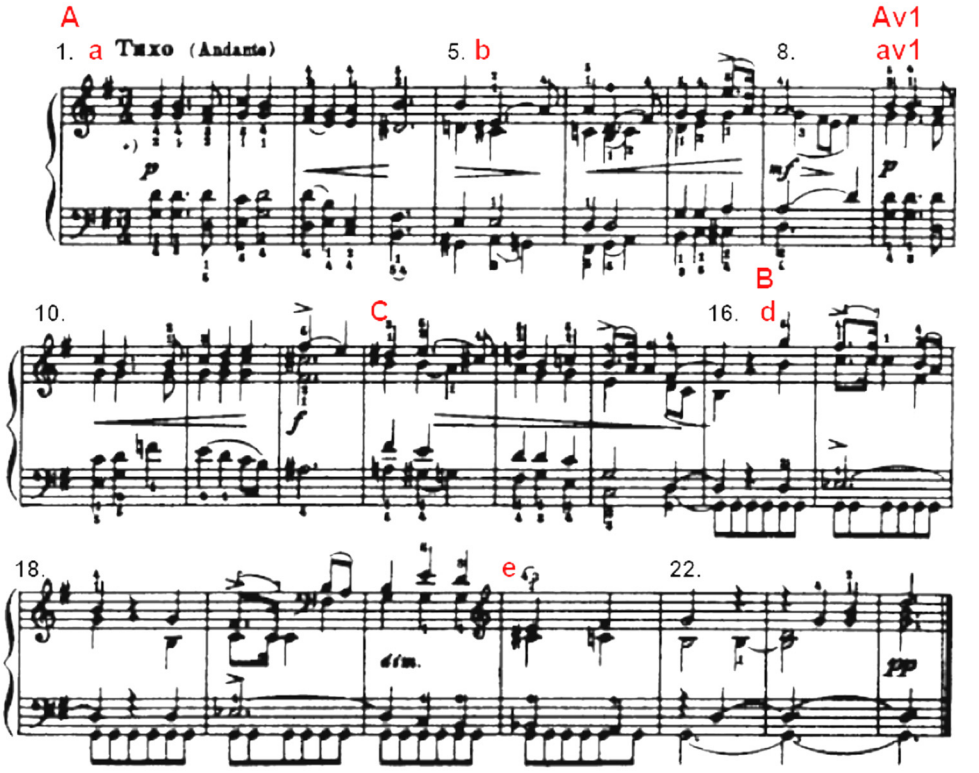
These are only gleanings from the works with opus numbers of this period, but these are sufficient to figure out what the author is at this time in the fullness, in the middle of his creative activity.

*

The reason I approached the analysis of the pieces is the fact that it was elected by one of my students as a subject of a graduation paper. As it can guide and also verify him, I must first analyse the musical pieces. The interesting tonal and harmonic solutions, whose observation, correct appreciation and statement exceed the level of training of a student graduating the music teaching subject, it is a pity to loose, because these pieces are small musical jewels, reflecting the composer's soul, who recalls nostalgically, in this context, his own childhood. At the same time, by the present work, I want to give a model of harmonic and tonal analysis, and a model of the construction of small strophic musical forms.

The analysis of the piece no. 1 of *Album for Children*: *Morning Prayer*[5]

E.g. 1



Already in the debut measures of this first piece, the composer surprises us with a full plagal cadence: I – V – IV – I, a succession what is not specific to the Romantic style. The piece is conceived as a BAR shape, with the structure **A Av[1] B**. The 24 measures of the piece are divided symmetrically in three musical periods, each of 8 measures. The piece appearance is a choral of 4 voices, in which the author embrace a Romantic style of harmonization, however framed in classics board of cars. The tempo and the metric are constants, *Andante, 3/4*. Within the 24 measures of the choral the melodic line is situated at the upper voice. The lower voices are the completion voices of the harmonic sonority.

[5] The present analysis I made it based on the score edited by Anatoly Drozdov: "P.I. Tchaikovsky: Complete Collected Works", vol. 52, Ed. Muzghiz, Moscova, 1948, p. 139-170, Urtext Edition.

The first phrase is musically formulated as puritan as possible. Here are inline chords in a fundamental position. A variety in the context brings only the sixth chord of the 2nd degree in *G major* - the main tonality of the piece, and the authentic half close at the end of the phrase, achieved through the secondary degrees: VI – II_6 – $III_{\#}$ and with Picardy third in the 4th measure. The debut tonality - *G major* – is therefore a light coloured sound, through the *B major* chord (a third relationship specific to Romanticism) – an altered chord in *G major* – representing in this framework the dominant (the 5th degree) of the *E minor* tonality.

The second phrase (**b**) of the section **A**, in her 4 measures brings 4 chromatic modulations. So, we are witnessing a tonal agglomeration. Four tonalities in four measures constitute already a harmonization in a Romantic style. The chromatic chords by means of which Tchaikovsky achieved the modulations are the following:

Table 3

E minor: $I^{6}_{\#5\flat}$ = A major: V^{6}_{5}	A major: $I_{2\flat}$ = D major: V_2	D major: $I^{6}_{5\flat}$ = G major: V^{6}_{5}	G major: $II^{6}_{\#5}$ = D major: V^{6}_{5}
Ms. 4	Ms. 5	Ms. 6	Ms. 7

In three of four cases Tchaikovsky alter the tonic chord of the 1st degree and only in one case the subdominant chord of the 2nd degree, with the purpose to arrive to the next dominant tonality.

In terms of dynamic, the composer highlights and blurs the modulations by waves of *crescendo* and *decrescendo*, the end of first section (measure 8) tapping the maximum dynamics of the first section. – *mezzoforte*.

The Av_1 section (measure 9-16) in her two phrases keeps the intense modulation profile of the previous phrase, the tonal changes are, however, more smooth. The author also uses here diatonic modulations. So:

Table 4

D major: IV = G major: I	D major: IV = G major: I
Ms. 9	Ms. 14

The chromatic chords used by Tchaikovsky are the following:

Table 5

G major: I_2 = C major: V_2	C major: $IV_{\#}^{6\#}$ = B minor: V_6	B minor: $I^{4\#}_2$ = E minor : V_2	E minor: $IV^{4\#}_2$ = D major: V_2
Ms. 10	Ms. 12	Ms. 13	Ms. 13

We see here that the author performs modulations or through alteration the first degree in the main tonality, in the same as in the first section of the form, or through alteration the 4th degree.

The middle of this section represents also the point of symmetry of the entire piece (measure 12) – marked by the author by accent (>) and dynamic climax (*forte*). Harmonically, this climax adjoins two chords under axial (pole – anti-pole) relationship:

Table 6

C major chord (ms. 11)	⟶	F # major sixth chord (ms. 12)

After 2 measures without any alteration (ms. 10-11) in *crescendo*, the sixth chord in F # major in *forte*, as the 5th degree of the B minor tonality is a real audible surprise.

Starting from this, the climax points to the end of the dynamic profile and it draws a continuous *decrescendo* up to *piano* (ms. 16), then *diminuendo* up to the end.

The **B** section is emerging as an outcome of the two previous sections. A real *Abgesang*! As if by symbolizing a bow, the author composes a descending motif of G5 to G4, which he repeats sequentially one octave below, of G4 to G3. The last four measures of the piece, which are in a constant *diminuendo*, from G3 rise up to D5.

Except for the last 3 measures, in the entire section B pulsates in the bass a rhythm pedal in equal quavers on the G2. In the last 3 measures, the pedal point stops on the G2 sound, which is kept long.

In terms of tonality this is the most stable section. It begins in G major and out of its 8 measures only one measure modulates in D minor (ms. 21), then returns in G major. The modulation in D minor is made by altering the four-three chord of the 4th degree:

Table 7

G major: $IV^{4\#}_{3b}$ = D minor: VII^{4}_{3} - $^{4}_{2}\natural$

From D minor the author returns in G major also by means of the 4th degree, whose third alters ascending.

Table 8

D minor: IV $\natural$ = G major: I

In this section Tchaikovsky uses altered chords without modulation purpose (having only a sound coloristic role), in the form of 6b – 5 retardations, the 6b's maintained in full measure. The complete chord is:

Table 9

G major: I^{7}_{6b} ---------- $^{8}_{5}$
4 - 3 - 2 - 3

We see these harmonic solutions in the measures 17th and 19th.

As a conclusion, we note that a small three-strophic piece, practically can adopt a highly complex harmonic and tonal structure. These miniature pieces for children are true small musical jewels, and in these compositions the author felt the same creative pleasure, which an analyst feels when he discovers the inner logic of the work.

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(RECOMMENDED CITATION)

CAMILLE SAINT-SAËNS'S CONCEPT OF "VIOLIN CONCERTO"

CĂTĂLINA GUŢANU[1]

SUMMARY. Charles Camille Saint–Saëns is a remarkable French composer, pianist, organist, conductor and musical critic from the second half of the 19th century. Saint- Saëns's principles of composition were developed under the influence of national traditions, of the creations of French harpsichord players, of Hector Berlioz and of the French opera. The work of this French composer is characterized by luminous lyricism, by a cheerful, joyful disposition, created by dynamic, expressive movements, by noble pathos and by peaceful contemplation. His style is characterized by recitative-melodious intonations and by an extensive use of popular music procedures and rhythmic dance formulas. The syntheses of classical and romantic principles, as well as the inclination towards symphonic poems and monothematic structures are specific features of Saint-Saëns's ample creations.

Keywords: Camille Saint-Saëns, French composer, French music, violin concerto, music for violin.

Motto:

"Music expresses that which cannot be put into words
and that which cannot remain silent".
(Victor Hugo)

Charles Camille Saint-Saëns is a remarkable French composer, pianist, organist, conductor and musical critic from the second half of the 19th century. Saint-Saëns's principles of composition were developed under the influence of national traditions, of the creations of French harpsichord players, of Hector Berlioz and of the French opera.

Saint-Saëns's compositional style has been greatly influenced by the works of J. S. Bach, G.F. Handel and of the Viennese classics, as well as by the ***symphonic*** poems of Franz Liszt.

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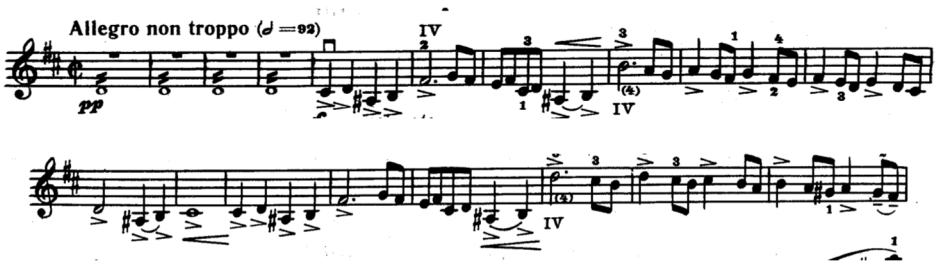
Saint-Saëns's compositional activity stands out through its richness and generosity. He wrote a large number of works in various genres. However, his greatest accomplishment can be found in the field of improvisational concert music.

The Violin Concerto No. 3 in B Minor Op. 61 by Camille Saint-Saëns is characterized by the lack of cadenzas in the solo instrument. The concert is dynamic and dramatic, being structured in 3 parts, of which the first one is written in the form of a sonata. The first part starts off with the *Exposition* of the main musical theme, an active and dynamic theme, supplemented with a *tremolo* in the orchestral score.

E.g. 1

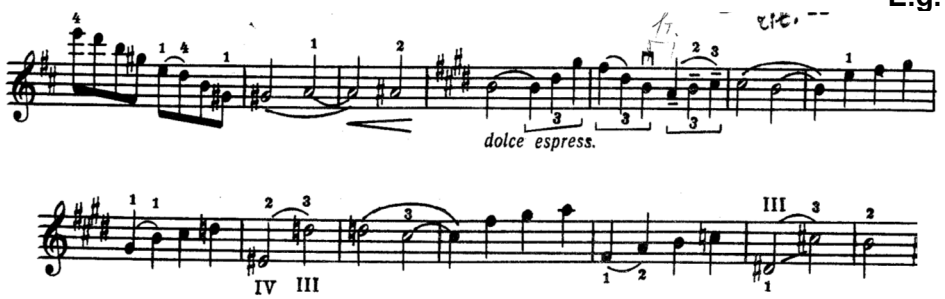


Camille Saint-Saëns: Violin Concerto No.3, Op.61, part.1 (1-18)

The manner of attack in interpreting the main theme is '*marcatto',* which creates an intense, expressive sonority, with accents and dynamic indications of *forte*.

The secondary theme is lyrical, written in E Major.

E.g. 2

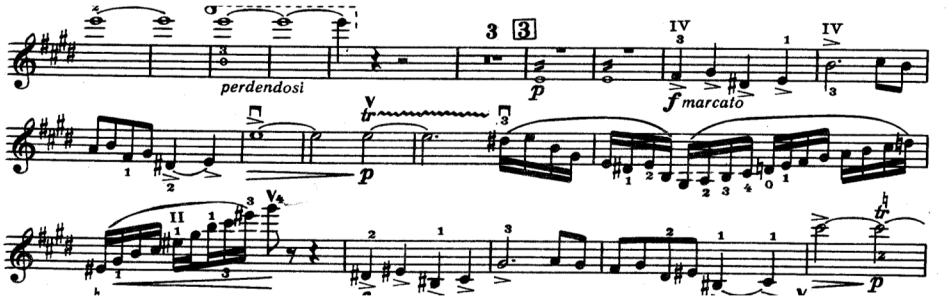


Camille Saint-Saëns: Violin Concerto No.3, Op.61 part.1 (95-108)

The melodic pattern is based on triplets and comprises the expressive intonations of an ascending seventh. The theme ends with a small cadenza, built on ascending chromatic notes.

The *Development* starts off with the main theme being announced in various keys: C Major, E Major, B Major.

E.g. 3

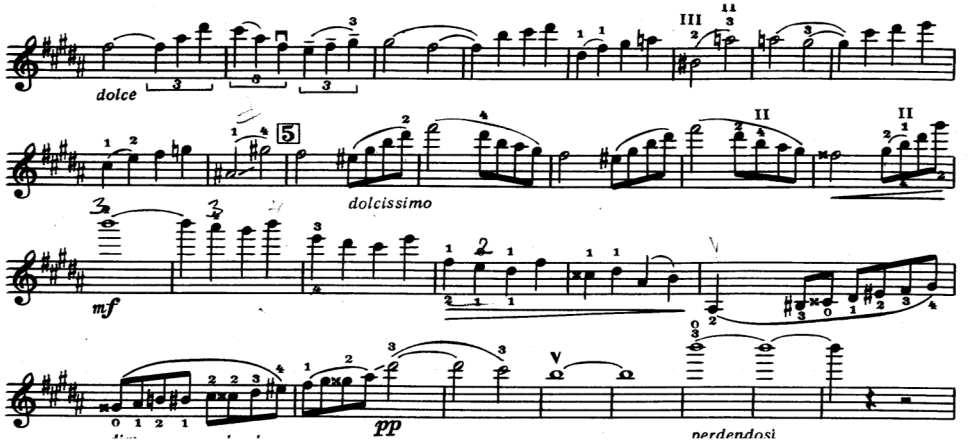


Camille Saint-Saëns Violin: Concerto No.3, Op.61, part.1 (122-143)

It is subjected to a metamorphosis process, through extremely rich metro-rhythmic techniques, which contain double notes with ascending musical passages of triplets.

The *Reprise* begins with a secondary theme, it is a mirror reprise.

E.g. 4



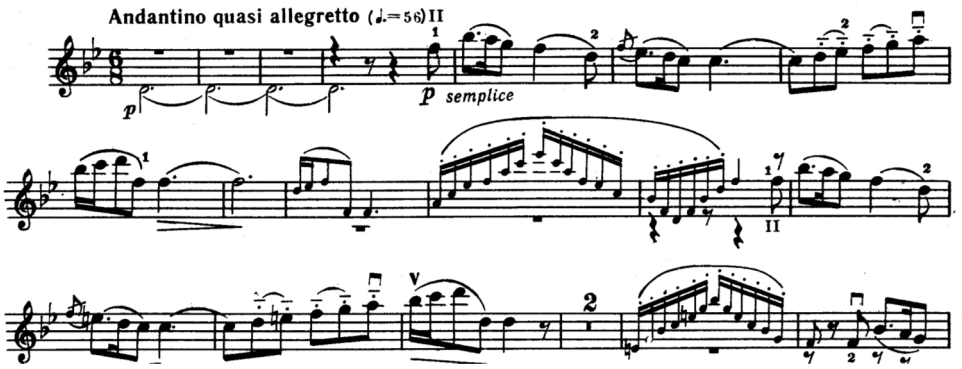
Camille Saint-Saëns: Violin Concerto No.3, Op.61, part.1 (197-225)

The theme is written in the homonym tonality of B Major, then the main theme follows, yet enriched with new features, as compared to the *exposition*, such as the virtuosity of numerous musical passages of sixteenth notes. The Reprise ends with cadenza elements, based on the orchestral accompaniment and on its bravery character.

The second part of the concerto – *Andantino quasi Allegretto* – can certainly be considered the brightest, most natural and peaceful part of the concerto, thanks to the simplicity of the melody. At first, each phrase played by the solo instrument is like a new breath. The modes of attack are *legato* and *portato,* in the 6/8 measure.

The first two bars of the theme are rendered all through the entire part, in various states: with changes of the rhythmic formula; transposed by an octave. The underlying formula is comprised of: eighth note, bar-line, dotted eighth note, sixteenth note and eighth note – *legato*, afterwards – fourth note and eighth note – also *legato*, bar-line (grupetto 1); dotted eighth note, sixteenth note and eighth note – *legato*, dotted fourth note, bar-line (grupetto 2).

E.g. 5



Camille Saint-Saëns: Violin Concerto No.3, Op.61, part.2 (1-20)

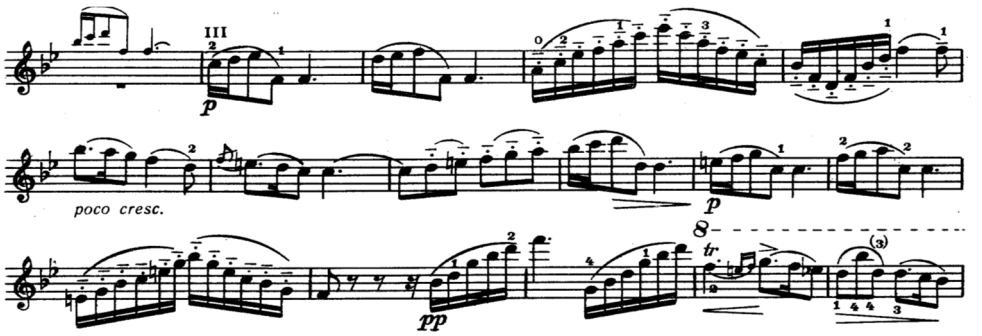
From a dynamic viewpoint, the concerto begins in *piano,* thus preparing the entrance of the solo instrument. The theme of the solo instrument, the violin, remains unchanged, anchored in the atmosphere of '*piano*' dynamic markings.

Saint-Saëns specifies from the very beginning the nature of this part, through that "*dolce*" indication. In the first 20 bars, the orchestra complements the solo instrument, yet, after the 20th bar, the dynamic array changes, as the theme is stated at higher dynamic indications, such as *mezzoforte*.

In response to this dynamic crescendo, the orchestra comes into the spotlight with the theme announced in '*piano'*.

In the following bars, up to the middle part, the solo instrument passes through various dynamic states, from '*pianissimo*' to '*sforzando*'. Here, it also tackles some passages of virtuosity, both ascending and descending, which have to be interpreted with great ease.

E.g. 6



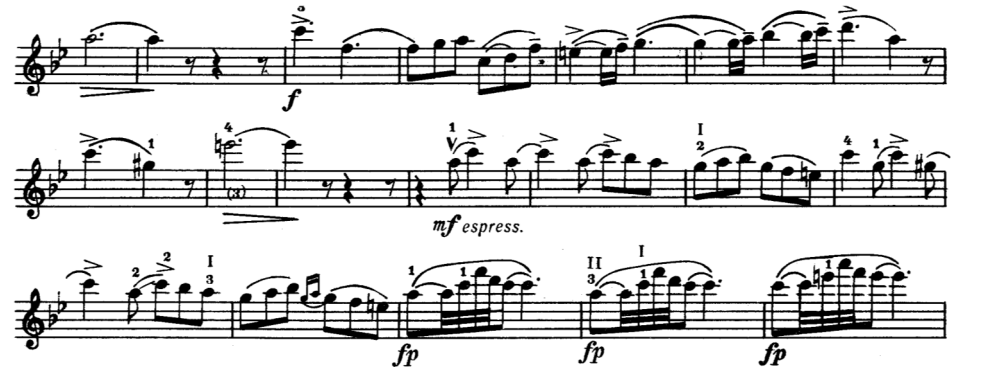
Camille Saint-Saëns: Violin Concerto No.3, Op.61, part.2 (34-49)

In these passages of virtuosity, the solo instrument has only a complementary role, as the theme is to be played by the orchestra.

The trills provided for the solo instrument are to be interpreted in the classical manner, namely from the basic note, going upwards.

The middle part starts at no. 2, with a more compelling character, with large dynamic indications: '*mezzoforte', 'forte', 'sforzando';* the marking of "*fp*" is often used both in the solo instrument, as well as the orchestra.

E.g. 7



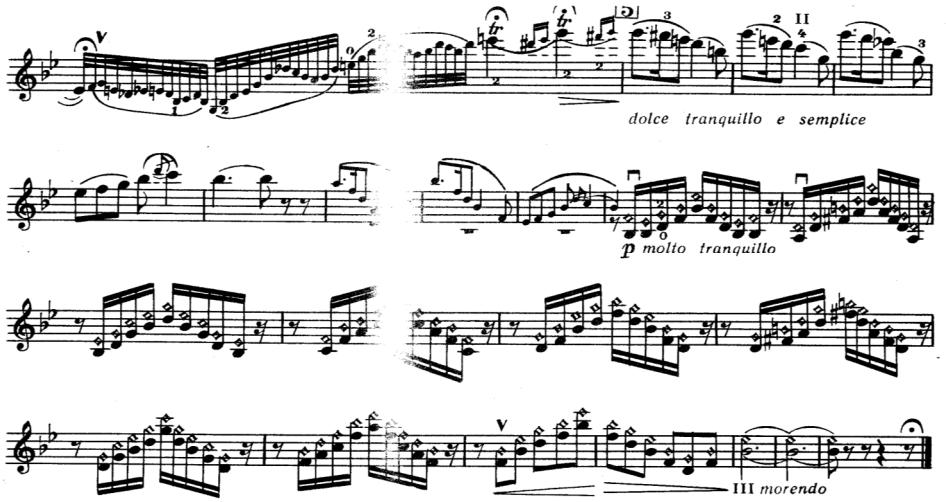
Camille Saint-Saëns Violin Concerto No.3, Op.61, part.2 (64-82)

From an interpretative viewpoint, the mode of attack used throughout the entire middle part is '*legato'.*

Saint-Saëns makes the shift from *development* to *reprise* by using two ascending passages, each of them being comprised of three triplets or nine sixteenth notes.

The *reprise* starts off with the theme played by the orchestra and gradually returns to the initial dynamic markings of the first part, '*piano'*. Once again, the composer mentions that "*dolce*" marking in the solo instrument. The theme is "restless", with passages of virtuosity and with trills. The author also uses other means of expression, such as *flageollete*.

E.g. 8

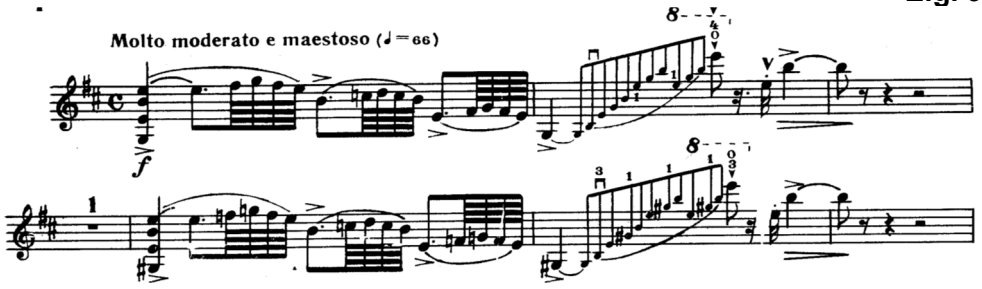


Camille Saint-Saëns: Violin Concerto No.3, Op.61, part.2 (131-152)

The composer feels the need to permanently specify the character that he wishes for this part of the concerto, namely '*Dolce y tranquillo',* ending with '*morendo'*.

The third part, '*Molto moderato e maestoso',* represents polychrome panoply of dispositions, moods, dynamic markings and artistic techniques.

E.g. 9

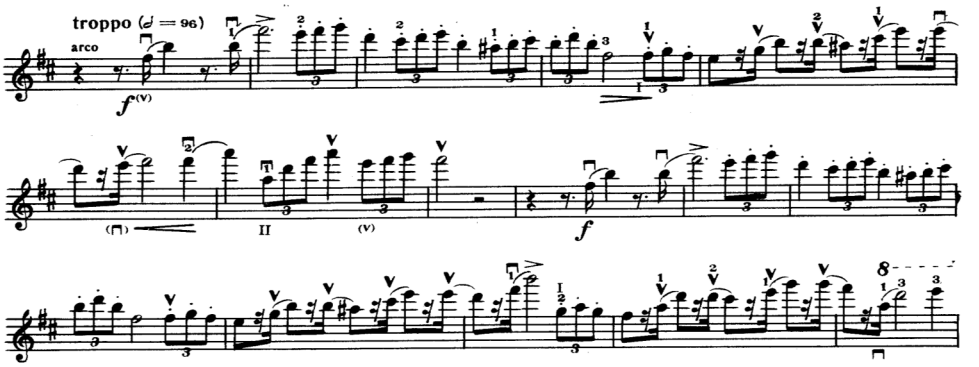


Camille Saint-Saëns: Violin Concerto No.3, Op.61, part.3 (1-7)

From the very beginning of this part, we can notice a dialogue between the solo instrument and the orchestra, without them overlapping on one another. Beginning with the ninth bar, Saint-Saëns changes the tempo to '*piu mosso*' and, in bar 11, he specifies '*ad libitum*'. In that same 11th bar, the composer overlaps two techniques: the orchestra plays '*tremolo'* and the solo violin plays sixteenth notes with the bow frog, giving the musical theme a dramatic shade.

At bar 20, we find a change in tempo - '*Allegro non tropo alla breve'.*

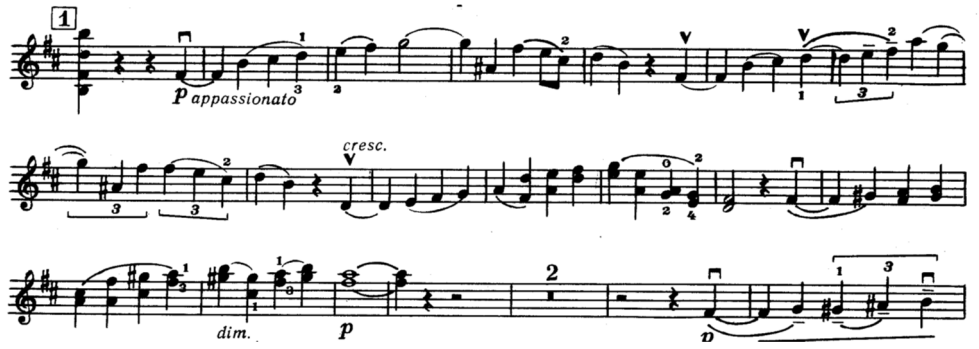
E.g. 10



Camille Saint-Saëns: Violin Concerto No.3, Op.61, part.3 (22-37)

Up to point '1', Saint-Saëns anchors the sonority of the solo instrument in a '*forte*' marking, with small variations.

E.g. 11

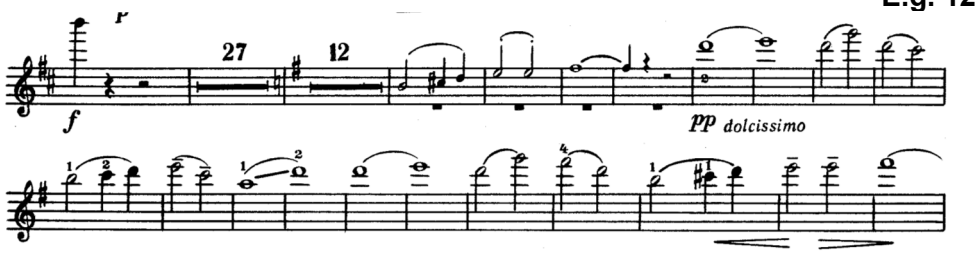


Camille Saint-Saëns: Violin Concerto No.3, Op.61, part.3 (44-65)

When the solo instrument reaches point '1', it must play the theme *"appassionato",* and in *'piano'.* In this fragment, as well, he uses various techniques, such as: '*legato', 'staccato', 'portato'*, accents and flageolets.

The episode comes with a different character, '*cantabile*' that shifts to '*dolcissimo sempre pianissimo'*.

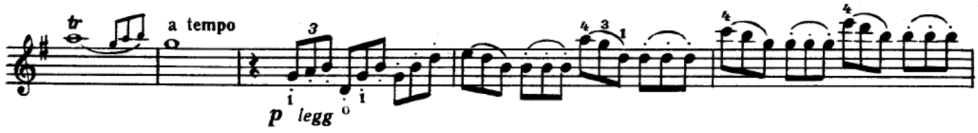
E.g. 12



Camille Saint-Saëns: Violin Concerto No.3, Op.61, part.3 (123-181)

This is maintained until the 'A tempo' indication, which comes along with a 'leggiero' marking in the solo instrument.

E.g. 13

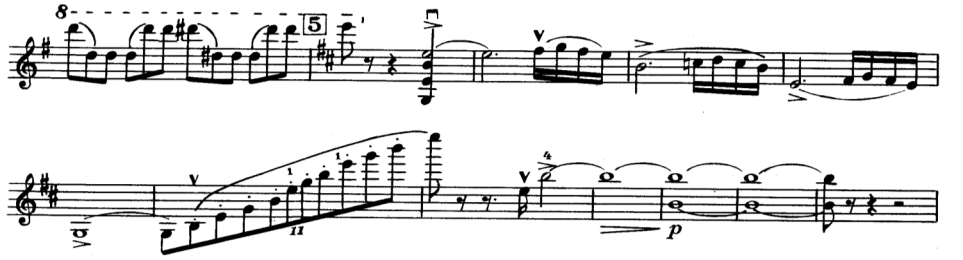


Camille Saint-Saëns: Violin Concerto No.3, Op.61, part.3 (212-216)

Here, we can notice an alternation between triplets in '*legato'* and triplets in '*staccato'.* Hence, the '*staccato'* in the orchestra is to be played lightly, suavely and compactly.

The *reprise* has two distinct features: '*Maestoso fortissimo – Dolce'* in *piano* and *'Maestoso piu allegro'* in *fortissimo.*

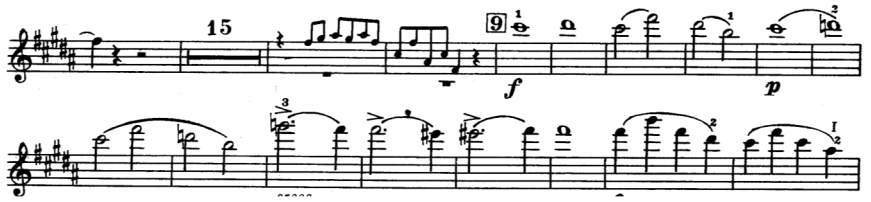
E.g. 14



Camille Saint-Saëns: Violin Concerto No.3, Op.61, part.3 (239-250)

Here, we rediscover techniques and modes of attack used in the *exposition,* such as '*staccato'*, '*legato'*, trills, accents, but also '*tenutto'.* Starting with no. 9, the composer overlaps two sonorous planes: the solo instrument in '*forte*' and the orchestra in '*piano*'. The lyrical theme played by the solo instrument has long note durations; therefore the emphasis must be laid on a good control of the musical notes and on sonorous quality.

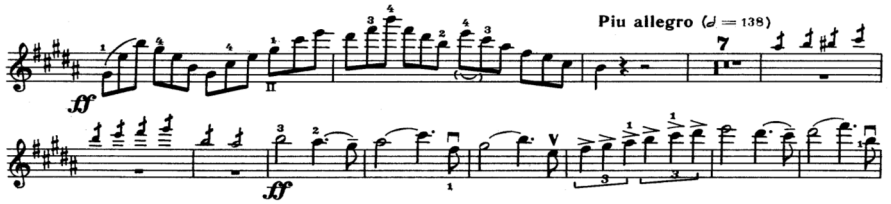
E.g. 15



Camille Saint-Saëns Violin Concerto No.3, Op.61, part.3(365-396)

The ending, '*Piu Allegro'*, is prepared by the passages of triplets in the solo instrument. The whole ending is played in '*fortissimo'*.

E.g. 16



Camille Saint-Saëns: Violin Concerto No.3, Op.61, part.3 (435-453)

The concerto ends in a grandiose '*fortissimo'*.

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BOOK REVIEW

REMEMBERING THE FUTURE – ŞTEFAN ANGI'S CONFESSIONS ABOUT HIS COLLEAGUE, THE COMPOSER CORNEL ŢĂRANU (ŞTEFAN ANGI: *CORNEL ŢĂRANU. MĂRTURISIRI MOZAICATE, STUDII ŞI ESEURI*, ED. EIKON, CLUJ-NAPOCA, 2014)

Movingly genuine, pithy and comprehensive – these are maybe the best words that characterize the latest book of the music aesthete from Cluj, Ştefan Angi written about his colleague and contemporary, the Romanian composer of an international reputation, Cornel Ţăranu. The volume is not so a traditional biography or monography as a series of confessions exposed in the most various ways: a cavalcade of memories, interviews, essays and studies, critiques and chronicles and introductions to works. This variety of the reflections is probably the most suggestive way of revealing the composer's several faces: the contrast between his jovial habit and the deepness, the seriousness of his music, the ancestral roots of his creation of a remarkable openness towards the new, his performing, pedagogical and other public activities outgrew from the imperative of composing and promoting contemporary music.

It's not so difficult to perceive between the lines of Angi's book his reverence for the composer's oeuvre, which is, however, much more, than a cordial gesture for the 80th birthday of the Maestro. It is, so to say, an *homage*. An *homage* to the composer, and least to the values promoted by him. It is hard to understand Ţăranu's works, musical thinking, artistic attitude without the knowledge of its particular historical-cultural context, also experienced by the author: the urge for creative freedom forced by the political oppression on this side of the Iron Curtain, a cultural identity deeply rooted in the popular tradition and the search for the latest forms of artistic expression, the close spiritual coherence of the spiritual elite, the dialogue of different cultures.

One of the main ideas of this book, as one of the Maestro's oeuvre rests on the unquestionable significance and necessity of new music. While this art was always modern and new until the 19th century, the creative crossroads of the last century led more frequently to the alternative of novelty, in the spirit of the Latin proverb: "non nova, sed nove" (not new, but in a new way). Angi restates his firm position for the new – „nova, non nove" (new, not in a new way) – along with the composer, as a common belief. This doesn't mean neither the change for its own sake, nor the denial of the old. It refers much more to a fertile creative process that is able to transubstantiate and transform old and perpetual ideas, thoughts into new (if you like: contemporary) artworks by the means of new composing devices and forms of expression, whether they are myths, ancient music cultures or other values of our cultural heritage.

On the grounds of this principle, that of promoting new music were founded by Ţăranu in 1968 the internationally known Ars Nova Ensemble as the Cluj Modern Festival a decade ago. His efforts were frequently recorded by Angi in several chronicles and critiques (also included in the present book), being aware that the new music requires, even more than a 100 years ago committed aesthetes, opinion-shapers.

Though the composer's avant-garde verve seems to be unremitting, also confirmed by Angi as a hope in the introduction of this volume, the reader may experience from time to time the curious sentiment of nostalgia for the new; and further, wakening from nostalgia, the idea of remembering and most of all reminding the future. The interview-montage compiled by the author reveals the paradox of this situation: as long as the avant-garde aspirations of the Eastern Bloc – nurtured formerly by the isolation, dictatorship and defiance against the oppression – were confronted with the lack of understanding, in the globalized world opened after the fall of walls the new had to struggle with another enemy: indifference.

Angi's volume summarizes the experiences, edifications and rich results of these lifetime efforts: the composer's dilemma about past, present and future (Confessions), and above all his creative path, the traverse section of its representative genres and compositions, including the analytical summary of the compositional style elements and their underlying aesthetic dichotomies (Studies and essays).

Let's quote in conclusion the author's hopeful thoughts towards the Maestro about the future and trust in continuance: "... the risks [of thinking in perspectives at this age] coincide with the ideals that you never gave up, and together with them new works, new accomplishments, new successes will come true."

ATTILA FODOR

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Adrian BORZA has been recognized as a multitalented musician, dedicated to writing instrumental and electro acoustic music, to music software development, to audio post-production, and to music teaching. His recent compositions and researches have been focused on the interaction between performer and computer. His music has been performed across Europe, Asia, North America, Australia, South America and New Zeeland, such as the Ai-maako Festival in Santiago de Chile (2007), Zeppelin Festival in Barcelona (2008), La Nuit Bleue Festival in Besançon (2008), Electro acoustic Festival in Nagoya (2009), Musica Viva Festival in Lisbon (2009), World New Music Days in Sydney (2010), International Computer Music Conference in New York City (2010), International New Music Week in Bucharest (2014). He has received commissions from renowned soloists, ensembles and institutions, including Swedish Concert Institute, Jörgen Pettersson and Daniel Kientzy. He joined the teaching staff at the Academy of Music in Cluj-Napoca (1992). He initiated the introduction of the Interactive Music Systems course into the Theoretical Faculty’s curriculum (2008). He was awarded a PhD in Music (2004), the U.C.M.R. Prize (2012) and the Romanian Academy Prize (2013).

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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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Zoltán GERGELY was born in Naszód in 1987. He started his studies in the Reformed High School in Cluj (Kolozsvári Református Kollégium). He continued his studies at Babeș-Bolyai University. He earned his BA and MA at the Reformed Pedagogical Faculty, Musical Pedagogy Department. In 2010-2013 he continued with doctorate studies at the Hungarian Ethnography and Anthropology Institute of Hungarian Studies, and received his PhD in 2014. His most important fields of study are carolling in the Transylvanian Plain, funeral repertoire melody sets and wedding melodies in the Transylvanian Plain. His thesis title is carolling traditions of Hungarians in the Transylvanian Plain. Currently he is a researcher of the Folklore Institute of Romanian Academy in Cluj.

Cătălina GUŢANU 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 *Honourable Mention Diploma* at the National Olympics "W.A. Mozart" in Chişinău, the *Honourable 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 as: The International Scientific Conference of the students and MA students from the Academy of Music, Theatre and Plastic Arts, Chişinău, the Republic of Moldova, with the lecture subject*: "An analytical approach of the Concerto No. 3 for Violin and Orchestra by Camille Saint-Saëns"* – for which she was awarded an *Honorable Mention Diploma*; The National Conference with international attendance: *"Education from the perspective of values"*, (3rd edition) in Alba-Iulia, Romania, *"The 2011 "Arts and Science" Symposium* at "Transylvania" University (the Faculty of Music) in Braşov, etc. Published research studies include "*Music Education and Its Perspectives in Today's Society", "String Quartets in the Creative Work of Robert Schumann", etc.*

Luminiţa GUŢANU STOIAN, PhD was born in Chişinău, the Republic of Moldova. In 2003, she was awarded a *Ph.D*. degree in Musical Stylistics at the National University of Music in Bucharest, Romania, with the thesis: "20th- Century Opera in Bessarabia". She also has a Master's degree in "Conducting of Academic Choirs" at the State University of Arts in Chişinău, after having graduated from the State Institute of Arts in Kishinev, Faculty of Musical Pedagogy, and Specialisation: Conducting of Academic Choirs. Between 1995 and 1997, Luminiţa Guţanu benefited from two important scholarships, i.e. the Merit Scholarship of the "Maria Bieşu" Foundation and the "George Enescu" Merit Scholarship. Since 1996, she has been very actively involved in the fields of teaching, conducting and scientific research. She has been assistant-lecturer at the State University of Arts in Chişinău, University lecturer in Academic Choirs' Conducting at the "Luceafărul" Academy of Arts in Bucharest, member of the organizational team for the National Symposium of Choral Music in Sinaia, Romania, between 2001 and 2007, organised by the Sound Cultural Foundation (led by Voicu Popescu). As regards her scientific activity, Luminiţa Guţanu has published a significant number of articles in specialized magazines both from Romania and the Republic of Moldova and abroad. She has participated in numerous national and international conferences in: Moscow (Russia), Republic of Moldova, Bucharest, Brashov, Oradea, Piteşti, Alba-Iulia. Published works: Book "Opera in Bessarabia in the 20th century"-ISBN 978-973-7857-67-4, research studies*: Choral Music in the Republic of Moldova, published in ICB-Dossier – International Coral Buletin, An analytical overview of the overture of the "Decebal" Opera by Teodor Zgureanu, The importance of choral music in the formation and education of child's personality, New perspectives in the development and education of the student as a conductor and future music teacher, etc.* Presently, she is a L*ecturer at the "Spiru Haret" University in Bucharest*, *second conductor* of the "Symbol" Youth and Children's Choir, associate conductor of the Romanian Patriarchy's "Nicolae Lungu" Choir, Conductor and founder of the "Ad Libitum" Choral Group (with which she has recorded 3 CD-es) and lyrical artist in the renowned "Preludiu" Chamber Choir, conducted by Voicu Enăchescu. With these artistic ensembles, she has participated in numerous choral festivals and competitions, as well as in artistic tours, both in Romania and abroad (Spain, France, Germany, Lithuania, Israel, China, Ireland, Austria, Greece, Italy, Hungary, Bulgaria, the Republic of Moldova, Sweden, the Netherlands).

Stela GUŢANU, PhD was born in Chişinău (*Kishinev*), the Republic of Moldova. In 2004, she earned 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 orthodoxies 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 earned 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. During these years, she activated as a teacher of conducting and music history at the Choral School No. 36 in Chişinău (1992-1993), as a vocal coach at the School of Theatre in Chişinău (1994-1995), then *assistant lecturer* at the Academy of Music, Theatre and Plastic Arts in Chişinău, collaborated with Teleradio Moldova as a music editor. Since 2006 to 2011, she has been working as teacher at the "Faethon" Konservatory of Music in Alexandroupoli – Greece and at the "Ihohroma" Music School, in the same town. Presently, she is *teacher at the Greek High School in Bucharest.* As regards her conducting activity: conductor of the choir of "A. Ursu" Primary School – Chişinău (1996-1997); conductor of the boys' choir from "St. Demeter" Church"- Chişinău, conductor of the Choir for Children with Disabilities – Ilfov County, Romania (2003), 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. Artistic activity: since 1998 until 2006, she has been a member of the National Chamber Choir "Madrigal", with which she has performed and toured both in Romania and abroad (Germany, the Netherlands, Hungary, Switzerland, Skopje, Italy, Israel, Japan). As regards her scientific activity, Stela Guţanu has published articles in specialized magazines both from Romania and the Republic of Moldova. She has participated in numerous national and international conferences in: Republic of Moldova, Greece, Germany, Romania (Bucharest, Braşov, Oradea, Piteşti, Alba-Iulia, Iaşi). Published works: *"New perspectives in the development and education of the student as a conductor and future music teacher", "The Ballad Genre in Fr. Chopin's creation", "A new Approach to the musical theatre genre, as seen by the young composer Athanasios Trikoupis", "Teodor Zgureanu and the lyric genre of Bessarabia", The influence of music on the education of the contemporary man".*

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UCMR and has published articles and reviews in journals and daily newspapers, having been invited to national and international conferences. She published five books dedicated to the life and work of the Romanian composer Paul Constantinescu, a study on *The Romanian Miniature for Piano and the Romanian Folklore in the 20th Century* and the monograph *The Art High School in Ploieşti – Chronicle Pages*. She has co-authored more than 15 works in this field, being involved in prodigious cultural activities as founder and president of the "Paul Constantinescu 2009" Cultural Association, based in Ploieşti.

Judita KUČEROVÁ, Ph.Dr., has graduated the academy of music (piano) and the university of Philosophy Masaryk in Brno (Ethnology). During this time she has taught piano and ethnological music at the Faculty of Pedagogy MU in Brno. As a pianist she has worked with different choirs Brunner (choirs of children, choirs of women, mixed choirs of the University of Masaryk). Her publicised activity is in correlation with the Moravian folklore, the application of the folklore in the school system and research activity on the folklore.

Mirela MERCEAN-ŢÂRC, PhD. Musicologist and associate professor at Music Department of the Arts Faculty of Oradea University were she teaches analysis and musical forms, stylistics, aesthetics, performance's comparative analysis, phenomenology. She published two musicological books: "*The articulation of form in the symphonies of the Transylvanian composers during the XXth Century"* and *"The Crystallisation of the sonata form in the clavier music of the XVIIIth Century"* (Oradea, 2007), and a "*Practical Course of forms analysis*" (Oradea 2008) also, many articles, chronicles, reviews, interviews, musicological studies in collective volumes and magazines like: *Muzica, Musicology Works, Intermezzo, Oraşul, Filarmonia, Tribuna, Adevărul, Actualitatea muzicală, Studia Musica, Euterpe Almanah, I.C.T in Musical Field, 14 Plus.* She participated, coordinated many national conferences and collaborated in radio and TV emissions and interviews.

Noémi MIKLÓS, PhD., was born in 1981 in Cluj-Napoca, Romania. She studied piano at the *Sigismund Toduţă Music Gymnasium* and organ at the *Gheorghe Dima Music Academy* under the guidance of professors Ursula Philippi and Erich Türk. She participated at a series of master courses in Romania and in Germany and, as the beneficiary of an Erasmus scholarship she studied one semester at the *Hochschule Für Musik* Freiburg in Germany. She gave many solo concerts in Romania and abroad (Germany, Hungary, Switzerland), and chamber music concerts as a member of the *Flauto Dolce* and the *Trio Jubilate* chamber music ensembles. In the year 2005 she won the Audience's price at the *Zürich Wiedekon International Organ Competition* and in 2011 she won the second price at the *La Stravaganzza* Chamber Music Competition with the ensemble *Trio Jubilate*. In November 2014 Miklós Noémi had received her doctor's diploma at the *Gheorghe Dima Music Academy* in Cluj-Napoca and is currently teaching piano and organ at the Faculty of Reformed Theology and Music Pedagogy of the Babeş-Bolyai University in Cluj-Napoca.

Silvestru Petac, PhD is a museologist at the Transylvanian Museum of Ethnography. Specialist in the Romanian traditional dances, the author has a PhD in Ethnochoreology. He wrote articles on the ritual and ceremonial dances in the Romanian traditional culture, on the relationships between the dance and the dance *strigatura* (shouts), on the choreutic folklorism. The book he already wrote *Texts and Contexts in the Culture of Traditional Dance. Căluşul from Izvoarele (Olt). Căluşerul from Boşorod (Hunedoara)*, Ethnological Publishing (Editura Etnologică). Bucureşti, 2014. ISBN 978-973-8920-66-8 is about the *Căluş* ritual and it was awarded with the prize of the Ethnologist Sciences Association in Romania in 2014.

Éva PÉTER, PhD (born in 1965) is a lecturer professor of the Babes-Bolyai University, Faculty of Reformed Theology, Reformed Theology and Musical Pedagogy Department. She completed her education at the Faculty of Music Pedagogy of the „Gheorge Dima" Music Academy in Cluj-Napoca. At the beginning of her carreer she worked as a church organist, after which she pursued an academic carreer. In the present she teaches music theory, teaching methods, church music and organ. Her main domain of research is church music. She intensively studies the history of the church songs, aswell as the variations of the songs included in the chorale book of the hungarian reformed church and the traditional ones. With a thesis concerning „Community reformed songs in the written and oral tradition of Transylvania" she received a PhD in Music in January 2005. Published books: *Community reformed songs in the written and oral tradition of Transylvania,* Ed. Cluj University Press, Cluj-Napoca, 2008; *Music Theory*-Lecture notes, Ed. Napoca Star, Cluj-Napoca, 2009; *Solfeggio Collection*, Ed. Napoca Star, Cluj-Napoca, 2009; *Music methodology*, Ed. Cluj University Press, Cluj-Napoca, 2010; *Folk song arrangements in the choral works of Albert Márkos*, Ed. Cluj University Press, Cluj-Napoca, 2012.

Simona-Mihaela SPIRIDON was born on November 2, 1988 in Piatra-Neamţ, Romania, in a family of musicians and began studying the piano at age of 4 under the guidance of her mother, Associate professor Dr. Mihaela Spiridon. Her rich artistic activity summarizes numerous awards at various national and international competitions, performances at solo recitals, concerts and festivals organized by the Art High school, the Faculty of Music Piatra-Neamţ or the Academy of Music "Gheorghe Dima" in Cluj-Napoca and collaborations with other musicians in various chamber music ensembles. She graduated from the Faculty of Music, piano department of the Academy of Music "Gheorghe Dima" in Cluj-Napoca, as well as from the Faculty of Letters of Babeş-Bolyai University, specializing in French and Spanish Language and Literature and has a master's degree from the Department of Comparative Literature, *The History of Images – The History of Ideas* master's degree programme. She is currently a PhD student at the Faculty of History of the Babeş-Bolyai University, writing a music history thesis entitled "Tradition and Modernity in the Romanian Musical Life. The History of the *Transilvania* Philharmonic of Cluj-Napoca (1955-1989)".

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THE STANDARD FORMAT OF THE STUDIES:

Page: A4, Portrait
Margins: Top = 4.8 cm
Bottom = 4.8 cm
Left = 4 cm
Right = 4 cm
Header = 4.8 cm, Footer: 4.6 cm
Layout – Headers and Footers: Different Odd and Even
Different First Page
Font: ARIAL, the size of the letters = 11
Alignment: Justify
The line spacing = 1
Footnotes: the size of the letter = 9 (The titles that are quoted into the footnotes will have their translation into English put in brackets.)
- Hanging: 0.35 cm

The Bibliography (named: REFERENCES):
- The name of the author(s) are written with spaces between them
- The title of the literary work is written in *Italics.* The title of the book (musical work) must be in brackets translated into the language that the musical work is published (English, German and French)
- Then follows, separated by comma, the editor, the place of editing, the year, the pages
- The size of the letter: 10

Word of advice: the title of the books (musical studies) that are quoted into the footnotes must be noted in the bibliography as well!

The tables (the musical examples): will be numbered in Arabic (e.g. Table 1), they are aligned on the right hand side, upwards, before the title of the table, then, they are written using bold letters.
- The title of the table: centred, on top of the table
- The size of the letter: 10

The figures: the quality of the pictures, the Xerox copies or the scanned drawings must be very good. Under each illustration, there must be an explication of the figure attached.
- The size of the letter: 10

Each study must be preceded by a SUMMARY into English and into Romanian of 10-15 lines:
- Indent in the left side: 1.25 cm
- The size of the letter: 10

Each study must be containing under the summary 3-10 KEYWORDS extracted from the study.
- Indent in the left side: 1.25 cm
- The size of the letter: 10

Next to the name of the author on the footnote there must be mentioned the name and the address of the institution where he/she is hired, the profession (the didactic rank), and also the contact address of the author.

Each study must be containing a short AUTOBIOGRAPHY of the author (10-15 LINES), placed after the list of the Bibliography.
- The size of the letter: 10.