



STUDIA UNIVERSITATIS
BABEŞ-BOLYAI



MUSICA

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A 70 ÉVES DR. KÖPECZI KIRKÓSA JÚLIA MŰVÉSZNŐ KÖSZÖNTÉSE

Kedves Művésznő, kedves Tanárnő!

A 70 év a bibliai korhatár fele plusz 10, azaz 60 plusz 10. Tíz év a második féldőből. A 90. zsoltár szerint a 70 az emberi életet jelenti a maga teljességében, gazdagságában és szépségében, egy kerek egészet a maga harmóniájával és beteltségével.

Viszont sok ember ha visszatekint a háta mögött sorakozó 70 évre, a kocogó semmin kívül nem sokat lát maga mögött, mert sokan sem a hóban, sem a tenger fővényében még nyomokat sem tudtak hagyni, valahogy nem sikerült nekik s így a kiégett puszták lidércei töltik be azt, amit életnek nevezünk, és mesék nosztalgiájává válik az, amit Mikszáth így fogalmaz meg: ott kint a Brezinán az a fekete folt, fekete folt hátán vala akol volt.

A kedves Művésznő azonban másként állhat meg a hetvenes évek küszöbén, egy újabb évtizedben, és a háta mögé tekintve egészen mást láthat. Láthatja az eltelt 70 évet a maga teljességében, gazdagságában, harmóniájában és szépségében. Láthatja ezt, mert ebben a 70 évben, mind a napfényes időkben, mind a szomorú, nehéz napokban ott volt és ott van az éneklés, maga az ének, melyről Kodály azt mondta, hogy az ének szebbé teszi az életet, az éneklő meg másokét is. Ott van az éneklés, melyet a művészvilágban olyan eszközként szoktak meghatározni, melyen keresztül magunkba engedjük a létezés végtelen erejét, olyan eszköz, melyen keresztül összekapcsolódunk a lelkünkkel és felszabadíthatjuk belső erőnket.



A kedves Művésznő egész eddigi élete ilyen éneklés volt, maga az ének egyetemes szépségében drámaiságával és líraiságával együtt. Ezt tetszett igazolni a Kolozsvári magyar Opera színpadán, mint a magyar opera magánénekese és drámai szopránja, de ezt tetszett igazolni, a Bukaresti Nemzeti Opera, a Iasi-i Operaház, a Galati-i, a Constanta-i, a Craiova-i Dalszínház és a Temesvári Opera színpadain, valamint az angliai, a hollandiai, az olaszországi és magyarországi operák színpadjain. Folytatható ez a gondolat a rádió, a tévé és a lemezfelvételek egész sorával.

W. A. Mozart, G. Verdi, R. Wagner, G. Puccini, P. Mascagni, J. Offenbach, R. Strauss, Bartók Béla, Lehár Ferenc, Kálmán Imre művei és alkotásai váltak élletté a maguk vidámságával, örömeivel, vagy épp a legmélyebb fájdalom érzéseivel. Így lett a Művésznő egész tevékenysége és élete, ismét Kodályt idézve, mások életét is szebbé tevő élletté.

Viszont mi, akik sokszor lélegzetünket is visszatartva hallgattuk a Művésznő éneklését, nemcsak színpadon, hanem a tanteremben is hallottuk őt, ahogyan tanított, amit tanított megpróbálva a Kolozsvári Zeneakadémia, a Várad Partiumi Egyetem és 2003-tól mostanig a Babes-Bolyai Tudományegyetem Református Tanárképző zeneszakos diákjainak az életét is szebbé és gazdagabbá tenni.

Kedves Tanárnő, 70.születésnapja alkalmából mindezért örömmel mondunk köszönetet, mi, azaz az egész Tanári Kar és a diákok együtt. Köszönet, köszönet és ismét köszönet mindazért, amit hallottunk és tanultunk a Művésznőtől.

Én személyesen azonban még három dologért szeretnék köszönetet mondani. Az első az, hogy amikor sikerült beindítani a magyar zenepedagógusképzést a Karunkon, s nem volt tanárunk, s én személyesen megkerestem a Művésznőt, első hallásra igent tetszett mondani. Köszönöm, köszönöm ezt az igent.

A másik dolog, amiért köszönetet mondok, az a sok kántó-óra, amit évek hosszú során végighallgattam a kántó terem melletti dolgozószobámban. Őszintén mondom, azokon a napokon mikor nem volt kántó óra és csend volt, hiányzott az ének, az éneklés és a zongorán való klampírozás. Szesszióra én is tudtam minden fél éves kántó-repertoárt.

A harmadik dolog pedig amiért köszönetet szeretnék mondani, hogy a Művésznő volt az első, aki nemcsak az énekléssel tette szebbé az életünket, hanem az elültetett cserepes virágokkal is megpróbálta szebbé, hangulatosabbá tenni a környezetünket, a folyosóinkat. Minden elültetett és megöntözött virág mellett mindig ott volt a mosoly és a szépség végtelen szeretete.

Kedves Művész, Isten éltesse sokáig családjá körében és közöttünk, hogy életünket még sokszor tessené széppé tenni az énekléssel, a zenével, azzal, amiről August Rush azt írja, hogy a zene harmonikus kapcsolat nemcsak az élőlények között, hanem a csillagok között is, a csendhez a legközelebb álló állapot, mely kifejezi a kifejezhetetlent. A kifejezhetetlen művészi szépségének és értelmének a kifejezéséhez kísérje a Tanárnő életét Urunk gazdag és végtelen áldásözöne.

Ad multos annos kedves Tanárnő

Szeretettel
MOLNÁR JÁNOS

**SALUTATIONS TO THE ARTIST DR. KIRKÓSA JÚLIA
TURNING 70*****Dear Singer, Dear Teacher!***

The age of 70 is half of the biblical age limit plus 10, i.e. 60 plus 10. Ten years of the second round. According to Psalm 90 the age of 70 is human life itself in all its entirety, richness and beauty, a round number symbolizing wholeness in all its harmony and completeness.

Most of the people when they look back to the 70 years that elapsed have a round nothing to look back at, for most of them did not manage to leave a trace even in the snow or the sand, let alone life or other people's hearts, they somehow did not manage to, and thus all that is left for them in life is the wildfire of an empty desert, or as Hungarian writer Kálmán Mikszáth puts it: out there in the valley of Brezina that dark spot, on that dark spot there used to be a fold.



But You, our dear Soprano, You can stand at the threshold of Your seventies in an entirely different manner, You have a different view to look back at. You can behold the last 70 years in all its entirety, richness and beauty. You can have a different view on these 70 years, because at good and at bad singing was and is there for You, singing of which Kodály said that it makes life more beautiful and the singer brightens other people's lives. You have singing which artists say is a tool that lets us connect with the infinite power of life itself, a tool that helps us get in touch with our own soul and brings out our best interior force.

Our dear Soprano, Your entire life was such a singing, such a song in its universal beauty, drama and lyricism. This is what You proved on the stage of the Hungarian Opera of Cluj-Napoca as a soloist and drama soprano and also on the stages of the National Opera in Bucharest, of the Opera House of Iasi, Galati, Constanta, Craiova and Timisoara and of the various English, Dutch, Italian and Hungarian opera houses. And there was yet no mention of Your appearances on the radio and television and of Your recordings.

The works of W. A. Mozart, G. Verdi, R. Wagner, G. Puccini, Mascagni, Offenbach, R. Strauss, Béla Bartók, Ferenc Lehár and Imre Kálmán came to life in all their joy and happiness or in their deepest sorrow due to Your performance. And this is how Your career and life became - as Kodály would put it - a life that brings beauty and joy to other people's lives.

Yet we have not listened to You are amazed only at the opera, but also in the classroom, listening to what You taught and how You taught it and watching how You attempted to bring beauty and bounty also in the lives of the students of the Academy of Music of Cluj-Napoca, of the Partium Univesrity and since 2003 until today of the music department of the Faculty of Reformed Theology.

Our dear fellow Teacher, on the occasion of Your 70th birthday let us, the entire teaching staff and the students, thank You for everything. Thank you! Thank you! Thank You for everything we heard and learned from You!

And I personally would like to thank You for three other things. The first one is that when we started the Hungarian Musical Pedagogy Faculty at our Department and we had no teachers and I personally asked You to help us You were ready to do that. Thank you for saying 'yes' at that difficult time!

The second thank you is for all those canto classes which I overheard over the years working in my study at the faculty. I can honestly say that on those days when there was no canto class and everything was still I came to miss the voice of singing and thrumming on the piano. By every exam period I knew by heart every canto repertory of the various semesters, too.

And the third thank you goes for the fact that You improved our life and environment not only with Your singing, but also with all those potted flowers with which You decorated our corridors. Every pot of flower kept reflecting Your smile and Your infinite love for beauty.

Dear fellow Teacher may You have many happy returns of the day in the midst of Your family and us so that You may keep beautifying our lives with Your singing and music as August Rush writes: music is a

MOLNÁR JÁNOS

harmonious link not only between the various beings, but also between the starts, the nearest state to stillness, which is able to express the inexpressible. May the Lord richly and infinitely bless You so that You will continue to express the artistic beauty and meaning of the inexpressible in this world.

Ad multos annos dear fellow Teacher

Kindest regards
JÁNOS MOLNÁR

A TOUR AMONG THE MUSICIANS OF THE BIBLE

- A STUDY DEDICATED TO DR. KIRKÓSA JÚLIA -

JÁNOS MOLNÁR¹

SUMMARY. The paper presents those composers and musicians who are mentioned by name in the Old Testament. Among the composers and singers there are not only men and male groups of singers, but also women and female groups of singers. There are mentions of female composers, singers and song teachers. The paper processes the biographical data related to the above mentioned persons and groups and presents the biblical data on the genre and musical material of the presented song or songs. The author of the paper offers detailed information on the instruments presented in the Old Testament and presents the Biblical locuses where these are mentioned. Finally the author concludes that in the Old Testament times it is impossible to separate cultic singing from lay, i.e. Profane singing, for everything we would call today classical music or even popular music in those times belonged to the sphere of musica sacra. Love songs, songs of the marriage ceremony, harvest songs are all songs that praise God, besides their profane nature.

Keywords: song, instrument, tools for singing, group of singers, cultic song, solo song, choral, singing women, singing girls.

Poetry, poesy - taking into consideration also its etymological meaning - is a product of an effort. A fact proven also by the Latin word of Greek origin poesis: „poiein,, = to do, to make, the praes. inf. of the verb „poieó,, but also by the Hebrew word MATSASE = deed, action, work, activity, performance. In Psalm 45,2 we read: My heart overflows with a pleasing theme; I address my verses to the king; my tongue is like the pen of a ready scribe. Komáromy Cs. György translates this: My heart is emanating good words and my music is all about the king and my tongue is like the pen of a ready scribe. “Among the linguistic expressions poetry is a performance – writes Eduard König²” which rises above the level of the everyday creations. So poetry is a writing performance created using special abilities. And that is called art.”

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² E. König, Die Poesis des ATs, Leipzig, 1907, p. 2.

The Hebrew collection of psalms is also art and each psalm is an artistic song both thematically and linguistically. However this brings about one of the main issues in the study of psalms. Who is or who are the authors who have written the psalms, who have uttered the voices of lamentation, of joy or suffering?

And that is a difficult question to answer. The information of the notations about the authors in the psalms themselves are not very reliable. These have not been born with the psalm itself, but they were attached much later and they are merely an attestation of the theological thinking and psalm interpretation of the time they were written in, but not of the author himself. And not even the philological or even the detailed thematic study of the psalms helps answer this question. But can we say the psalms have particular authors? If so, if the author can be traced, it means that the psalms are pieces of artistic creation. But this is infirmed by both redaction criticism and canon history. So the psalms are nor private poetry, neither artistic creations of the world literature.

Psalms have been created anonymously and they have been preserved by oral history until collected in the manner of folk songs. Preservation through oral history excludes the author, for the author in this case can be also the community where the respective song has been preserved as it was shaped linguistically and thematically and also in its stylistic expression by its preservants. Therefore this is a kind of folk poetry to which the redaction critics were the last ones to imprint the theology and thinking of their own age.

And if this is the case, looking for an author is not only an unsuccessful attempt, but also a pointless one. Yet the fact sustained by literary history that the canonical book of psalms is the hymn book of the congregation of the second temple sheds this issue into a whole different light. In this respect Hebrew folk poetry is mainly a cultical poetry, meaning that it was born from a cult. (C. Westermann, A. Weiser, H. Seidel, in Hungary Kecskeméthy I.)³, Sitz im Leben, Sitz im Kultus, for it was written in a cultic place for cultic purposes.

One of the main representatives of the cultic psalm interpretations is Mowinckel, who follows the lead of Welhausen and Stade interpreting every psalm as a cultic song⁴. But if we are talking about cultic songs or cultic poetry, the author needs to be looked for among those who perform services at the temple and he can be either a priest or a Levite or a singer or even a prophet. H. Gunkel accepts this view only partially. It is true that most psalms have a cultic notation and that the notation LAMeNACEACH

³ A. Weiser, *Die Psalmen*, Göttingen, 1955, p. 15 and S. Mowinckel, *Religion und Kultus*, 1953, p. 13.

⁴ S. Mowinckel, *Psalmestudien*, 1921, VI. p. 27.

(to the choirmaster) proves a cultic origin, but there are several psalms that cannot be interpreted as having been written or used for the purposes of the cult. For example Psalm 119 is rather an edifying reading than a hymn. There are many psalms that do not have a notation. And neither are the lamentations of Jeremiah, Job and Isaiah linked to the cult. Hezekiah sings on his sick bed (Isa.38,9), Jonah in the belly of the fish (Jon 2,2) and Daniel in his house (Dan 2). So Hebrew poetry is only partially cultic and it has a part that is outside the cult, i.e. it is lay or folk inspired. While the canonic collection is nothing but the hymn book of the Hebrew congregation and its reading of edification or as Gunkel puts it: a religious folkbook for the edification and piety of the laymen.

But the psalm research of the last two decades (see: C. Westermann, H.J. Kraus, H. Seidel etc.) almost ignores Gunkel's view and it talks almost unanimously only about artistic poetry. However if psalm poetry is a cultic poetry exclusively, then the authors must be the priests themselves or the members of the temple choir⁵. They were the ones who formulated in singing, lyrics and tune the lamentation, plea, thanksgiving and praise expressed by the members of the congregation based on the words of these laymen. According to a description from Asia Minor, a person who managed to leave behind a tribulation has the priests formulate and write down his thanksgiving and praise for the protection of his life. Probably the same can be supposed in the case of Psalm 40,8: "Behold, I have come; in the scroll of the book it is written of me:,, Komáromy Cs. György translates this: "Behold, I have come; in the folding of the book there is a writing about me,,. So the priests were the ones who wrote the psalm using their specific worship language, their cultic tropes and in the literary form the new based on the story conveyed to them, then this was sung at the worship by the individuals, the congregation or the temple choir itself. These psalms which have been written down were kept in the temple archive.

Also the fact that in the Old Testament literacy was the privilege of the priests, Levites and members of the temple choir sustains the theory that the authors of the psalms are those who served around the temple. They as a group even had a name that suggests this: They were called SOFERIM, meaning 'writer'. They were the scribes of the royal court, the guardians of the tradition by their service around the Ark and the Altar and also the transmitters of wisdom. Their job description according to Deuteronomy 31,19.22 is: 1. To write down the song, 2. To have the people learn it, 3. To place it in their mouth, meaning: "Now therefore write this song and teach it to the people of Israel. Put it in their mouths... So Moses wrote this song the same day and taught it to the people of Israel."

⁵ H.J. Kraus, Psalmen, Berlin, p. 73.

Further proof is offered by another two locuses in the Bible: Psalm 102,19, on the writing of the song that sings God's deeds: "Let this be recorded for a generation to come, so that a people yet to be created may praise the Lord:" (cf. Isa. 8,1-4 and 30,8) and Job 19,23 where there is a debate on whether to write down Job's lamentation or not: "Oh that my words were written! Oh that they were inscribed in a book!"

Therefore the authors of the psalms and of all the other types of biblical religious poetry, the poets and composers regardless of genre or themes were probably the priests, the Levites, the singers, the cultic prophets, the charismatic people and the scribes.

I. Names of persons and groups

In the notations to the psalms we find the names of the following authors: David (73 times), Asaph (12 times), Korah and his sons (11 times), Solomon (2- times: 72, 127), Jeduthun (2 times), Ethan (1 time), Moses (1 time, 90) and Heman (1 time), and in connection with other literary pieces we find the names of Miriam and Deborah.

1. The historic significance and greatness of Moses cannot be dimmed by any historical or critical research. His time was the 15th century BC⁶. The first time Moses is mentioned as a singer is in Exodus 15 after the miraculous crossing of the Red Sea. Moses and the people of Israel sing together to the Lord. The tune is unknown, but the lyrics are written down in the above mentioned chapter. Probably Moses wrote the lyrics to an already popular tune, which made singing together possible. While in Deuteronomy 31,19. 22.30 we read that Moses writes a song following the command of the Lord and he teaches this song to the people of Israel and afterwards he presents the song to the entire congregation of Israel. This song is written down in chapter 32.

2. In the Book of Psalms the editors attribute one psalm to Moses: Psalm 90. While the above mentioned songs did not become part of the collection of cultic hymns, even though both are obviously God-praising hymns as far as genre is concerned.

David's name appears 73 times in the notations of the psalms: Noted LeDAVID. The question arises: How should preposition 'Le' be understood? (Le = for the sake of, for, to, for someone, expresses direction, belonging to something.) According to the author of the Chronicles (1Chron 22-29) David is the one who creates the cultic institutions and establishes the order of the ceremonies. The Israelite tradition regards him as a harp player and as a composer (Cf. 1Sam 16,17k; 2Sam 1,17k; 22,14; 23,1k; Amos 6,5).

⁶ David Rohl: Fáraók és Királyok (Pharaohs and Kings), Gold Book, pp. 249 and following.

On this ground it is understandable that the Israelites living after the captivity did not question the truthfulness of this authorship. The author of the psalms is David. Also the historical explanations placed next to David's name revealing the situation in which David composed the psalm support this certainty. Yet these situational descriptions do not only refer to the circumstances of the creation of the psalms, but they reveal something also about the contemporary interpretation of the psalms (Cf. 3; 7; 18; 34; 51; 52; 54; 56; 57; 59; 60; 63; 142).

3. In Solomon's respect the case is almost exactly the same. According to 1Kings 4,32 the author of the Deuteronomy presents him as the author of 1005 hymns. What became of these hymns, where have they been lost, where have they been placed? In our days it is already difficult to discover. In the Canon, more precisely in the collection of the Book of Psalms only two psalms were selected: Psalm 72 and Psalm 127.^{7, 8}

4. Asaph - he was the conductor of a group of singers and tradition attributes him 12 psalms (50 and 73 to 83). According to Ezra 2,41 the sons of Asaph (the Asaph group) returned from captivity, which concludes that they had served also in the temple built by Solomon. The chronicler relates that the Asaph group was among the leaders and categorizes them as Levites contrary to the catalogue of names in Ezra where they were still between the Levites and the slaves. But according to 1Chron 15,17 Heman (the Heman group) takes over their leading role among those who served around the temple.

It is possible that they lost their leading role as a consequence of the competition among the various groups of singers. In H. Gese's opinion what happened here was the interweaving of two different traditions: Asaph-Heman-Jeduthun (Tradition A) and Heman-Asaph-Ethan (Tradition B). Tradition A is older, so primarily Asaph was the leader and the other groups of singers competed against them⁹. But the main issue here is not this, but on the growing importance of singing and of the institution of singers and musicians within the cult and also on the liturgical order and on the organisation of the second temple. 1Chron 25,2 confirms this as well: Asaph's sons were respected and honoured much like the prophets. (NABA' = to be enthusiastic, to talk with a prophet's zeal, Nif. Part.).

⁷ But today's psalm research considers that the particle 'Le' is to be interpreted in its meaning in dativus. I. Engnell translates the expression LeDAVID thus, for example: "to the King" and in view of the Mari letters he considers that this was a usual formula of addressing of the time. (See I. Engnell: Studies in Divine Kingship in the Ancient Near East, 1943, p. 176.)

⁸ According to S. Mowinckel the meaning of this notation is: "to the king descending from David". In these explanations there is, no doubt, much exaggeration. In the notation LeDAVID there is no mention of the king or of a king, but of David himself and of the psalms the tradition had considered he authored and had made into a collection entitling it LeDAVID. (See S. Mowinckel: Offersang og sangoffer, 1951, p. 87.)

⁹ H. Gese: Vom Sinai zum Zion, München, 1974, p. 163.

5. Heman - we find his name in the notation related to Psalm 88. According to 1Chron 2 Heman is Judah's grandson, while 1Kings 4,31 mentions of him that he is a wise man of Ezrahite origin who lived in the time of Solomon. 1Chron 6,33 places him among the Kohathites as the primary singer (=MeSORER). Kohath (1Chron 6,16) was Levi's son, so Heman and his group of singers had a right to a cultically primary role based on their Levitic origine as related in 1Chron 15,19 where the group of Heman dates itself back to the rule of David. Their ancient and constant task is formulated in 1Chron 16,42: to praise the Lord with "trumpets and cymbals for the music and instruments for sacred song".

1Chron 25,4 mentions singer Mattaniah among the sons of Heman, but 1Chron 9,15 puts him in the Asaph group. What does this mean? It can be presumed that these two groups of singers mixed right before the captivity or even during the captivity and they could have the chance to separate again only due to the newly organized cult of the second temple. So the Heman group was formed by leaving the Asaph group. But the degradation of the Asaphites and the attempts to gain power of the Heman group exclude this possibility.

The double notation of Psalm 88 puts this issue into a different perspective. This notation mentions two groups of singers: The sons of Korah and the group of Heman, which proves that the latter was created by seceding from the first, i.e. from the Kohathites. Among such presuppositions and fumbling scientific research can accept as facts only that the destruction of the first temple brought about a disruption in the order of its servants and this order of the servants of the temple could be recreated only after the consecration of the second temple.

6. The sons of Korah - redaction criticism attributes them 11 psalms (42, 44-49; 84, 85, 87, 88). 2Chron 20,19 mentions separately the Kohathites and the Korahites, but if we interpret the vavcopulative verb as vavexplicative¹⁰, these two groups turn out to be one and the same. We know from Numbers 3,17 that Kohath was the son of Levi and according to Numbers 3,30-31 his group served around the Arch, watched the table, the lampstand, the altars and the vessels of the sanctuary. And Numbers 16,1 presents Korah as the son of Kohath.

Again Numbers 16 relates that the Kohathites pushed for primacy, they wished to become priests. They wanted to become priests, but God refused their plea. This might be the explanation of the fact that Ezra 2,40-42 mentions them not among the Levites, but among the guardians of the gate (the sons of Sallum = Korahites), just as 1Chron 9,19. But in a later age they were somewhat rehabilitated and this is the explanation for Heman's attempts to leadership and the degradation of Asaph, for according to 1Chron 6,22

¹⁰ De Vette: Die Psalmen, Heidelberg, 1829, p. 20.

and 2Chron 20,19 they ascended to a higher class, that of the singers who praised the Lord "with a very loud voice".

7. Ethan - we find his name in the notifications of one psalm (89) where the redactor calls him an Ezrahite, just as Heman. According to 1Kings 4,33 he was a wise man living in the time of Solomon. And 1Chron 2,6 places him among the descendants of Judah as the son of Zerah, while 1Chron 6,44 mentions him as a descendant of Levi as the son of Merari (1Chron 15,17). As a Levite he also belongs to the group of singers. 1Chron 15,19 mentions him near Asaph.

8. Jeduthun - tradition attributes 3 psalms to him: 39, 62 and 77. In the first two instances it is related to David's name and in the third to Asaph's name (= 'AL – translation = as Jeduthun plays music; Le = for Jeduthun). 2Chron 35,15 calls him a KHOZEH, a seer who had the role of a prophet in David's court where he was the leader of the singers. In 1Chron 25,3 he is mentioned between Asaph and Heman as the conductor of one of the groups of singers. Comparing several locuses an interesting identity can be revealed. 1Chron 15,17-18 mentions that Ethan is Obed-Edom's father, while 1Chron 16,38 presents Jeduthun as the father of singer and gatekeeper Obed-Edom. Thus the conclusion can be drawn that the names Ethan and Jeduthun stand for the same singer or group of singers. H. Seidel reaches the same conclusion comparing 1Chron 15,19 and 25,1. (Gesenius: Jeduthun = JeDEJ EJTAN – Ethan's hands).

However the matter cannot be concluded simply with this identity. According to the table presented in 1Chron 26 Obed-Edom belongs to the group of the Korahites. Which means that the Jeduthun group seceded from the Korahites, same as the Heman group. And since it was genealogically impossible for them to become part of the Asaph group, since the latter presumably came home later from captivity, they created an order of their own. H. Gese calls this new group of singers "extraordinarius".¹¹

But the Old Testament relates not only of male composers and singers, but also of female ones. The Old Testament mentions by name two women. One of them is Miriam, Moses's and Aron's sister of whom we know not only that she saves baby Moses's life (Exodus 2,4.7-8) and later she chips on Moses's marriage (Numbers 12), but also that after the miraculos passage through the Red Sea she leads a procession of women with a tambourine in her hand and sings a song of victory of God's great deeds (Exodus 15,21).

The other woman is Deborah, who was the judge of Israel, or rather of the contemporary union of clans and a prophetess living in the 13th century BC. When Jabin attacks Izrael, Deborah organizes the defence. After the victory over Jabin, or rather over his army general, Sisera she sings together with Barak a song of victory composed by herself (Judges 5,1).

¹¹ Fr. Baetghen: Die Psalmen, Heidelberg, 1829, p. 16.

And in the Old Testament we also find besides these two female singers mentioned by name also groups of singers composed of women and girls besides the groups of singers composed of men. However these female groups of singers are not always singers of the temple. They serve also at wailings for funerals, but also at profane events, gatherings and celebrations.

In 2Chron 35,25 the prophet Jeremiah sings a wailing at the vigil of King Josiah along with the male and female groups of singers. In Eccl 2,9 it is related that King Solomon gathered singing men and women for his own pleasure and it is highly probable that they were court singers and musicians.

It is probable also that it is this group that Barzillai mentions when he does not want to move to Jerusalem at the age of 80, for he is old and therefore he cannot take pleasure neither in the male or the female group of singers.

Another old man who expresses his nostalgia over the female group of singers is the Ecclesiast in Eccl 12,6. He moans that at old age the girl singers' voice becomes more faint for the old man cannot hear so well anymore.

We know of the cultic activity of the female groups of singers composed of women and girls only based on the HASSeMINIT notation of some psalms.

HASSeMINIT stands in the notation of Psalm 6,1 and Psalm 12,1. The Hungarian traditional Bible translation transcribes it phonetically, the Hungarian modern version translates it with 'instrument of the low register' and with 'low voice'. This expression can be translated in two ways according to interpretation. The first interpretation is: an eighth-stringed instrument (Komáromi Cs. György: to the eighth). Which means this is a poem sung accompanied by a eighth-stringed instrument. But this translation is incorrect for redaction criticism denotes instruments in an entirely different way. Therefore the second interpretation would be a more fit translation. In 1Chron 15, 20-21 the expression stands next to 'AL'ĀLĀMOT (as maidens would sing - Hungarian traditional version), which means a octave of the low register is mentioned (Kecskeméthy: bass) so a song sung by men or even the soprano. In this case the singers are girls or women.

Based on the above mentioned it can be stated that singing either in an organized or in a spontaneous form was always an important element in the Israeli cult. The accompaniment of the songs with instruments conferred loftiness, awe and colour to the tune even if this was not quite the orchestral accompaniment of our days (Cf. 1Sam 10,5; 2Sam 6,5). By its dramatic nature music and singing together helped the congregation to express its pain, lamentation and repentance and the playfulness of music made hymns and praises stirring and joyful and called out from among the events of the everyday life to the heavenly realm, to Jahveh himself.

The music played and sung by the various singers and groups of singers is „musica sacra“, holy music both in its content and its form¹² and even when it contains profane elements like the harvest or vintage songs as referred to in Isa 9,3 or love songs or songs of the marriage ceremony as in Psalm 45 the qualitative or aesthetic nature of the song remains unchanged. In Israel these songs give thanks to Jahveh both for the harvest and the vintage and the songs of the marriage ceremony do not talk of the rather immoral mystery found in the songs of the religions of the Middle East in general, but instead they point to the Messiah who will come to be together with his bride in the joy of the wedding.

II. INSTRUMENTS

If we make a review of Israel's singing and music playing it is instantly conspicuous that they used relatively few instruments. Still another way to put it is: the biblical documents made mention of few instruments, their report is incomplete and in many cases difficult to understand for today's person. E.g. there are mentions of stringed instruments. Today, at a distance of a few thousand years it is difficult to determine whether that stringed instrument was a harp, a dulcimer, a zither, a lute or some other instrument, for the expression stringed instrument is far too general. Research is hindered also by the fact that during the excavation works in Israel archeologists did not find any artefacts, reliefs or sculptures that represent musicians or singers. Finding even a few ancient instruments would be of great help. Therefore in most cases researchers of this field determine the nature of the instruments taking into consideration the biblical text and the archeological documents referring to other people of the antiquity contemporary to the Israelites.

But this is not the only difficulty that research encounters. There are also linguistic problems. For example Hebrew has a term for song and singing, but no separate term for music or instrument. In the English translation there are mentions of music, but that is the translation of MINNIJ in biblical Hebrew. (?) = MEN, plural = MINNIM. Its translation is uncertain. This term can be found in two locuses of the Bible: Psalm 45,9, where the traditional version translates it 'music'. The modern version translates it: 'harph' and in Psalm 150,4 where the traditional version translates it 'violin' and the modern version 'zither'. Since the translation of MINNIM is uncertain (in the paralel Syrian language it means 'hair', 'string') it is a generally accepted opinion that in the context of the Ugaritian *mnm* it *generally means playing on stringed instruments*.

¹² E. Sellin: Einleitung in das AT., Leipzig, 1929, pp. 128-135.

In the traditional version among the terms of the translation we find the expression 'tools for singing' denominating instruments. The original Hebrew for that is KELEJ SIR (Amos 6,4; 1Chron 15,16 ; 2Chron 34,12; Neh 12,36). The basic meaning for KELEJ is 'pot', but it can also mean the group of objects or tools that are usually found in the house or even the temple.¹³ While the meaning of SIR is 'song', mostly song interpreted vocally or cantillation song accompanied by music¹⁴, but it can also mean a song sung accompanied by a stringed instrument. The meaning of the two words together in this semantic field is 'tool for singing', 'tool used in singing', i.e. instrument.

According to the biblical data instruments used in the Israelian cult can be divided into three groups: string, reed and percussion instruments. For this classification the basis is Psalm 150, which mentions almost every instrument used for the contemporary *musica sacra*.

1 Lute = KINNOR – (Gesenius translates it 'zither', Hungarian modern version: either 'harph' or 'zither'). The lute is a chestlike instrument made of ebony¹⁸ (1Kings 10, 12; 2Chron 9, 11) twanged manually (1Sam 16, 23): NAGAN = to touch strings, to play on strings. This was used on profane occasions (Gen 31, 27) and also cultically (2Sam 6, 5; Neh 12, 27, etc.) According to 1Sam 10, 5 this was a typical instrument of the extatic prophets. In the Book of Psalms it is mentioned in 33, 2; 43, 4; 49, 5; 57, 9; 71, 22; 92, 4; 98, 5; 108, 3; 147, 7; 149, 3 and 150, 3.

2 Harp = NEBEL (Hungarian modern version e.g. 81, 3 = 'lute'). It is presumably a lyre with diagonally placed strings also made of wood (1Kings 10,12; 2Chron 9,11) and it was used for both profane (Isa 5,12; 14,11; Amos 6,5) and worship purposes (1Sam 10,5; 2Sam 6,5; Amos 5,23; Neh 12,27, etc.). In the psalms it is mentioned in the following places: 33, 2; 57, 9; 71, 22; 81, 3; 92, 4; 108, 3; 144, 9; 150, 3. Psalm 33,2 mentions a harp with ten strings.

3 Dulcimer = MeCILTAJIN. It is mentioned in 1Chron 13, 8; 15, 16. 19,28; 16,5,42; 25, 1,6; Ezra 3, 10 and Neh 12, 27 as an instrument used together with the lute and the harph. If we accept the translation of MeCILTAJIN offered by the Hungarian traditional version this is no doubt a stringed instrument. But Gesenius and the modern version translates it as 'cymbal' in which case it is a percussion instrument, two pieces of metal whose clink imposed the rhythm, the beat. There is no mention of it in the Book of Psalms.

4 Tambourine = a percussion instrument (TOF = tambourine). It is mainly known as a women's instrument. It is mentioned in Ex 15, 20; Judges 11, 34; 1Sam 18, 6; Jer 31, 4; Psalm 68, 26 and it was used mainly at the round dances of the women and girls at various celebrations, but sometimes men used it as well (1Sam 10, 5; Psalm 81, 3; 149, 3; 150, 4).

¹³ W. Gesenius, Handwörterbuch über das Alte Testament, Springer Verlag, Berlin, 1962, p. 348.

¹⁴ H.J. Kraus, idem p. 14. and O.Kaiser: Einleitung in das AT. 1975, p. 319.

5Horn = SOFAR. A military instrument used for signaling in the Old Testament, e.g. to summon to war (Judges 3, 27; 6, 34), to begin the fight (Judges 7, 8 16, 20), in the middle of the battle (2Sam 2, 28; 18, 16) and on festive occasions (2Sam 6, 15). Its role in the worship: to signal the times of worship (e.g. the year of horn Lev 25,9), to summon the congregation, to announce the beginning of the Lent and to signal various other liturgical occasions. It is incorrect to translate SOFAR as 'trombone' (Luther), for the SOFAR was an instrument made of animal horn and gave only two types of sounds (tonic and fifth). In the psalms there are few mentions of it: 47, 6; 81, 4; 98, 6; 150, 3.

6Trumpet = KHATSOTSERAH – (Hungarian modern version: 'trombone') ('tube'). A reed instrument used similarly to the horn for signalling. Tradition traces it back to Moses, but it started to be popular only in the times of the chronicler (2Chron 13,12) as the instrument of the priests. (1Chron 13, 8 – the Hungarian traditional version translates it as 'horn', and also in Num 10, 2-ben.) It is an instrument made of metal, which slowly adumbrated the more primitive horn even if only by its construction. This is the instrument that can be seen on Titus's triumphal arch and on the coins of Bar Kochba (132-135 BC). It was used both at war (2Chron 13, 12; Num 31, 6) and at worship (Ezra 3, 10; Neh 12, 35). In the Book of Psalms there is a single mention of it in Psalm 98,6.

7Flute = 'UGÁB – in Gen 4, 21, Job 21, 12 and 30, 31. The Hungarian traditional version translates it 'quill', the Hungarian modern version too, except in Gen 4, 21. In the Book of Psalms only Psalm 150,4 mentions it. It was probably a tubular instrument made up of one or several tubes and it was blown at the edge of the tube (Tibia).

8Cymbal = CELCeLIM. An Egyptian percussion instrument made of metal on which two pitches could be sung. The Bible mentions it only in 2Sam 6, 5 and in Psalm 150, 5 (Cymbala).

9Recorder = KHALIL, reed instrument. It was used at the coronation ceremony (1Kings 1, 40) and it was the instrument which accompanied the singing of the groups of pilgrims heading to Jerusalem (Isa 30, 29), it was also used to sing at profane celebrations and weddings (Isa 5, 12). 1Sam 10, 5 mentions it among the instruments used by the extatic groups of prophets. And according to Jer 48,36 it was used also at times of mourning to express a sense of pain. The Book of Psalms makes no mention of the KHALIL. Only the etymology of the notation of Psalm 5,1 implies that there may have been certain psalms that were accompanied expressly by recorder.

10The Bible mentions only in 2Sam 6, 5 an instrument called MeNACNeIM whose meaning is also uncertain. The expression comes from the verb NU'A which means in Pi. Part.: 'to be moved', 'to be shaken'. The Vulgata translates it with "sistra". 'Sistrum' means 'clapper', 'bell' and is an instrument used mainly in Egypt in the cult of Isis. The modern version calls it 'rattler'. The Hungarian traditional version translates it 'quill', but that is an incorrect translation. If we

accept 'rattler' as the proper translation, then the rattler can also be considered a biblical instrument.¹⁵

Conclusion

Talking about the poets, composers, musicians and singers of the Old Testament times we usually focus on the cultic aspects and appearance of music and on its artistic and aesthetic dimensions of religious content, on its transcendent aspects and last, but not least on its psychical and personal development effects. But we should not forget the fact that in the Old Testament, besides the holy music (*musica sacra*) there is also a profane, laymen's music present. In the Bible there is mention of songs of the wedding ceremony, love songs, songs of wailing and of mourning. All these could even constitute a topic for further research. And still it is to be remembered that the worldview of the Old Testament does not allow a separation of the sacred and profane part of life in the same way as it lacks a separation of the sacred and the profane in the law. The sphere of the sacred embraces, combines and includes everything that we would call immanent, immanence, profane or even lay or civil. Therefore the non-cultic music becomes part of the cult as well. It becomes an art that praises the Lord.

Translated from Hungarian by Danel Zsuzsa

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¹⁵ Note: The traditional version mentions many times the violin as an instrument. In 2Sam 6, 5 KINNOR is translated 'violin' and also in Job 30, 21. And this is the translation for MINNIM in Psalm 150,4 and for NEBEL in 1Chron, 13,8. So in antique times the violin was yet unknown or at least in Israel.

WERKSAUFLISTUNG¹ DER KOLONICS ORGELN IN SIEBENBÜRGEN - TEIL 1 -

ERZSÉBET WINDHAGER - GERÉD²

SUMMARY. István Kolonics, born in Szabadka (Subotica), moved to Kézdivásárhely (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 Musica*, presents the description of the first part of the organs made by Kolonics.

Keywords: Transylvania, organ-building, historical organ, music-history

Als Grundlage für die folgende Werksauflistung über den Bestand der Kolonics-Orgeln diente das bereits 2003 durch Vilmos Geréd veröffentlichte³ Werkverzeichnis.

Csíky Csaba übernahm 2007 diese Auflistung in seinem Buch⁴, und fügte einige Ergänzungen dazu.

In den vergangenen Jahren ist es zusätzlich gelungen, weitere Instrumente als Kolonics-Orgel zu identifizieren und zu erfassen. Dadurch konnte diese aktuelle Werksauflistung weiter ergänzt werden.

Um eine schnelle Orientierung zu ermöglichen wurde die **alphabetische Reihenfolge** bevorzugt. Im Anhang befindet sich eine **chronologische Tabelle** der Orgeln.

¹ Revidierte Auflistung der Daten von Vilmos Geréd.

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³ Vilmos Geréd, *Kolonics István orgonaépítő [Der Orgelbaumeister István Kolonics]*, in: Dénes Incze (Hg.), *Erdély Katolikus nagyjai [Große Katholiken aus Siebenbürgen]*, Tipographic, Miercurea-Ciuc 2003, S. 169-173.

⁴ Csaba Csíky, *Kolonics*, Marosvásárhely Színművészeti Egyetem Kiadója, Marosvásárhely 2007., S. 175-177.

Die Ortsnamen wurden in drei Sprachen, **Ungarisch, Rumänisch, Deutsch**, angeführt.

An erster Stelle stehen die ungarische Benennungen, da die meisten Orgeln in ungarischsprachigen Kirchengemeinden stehen, an zweiter Stelle die rumänische Benennung, wegen der leichteren geographischen Zuordnung auf einer aktuellen Landkarte, und an dritter Stelle, soweit vorhanden, der deutsche Name der Ortschaft. Die meisten Ortschaften sind auch heute mehrheitlich von siebenbürgischen Ungarn bewohnt, ein Großteil der Kolonics-Orgel befindet sich im Seklerland.

Hinter dem Ortsnamen folgt die Abkürzung des Landkreises, in welchem sich die Ortschaft befindet. Eine Liste der erwähnten Landkreise befindet sich im Anhang.

Die **Jahreszahl** gibt das Entstehungs- oder Umbaujahr an.

Opus Zahlen sind nicht bei jedem Instrument ersichtlich.

Benennung der **Konfession**, in dessen Kirche aktuell die Orgel steht.

Abkürzungen:

- M = Manual
- P = Pedal

(z.B. steht nur **M** ist die Orgel ein Positiv, **M/P** bedeutet ein Manual mit Pedal, **2M/P** zwei Manuale mit Pedal).

- Die Zahl hinter dem M (z.B. M/6) gibt die Anzahl der Register an.
- **Tonumfang** der Klaviatur wird z.B. C-c³ gezeichnet, bei Pedaltonumfang steht Ped. davor (z.B. Ped. C-c¹)

Es folgen weitere Ergänzungen, wie etwa kurze Oktave, oder Jahreszahl der Reparaturen. Auch Inschriften, die für die Entstehung der Orgel relevant sind wurden, falls bekannt, beigelegt.

Da es sich bei den meisten Kolonics-Orgeln um Gebrauchsinstrumente mit relativ ähnliche Entstehungsgeschichte handelt, wurden nicht alle Verträge ausführlich beschrieben, sondern es wird auf die Quelle nur hingewiesen; um eventuelle weitere Forschungen zu den einzelnen Instrumenten zu ermöglichen.

Algyógy – Geoagiu – Gergesdorf / HU

1870, Reformierte Kirche, M/6, C – c³, 49 Tasten.

Die Orgel wurde von der Reformierten Kirchengemeinde 1930 angekauft. Ihr Ursprungsort ist nicht bekannt⁵. Klassizistisches Prospekt, zwei

⁵ István Dávid, *Műemlék orgonák Erdélyben*, [Denkmalgeschützte Orgeln in Siebenbürgen], Polis Könyvkiadó Kolozsvár / Balassi Kiadó, Budapest, 1996, S.48.

Ziersäulen umgeben die unter drei Halbbogen untergebrachten Prospektpfeifen. Reichverzierte Originalplakette von Kolonics, mit der Aufschrift „*Kolonics István műve 1870*“⁶, eingelassen in den Spieltisch, erhalten. Jeweils drei Registerzüge links und rechts der Klaviatur. Die Originalbeschläge der Tasten sind, wenn auch stark beschädigt, erhalten. Die Originalfarbe des Prospektes wurde im Laufe der Zeit mit einer braunen Ölfarbe, wie auch die Orgelempore, zugedeckt. Die Orgel befindet sich zurzeit in unbespielbarem Zustand⁷.

Abbildung 1



Abb.1. Prospekt Algyógy

⁶ [Werk von István Kolonics 1870.]

⁷ Monografia orgilor din Romania [Monographie der Orgeln in Rumänien], http://www.monografia-orgilor.uvt.ro/NEW/viewGuest.php?id_fisa_documentara=240, 2014-10-15.

Disposition

*Flauta 8',
Flauta 4',
Principal 4',
Octav 2',
Quint 1 ½',
Superoct. 1'*

Abbildung 2



Abb. 2. Spieltisch Algyógy

1. Alsócsernáton – Cernat / CV

1872, Op.112, Reformierte Kirche, M+P/8.

Hier entwarf Kolonics ein ganz besonderes Prospekt. Das Gehäuse wurde zwar einteilig gebaut, aber durch die, in zwei, voneinander entfernten Felder aufgestellten Prospekt Pfeifen und den dazwischenliegenden, integrierten Spieltisch erweckt es den Eindruck einer doppelschränkigen Orgel.

Die Orgeleinweihung fand am 19. Mai 1873 statt. Eine Renovierung erfolgte 1963 durch Árpád Magyar⁸.

⁸ Dávid, *Műemlék*, S.48.

Abbildung 3



Abb. 3 Prospekt Alsócsernáton, 1872

2. Alsórákos – Racoș – Ratsch / BV

1881, Op. 160, Reformierte Kirche, M+P/13.

Die frühere Orgel, erbaut 1836, wurde vor dem Neubau István Kolonics übertragen⁹. Die, wahrscheinlich während des Ersten Weltkriegs beschädigten Prospekt Pfeifen, 63 Stück, wurden 1927 durch Otto Rieger ergänzt¹⁰. Das Prospekt ist kein typisches Kolonics-Gehäuse. Die Prospekt Pfeifen sind in insgesamt fünf Felder aufgeteilt. Ein Hauptfeld, in der Länge, links und rechts je zwei, übereinandergestellte weitere Prospektfelder. Der Spieltisch ist freistehend, hinter ein blindes Brustwerk gebaut.

⁹ *Kolozsvári (Erdélyi) Református Egyházkerület orgonaösszeírása 1977, [Sammlung der Orgeldaten der Klausenburger (Siebenbürgischen) Reformierten Diözese], 1977.*

¹⁰ Dávid, *Műemlék*, S. 49.

Abbildung 4



Abb. 4 Prospekt Alsórákos, 1881

3. Altorja – Turia de Jos - Turian / CV

1879¹¹, Op. 145, Katholische Kirche, M+P/10. Ped. C-a (nur 12 Töne ausgebaut, der Rest repetiert).

In diese Orgel hat Kolonics eine seiner Erneuerungen eingebaut: ein eigens für die Mixtur gebautes Ventil-System, ähnlich wie in seine letzte, 1892 erbaute Orgel in Csíkcsatószeg, welche das Zusammenkoppeln dieses einen Registers zum Pedal auch unabhängig von den anderen Manual-Registern möglich macht¹².

Disposition

Man.Principál 8´
Cupola 8´
Vájtflotta 8´
Salicional 8´
Flota ama. 4´

¹¹ Für die Bau der Orgel wurde am 20. Februar 1878 ein Benefiz-Ball organisiert, Bericht in der Zeitschrift *Nemere*, Ausgabe Februar 1878, http://epa.oszk.hu/01500/01594/00020/pdf/Nemere_EPA01594_1878_0070.pdf, 2010-02-09

¹² Mitteilung Vilmos Geréd

Octav 4'
Quint 3'
Mixtura 4 sor 2'
Ped. Subbass 16'
Octavbass 8'
Szélkieresztő¹³

4. **Árkos – Arcuş / CV**

1872, Unitarische Kirche, M+P/10¹⁴

Das mit drei Türmchen und reichlich vergoldeten Schnitzereien geschmückte Orgelgehäuse ist, ähnlich wie das Orgelprospekt der St. Peter Kirche in Kolozsvár (Cluj / Klausenburg), im neugotischen Stil gebaut. Die Prospekt Pfeifen sind unter zwei Halbbögen in zwei Felder aufgeteilt.

Abbildung 5



Abb.5 Prospekt Árkos, 1872

¹³ Evacuant

¹⁴ Dávid, *Műemlék*, S.50.

5. Atyha – Atia /HR

1872, Katholische Kirche, M/8¹⁵, C – g³, 56 Tasten.

Die Orgel befindet sich in der sehr auffälligen katholischen Kirche.

Das Prospekt ist klassizistisch, in einem Feld, mit zwei Säulen und reichlich Verzierungen ausgestattet. Der Spieltisch ist freistehend und hinter dem blinden Brustwerk aufgestellt. Die Registerzüge sind, je zu viert, links und rechts von der Klaviatur gesetzt. Die Orgel befindet sich in unspielbarem Zustand. Eine Renovierung wurde durch den Orgelbauer Zoltán Pap aus Székelyudvarhely avisiert.

Abbildung 6



Abb. 6 Prospekt Atyha, 1872

Disposition

*Principal 8',
Salicional 8',
Portunal 8',
Octav 4',
Flauta 4',
Koppel,
Mixtura 2 – 4,
Subbass 16'¹⁶*

¹⁵ Mitteilung Zoltán Pap.

Abbildung 7



Abb. 7 Spieltisch Atyha

6. **Bágy – Bădeni / HR**

1871, Op. 109, Reformierte Kirche, M/6.

Laut Sammlung der Orgeldaten der Klausenburger (Siebenbürgischen) Reformierten Diözese verfügte die Kirche bereits im 18. Jahrhundert über eine Orgel. „*Das Liber Ecclesiae erwähnt in seiner landeskreisrichterliche¹⁷ Abrechnung von 1777 eine ältere Orgel, die sie wahrscheinlich abbauen ließen¹⁸*. Die in den zwei Weltkriegen beschädigte Kolonics-Orgel erhielt erst 1973 durch László Gy. Szabó neue Prospektpfeifen¹⁹.

7. **Balánbánya – Bălan – Kupferbergwerk / HR**

1864, Katholische Kirche, M/6²⁰

Disposition

Coppel 8',
Principál 4',
Flauta amab. 4',
Octav2',
Quint 1 ½ (?),
Mixtura

¹⁶ Ein, bei Kolonics nur ab der kleinen Oktave ausgebautes Register, oft auch *Sucop(p)ula16'* genannt.

¹⁷ Megyebíró = Landkreisrichter (Übersetzung EWG), hoher Funktionär.

¹⁸ *Kolozsvári (Erdélyi) Református Egyházkerület orgonaösszeírása 1977, [Sammlung der Orgeldaten der Klausenburger (Siebenbürgischen) Reformierten Diözese], 1977.*

¹⁹ Dávid, *Műemlék*, S. 51.

²⁰ Mitteilung Vilmos Geréd.

8. Bánffyhunyard – Huedin – Heynod / CJ

1874, Op. 126, Reformierte Kirche, M+P/12, Man. C-g³, 56Tasten, Ped. C-c, 13 Tasten.

Diese sehr gut erhaltene Orgel steht in der Reformierten Kirche, im Zentrum der Kreisstadt Bánffyhunyard. Das Orgelprospekt, bestehend aus einem Feld, weist neogotische Elemente auf. Die Kirche selber ist im gotischen Stil gebaut. Die Inneneinrichtung der Kirche ist denkmalgeschützt. Auf dem untenstehenden Bild ist ganz deutlich die einzigartige, handbemalte Kassettendecke aus dem 18. Jahrhundert zu erkennen. Der Spieltisch ist freistehend, hinter einem blinden Brustwerk aufgestellt. Die Registerzüge befinden sich links und rechts von Klaviatur. In dieser Orgel verwendete er auch Glasspund²¹. Dies ist eine der wenigen Orgeln, wo István Kolonics ein für den 19. Jahrhundert spezielles Register, ein Harmonium eingebaut hatte. Hier steht dieses Register im Spieltisch. Der Einschalthebel des Harmonium-Registers ist gut wahrnehmbar oberhalb der Tastatur gesetzt. Es ist auch die farblich hervorgehobene Holztafel mit der eingebrannte Gravur „Kolonics István 126-ik műve, Kézdivásárhely, 1874“ in sehr gutem Zustand erhalten.

Laut Archiv der Kirchengemeinde beschließt das Presbyterium am 8. März 1873 die Anschaffung einer neuen Orgel. Das Presbyterium *[„initiiert (dass) statt der verkommenen, nicht mehr brauchbaren Orgel eine neue Orgel anzufertigen sei. (...) Der Präsident Herr Pastor Károly Ignác und Kurator István Czuczka werden mit der Anfertigung des Vertrages beauftragt“*.²²] Obwohl auf der Orgel das Entstehungsjahr 1874 steht, wurde die Orgel erst im Jänner 1875 geliefert. Im Sitzungsprotokoll vom 10. Jänner 1875 steht *„Der Präsident meldet, dass die neue Orgel angekommen ist, und sobald das Wetter es erlaubt auf dem ihr gebührenden Platz aufgestellt wird.“*²³] Erst im April muss eine Kommission zur Übernahme der Orgel zusammengestellt werden. *„...für die Übernahme der Orgel wurden unter dem Präsidium von János Bokor als Mitglieder der Kommission Ferenc Mátyás, Márton Bálint, István Czuczka und Márton Búzás gewählt“*²⁴] stellt man am 24. April 1875 schriftlich fest.

Nach dem Ersten Weltkrieg mussten Schäden ausgebessert werden. Dazu kam es 1924: *„die für Kriegszwecke requirierten Prospekt Pfeifen wurden im Laufe des vergangenen Jahres erneut ersetzt (...). Für diesen Zweck hat der Gesangsverein der Kirchengemeinde sein ganzes Barvermögen,*

²¹ Apor Pünkösdi, Schriftliche Arbeit über István Kolonics, S.13.

²² Archiv der Reformierten Kirchengemeinde in Bánffyhunyard, Protokollbuch des Presbyteriums, 8. März 1873.

²³ Ebenda, 10. Jänner 1875.

²⁴ Ebenda, 24. April 1875.

12700 Lei [gespendet] und die Kirchengemeinde schenkte, durch die Sammlung unter der Leitung von Chorleiter Gyula Gábos, 5185 Lei“] steht im Sitzungsprotokoll von 9. Februar 1925²⁵ Ein Jahr später, am 7. April 1926 wird festgestellt [„...dass die Aufstellung der Orgelpfeifen zu Gänze vollzogen wurde.“²⁶] Die Orgel wurde weiters 1985 durch Gheorghe Crișan überholt²⁷ und 2006 durch Zoltán Pap ausführlich restauriert.

Abbildung 8



Abb.8 Prospekt Bánffyhunyard, 1874

Disposition

Man. Links: Principal 8 L:²⁸

Octav 4 L:

Solicional 8 L:

Quint 3 L:

Flota traver 4 L:

²⁵ Ebenda, 9. Februar 1925.

²⁶ Kolozsvári, 1977

²⁷ Dávid, Műemlék, S. 51.

²⁸ fälschlicherweise als Principal 4' beschriftet

Mixtura 4L: 4S:
Rechts: *Coppel 8 L:*
Portunál 8 L:
Subcopula 16 L:
Harmonium
Ped. *Bordon 8 L:*
Subbaß 16 L:
Ped. Coppel

Abbildung 9



Abb.9 Spieltisch und Pedal Bánffyhungyad

9. Bardoc – Brăduț / CV

1883, Op. 169, Reformierte Kirche, M/8, Man. C-f³, 54 Tasten.

Bereits in der alten, 1851 eingeweihten Kirche stand eine wahrscheinlich im 18. Jahrhundert gebaute Orgel, die nach einer Erneuerung durch den aus Székelyudvarhely stammenden Orgelbauer, Balázs Mózes Abásfalvi am 14. April 1854 der Gemeinde wieder spielbereit zur Verfügung stand²⁹. Diese Kirche wurde aber bereits 1876, wegen schwerer Beschädigungen durch Naturkatastrophen, wieder geschlossen. 1882 wurde eine neue Kirche gebaut³⁰. In diese Kirche kam die Kolonics-Orgel. Obwohl Kolonics 1883 als Entstehungsjahr angibt, fand die Einweihung dieser Orgel erst am 17. Februar 1884 statt. Zu dieser Zeit waren Pastor Károly Bartha und Kurator Sándor Bartha im Amt³¹.

Es ist wieder ein klassizistisches Prospekt, die Prospekt Pfeifen in einem Feld geordnet. Das Gehäuse ist mit zwei Säulen und edlen

²⁹ István Antal, *A bardoci református egyházközség székely népe [Die Sekler der Reformierten Gemeinde in Bardoc]*, Actual Print Kft., Barót, 2009, S. 117-118.

³⁰ Hunor Magyari - Tünde Szántó, *Az Erdővidéki Református Egyházmegye templomai [Die Kirchen der Reformierten Diözese Erdővidék]*, Székelyudvarhely, 2009, S.9.

³¹ Dávid, *Műemlék*, S. 53.

Schnitzereien verziert. Der Spieltisch ist freistehend, hinter einem blinden Brustwerk aufgestellt. Die Registerzüge sind symmetrisch zu je viert links und rechts von der Klaviatur gesetzt. Im Spieltisch ist auch die Original Tafel von Kolonics, mit einer besonders reich ausgearbeiteten, stilisierten Lyren-Form, erhalten: „*Kolonics István, 169. Műve, Kézdivásárhely, 1883*”

Laut Protokoll des Presbyteriums von 1. März 1975 wurde die Orgel erst 90 Jahre nach ihrer Aufstellung gründlich gereinigt und auch 25 fehlende, wahrscheinlich in den zwei Weltkriegen requirierte, Prospektpfeifen sowie 42 weitere abhanden gekommene Pfeifen durch László Gy. Szabó und György Crişan ersetzt bzw. neu angefertigt.³².

Abbildung 10



Abb.10 Prospekt Bardoc, 1883

Disposition

Man. Links: Principál 4 láb.

Quint 3 láb.

Csucs fuvola 4 láb.

Octav 2 láb

Rechts: Mixtura 1láb 3 s.

Flotaomábilis 4 láb.

Coppel 8 láb.

Portunal 8 láb.

³² Archiv der Reformierten Kirchengemeinde Bardoc, I/31, S.408-409.

Abbildung 11



Abb. 11 Spieltisch Bardoc

10. Bereck – Brețcu – Bretz / CV

1865, Katholische Kirche, M+P/10, Man.C-f³, 54 Tasten, Ped.C-c, 13 Tasten.

Disposition

Man. Coppel 8',
Principal 8',
Salicional 8',
Octav 4',
Flota amati. 4',
Super octav 2',
Mixtura 4 sor 1'
Ped. Subbass 16',
Bourdonbass 8'
Copdativ.

11. Beszterce – Bistrița – Bistritz / BN

1887(?), Reformierte Kirche, M/7.

Gamba 4' und Prinzipal 4' beschädigt und kaum funktionierend, ansonsten bespielbar³³

Disposition

Bourdon 8'
Violon 8'³⁴

³³ Mitteilung Erich Türk, <http://www.monografia-orgilor.uvt.ro>, 2013-10-15.

³⁴ Nach Angaben von Erich Türk ist es eine klingende Flöte, <http://www.monografia-orgilor.uvt.ro>, 2013-10-15.

Principal 4'
Gamba 4'
Flöte 4'
Octav 2'
Pikulo 2l³⁵
Tremolo

12. Bikfalva – Bicfalău / CV

1862, Reformierte Kirche, M+P/10 (12?).

Die Orgel wurde bis jetzt irrtümlich als aus 1864 geführt³⁶. Untersuchungen ergaben, dass das Instrument bereits 1862 in der Kirche stand. Die fehlenden Prospektpfeifen wurden 1976 durch den Orgel – Reparateur János Mesnyi aus Marosvásárhely ergänzt³⁷.

Abbildung 12



Abb. 12 Prospekt Bikfalva, 1862

³⁵ Nach Angaben von Erich Türk ist es eine klingende Quint, <http://www.monografia-orgilor.uvt.ro>, 2013-10-15.

³⁶ Dávid, *Műemlék*, S. 56.

³⁷ Dávid, *Műemlék*, S. 56.

13. Bitá – Bitá / CV

1869, Reformierte Kirche, M/6.

Die im Ersten Weltkrieg requirierten Prospektpfeifen wurden 1923 von Árpád Magyari ergänzt³⁸

14. Bodos – Bodos / CV

1865, Reformierte Kirche, M/6, Man. C-c³, 49 Tasten.

Die Geschichte dieses Instrumentes ist sehr ähnlich jener der Orgel in Bardoc, die zwei Gemeinden gehören zum gleichen Kirchenkreis der Erdővidék. Auch in dieser Gemeinde stand eine Kirche, die nach Erdbeben vernichtet wurde. In der neuen, 1794 eingeweihten Kirche stand vor der Kolonics Orgel bereits ein Instrument. Dies ist ersichtlich aus einem Eintrag aus dem Jahr 1824 im Archiv der Kirchengemeinde³⁹: „*Das Datum der Anschaffung der alten Orgel der Kirche kann man nicht feststellen...es könnte eine sogenannte Orgel mit Schleifen gewesen sein, wie wir es in einem Protokoll zur Anstellung eines Glöckners [Messners] aus dem Jahre 1824 lesen können: Zu den Verpflichtungen des Meisters gehörte auch dazu die Orgel-Seile zu ziehen*“⁴⁰. Demnach muss der Blasebalg dieser Orgel noch mit Händen gezogen worden sein. Es gibt im Gehäuse Hinweise auf eine ursprünglich kurze Oktave. Weitere Spuren dieser Orgel finden wir im „*Conscriptio*“⁴¹ (1837) verfasst von Sándor Bartha und Incze József Szárazajtai. Diese Orgel wurde bereits um 1850 so reparaturbedürftig, dass 1852 eine größere Überholung vorgenommen wurde⁴². Nach ein paar Jahren hat sich die Kirchengemeinde zu einem Neubau durchgerungen und mit dem Spendensammeln begonnen⁴³. Laut Protokoll der Kirchengemeinde wurde die ältere Orgel im November 1865 der katholischen Gemeinde in Zalánpataka für 40 Forint verkauft.⁴⁴

Am 1. Oktober 1864 wird beschlossen, István Kolonics mit der Anfertigung eines Instrumentes mit sechs Registern zu beauftragen. Diese Orgel soll 600 Forint kosten, die Bezahlung sollte in zwei Raten á 300 Forint vor und nach Abschluss der Bauarbeiten erfolgen⁴⁵. Bereits am 23. Oktober 1864 wird der Vertrag unterschrieben, in dem Kolonics sich verpflichtet, eine

³⁸ Dávid, *Műemlék*, S. 56.

³⁹ Originaltexte siehe Anhang Nr.7.

⁴⁰ *Kolozsvári*, 1977.

⁴¹ Archiv der Reformierten Kirchengemeinde Bodos, *A bodosi Református Egyházközség története [Die Geschichte der Reformierten Kirchengemeinde in Bodos]*, S. 6-9.

⁴² Archiv der Reformierten Kirchengemeinde Bodos, C.7, S.15.

⁴³ Ebenda, Protokoll des Presbyteriums am 5. März 1860, C 7, S.15.

⁴⁴ Ebenda, Protokoll des Presbyteriums vom 16. November 1865.

⁴⁵ Ebenda, Protokoll des Presbyteriums am 5. März 1860, C 7, S.15.

Orgel wie folgt zu bauen:

1. [„(...) *a, printzipal 4 Fuß 45 Töne aus gemischten Zinn im Baß 3 Töne aus Holz*
b, printzipal oktava 2 Fuß gemischten Zinn
c, kvinta 1 ½ Fuß gemischten Zinn 45 Töne
d, mixtura 1 Fuß gemischten Zinn 45 Töne –auf jeden Ton zwei Pfeifen rechnend, so enthält dieses Register 90 Töne. Zweimal so viel wie die anderen einzelnen (...)
e, Kopel 8 Fuß 45 Töne gedeckte Holz Pfeifen
f, flota minor 4 Fuß 45 Töne aus Holz, gedeckte Pfeifen
2. *Die Claviatur aus weißen Knochen, die Obertöne [Obertasten] aus schwarzem Holz, der Spieltisch innen mit Stuckatur*
3. *Der Blasebalg mit einem einzigen Treter und Windhalter (???)*
4. *Der Orgel-Körper [Gehäuse] wird mit Farbe bemalen sein, die Ornamente vergoldet.*^{46]}

Die Bezahlung der Orgel sollte, entgegen den früheren Protokollen, im Jänner 1865 (400 Forint) und dann erst zwei Jahre nach Übergabe, im Jänner 1867, erfolgen⁴⁷.

Die Prospektpfeifen sind bei dieser Orgel in einem Feld geordnet. Das Gehäuse ist mit geschnitzten Bordüren versehen. Der Spieltisch ist freistehend. Die Registerzüge befinden sich zu je dritt links und rechts von der Klaviatur. Die Original Registerschilder wurden in einer unästhetischen Weise, mit Heftschildern, überklebt und teilweise dilettantisch neu beschriftet. So sind jetzt Phantasienamen wie *Mixtonou*, *Activ*, *Fiott*, *Oktiv* zu lesen. Für die Wiederherstellung der Disposition wurden die Originalbenennungen aus dem am 23. Oktober 1864 abgeschlossenen Vertrag übernommen. Die noch erhaltene Original Tastenbeschläge sind teilweise beschädigt oder abhanden gekommen.

Die Orgel wurde 1910 bzw. 1915 überholt. 1918 wurden alle Zinnpfeifen für Kriegszwecke gegen 442,70 Kronen verkauft. Zuletzt wurde die Orgel, zusammen mit dem Kircheninneren, 1930 restauriert⁴⁸.

Zurzeit wird die Orgel, trotz ihres renovierungsbedürftigen Zustandes, für den Gottesdienst verwendet.

⁴⁶ Archiv der Reformierten Kirchengemeinde Bodos, T.23, S.153-155.

⁴⁷ Ebenda

⁴⁸ Archiv der Reformierten Kirchengemeinde Bodos, S.9-10.

Abbildung 13



Abb.13 Prospekt Bodos, 1865

Disposition

Man. Links: Mixtura 1' 2sor

Quint 1 ½'

Copel 8'

Rechts: Flota minor 4'

Octav 2'

Prinzipal 4'

Abbildung 14



Abb.14 Spieltisch Bodos

15. Bukarest – București – Bukarest /B

1880, Op.150, Reformierte Kirche, M+P/7, Man. C-f³, 54 Tasten, Ped. C-c, 13 Tasten.

Die Orgel wurde von ihrem ursprünglichen Ort, der in der zweiten Hälfte des 19. Jahrhunderts gebauten⁴⁹ Reformierten Kirche, die 1959 dem Abrisswahn des kommunistischen Regimes, das an ihrer Stelle die „*Sala Palatului*“ errichten ließ, zum Opfer gefallen ist, samt vollständigem Kircheninterieur in die vorübergehende Kirche in der Viilor Straße versetzt⁵⁰. Die Orgel wurde später auch nicht in die endgültige, 1974 erbaute neue Kirche umgesiedelt. Sie blieb in der architektonisch eher bescheidene Ersatz-Kirche⁵¹

Das Gehäuse ist im neugotischen Stil gebaut, die Prospekt Pfeifen sind in drei Felder aufgestellt (5-7-5). Der Spieltisch ist freistehend, die Registerzüge befinden sich je zu viert links und rechts der Klaviatur. Die Pedaltastatur ist mit Messingbeschlägen ausgestattet. Die Plakette mit der eingravierte Inschrift „*Kolonics István 150. Műve 1880 Kézdivásárhelyt*“⁵² ist erhalten. Sowohl das Orgelgehäuse als auch der Predigtstuhl sind in der Ausführung sehr ähnlich, die stilistischen Elemente identisch, wie z.B. die je sieben aufgesetzten, reich verzierten Türmchen. Obwohl es keine schriftliche Quelle belegt, trägt die Inneneinrichtung der Kirche eindeutig die Handschrift von Kolonics. Auf dem Orgelgehäuse ist eine weitere Tafel angebracht, die belegt, dass die Orgel 1958 ehrenamtlich von den Mitgliedern des Presbyteriums repariert, auf elektrische Windzufuhr umgerüstet und neu angemalt wurde⁵³.

„*Ezt az orgonát 1958-ban teljesen díjmentesen általánosan kijavította, és villanyhajtásra átalakította Kövér Gyula és Dávid Antal presbíter, segített Fekete Péter presbíter és Demjén Antal. Festette Jónás János presbíter a hívek áldozatkészségével*“⁵⁴. Die Orgel wurde 2003 von János Bezsán ausgebessert und gestimmt⁵⁵.

⁴⁹ Csíky, *Kolonics*, S. 78.

⁵⁰ Éva Eszter Bányai, *Református templomok Óromániában [Reformierte Kirchen in Alt-Rumänien]*, Schriftliche Arbeit für „XIII. Erdélyi Tudományos Diákköri Konferencia“, Kolozsvár 2010, S.7.

⁵¹ Türk, <http://www.monografia-orgilor.uvt.ro>, 2014-02-13

⁵² [Kolonics István 150. Werk Kézdivásárhely]

⁵³ Csíky, *Kolonics*, S. 108.

⁵⁴ [„Diese Orgel wurde 1958 zur Gänze ohne Honorar allgemein repariert und auf elektrische Windzufuhr umgestellt von Presbyter Gyula Kövér und Albert Dávid, geholfen hatten Presbyter Péter Fekete und Antal Demjén. Angemalt von Presbyter János Jónás, mit der Opferbereitschaft der Kirchengemeinde.“]

⁵⁵ Csíky, *Kolonics*, S. 108.

Abbildung 15



Abb. 15 Prospekt Bukarest, 1880

Disposition

***Man. Principal 8,
Octav 4,
Fugara 4,
Superoct. 2,
Fedet Fuvola 8,
Fuvola 8,
Ped. Octavbass 8 ismétlő⁵⁶
Fúvózár⁵⁷***

⁵⁶ Repetierend

⁵⁷ Regulator durch Einschalten wurde beim Blasbalgtreten eine Sperre aktiviert, wodurch das Abdrücken der Fußtreter blockiert wurde.

Abbildung 16



Abb. 16 Spieltisch Bukarest

16. Búzásbocsárd - Bucerdea Grânoasă / AB

1878, Op.129, Reformierte Kirche, M/6, C-c³, 49 Tasten.

Das im klassizistischen Stil gebaute Prospekt ist vielen anderen Kolonics-Organen sehr ähnlich. Hier wurden die Verzierungen vergoldet. Die Prospekt Pfeifen, original erhalten, sind in einem Feld aufgestellt. Der Spieltisch ist freistehend, die Registerzüge links und rechts der Klaviatur gesetzt. Originalplakette mit dem Namen von Kolonics sowie die Tastenbeschläge sind vollständig erhalten. Eine Inschrift auf der Orgelempore „emeltetett 1878“⁵⁸, belegt nochmals das Baujahr des Instrumentes und dass der Geselle György Homoródalmási Bartha beim Bau anwesend war. Laut Protokoll⁵⁹ des Presbyteriums von 2.September 1902 wurde durch eben diesen György Bartha eine Reparatur und Stimmung durchgeführt, wofür 16 Kronen zu bezahlen waren⁶⁰. 2003 wurde die Orgel von János Bezsán⁶¹ repariert⁶².

⁵⁸ „aufgestellt 1878“, Mitteilung Ursula Philippi, <http://www.monografia-orgilor.uvt.ro>, 2013-10-17.

⁵⁹ Archiv der Reformierten Kirchengemeinde Búzásbocsárd, Protokoll des Presbyteriums von 2. September 1902, Paragraph 2.

⁶⁰ Dávid, *Műemlék*, S. 62.

⁶¹ Auch Ioan Bejan genannt.

⁶² Csíky, *Kolonics*, S. 78.

Abbildung 17



Abb. 17 Prospekt Búzásbocsárd

Disposition⁶³

*Coppel 8',
Flaut minor 4',
Flauto dolce 4',
Principal 4'⁶⁴,
Octave 2',
Mixtur 1 1/3' 3 sór*

Abbildung 18



Abb. 18 Spieltisch Búzásbocsárd

⁶³ Ursula Philippi, <http://www.monografia-orgilor.uvt.ro>, 2013-10-17.

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KASTRATEN, DIE *PRIMI UOMINI* DER EUROPÄISCHEN OPERNBÜHNEN

MIKLÓS FEKETE¹

SUMMARY. This paper presents the importance of the castrato-phenomenon in the history of the European music. From the humiliation and punishment of the defeated, castration became first in the Byzantine culture (from the 5th century) and long after in Italy (from the 16th century) a sacrifice and an offering for art and music. Being forbidden, but tolerated and even supported, castration for music became the most unnatural but also the most supernatural human phenomenon, used for artistic amusement and delight. Starting the singing career in catholic churches, they became the most adored and celebrated *primo uomo*-s of the renowned European operatic stages. Their presence transformed the genre of opera, and their singing technique (*ben cantare*) lead up to the *bel canto* style of the Romanticism. The revival of the baroque opera (for ex. the operas of Händel, who employed for these roles more than twenty Italian castratos) brings up the problem of finding the adequate singer-type, who could “replace” their roles.

Keywords: *castrato*, *primo uomo*, sacrifice, *opera seria*, opera composers, castrato roles, pants role, falsettist, countertenor.

Christliche Beweggründe

Die Kastration an Männern wurde jahrtausendlang zur Demütigung, Erniedrigung, Strafe oder aus Rache durchgeführt, wurde aber gleichzeitig auch zu einer Möglichkeit des gesellschaftlichen, politischen, religiösen und später künstlerischen Aufstiegs.

Die Kastration zur Gunst der Kunst hatte in erster Linie christliche Beweggründe, obwohl dieses Thema für die christliche Theologie auch vor dem Zeitalter des musikalischen Barock lange jahrhundertlang umstritten war. In der Bibel gab es nämlich drei „problematische“ Texte bezüglich Kastration und Selbstkastration (5 Mose 23:1, Jesaja 56:3-5, und Matthäus

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19:12), die es nötig machten, den wortwörtlichen Sinn umständlich zu interpretieren. Zudem war der Standpunkt von Rom und Byzanz bezüglich dieser Frage verschieden: das westliche mittelalterliche Christentum verbot lange Zeit jedwelchen Einsatz von Kastraten und Eunuchen, im östlichen mittelalterlichen Christentum jedoch waren Kastraten und Eunuchen einerseits als sogenannte „Haushaltseunuchen“ (Diener, Wächter), andererseits als administrative und politische Eunuchen sowie in geistlichen Ämtern² zu finden.

Bei einer Untersuchung der Kastration aus kirchlicher Sicht muss auch mit einbezogen werden, wie die Kirche die Rollen von Mann und Frau regulierte. Basierend auf die hebräischen Traditionen hielt die mittelalterliche römisch-katholische Kirche die Mahnungen des heiligen Paulus ein (1 Tim 2:11-15, 1 Kor 14:34-35): Frauen sollen während der Zeremonien gefügig schweigen. Und das Prinzip „*mulier taceat in ecclesia*“ galt natürlich nicht nur für das Sprechen sondern auch für das Singen. Dieses Verbot wurde etliche Male in Form päpstlicher Verordnungen bis zum Jahre 1826 ausgesprochen.³

Laut historischen Quellen führte die Frau des byzantinischen Kaisers Arcadius Ende des 4. Anfang des 5. Jh. die ersten Eunuchen in die Reihe der kirchlichen Chormitglieder ein, und schnell stellte sich heraus, dass die Eunuchen in dieser Rolle ein nützliches „Beiprodukt“ der Kastration zum Harem-Wächter waren.⁴ Die Eunuch-Chöre erlebten im östlichen Christentum einen rasanten Aufstieg, und haben sich acht Jahrhunderte lang, bis zum 4. Kreuzzug (1202-1204) im Byzanz bewährt. Als beim Kreuzzug Konstantinopel von den europäischen Truppen ausgeraubt wurde, verschwanden auch die kastrierten Eunuch-Chöre. Die Sängerkastraten erschienen jedoch – nach östlichem Modell – ab 1550 in den Kirchen von Rom, die zum Vatikan gehörten.⁵ Das Singverbot der Frauen und Mädchen war in der mittelalterlichen Einstimmigkeit kein wesentliches Problem, doch die rasante

² Vielleicht ist es auch kein Zufall, dass 325 das Erste Konzil von Nicäa zur Verhinderung der Selbstkastration aus religiösen Beweggründen, die Selbstkastration verbot. Später, 443 verbannte die Kirche die Selbstkastraten aus den geistlichen Ämtern. Laut Aufzeichnungen der Erfurter Chronik (1261-1266) soll der Papst Martin I (649-655) verordnet haben, dass die Heilige Messe nur von Pfarrern gehalten werden darf, die „*testiculos habet*“, also „Hoden haben“ (siehe Tuchel, Susan, *Kastration im Mittelalter*, Droste Verlag, Düsseldorf, 1998, S. 279.)

³ Csobó Péter György, *Il Castrato – A testcsönkítés gender-alapú, zenetörténeti és médiaelméleti aspektusairól* (Il Castrato - über die musikhistorische und medientheoretische Aspekte der Kastration auf Gender-Basis) – in: A vörös postakocsi, Nyiregyháza, 2008, S. 41 http://www.nyf.hu/vpkocsi/letoltheto_dokumentumok/2008_tavaszi/033-046-csobo-peter.pdf (abgerufen am 5. Juni 2016).

⁴ Taylor, Gary, *Castration – An Abbreviated History of Western Manhood*, Routledge Publishing, New York, 2000, S. 39.

⁵ *Ibidem*.

Entwicklung der Mehrstimmigkeit erhob Anspruch auf die Ausnutzung des gesamten Tonumfangs und damit auf die Stimme der Knaben und der Kopfstimme benutzenden erwachsenen Falsettisten. Die ambivalente Einstellung der römisch-katholischen Kirche bezüglich der Kastration wird deutlich, wenn man in Betracht zieht, dass zwar Rom die Kastration öffentlich nie anerkannte, im Gegenteil sie eigentlich verbot und für strafbar hielt, in der Praxis jedoch die Verbreitung der Kastration motivierte, indem er den Chor der päpstlichen Privatkanapele zum Geburts- und Aufschwungsort des Kastratenkults machte.⁶

„*Viva il coltello!*“

In der zweiten Hälfte des 16. Jahrhunderts waren Kastraten als Kirchensänger tätig. Zwar waren sie von Rom über Ferrara hinweg bis zum von Lassus geleiteten Münchner Hof⁷ überall vertreten, ihre Zahl war aber sehr gering. Der rasante Anstieg der Zahl der Kastraten ist mit der Entstehung der Gattung der Oper in Zusammenhang zu bringen. Aus musikgeschichtlicher Sicht muss aber hervorgehoben werden, dass es sich hier um eine gegenseitige Wirkung handelt: die neue Gattung erhob das Prestige der Kastratensänger sehr, und ihnen zu Danke wurde die *Opera seria* zu einer der exotischsten und beliebtesten Gattungen Italiens und ganz Europas.

„*Viva il coltello!*“ = „Hoch lebe das Messerchen!“ – erklang nach je einer Arie der hysterische Jubel des Publikums in zahlreichen barocken Opernhäusern. Die wunderbare Stimme und die erstaunliche Gesangstechnik der Kastraten bezauberten das Publikum, das für eine kurze Zeit seine ethischen Normen aufgab, und begeistert dem unnatürlichen Zauberklang lauschte. Zwar wurde nun die Kirchensängerrolle im Vergleich zu der Bravur auf den Opernbühnen zweitrangig, doch führte der Weg zur Opernbühne von Anfang an immer über die Kirche hindurch. Die begabten Kinder begannen ihre gesangliche Karriere immer in den Knabenchören der bedeutenderen Kirchen. Die meist neben Kirchen ausgebauten, sogenannten *Conservatorio*, wo hauptsächlich Waisenkinder aufgenommen und erzogen wurden, wurden

⁶ Papst Sixtus V. gestaltete 1599 die Chöre der Sixtinischen Kapelle und des Petersdoms neu, und erlaubte die Präsenz von Kastraten in den oberen Stimmen, die bislang von Knaben und Falsettisten gesungen wurden. Ein Jahrzehnt später, 1609, übernahmen die Kastraten die führenden Sängerrollen in den Chören, und verdrängten somit vollkommen die Sopran und Alt singenden Knaben und Falsettisten.

⁷ Milner, Anthony, *The Sacred Capons* – in: *The Musical Times* 114, London, 1973, S. 250; und Rosselli, John, *Castrato* – in: *The New Grove Dictionary of Music and Musicians*, Macmillan Publishers, London, 2001.

bald zu Zentren der „Konservierung“ der kindlichen Stimmen, und boten Gesangsausbildung auf hohem Niveau an. Neapel, die „Hauptstadt“ der Kastraten und der italienischen Barockoper, Bologna, Rom, Genf, Modena, Florenz, Milano hatten alle zahlreiche berühmte und anerkannte musikalische Institutionen dieser Art, die Reihenweise talentierte Sänger und Musiker ausbildeten. Die erfolgreichen Kastratensänger wurden von einem ganzen „Industriezweig“, dem *Opera seria*, umgeben, da die Herrscher, Aristokraten, geistlichen Leiter, sowie später die gesamte öffentliche Zuhörerschaft immer raffiniertere und exotischere Unterhaltung forderte. Von dieser „Industrie“ lebten viele Opernkomponisten, Librettisten, Sänger, Gesangslehrer, Musiker und Impresario. Die berühmtesten Kastratensänger wurden somit zu den ersten Stars Europas, die von nun an, dank ihres Erfolges, nicht mehr abwertend als *Castrato*, *Evirato*, *Eunuch*, sondern als *Musico* bezeichnet wurden. Viele von ihnen hatten eine außerordentliche Allgemein- und musikalische Bildung, waren neben dem Singen auch als Komponisten, Instrumentisten oder Gesangslehrer tätig, wodurch sie noch erfolgreicher wurden. Die bekanntesten Gesangsschulen des 18. Jh. wurden auch von Kastraten geschrieben. Werke von Francesco Tosi und Giovanni Battista Mancini sind in diesem Bereich so anerkannt wie die Querflötenschule von Johann Joachim Quantz oder, das musikpädagogische Werk für Tasteninstrumente von Carl Philipp Emanuel Bach (*Versuch über die wahre Art das Clavier zu spielen*).

Umschwärmte *Primi Uomini* der Opernbühnen

Dank der Möglichkeiten des neuen Genres verbreiteten sich die öffentlichen Opernhäuser Mitte des 17. Jahrhunderts rasant. Die größeren italienischen Städte betätigten gleichzeitig mehrere Opernhäuser (in Venedig gab es in dieser Zeit sieben davon), berühmte Sänger der italienischen Oper hatten immer mehr Auftritte in den bedeutenderen europäischen musikalischen Zentren. Für die italienischen Opernkomponisten galt in den 1680-er Jahren die ungeschriebene Regel, dass die männliche Hauptrolle immer eine Kastratenstimme war, weiterhin wurde einem zweiten Kastraten im Stück eine weitere Rolle gegeben, und nur diesem folgten die Männerrollen für Tenöre, Baritone und Bässe.⁸ Laut Piotr Scholz⁹ waren 70% der Männersänger in den Opern Kastraten, die nicht nur in Männer- sondern auch in Frauenrollen auftraten. Im Vatikanstaat der Zeit (zu dem neben Rom auch Bologna gehörte), durften Frauen weder in der Kirche noch in der Oper

⁸ Rosselli, John, *op. cit.*

⁹ Scholz, Piotr, *Eunuchs and Castrati*, Markus Wiener Publishers, Princeton, 2001, S. 276.

singen. Papst Innozenz XI. verbot 1686, dass Frauen auf der Bühne auftreten, daher sangen bis 1769 Kastraten die Frauenrollen in der Oper, obwohl die Kirche andererseits die Kastration offiziell verbot.¹⁰

Kastraten verbreiteten sich ab Anfang des 17. Jahrhunderts auf den bedeutenden Opernbühnen Europas: ab 1610 in Württemberg, ab 1637 in Wien, ab Mitte des Jahrhunderts in Dresden.¹¹ Bis Anfang des 18. Jahrhunderts eroberten sie alle wichtigen und reicheren Opernbühnen Europas von Italien über England hinweg bis Skandinavien, Spanien und Russland. Die Historiker bezeichnen daher die italienischen Kastraten als „das einzige und bekannteste italienische Exportgut des Kontinenten.“¹² Zwar bereisten Kastraten ganz Europa, und hatten Riesenerfolge, aber die Kastration als Phänomen ist nirgends anderswo in Europa wiederzufinden. Im Gegenteil: es wird als brutal, unethisch, und unmenschlich gehalten und verurteilt. Wie auch in Italien (*Conservatorio*) gab es auch in Deutschland und England Knabenschulen, wo die traditionellen kirchlichen Knabenchöre ausgebildet wurden, doch gerade diese Tradition erlaubte keine Kastration. Die Verbreitung des Protestantismus und des Anglikanismus spielte eine weitere wichtige Rolle in der Verhinderung der Ausbreitung der Kastration.¹³ Trotzdem wurde die Fähigkeit der italienischen Sänger mit Freude eingesetzt – sowohl in den kirchlichen Chören, als auch auf den Opernbühnen.

Der einzige Ort in Europa, wo Kastraten und die italienische Oper nicht willkommen waren, war Frankreich. Zwar wollte Kardinal und Hauptminister Jules Mazarin Mitte des 17. Jahrhunderts, noch vor den französischen Großoperen von Lully die italienische Oper und die Kastraten auch in Frankreich einführen, jedoch ohne Erfolg¹⁴. Die entstehende französische Nationaloper erhob keinen Anspruch auf die virtuose Gesangstechnik und den Gesangsstil (*ben cantare*) der italienischen Oper. Der Hauptdarsteller war typischerweise der typische *haute-contre* (hohe Tenor) des französischen Barock. Rousseau verurteilte sogar in seiner bekannten Enzyklopädie die barbarischen Väter, die in Hoffnung auf Geld ihre Söhne kastrieren ließen, damit sie später die Zuhörer mit ihren Stimmen verzaubern können. Als er später aber Giovanni Carestini singen hörte, widerrief er seine frühere Aussage, da „dies eine Ekstase war, die ich früher

¹⁰ Rosselli, John, *op. cit.*

¹¹ Vanherle, Francisca Paula, *Castrati: The History of an Extraordinary Vocal Phenomenon and a Case Study of Handel's Opera Roles for Castrati Written for the First Royal Academy of Music (1720-1728)*, PhD-Dissertation, University of Texas at Austin, 2002, S. 18.

¹² Finucci, Valeria, *The Manly Masquerade*, Duke University Press, London, 2003, S. 226.

¹³ Vanherle, Francisca Paula, *op. cit.*, S. 76.

¹⁴ Rosselli, John, *op. cit.*

nie erlebt habe”.¹⁵ 1805 hörte Napoleon während seines norditalienischen Feldzugs den Kastraten Girolamo Crescentini, von dessen Stimme er so fasziniert war, dass er ihn nach Frankreich einlud. Crescentini nahm die Einladung an, verbrachte sechs Jahre in Paris, verzauberte die Zuhörerschaft der Opernhäuser im *Jardin des Tuileries* und war paradoxerweise als einer der letzten Kastraten, der erste Kastrat, der die französische Opernbühne eroberte.¹⁶

Im Gegensatz zum französischen Widerstand, traten in den bedeutenderen spanischen, deutschen und österreichischen musikalischen Zentren Kastraten regelmäßig auf. Besonders beliebt waren sie jedoch in London, wo die Kastraten dank der Erfolge der *Opera seria* nach kurzer Zeit im Mittelpunkt der Aufmerksamkeit standen. Die Leidenschaft der Engländer für die italienische Oper und die italienischen Sänger (Primadonnen und Kastraten) wurde mit der Ankunft in London von Georg Friedrich Händel, Nicola Porpora, Johann Adolf Hasse und Giovanni Bononcini noch ausgeprägter. Diese Komponisten begannen Opern im italienischen Stil zu schreiben, die sich riesigem Erfolg erfreuten. Unter den Sängern sind die vier bedeutendsten Stars Europas aufzufinden: die Sopran-Divas Faustina Bordoni und Francesca Cuzzoni sowie die Kastraten Senesino (Francesco Bernardi) und Farinelli (Carlo Broschi). Somit übernahm London in den ersten Jahrzehnten des 18. Jahrhunderts die Stafette von Neapel, Milano und Venedig, und wurde zur europäischen „Hauptstadt“ der italienischen Oper. In diesem Prozess spielte Händel wahrscheinlich die wichtigste Rolle.

Der Erfolg der öffentlichen barocken Opernhäuser hing im Wesentlichen nicht von der Musik, sondern von der Leistung der Sänger ab. Daher warben sie berühmtere Sänger statt für einen Auftritt gleich für eine oder mehrere Spielzeiten an. Um profitabel zu bleiben, und den Sänger (samt seinem verehrenden Publikum) nicht an die Konkurrenz zu verlieren, zahlten sie diesem erhebliche Summen, und achteten darauf, all seine Bedürfnisse und Ansprüche zu befriedigen. Dadurch wird auch verständlich, dass die Divas und Kastraten (sowie die für den Gewinn verantwortliche Impresarios) auf die Komponisten Druck ausüben konnten, die damit die Zahl (Prestigefrage), die Länge, den Schwierigkeitsgrad und den Tonumfang der Arien an die Stimme und die Fähigkeiten des gerade auftretenden Sängers anpassten. In dieser Interessenlandschaft musste der Komponist das Gleichgewicht finden, sodass er einerseits den äußeren Erwartungen entsprechen konnte, und seine Arbeit auch verwerten konnte (sein

¹⁵ Breda, Sonja, *The Paradox of the Castrato* – in: *PDXScholar*, Portland State University, 2012, S. 13 – <http://pdxscholar.library.pdx.edu/younghistorians/2012/oralpres/7> (abgerufen am 7. April 2016).

¹⁶ Vanherle, Francisca Paula, *op. cit.*, S. 73.

Lebensunterhalt hing davon ab), andererseits aber auch seine künstlerische Vorstellungen verwirklichen konnte. Aus diesem Grund haben viele Komponisten für den Erfolg ihre künstlerischen Zielsetzungen (*dramma per musica*) aufgegeben, die Opern auf die extravaganten Arien zugespielt und zur musikästhetischen Dekadenz der Oper als Genre beigetragen, die später zahlreiche Opernreforme nötig machte. Auf der anderen Seite bedeutete es aber für den begabten Sänger (*Primadonna* oder *Primo Uomo*), dass sie in den da capo Abschnitten der Arien nicht nur ihre vokale sondern auch komponistische Ader zeigen konnten – sie konnten nämlich die ursprüngliche Melodie nach ihren Fähigkeiten und nach ihrem Geschmack formen, verzieren, dadurch nicht nur ihre gesangliche Virtuosität sondern auch ihr komponistisches Können beweisen. Der Erfolg einer Oper hing auch in großem Maße davon ab, wie gute Komponisten die Sänger selbst waren, sie konnten nämlich ein ausgezeichnetes Werk mittelmäßig machen, oder ein mittelmäßiges Werk aufwerten. Das wussten auch die Komponisten selbst ganz genau. Daher war auch die Qualität des Arbeitsverhältnisses zwischen dem Künstler und dem Komponisten äußerst wichtig.

Um einen besseren Einblick in das Londoner Opernleben Anfang des 18. Jh. zu bekommen, und dadurch auch die Rolle der Kastraten besser einzuschätzen, werfen wir nun einen genaueren Blick auf das Opernensemble, das von Händel geleitet wurde. Händel kam schon als wahrer Meister der italienischen Oper nach London, wo er nach seinem Debüt mit *Rinaldo* in der *The Queen's Theatre* sich immer größerem Erfolg erfreute. Bald wurde er zu Londons leitendem Opernkomponisten. Die *Royal Academy of Musick* Gesellschaft wurde 1719 von den Londoner Aristokraten genau mit dem Ziel gegründet, dass sie sich ein kontinuierliches Angebot an immer neueren italienischen barocken Opern sichern. Die Gesellschaft bestellte zahlreiche Opern von den in London lebenden, leitenden Opernkomponisten Europas: Händel, Attilio Ariosti und Giovanni Bononcini. Die Rolle von Händel war aber nicht nur als Komponist bedeutend, er war weiterhin auch zuständig für das Anwerben der Künstler (weltbekannte Sänger und Musiker) und die Leitung des Orchesters. Aus diesem Grund reiste Händel öfters nach Italien, und brachte die vier bedeutendsten Primadonnen Europas (Durastanti, Bordoni, Cuzzoni¹⁷, Strada) sowie die begabtesten Kastraten des 18. Jahrhunderts Senesino, Carestini, Nicolini und Caffarelli nach London. Händel komponierte insgesamt 40 Opern für London, in denen es regelmäßig

¹⁷ Vivica Genaux und Simone Kermes schreiben über die Arien, die Händel für seine beiden Divas komponiert hat, sowie über deren Rivalität: Simone Kermes – *La Diva, Händel Arias for Cuzzoni*, Sony, 2009; Vivica Genaux – *A Tribute to Faustina Bordoni*, 2012, Sony; Vivica Genaux & Simone Kermes – *Rival Queens*; (Lisa Saffer: *Händel: Arias for Cuzzoni*, Harmonia Mundi, 2006).

auch für Kastraten bestimmte Solostimmen gab. Insgesamt warb er mehr als 20 Kastraten¹⁸ an, die regelmäßig die Hauptrollen seiner Opern sangen. Der bedeutendste Kastrat von ihnen war Senesino (Francesco Bernardi), der 16 Jahre in London verbracht hat, davon 13 als *Primo Uomo* von Händel. Er hat 17 Hauptrollen in den Opern und Oratorien von Händel übernommen. Ihre Beziehung hat sich jedoch 1733 dermaßen verschlechtert, dass Senesino für 3 Jahre zur Konkurrenz *Opera of Nobility* übertreten ist, wo die Hauptrollen der Komponisten Johann Adolf Hasse, Nicola Porpora und Riccardo Broschi vom bedeutendsten Kastraten der Zeit, Farinelli¹⁹ (Carlo Broschi) gesungen wurden. Die von Händel geleitete *New Royal Academy of Musick* verlor ihre Zuhörerschaft und ging zu Grunde. Das war ein wichtiger Beweggrund für Händel um sich dem Oratorium zu widmen, und dadurch wieder erfolgreich und anerkannt zu werden.

Für Kastraten geschriebene Werke

Überraschenderweise war schon Anfang des Barocks im *Orfeo* von Monteverdi der *Musica* ein Kastrat mit Sopranstimme. Nachdem das Orchester die einführende *Toccata* und *Ritornello* gespielt hat, steigt er auf die Bühne und verkündet vom Parnass gekommen zu sein, um die Liebesgeschichte von Orpheus und Eurydike zu erzählen. Sogar die Rolle von Eurydike soll ein Kastrat gesungen haben, nämlich der zum Karmelitenorden gehörende Mönch Girolamo Bacchini, der auch im Hof von Mantua tätig war. Bei der Erstaufführung der Oper *Die Krönung der Poppea* in Venedig standen schon fünf Kastraten auf der Bühne, sogar die Hauptrolle Nero wurde von einem Kastraten gesungen. Im Schlussakt der Oper sind die beiden boshaften Hauptdarsteller Nero und Poppea in Sopranstimmen zu hören. Nach dem letzten Liebesduett umarmen sie sich zärtlich auf der Bühne (heutzutage besteht die Frage, ob die Rolle von Nero nun von einer *en travesti* Künstlerin oder einem Falsettisten vorgetragen werden soll). Und Monteverdi ist nur der Anfang, von hier bis

¹⁸ Kastratensänger, die bei den Uraufführungen von Händels Opern gesungen haben: Giuliano Albertini, Giovanni Battista Andreoni, Domenico Annibali, Antonio Baldi, Benedetto Baldassari (Benedetti), Gaetano Berenstadt, Antonio Maria Bernacchi, Matteo Berselli, Giuseppe Bigonzi, Gaetano Majorano (Caffarelli), Antonio Gualandi (Campioli), Giovanni Carestini, Giuseppe Cassani, Stefano Frilli, Gioacchino Conti (Giziello), Nicolo Grimaldi (Nicolini), Andrea Pacini (Il Lucchesino), Giuseppe Perini, Carlo Scalzi, Francesco Bernardi (Senesino), Valentino Urbani (Valentini), Valeriano Pellegrini.

¹⁹ Farinelli (Carlo Broschi) hat nur einmal eine Opernrolle von Händel gesungen – 1734, mehr als 10 Jahre nach der Uraufführung, wurde die Oper *Ottone* renoviert und im Rahmen der *Opera of Nobility* sang Farinelli die Rolle von Adalberto. (Dean, Winton, *Händel*, Zeneműkiadó Verlag, Budapest, 1987, S. 50).

Mitte des 18. Jh. kann ein riesiger Aufschwung beobachtet werden. Kaum gibt es einen barocken Opernkomponisten²⁰, der die von der Kastratenstimme gebotenen Möglichkeiten nicht ausnutzen würde. Die Komponisten der Schulen von Neapel und Rom schrieben eine Oper nach der anderen, und die Kastraten der *conservatorio* brachten sie mitten riesiger Rivalisierung auf die Bühne. Dieses künstliche, extravagante Medium, wurde manchmal sogar grotesk. Da Frauen nicht wegen dem päpstlichen Verbot nicht auf die Bühne durften, wurden z. B. in der Erstaufführung der *Cajo Mario* von Niccolò Jommelli 1746 alle Rollen (auch die Frauenrollen) von Kastraten gestaltet. Die Rockrolle war nicht nur in Rom sondern auch in anderen Zentren gang und gäbe. Der Kontratenor und Dirigent René Jacobs, ein wahrer Kenner der barocken Bühne, bezieht sich auf Thomas Seedorf²¹, wenn der behauptet, dass man den Kastraten (*Musico*) des Barocks als ein Symbol der Zweigeschlechtlichkeit, des Hermaphroditismus betrachtet hat. Gleichzeitig wird oft vergessen, dass außerhalb des Vatikanstaates, wo auch Frauen auf die Bühne durften, Frauen in Hosenrollen (*en travesti*), wo diese also mit ihrer Kontraaltstimme Männerrollen übernahmen, genauso häufig waren. Diese wurden manchmal *contralto Musico* genannt. Und manchmal erschienen diese paradoxerweise auch zusammen – bei der Erstaufführung von Johann Adolf Hasses *Marc'Antonio e Cleopatra* 1725 sang Farinelli die Rolle von Cleopatra, und in der Kontraaltrolle spielte die Sängerin Vittoria Tesi Marc Antonio.

Die Kastraten hatten eine bedeutende Rolle im Aufschwung der Oper als Genre und in der Formung des *ben cantare* Gesangstils (der später ihren Höhepunkt im *bel canto* von Donizetti, Bellini, Rossini, Meyerbeer erlebt) gespielt und durchdrangen die gesamte Ästhetik des Genres. Die Opernkompositionen von Scarlatti, Caldara, Albinoni, Vivaldi, Porpora, Hasse, Händel bauten eigentlich alle auf diesen unnatürlichen, verzaubernden Stimmtönen. Je einem bekannten Sänger hat die Musikliteratur zahlreiche

²⁰ Bedeutende Opernkomponisten des Barocks: Claudio Monteverdi (1567-1643), Stefano Landi (1587-1639), Francesco Provenzale (1624-1704), Alessandro Scarlatti (1660-1725), Antonio Caldara (1670/71-1736), Tomaso Albinoni (1671-1751), Antonio Maria Bononcini (1677-1726), Antonio Vivaldi (1678-1741), Domenico Sarro (1679-1744), Niccolò Porpora (1686-1768), Leonardo Vinci (1690-1730), Leonardo Leo (1694-1744), Giovanni Battista Alveri (ca. 1660/70-1719), Giovanni Bononcini (1670-1747), Georg Friedrich Händel (1685-1759), Geminiano Giacomelli (1692-1740), Riccardo Broschi (ca. 1698-1756), Johann Adolf Hasse (1699-1783), Carl Heinrich Graun (1704-1759), Baldassare Galuppi (1706-1785), Giovanni Battista Lampugnani (ca. 1708-1786), Giovanni Battista Pergolesi (1710-1736), Niccolò Jommelli (1714-1774), Gennaro Manna (1715-1779), Pasquale Cafaro (1715/16-1787), usw.

²¹ Jacobs, René, *There are no castratos left: what now?* – in: *Arias for Farinelli* CD-Booklet, LC 7045 – MG 501778, Harmonia Mundi, Arles, 2002, S. 28.

bedeutende Werke zu verdanken. Das ist insbesondere im Falle der Kastratendes Barocks wahr. Zahlreiche Opern und Arien wurden von ihren phantastischen Stimmen inspiriert. Senesino, Caffarelli, Farinelli, Carestini sind wahrscheinlich die besten Beispiele für dieses Phänomen.

Mit dem Barock verschwinden jedoch weder die Kastraten noch die für Kastraten geschriebenen Werke. Zwar nimmt ihre Bedeutung wesentlich ab, doch gibt es zahlreiche Werke, in denen sie noch eine wichtige Rolle bekommen.

Eine der bekanntesten Teile der Solomotette *Exultate, jubilate* (K. 165) von W.A. Mozart ist das *Alleluja*. Wenige wissen jedoch, dass Mozart das Werk 1773 ursprünglich dem italienischen Kastrat Venanzio Rauzzini komponiert hat, als sie sich auf die Erstaufführung der Oper *Lucio Silla* in Milano vorbereiteten. Rauzzini war im Vorjahr der *Primo Uomo* in der Cecilio Hauptrolle (Kastratenrolle). In der ersten Variante der Oper *Idomeneo* ist Idamantes auch eine Kastratenrolle (in der Uraufführung vom Kastraten Vincenzo dal Prato vorgetragen). Diese Sopranstimme wird im Späteren von Mozart auf eine Tenorlage umgearbeitet. Die K.315b (verloren gegangene) Konzertarie von Mozart ist dem Kastraten Giusto Fernando Tenducci gewidmet, als Dankeschön für den Gesangunterricht, den er Mozart 1777-1778 in Paris erteilte.

Die Kastratenrollen in den italienischen Opern von Giuseppe Sarti (1729-1802), Johann Christian Bach (1735-1782) und Domenico Cimarosa (1749-1801) sind weitere Beispiele für die Kastratenliteratur der zweiten Hälfte des 18. Jh. Dazu gehören auch die Opernkompositionen²² von Christoph Willibald Gluck (1714-1787), von denen die bekannteste *Orpheus und Eurydike* ist – hier war in der ersten Variante die Orpheus-Rolle einem Kastraten zugeschrieben. Der Wandel im künstlerischen Geschmack sowie in der Beurteilung der Kastraten ist sehr wohl an dem Rollenwechsel des Orpheus von Gluck zu sehen – in der italienischen Uraufführung war 1762 noch der Kastrat Gaetano Guadagni in der Hauptrolle, in der französischen, bearbeiteten Variante sang diese schon der typische französische Hochtener, der *haute-contre*, in den noch späteren Aufführungen der Mezzosopran in Hosenrolle.

Die zahlreichen Hosenrollen der romantischen italienischen Opernkomponisten zeigen, dass diese noch in der Kastratentradition aufgewachsen sind. Beispiele dafür sind die Mezzosopranrolle von Urbain in der *Hugenotten* Oper von Meyerbeer, die Mezzosopranrolle von Smeton in Donizettis *Boleyn Anna* oder die Altrolle in Bellinis *Romeo*. Giacomo Meyerbeer (1791-1864) bringt als letzter in seiner Oper *Die Kreuzritter in*

²² wie z.B. a *Demofonte*, *Ipermestra*, *Ezio*, *La clemenza di Tito*, *Antigono*, *Il re pastore*.

Ägypten den bedeutenden Soprankastraten Giovanni Battista Velluti (1781–1861) in der Rolle von Armando auf die Bühne. Gioachino Rossini (1792–1868) ist auch einer der letzten Komponisten, der im Falle mehrerer seiner Operndarsteller die Kastratenstimmlage bevorzugt. Der Geschmack der Zeit verpönt nun Kastraten auf der Bühne, daher müssen die Rollen von Tankred, Roggiero oder Ciro in Hosenrollen von Sopranen und Alt gesungen. Eine letzte Möglichkeit für ihn ist der Kastrat Vellutti, für dessen Stimme er 1813 die Rolle des Prinzen Arsace (in *Aurelianus in Palmür*) schreiben darf. Rossini schreibt mit Nostalgie über die Kastratenerlebnisse seiner jungen Jahre „Nie werde ich sie vergessen. Die Sauberkeit ihrer Stimme, ihre faszinierende Flexibilität und vor allem die vibrierende, durchdringliche Kraft ihrer Betonung haben mich zu tiefst berührt und verzaubert“.²³ Als Zeichen seiner Ehrfurcht pilgert er, wie auch Stendhal, nach Padua, zum Schloss des berühmten Kastraten Gasparo Pacchierotti (1740–1821). Rossini soll sogar erzählt haben, dass auch er beinahe zum Kastraten wurde. Er hatte eine wundervolle Knabenstimme als Kind, die seine Eltern auch ausnutzten, indem sie ihn für Geld in Kirchen singen ließen. Sein Onkel war Barbier, und versuchte seinen Vater davon zu überzeugen seinen Sohn zu kastrieren, doch seine Mutter ließ das nicht zu.²⁴

Wer soll heutzutage ihre Rollen singen

Diese unnatürlichen aber faszinierenden Phänomene der Musikgeschichte sind nicht leicht zu ersetzen. Doch es gibt zahlreichen Werke, die für ihre Stimmen komponiert worden sind. Die Romantik (die als erstes zu den barocken Werken greift) versucht sie mit Frauenstimmen zu ersetzen. Das 20. Jahrhundert versucht jedoch mehrere Antworten zu finden: neben dem Einsatz von Sängerinnen versucht es die Stimmen zu transponieren (Sopran zu Tenor, Alt zu Bass), ein Versuch, der scheitert, da er das Gleichgewicht des Werkes völlig durcheinander bringt, sowohl was das Zusammenspiel der einzelnen Stimmen angeht, als auch die Beziehung zwischen Solisten und Orchester. Die Männerfalschstimmen (fälschlicherweise Kontratenöre²⁵ genannt) der zweiten Hälfte des 20. Jh. erobern die barocken Kastratenrollen mit einer immer perfekteren Technik zurück. Laut René Jacobs könnte das für die Rollen in tieferer Tonlage noch beinahe ideal sein,

²³ Sowle, Jennifer, *The Castrato Sacrifice: Was it Justified?* University of North Texas, 2006, S. 63.

²⁴ Fagioli, Franco, *Rossini CD-Booklet*, Deutsche Grammophon, 2016, S. 9.

²⁵ Siehe Jacobs, René, *op. cit.*, S. 30–31 und DeMarco, Laura E., *The Fact of the Castrato and the Myth of the Countertenor* – in: *The Musical Quarterly*, no. 86 (1), Oxford University Press, 2002, S. 174–185.

das hohe Register der Soprankastraten, die diesen Tonumfang mit Bravour meisterten, kann jedoch von den Männerfalsettisten nicht imitiert werden – diese klingen in diesem Register einfach unnatürlich und grell. Im unteren Register der Falsettisten mangelt es auch an „Fülle“, und an „Leichtigkeit“, zwei Charakteristika, die die Grundlage der Gesangstechnik der Kastraten bildeten²⁶ (ein natürliches und üppiges Forte, ein leichtes, luftiges Piano – unabhängig vom Register). Daher raten René Jacobs und Laura deMarco²⁷ das hohe Register der Kastratenstimmen mit Sopran-Sängerinnen zu ersetzen. Doch das Register ist noch nicht alles, alle anderen Besonderheiten der Kastratenstimme müssen in Erwägung gezogen werden, und erst danach kann entschieden werden, ob eine Hosenrolle oder ein Falsettist die bessere Lösung ist. Zwar ist keine der Lösungen perfekt, aber dadurch kommt man dem ursprünglichen Ziel etwas näher. Heutzutage gibt es zahlreiche bedeutende Falsettisten²⁸, natürliche Mönnersopranen²⁹ und Sängerinnen³⁰, die sich auf die vokale Musik des Barocks spezialisiert haben, und in deren Repertoire die Kastratenliteratur im Mittelpunkt steht.

Zusammenfassung

Im Rückblick auf die früheren Jahrhunderte kann festgestellt werden, dass diese mit Engelstimme „singenden Maschinerien“ zum Genuss der künstlerischen Wonne dienten. Sie verkörperten ein unnatürliches Wunder, wurden zu einem Phänomen, das zwar künstlich und gegen die göttliche Schaffung war, jedoch von niemandem außer Acht gelassen werden konnte. Aus den Kirchenchören fanden sie ihren Weg auf die Opernbühnen, die sie in großem Maße geprägt haben, und traten nachher, vor ihrem Untergang in die Kirchenchöre zurück. Ihre Gegenwart und ihre

²⁶ Hiller, Johann Adam, *Anweisung zum musikalisch-zierlichen Gesange*, Johann Friedrich Junius Verlag, Leipzig, 1780.

²⁷ DeMarco, Laura E., *op. cit.*, S. 174-185 DeMarco begründet seine Meinung u-a damit, dass selbst Händel, wenn der Kastrat aus irgendeinem Grund nicht seine Hauptrolle singen konnte als Ersatz eine Sängerin benutzt hat.

²⁸ Die bedeutendsten Falsettisten („Kontratenöre“): Russell Keys Oberlin (1928-2016), Arno Raunig (1957*), David Daniels (1966*), Andreas Scholl (1967*), Philippe Jaroussky (1978), David Hansen (1981*), Franco Fagioli (1981*);

²⁹ Bei den natürlichen Mönnersopranen, handelt es sich um Männern, deren Stimme sich aus physiologischen (meist endokrinologischen) Gründen in der Pubertät nicht ändert, daher singen sie im Unterschied zu den Falsettisten nicht auf Kopfstimme sondern benutzen die Bruststimme, um die Töne des hohen „weiblichen“ Registers zu singen. Beispiele dafür sind Radu Marian, oder Michael Maniaci.

³⁰ Die bedeutendsten Sängerinnen, die die barocke Kastratenwerke im Repertoire haben sind: Cecilia Bartoli (1966*), Simone Kermes (1970*), Vivica Genaux (1969*), Karina Gauvin (1966*).

immense Bedeutung hat die Gattung der Oper erheblich umgeformt, hatte aber auch auf alle anderen vokalen und vokal-instrumentalen Gattungen einen großen Einfluss), genauso wie auch ihre Gesangstechnik (*ben cantare*) die Stimmbildung der folgenden Jahrzehnte und Jahrhunderte bestimmte und zur Entstehung des *bel canto* Gesangstils beigetragen hat. Ihr phänomenaler Umgang mit ihrer Stimme kam dem Spiel der barocken Instrumentvirtuosen nahe, ihr Ruhm erreichte wahrscheinlich zum ersten Mal in der Musikgeschichte Höhen, wie die der romantischen Instrumentvirtuosen, oder der Stars der letzten Jahrzehnte.

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MESSAGES OF NASCENT PICTURES IN PROMISE OF A REMEMBRANCE. MUSIC EVOCATIONS FOR THE HERMENEUTICS OF DOBRIBÁN EMIL'S WORKS

ISTVÁN ANGI¹

SUMMARY. The domain of interest represented by the paintings and other artforms of Dobribán Emil, is defined mainly by the so called *Landart* stream. This short introspection presents some works opened to public on the exhibition entitled *Mondo Cane* (2016). His works, in general, can be characterized as a fine tuned outcry against our destructive society, which disregards entirely our mother nature. The analysis of works presented here, represent a sum of memory based associations, generated by ideas that stimulates us to cultivate our spiritual world – in the restrictiveness of understanding – towards beautiful and right goals.

Keywords: Dobribán Emil, Mondo Cane, Landart, indignation, creation in nature, silhouette, clair-obscure, associations.

„Kutya egy világ!” [Hungarian expression, meaning: “It’s a tough world”] – thus I would translate the motto of Dobribán Emil’s exhibition², inspired by the title of the unforgettable film *Mondo cane* (1962). At that time, this late neo-realist film presented to the viewers the nihilist no comment episodes of human attitude towards nature, using unbidden tools of unveiling representation. The objects of the exposition, the paintings, graphics and works made under the auspices of *Landart* stream, were meant also as a warning in Dobribán Emil’s case. His exhibition, especially his Landart³ works, just as in the film mentioned, are *No comment* projections of his opposition, as he says, his inherent ecologist soul’s indignation against the destructive

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² *Mondo Cane*. Exhibition of Emil Dobribán, Museum of Art, Cluj, [Bánffy-Palace] 2016. October 17- November 20.

³ *Landart* – Typically expansionist movement of the sixties, which on the one hand, extends the artistic activity in the real, actual space, natural or urban environment, on the other hand, creates a reductive form-language, from which the personal moments disappears completely. [www.artpool.hu/Research/fogalom/landart.html]

indifference, which destroys our flora, fauna. He spoke about his creed of anti-environmental degradation on a film report made with the occasion of the exhibition: „The characteristic of Landart is that we work out in nature, we use natural materials. The social and ecological shades of Land Art are close to my soul. I am also a friend of nature and it is very disturbing how much our environment goes to ruin. In this direction, I try to show my indignation with my Landart”⁴.

He built leaning stone tower as an allegory on the orphaned falling over Citadel of Cluj, symbol of tornado from a bundle of bare branches swaying tormented and a metaphor of huge trembling dragonfly in Kassel against the hurtful indifference. He travelled from our country to Japan the world, even though he knew the works will be living just a few years. Then they will crumble to dust. The nature, with its rights, it will reclaim their living being, letting them slowly passing away. The artist hopes, however, that the viewers of their carp existence will identify with his quiet indignation.

In his Landarts, he records the prominent figures life and their passing of the nature, but the reminiscent (!) passing, through Silhouettes. His Mementos are crossfading in paintings and graphics also.

The semblance of silhouettes and contours from the background, Dobribán converts with individual style into artistic reality: the works become visible during their birth along the forces of passing time. It is not the object, but the presence of the object, not the presence, but the authenticity of the presence, and is not even the authenticity of the presence, but its hidden spaces and times are those what are permanently holding his studies awake, in artistic re-creation of the changing world.

It is no coincidence that his paintings present perceptions of mysterious conjectures – correlating sometimes alike, sometimes unlike the expected experience. The artistic authenticity of the object, its presence and time, eventually coincide in their mystery. In hope of understanding, the viewer must accept the reception of any Dobribán-exhibition as a whole.

We examine his works in the aesthetic community of music and painting. We base our examination on the cross-post of their relations, on chiasmus, according to which *the picturesqueness of the music is the music of picturesqueness*.

Walking around his exhibits, it seems that we stand and contemplate still, the nascent pictures, which on a magical touch, they are scrolling in front of us, remembering wilted trees on a chilly sunset from the Radnóti's poem entitled *May*⁵:

⁴ Web: <http://emildobriban.simplesite.com>

⁵ Miklós Radnóti, *The Complete Poetry in Hungarian and English*, translated by Gábor Barabás, In: https://books.google.ro/books?id=2E7AAwAAQBAJ&printsec=frontcover&hl=hu&source=gbs_ge_summary_r&cad=0#v=onepage&q=m%C3%A1jus&f=false

The petals shudder on the branches, then fall,
as twilight sprinkles its glistening perfume,
and the trees bathe and splash in the cool of evening
trickling down the mountain.

The precious warmth seeks refuge from the cold,
and the wild chestnuts glow like tapers.

[February 25, 1941.]

Image 1



Emil Dobribán: Fák [Trees]

We don't realize that we walk the path of the paintings as they pass us on the walls, on the podium, waiting for us on the scaffolding.

Just as the artist, we look with curiosity for the lingered mystery: We try to see behind the picture's foreground, for what is to be seen there? What can it be? But we see only ourselves in it - like a cat that is searching behind the mirror.

The indignation of ecologist Emil Dobribán is expressed in his works symbolically, but interactively: we also cope with his indignation. His messages are allegorical; we try to reveal their inner world through reception. Our revealing effort leads to associations. Based on our memory, the contemplations associate existing memories with these meanings, through them is looking for the contents of the message.

But the success of understanding, and above all, the discovering of the message, stand or fall, if the magic will happen: whether the found message will impart us with the experience of wonderment.

The success of our wonderment is based on both immediate and long-term vividness of our memory. During our walk through the exhibition, we compare *then* and *there*, the hidden relationships of the paintings, but we also recall the *past* and *alike* memories. Sometimes both moments are taking place simultaneously in the process of aesthetic understanding

Paintings entitled *The Wise* and *The Removal from the Cross* compels us to make multiple associations, whether visiting the exhibition, or looking them in a reproduction album.

Image 2



Emil Dobribán: A bölcs [The Wise]

Image 3



Emil Dobribán: Levétel a keresztről [The Removal from the Cross]

The contemplation of the first silhouette brings to mind the wise Diogenes lying on the stairs, from the well-known painting of Raphael's *School of Athens*, or those pictures, on which he stands before the barrels talking to Alexander the Great.

His raised hands pointing toward the sky offers commandingly solace. It also comes to mind the conclusion of their Dialogue. On Alexander the Great's question, "You do not want to defeat anything?", he replied: "Yes, I would like to overcome the desire to defeat someone." From here, a long-term memory leads to evocation of the wisdom of Christ.

Let us contemplate first *The Removal from the Cross* painting. The artist warns us in advance about the specific technical design of the picture:

„The white surface became through scraping and translucent wash⁶, without using any white pigment⁷.“⁸ Without using pigment to bleach the darkness, scraping outlines and transparent shadow deepening, the Painter applies the gesture as primarily expression toolkit, and by that, he attains the symbols of *light - dark* contrast expressing the movement of pain, suffering.

The compositional structure of silhouettes from *The Removal from the Cross*. The merely outlined figures by the multiple of smallest recognizable redistribute among themselves the components of the meaning: the contour of diagonally lying across figure, which „personated“ the thoughtful scientists in the composition of *The wise*, here he personifies the agony-suffering Christ, dead after being separated from the cross. The other silhouettes, shapes of surrounding figures, divide further. First, they suggest, with similar to Christ's white tones, Mater dolorosa, the painful Virgin Mary and Magdalene in their gesture revealing deep sorrow, on the other hand, they depict henchmen, executioners, soldiers, with dark shades generating sharp contrasts. But the separate details are far from clarifying themselves before the recipient. They expect almost pretentiously further interpretations of associations. Why are the scientist and Christ wearing glasses? – They ask us conspiratorially. Perhaps they stimulate us to discover similarities hidden in differences? Indeed, this grotesque-like Christ head echoes “the humility of the witted Wise”⁹.

The biblical correspondences of the details are no less expressive. For example, the small scaled shadow of the sword's handle of the dark silhouette on left side, projected onto the arm of Christ, becomes ennobled

⁶ Translucent wash: blurring the outlines with various water-soluble dye, so that it deepens the shadows. In: Bakos, Ferenc, *Idegen szavak és kifejezések szótára [Foreign Words and Expressions Dictionary]*, Budapest, Akadémiai, 1974, 488.

⁷ Pigment: insoluble solids of the paint providing colour. Idem, 651.

⁸ *Coborârea de pe cruce / ulei [The Removal from the Cross]* /canvas, 100cm / 120cm, 2016. Suprafețele albe sunt obținute prin zgâriere și laviuri transparente, nu s-a folosit pigment alb. [From the exhibition's album: Breaz, Dan – Dobriban, Emil, *Emil Dobriban. Mondo Cane. Pictură, obiect, instalație, [Emil Dobriban. Mondo Cane. Painting, object, installation]*, Cluj-Napoca, Editura Tact, 2016, 52.

⁹ Verseghi, Ferenc, *Az igaz bölcs [Sage's Song]*. Translated by Geoffrey Russel-Smith from original poem by F. Verseghy (1757-1822)

Now the young blade of corn
Proudly lifts its head to the sun,
Yet, come the seed in the ear,
So will its pride disappear.
Youth is so vain and knowing,
Sturts like the young corn blowing,
Yet, comes wisdom with age,
How quiet and humble the sage!

crucifix: through transformation the killer weapon grows a symbol of redemption. The painter used a rare technique in this painting. From the dark background, he scratched out with a single steel needle all silhouettes, both white, black. We surmise deep pathos in his passionate artistic technique, metaphor from the indignation-gesture scraped with ten fingernails.

We get to the final conclusions under the common spell of the two paintings: *Jesus is the master of wisdom*¹⁰ and *Jesus is wisdom of God*¹¹.

Another association from our memories is connected to a painting of Dobribán about a Serbian church. The painting entitled *Ligh Effect in Serbia 2016* depicts a Catholic church in Novi Sad with a crucifix in front of it. The tip of the tower was not to be seen on the painting, so I was uncertain regarding the respectively affiliation. The artist, answering to my questions, wrote: " I inquired my Serbian friends (hence the delayed response), we were working here on an artists' colony in 2016, and I found out that is a Catholic church on a settlement called Svetozar Miletityen – Lemes, 50-60 km- away from the municipality of Subotica, between Subotica and Sombor, next to the main road. On the top of the tower is a cross, but there was no room for it on my canvas (due to compositional reasons). I have two photos about it, I send them; the left one inspired me!"¹²

¹⁰ Jesus showed himself in highly complex external forms to his contemporaries: he is the prophet of repentance, but is more than a prophet (Mt 12,41); he is Messiah, but he has to go through the suffering as a servant of Yahweh before he will know the glory of the Son of Man (Mk 8,29kk); he is a scientist, but not in the way of the scribes. His teaching methods remind us mostly of the methods of Wise from the Old Testament: taking over their genres (proverbs and parables), he gives life- rules, just as they did (vö. Mt 5—7). Those who watch with amazement this unique, authenticated miracles of wisdom, don't mistake (Mk 6,2). In: *Biblikus teológiai szótár [Biblical Theological Dictionary]*, Szent István Társulat, az Apostoli Szentszék Könyvkiadója, Budapest, 1972, 157.

¹¹ In fact, Jesus promises in his name, to his people, the gift of wisdom (Lk 21,15). Since the unbelieving generation misjudged him, but God-susceptible hearts received him, concludes mysteriously: "The wisdom of all the sons acknowledged to be true" (Lk 7,35; or "the wisdom justifies itself with actions": Mt 11,19). (...) The lessons are summarized by from the apostolic documents. They call Jesus as "God's wisdom" (IKor 1,24-30), and not simply because he communicates wisdom with people, but because he himself is the Wisdom. In: Idem, 158.

¹² Emil Dobribán's letter to István Angi, 16 January 2017 (owned by the author)

Image 4



Photo of the Church, from the left side

Image 5



Photo of the Church, from the right side

Image 6



The painting of the church by Emil Dobribán

Here, the eternity of spatial immobility is dissolved in the infinity of time. He drove to motion the silent relationship of the crucifix and the church. He invited them to dialogue on the wings of the wind. And he turned us, the spectators, into listeners. It made us recall the words of Christ about his Father's house. The figure of the suffering Christ on the cross, resuscitated from its numbness, looks like as if he would raise his stretched arms to hug his loved ones; from his embrace are radiating thoughts and feelings of the sacrificial lamb and the judge, from anger to love, from the Old Testament to Eternal Testament. For the initiates, it resonates the melodies from Kodály's, *Jesus and the Traders*, over John's Gospels, in the expectance of Easter, about the desecrated temple, the sprawling money changers, about the vendors of sheep, pigeons, their expulsion - "weaving whip from a rope, he sent them out of the temple", - and about the judgment "It is written: my house is a house of prayer for all people, and what have you done with it? You made from it a cave of thieves!" The memories of John lead eventually to the cross, to the majesty of sacrifice. "Hearing this, the chief priests and scribes wanted to lose him, because they were afraid of him." Why? "Because all the people were listening to Him!"

The composition of Dobribán introduces in the foreground a female figure also, who seems to appear from the opposite directions, and *stands there* between the temple and the crucifix, defying the wind. Illustrated in thoroughly modern garments, with hesitant gestures, she presents the stillness of space and the infinity of time, in the presence of our Remembrance of Christ.

The creative principles of Dobribán Emil are generative principles. His works express the status of birth in the appearance of shaping, colouring and movement. Of them are created his expressive instrument, which are syncretic, inseparable from each other. The message shown by the painting finds itself in us.

The inspiration is the today's status of the church, which was recorded by the painter in the above photography. There is some musicality in the way it transcends this state, and how the transfiguration makes it so rich. Leonard Bernstein analysing the airiness and evanescence of musical impressionism for his young students, presents the atmosphere in the series on the Cathedral of Rouen by Monet.

„Have you ever seen a real French Impressionist painting? I'm sure you did, but maybe you did not know that it is one of it; you only saw a blurry, hazy, a «not real» looking painting like, for example one artwork of the great impressionist Monet: the facade of the Cathedral of Rouen.

Image 7



Monet: The Cathedral of Rouen

Do you see how blurry it is? At first glance, it can hardly be perceived *what it is*. Now, just for fun, let's look at the original photograph of the same cathedral. Can you see the difference?

Image 8



The Cathedral of Rouen (Photo)

We see the strong, clear outlines, corners and shapes. The realist painter would paint the cathedral as realistic as possible, with lights and shapes, exactly like the photo. But not the impressionist Monet, *who wants to present not so much the cathedral itself, but the lights and colours reflected from the building. It's almost as if the cathedral would be a dream, a suggestion or impression, as it would be seen at a certain hour of the day, in a certain light*. Monet made around thirty different paintings from the same cathedral, in different lighting conditions – on a sunny morning, on cloudy afternoon, and so on. The painting presented here shows the cathedral at sunset, when sun washes the stones in the dazzling dance of blue, orange and mauve colours. This is a certain impression of the Cathedral of Rouen.”¹³

¹³ Leonard Bernstein, *Hangversenyek fiataloknak [Young people's concerts]*, Zeneműkiadó Budapest, 1974, 163-166. We replaced the black and white illustrations of the quoted text with colour illustrations.

Dobribán is also inspired by a given state of the church, but the reflection about the reality of the painting, is experienced in a different way. He is interested in the recreation of the shapes, colours, and instead of their oscillating evanescence, he eternalizes the expression of the defiant gesture-being. His forms and colours in their moving origin, similar to scenic force-lines, convey the message of defensive protest.

The presence of the female figure between the windswept church and the crucifix, which survived from the eighteenth century (on the photo we can see on the base of the cross the year 1796), representing the twenty-first century, just as the messages of Landart works, warns us for protection: admonishes us to preserve the values of nature, of artistic and architectural worth; He craves surging to protect them, because those are our values, let them remain so, – for our own pleasure.

His messages are not from the evanescent world of impressionistic vision; his painting is leading towards the *Gestalt psychology*, towards the visual perception and association, so we could call it “Gestalt-painting”.¹⁴

The reception of the paintings from *Mondo Cane* exhibition, leads from the grip of their state of birth, to the memory based non-finite associations of ideas, in the restrictiveness of understanding.

The promise of remembering is made happen by the science of understanding, the hermeneutics. The great masters of memory-based understanding, the ancient hermeneutics, as Rimbaud would say, using their prior knowledge, they expound vanished messages from parchment torn in conceptions. Christians from the middle ages who could not read and write understood the episodes of the Bible through images. The contemporary icons were rightly called: bible of the poor. Today, Dobribán’s paintings in their vivid existence are as if they unite the pendulum way from the image to the idea: they stimulate us through understanding the message, to not only recall our hidden thoughts, our words, our actions, but, from there back, on the wavelength of dissatisfaction to the significance of the inspiring paintings, to cultivate our spiritual world more promising, towards beautiful and right goals.

Translated by Csákány Csilla

¹⁴ Gestalt psychology: (Gestalt [German]: shape, formation), – it developed from the psychology of perception in the early 20th century in Germany. The main areas of interest are the sight, visual perception, visual communication; its basic foundation is largely rooted in this psychological tendency. Typically, it explores and explains the phenomena of perception using images, and attaches great importance to associations.

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RAVEL ON (HIS) IMPRESSIONISM

ATTILA FODOR¹

SUMMARY. Though Ravel usually avoided to include himself into aesthetic trends, his statements regarding musical works, composers or schools of the past and also of his time demonstrate that he had a quite clear view of the contemporary art. In respect of impressionism, he distanced himself systematically from it, while his arguments reflect a deep knowledge of its main aesthetic and style features. Being a consecrated admirer of impressionist painting, his observations on this trend were not against it, but the expression of his neutral position regarding any trend. As a result, his creative universe, however varied, appears to be rather a closed one. Though Ravel's oeuvre is original, especially regarding the piano and orchestral compositions set up before the World War I, it vibrates in a subtle manner with the major trends of his time: symbolism, impressionism, expressionism, neoclassicism and even futurism. This paper analyses his connections with impressionism through his words.

Keywords: Ravel, impressionism, aesthetic trend, style.

The fact that Ravel distanced himself explicit from impressionism in his statements is due to several factors. Among them the controversies regarding his so-called epigonism related to Debussy's style, and the problem of linking painting with music.

Similarly, to his contemporaries, Ravel identified musical impressionism with the work of his colleague, declaring that „the impressionists [...] had already found their master in Debussy”.² In a lecture held in the United States in 1928, entitled *Contemporary Music* he analysed the national and individual consciousness in composition, including the connections of style and aesthetic of modern composers.

Speaking about Debussy, Ravel interestingly uses the term of symbolism as a synonym of impressionism: „...in the symbolism of Debussy, his so-called impressionism, at variance with the Gallic spirit?”³ The

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² Arbie Orenstein, *A Ravel Reader*, Columbia University Press, New York · Oxford, 1990, p. 424

³ *idem*, p. 45

ambiguousness regarding the interferences of kindred arts (music and painting, music and poetry) as a basic aspect in the definition of a musical trend led to a confusion in the use of these terms. But the confusion is apparent. However, their work is full of *lieder* and other works of symbolist inspiration in a style that we could define as being impressionist. Meanwhile, Ravel admits that Debussy's (and also his) impressionism is not opposite of the French tradition, but on the contrary, is deeply rooted in its spirit, as a very important feature of their music: „...beneath the fine and delicate lacework of atmospheric surface, one may easily discover a refined precision of design, characteristically French.”⁴

Even though he expressed his profound admiration for Mallarmé's poetry, Ravel declared: „...I believe that I myself have always followed a direction opposite to that of Debussy's symbolism.”⁵ He certainly was aware of the differences between their music. Meanwhile, this fragment bears the impact of the critic Pierre Lalo's hostile campaign against his music two decades before, that launched the long-term Debussy-Ravel debate.

Concerning the analogies between painting and music, Ravel shared Debussy's view: „If you ask me if we have an impressionist school of music I must admit that I never associated the term with music. Painting, *ah ça c'est autre chose!* Monet and his school were impressionists. But in the kindred art there is no counterpart of this.”⁶

His observations were not directed against the kindred arts, since he was its pioneer all his life. On the contrary, it was much more a critique of transposing certain principles of painting into music: „For me, there are not several arts, but only one: music, painting [...] As for me, I was certainly born a musician; but if I do not write, it's because of a lack of training: I realize, for example that I read in a thoroughly professional painting as an amateur, rather than a painter. This may stem from the fact that as a child, I was gifted in many areas...”⁷

Referring to the young generation of French composers, Ravel identifies the temporal limits and also certain aesthetic features of musical impressionism: “When speaking of today's »young people«, one must distinguish between two generations, whose paths are beginning to take divergent directions. There are the post-war »young people« [...] They felt an instinctive need to break violently with the traditions of their elders. They found themselves in social and intellectual conditions so different from those which existed before 1914, that they were led, almost automatically, to adopt the attitudes, methods, and the style of iconoclasts. [...] They had publicly

⁴ *ibidem*

⁵ *idem*, pp. 45-46

⁶ *idem*, p. 391

⁷ *idem*, p. 393

broken with the luxurious art of pre-war impressionism, and had attempted to guide contemporary sensibility towards a harsher, more rugged, more robust ideal. They openly repudiated sensibility and tenderness.”⁸

We notice that he limits the impressionism to the period before the World War I, that also applies in our view to his oeuvre. Meanwhile, he emphasizes some of its fundamental features: sensibility, tenderness, luxurious art. His statements reflect a profound knowledge in matters of style and aesthetics of impressionism, including its compositional premises. In a concert chronicle about Russian composers, Ravel wrote the followings: „...The Russian school [...] contributed significantly to the blossoming of our generation’s musical sensibility [...] Borodin’s *In the Steppes of Central Asia* [is] an ingenuous work, whose musicality and *impressionism* are so penetrating...”⁹

The most significant article that reflects his view on musical impressionism was written on a piece of a lesser-known composer, entitled *Symphonic Scenes by Monsieur Fanelli*. The concert provoked debates in contemporary critique regarding the use of style elements and other musical devices prior to the impressionism, close to Debussy’s work. Ravel, sticking up for his colleague made in this context a couple of explicit references on musical impressionism. Firstly, he identifies two types of it. According to his view, M. Fanelli’s impressionism is different to that of his contemporaries because it shows rather the influence of Berlioz’s music: “In his youth, M. Fanelli was probably unaware of certain works by Liszt, and was surely unacquainted with the works of Rimsky-Korsakov, Balakirev, Musorgsky, and Borodin, which inspired the younger French school.”¹⁰

This list summarizes correctly and quasi-exhaustively not only the most significant composers having a basic influence on musical impressionism (the second type of it), but also the majority of his compositional preferences (including here also Chabrier and Satie). Knowing his admiration for these composers, in the former quote Ravel admitted – though indirectly – a certain connection of his music with musical impressionism.

Hereinafter he enumerates some of the basic features of this style and aesthetics through his remarks on M. Fanelli’s work: the evocation of musical atmospheres, nature, distance, orientalism, water, picturesque orchestration etc.¹¹

Perhaps the most interesting – though indirect – allusion to his connection with the impressionist aesthetic appears in another brief article entitled *Memories of a Lazy Child*, especially regarding Emmanuel Chabrier’s influence on his music. In his words: „...of course, I was influenced above all by a musician: Chabrier, who moreover still does not have the recognition he

⁸ *idem*, pp. 401-402

⁹ *idem*, p. 346

¹⁰ *idem*, p. 349-350

¹¹ Cf. *ibidem*

deserves, for all contemporary French music stems from his work.”¹² Even though he slightly overrates Chabrier’s influence, this statement appears to be significant by comparing him to Manet, one of the spiritual leaders of impressionist painting. Thus, Ravel indirectly found Chabrier as being a mentor of musical impressionism, and also of his music: “His role was as important as that of Manet in painting. Incidentally, it was Chabrier who owned the most beautiful Manets, like *Le Bar des Folies-Bergère*, for example”.¹³

Finally, Ravel recalls from a personal perspective the profound aesthetic analogies discovered in their work: “To return to the connection which, in my view, exists between Chabrier and Manet, it is not restricted to the influence which they exercised on their respective arts. This connection strikes me as more profound: I discovered the same impression created by Chabrier’s music in Manet’s *Olympia*, which gave me one of the most beautiful emotions of my adolescence, and which I still regard as a wonderful painting. In *Olympia* I always had the feeling of rediscovering the essence of Chabrier’s *Mélancolie*, simply transferred to another medium.”¹⁴

One of the main factors that – according to the scholars – makes Ravel’s music incompatible with the impressionist aesthetic is the fundamental role of the craft and intellectual work in his music. Indeed, such an aesthetic attitude appears to be contrary to the instinct, sensitivity and mystical *correspondances* (Baudelaire) characteristic to the creative process of an impressionist artist. It is well-known his admiration for E. A. Poe’s aesthetic, considering him as being his „greatest teacher in composition”¹⁵ due to the almost scientific attitude in conceiving and developing his famous poem, „The Raven”. Meanwhile Ravel was often characterized, especially for his works created after the First World War as a composer with classical inclinations. Thus, even the most initiated connoisseurs of his music were confused by his statements regarding the importance of instinct and sensitivity in his work.

Though many authors doubted its authenticity, we quote the following passage that surprisingly express a view apparently opposed to those of Poe or Mallarmé: „I think and feel in music [...] There is an instinctive, sentimental music, like mine – naturally you must learn your craft first – and intellectual music, like d’Indy’s.”¹⁶ The instinct doesn’t mean the lack of craft and construction, but subordinating the intellectual parameters to the composer’s sensitivity and spontaneity. This mean was expressed in the already mentioned interview:

¹² *idem*, p. 394

¹³ *ibidem*

¹⁴ *ibidem*

¹⁵ *idem*, p. 454

¹⁶ This passage is from Jules Renard’s *Journal*, the author of *Histoires naturelles*, text used by Ravel in his work with the same title. In: Arbie Orenstein, *Ravel: Man and musician*, Columbia University Press, New York and London, 1975, p. 51.

“Modern composers must steer a middle course between emotion and intellect if they are to create significant and lasting music. »Poe proved that art must strike a balance between these two extremes, for the first leads only to formlessness and the second to the dry and abstract. «¹⁷

One of Ravel's basic complaints about Debussy's music has been just the lack of form, but in his case this was the manifestation of a quasi-improvised and spontaneous ideal of composition. For Ravel form is essential, however the sense of spontaneity and improvised character is present in his impressionist compositions.

In a critique about a symphonic work published in *Revue Musicale de la S.I.M.*¹⁸, Ravel exposed his view about the relation between intellectual work and inspiration: “Mister Witkowski¹⁹ ably uses a brilliant palette in his Second Symphony, but the colors seem artificial. This is because he appears to have been guided by will alone in this composition. [...] The three elements of music [melody, harmony, rhythm], whose conception should be simultaneous and above all instinctive, are elaborated separately, and are linked, one might say, by purely intellectual workmanship.”²⁰ Shortly after, he published a new article about the *Lamoureux Orchestra Concerts*²¹ that continues his train of thoughts on craft and inspiration: „An artist's will should only be attentive servant [...] in art, *craft*, in the absolute sense of the word, cannot exist. In the harmonious proportion of a work, and in the elegance of its flow, the role of inspiration is virtually unlimited.”²²

Finally, we quote some passages from Ravel's correspondence about his travels, written around 1905-1906, marking the outset of a significant period in his life and work: his final break with the *Conservatoire* and the beginning of a series of impressionist compositions (with the exception of *Jeux d'Eau* written in 1901).

In his letter to Madame René de Saint-Marceaux²³ dated 23 august 1905 he wrote: „... I told you about the beginning of a magnificent voyage through Belgium, Holland, and banks of the Rhine up to Frankfurt, through rivers, canals and seas [...] I saw unforgettable things in this marvellous situation. During all of this time, I didn't compose two measures, but I was storing up a host of impressions, and I expect this winter to be extraordinary productive.”²⁴

¹⁷ Arbie Orenstein, *A Ravel Reader*, ed. cit., p. 454

¹⁸ February 15, 1912

¹⁹ Georges-Martin Witkowski (1867-1943), pupil of Vincent d'Indy.

²⁰ *idem*, p. 341

²¹ March, 1912

²² *idem*, p. 344

²³ She ran a music salon, where Fauré took his composition class, including Ravel.

²⁴ *idem*, pp. 74-75

There are dozens of references regarding his visual impressions, forms, colours, or particular topics like the water. In the following letter (august 27, 1905), Ravel wrote to Madame Jean Cruppi²⁵ from England: „It is delightful to come back to unusual regions, pleasurably revisiting those districts which are so varied, with desolate landscapes of such subtle coloration, dramatic boulders, and, above all, the sea!”²⁶

Besides his references about visual impressions, Ravel also made suggestions of aural ones. Reporting about his experiences during the Prix de Rome he attended for the second time in 1901, he wrote to his friend, Lucien Garban from a building situated on a busy street, Boulevard Pereire, with railroad tracks: „...the atmosphere is charming, and I am writing to you lulled by the whistling of locomotives. I already perceive a forthcoming *Sites auriculaires*”²⁷ ²⁸

As follower of dandyism, Ravel has adopted still as a young composer a distanced, cold and ironic attitude both as a creative attitude, both as a social masque, in order to protect his sensitive nature. Thus, his thoughts exposed in several ways have to be handled with precaution. Meanwhile, his controversial statements seem to be the manifestation of an organic thought on life and art that applies to his music as well.

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²⁵ A singer with significant political relations through his husband, who was an influential minister in the French government.

²⁶ *idem*, p. 75

²⁷ An early composition for two pianos consisting of two pieces: *Habanera* and *Entre cloches* (Among Bells). The title suggesting synesthesia literally means: “places which can be sensed by the ear.”

²⁸ *idem*, p. 59

MUSIC AND SPACE

ALEXANDRU-ȘTEFAN MURARIU¹

SUMMARY. The present study proposes an insight of the use of space by composers worldwide during several centuries. From the first appearances dated in the Renaissance period until our days, space has been used in a many ways and this aspect inspired composers from all the important periods of time. From Giovanni Gabrieli to Beethoven or Mozart, from Mahler to Henry Brant or Kurtág, each composer exploited space in many ways in order to harness their visions on both programmatic and concrete music. In our days, a very important role in the development process of spatialized music is given to the electro-acoustic trend which expanded in many ways throughout the important studios in Europe and United States. Other important features in this field of music is the sound scaping trend. Numerous artists are looking to extract as much possible from a specific space by recording or exploiting its acoustics and aural architecture.

Keywords: spatialization, sound, placement.

The way in which modern and contemporary composers are using space as a musical parameter is constantly developing in our days. This particularity is in some cases a strong link between music and other arts.

A solid starting point concerns the term of spatialized music as a composing aspect. On the other hand, the semantic of the word *space* is also very important. This term is strongly extrapolated in music or other important domains like mathematics, philosophy, architecture, and so on. The entire study outlines three acceptations of space: the **real** space, the **imaginary** space and the **feeling** of the space.

The use of space as a musical parameter involves very complex aspects that are hard to define. The technical performance act, the musical material, the general aesthetics and the placement of the sound sources have to be very well related in order to be guided towards a logical sense and or structure. The ideal situation in which spatialized music can be

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created needs an ideal acoustic and aural architecture. The placement of the audience is also a very important aspect; but if we look at modern concert halls architecture, we can observe the opposite. Usually the stage is placed in the middle of the hall and the audience surrounds it.

New music in new spaces is a long-term project in which I want to organize a series of concerts with spatialized music, interdisciplinary applications or electro-acoustic installations. This project aims to promote both contemporary music and visual arts. Architecture can be a simple witness of the artistic performance, but it can also be a reason or a co-author of this desideratum.

The strategies applied during the composing process usually have a different acoustic result than planned: the composer is always in the situation of thinking on how different ideas created during the writing process can sound. This aspect concerns many parameters: the temporal aspect, timbre (traditional or non-conventional effects), acoustics, and so on. When composers use space as a musical parameter things become even more complex. When you are writing for a church you must take in plan the reverberation, if you write for a non-conventional area, like a business building atrium, you must consider thinking about the background noise present in that space.

For a better understanding of creating music under these circumstances, we consider very important to put in order notions of the physic, acoustic and psychological parameters. However, the historical part could not be neglected. The first documented examples date back to the Renaissance period where the polyphonic technique and the echo effects suggested by the polyphony developed in many ways with or without the aspect of spatialization. The Venetian school with its important creators has an important role in the evolution of spatialized music (in instrumental or electro-acoustic music). In the next centuries, the space was used in various orchestral works by placing one or a group of performers offstage, away from the main ensemble. The reason was in many situations, for programmatic purposes².

A very unique and important centre of our days where sound combines with space is a summer academy that takes place in Fontainebleau. Here, every July musicians and architects meet and create different conceptual and applicative projects that reveal how interconnected are music and architecture. For a period of four weeks' composers, performers and architects meet and discuss how music and architecture can work together in creating or enhancing various buildings, squares or installations.

² Ludwig van Beethoven – *Leonore overture*, Gustav Mahler- *Symphony nr. 1*, Béla Bartók – *The Bluebeard's castle*, Charles Ives - *The unanswered question*, Toshio Hosokawa – *Horn Concerto*, György Kurtág- *...quasi una fantasia* for orchestra, etc.

The IRCAM also manifests an outstanding interest for spatialization in different ways. Starting from the strategies of placing speakers or performers (or how many) in the performance area, to the complex spatialization software's and tools created by IRCAM in collaboration with MAX³, the Parisian institute is an important research centre regarding this aspect.

Anatol Vieru judged the technique of spatialization like being a „gross spatialization, strictly sensory". The simultaneity of various sound events with different dynamics (an extensive *crescendo* with an extensive *diminuendo*) produce the impression of movement in space. When one amplifies, the other things, resulting in a simultaneous movement of approach or distancing.

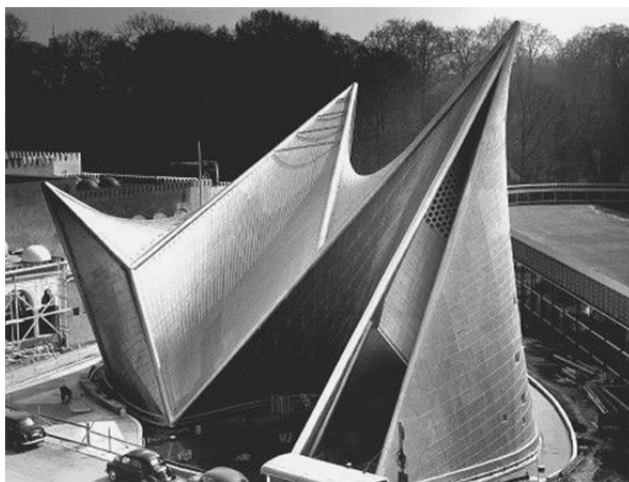
If we refer to an architect point of view, we can observe the importance of analysing its aural characteristics. In the study named *Spaces speak, are you listening?* Barry Blesser and Linda Ruth Salter⁴ point out the importance of both aural and acoustic architecture: „We may experience a train station as lonely and forbidding independent of its actual appearance. The acoustic of a grand cathedral can create an exalted mood; those of an elevator can produce the feeling of encapsulation and in the extreme, claustrophobia. The acoustics of an open area can produce feelings of either freedom or insecurity. Aural architecture can also have a social meaning. For example, the bare marble floors and walls of an office lobby announce the arrival of visitors by the resounding echoes of their footsteps. In contrast, think carpeting, upholstered furniture, and heavy draperies, all of which suppress incident or reflected sounds, would mute that announcement. The aural architecture of the lobby thus determines whether entering is a public or private event.”⁵

Since the early thirties, Edgar Varèse indicated in the score the way in which he wanted the performers to be located. Iannis Xenakis and Karlheinz Stockhausen implemented the idea of placing the performers between the audience. Things evolved with the appearance of the speakers, radio or television. An important landmark regarding this issue is the multimedia performance of Varèses *Poème électronique* from the year 1958, at the Philips pavilion within the Brussels exhibition where he used an impressive amount of speakers and metronomes.

³ MAX-MSP is a visual programming language for music and multimedia developed and maintained by San Francisco- based Software Company Cycling '74. During it's history it has been used by composers, performers, software designers, researchers and artists to create recordings, performances and installations.

⁴ British researchers.

⁵ Blesser Barry, Linda-Ruth Salter, *Spaces Speak, Are you listening? Experiencing Aural Architecture*, Cambridge, Mass: MIT Press, 2007, pg.3.

Image 1**The Philips pavilion**

The use of speakers became common, not just for being used like an independent sound source, but also like accompanists for soloists or different ensembles (the so called “tape music” carefully prepared in the studios and noted in the score) or even possibilities in which the performers use live electronics or interactive software that use real time processing. If we specify the common use of sound sources – the human voice, instruments and later, the speakers – we could record an important amount of possibilities of placing the sound sources in the spatial ambient. Thus, performers can be placed either on the stage or be organized in different groups. Another case would be placing them between the audience. In both cases, we can choose to indicate static performers or to create various movement scenarios both on the stage and far from it.

The Renaissance period kept this tradition in the polyphonic choir singing using two choirs using the *concertino-ripieno* relation. It is not known exactly the period in which this choir separation was invented. The principle of separation between the vocal groups dates undoubtedly from ancient times. From a musicology point of view, they were recorded starting with the XVth century. The bridal ceremony between the Lord Constanzo Sforza⁶ and Camilla di Aragona was honoured by a series of works created for two choirs. The earliest creators of polychoral works where not well-

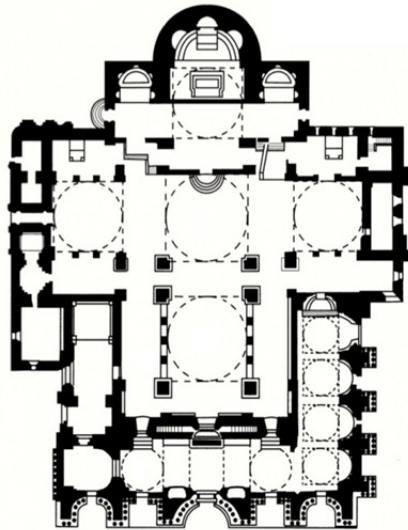
⁶ Lord of the regions of Pesaro and Gradara between 1474-1483.

known composers. Francesco Patavino and Ruffino d'Assisi were the first to cultivate this style based on spatialization.

The popularity of this technique is attributed to the Venetian School founded by the Flemish composer Adrian Willaert⁷ which became chapel maestro of the San Marco Chapel in the year 1527. Unlike Patavino's music, the psalm technique of Willaert is significantly conservative. The polyphonic element is missing and the alert alternation of the choirs is rarely present. He considered that harmony should be more important than polyphony. As well he wanted a natural connection between the harmony and polyphony elements. The spread of polychoral music was relatively low, perhaps because of the ceremonial character of the music at that time. Another possible factor could be the space itself because the compositions were written mostly for specific spaces.

The spatial vision was relieved by the cross form architecture of the San Marco Cathedral, unique at that time. The interior reveals a series of balconies for choirs and two organs ordered separately. The spacious interior of the building with its multiple choir lofts was the inspiration for the development of the Venetian polychoral style among the composers appointed maestro di cappella at the choir of St. Mark's.

Image 2



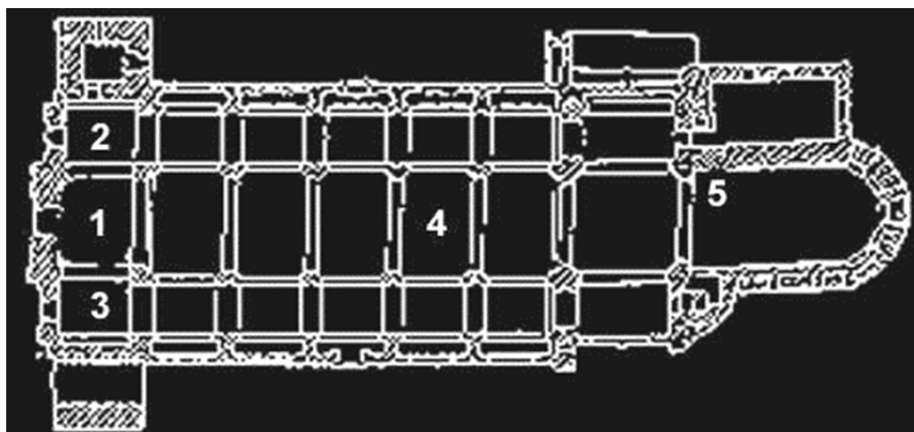
The San Marco Cathedral plan

⁷ Dutch composer (1490-1562) considered the inventor of the polychoral writing.

The composers started to harness this length between groups using the spatial separation as a special effect. However, this fact doesn't show that the division of the choirs represent an essential element of the Venetian music. Historical recordings suggest that this technique was used occasionally on special events.

From the beginning of the 7th century the Venetian School music developed in more than a simple alternation of two choirs by adding more vocal or instrumental groups. The descendants of Adrian Willaert composed large scale works for multiple groups. Usually, the composers choose to position the main choir behind the altar, the instrumental groups in inconspicuous locations like the organ lofts while the smaller choirs were placed in other locations, far from the main choir. These assumptions were exposed after studying a series of scores of that time. Other composers that suggested spatialization through their writing were Orlando di Lasso, Thomas Tallis, Giovanni Pierluigi da Palestrina, Tomas Luis de Victoria, Jacob Handl, etc. If we refer to spatial instrumental works, we cannot overlook an outstanding engineering work like the Saint Stephen's Cathedral organ from Passau. This instrument was built and developed during a period of 250 years. During its construction, the acoustical possibilities have developed significantly by adding registers in several places of the cathedral. Currently the instrument is made of 5 different instruments that can be operated from the main console with 5 manuals placed near the main organ.⁸

Image 3



⁸ Picture reference: <http://www.eberhard-geier.de/padomdispall-en.htm>

The plan of the organ:

1. The main organ;
2. "Evangelien" organ;
3. "Epistel" organ;
4. Echo organ;
5. Choir organ.

Although this instrument has an enormous amount of timbre and spatial acoustic possibilities there concern for this aspect is not documented in writings or compositions. A series of composers written works especially for this instrument but spatialization didn't represent an important element of their works.

In the opera field, the exploitation of the stage space is naturally element in which the dramatic thread is enhanced simply by the placement of the characters. The remoteness and proximity sensations can be made with simplicity without using any kind of special effects. The placement of the soloists or the choir shape easily the spatialization effect. In the opera *Tannhäuser*, Richard Wagner refers to different spatial effects by using a group of brass players offstage or the movement of the choir during the return scene of the pilgrims. The approach and remoteness effect is made easily by the movement of the choir on the stage.

E.g. 1

(Als er tiefer in das Tal hinabsteigen will,
ver-nimmt er den Gesang der Pilger und hält an.)

W. nur er - teilt!

Chor der älteren Pilger,

(aus großer Ferne langsam der Bühne nähernd). schauen

Ten. Be - glückt darf nun dich, o Hei-mat, ich schaun und

Bas.

Vcl.

The image shows a musical score for Wagner's opera Tannhäuser. It features four staves: W. (Wagner), Ten. (Tenor), Bas. (Bass), and Vcl. (Violoncello). The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics are in German. The Tenor part has a stage direction: "(aus großer Ferne langsam der Bühne nähernd)." and the word "schauen" above it. The Bass part has a triplet of eighth notes. The Violoncello part has a triplet of eighth notes. The Wagner part has the lyrics "nur er - teilt!".

(translation: from far away, slowly approaching the stage)

Over the next centuries spatialization was used rather rarely than constantly. Reference examples that can be remembered are the antiphonal effects from the St Matthew's Passion by Johan Sebastian Bach, *Notturmo* in D major KW. 286 for four orchestral groups by Wolfgang Amadeus Mozart, the Leonore Overture by Ludwig van Beethoven, Gustav Mahler- the 1st and 3rd Symphony Bartok's Bluebeard's Castle or Charles Ives's Unanswered question. During the Romantic period composers used rarely spatial effects, mostly for enhancing the programmatic element. An important example relies in the requiem written by Hector Berlioz. Although he catalogued the use of space as a musical parameter as an "architectural music", the placement he proposed served clearly the dramaturgy because the spatial element wasn't used frequently in the score.

During the first part of the XXth century space was used in order to create a different perspective by creating contrast when using dispersed performers or offstage instrumentalists in orchestral music. Gustav Mahler used often off-stage instruments in his orchestral writing like the brass players from the 5th movement from the 2nd Symphony (1894) or the small drum from the 3rd Symphony (1896). This particularity attracted the attention of many personalities like Clytus Gottwald⁹, Donald Mitchell¹⁰, György Ligeti and others.

Donald Mitchell stated that Mahler's tendency for spatialized music was influenced by Hector Berlioz's music. Mahler was aware of the spatial effect of the sounds that surrounded him in everyday life, another fact that lead him trough his concept of the use of space in his works. Other important composers of that time used similar effects but not that consequent like Mahler. Igor Stravinsky indicated the positioning of the tuba in his score of the Firebird ballet (1910). Richard Strauss used instrumentalists on the scene in his opera Die Frau ohne Schatten (1919). This period generated a series of revolutionary movements in European music and the use of space was a small but important element that shaped the afterwards of electroacoustic music.

Over the next decades the spatial issue was seriously developed by the electroacoustic music trend. The *acousmatic* followers treated in an extended manner spatialization by creating synthesis applications that altered the space spectrum. The actual trends in electroacoustic music concerns the use of the MAX software. Research institutes worldwide use MAX-MSP® to create and develop virtual vices that can be used in recordings or live performances or installations.

⁹ German composer and musicologist.

¹⁰ British musicologist known for his writings on Mahler.

MUSIC AND SPACE

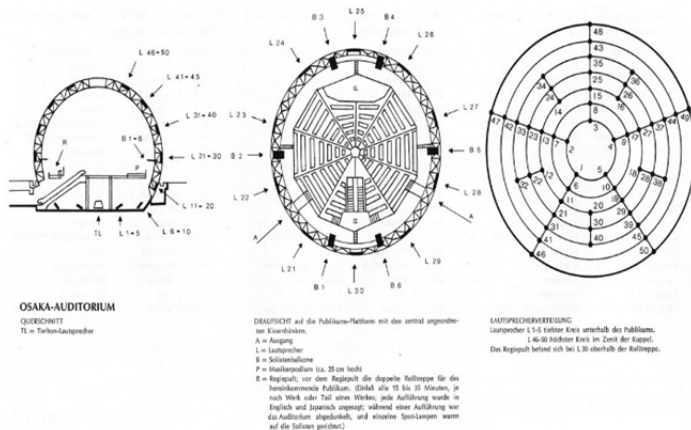
For example, the *Spatialisateur* (ab. Spat) developed by IRCAM can modify in real time the position of the sound source, can recreate acoustic environments, spatial trajectories, calibrate speakers and so on.¹¹

Image 4



The collaborations between composers and architects opened new ways in the concept of installations, spatialized music and the extent of the actual space in which musical events are taking place. Karlheinz Stockhausen realized in 1956 in Osaka the music for a spherical construction.

Image 5



The plan of the site

¹¹ Source : http://www.fluxhome.com/products/plugin_ircam_spat-v3

The audience was placed on a transparent platform located in the centre of the sphere. The sound sources were placed in a formation of 7 circles and 10 columns on the entire circumference of the sphere. Different sound patterns were triggered and sent to the speakers generating various trajectories using the polyphonic parameter.

The modern composers did not give up writing spatial music even for voice or instruments. Probably the most important composer in this field is Henry Dreyfuss Brant (1913-2008). With a creation that consists in over 100 spatial works, Henry's style is characterized by a very large use of polyphonic polyrhythmic and textural language. He is also an author with interesting decisions in creating large ensembles like the work *Orbits* for 80 trombones, organ and singer or *Flight Over a Global Map* for 100 trumpets, percussion and piano.

Image 6

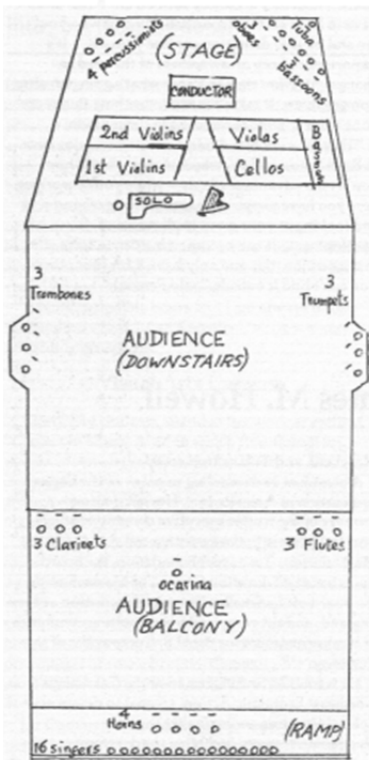


Figure 1: Spatial plan for Spatial Piano Concerto.

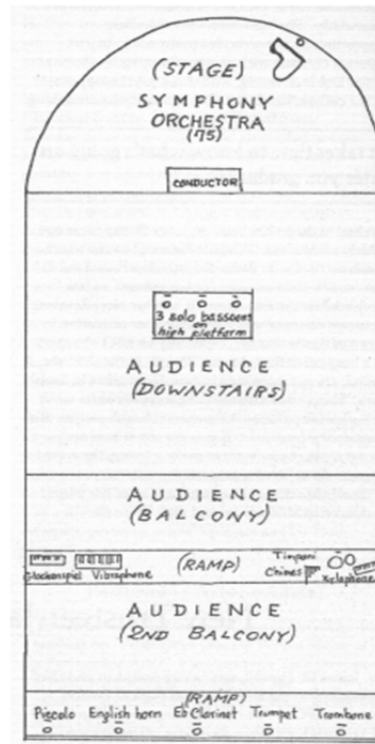


Figure 2: Spatial plan for Antiphonal Responses.

The first page with the spatialization plan of the Piano Concerto

His conception about spatial music states that space exerts various influences on harmony, polyphony, texture and timbre. He calls space “the fourth dimension” of music. Also, he exploits timbre a lot by using usually instruments from a single family in his compositions. (*Ghosts and Gargoyles* for 9 flutes, *Orbits* for 80 trombones and so on).

In a report released in 1978 he states that „New concert halls continue to be built much like old ones, with the fixed seats and stage area which severely inhibit the variety and flexibility of musical space plans. The concept of a hall specifically designed to accommodate the spatial music of the past, present and future, a space with moveable walls, floors and ceiling, is still a project for the future.”¹² Heathcote Statham¹³ also criticized the trend of building halls in a circular form. „An audience, to use a proverbial expression, likes to” face the music”; with a circular hall it is almost impossible to arrange this for all of them”.¹⁴

Another aspect of spatial music can be found in the concept of sound scaping. We can define it as a sound or a combination of sounds that emerge from various environments. It is firstly theorized in the XXth century as a need for researching the relation between the sound and the environment. This field defines a complex system where the sound, the place and the culture are treated in a dynamic relation with the human activities. The life and vitality of a certain space are experienced through a listening exercise and through the capacity of a human to build a sense or an interior feeling of that space – a sensibility of that space.

The contribution brought by visual artists reveals an impressive number of installations that are covering several social and cultural aspects. For example Louise Wilson¹⁵ targets the philosophical parameters that refer to the spatial and temporal physics of certain styles and the way people perceive them.

Translated by Alexandru-Ștefan Murariu

¹² Henry Brant, *Spatial music progress report*, a presentation of his experiments and visions, 1978

¹³ British architect and music critic.

¹⁴ Heathcote Statham, *The structure and Arrangement of Concert Halls*, Proceedings of the Musical Association, 28th Sess. (1911-1912) pp. 72.
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¹⁵ British researcher.

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ELEMENTS OF CHRISTIAN SPIRITUALITY IN THE VOCAL MUSIC OF ROMANIAN COMPOSERS (SOLOISTS REPERTOIRE FOR SOPRANO, CHORAL AND SYMPHONIC VOCAL REPERTOIRE – THE SECOND HALF OF THE 20th CENTURY AND THE BEGINNING OF THE 21st CENTURY)

PETRUȚA-MARIA COROIU¹, MARIA PETCU-CATRINA²

SUMMARY. The Romanian repertoire is rich if we refer to the one dedicated to the Christian elements to praising the Lord, the Virgin Mary, or to the creations of the type Ave Maria, Our Father, Requiem, cantata, etc. Romanian composers created works about the glory of God and of the Mother of God, displaying a special approach to the texts of these prayers. In the Romanian vocal art at the end of the 20th c. and the beginning of the 21st c., if we concentrate on the soloist repertoire for soprano, the choral and vocal symphonic repertoire, we discover the following terms of reference which can be associated with the research of elements of Christian tradition and spirituality in the Romanian musical culture from George Enescu until the present day.

Keywords: voice, Christianity, soprano, modernity

1. Introduction

At the symposium dedicated to the Romanian lied, organized in Brașov – *About the lied in contemporary times* – the composer Dan Dediu stated on this topic: “to write a lied for piano means to write for voice. In order to write for voice one needs to have solved certain basic composition problems. First of all, the problem of the melody. Then, the one of the harmony and, finally, an important problem, that of the *details* in piano composition. In order to solve these problems one must go through them, not think about them from the other’s perspective, by proxy, as to adopt methods

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in the lied means to feel with someone else's soul. Moreover, the lied is perhaps the most vulnerable genre and this is why it is the most insufferable of all musical genres, because in it you cannot hide nor cheat. It is like facing God, bare, with all your qualities and defects.

This is the reason why it takes courage to write and play a lied: the courage to show yourself as you are. The piano lied involves clarity, accuracy and poise of expression. It is a form of higher life, of profound and mature art; a form of life in which the distinction of feelings, the subtlety and complexity of all these strings acquire a symbolic power. Finally, the lied is an essence. It lives more through what it does not say than through what it says. Allusion is its environment, and the precision and determination of the musical expression define its style.

What place can the lied hold in our times? Infested by all types of songs, from top hits to fleshless cheap music, the lied remains isolated, uneasy with its own existence. Common sense, good taste and civilization – these are the qualities of the lied, its pride. Fallen into oblivion, it will awaken when man, tired by instincts on public unfiltered display, will start looking for dignity”³.

This research is novel and original, because it has never been conducted on such a modern Romanian repertoire, as part of a musicological study. “Church music is the best way to set the Christian dogma and tradition”⁴, thus, from the perspective of promoting this topic, music represents more than an aesthetic act: it is an act of faith. Beethoven stated that music is a greater revelation than wisdom and philosophy, and Beaumarchais said that music begins when the word ends, that which cannot be spoken can be expressed through music.

The Holy Scripture, the Holy Fathers and great thinkers of the world abundantly demonstrate that music elevates man's soul towards God. This is why music needs to be part of the divine cult where it fulfils precise functions. The Apostle for people, the great Paul, places religious music at the same level as spoken prayer, considering them to be identical: “I will pray with my spirit, but I will also play with my understanding; I will sing with my spirit, but I will also sing with my understanding”⁵.

³ Dan Dediu, *Symposium dedicated to the Romanian lied*, Braşov (program), 2003, p17-19, [our translation].

⁴ Augustin Păunoiu, *Ziarul Lumina [The Light Newspaper]*, 2009 Retrieved from <http://ziarulumina.ro/cantarea-bisericeasca-fixeaza-cel-mai-bine-invatatura-dogmatica-si-traditia-crestina-37409.html>.

⁵ 1 Corinthians 14, 15.

2. Elements of Christian spirituality in the vocal music of Romanian composers

In respect to Romanian vocal-chamber music pieces from the end of the 20th c. and the beginning of the 21st c. - the soloist repertoire for soprano, it is worth mentioning a creation by Doru Popovici, Byzantine Hymn for the Virgin Mary op.125, but also Felicia Donceanu's compositions – Prayer to the Virgin Mary for soprano and chamber ensemble, Prayer with lyrics by Mihai Eminescu, for soprano, piano and semantrone, Stabat Mater - for voice and harp, Salve Regina - for soprano and piano, and Our Father for soprano, bells, cello and piano.

Felicia Donceanu, born in Bacău on 28 January 1931, is a great Romanian contemporary composer, who won many prizes and awards along her career, a lady of Romanian music, loved by interpreters, instrumental performers, and conductors. She loves art, painting, dance, and in her creations she emphasizes the Romanian spirit and traditional values.

Her presence and depth convey joy and happiness which elate and attract the listener. Her creations are lieder for voice and piano accompaniment, choral and vocal-symphonic pieces, but also compositions for orchestra.

Natural and feminine in the sense of the authentic beauty of Romanian women, she loves traditional Romanian art and folklore and to communicate what she experiences. Having ancestors also in Bucovina, a land with a rich history and a strong religious feeling, the author of the *Prayer* resonates, not by accident, with the poems of our national poet Mihai Eminescu and creates an inspiring work for voice, piano and semantron, a prayer for the Holy Mother and Virgin Mary.

Travelling to Moldova and Bucovina in our minds, to this natural area of amazing and overwhelming beauty, where the wind blows over the mountains and forests, the birds sing and the rivers murmur, below an infinite sky full of stars in the middle of the night or under the clear sun light during the day, in God's sacred harmony, we can enter more easily the atmosphere of the *Prayer*.

But the words, uttered from the outside most of the times, can be hard to understand unless they are lived and interpreted in the context of a music composition. The same is true for the *Prayer* lied, which we interpreted during many recitals on various scenes, even in holy places; it is improper to call this composition a lied, it is better to simply call it Prayer!

Talking about this creation and other similar ones, the composer herself stated at the Symposium dedicated to the Romanian lied, organized in Braşov: "I give very few indications, I believe my scores are transparent

because if you cannot understand the message from the poet's words and mine, what is the point of adding many indications? Everything must be transparent from the music. Through poetry, through art, through music, we have access to eternity, perhaps not so much the creators, but the ones who love."(2003)[our translation].

From Carmen Petra Basacopol's musical creation we selected for this research Prayer for soprano and piano op.146 no. 2, Axion - Recitative The Angel has called, From David's Psalms op. 84 (eight lieder cycle), but also Kyrie Eleison - Poemes pour soprano et piano op. 122, lyrics by Paul Verlaine, and Mystical Poems for voice and clarinet op. 139, lyrics by Paul Verlaine. Nicolae Bretan is the author of a work entitled Mother of God (Ave Maria) for soprano and piano, whereas Șerban Nichifor composed Poem - Ave Maria for soprano and organ (1987) and Poem - Ave Maria for soprano and piano.

Poem for Madonna from Neamț by Liana Alexandra (27 May 1947-9 Jan. 2011), lyrics by the Belgian poet Eugene van Itterbeek (1934-2012) is a vocal-chamber composition, a lied for soprano and piano dedicated to the Virgin Mary. In addition, the composer also wrote *Poem for Romania* using the lyrics of the same Belgian poet.

"Liana Alexandra is considered the most important Romanian composer of her generation. Her composition style is rich, from the random technique and that of clusters to the very lyrical inspired by folklore elements from her native culture" – quote from the American press. The friendship between the composer and the Belgian writer (who relocated to Romania in 1994, to Cîsnădioara, near Sibiu) led to the creation of the two poems. The writer was deeply influenced by the Romanian culture and spirituality which allowed him to find a new dimension of his life.

The musical score is written under the form of a lied with four parts ABABA, with artificial modal diatonic structures. In addition, the composition lacks metronomic indications, or indications concerning the tempo, nuances, measures, etc., thus showing the freedom the composer gives to the interpreter.

The message is conveyed through the lyrics and the central role played by the Virgin Mary to whom the composition is dedicated. After the first piano chord the voice intervenes:

The only human gesture is the touch of Her veil,
the sweet and caressing veil
falls on Madonna's chest. /
And at the same time, her eyes watch me as if She wanted to tell me/
about all the burdensome and sad pain that lies ahead of Her/

Only through Her I recognize myself in Jesus seated on the throne/
 On Her invisible arm, only through Her I recognize myself/
 I draw near her, and I look into Her eyes to calm myself. [our translation]

Also, the message it conveys is a cosmic one, the Virgin Mary's who prays relentlessly to her Son for the salvation of humankind. The melodic profile is an ascending one and it concludes with the climax on the D2 sound.

Madonna's words are enhanced by joining two perfect ascending fourths with pauses in which the discourse rises highlighting the Virgin's purity, cleanliness and holiness. The expressiveness of the musical phrase is underlined by its ambitus: D1 - D2 (perfect eighth).

The piano discourse supports the key-words through arpeggio chords closely connected to the celestial, warm and blessed atmosphere around the Virgin Mary. It uses eights for the vocal melodic line and fourths for the piano parts. The tempo and the nuances are warm, slow, sweet, in accordance with the gentle caress of the veil wrapped around the Madonna.

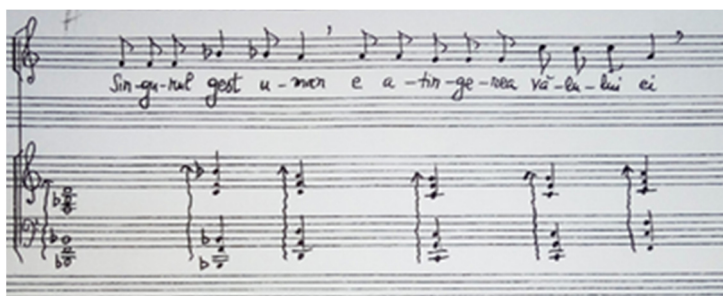
In the B section, we notice less and less arpeggio chords in the piano discourse. The written text is as suggestive as possible, and the key-words (gesture, human, sweet, Madonna, eyes, look, wait, recognize) clearly express that this is a lied dedicated to the Virgin Mary.

The final A section is written in largo and has a coda profile, with doubled values, and it resumes the text in the initial section A. The final motive is ascending, very suggestive, based on perfect fourths and fifths.

Poem for Madonna from Neamț is very lyrical, one of the most beautiful lieder in the creation of Liana Alexandra.

In the list of the works dedicated to the Mother of God, poetry occupies a special place *Prayer* by Mihai Eminescu is text on which several vocal compositions have been created by: Felicia Donceanu, Carmen Petra Basacopol, Nicolae Coman, etc.

E.g. 1



Liana Alexandra, *Poem for Madona from Neamț*

In his book, “One way”, the priest Ovidiu Moceanu states that it is a great joy to read what Eminescu wrote about the Virgin Mary, about our Church, whereas priest Cristian Muntean added: “Eminescu wrote a shattering poem about the Virgin Mary. I think that Zorica Lațcu did not necessarily borrow this from Eminescu, but it is a sweet poem, full of mystery, the mystery of God, the mystery of a revelation. I believe that the author had an epiphany” (Moceanu, 2016, p.155).

M. Eminescu’s *Prayer* was published posthumously:

Shine on me, sweet light, /
Just like in my old dream; /
Oh, Holy Mother, forever Virgin, /
Let the night of my thoughts come over me //.
But do not let my hope die/
Although mine is the guilt;/
Let your kind look, full/
Of mercy enshrine me. //
Isolated from everyone, lost in the deep suffering/
Of my nothingness, /
I don’t believe in anything anymore and lack the strength. //
Bring back my youth, restore my faith/
And shine on me again from your sky full of stars:/
So I can adore you for eternity, Virgin Mary! [our translation]

In this first stanza the poet expresses openly the idea that the Virgin Mary is the emissary, he wishes to enter “the night of thoughts” to escape from these twisted, oppressive thoughts and find the light”⁶.

Prayer (Dec. 2011 - Jan. 2012) by Felicia Donceanu, using the lyrics of the poem with the same name by Mihai Eminescu, is a monumental work – like one of Olga Greceanu’s paintings. Full of spirituality, its melody reveals the archaic roots of our people and elevates us through prayer towards Virgin Mary’s holiness.

⁶ Moceanu, O. (2016). *One way - Interviews*. Bucharest, Editura Tracus Arte. p.155.

E.g. 2

(Rugăciune)

91

quasi rubato

Noi, ce din mila Sfântului

23

Umă facem pă-mântului, rugămu-ne-ndurării lu-

mf

F. Donceanu, *Prayer*

This atmosphere of prayer is prepared by the composer through the three introductory measures in *largo*, 4/4 measure, in *pp*, with ample chords for the bass voice. After this musical introduction, the vocal melodic line starts hesitantly, which is rendered at the beginning of measure 4 by an eighth interval:

"Our Queen, we choose you, we kneel and pray/
Rise, deliver us from the evil which haunts us". [our translation]

The eights and sixteenths chords for the soloist melodic line – sign of precipitation and inner torment –, but also fourths and half notes (create the feeling of space, immensity and divine almighty power, for the accompanying melodic line and throughout the duration of the musical discourse).

Also, for the two measures (9 and 10) the composer introduced, in addition to the piano as accompanying element, the *semantron*, very expressive, to underline the key-words of the prayer-*lied*: Rise, deliver us from evil, words which were repeated in the previous measures.

The middle part of the work is perhaps the most touching and vibrating, written in a *quasi-rubato*, under the form of a *recitative*:

“We, who by God’s mercy /
Live on this earth,
We pray for your mercy/
The morning star of all the seas;
Hear our prayers/
Queen of all the angels”. [our translation]

The last measures return to the initial melody, the composer asks the interpreter for nuances from mp to possible pp, in largo, with values from an eighth to a full chord (on the word MARY, on the sound F3), creating a deep emotional state, immediately followed by the silence signaled through a pause with a crown. This is also the end of the prayer, a hush prayer, which gives us, humans, faith in Virgin Mary – our emissary to God.

From the younger generation, we would like to mention Livia Teodorescu who composed the Annunciation – Cantata for bass, soprano, chord orchestra and 4 horns, as well as Ana Szilagyi who became a part of the history of the genre through Purificazione and Terra di pianto, lyrics by Antonio Mazzo for soprano and piano.

Dan Dediu composed Wolfiana as a cycle of lieder, lyrics by Șerban Codrin. In the Romanian inspired creation, we can place Tiberiu Brediceanu’s compositions – carols for voice and piano, and Emil Monția’s – carols for voice and piano. The vocal creation is marked by Valentin Teodorian’s inspired composition, Jesus’ Small Cradle, but also by Laurențiu Profeta’s art including arrangements of small carols. Paul Constantinescu’s byzantine inspired creation was crowned by the composition of the short religious song entitled The Lord’s Birth.

In the area of Romanian choral compositions dating from the end of the 20th c. and the beginning of the 21st c., we have to mention Vasile Spătărelu’s famous creation Ave Maria (1991), but also a miniature signed by Remus Georgescu, Mother of God, as well as Ave Maria by Sabin Păuța and the works of Octavian Nemescu (Salve Regina for choir and organ – 1981), Ștefan Niculescu (Axion for women choir and saxophone), Dan Dediu (Stabat Mater for choir a capella – 1995) and of Ciprian Porumbescu (Our Father).

Among the Romanian composers of vocal symphonic music from the end of the 20th c. and the beginning of the 21st c. we find Felicia Donceanu (Invocation for soprano and orchestra), Valentin Timaru (Christmas Oratory), Ștefan Niculescu (Remembrance – Romanian Requiem), Marțian Negrea (Requiem) and Marian Mitea (Stabat Mater).

On some of these scores the composers have written a dedication to “my mother” or “to the memory of my mother”, a sign of appreciation for the cult and holiness of the Mother of God.

Religious music or religion inspired music (such as the one we are referring to) can take many shapes: vocal, choral, instrumental and vocal-instrumental, but the Orthodox Church adopted in its cult only vocal and choral music. Singing is strictly spiritual without any connection to a show or any external element of the interpretation (like in the case of the opera, for example).

The music (especially the religious one, sung as such in the religious service or inspired by it) can also be a profound pedagogical action, given the spiritual force it has over the human soul (mainly on the young one): it leads to mastering negative emotions, “to the manifestation of humanism, of respect towards God, people and the environment, to building and strengthening a civilized behaviour, to increasing faith in the divine power, and in one’s own power”⁷. “Church music is the sung Gospel”, said the Patriarch Daniel in one of his works. It can become a confession of faith, support and it can accompany prayer as a framework for its internalization.

3. Conclusions

The Romanian repertoire is rich if we refer to the one dedicated to the Christian elements to praising the Lord, the Virgin Mary, or to the creations of the type Ave Maria, Our Father, Requiem, cantata, etc. Romanian composers created works about the glory of God and of the Mother of God, displaying a special approach to the texts of these prayers. In the Romanian vocal art at the end of the 20th c. and the beginning of the 21st c., if we concentrate on the soloist repertoire for soprano, the choral and vocal symphonic repertoire, we discover the following terms of reference which can be associated with the research of elements of Christian tradition and spirituality in the Romanian musical culture from George Enescu until the present day.

⁷ Nicu Moldoveanu, *Cântarea bisericească în școala românească și rolul ei în educație* [Church Music in the Romanian School and its Role in Education], Ziarul Lumina [The Light Newspaper], 2010. Retrieved from <http://ziarulumina.ro/cantarea-bisericeasca-in-scoala-romaneasca-si-rolul-ei-in-educatie-18254.html>.

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CHAMBER MUSIC INITIATIVE IN CHORAL SINGING AND ENSEMBLE WORK IN ERASMUS IP COOPERATION

NOÉMI MACZELKA¹

SUMMARY. Promoting chamber music initiative in the field of music education was regarded as priority of the Erasmus Intensive Program *Chamber music initiative in choral singing and ensemble work based on compositions by Robert Schumann*. Every European partner country in the consortium contributed individual suggestions and complements to develop students' chamber musical creativity. At the end of the program participants represent program results in their final concert performances.

Keywords: chamber music, networking, initiative, Erasmus, Schumann

Teamwork means cooperating, especially singing in ensemble or playing in instrumental groups like orchestra or other chamber music formations. It is a part of our everyday life in both of teaching and performing. The *Chamber music initiative in choral singing and ensemble work based on compositions by Robert Schumann* Erasmus Intensive Program 2012–2014 (IP) aimed to improve this skill in the new generation of teacher trainees. Instructors and trainees from the participating institutes worked together in multinational choir and instrumental groups on compositions by Robert Schumann and additionally on composers' works of their own country. The process of learning was focusing on chamber music aspects offered by the various range of Schumann pieces selected to the IP. To give the priority to important sections with staying secondary by others is the goal of chamber music approach. Chamber music is not restricted only to concert hall and opera stages but also has to be presented in the field of education. The three yearlong IP aimed to create the self-requirement of chamber music approach by participants not only for the project period but also for the whole life as a real Lifelong Learning Program. This project consortium relied on a co-operation accumulating multiple teamwork experience as well as high-level artistic result that can be used by participants in their future teaching activity.

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In the third year, the project consortium² could continue implementing new actions in the process of the IP: involving new partner institution in the program, and widening the range of IP repertoire. A new higher educational institution (HEI), the University Babeş-Bolyai Cluj-Napoca from Romania was invited to join the project. Students from the partner HEIs could create new ensembles and formations in order to perform wider range of chamber music repertoire. During the IP period participant students studied two complete concert programs that were performed in the IP location. The goal of chamber music approach (to give the priority to important sections with staying secondary by others) appeared in the concert performances of participants. The audio-visual recording of the IP concerts, the analyses of these recordings made by teachers and students, were the means to be used to monitor the effectiveness and success of the IP. The IP tied with participants' previous instrumental studies in their homeland institute, as chamber music requires previous instrumental skills (reliable technical level in playing musical instruments) to develop chamber music approach. Although music faculties of the partner universities had previous experience in the field of chamber music education, the intensity of the program (6-8 hours daily chamber music training and performance practice) was real innovation for participants who have not met this focused learning process in their past experience so far.

Teachers' participation in chamber music formations – as the most effective way of knowledge transfer – caused extraordinary result at students. In the third year of IP implementation the project consortium developed and focused on this pedagogical method: the most talented and aspiring students had the possibility to play in teachers' ensemble. Students could experience professional chamber musicians' behaviour at rehearsals and utilize it in their concert performances.

Despite of the most effective preparation and study process, the manifestations of stage fright (fluttering or pounding heart, tremor in the hands and legs, sweaty hands, dry mouth) caused serious problem at instrumentalists and singers, even reduced the artistic level of the concerts and performances in the last IP year. Everything could go to pieces when external factors, having nothing to do with music, interfere and shake a performer's confidence. In this IP year, there was special focus against stage fright focusing on elimination of physical and emotional tensions made playing easier in order not to lose confidence in students' ability to control the movements necessary to playing or singing.

² Masarykova Univerzita Brno, Conservatorio di Musica "L. Perosi" di Campobasso Italia, University of Szeged, Stiftung Universität Hildesheim, Pädagogische Hochschule Freiburg, Kirchliche Pädagogische Hochschule Krems.

Other results of the IP were the development of key competencies, such as communication in foreign languages, social and civic competences, sense of initiative and entrepreneurship, cultural awareness and expression, as well as tolerance towards other people with other lifestyles. In this project beside the improvement of the musical competencies students and teachers could work together in a way to establish the need for the cooperation of different people with different cultures and social backgrounds. Music education is quite different in the participants' homeland due to different state culture policies (each partner brought its own tradition and created multi-cultural exchange) but the IP gave an excellent opportunity to recognize these differences. However, the interaction (and integration) of these differences among participant HEIs contributes to build European dimension in educational strategy as well as improves own teaching and learning systems of IP Partner institutes.

Experience gained from chamber music aspect appeared also in multidisciplinary approach. As chamber music approach requires extremely strong brain memory work, there were important connections between psychological sciences (the process of learning) and music. There are common links between chamber music and information technology due to the audio-visual technology used for IP analyse, and sheet music notation software "Finale" used by students to write certain sheet music parts of the IP repertoire which were unavailable in libraries and music shops.

Altogether the three yearlong IP project achieved to create chamber music initiative in the field of school music teacher training, and disseminated the experience in the academic year 2013/2014, gained in the first two years of the IP, to a new partner institution as well.

Organisational Approach and Structure

The roles of participating institutes were determined during the early preparatory meetings of project implementation. As the program took place not in the coordinator institution (University of Szeged) or its country, the IP location representatives (Kirchliche Pädagogische Hochschule Krems) offered essential and useful help to the coordinator HEI with their field knowledge (student facilities, concert locations, accommodation, financial accounting etc.). The Kirchliche Pädagogische Hochschule Krems took the responsibility to support the IP with all the necessary bigger music instruments (piano, organ etc.), which had difficulties with transportation from the coordinator HEI. They also offered to organize non-stop practice room facilities for participants, and full information technology support to the IP including audio-visual equipment, analyse facilities, public internet access, photocopying and

printing. The participants took the smaller instruments of their own to the IP. Among them was a Paolo Castello cello 1776 Genova, brought by the teacher representative from the University of Hildesheim. Without these contributions of the participants, the IP could not have been implemented.

Also pedagogical and artistic roles were determined at early preparatory meetings: the Conservatory “Perosi” of Campobasso and Pädagogische Hochschule Freiburg were to bring the most skilled vocalists, the University of Hildesheim and the Masaryk University Brno were to give the most skilled string players, the University of Szeged the best pianists to the program. As the language of Schumann’s vocal music is German, three partner institutes coming from German speaking areas (University of Hildesheim, Pädagogische Hochschule Freiburg, Kirchliche Pädagogische Hochschule Krems) made extremely important lingual influence (pronunciation) on the other five IP partners’ project activity (Masaryk University Brno, University of Szeged, Conservatory “Perosi” of Campobasso). Students’ individual tasks and rolls during the IP appear at the detailed IP Concert programs.

The dates of auditions were pointed out at the first preparatory meeting. According to the project plan, representatives of the coordinator institute hold live auditions at the new partner university in order to choose the best applicants. At former participating HEIs, auditions were held by teachers directly related to the participation in the IP, and they made the decisions. Students applying for participation in the IP had to play or sing two pieces by memory, from different composers in different styles. After these auditions the coordinator institute finalized the IP concert and teaching programs with detailed task for each student and teacher in order to have enough time to practice and prepare.

Outputs and Additional Benefits

The main outputs of the program (rehearsal process) were the IP concerts and their audio-visual recordings.³ The daily rehearsal process and lessons went according rehearsal plan. Students who just not played or sang in certain pieces, they listened to the other students’ lessons. Significant part of the daily work was the individual instrumental and vocal practice, which was to prepare for the next lesson and correct mistakes identified from audio-visual recordings. One of the important outputs are the bowing, fingering, breath and dynamic remarks in the IP Concerts sheet music made by each participant themselves in order to play or sing the compositions in their adequate way (according to each students’ physical skills).

³ www.jgyph.hu/?p=8589; www.jgyph.hu/?p=8584 (2017.01.19.)

During the rehearsals, some participants also appeared with a repertoire with which they could demonstrate their instrumental and vocal skills they use in ensemble work. These spontaneous and really short performances (sometimes 3-4 minutes) were very exciting and improvised moments. The highlight of these performances was the EU-Café evening “Jedes Land stellt sich vor”.⁴

The languages of project implementation were English and German. In this project beside the improvement of the musical competencies students and teachers could work together in a way to establish the need for the cooperation of different people with different cultures and social backgrounds.

Impact and Evaluation

The process of learning was focusing on chamber music aspects offered by the various range of pieces. The IP created self-requirement of this chamber music approach by participants not only for the project period but also for the whole life. The project consortium relied on a co-operation accumulating multiple teamwork experience as well as high-level artistic result that can be used by participants in their future teaching and artistic activity. Students, who took part in this project, and who will later become teachers themselves, could awake the demand of their pupils for a similar cooperation as well.

The third year of the IP was extraordinary challenge again for teachers, as the program took place not in the coordinator HEI, but in another country. The achieved aims, students' enthusiastic feed backs (many of them wanted to continue the IP for a week longer), altogether the success of the IP increased also teacher's self-confidence and allow them to contribute with maximum efficiency; the more they contribute to a special field of education, the more they will be rewarded with personal success and recognition.

In monitoring and evaluation, the most useful tools were the daily video and sound recording analyses of rehearsals. It helped the effectiveness of rehearsal process from day by day in order to have successful IP concerts. Teachers and students made together the analyses, and then teachers decided about which part to practice and repeat by the next rehearsal. The general failure during the previous IPs, which was the level of volume had to be corrected by all the instruments and sections (they

⁴ www.kphvie.ac.at/international/international/article/begrueessungsabend-fuer-internationale-gaeste-1.html (2017.01.19.)

were often too loud), and by vocalists' text could be hardly understood because of not enough or not adequate pronunciation, this time caused much less problems: in the IP concerts the dynamic was much more colourful, and one could understand much better singers' pronunciation.

The third year of the IP had far more results than teachers and students previously expected, so for the project consortium it was absolutely clear, that in the Erasmus+ Program period similar program has to be carried on, disseminating and dedicating the results to talented, aspiring young musicians from the field of teacher training and hence to promoting the tradition and development of European chamber music.⁵ The program created new approach and energies in teaching and studying, and contributed to the building of a European dimension in education.

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⁵ About similar programmes can be read in Asztalos Bence: "Musik kreativ+." in: *Empirikus kutatások az oktatásban határon innen és túl – I. Kárpát-medencei Oktatási Konferencia Tanulmánykötet*. Partiumi Keresztény Egyetem Nagyvárad, p. 12-22.

BEWEGLICHE KLAVIERSTUNDE. DIE INTEGRATION DER BEWEGUNG IN DEN KLAVIERUNTERRICHT

DOROTTYA MAROSVÁRI¹

SUMMARY. This paper presents the relationship of music and motion in the method of Émile Jaques-Dalcroze and dr. Géza Kovács, as well as introducing the techniques of the age-old Chinese martial art form of Taijiquan. The paper describes specific movements to achieve flexibility and relaxed posture that are fundamental for effective music practice. The author gives examples from her own teaching methods, complementing piano playing movements with other types of advantageous motions.

Keywords: Jaques-Dalcroze, dr. Géza Kovács, musicpedagogy, piano-teaching, motion.

1. Einführung

Als Einführung möchte ich kurz erklären, wie ich auf das Thema „Die Integration der Bewegung in den Klavierunterricht“ gestossen bin. Beim Unterrichten habe ich bemerkt, dass viele Schüler, obwohl musikalisch und intellektuell schon auf beachtlichem Niveau, Schwierigkeiten durch Bewegungsprobleme haben. Ich habe entdeckt, dass das Bewusstsein und Ausführen der richtigen Bewegungen beim Klavierspielen nicht selbstverständlich ist. Die Bewegungsabläufe müssen ebenso geschult werden, wie alle andere Elemente im Musikunterricht. Andererseits zeigt sich eine schnelle und deutliche Verbesserung, wenn die bestehenden Probleme durch Bewegung oder Bewegungsassoziationen gelöst werden.

Als nächster Schritt galt es herauszufinden, wie ich mit dieser Entdeckung umgehe. Ich habe erst einmal bei mir selbst angefangen und nachgedacht, was für eine Verbindung ich zur Bewegung habe und wie sie mir beim Musizieren hilft. Schon als Kind habe ich verschiedenes ausprobiert: klassisches Ballett, Volkstanz, Jazzballett, Majorette,

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historische Gesellschaftstänze. Während des Studiums habe ich meine Erfahrungen mit Salsa, Samba und Tango erweitert. Dazu sind noch andere Einflüsse gekommen, wie Taijiquan, Kovács-Methode, Dalcroze-Rhythmik, die Anregungen meines Hauptfachlehrers Adalbert Roetschi, der selbst viel mit Bewegung arbeitet. Dabei lernte ich Körperbewusstsein, Gestalten des „unendlichen“ Bewegungsablaufs (Bewegungselemente so aneinander reihen, dass es kein Stopp gibt), Führen – sich führen lassen (vgl. Tango), Gefühl von Spannung – Entspannung, Lockerheit, Energieverteilung. All dies kann beim Musizieren gebraucht werden. So viel zu meiner Vergangenheit. Gegenwärtig erforsche ich, was für Möglichkeiten ich habe, das Gelernte, Erfahrene meinen Schülern zu vermitteln. Dies wird Thema dieser Arbeit sein. Meine Zukunft wird das vollständige Umsetzen in die pädagogische Praxis und künstlerische Tätigkeit sein.

2. Die Wurzeln der Zusammenhänge von Musik und Bewegung

2.1. Biologische Grundlagen

Dr. Géza Kovács erklärt die Zusammenhänge von Musik und Bewegung folgendermassen². Die primitivsten Bewegungen in der Evolution sind mit Ernährung und Sekretion verbunden. Auf der nächsten Stufe befinden sich Bewegungen aus eigenem Antrieb im Raum um sich zu ernähren, sich zu verteidigen oder zu flüchten. Die ersten Sinnesorgane sind entstanden, um die Beschaffenheit einer Oberfläche, Druck, Wärme, Schmerz, Geruch, Geschmack zu spüren. Man entdeckte, dass das Sehorgan sich viel früher entwickelt hat als das Gehör. Das Gehörorgan entwickelte sich als Komplementärorgan zum Sehen, allerdings mit viel beschränkteren Möglichkeiten. Auf der Verbindung zwischen Gehör und Bewegung basierend sind viele Reflexe entstanden. Ein gutes Beispiel dafür sind die Vögel, die auf ein alarmierendes Geräusch wegfliegen. Wenn Urhandlungen auf Grund auditiven Einflusses entstehen, wird dies immer durch Reflexverknüpfungen und nicht durch das Gehirn gesteuert.

Genau so ist es auch beim Menschen in Bezug zu Musik. Das urmusikalische Schaffen ist spontane Reaktion des Menschen auf die Wirkungen der Aussenwelt und Ausdruck des Seelenzustands. Musikalischer Ausdruck der Freude, Wut, dem Schmerz, Hunger und die dazugehörenden Bewegungen sind überall auf der Welt ähnlich, wie die darauf basierende Hochzeitsmusik, Erntefeste, Kriegstänze, Venus-Orgien oder

² Vgl. Dr. Kovács, Géza: Zene és mozgás összefüggéseinek gyökerei (Die Wurzeln der Zusammenhänge von Musik und Bewegung)

Trauerzeremonien. Die Stimme oder die Musik bewirkt Ureinprägungen und die dazu passenden Bewegungen, was am meisten bei Kindern zu beobachten ist, da sie noch wenig mit konditionierten Reizen ausgerüstet sind.

In der Genetik war die Fähigkeit der Bewegung schon ziemlich entfaltet, als die Entwicklung der Hörorgane erst begann. Die Verbindung zwischen Bewegung und Melodie existiert schon so lange, dass es auf dasselbe herauskommt, ob ein Reiz musikalisch oder kinästhetisch ausgelöst wird. Beispiel: Ungarische Kinder hörten peruanische Musiker, die ihre Volksmusik spielten. Die Kinder begannen, mit Bewegungselementen aus peruanischen Volkstänzen zu tanzen, obwohl sie sie vorher noch nie gesehen hatten.

Im Instrumentalunterricht geht es darum, die durch das Instrumentalspiel ausgelösten schwächeren Reize gegenüber den kraftvolleren Urreflexen zu stärken.

2.2. Geschichtliche Grundlagen

Michael Kugler erklärt die Geschichte der Bewegung und Tanz folgendermassen.³ Die Vorgeschichte der Musik und Bewegung beginnt bei den antiken Griechen, wo das Wort *Musiké* nicht nur die Musik, sondern auch Gesang, Mimik, Tanz und Bewegung beinhaltete. Seit Augustinus wird der Körper als Ort der Triebe negativ bewertet, der Tanz und die dazu gehörende Musik für sündhaft erklärt. Spätestens ab dem Spätmittelalter wird die menschliche Körperlichkeit unter Kontrolle gesetzt.

Im 18. Jahrhundert wird der höfische Tanz und seine Musik beliebt. Mit dem Beginn des 19. Jahrhunderts wird der Tanz zu einer Randerscheinung des gesellschaftlichen Lebens. Walzer und Galopp werden Mode auch als Ausgleich zur anspruchsvollen Arbeitswelt. Durch die Industrialisierung verändert sich das allgemeine Bewegungsverhalten. Die industrielle Ideologie erscheint auch in der Instrumentalpädagogik, es wird nach spieltechnischer Perfektion gestrebt, das Körpergefühl wird vernachlässigt. Gegen Ende des 19. Jahrhunderts verlassen viele Künstler Europa, um ihre Wurzeln zu suchen. Durch die Begegnung mit fremden Kulturen wird auch deren andersartige Körperlichkeit kennen gelernt. Mit der Erscheinung von neuen Musikarten, z. B. mit afroamerikanischen Elementen tritt der Tanz wieder mehr in den Vordergrund.

Die Rhythmik- und Bewegungspädagogik entwickelte sich in verschiedene Richtungen:

³ Vgl. Kugler 2000, S. 316-330

- tänzerische Richtung
- gymnastische Richtung
- atemtherapeutische Richtung
- musikalische Richtung

Die tänzerische Richtung wurde u. a. von Isadora Duncan und Rudolf von Laban vertreten. Die Hauptperson in der gymnastischen Richtung – die weniger mit Musik verbunden war – war Elsa Gindler. Auf ihre Ideen stieß Heinrich Jacoby mit seiner Theorie von der *Entfaltung des Menschen*. Zu den Hauptvertretern der atemtherapeutischen Richtung gehört Cl. Schlaffhorst und H. Andersen. Die musikalische Richtung geht auf Émile Jaques-Dalcroze und Carl Orff zurück. Heute gibt es viele andere beliebte Methoden, wie z. B. Alexander-Technik, Feldenkrais-Methode, Ta Ke Ti Na Rhythmus-Pädagogik. Wenige wurden aus der Musik heraus entwickelt, sie sind trotzdem erfolgreich in die Musikpädagogik integriert worden. Kürzlich gibt es neue Initiativen, wie zum Beispiel das Riesenprojekt *Rhythm is it!* mit 250 Tänzerinnen und Tänzer aus verschiedenen deutschen Schulen und den Berliner Philharmonikern. Was sie innert kürzester Zeit mit Kindern erreichen, die teilweise noch nie getanzt haben, ist unglaublich.

2.3. Klavierpädagogische Grundlagen

Couperin erwähnt bereits in „L’art de toucher le Clavecin“ Bewegungs- oder Dehnungsübungen für die Hände. „Die, die spät anfangen oder sich schlechte Technik aneigneten, haben schlechte Gewohnheiten, die durch Dehnen der Finger geändert werden sollen.“⁴ Handübungen, als Hilfsmittel des Instrumentalunterrichts wurden zuerst von **Jackson** vorgeschlagen in seinem Buch *Finger- und Handgelenk-Gymnastik*. Auch **Liszt** wurde aufmerksam auf Anna Lukács-Schuks Buch *Die Reformen der Klavierpädagogik*, wo es um die Verbesserung des Klavierunterrichtes durch Handübungen ging. **E. Piccirilli** veröffentlichte in seinem 1914 erschienenen Buch *Ginnastica e massaggio della mano* 14 Übungen, die angeblich auch Liszt anwandte. Eines der neueren Bücher zum Thema ist *Hand gymnastics* von **R. Prentice**.

⁴ Vgl. Gát 1964, S. 202

3. Methoden

Mit folgenden drei methodischen Bereichen habe ich mich auseinandergesetzt.

3.1. Methode Jaques-Dalcroze

Seine Laufbahn

Émile Jaques-Dalcroze wurde 1865 in Wien als Sohn eines waadtländischen Geschäftsmanns geboren, seine Mutter stammte aus der Deutschschweiz. Die ersten musikalischen Erlebnisse hatte er in der österreichischen Kaiserstadt in der Zeit von Johann Strauß u. a. 1875 kehrte die Familie nach Genf zurück. Im Alter von sechs Jahren erhielt Émile ersten Klavierunterricht. Allerdings war die erste Erfahrung mit dem Instrument nicht die glücklichste, da seine Lehrerin ihm verbat zu improvisieren. Sie verlangte ausschliesslich Tonleitern und Übungen. 1877 begann er am Genfer Konservatorium seine Musikausbildung. Sieben Jahre

später immatrikulierte er am Conservatoire de Musique in Paris. Er nahm Kompositionsstunden bei Gabriel Fauré und Schauspielunterricht bei Denis Talbot. 1886 nahm er eine Kapellmeisterstelle in Algerien an. Hier lernte Dalcroze die algerische Musik, Rhythmen und Tanztraditionen kennen, welche ihn sehr beeindruckten und wahrscheinlich einen grossen Einfluss auf seine spätere Rhythmik-Konzeption ausübten. 1887 zog er nach Wien zurück und nahm wieder Kompositionsunterricht, dieses Mal bei Anton Bruckner. 1891 wurde er Lehrer für Harmonielehre am Genfer Konservatorium. Auch als Komponist hatte er Erfolg. Seine Studenten am Konservatorium zeigten gravierende rhythmische Mängel, worauf er Überlegungen zur Reform des Theorieunterrichtes anstellte. Bis 1906 entwickelte er die Rhythmische Gymnastik. Vier Jahre später wurde er nach Hellerau (bei Dresden) berufen. Geplant war, dass die sich dort abspielenden sozialen Reformen durch eine Kulturreform ergänzt würden. Das Hellerauer Festspielhaus, das zukünftige Zentrum der „Bildungsanstalt Jaques-Dalcroze“ wurde eröffnet. Hier entwickelte Dalcroze seine Methode

Bild 1



weiter, Hand in Hand mit der Theaterreform des schweizerischen Bühnenbildners Adolphe Appia. Bis 1914 verbreiteten sich seine Ideen über ganz Europa. Während er in Genf weilte, brach der erste Weltkrieg aus und er konnte nicht mehr nach Deutschland zurück. Dalcroze blieb in Genf, wo er 1915 das „Institut Jaques-Dalcroze“ gründete.

Dalcroze aus der Sicht der Zeitgenossen: Laut Friedrich Klose⁵ war Dalcroze temperamentvoll und immer zu Spässen aufgelegt, im Alltag griff er gerne zu seiner schauspielerischen Begabung. „Er gestikulierte plötzlich mit den beiden Armen gleichzeitig, oder marschierte auf der belebten Strasse zu einer irgendwoher tönenden Melodie in Synkopen.“⁶

Appia meint: „Jeden sieht er als Individualität und jeden behandelt er als Einzelwesen, das sich ihm anvertraut hat.“⁷

Ich finde es wichtig den Lebenslauf von Dalcroze detailliert zu betrachten, denn viele spätere Erkenntnisse wurzeln auf seine Ideen.

Die Grundgedanken der Dalcroze – Methode

Rhythmus und Bewegung

Dalcroze meint, der Rhythmus sei das lebendige Wesen des Gefühls und die Basis des musikalischen Ausdrucks und Verständnisses. Rhythmus ist Bewegung, er steht in Abhängigkeit von den Faktoren Raum, Zeit und Dynamik. Eine Bewegung an sich hat noch keinen Ausdruckswert, es muss auch die Dynamik hinzugefügt werden. Wesentliches Element des Rhythmus ist der Takt. Das Fundament für den musikalischen Takt befindet sich im Körper: der Pulsschlag, der Gang und die Atmung. Der Rhythmus ist eigentlich körpereigenen Bewegungen entlehnt. Die Fähigkeit, Rhythmus, also Bewegung auszuführen soll durch Training der Muskeln und des Gehörs geschult werden. Mittels Automatisierung verschiedener körperlicher Bewegungen wird Körperbeherrschung erworben und dadurch geistige Freiheit ermöglicht.

Pädagogischer Ansatz

Dalcroze benutzt die Rhythmik als Musik- und Körpererziehung, die zur Entfaltung des Menschen in seiner **persönlichen und sozialen Entwicklung** dient. Die Musik ist dabei sowohl Mittel als auch vor allem

⁵ Friedrich Klose (1862-1942): Stammte ebenfalls aus der Schweiz und studierte bei Bruckner. Mit Dalcroze lernten sie sich in Wien kennen und wurden gute Freunde.

⁶ Kugler 2000, S. 37

⁷ Kugler 2000, S. 90

Ziel der Erziehung. Dalcroze setzt den Schwerpunkt nicht nur auf die fachliche Kompetenz der Studierenden sondern auch auf ihre seelische Entwicklung. Ein schönes Beispiel dafür ist, dass er seine Schüler von Anfang an aufforderte, ihm schriftlich ihre Eindrücke über das Studium mitzuteilen. Er bezog die Anregungen seiner Studenten in den Unterricht mit ein.

Spontaneität und **Improvisation** waren ihm selbstverständlich, sowohl im Alltag als auch im Unterricht. Er integrierte gerne spontane Vorschläge der Schüler in die Lektionen. Seine Ideen sind bloss in Skizzen überliefert. Ausserdem unterrichtete Dalcroze nicht nach immer gleichem Lehrplan, aus seinen Mittel wählte er diejenigen aus, die der gegebenen Unterrichtssituation am meisten entsprachen.

Vielfältigkeit

- als Persönlichkeit
- hinsichtlich der Lerninhalte
- hinsichtlich der methodischen Strukturen

Dalcroze war zweifellos vielseitig: Musiker, Komponist, Pädagoge, Theatermann, Schriftsteller und Forscher in einer Person. Sein Unterricht wurde auch von vielen verschiedenen Faktoren geprägt, z. B. durch die Zusammenarbeit mit Adolph Appia, dem Bühnenbildner. Er wandte vielfältige Lerninhalte an, z. B.: rhythmische Atemführung, musikalische Rhythmen und Metren, unabhängige Bewegungen. Ebenso vielfältig waren seine methodische Strukturen, z. B.: verbale, schriftliche, auditive und bewegungsmässige Aufgabenstellung, Übungen mit oder ohne Klavierbegleitung.

Die Methode

Dalcroze entwickelte ein System, in dem man sich nach den oben genannten Prinzipien mit Rhythmus und Bewegung auseinandersetzt. Es wurde in drei verschiedene Fächer gegliedert:

- Solfège
- Rhythmische Gymnastik
- Klavierimprovisation

Praktische Umsetzung der rhythmischen Gymnastik.
Die wichtigsten Lernfelder:

- Atmung. Dalcroze hält die Atmung für die wichtigste aller lebenserhaltenden Funktionen. Durch die Atemübungen soll eine quantitative und qualitative Verbesserung der Atmung erreicht werden, welche sich den musikalischen Abläufen anpassen kann.
- Muskeltonus. Übungen zum Wahrnehmen von muskulärer Spannung und Entspannung. Dalcroze setzt musikalische Dynamik in direkten Bezug zu körperlichen Spannungsverläufen.
- Koordinationsfähigkeit und Reaktionsfähigkeit.

Im Rahmen dieser Arbeit beschränke ich mich vorwiegend auf das Lernfeld Koordinations- und Reaktionsfähigkeit und stelle einige Übungen detailliert vor.

Gehübungen (Exercice de marche)

Gehübungen existieren auch heute in vielen Varianten in der rhythmischen Erziehung. Der Takt, das Metrum an sich kann so gelernt werden.

(Viertelnote): Schritt

(Achtelnote): 2 × so schnelle Schritte

(Halbe): Schritt + Dehnung (Gewichtsverlagerung)

Den betonten Schlag wird durch Stampfen hervorgehoben und dazu *schwer-leicht* gesagt.

Übungen für die Unabhängigkeit der Gliedermassen

(Exercices pour le développement de la volonté spontanée)

Man unterscheidet in den Übungen drei verschiedene Körperbereiche: Kopf, Arme und Beine.

- Kopf:
- Beugebewegung abwärts und aufwärts
 - Drehbewegung nach links und rechts
 - Neigung nach links und rechts
- Arme:
- Taktierbewegung mit dem ganzen Arm
 - Taktierbewegung mit der Hand
 - Kreisbewegung und Halbkreisbewegung des ganzen Armes
- Beine:
- Kreisbewegung im Fussgelenk
 - Ferse-Spitze-Bewegung im Stehen

Die Einzelbewegungen können auf verschiedene Arten miteinander kombiniert werden.

- a, Eine Taktart wird von zwei Körperteilen mit gegenläufigen Bewegungen dargestellt
- b, Zwei Taktarten werden von zwei verschiedenen Körperteilen ausgeführt
- c, Eine Schrittbewegung am Platz wird mit Taktieren der Arme kombiniert.

Beispiel*: Die Melodie von *Bruder Jakob* wird gesungen.

Dazu wird der Rhythmus geschritten und geklatscht. Im Kanon: singen und klatschen zusammen, Füße um einen Viertel verschoben. Das Klavier kann mithelfen: r. H. = Stimme, l. H. = Füße

Die gleiche Übung kann so ausgeführt werden, dass das Klavier eine zweistimmige Melodie spielt und die Schüler diese durch Gehen und Klatschen imitieren. Statt zu klatschen können Holzstäbchen benutzt werden.

Übung für die Entwicklung der spontanen Willenstätigkeit

Hier wird das schnelle Reagieren auf Impulse geübt, die vom Lehrer durch das Kommando „Hop“ ausgelöst werden.

- a, Die Bewegung wechselt von einem Körperteil auf einen anderen, oder die Rollen der Körperteile werden vertauscht.
- b, Der Bewegungsablauf wird durch das Einführen eines Sprungs, Richtungswechsels oder Taktwechsels geändert.
- c, Im Klavierunterricht wird der Wechsel im Rhythmus, Tempo oder in der Tonart durchgeführt.

Beispiel*: Verschiedene Taktarten werden durch das Spielen mit einem Ball geübt.

2/4 – Takt: ab und auf

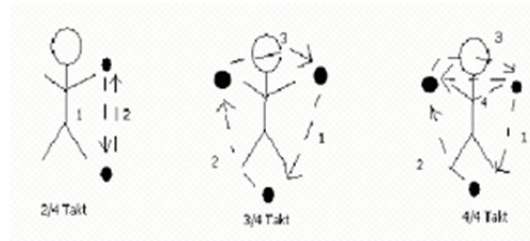
3/4 – Takt: ab, auf und Handwechsel

4/4 – Takt: ab, auf und 2× Handwechsel

Es wird dazu Musik gespielt, auf das Kommando *Hip* folgt 2/4, auf *Hop* 4/4 Takt.

Dasselbe kann sitzend aufgeführt werden, so wird das Tempo wesentlich schneller (kleinere Amplitude).

* Die Beispiele sind der Rhythmiklektion entnommen, wo ich hospitiert habe.

Bild 2

Übung für die Entwicklung der spontanen Willenstätigkeit

Marschunterbrechungsübungen (Exercices d'arrêt)

Das Anhalten und Unterbrechen einer Bewegung wird hier geübt als Vorbereitung für die Ausführung von Phrasierung und Pausen.

Beispiel^{*}: In der Gruppe werden beliebige Bewegungen auf Initiative eines Gruppenmitgliedes im Raum aufgeführt. Auf ein deutliches körperliches Zeichen von jemandem muss jede Person stoppen. Kann auch sitzend praktiziert werden.

Übungen mit wechselnden Taktarten (Exercices d'alternance de mesure)
Ziel ist das Erlernen der Vorstellung und Ausführung von metrischen Strukturen.

Beispiel^{*}: vgl. Übung für die Entwicklung der spontanen Willenstätigkeit.

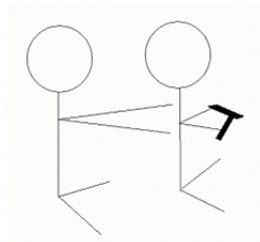
Gehörübungen (Exercices d'audition)

Auf dem Klavier wird ein kurzes Musikstück vorgespielt, das die Schüler anhören und zur Musik umhergehen.

Taktile Rhythmikübung

Sie wird bei Dalcroze nicht so erwähnt, ist aber in der Rhythmikstunde vorgekommen.

Beispiel^{*}: in Paaren sitzend. Der eine klopft dem anderen einen Rhythmus auf dem Rücken (nicht hörbar), der von der anderen Person um einem Viertel verschoben mit Hilfe von Holzstäbchen wiedergegeben wird.

Bild 3

Taktile Rhythmikübung. Meine eigene Erfahrung

Meine Hospitation in der Rhythmiklektion hat mir vieles von den dalcrozischen Ideen klargemacht. Es war faszinierend zu sehen, wie die verschiedenen Rhythmen dem Körper eigen wurden. Obwohl nur am Rhythmus gearbeitet wurde, kam immer auch Klaviermusik hinzu und so wurde die Verbindung zum Gesamtmusikalischen gewährleistet. Die Übungen waren sehr farbig, spielerisch, auch für Kinder geeignet.

Meine eigene Faszination

Folgendes hat zu meiner Faszination über die Unterrichtsweise Dalcrozes beigetragen.

1. Seine Auffassung der eigenen Methode. Schliesslich geht ihm die musikalische Entwicklung über die menschliche Entwicklung. Es ist wichtig, als Lehrperson dieses Hauptziel nicht vor lauter Details aus den Augen zu verlieren.
2. Improvisation als pädagogisches Prinzip. Improvisation und Flexibilität sind wesentlich in der pädagogischen Tätigkeit. Ich erfahre dies an mir selber.
3. Zusammenarbeit der Künste/Wissenschaften. Die vielen Einflüsse, die Zusammenarbeit mit den unterschiedlichsten Menschen (E. Ysaye, M. Lussy, E. Claparède, A. Appia)⁸ baute Dalcroze auch in den Unterricht ein. Ich merke auch, wie inspirierend es sein kann, viele Bereiche, viele Sinne in den Musikunterricht mit einzubeziehen.
4. Sein Kunstbegriff. Für Dalcroze ist Form, Regel, Perfektion und Verstand von sekundärer Bedeutung, da sie ohne das Gefühl und die Kreativität des Künstlers keinen Wert haben. Bei Musikern und darstellenden Künstlern ist Technik zwar wichtig, Musik und Schauspiel können aber nicht ausschliesslich von ihr leben, weil sonst der Künstler durch die Maschine ersetzbar wäre.⁹
5. Reformideen für den Klavierunterricht. Sie sind meiner Meinung nach auch heute noch aktuell.
 - Bei manchen Eltern wird schnellster Fortschritt erhofft. Dadurch besteht die Gefahr, dass der Unterricht „produktorientiert“ und mechanisch wird.
 - Neue Lernfelder für die Forderung des alltäglichen Musizierens: Spiel nach Gehör, Begleiten von Liedern, Ensemblesmusizieren.

⁸ Mathis Lussy Klavierpädagoge, Eugene Ysaye Violinist, Edouard Claparède Psychologe, Adolphe Appia Bühnenbildner.

⁹ Vgl. Richter

- Vor dem Instrumentalunterricht: Entwickeln des Gehörs und musiktheoretischer Unterricht.¹⁰

3.2. Taijiquan

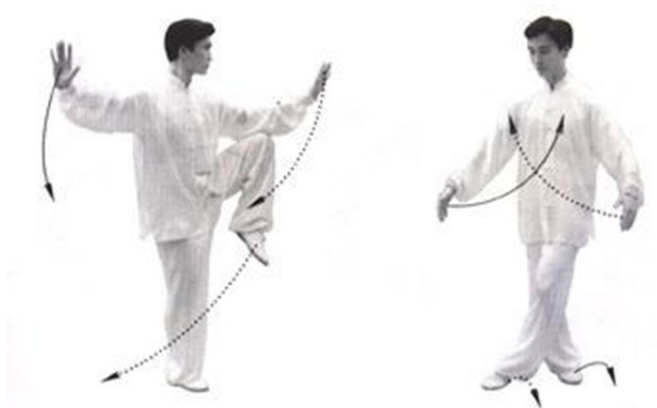
Geschichte des Taijiquan

Das Taijiquan ist eine traditionelle, über vierhundert Jahre alte chinesische Bewegungskunst. In China selbst wird es als Ausdruck des kulturellen Selbstverständnisses und als wesentliches Mittel für die persönliche Vervollkommnung betrachtet. Ursprünglich wurde es als eine Kampfkunst entwickelt. Dabei widmet es sich dem Problem, wie Schwächere sich gegen Stärkere durchsetzen, wie mit geringem Kraftaufwand eine grosse Wirkung erzielt werden kann. Ab den Dreissiger Jahren des 20. Jahrhunderts wird Taiji auch in Europa bekannt und auf verschiedenen Ebenen benutzt: als Kampfkunst, als gesundheitsfördernde Gymnastik, als Meditation, als Entspannungsübung zur Stärkung von Geist und Psyche und – wie wir später sehen werden – in der Musikpädagogik.

Die Art des Bewegens

Taijiquan wird immer noch in der traditionellen Unterrichtsweise, in sogenannten Formen übermittelt. Die Formen sind Abfolgen bestimmter, festgelegter Bewegungen, die ursprünglich dem Bereich des waffenlosen Zweikampfes entstammen. Diese Bewegungen werden langsam und sanft aufgeführt.

Bild 4



¹⁰ Vgl. Kugler 2000, S. 142-147

Taijiquan Formen

Konzepte des Taijiquan

Zum besseren Verständnis der Bewegungsprinzipien des Taijiquan ist die Beschäftigung mit den wesentlichen Konzepten erforderlich. Sie bilden das Fundament für das Verständnis der Prinzipien des Taijiquan in den frühen Schriften.

1. Die Lehre von yin und yang: Wechselwirkung zweier entgegengesetzter, sich ergänzender und ineinander übergehender Kräfte. Von diesen ständig wandelnden Zuständen entsteht die Kontinuität der Bewegung, die auch im Taijiquan gefordert wird.
2. Der Begriff „qi“: es gibt keine deutsche Entsprechung. Der Begriff wird im Zusammenhang mit bestimmten Atemtechniken verwandt, und das Prinzip einer fließenden, unblockierten Bewegung dargestellt.
3. „Jin-Kraft“: auch unübersetzbar. Es ist die Reduktion von Körperspannungen, eine bestimmte Körperorganisation.
4. menschliche Bewegung:
 - raumbezogener Ansatz: Bewegung als Veränderung einer Position im Raum.
 - formbezogener Ansatz: Bewegung als Veränderung der Gestalt im Sinne einer Transformation.
 - gewichtsbezogener Ansatz: Bewegung als Änderung von Gewichtsverhältnissen
 - abgrenzende Betrachtung: Bewegung im Gegenteil zu Ruhe.

Bewegungsprinzipien des Taijiquan¹¹

Allgemeinen Bewegungsprinzipien:

Sie sind sehr eng miteinander verbunden, ein einzelnes Prinzip kann nicht von den anderen isoliert werden.

1. Verbindung aller Körperteile zu einer Einheit
2. Leichtigkeit und Wendigkeit
3. Vermeidung von Kraft
4. Zentrierte Aufrichtung des Körpers
5. Organisation der Bewegung von unten nach oben
6. Das Sinkenlassen von Körperteilen zur Auslösung einer Bewegung
7. Die Auflösung statischer Zustände durch den dynamischen Wechsel bipolar differenzierter Eigenschaften und Bewegungen.

¹¹ Vgl Landmann

Spezielle Bewegungsprinzipien:

1. Die Bewegung der Füße bildet die Basis für alle Bewegungen
2. Eine Verhärtung der Beinmuskulatur wird durch den Wechsel von Leere und Fülle vermieden.
3. Der Bereich um den Damm wird abgesenkt und geöffnet.
4. Die Hüfte koordiniert die Bewegungen von Ober- und Unterkörper
5. Schultern und Ellbogen werden gelöst und sinken hinab.
6. Die Bauchmuskulatur wird gelöst.
7. Die Brust wird zurückgehalten, der Rücken wird gehoben.
8. Die Hände werden mit einer Bewegung des ganzen Körpers geführt.
9. Der Scheitelpunkt des Kopfes wird kraftlos aufgerichtet.

Taijiquan in der Musikpädagogik

Einige der obengenannten Prinzipien sind sehr abstrakt und beschreiben einen kaum erreichbaren Idealzustand. Darum lassen sich vier **Kernprinzipien** herausfiltern, die auch gut beim Musizieren angewandt werden können.

1. Bewegungen mit einer Entspannung beginnen.
2. Anstrengung reduzieren.
3. Möglichst viele Teile des Bewegungsapparates einsetzen.
4. Möglichst in freien Bewegungsräumen bewegen.

Zunächst werde ich einigen Übungen beschreiben, die von Hannelore Hübener¹² ausgearbeitet wurden. Sie sind gut in den Klavierunterricht integrierbar.

Übung Nr. 1.: „Mobilisierungsübung“: Verwendet die Idee der kontinuierlichen Bewegung und der Einsetzung von vielen Körperteilen. Kann gut angewandt werden, wenn der Schüler müde oder generell verspannt ist. Im Stehen hängen die Arme locker. Die Gelenke der Finger bewegen sich leicht, im kleinen Bereich. Nach und nach werden die Mittelhandknochen, das Handgelenk, das Ellenbogengelenk und der Schulterbereich mit Schlüsselbein und Schulterblatt bewegt. Weitere Bereiche des Körpers bis zu den Füßen können miteinbezogen werden. Die Wirkung wird noch grösser, wenn der rechte und linke Arm nicht gleichzeitig, sondern nacheinander bewegt wird und dabei auf Unterschiede zwischen beiden Seiten geachtet wird.

Übung Nr. 2: Hier wird am meisten das 7. allgemeine Bewegungsprinzip (s. O.) vertreten. Der Schüler hat Probleme, bei schnellen Läufen die Finger

¹² Vgl. Hübener-Landmann. Hannelore Hübener ist Diplommusiklehrerin für Querflöte und Allgemeine Musikerziehung. Freischaffende in Hamburg, arbeitet mit dem Taijiquan und der Jacoby-Gindler-Methode.

gleichmässig zu bewegen. Der Schüler spielt die Stelle langsam durch. Während des Spielens wird die Aufmerksamkeit in die Fusssohlen gelenkt, der Kontakt zum Boden gespürt. Nachher wird sie wieder in die Fingerbeeren gelenkt, der Kontakt zu den Tasten gespürt (auch dessen Material, Temperatur usw.). Diese Übung kann auch auf eine andere Art aufgeführt werden. In jeder Hand soll der Schüler einen kleinen Ball halten und versuchen, das Material vom Ball genau zu ertasten.

Übung Nr. 3: Hier wird die Organisation des Körpers geübt (siehe Konzepte des Taijiquan Nr. 3, Jin-Kraft). Mit folgender Assoziation wird die optimale Körperorganisation mit geringem Aufwand erreicht. Das Skelett erfüllt die wesentliche Stützfunktion, so dass in vielen Muskeln die Spannung gelöst oder verringert werden kann.

Über meine persönliche Erfahrung

Ich hatte selber die Möglichkeit, im Rahmen eines Kurses¹³ mit den Grundformen des Taijiquan bekannt zu werden. Die langsamen, fließenden Bewegungen hatten eine bisher für mich unbekannte Wirkung. Mich faszinierte, wie viel Ausdauer und Konzentration es braucht die grundlegenden Elemente zu erlernen. Wenn man aber einmal die im gesamten Körper fließende Energie erfahren hat, wird man es nie vergessen.

3.3. Kovács – Methode

(1916-1999), ungarischer Wissenschaftler und Musiker, beschäftigte sich ab dem Ende der 50er Jahre intensiv mit den Bewegungsproblemen der Musiker. Er fand einen Zusammenhang zwischen ihren Berufskrankheiten und ihrem Lebensstil. Er glaubte, dass die Begabung allein nicht genügt, um das gewünschte künstlerische Niveau zu erreichen, es muss auch das Gleichgewicht zwischen Intellekt und physischem Zustand gefunden werden. Musiker verbringen nur einen Teil ihrer Zeit mit Musikausübung, der grösste Teil ist Alltagsbeschäftigungen

Bild 5



Dr. Géza Kovács

¹³ Taijiquan – Wahlfachkurs an der HMT bei Martina Bovet, SS 2004

gewidmet. Es geht darum, ihre Aufmerksamkeit auch auf diesen Teil zu lenken und zu lernen, wie man sich entspannen kann, Energie tanken kann usw.

Professor Kovács wurde aufgefordert, an der Franz Liszt Akademie Budapest als Gesundheitsforscher zu arbeiten. Zwölf Jahre lang studierte er die verschiedenen gesundheitlichen Probleme der Musiker. Mit Hilfe von Dr. Zsuzsa Pásztor arbeitete er eine Methode zur Vorbeugung von physischen und mentalen Problemen von Musikern aus, *Pflege der Arbeitsfähigkeit von Musikern* genannt. Dr. Kovács gab seine Erfahrungen in einem Bewegungskurs für Studierende an der Liszt Akademie weiter. Hier trainierten die Studenten ihre Körper durch verschiedene Bewegungsübungen. Seine eigene Meinung über die Wichtigkeit der Bewegung¹⁴:

„Die Bewegung, ausgeführt vor und während des Musizierens, bereitet einen optimalen Körperzustand bei grosser Nervenaktivität vor. Sie normalisiert den Kreislauf und die Atmung, sorgt für Nachschub für Zellen und Gewebe, sowie für den Transport des Endproduktes beim Stoffwechsel. Sie schützt die Hand vor Überanstrengung, verhindert die Ermüdung von Schultern, Nacken, Rücken, Hüfte, die Verspannung von den Beinen und die Verschlechterung der Haltung. Sie hält die Aufmerksamkeit und das Interesse, die Emotionen und die Begeisterung frisch. Das Lernen wird schneller, die Gefahr der Langeweile wird nicht mehr bestehen.“

Luftballonübungen

1. Einen Luftballon auf dem Boden mit dem Unterarm hüpfen lassen. 10-20-mal.
2. Den Luftballon auf dem Boden mit dem Schienbein hüpfen lassen. 10-mal/Bein.
3. Den Ballon hochwerfen, ihn mit ausgestrecktem Finger fangen, dann sanft bis zum Boden runterholen. Wiederholen mit jedem Finger.
4. Kleine Grätschstellung, die linke Hand ruht auf dem unteren Rücken. Den Ballon mit der rechten Hand um sich herum hüpfen lassen, rund um sich herum führen. Dann das gleiche in die Gegenrichtung. 2-3 Mal in beiden Richtungen.
5. Den Luftballon vor sich mit beiden Händen in die Luft werfen, aber mit geschlossenen Augen. 10 Mal.
6. Den Ballon auf einen Tisch stellen und möglichst in einem Atemzug hinunter blasen. 2-3-mal.

¹⁴ Folgender Abschnitt ist aus dem Buch *Die musizierende Hand* (Dr. Géza Kovács) von mir zusammengefasst und übersetzt.

Kovács' Methode wurde von vielen führenden Musikern respektiert und praktiziert, wie z. B. von György Kurtág, István Antal, Imre Ungár.

Meine eigene Erfahrung mit der Methode

1997, noch als 13-jährige Klavierschülerin, hatte ich das Glück, die Methode von Professor Kovács kennen zu lernen. Im Rahmen einer EPTA – Konferenz¹⁵ leitete Dr. Kovács eine Turnstunde mit einer Auswahl von Luftballonübungen. Darauf folgend gaben wir ein Konzert. Es gelang bestens, ich konnte völlig gelöst spielen. Ich spürte eindeutig die gute Wirkung der vorherigen Übungen. Bei meiner Auseinandersetzung mit dem Thema „Bewegung“ kam mir wegen dieser guten Erfahrung sofort die Kovács - Methode in den Sinn. Ich möchte unbedingt weitere Erfahrungen, jetzt als Musikpädagogin, mit dieser Methode machen.

Dr. Zsuzsa Pásztor

Dr. Zsuzsa Pásztor¹⁶ arbeitete zuerst als Assistentin an der Seite von Professor Kovács. Ab 1969 übertrug sie seine Übungen auf den Klavierunterricht. Zuerst benutzte sie sie als Erholung innerhalb der Klavierstunde. Die gute Wirkung der Übungen war eindeutig. Inzwischen bemerkte sie aber, dass die Schüler, die die Erholungsübungen praktizierten, viel grössere Fortschritte auch in der Instrumentaltechnik machten.

Wirkungen in der Klavierpädagogik

Die Voraussetzungen der musikalischen Tätigkeiten werden bereits vor dem Instrumentalspiel geschaffen. Zum Beispiel:

- Ist die Koordination der Unterarm- und Handmuskeln ausgearbeitet, wird das Legato-Spiel einfach.
 - Ist das Handgelenk elastisch, sind die Anpassungsbewegungen selbstverständlich.
 - Sind die zweiseitigen Nervenzentren isoliert, kann die Unabhängigkeit der Hände gut gelernt werden.
1. Zeit sparen. Grosse Bewegungen aktivieren einen grösseren Apparat im Körper, was besser eingeprägt werden kann.
 2. Physisches Fühlen beim Instrumentalspiel:

¹⁵ European Piano Teachers' Association – Konferenz in Debrecen, Ungarn, 1997.

¹⁶ Dr. Zsuzsa Pásztor studierte an der Liszt Akademie Budapest Hauptfach Klavier in der Klasse von Kadosa Pál, unterrichtete 40 Jahren an einer Budapester Musikschule.

- Fingerbeerengefühl
 - Einheitsgefühl von Fingern und Arme
 - Elastizität des Handgelenkes
 - Funktion des Ellbogens
 - Tast-, Bewegungs-, Raum-, Gleichgewichtsempfindung (dadurch auch das Gehör)
 - Visuelle Bewegungsauffassung und Nachahmungsfähigkeit
3. Musikalisches Zeitgefühl.
 - Hilft beim Erwerben des Tempogefühls, des regelmässigen Pulses.
 - Lernen von Rhythmen: Triole, punktierte und bulgarische Rhythmen.
 4. Aufwärmen vor dem Üben oder Konzert.

Beschreibung der Übungen

Anschlagsbewegung

1. Den Luftballon hinauf schlagen mit leicht gebogenen Fingern, wie beim Klavierspielen (die Hand ist auf Brusthöhe hinausgestreckt). Der Ballon springt etwa 1-2 cm.
2. Den Ballon auf einem Stuhl hüpfen lassen auf 1-2 cm Höhe.
3. Den Luftballon mit den Fingernägeln hinauf schlagen. Die Bewegung ist klein, kommt vom Fingeransatz (gestreckte Finger).
4. Den Luftballon über dem Kopf schlagen.

Wirkung der Übungen:

- Verfeinern des Tastsinns
- Entwickeln des Fingerspitzengefühls, des Gefühls für einheitlichen, gelösten Arm.

Variationsmöglichkeiten: den Ballon auf den Boden oder an die Wand schlagen. Es kann auch mit einem bestimmten Fingersatz geübt werden.

Pentachord: 1-2-3-4-5-4-3-2-1

Tonleiter: 1-2-3-1-2-3-4-5

Akkordbrechung: 1-3-5, 1-2-5

Doppelgriffe: 3 4 5 5 4 3 2

1 2 3; 1 1 1 1

Bild 6



***Anschlagsbewegung –
Übung Nr. 1***



***Anschlagsbewegung –
Übung Nr. 2***



***Anschlagsbewegung –
Übung Nr. 3***



***Anschlagsbewegung –
Übung Nr. 4***

Empfindung des elastischen Handgelenks

1. Den Luftballon mit dem Handrücken hinauf schlagen, direkt auf dem Handgelenk (ausgestreckter Arm). Die Hand ist weich, das Handgelenk bewegt sich wellenartig. Im Moment des Schlages hängt die Hand locker nach unten, nachher ist das Handgelenk in gerader Position.
2. Den Luftballon auf den Boden schlagen mit dem unteren Teil des Handgelenks. Der Ballon soll bis zur Hüfthöhe springen. Im Moment des Schlages sinkt das Handgelenk ab, nachher kommt es wieder hoch (umgekehrt von Nr. 1).

Einzeln und auch mit beiden Händen zu üben.

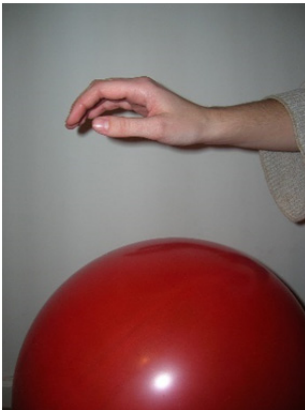
Bild 7



***Elastisches Handgelenk–
Übung Nr. 1***



***Elastisches Handgelenk–
Übung Nr. 1***



***Elastisches Handgelenk –
Übung Nr. 2***



***Elastisches Handgelenk–
Übung Nr. 2***

Akkordspiel

1. Einen Ball auf dem Boden hüpfen lassen bis zur Hüfthöhe, einzeln, mit beiden Händen abwechselnd und zweihändig. Diese Bewegung ist ähnlich zur vorherigen mit dem Ballon, aber sie braucht mehr Kraft und schnellere Reaktion.

Für Schüler mit schwachen Händen und kleinem Ton empfiehlt es sich, die folgenden zwei Übungen auch zu lernen. Sie kräftigen die Arme und die Schultern.

2. Die gleiche Übung, aber mit dem Unterarm.
3. Die gleiche Übung, aber mit den Ellbogen.

Repetition

Den Ball zuerst wie beim Akkordspiel bis zur Hüfthöhe hüpfen lassen. Nachher bis Kniehöhe, Unterbeinmitte, Knöchelhöhe. So wird der Schwierigkeitsgrad der Übung nach und nach gesteigert.

Variationsmöglichkeiten: Während der Schüler diese Übung macht, spielt der Lehrer das Stück mit dem entsprechenden Repetitionsproblem auf dem Klavier vor.

Unabhängigkeit der Hände

1. Ballhüpfen auf dem Boden mit zwei Bällen gleichzeitig.
2. Ballhüpfen auf dem Boden mit zwei Bällen abwechselnd.

Rotation

Den Luftballon hinauf schlagen mit Handfläche und Handrücken abwechselnd. Der Arm ist auf Brusthöhe gestreckt. Die Finger sind locker, der Ballon springt etwa 1-2 cm. Variationsmöglichkeit: Den Ballon auch auf dem Boden, einem Stuhl oder einem Tisch hüpfen lassen.

Bild 8



Rotation - Übung



Rotation - Übung

Anpassungsbewegungen

Bild 9



Im guten Instrumentalspiel steht die Aktivität des ganzen Körpers hinter jedem Ton, wobei jeder Muskel nur so viel als nötig arbeitet.

Aufschlagen und Fangen des Luftballons mit den Fingerbeeren. Den Ballon hoch in die Luft werfen, ihn mit ausgestreckter Fingerspitze holen und herunter bis zum Boden bringen. Die Bewegung ist dann gut, wenn die herunter kommende Bewegung sanft ist und der Ballon nicht wackelt. Die anderen Finger sollen den Ballon nicht berühren.

3.4. *Eigene Ideen*

Anpassungsbewegung – Übung

Ich habe beim Unterrichten bemerkt, dass Assoziationen von alltäglichen Tätigkeiten und Bewegungen dem Begreifen einer abstrakten musikalischen Sache enorm helfen. Viele bedeutende Pädagogen waren gleicher Meinung. Dalcroze: „Die Rhythmikübungen sollen dem Kind über Alltagserfahrungen vermittelt werden.“¹⁷ Hans Bäßler stellt in seinem Buch fest, dass die Frage der Lebenswelt, die Alltagserfahrungen zu den bestimmten Elementen der Pädagogik im allgemeinen, besonders aber zur Pädagogik der verschiedenen Künste gehört.¹⁸ József Gát sagt, dass „die richtigen Bewegungen beim Klavierspielen nur durch das Trainieren der allgemeinen Bewegungsfähigkeiten angeeignet werden können.“¹⁹ „Wer die musikalischen Bewegungen nicht durch die Urbewegungsreflexe entwickelt, bei dem wird die natürliche Verbindung zwischen Musik und Bewegung nur schwer zustande kommen.“ (Kovács)²⁰ Deshalb baue ich sie mehr und mehr in die Lektionen ein. Einige eigene Beispiele:

¹⁷ Kugler 2000, S. 157

¹⁸ Vgl. Bäßler 1996, S. 15

¹⁹ Gát 1964, S. 74

²⁰ Kovács, S. 9

Bild 10

Musikalische Beispiele

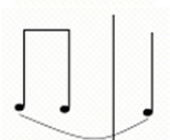


Sprachliche Assoziationen aus dem Alltagsleben; Bewegungen, Klopfen, Gehen usw.

Weitspringen oder Bungeejumping



hinken mit einem Bein



Trampolin



Fliege fangen



ein grosser und zwei kleine Schritte

Einige Möglichkeiten, um bestimmte technische Schwierigkeiten auf einfache Weise, durch körperliche Erfahrung zu übermitteln:

Quintsprung: Einen in der Grösse passenden Bleistift zwischen die Fingern nehmen, verschiedene Bewegungen in der Luft machen (kreisen mit dem Handgelenk, fallen lassen). Dabei kann das Gefühl für haltende Fingerbeeren aber lockeres und flexibles Handgelenk entwickelt werden.

Richtige Handhaltung: Einen Apfel in die Hand nehmen. Mit der Hilfe des Apfels kann die richtige Biegung der Finger gefühlt werden, ausserdem kann die Beweglichkeit der Gelenke durch Kreisen ausprobiert werden.

Schliesslich eine Auswahl von Literatur, die ich gerne wegen ihres Bewegungsaspekts mit meinen Schülern benutze.

Edna-Mae Burnam: *A Dozen a Day*: Vor jeder Klavierübung ist eine Bewegungsübung abgebildet, die man gut mit den Kindern zusammen ausführen kann.

Kurtág: *Játékok*: „Freude an Spiel, and der Bewegung“ – schreibt Kurtág in der Einleitung. Es wird sehr viel mit Bewegung gearbeitet, aber am Klavier. Weil kaum gewöhnliche Spieltechnik vorkommt, hat man keine Angst von falschen Tönen, kann sich aber besser auf die verschiedenen Bewegungen konzentrieren.

4. Schlussbemerkung

Durch den Prozess des Arbeitsschreibens habe ich die verschiedensten Methoden aus den verschiedensten Ecken der Welt kennen gelernt. Die Vielfalt dieser Sammlung beinhaltet ein gemeinsames Ziel: das Geniessen des natürlichen, entspannten Musizierens. Denn wenn man die richtigen Bewegungen automatisiert hat, kann man dem Zuhören mehr Aufmerksamkeit schenken, wodurch man sich völlig der Musik hingeben kann. Ziel meines Unterrichts ist, meine Schüler möglichst nahe an dieses Ideal heranzuführen.

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THE CONDUCTING TECHNIQUE - AN INSTRUMENT USED TO SOLVE THE ISSUE OF CONDUCTING CUTOFFS AND THE "UNA BATTUTA" TIME BEATING TECHNIQUE

LUMINIȚA GUȚANU STOIAN¹

SUMMARY. The present study tackles the issue of conducting cut-offs and comes with solutions for solving them. It comprises all types of cut-offs, with detailed explanations on how to execute them, through diagrams and practical exercises. The same pattern is applied when presenting the second subject – the "una battuta" time beating technique. This study is intended to act as a handbook to student conductors, in their attempt of getting acquainted with the basics of conducting.

Keywords: Conducting cut-offs, choir conductor, *una battuta* time beating technique, the conducting technique.

Introduction

In working with students, we often come across the following question: What is more important, the beginning of the musical discourse (the upbeat or *auffakt*) or its closing (the cut-off)? D. D. Botez argues that "it is the way in which we start and finish a musical piece that largely determines the success of all parties involved - the composition, composer, performer and conductor" (Botez D.D., page 101, volume II).

Naturally, both are equally important. It is like assuming that, in the alphabet, the consonants are more important than the vowels. Both of them have their own, specific role in the conductor's musical expression.

Conducting cut-offs

The *conducting cut-off* entails the completion or the stopping of the musical discourse (of a phrase within the musical piece, or even of the entire musical work).

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Hence, cut-offs are found not only at the end of a musical piece, but also throughout the work (they can be used on every beat, within the measure).

Types of cut-offs

Cut-offs can be of two types:

- on beat
- on a half-beat.

Executing conducting cut-offs

From a conductor's viewpoint, cut-offs are made in two phases:

- the anticipation of the cut-off;
- the execution of the cut-off.

The anticipation of the cut-off – shall be made by means of the upbeat (*aufтакт*) that precedes the cut-off.

The upbeat shall be fitted into the metric pulsation of the work, the only change being made in the amplitude of the gesture. In the given context, a gesture of higher amplitude shall be used; it will be a gesture of anticipation/warning.

This phase (stage) can be used for both types of cut-offs.

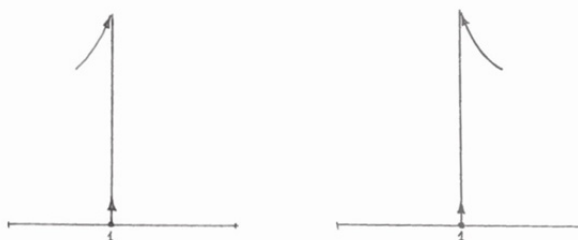
The execution of the cut-off shall be made in accordance with the type of cut-off.

Cut-offs on beat shall be made according with the following methods:

- In the end of the musical discourse or phrase, a movement of upbeat/impetus/back-stroke shall be made; in this case, the back-stroke will be on the trajectory of the executed stroke.
- Should the cut-off be followed by a breath or *caesura*, the double-function gesture shall be used: impetus + back-stroke – cut-off + upbeat; the back-stroke of the cut-off is the upbeat for the next stroke.

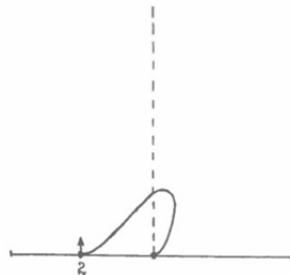
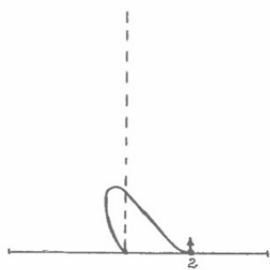
Cut-offs on beat, in the 4-beat pattern:

E.g. 1

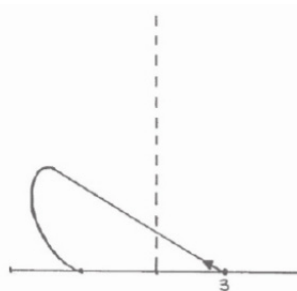
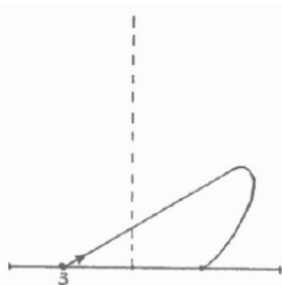


THE CONDUCTING TECHNIQUE - AN INSTRUMENT ...

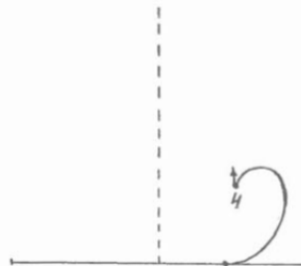
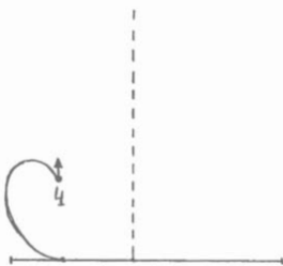
E.g. 2



E.g. 3

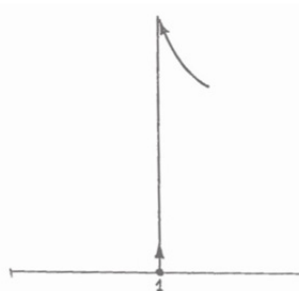
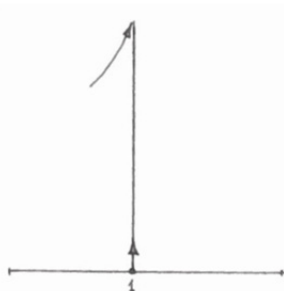


E.g. 4

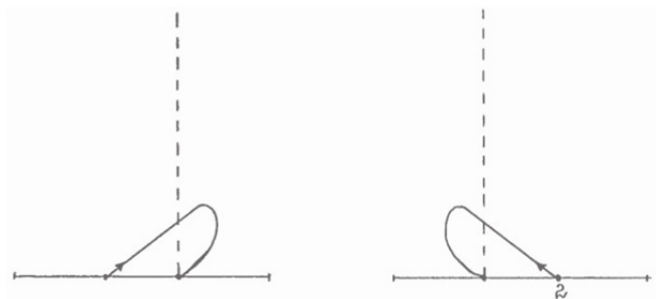


Cut-offs on beat, in the 3-beat pattern:

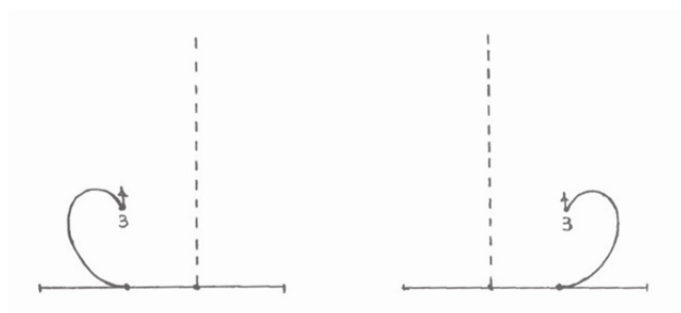
E.g. 5



E.g. 6

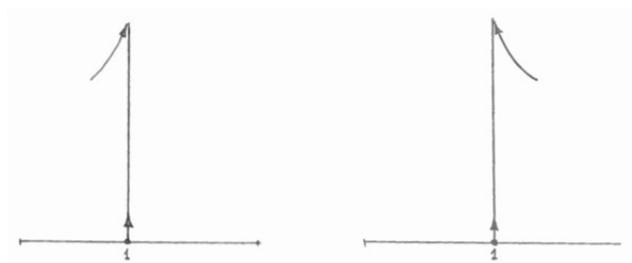


E.g. 7

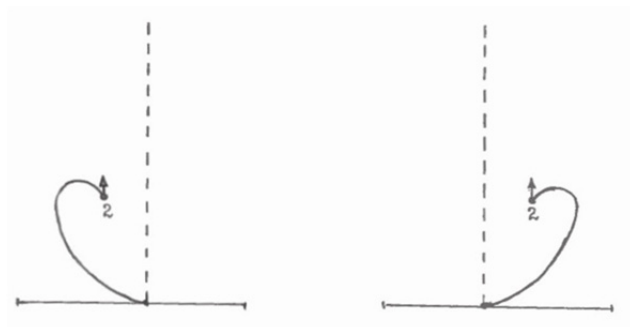


Cut-offs on beat, in the 2-beat pattern:

E.g. 8



E.g. 9



Cut-offs on a half-beat are carried out from the impetus movement (the back-stroke is there, too, yet it is very small, almost imperceptible).

Practical Exercises

Exercise no. 1

We will practice the cutoffs on each conducting stroke, within the measures of 4, 3 and 2 beats.

Sitting on a chair in front of a table, a chain of 4-beat conducting measures shall be executed, with a stopping after each beat (the stopping requires an impetus/back-stroke movement). The return into the pattern after each stopping shall be made by means of the upbeat. Everything shall be made on the surface of this table, which will be later on replaced by the conductor's imaginary plane. After practicing this exercise in the 4-beat measure, it shall also be carried out in the 3-beat and 2-beat patterns.

Exercise no. 2

Exercise no. 1 shall be executed, from the imaginary conducting plane (an average music-beating level)

Exercise no. 3

We shall practice the signalling of cut-offs within a chain of conducting strokes which entails a musical quasi-phrase:

From the conductor's natural standing position, a chain of 4-beat conducting measures shall be executed. Let us assume that each chain is comprised of 2-3 bars. Each chain of bars shall have a cut-off on a different conducting stroke, for instance: the first – on the second beat of the 3rd bar (the warning upbeat shall be made on beat 1), the other one – on the 3rd beat (the upbeat shall be made on beat 2), and so on. This exercise shall also be made for 3-beat and 2-beat bars.

Exercise no. 4

The following rhythmic exercises shall be conducted:

E.g. 10

1A

1B

E.g. 11

2A

2B

The “*una battuta*” time beating technique

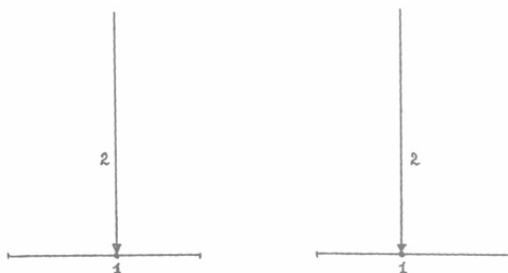
“*Una battuta*” entails the concentrated beating of music – the conductor’s stroke replaces an entire measure (one beat = one measure).

The element that requires “*una battuta*” (concentrated time beating) is the tempo.

Usually, this type of time beating is used in works with ternary or binary beats, with fast and very fast tempos.

The musical works with ternary beats (3/4, 3/8) have three beats for one stroke, the binary ones (2/4; 2/8) – two beats per stroke.

E.g. 12



E.g. 13

Sârba pe loc

Tempo de joc *Gheorghe Danga*

Sopran

Ro - mâ - nu - lui îi pla ce jo cul mân dru plin de foc

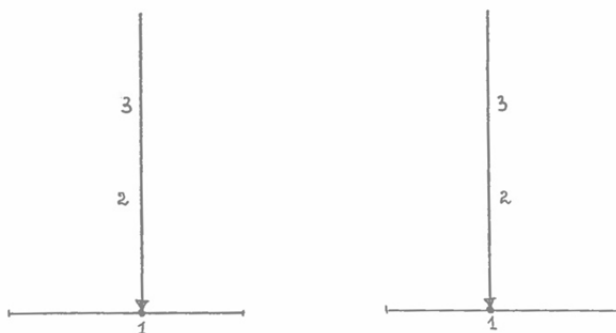
Alto

Tenor

Bass

fragment from a Romanian folk dance “*Sârba pe loc*” by Ghe. Danga

E.g. 14





Fragment from “*Colo-n susu*” by S. Drăgoi

In both types of measures, the first sound of the formula (binary or ternary) shall be made on the impetus movement, the other ones – on the back-stroke.

In the “*una battuta*” time beating technique, the back-stroke is permanently on the trajectory of the executed stroke.

In this type of time beating, the relation between a strong beat and a weak beat within a measure shall be replaced with the *strong measure - weak measure* relation. The phrasing of the works shall be made according to this principle.

Conclusion

By solving the issues of conducting cutoffs and the “*una battuta*” time beating technique, the student conductor shall acquire essential conducting knowledge which, later on, will facilitate their understanding of the “mental-technical approach”, “a concept that basically reflects the conductor’s approach on how to render the musical work through their conducting technique” (Guțanu L., page 77)

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A VALUABLE FOLK MUSICIAN FROM FUNDU MOLDOVEI – THE SHEPHERD’S PIPE PLAYER LIVIU ȚARAN

IRINA ZAMFIRA DĂNILĂ¹

Fig. 1

SUMMARY. The present paper presents the portrait of Liviu Țaran (b. 1961), an important folk musician from Fundu Moldovei village, the county of Suceava, an area of important and rich folk tradition. He is the grandson of a virtuoso shepherd’s pipe player, Ilie Cazacu (1903-1979), who, in turn, was trained by the famous violinist Sidor Andronicescu (1899-1981); both lived in the same village. For almost 70 years, the latter was the conductor of the most famous folk music band in the area. Liviu Țaran learnt how to play the shepherd’s pipe from his grandfather, Ilie Cazacu, whose entire repertoire he took and which he masterfully performs, with a skill which is comparable to his grandfather’s. Liviu Țaran’s repertoire consists of old, genuine folk melodies,



Liviu Țaran (born 1961)

dance tunes for certain occasions or casual, “doina” songs, as well as shepherds’ tunes. The virtuoso is a member of an amateurs’ ensemble named “Arcanul”, established in the 70’s in Fundu Moldovei village. The ensemble is still active in performances at home and abroad and promotes genuine folk songs and dance music from Bukovina. To briefly illustrate Liviu Țaran’s repertoire, we added two sample songs in musical notation. Ilie

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Cazacu's and Liviu Țaran's extensive musical activity, as well as their impressive repertoire, are undoubtedly invaluable treasures of the national folklore heritage from Bukovina; they set an example to be followed by the present-day and next generations of performers.

Keywords: folk musician, Liviu Țaran, shepherd's pipe without a stop, Fundu Moldovei village, genuine folklore.

The village Fundu Moldovei, Suceava county, is an old Romanian centre of artistic creativity with rich folklore traditions. At the beginning of the 20th century, the Sociological School initiated by Dimitrie Gusti became interested in the village, which was selected in 1928 as one of the four pilot localities to be investigated by the research teams from multidisciplinary perspectives using questionnaires. The results of their work were published in a number of valuable volumes containing scientific studies authored by reputed specialists (Traian Herseni, Floria Capsali, Ernest Bernea, George Breazul), as well as two catalogues, *The Catalogue of Sociologic Material Regarding the Studies in the Village Fundu Moldovei, Bukovina*, in 1928, and *The Catalogue of the Sociological Exhibition*². Some other beneficial consequences of this sociological project were the introduction of medical assistance in the village, the creation of the village library and of the community centre; the latter were the result of Dimitrie Gusti's personal initiative, as he wanted to stimulate the villagers' cultural and artistic life.

Among the first folk musicians of the area in the 20th century was Sidor Andronicescu (1899 – 1981), a violinist famous for his innate musical talent and his ingenuity and industriousness in making musical instruments. He was the head of the band consisting of the piper Ilie Cazacu and the *kobsa* players Nichita Șuiu and Petruț Țaran; he was the creator of this band and its passionate and committed conductor for almost 60 years. This band played at village round dance gatherings, weddings, balls, as they were well known for the beauty and quality of their performances and the special local (Bukovina) repertoire that they adopted. Later, the band also included Alexandra, Sidor Andronicescu's daughter, who played the violin and harmonica. This talented interpreter later became the conductor of the church choir in Fundu Moldovei.

² Filon Lucău-Dănilă, Dumitru Rusan, *Fundu Moldovei – o așezare din ocolul Câmpulungului bucovinean (Fundu Moldovei, a village of the district Câmpulung in Bukovina)*, 2000, Societatea pentru cultură „Dimitrie Gusti”, p. 221.

Fig. 2



Ilie Cazacu (shepherd's pipe) and Petruț Țaran (kobza)

The Bukovina folk musician Ilie Cazacu handed over his repertoire and his mastery of the instrument to his pupils, as he taught and trained a groups of shepherd's pipe players within the Community Centre of the village, some of them being his own grandchildren. He was very strict in his training methods, as he wanted his pupils to learn the melodies as correctly as possible. For this reason, he laid great emphasis on the accuracy in the melody's rendition and the observance of all the details related to phrasing, ornamentation and emission. If his pupils did not manage all these aspects, he advised them to give up that particular piece rather than distort it. This shows Ilie Cazacu's profound respect for the genuine quality of folk music; his pupils adopted the same attitude: Liviu Țaran was among them, one of his four grandchildren and a remarkable musician.

Ilie Cazacu (1903-1979), Sidor Andronicescu's brother-in-law, was a virtuoso shepherd's pipe player; his art was outstanding, as folklore specialist

Tiberiu Alexandru said about him when he had the opportunity to listen to him³. When he performed in the open, the sound of his shepherd's pipe could be heard from a distance of one kilometre, such perfect mastery of his instrument did he have.

His repertoire was very rich, including melodies for dancing, dedicated to special occasions as well as some that are meant for general unspecific occasions, *doina* songs and melodies from the shepherds' music. A part of this valuable collection was recorded in the 70's on Electrecord records; they were performed by Radiodifuziunea Română Orchestra (the National Broadcast Orchestra), under the baton of Nicușor Predescu. Here are some of the pieces on this disc⁴:

- *Arcanul* (general unspecific dance melody);
- *De trei ori pe după masă / Three times around the table* (a ritualistic wedding song);
- *Fudula / The priggish girl* (general unspecific dance melody);
- *Hora din Pojorâta / The Round dance from Pojorâta* (general unspecific dance melody);
- *Huțulca/Dance of the Huțul people* (general unspecific dance melody);
- *La Capră / The Goat's Dance* (dance melody on the occasion of the winter holidays);
- *Jocul Zestrei / the Dowry Dance* (a ritualistic wedding song);
- *Leușteanca / The Lovage dance* (general unspecific dance melody);
- *Jidăucuta / The Little Jewish Girl* (general unspecific dance melody);
- *Polobocul / The Barrel* (general unspecific dance melody);
- *Puiculeana / The Little Darling* (general unspecific dance melody);
- *Doina miresei / The Bride's Doina* (a ritualistic wedding song for the moment when the bride's veil is removed and her head is wrapped in the wife's headkerchief);
- *Suhacul / The Bodkin* (general unspecific dance melody);
- *Ursăreasca / The Bear Handler's Dance* (dance melody on the occasion of the winter holidays);
- *Corăgheasca* (general unspecific dance melody);
- *Țărăneasca / The Dance in the Village Style* (general unspecific dance melody);

³ Ibidem, p. 258.

⁴ A selection of the pieces on the CD containing the digitized version of the melodies on the Electrecord records of Ilie Cazacu. I am grateful to Mr. Liviu Țaran for kindly giving me access to his archive and for providing me with information instrumental in writing the present paper.

- *Bătrâneasca / The Dance in the Old Men's Style* (specific dance melody on the occasion of the New Year's celebrations, a dance for "the village elderly")
- *Doina Turcului / The Turk's Doina* (general unspecific melody sung in the *doina* style);
- *Doina miresii / The Bride's Doina* (general unspecific melody sung in the *doina* style);
- *Când și-o pierdut ciobanul oile / When the Shepherd Lost His Sheep* (general unspecific melody from the pastoral repertoire, sung in the *doina* style).
- *Ciocăneșteanca* (general unspecific dance melody);
- *Leușteanca* (general unspecific dance melody).

Liviu Țaran, Ilie Cazacu's grandchild, was born on March 19th 1961 in Fundu Moldovei. He was the son of Leonard and Rodica Țâmpău (Ilie Cazacu's daughter), who also had three other sons: Andron, Ilie and Mircea. He graduated primary and secondary school in his native village, then he enrolled for the vocational school "Dragoș Vodă" in Câmpulung, which he graduated qualifyig as a mechanic. As he proved to be especially gifted for music, he learned to play the shepherd's pipe⁵ as early as 7-8 years from his grandfather, Ilie Cazacu, in whose house he was raised.

Fig. 3



Liviu Țaran

⁵ The pipe with no plug is an ancient instrument used by shepherds, consisting of a metal pipe (brass at present) with six holes.

Fig. 4

Liviu Țaran's shepherd's pipe (left) and his grandfather's pipe (right)

Together with two other brothers, Andron and Mircea, he was a member of the children's pipers ensemble within the Fundu Moldovei Community Centre, where his grandfather was an instructor. He took part as a member of this group in several stages of the "Cântarea României" National Festival. In the 80's, after the dance group *Arcanul* was created (in 1970), he became a permanent member of the band that provided the music for this choreographic ensemble. This is how, starting in 1990, he participated in many festivals, both national and international, (the Slovak Republic, Yugoslavia, Bulgaria, Holland, Belgium, Germany, the Ukraine, Poland, Iraq, the Republic of Moldova⁶). It must be emphasized the fact that Liviu Țaran's whole activity, as well as that of the other members of the *Arcanul* ensemble, is entirely honorary and is done for sheer love of and passion for traditional music, which goes back to his childhood.

⁶ Filon Lucău-Dănilă, Dumitru Rusan, *op.cit.*, p. 228.

Fig. 5



Some of the members of the *Arcanul* choreographic ensemble (left Dorina Țaran; Dorin Cocârță, choreographer; farthest right: Liviu Țaran)

Liviu Țaran's repertoire is directly inherited from Ilie Cazacu; he learned it from a very early age, without knowing how to read music. Thus, through the specific oral means of folk art, Liviu Țaran continues the valuable tradition of folk music with an interpretive mastery that is comparable to that of his grandfather, which he was enormously fond of and whose memory he respects and cherishes.

There is chance that, through the same specific oral means of folk art, this legacy will be transmitted to the young people in Fundu Moldovei, as Liviu Țaran lovingly, patiently acts as the honorary teacher and trainer of a group of shepherd's pipe players consisting of secondary school pupils from the schools in the village, for whom he also provided the necessary musical instruments. However, as the folk musician bitterly remarks, this activity cannot be pursued constantly as the conditions are not always propitious, since, sadly, the school and community do not provide appropriate support.

The repertoire performed by Ilie Cazacu and Liviu Țaran, along with their entire activity of promoting and supporting genuine folk music from Bukovina undoubtedly represents an impulse and a model to be followed by the future generations.

Fig. 6



Liviu Țaran, a shepherd's piper, in his own home

In the Annex to this paper we present in original transcription two melodies recently collected (February 2016) belonging to Liviu Țaran's repertoire. The first is an improvisation in the *doina* style; the richness of the ornaments performed by the shepherd's pipe virtuoso is remarkable, proof of his interpretive mastery.

The second is a version of *Arcanul*, a dance melody circulated in the area. Another, older, version, is offered to serve as comparison, as it was collected in 1969 by literary folklorist Ion H. Ciubotaru; the musical notation was written by Viorel Bîrleanu and Florin Bucescu. As it can be seen, the two versions are quite similar, however, the more recent one is ampler than that of 1969, as it contains three distinct musical ideas (A B C Cv), compared to just two in the earlier version (A Av A B Bv)

ANNEX

Instrumental improvised melody in the doina style

Informer/collected from Liviu Țaran

55 years, graduated 12 classes

Fundu Moldovei (2016)

Collector: Irina Zamfira Dănilă

Fig. 7



Arcanul

Informer/collected from Liviu Țaran

55 years, graduated 12 classes

Fundu Moldovei (2016)

Collector: Irina Zamfira Dănilă

Fig. 8

fluer

A $\text{♩} = 170$

7 B

13

19 C

23

27 C_v

31

The musical score is written for a flute (fluer) in 2/4 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of quarter note = 170. The piece is divided into sections labeled A, B, C, and C_v. Section A covers measures 1-6, B covers measures 7-12, C covers measures 13-22, and C_v covers measures 23-31. The notation includes various musical symbols such as eighth notes, sixteenth notes, triplets, and rests. The piece concludes with a double bar line at the end of measure 31.

Informer/collected from Sidor Andronicescu

77 years, graduated 6 classes

Collector: Ion H. Ciubotaru

(1969)

Fig. 9

Fundu-Moldovei, Sv.

Vioară

A $\text{♩} = 172$

A_v

A

B

B_v

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THE ROMA MUSICIANS OF MAGYARPALATKA AS PRESERVERS OF TRADITIONS

JUDIT KOMPÁR - RÓMER¹

SUMMARY. Serving the community through playing music as a role, gradually was filled by gipsy musicians in the Carpathian basin, between the 18th and 20th century. Playing music became a profession and came in hand with a high reputation in society. Through performing music, the gipsy musicians had a tighter contact with the local population as well as they could rise above other ethnic gipsies of the society. Their integration however is not complete. They guard and keep their original native language and operate separately as "gipsy musicians". In the central part of the Great Plain the methods for teaching music were rather different. Most gipsy families passed on their skills and knowledge to the next generation within the family, most of them self-taught, and followed the learning by doing principle. These families' children were given an instrument into the hand as early as possible, (possibly by the age of 5 or 6) and as soon as they were able to play a few melodies, they followed the bands to different occasions to play alongside them. Following this path, children of musician families learnt the followings at the same time: ability to play an instrument, to be a good chamber musician, correct behaviour in different situations, norm system and their role and place in the community. By the age of 15, they could lead a band (violinists only) on smaller occasion and could earn their living. The fine motor skills used in the instrumental playing can be inherited and also learnt. These skills were integrated on a psychological, biological and social way, into the professional, family and social life of the gipsy musicians. It is very important to mention the learning by hearing self-educating method, as the main used method for learning music and learn to play an instrument. The gipsy musicians used it during their childhood as well as in the later stages of life. This complex way of learning was absolute key factor to their employment and their chance to earn money. The musicians of Magyarpalatka served their own village's musical need as well as most of the surrounding areas too, let there be Hungarians, Rumanians or gipsy communities. The music played in their heads, grouped by ethnicity or

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personal preference of the villagers. They always knew perfectly well to whom what and how to play or perform. The bands regularly played in several (4 or even 8) villages, therefore the music was somewhat given and taken between different communities. As the musicians were delivering a service to the people, the musicians would never identify themselves with the costumers (the majority of the population around them), but they could get emotionally attached to them through entertaining people by playing their music. Although the musicians were a separate group of people from the common peasants, they had a vital social role in the village life. (The relationship was with each served group mutual.) The gipsy musicians were highly sought after, therefore it was quite natural to pass the profession on to the next generation, for example in Magyarpalatka, we know of 68 professional musicians through five generations! These musicians were extremely popular especially during the 20th century and so a great legacy of them was left in the area for the next generations. (This dynasty was not the only one with such impact; there were many others within the Carpathian basin.) The current generation of this dynasty - due to the globalisation which involves the whole world - has been reduced to the absolute minimum, despite of their ability to accommodate to any circumstances. The profession of musicians went through a transformation of status. Through modernisation, music becomes more and more machine like, due to urbanisation the small villages loose most of their population who cannot employ the local traditional musicians. However the musical material keeps on living in dance houses (ceilidh events), and through performances thanks to the revival movement. This keeps the current traditional musicians employed, reinforces the local culture and identity, it makes the younger generation to study and polish the traditional folk music and dance.

Keywords: passing on, Magyarpalatka, gipsy musicians, the profession of musicians, socialisation, self-taught, ethnicity, group, accommodation / adaptation, mediate

Part I

Making music has always been regarded as somewhat eccentric. There were times when it was a shameful, humiliating and indecent occupation or, conversely, a prestigious profession earning people's respect. However, irrespective of the opinions society has formed of musicians, constantly changing musical tastes pose a serious challenge to those wishing to play music since what is expected of them by the audience or the „market” in general is not bound by any aesthetic or artistic considerations, thereby imposing a restriction on the freedom, values and traditions of

performance. That is why different social groups tend to become musicians in different historical periods. Roma musicians have occupied a prominent place among these groups since about the 18th century.

Roma Musicians

“Those who made their living by performing music for others, had, from time immemorial, come from the periphery of society, were despised and remained strangers... Roma musicians were also strangers originally and, as is well-known, became instrumental musicians not only in Hungary but also, to the same extent, in Romania, the Balkans and Turkey. Many of them, although to a lesser extent, started to work as musicians elsewhere, too.”²

As was common in all of the Hungarian language territory from the 20th century, the musicians of Magyarpalatka also separated from a peripheral Roma group. They were Hungarian Romas, also called Romungros³, who had arrived in the first wave of immigrants and therefore were almost fully assimilated. They mostly forgot their language. The history of how musicianship became a Roma trade dates back to a remote past.⁴

The movements used by them in playing an instrument (motor skills) can be inherited and learnt. Roma musicians also undergo psychological, biological and social integration in their special professional and family communities.⁵

The Learning Process

Roma musicians began to teach their children to play an instrument in a more or less identical way. Choosing an instrument could have been influenced by the following factors:

- the child started to learn to play his father's instrument;
- they chose an instrument either he or his father took a liking to;
- they chose an instrument that was missing and therefore needed in the father's band;
- the child began as a contrabass player, then went on to play the viola, and, finally, the violin if he was talented and hard-working enough.

² Bálint Sárosi: Hungarian instrumental folk music, 1996: 13-14.

³ Csongor Könnczei: How did Kodoba change into Codoba? The appearance of secondary identities in a family of Roma musicians from Mezöség 2009: 3.

⁴ A short history of how musicianship became a Roma trade; Appendices

⁵ On motor skills; Appendices

Roma musicians do not generally talk much about any musical pre-training, although this may also result from some sense of pride – they do not need to practice too much to be the member of a band. What remains a fact, however, is that they acquired most of their skills through self-instruction. After having learnt a few tunes they were taken to dancing events and were made band players from the age of five or six. (There are several stories about children sleeping under the “gypsy bench”.) When they turned twelve or fifteen, they were allowed to play for money and could perform at minor events on their own (without another *primás* [first violinist] or viola player [*kontrás*]). The whole process then could be evaluated as one of socialization⁶ - young musicians could acquire not only instrumental skills and a number of different tunes but also what it means being a musician in the broadest sense of the word, i.e. attaining norms of behaviour in practice and in its entirety. Most of the musicians could also play accompanying instruments, which derived from the process of learning as well as from situations in which changing instruments was inevitable partly because of helping out other groups or replacing someone who was missing, not to mention the natural aspiration for every musician to be able to play another instrument.

Self-instruction, or learning by ear is of pivotal importance, this being the working method from early childhood and remaining the automatic one later on. (Imitation-based learning is the most instinctive anyway). Self-taught musicians can be generally said to have much better musical memories, so they are more sensitive and receptive to music and learn more quickly. (This can be compared to a more intensive working of a sense of organ replacing or supporting another weakened or missing one.). This skill of theirs has developed to a degree that they can remember a tune on hearing it for the first (or second) time. This remarkable musical memory enables them to recall a melody heard on TV or the radio very quickly and any time in the future, a key factor of their adaptation strategy and of the way handing down the trade of music to Roma people.

⁶ “Socialization is considered to be a social and cultural process in which the participants are in interaction and carry out a complexity of behavioral and oral activities. During the interaction process individuals being integrated into and by a given culture and/or society experience patterns and norms through these activities, which influence their personalities and attitudes in a way that they should be able to come up to the given social group’s expectations. Such a way of “knowledge acquisition”, which is based on interaction with others, is called social learning by sociology. This type of learning is built on the imitation of models and patterns, by which individuals can obtain knowledge, abilities and states of mind that are useful, or at least acceptable for society... In the process of socialization norms governing one’s behavior are internalized and become part of one’s character, which is radically different from *pretension* or *hypocrisy* in its everyday sense.” (Varga Sándor 2009: 7, *my translation*)

Picture 1

Passing the Inheritance



**From the left: two first violinists (*prímás*)
Márton Kodoba and his son Florin Kodoba
Photo by Tamás Henics, 2002 Budapest**

The Musicians of Magyarpalatka as Disseminators of Folklore

Magyarpalatka is a small village of 1218 inhabitants, situated in the internal Mezőség area. The population, as in all the other nearby villages, consists of three nationalities: Romanian, Hungarian, and Romani. Concerning their religions, Romanians and the Romani are Orthodox believers, whereas the Hungarians are Calvinists. Roma musicians used to be Calvinists with Hungarian having been their mother tongue, but they have got integrated into Romanian religion.

“Mezőség, the region in the middle of Transylvania, has preserved most of the Renaissance and Baroque heritage, and, developing it, has shaped a peculiar Transylvanian style of dance and music. Hungarian new styles and other foreign influences reached it only later and were adopted after a thoroughgoing selection. It was here that the coalescence and interaction of Hungarian, Roma and Saxonian cultures had achieved the highest level of integration of Transylvanian music and dance. The constant exchange of dances and songs in the Mezőség area has led to a complete merger of Hungarian and Romanian peculiarities and resulted in a real bilingualism of music and dance.”⁷

“In the Mezőség area, as far as folk dance music is concerned, there is a considerable amount of common Hungarian-Romania tune repertoire which I view as something belonging to and used by both ethnic groups regardless of origin.”⁸

The musicians of Palatka serve the Hungarian, Romanian and Roma inhabitants of their own village and of the nearby settlements alike. The music in their memories is broken down to ethnicities as well as to individuals. They have always been perfectly aware of what to play for a particular person at a particular time. As they regularly visit different villages, they also convey music from one place to another. They frequently produce “tunes of their own” by creating a new variant from the songs picked up here and there. The village dwellers do not object, as a rule, to tunes coming from outside and accept them relatively easily, thereby unifying the musical material. By such a fusion the three different cultural groups, strongly divided in other respects, have come to a musical “unity”.

The musical interaction of different ethnic groups and villages and their peculiar musical tastes have brought about a kind of coalescence in which Romanian, Hungarian and Roma tunes are hardly separable. It is rather just the stylistic features of one or the other ethnic group or their rural or urban characteristics that can be identified in them. “...Through their musical and dancing skills they are both mediators between different cultures and creators.”⁹ All this has resulted in an amazing mixture of ethnic and local features in their music, as shown by observations coming from outsiders: a Hungarian from Hungary will find Transylvanian music Romanian, whereas

⁷ György Martin: Dialects of Hungarian folk dance. In: Hungarian Ethnography VI. Folk music, folk dance, folk games 1990: 434-5, my translation.

⁸ István Pávai: Aspects of the relation between folk culture and national culture in Transylvania. In: Studies in Folk Music, Kriza books 3.1999: 155, my translation.

⁹ Csongor Könczei Correlation between musical and dance improvisation. In: Annals of the Kriza Ethnographic Society, ed. by Dóra Czégény and Vilmos Keszeg 2000: 300, my translation.

a Romanian person from the Regat (the territory of the Old Romanian kingdom) will judge Transylvanian Romanian music Hungarian, i.e. Transylvanian music is “over-Romanian” for a Hungarian and “over-Hungarian” for a Romanian. According to Bálint Sárosi there are no conspicuous stylistic differences in the repertoire of musicians who belong to various ethnic groups but perform in the same area: “This means that playing music for two peoples having co-habited for a long time in a territory inhabited by mixed population is not analogous to speaking two languages.”¹⁰ An additional feature of musicians is their role both as preservers of traditions and innovators.

We do not have the lyrics of too many dance music tunes, since they have not come down to us. That may be the reason why their localization is not so important. The musicians – but mostly their wives – knew a number of Romanian and Roma song texts, though they usually related the melodies to particular individuals. The lyrics of tunes linked to festivities and significant events of life, however, were commonly known and often sung by the musicians themselves.

Their dances carried the features of several villages, and, having attracted great attention everywhere, they must have served as examples to follow.

Thus, the cultural divide between ethnic groups, social layers and villages is given a new interpretation, is rearranged and washed away. Sooner or later, the transmission of tunes and dances results in their being transformed into tradition.

Events that Occur with Musical Service

Musicians were hired to perform at balls, dances, festivities and significant events of life. Apart from these occasions there were spontaneously initiated parties. They also played at the invitation of neighbouring villages. In a village, there could have lived several families of Roma musicians, who regarded the nearby settlements without Roma musicians as important sources of income. Settlements without Roma musicians generally had Hungarian musicians but they were not the exclusive musical entertainers of the given community.

Dances organized for children, the *kicsi tánc* ‘dance for the little ones’ and other festive occasions also provided an excellent opportunity for handing down traditions. The children of the good dancers could also enter

¹⁰ Bálint Sárosi: A multilingual band of Roma musicians in Transylvania. In: Hungarian folk dance music, ed. by Márta Virágvolgy and István Pávai 2000: 353.

into closer contact with the musicians, which strengthened their commitment to dance folklore and enabled them to exert an influence on the upcoming generations' songs, dances and related customs. They also played an important role in shaping and transmitting traditions and strengthened their local connections, thereby gaining a prestigious position in the community.¹¹

During the 19th-20th centuries, five generations – 68 musicians altogether – left their artistic trade to their successors in Magyarpalatka.

Picture 2

The Socialization of Juvenile Musicians



Florin Kodoba playing the violin, Rémusz Radák playing the viola

¹¹ For the traditional methods of learning dances see Sándor Varga: Dancer – musician relations in the Mezőség region. In: Dance traditions – preservation and continuation, ed. by Gábor Barna, Eszter Csonka-Takács and Sándor Varga, 2007, Sándor Varga: On the traditional and institutionalized forms of dance learning. In: Folk review, 2009, Sándor Varga: Examples of the relation between dancers and musician in the Belső-Mezőség area, 2010.

Picture 3



**Emeric Molodovan (viola), Márton Kodoba (first violin), Márton Kovács, nicknamed “Puki” (double bass), with the children to be seen in the top photo in the background
Source: Miklós Teszáry 1986, Vajdakamarás**

Part II

Dynasties of Roma Musicians of Magyarpalatka

The musicians of Palatka have always been considered to be outstanding, which is proved by the fact their names and family relationships have been commonly known, so have their professional skills by which they are ranked. That is why their descent can be well traced on the basis of the memory of the locals as well as the community of musicians, the records of the Reformed Calvinist Church and the wooden grave-posts in the cemeteries. The musicians were called “Gypsies” (Romas) in the village, which meant that the local Romas were almost exclusively musicians (or their relatives). This classification also referred to the place they occupied in the social hierarchy.

The musicians of Magyarpalatka that are known to us can be divided into five generations. Table 1/a, b features musician Romas, their wives and daughters only, so it is obvious that there are plenty of musicians in the fourth generation, i.e. from about the 1940s. Not all of these musicians worked in Magyarpalatka, but it was their place of origin. During the third and the fourth generations – with overlaps between them, of course – there were even five or six bands working at the same time, apart for occasional formations consisting of weaker or less popular musicians. Now, with the fifth generation on stage, only one or two bands can be assembled. There are representatives of the third and the fourth-generation even among the musicians of today, as has always been the case. According to András Jánosi, string music flourished in villages between 1930 and 1990.¹² It can be concluded from the changing number of bands that there must have been a growing claim for village string music from about the 1920s. It was the 40s that saw the largest number of Hungarian musicians and the highest demand for them. Before that time, there may have been fewer musicians living in Palatka, and as for the present, what can be witnessed is a decrease of interest in this branch of culture.

¹² András Jánosi, ed. Folk Music from Magyarpalatka, text of the sleeve of the CD recording Béla Kodoba and his band, 1995

Table 1 a, b

Dinasties of Roma Musicians of Magyarpalatka¹³
a, the Kodoba Family

Generation 1.	Generation 2.	Generation 3.	Generation 4.	Generation 5.
Dungi Marci <i>1st violin</i> 2nd half of the 1800s	Lajos Kodoba "Old Lajos" <i>1st violin</i> late 1800s	György Mácsingó "Old Gyurka" <i>1st violin</i> (1903-1961)	György Kerekes "Corny" <i>double bass</i> (1924-?, <i>Mezőszava</i>)	
			2. Sándor Kerekes nicknamed "Sándorika" <i>viola player</i>	
			3. Imre/Emeric Moldován <i>viola player</i> (1924-1994)	
			4. Albert Mácsingó <i>double bass, viola</i> (1925-?)	
			5. Ignác Mácsingó "Little Náci Brighttooth" <i>1st violin</i> (1929-?) Déva	
			6. Lajos Mácsingó "Duci/Ducu" <i>Viola</i> (1930-?)	Lajos Mácsingó "Ducika" <i>Viola</i> (1968-)
			7. József Mácsingó <i>Double bass</i> (1933-?) (Báré)	
			8. Márton Károly Mácsingó „Karcsi” <i>double bass</i> (1934-1992)	
			9. György Mácsingó "Gyurkuca" <i>1st violin</i> (1937-1999) (Visa, Báré)	1. György Mácsingó <i>Double bass</i> (1959-)
				2. Sándor Mácsingó "Aueu/Aju" <i>1st violin, singer</i> (1962-) (<i>Kolozsvár</i>)
				3. Náci Mácsingó "Kicsi Náci" <i>1st violin</i> (<i>primash</i>) (1965-) (<i>Déva</i>)

¹³ Made on the basis of data supplied by Norbert Busai, Csongor Könczei, Sándor Varga, Dániel Varró and myself.

10. Sándor Mácsingó “Sándorika/Doba” <i>viola</i> (1934-2004)	1. János Mácsingó Ioan 1st violin (1965-)
	2. Liviu Mácsingó <i>viola</i> (1967-)
	3. Sándor Mácsingó double bass
11. Péter Mácsingó 1st violin, accordeon (1944-) (Déva)	
12. Berta Mácsingó, her husband, cousin: Márton Kovács, nicknamed “Puki” double bass	
13. Etelka Mácsingó, her husband: János Antal, musician	
2. Lajos Kodoba „Luika” 1st violin (1907-1973) (Mezőgyéres, Magyarpalatka)	1. János Mezei <i>viola, policeman</i> (1932-1984) (Nagybánya)
	2. Mária Kodoba „Máriska” played the double bas (1929-?)
	1. János Boldi “Nelu” double bass (1954-) (Magyarpete)
3. Lajos / Matingo Ludovic Kodoba “Laika” <i>viola,</i> double bass (1935-1995)	1. Ludovic Matingo “Lajika” 1st violin (1960-) (Kolozsvár)
	2. Matingo Ignác 1st violin (primash), guitarist (1962-)
	3. Călin Augustin Matingo <i>viola, accordion,</i> double bass (1966-) (Băré)

4. Ignác Kodoba <i>"Warty Náci"</i> <i>viola</i>→<i>1st violin</i> (1938-1991) (Marokháza, Kolozsvár)	1. Martin Codoba <i>"Florin"</i> <i>1st violin</i> (1977-) (Kolozsvár)
5. Márton Kodoba <i>1st violin</i> (1941-2003) (Déva, Kolozsvár)	
6. Béla Kodoba <i>viola</i>→<i>1st violin</i> (1944-1999)	
7. Kodoba Lőrinc <i>viola</i>→<i>1st violin</i> (1947-) (Kolozsvár, Palatka)	1. Sándor Demeter <i>1st violin, tractor driver</i> (1969-)
8. Viorica Codoba / Demeter played double bass (1950-)	
3. Ignác Kodoba „Öreg Náci" <i>1st violin, cimbalom</i> (1910-1976)	1. Mari /Margit Kodoba's (1929-?) husband: <i>Jenő Zsiga Kozák</i> <i>1st violin</i> (1926-)
2. István Kodoba/ Moldovan Ștefan <i>viola</i> (1943-)	1. Márton Kovács Jr/ Covaci Mircea <i>"Little Puki"</i> <i>double bass, bell ringer</i> (1962-)
3. Árpád Kodoba / Moldovan <i>double bass</i> (1949-) (Kolozsvár)	
4. Márton Kodoba Kovács" <i>blacksmith</i> (1913-1968)	1. Márton Kovács „Puki" <i>double bass</i> (1941-)
5. Sándor Codoba <i>"Puju"</i> <i>1st violin</i> (1922-1959) (Vajdakamarás)	1. Anna Kodoba, her husband: Mihály Radák „Misu" (see the Radákfamily)
6. Károly Kodoba <i>"Uncle Ica"</i> <i>double bass</i> (1924-2000)	1. Kodoba Károly <i>double bass, driver</i> (1946-1990)

b, the Radák family

Generation 1.	Generation 2.	Generation 3.	Generation 4.
1. <u>Imre / Emerik Radák</u> "Old Imre" <i>1st violin</i> (tum of 19 th -20 c.)	1. <u>Emerik Radák</u> „Hendri” <i>viola</i> → <i>1st violin cimbalom</i> (1908-1952) (Báré)	1. <u>Imre Antal</u> <i>viola</i> (1934-) (Déva)	
		2. <u>Mihály Radák</u> „Misu” <i>viola</i> (1938-1992) wife: Anna Kodoba , daughter of Sándor Kodoba „Púji” lánya.	1. <u>Mihai Radac</u> „Rennis” <i>viola</i> (1977-
		3. <u>Sándor Radák</u> <i>double bass</i> (1939-1970)	
		4. <u>János Radák</u> <i>1st violin</i> (1943-) (<i>Magyarszovát</i>) wife: daughter of Marci Szél from Szovát	
		5. <u>Márton Radák</u> <i>viola</i> (1950-) (Déva)	
	2. Anonymous: brother of Emerik Radák „Hendri”	6. <u>Béla Radák</u> „Kovatar” <i>1st violin</i> (1926-1979) (Gyulatelke)	
Probably his brother: 2. <u>„Dácl / Dáclé”</u> <i>1st violin</i> (late 1800s) (Gyulatelke, Marokháza)			

Important pieces of information that can be drawn from the family trees are:

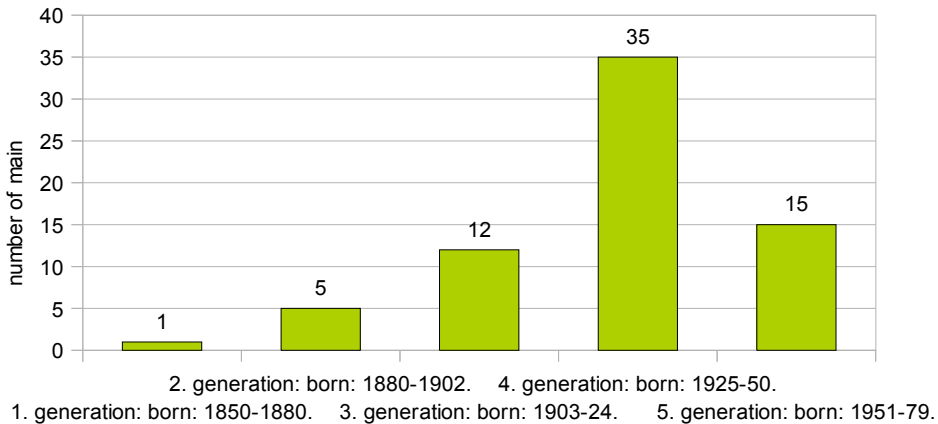
- data on their movements;
- habits of marrying into other families of musicians;
- ways of adaptation to different musical tastes;
- fluctuation of band members.

Their movements (changing places of residence, etc.) can be seen as swarming out of a central community of Roma musicians. A musician was usually invited to play for the same public in another village (or villages), and constant commuting often made resettling necessary. For Romas without landed property or cattle this did not cause too much trouble. All that these independent and flexible people had to do was to gain the confidence of a village community and to accept their cultural and social customs. Their marriage habits were also in favour of moving places. Roma musicians usually married into families of other Roma musicians, thereby having a better chance of getting a job, creating a continuity of the trade as well as setting up professional connections. A prospective husband frequently played music together with the woman's father or brothers. For example, Imre Radák "Hendri" played the viola for Lajos Kodoba, his father-in-law. During the fifties, Ignác Kodoba, "Old Náci" played music together with "Hendri", then, in the sixties, with his son-in-law, Zsigá Kozák, a 1st violinist (primash) from Budateleik. Mihály Radák, "Misu", a viola player, married Anna Kodoba, daughter of the 1st violinist (primash) Alexandru/Sándor Codoba "Puju". The 1st violinist Márton Kodoba's wife was the granddaughter of a primash called Boca Nicodin, from Mócs. The 1st violinist György Mácsingó "Gyurkuca" married Veronika Pap, daughter of Pop Alexandru "Kovatar", a primash and a trough scooper (covatăr = trough scooper). She occasionally played the double bass. In 1957, he went to live and perform with his father-in-law in Visa. Mácsingó Berta, the daughter of György Mácsingó, "Old Gyurka", also a 1st violinist, married Márton Kovács "Puki", a double bass player. Another daughter of his, Etelka Mácsingó, married a musician called János Antal.

The diagram below can be illustrative of how many Romas chose the musical profession:

Figure 1

***The Percentage of Roma Musicians of Magyarpalatka
over Five Generations (1850-1979)***



(diagram made by the present author)

The dynasties of musicians were the most populous between the 40s and 60s (i.e. when young people had reached 15/16).

The diagram may give an overall view, but, unfortunately, it cannot present when the demand for music in villages was the highest, for there are not enough data available to demonstrate it. We should be informed on how active an individual musician was at a given point of time, i.e. how regularly he could work as a professional musician and how much income such occasions could have provided.

Thus, what the diagram above represents is not the level of demand for musicians at a point of time. All that can be inferred from it is when there was a sudden increase or decrease in the number of Romas learning music, but these trends cannot be related to specific years either. Besides, none of the data charted refer to how long vivid interest in music had been maintained. The question of how promptly the Roma community responded to the musical claims of the nearby villages also remains open. We have no knowledge of whether the popularity of learning music was generated or influenced by improving prospects of employment and we cannot tell whether an individual, starting to learn music because it was a popular profession,

could guess if it would remain so when he reached an age and perfection that made him capable of earning his living. What follows from this is that it is important to make a distinction between the demand for the profession and the popularity of musical studies, including the importance of transmitting musical inheritance. The process of transmission does not necessarily mean a conscious and long-term planning of one's career; it is rather an instinctive form of learning how to adapt to social conditions, which is based mainly on imitating certain patterns. Parents do not usually train their children to become musicians, it is rather the children that take up the profession pursued by their parents.

The income that could be made through making music would be an important issue of how to map the fluctuating demand for the profession. It would, however, also be necessary to have exact data on how active individual musicians were at a given period of time.

A third important factor might be the forms of occupation that did not fit in with the traditions (tours abroad, performances in Hungary, "dance houses" from about 1980), which were common but their influence cannot be estimated because no data are available on the amount of money raised or on the frequency of such occasions.

The diagram, however, clearly demonstrates the intensity of the growth of popularity of the musical profession. There were 5-6-year-olds put to work although they began to be paid from about 12 to 16. What, however, was generally decided at a rather early age was who might be trained to be a musician? A tremendous increase in the number of trainee musicians can be observed between the 20s and the 50s. Unfortunately, this has been reduced to almost nil, as there is just one child, the son of a "primash", who is learning to play music.

Studying the diagram, one must also take into account how long musicians were or could have been active. Sometimes there were as many as three generations represented in a band. They could play music until their death, but by now the situation has radically changed: there is hardly any demand for musicians still alive and only few of them do actually play because it is really difficult to make a living by being a musician. It should also be noted that all of them were equally popular. There were more or less permanent groups that were invited more frequently, others, however, could not have been so fashionable, therefore the decrease in the number of musicians could not have been so abrupt as represented by the columns.

Working and Resettling in Nearby Villages

The settlements with the largest communities of Roma musicians are Kolozs (Cojocna), Magyarszovát (Suatu), Mezőszopor (Sopor de Cîmpie), Magyarfráta (Frata), Nagysármás (Sărmaşu), Feketelak (Lacu), Buza (Buza), Cege (Țaga), Szék (Sic), Bonchida (Bonțida), Visa (Vișea).

Palatka musicians regularly performed in Mezőkeszű (Chesău, a village with Hungarians in the majority), Mezőgyéres (Ghirișu Român, with Romanians in the majority), Visa (Hungarian majority), Magyarszovát (Hungarian majority), Mocs (Mociu, Romanian majority) and Vajdakamarás (Vaida-Cărnăraș, Hungarian majority), but they were also frequently invited to weddings in Apahida (Apahida, Romanian majority), Marokháza (Tăușeni, Romanian majority), Köteland (Gădălin, Romanian majority, Magyarpete (Petea, Romanian majority), Mezőszava (Sava, Romanian majority), Légen (Legii, Romanian majority), and Botháza (Boteni, Romanian majority). In Magyarkáján (Căianu) it was the Romanians that offered them employment and Ignác Kodoba had been to Fejérd (Feiurdeni) in the Borsa Valley several times.

The territory of the groups of villages that are situated in about 40kms from Palatka covers the centre of the Mezőség region, which has cultural features distinct from the western, northern, eastern and southern sections of the same area. These differences can be observed in the dance types, styles of dance music and in the similarities and dissimilarities in the order dances are performed at an event.

As mentioned before several members of the third – and most populous – generation moved to the neighbouring bigger musical centres or richer settlements, mainly to Béré (Băre, Romanian majority) and Magyarszovát and continued their musical career there. Gyurka Mácsingó “Gyurkuca” married a girl from Visa but moved to the more affluent Béré to seek better employment, so the descendants of the Mácsingó family are mostly Béré musicians. Several of those from Palatka went to live in Kolozsvár, Gyulatelke, Mezőszava, Visa, Béré, Vajdakamarás, Mezőgyéres, or even Déva, some of them are still living in these settlements. The main reason for changing villages could have been marriages or better chances of finding employment either as musicians or in any other job that allowed them make some extra money by playing music at home or in Palatka.

The map below features the region the Magyarpalatka musicians have worked in (i. e. their “market”) together with the villages of their resettlement. Musical centres are indicated in bold, settlements where Magyarpalatka Roma musicians have been employed are set in italics. The

settlement names underlined refer to places they have regularly been invited by the local communities to play at their weekend dances. Resettlements are marked in red, the nearby market towns are printed in green. The circle diagrams next to the settlement names show the ethnic composition of the given community on the basis of statistical data from 1941¹⁴ (blue: Romanian, red: Hungarian, green: Roma, other).

Map 1

The region Magyarpalatka musician performed in during the 20th century



(Carried out by the present author)

¹⁴ Árpád Varga E.: The ethnic and denominational statistics and census datas of Transylvania between 1850-2002 Laszlo Teleki foundation ProPrint Budapest – Csíkszereda <http://varga.adatbank.transindex.ro/>

Scarcely ever did any bands but the Palatka musicians perform in the small villages to which they were invited, since these had hardly any bands of their own. There often were several ensembles (of different descent) attending the settlements at the periphery of the range of the musical centres. The map clearly shows that all the music centres are situated a longer way from Palatka than from one another (since Palatka people resettled in Béré, too), which allows to conclude that theirs was the most popular band in the neighbourhood. The boundaries of their circle of influence is relatively well indicated by the adjacent musical centres. The settlements most frequently visited by them had a Hungarian majority, those they played in less frequently were villages dominated by Romanians. Déva and Brassó do not figure in the map, because some of the Palatka people went there to do seasonal work in agriculture, although after some of them had been employed as musicians, they resettled in these towns, too. Unfortunately, no reliable data are available on the proportion of Romanian and Hungarian invitations. Even the road network of Mezőség is based on present-day maps, although it may not have influenced the level of employment to any remarkable extent. It was common for the musicians to walk or to take a cart to the other settlements of the region.

The immense popularity of the Palatka musicians during the 20th century is obvious, as they left their marks both in time and space. It is, however, to be added that there were several dynasties of the same kind in the Carpathian basin, but, because of processes of globalization and modernization, their number has been considerably reduced, despite their flexibility and ability to adapt to new conditions, which means that the profession has undergone a change in its general status. What we witness is an overall dominance of routine. Owing to urbanization, village communities are falling apart and are no longer in the position to support musicians. Folklore, however, survives and traditions are protected by the revival movement as well as on the stage or, eventually, in dance houses, offering job opportunities to musicians still active, strengthening local culture and identity and making the young generations study the traditional forms of music and dance.

Appendices

3. A Short History of How Romas Came to Be Associated with the Musical Trade

The Romas' inclination to play music is evidenced by a regulation issued by Emperor Joseph II as early as 1782. It stipulates that Romas are not allowed to play any music before they finish their work in the fields. A census of that year shows that of the 43,787 Romas living in Hungary at that time 1,582 were musicians. Pursuing different branches of craftsmanship (shoeing-smith, nail-smith, gunsmith, gunpowder maker, firework-maker, bullet-maker, tinker, copper-smith, trough-maker, loam-maker, maker of Jew's harp, knives, stamps and needles), Romas capable of playing musical instruments could easily learn songs favoured by a given village community. Musicians came primarily from the first wave of Hungarian Romas and formed a few famous bands. Panna Cinka, János Bihari and János Lavotta were widely known and acclaimed first violinists of the time.

Even then, the music they played was not their own but that ordered by their employers. In their language, they do not even have a noun to mean 'art', which is closely related to the fact that for the several millennia of their history they have never formed a national, political or economic entity, and, as far as culture is concerned, they have always served other nations' requirements. This ability to unconditionally adapt themselves to any circumstances was the main support that made Romas musicians.

Since their first mention in about the 16th century, when they were kept by the Turks as slaves, musicians have separated from other Romas. In the beginning, up to the end of the 18th century, making music could have been a secondary source of income. Censuses from that time suggest that several trades were practised simultaneously, such as blacksmith and musician, musician and horse-dealer, etc. Towards the end of that century, music bands had multiplied in towns, and Romas also wandered about the country as singers. The public, however, expected more from stroller musicians than accompaniment to their singing. They were also supposed to entertain their audiences with dances, mummary and bear's dances, a kind of continuation of what medieval jesters did in royal courts. It was not, therefore, uncommon that lords or the public, eager to be entertained, humiliated Roma musicians, who, in contrast to Hungarian mentality, took all this in good part.

It was László Czegei Vass who had made the first mention of a Roma musician playing in a village pub as early as 1716, which suggests that Roma musicians appeared in the villages as early as in the circles of nobility. A statistical survey of 1782 registers 1,582 Roma musicians in Hungary.

After the Reformation the Church raised even stricter objections to dances than before and declared them directly sinful. Needless to say that such a judgment influenced public opinion condemning the musical trade as inferior. However, Romas turned a deaf ear to laws and rules, which offered a large scope to dances musical entertainment in general. They were not too much bothered by ecclesiastical disapproval, since they were not devout believers, besides, being a musician meant a rise in the social hierarchy and opened up a way to accommodating themselves to society. These considerations could also have been instrumental to the musical trade having become a most attractive career for them by the end of the 18th century. Their musical talent derived from their capability of adapting to the ever-changing circumstances as much as to the preservation of traditions which had been handed down from generation to generation. It was their performing rather than creative that they stood out with.

Those working for lords were supposed to be familiar with the German, Italian, French, Polish and the Hungarian repertoire. Besides, they had the opportunity to play at public places of entertainment, such as restaurants of towns and village pubs.

The emergence of the verbunk (German werbung) is connected to the recruitment of soldiers during the reign of Maria Theresa and Joseph II. Recruiting young men was accompanied with music and dances that had already been known to village people before. Today the word “verbunkos” refers not only to a type of dance but also a whole period of musical history (1800-1860), although the term itself came to be used only later. Roma musicians joined the Hungarian musical tradition at a time when it was absorbing the greatest number of foreign elements. At that time, musicians were either Romas, playing folk music mostly, and German or Czech musicians playing in churches, theatres and symphonic orchestras as employees of aristocrats. The West European polyphonic patterns and harmonies were picked up and imitated by Roma ensembles. Consequently, it was vitally necessary for them to learn from their rivals as well as take over their repertoires in order to adapt themselves to musical traditions. Their excellent musical memory notated music (and the capability of reading music at all) unnecessary for them. They learned music and acquired novelties quickly. Not being bound to written notes liberated the player’s attention and provided a wider scope for showing his skills, which meant a considerable advantage over the rivals. They stood out with their swiftness of performance and straining for effect as well as with their ability to cater for the musical tastes of their audiences, a feat requiring a good knowledge of human nature.

They spoke good Hungarian as early as the 18th century, and by the end of the same century, the musical profession had become the most prestigious among the Romas.

The Revolution and War of Liberation of 1848/1849 brought about a great victory for the Roma musicians. They were enlisted in the battalions as recruiting musicians, whose task was to rouse the soldiers to enthusiasm during a fight or entertain them in times of rest. It was not only in the battlefield that they were present. They also accompanied their lords to the sessions of the national assembly. After the fall of the fight for independence the grief of lost liberty found its expression on their violins and gave comfort to Hungarians. All these situations provided employment and a source of income for them. By the turn of the 19th-20th centuries, nearly every village had one, some of them even more Roma music bands, who could and had to cater for the musical tastes of not only the village dwellers but also those of higher social circles. That was the way the music and dances of the upper classes were continuously transmitted to the peasants. In Transylvania, there lived and worked a number of Roma musicians, who made use of the opportunity to continue earlier traditions even after the “verbunk” style reshaped musical tastes. For example, in certain parts of the region inhabited by the Székely the tradition of monophonic music or *bordun* accompaniment. In the Mezőség and Kalotaszeg areas Roma bands consisting of three members were formed which played harmonized music, but their harmonies did not follow the functional Viennese patterns and remained simpler, resembling the earlier modal harmonies. This allowed them to play ancient, even pentatonic, melodies in a manner adapted to the former style. The same Roma bands in villages preserved the tools and styles of dance music improvisation in a form more perfect than the string and dulcimer Roma bands referred to above.

After the Austrian-Hungarian Compromise of 1867 the Romas became the musicians of the gentry (the former nobility), of the civil workers of municipalities and of the bourgeoisie, which can be considered to have been a dividing line between urban and rural Roma musicians. Their respective repertoires also showed enormous differences. Urban musicians were gradually distancing themselves from the Hungarian “verbunk” style and were beginning to play “magyar nóta” (i.e. a form of 19th century Hungarian popular songs, one of a number of styles collectively referred to as *Gipsy music*), waltzes and operetta hits, due to external demands raised mainly by the middle and upper classes.¹⁵

¹⁵ Bálint Sárosi: *Gipsy (Tzigane)music* Edition Gondolat Budapest 1971.

In the Horthy era Romas could not find permanent employment, so they made their living as day labourers, craftsmen and musicians.¹⁶ During the 2nd World War Romas were detested and hundreds of thousands of them were murdered in Hitler's concentration camps. There also prevailed, however, a romanticized image of them as sensuous and freedom-loving people, not fitting into the norms of bourgeoisie society.¹⁷

The changes after 1945 meant survival and escape from extermination, however, they also suffered heavy economic losses. The disappearance of the former consumers dealt a blow to the market of their musicianship and other traditional Roma trades. Consequently, the historical capital they had accumulated through hard work and ordeals vanished all of a sudden. The economic and political power of the former ruling classes was obliterated by the land distribution begun in the spring of 1945. Members of the poor peasantry and farm labourers were given plots but the Romas were excluded, notwithstanding the fact that more than a third of them had worked as agricultural day labourers before. True, most of them did not even claim any land.

The proletarianization of the 50s and 60s brought about the debasement of Roma musicians. According to a 1968 survey, the number of Roma musicians in employment was 3670, with about the same number of those employed in part-time jobs.¹⁸

Professional Roma musicians of the 60s played popular songs by known composers as well as excerpts from operettas and even classical music rearranged for their particular set of instruments, not to speak of current pop hits.¹⁹ What they aimed at was to find as much employment as they could. Providing musical accompaniment for dance ensembles opened up new perspectives for them. This kind of repertoire survived into the decades after the 2nd World War. In addition, it was the Roma bands that offered the only opportunity of entertainment in small towns and villages. The communist state solved the Roma problem by declaring that it did not exist in Hungary, so it was not supposed to be discussed any more. They also got jobs like any other Hungarian citizen, which provided a certain degree of social safety. However, they were not acknowledged as an ethnicity with their own culture, they were considered as average members of the society of socialist Hungary. Roma musicians, however, were judged differently. They

¹⁶ Zsuzsanna Bódi: *Gipsy professions in Hungary* (Edition Naput Budapest 2011).

¹⁷ Bálint Sárosi: *Gipsy (Tzigane) music* Edition Gondolat Budapest 1971.

¹⁸ István Kemény: From full time employment to unemployment and to the unforeseen economy (Ethnic research magazine year 9 volume 4. 2000).

¹⁹ László Vannai: The traditional music of Szatmar region and its education at primary special art school level (Dissertation at Teachers College Nyiregyháza from year 2007).

were positively discriminated and obtained passports and visas even to the "West", i.e. the US, West Germany, France or the Soviet Union. Their task was to advertise the country and spread this slice of our culture, which was frequently and falsely identified with genuine Hungarian folk music.²⁰ They earned a good living abroad and raised a considerable amount of Hungary's foreign currency reserves. In the mid- and late 50s, it was common for Roma bands as employees of a state-run cooperative or state-financed professionals to play in restaurants or to provide musical accompaniment for folk dance ensembles. Their work was coordinated by a state organization called "National Entertainment Centre". Every restaurant was obliged to hire a Roma music band directed by this office. Consequently, Roma musicians playing in restaurants or employed in any other jobs, enjoyed considerable privileges. When Saturday was still a working day, state-employed musicians got a day off to allow them to play at weddings usually held at weekends. They also did their best to seek education, earning college or even university degrees.²¹

The change of the political system in 1989/90 put an end to this practice. Roma musicians were gradually forced to give up their positions at restaurants as the latter were being privatized. They were not protected by state-run institutions any more, but musical tastes had also changed. They were replaced small groups consisting of a keyboard player, a drummer and a singer who were able to perform beat, rock and disco alike.²² Many of the Romas tried to adapt themselves to this new style, but the changes were too quick for them to be able to break away from the traditions maintained by successive generations. The dance-house movement that was beginning to emerge in the 1970s required so many revival musicians that threatened the existence of Roma musicians even as providers of accompaniment to dance events.²³ It was the Transylvanian Roma bands that became the primary representatives of revival, whereas Roma musicians were almost totally ousted from villages in Hungary. In towns some of them remained as special attractions for foreign tourists. All these deplorable events left thousands of Roma musicians unemployed after the political changes, which posed a challenge for the first time that even this extremely flexible ethnic group, endowed with remarkable adaptability skills, failed to face.

²⁰ Béla Baranyi: "I was never considered to be a gipsy, but an artist" the gipsy music of the past today. (in.: *Amaro Drom* (12) 20-21. 2002)

²¹ László Vannai: The traditional music of Szatmar region and its education at primary special art school level (Dissertation at Teachers College Nyiregyhaza from year 2007).

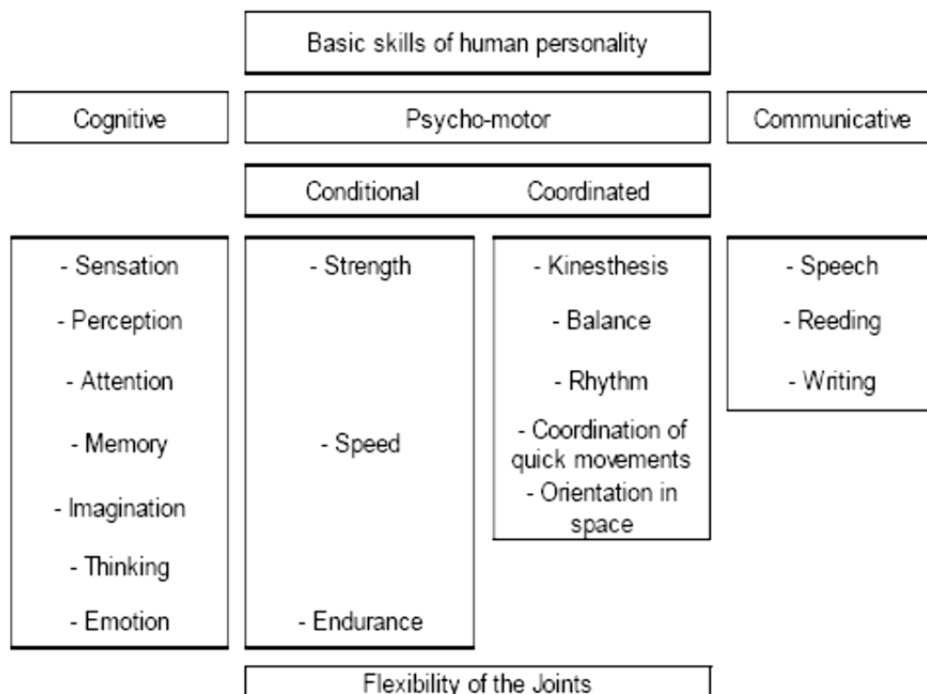
²² Attila Retkes: The mournful successors of Pista Danko (*Magyar Hírlap* 5.10.2004.).

²³ László Vannai: The traditional music of Szatmar region and its education at primary special art school level (Dissertation at Teachers College Nyiregyhaza from year 2007).

Today more and more Roma musicians have no other choice but look for other sources of living. What is most problematic is the lack of expertise, since they have inherited nothing but musicianship for generations and have never had any training in any other field. Despite all this, even today there are an enormous number of young talents, who are turning to classical music or jazz, and those coming from families of restaurant musicians are joining or have already joined the revival movement. Music will probably remain the main point of professional orientation for the Roma, in view of the simple fact that several generations have handed down their art to the following one. What can, however, be assumed is that musical genres other than the traditional ones will also come into play.

4. Motor Skills

“Motor skills are either inherited (innate) or learned components of intentional movements. They are divided into two main groups: coordination skills and skills and conditioned skills. The movements and components of performance that fall into these categories evolve – at least to a certain limit – with the changes of environmental conditions during the process of ontogenesis and can be developed with consciously and systematically applied stimuli, i.e. training. ... Motor skills appear in a complex system called action, in which further components are present, such as psychological, biological and other environmental factors. Consequently, action includes and integrates biological, psychological and social content produced by the personality of an individual...



24

The development of different movements essentially means a change in behaviour provoked by environmental conditions (action), which emerges through individual experience and practice. More exactly, developing motor skills involves the acquisition of actions and series of actions leading to new skills and the raising of those already acquired to a higher level. All this is effected the interplay of action and cognition, which contains elements like formation, improvement, consolidation, application and retention...

In assessing achievements in movements, special importance is attributed to skilfulness as a complex capability of cooperation whose result generally appears in some special activity (e.g. one can be a skilful skier, dancer or tennis player...

The ability to coordinate one's behaviour allows adaptability to changing environments and effectiveness of one's actions, e.g. the ability to orient oneself in time and space, the complex ability to give responses and to conform to a situation, the ability to act and take decisions in time.

²⁴ Tibor Király – Zsolt Szakály: Developing movements and motor skills in childhood, 2001, 120, my translation

According to Nádori's definition²⁵, "the coordination of movements means the regulation of the dynamic impulses, i.e. a series of muscle contractions appearing in performing a particular technique." (Polgár Tibor – Szatmári Zoltán 2011.)

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²⁵ László Nádori: Theory and methodology of training, 1991, my translation.

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VARIATION FORM IN MOZART'S PIANO WORKS

BOGLÁRKA ESZTER OLÁH¹

SUMMARY. This study presents the variation form in Wolfgang Amadeus Mozart's piano works. At first there is a short description of the variation form. From each genre, where the variation form appears in Mozart's piano works, I chose the most representative example: the "Je suis Lindor" Variations as an independent variational work, the first movement of the A major piano sonata KV 331 as a variational part of a solo piano work and the second movement of the E flat Major KV 482 piano concerto as a part of a concert. By analysing the works mentioned before I obtained a clear image about Mozart's harmonical language, form and structure, character and tonalities in his variational piano works.

Keywords: Mozart, piano, variation form, sonata, concert

Variation Form

"A form founded on repetition, and as such an outgrowth of a fundamental musical and rhetorical principle, in which a discrete theme is repeated several or many times with various modifications ... A theme for variations, rarely shorter than eight or longer than 32 bars, may be a melody, a bass line, a harmonic progression or a complex of such elements."²

Variations can be independent pieces (mostly solo- but also chamber- or orchestral pieces), parts of a sonata, a symphony or a concert. The theme of these sets can be based on a melody borrowed from another composer (for example Mozart's "Je suis Lindor" Variations based on the most popular air from Antoine-Laurent Baudron's opera, Diabelli variations written by Ludwig van Beethoven, Brahms' variations on a theme by Joseph Haydn, Frédéric Chopin's Variations based on the air "La ci darem la mano" from Mozart's "Don Giovanni" or Paul Hindemith's Symphonic Metamorphosis of Themes by Carl Maria von Weber) or it can be an original theme.

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² Sisman, Elaine. 2006. "Variations". *The New Grove Dictionary of Music and Musicians*

We can differentiate 8 type of variations:

1. Passacaglia and chaconne are based on an ostinato, having a repetitive harmonic basis and structure. Ostinato variations have two subgroups: tonic-providing (Pachelbel Canon in D major) and tonic-requiring (Johann Sebastian Bach Passacaglia in C minor), depending on whether the pattern includes its own final cadence with a return to the tonic pitch at the end.

2. Constant-melody or cantus firmus variations: usually uses a well-known melody which appears from voice to voice in the background. Composers from romanticism used the cantus firmus expression to identify the theme in other voices. (Weber Variations on Schöne Minka op.40 variations 4 and 7)

3. Constant harmony variations appear mostly in the 16-18th century and how their name shows – the harmonic structure is more important than the melody. We can include here the Goldberg variations by Johann Sebastian Bach.

4. Melodic-outline variations – the melody can be found in each variation even if it is decorated. This category could contain set of variations with the same harmonic structure or set of variations with different harmonic base.

5. Formal-outline variations are set of variations where just the structure remains. This type of variations is very famous in the 19th century.

6. Characteristic variations – it can be a dance piece, national or programmatic style variation. Also the 3rd, 4th and 5th type can be used like a characteristic variation. (Herz: Variations caractéristiques sur un thème arabe op.137).

7. Fantasy variations: used especially in the 19th and 20th century. The variations are (mostly) developing the melodic elements of the theme. (Strauss' symphonic poem - Don Quixote 'fantastic variations on a theme of knightly character').

8. Serial variations: Modification of a serial theme in which figuration and accompaniment are derived from the row. The structure of the theme usually remains constant (Schoenberg, Serenade op.24, 3rd movement).

One of the oldest, probably the first set of variations appeared in the 16th century in Spain (Vihuela by Luis de Narváez). The most beloved forms of variations in Renaissance were the *divisions* in which the basic rhythmic beat is successively divided into smaller and smaller values. It was an important principle to begin with the easiest variations and continue with the more elaborate ones. The most important set of variations of this renaissance

– baroque age is the Goldberg variations composed by Johann Sebastian Bach. These set of variations were composed for cembalo with two manuals, first published in 1741 and considered one of the most important examples of variational works.

In the classical age, Mozart wrote numerous sets of variations, some of them with foreign themes like: 8 variations on a Dutch theme "Laat ons juichen, Batavieren!" KV 24, 12 variations on a French theme "Ah, vous dirai-je, maman" KV 265, 6 variations in G major on the Theme "Mio caro adone" from the opera "La fiera di Venezia" KV 180; some of them without any special title, theme composed by him. Joseph Haydn specialized in sets of double variations, in which two related themes, usually minor and major, are presented and then varied in alternation. The variation form has an important role also in Beethoven's art. He wrote a lot of sets of variations (Same way as Mozart, he loved to use foreign themes as well). His most famous set of variations is the Diabelli variations - 33 Variations on a waltz by Anton Diabelli.

In Romanticism, like the other musical forms, the variations developed as form, melodic and harmonic material. Franz Schubert wrote five sets of variations using themes composed by him (e.g. Death and the Maiden D810 variations on a song composed by him with the same title). Frédéric Chopin wrote the Variations on "La ci darem la mano" from Mozart's opera Don Giovanni, Felix Mendelssohn Bartholdy composed the "Variations sérieuses", Johannes Brahms composed the Variations and fugue on a theme by Haendel and the variations on a theme by Haydn, Antonín Dvorák wrote his Symphonic Variations, Edward Elgar his Enigma Variations.

This fantastic musical form lives with the same intensity in the 20th century. Sergei Rachmaninoff composed his Rhapsody on a Theme of Paganini for piano and orchestra. He also composed variations for piano solo as well on themes by Chopin and Corelli. Igor Stravinsky composed Pulcinella (XV Gavotta con due variazioni) – his neoclassical ballet.

Mozart loved this musical form, he composed sixteen sets of variations for piano solo, and this form appears also in his other piano works, like in his piano sonatas (Sonata in d minor KV 284, 3rd movement – Thema mit zwölf Variationen, A major piano sonata's first movement) and in his piano concerts (B flat major piano concert: KV 450, 2nd Movement, c minor piano concert's final movement).

12 Variations on Theme "Je suis Lindor" K 354/299a

Wolfgang Amadeus Mozart composed a set of variations in E flat Major KV 354/299a based on Antoine-Laurent Baudron's air – theme „Je

suis Lindor” from the opera “The Barber of Seville”. The libretto of this opera is written by Pierre Beaumarchais (The same Pierre Beaumarchais, who wrote the libretto of Mozart’s famous opera, the „Marriage of Figaro”).

In the variation form in Mozart’s time the theme needs to be varied – modified in every variation. The theme can be a bass-line, a structure, a harmony or even a melody – as in our case. In this set of variations Mozart keeps the harmonies presented in the theme, the tonality of the composition remains till the end E flat Major (one of Mozart’s favourites) only once introducing a variation in e flat minor (in the key of the tonic minor).

Mozart preferred the major tonalities and even more the tonalities with flats than with sharps. The tonality of this set of variations (E flat major) is considered by Mattheson „pathetic, suitable only to express serious things, unrelated to any richness, sumptuousness. Considered by Schubart the tonality of love, of the intimate dialogue with God. The three flats symbolise the Holy Trinity.”³

The construction of the theme is a simple, binary form. Both sentences are repeated. The first sentence of the theme begins in E flat Major and modulates to the dominant tonality (in our case to B flat major). In the second sentence returns back to E flat Major. Among the compositional processes, we can find repetitions like *anaphora* and *repetitio*. The second part of the second sentence is longer with six bars because the last five bars are repeated and varied.

³ Bera, Adriana: *Retorică și afect în discursul pianistic mozartian*. Arpeggione, Cluj-Napoca 2007. page 75. (Bera, Adriana: Rhetoric and affect in Mozart’s pianistic discussion)

Thema
Allegretto

Entstanden Paris, 1778

Anaphora

Repetitio

12

18

The structure of the first variation is the same as the theme's. It is a melodic variation with modification methods like: *variatio*, *coloratura*, *diminutio*, *passaggio* (the names of the methodes taken from "*Handbuch der musikalischen Figurenlehre*" of Dietrich Bartel").⁴ The main notes of the theme are kept and they can be found between other notes in the first variation. The eight notes from the theme changes in sixteenth notes which ones can be identified as passing tones, anticipations, neighbouring tones or suspensions.

⁴ Bera, Adriana: *Retică și afect în discursul pianistic mozartian*. Arpeggione, Cluj-Napoca 2007. page186-190 (Bera, Adriana: Rhetoric and affect in Mozart's pianistic discussion)

E.g. 2

The second variation has the same construction principles. The ornamented melodic passage can be found at this time in the bass line. The theme appears in the higher voice with small differences.

E.g. 3

The third variation is a unique method to process the theme by ornamenting it with „trillo”. The main rhythm disappears at all, and it is replaced with ornamentation figures. The harmonical structure of this variation is the same as the theme's.

E.g. 4

The 4th variation is a polyphonic variation. The harmonical structure is the same. The composer uses the crossed – hands technique, which creates a dialogue-effect. The theme is presented sinusoidal: it appears in three lines: the middle one is for the harmonical base, the bass and the soprano lines are representing the melody.

E.g. 5



The fifth variation presents the theme in the octavs of the sopran.

E.g. 6



In the sixth variation the sopran theme is accompanied with octavs in the bass. At the end of the second sentence we can observe an imperfect cadence (I-IV-V-VI) which in the other variations was an authentical cadence.

E.g. 7



The seventh variation is the most untypical variation from all with his arpeggiated chords and his sixfourth notes called tirata⁵

⁵ Bera, Adriana: *Retorică și afect în discursul pianistic mozartian*. Arpeggione, Cluj-Napoca (Bera, Adriana: Rhetoric and affect in Mozart's pianistic discussion)

E.g. 8



The 8th variation represents the middle of this set of variations. It is totally different than the other ones: it has a different character, the main tempo *Allegretto* is changed to *Tempo di Menuetto*, the 2/4 measure is changed to $\frac{3}{4}$, the whole variation seems to be more balanced and calm than the others. This variation ends with a “*Presto*” cadence, the measure changes from 3/4 to 4/4.

E.g. 9



The next variation is the typical minor part of the classical variation form. The change of the main tonality means the change of the character, even if the tempo and the measure remains the same. Usually the minor movement in a major composition is in the key of the tonic minor (in our case in e flat minor) or in the relative minor tonality. We can meet again with the rhetoric figures of Dietrich Bartel: **tmesis**, **sectio** (abrupt stops or the fragmentation of the melody with breaks) or **exclamatio**, **ecphonesis**: (a musical exclamation, usually associated with poetical exclamations).

E.g. 10



The tenth and the eleventh variations are constructed on the same principles. One of the registers is a tremolo in octaves (**tremolo, bombus, bombi, bombilans**) in the other register is the theme. In the tenth variation, the theme comes in the bass, in the eleventh variation comes in the soprano.

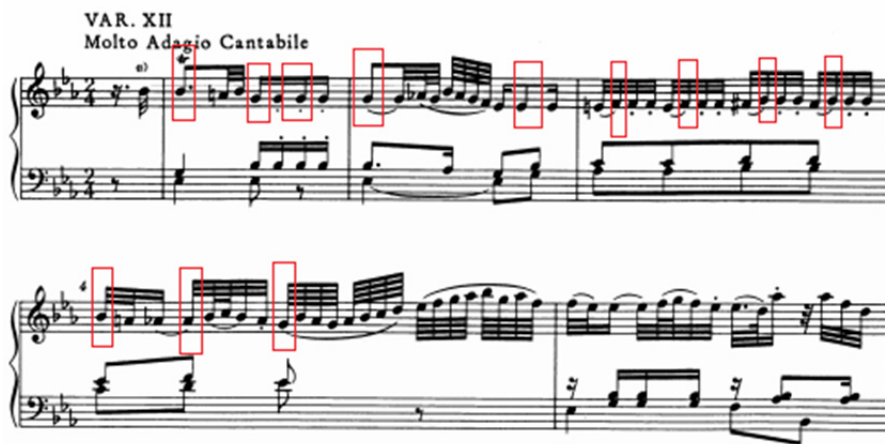
E.g. 11



E.g. 12



The twelfth variation is again a typical one: the slow movement (in our case in *Molto Adagio*). It is rich-ornamented and we can find numerous rhetoric elements like **bombus, bombi, bombilans; anaphora, repetitio; ribatutta, tenuta**).



At the end the theme reappears as an Epilogue, having a conclusive character by ending the whole set of variations.

Except one, both sentences of each variation are repeated - "If the repetitions today are considered as some non-illustrative suggestions, exists strong arguments to calculate the fact, that Mozart required from every performer every repetition. Because he erased the repetition of the exposition of the "Haffner" symphony KV 385, he shows us: a repetition never can be useless or non-illustrative"⁶

Variation Form in Mozart's Piano Sonatas

The most famous variation form in Mozart's piano sonatas is the first movement of the A major sonata KV 331. This sonata has been written in Paris, in 1778. It is the most unusual but at the same time the most awesome sonata, not only because the first movement is a set of six variations, but also because the whole sonata is written on the variation form's principles. (Mozart introduced this innovation with variation form in sonata movements, and probably this sonata is the first example). The tonality of this sonata is also individual: Mozart's only sonata in A major. This tonality is analysed by Mattheson – he found it bright, transposing sad than happy feelings at the same time. Schubart associated this tonality with innocent love, gratitude, hope, cheerfulness and faith in God.

⁶ Studii mozartiene II. Omagiu lui Robert Levin. Arpegiione, Cluj-Napoca 2007. Pag. 13-14 (Mozart studies II. Robert Levin's tribute)

The theme of this variational movement is written in 6/8 measure – a pleasant, soft dance melody, an original German folk song “Freu’ dich Mein Herz! Denk’ an kein Schmerz”.

E.g. 14

Andante grazioso Entstanden in Wien (oder Salzburg), 1783

The musical score is for a piano piece in 6/8 time, marked 'Andante grazioso'. It is in A major (three sharps). The score is divided into three systems. The first system shows the beginning of the piece with a piano (p) dynamic. The second system starts at measure 7 and includes a 'cresc.' marking. The third system starts at measure 13 and includes dynamics like sf, p, and f. The melody is simple and folk-like, with a light, dance-like quality.

This Air has a simple binary form. The first sentence (8 bars) is in A major – the first phrase ends on a half-cadence; the second phrase is the almost identical with the first phrase modified in the end with a full cadence. The second sentence (10 bars) is also in A major – the new phrase ends on a half cadence; the second phrase repeats the second phrase of the first sentence. Both sentences are repeated. The Sicilian rhythm together with the lightness of the tonality gives the theme a naive but in the same time a melancholic atmosphere.

The first variation is characterized by semiquaver figures, especially in the treble part, which contains sigh motives in which the second of every two semiquavers are the tones of the melody.

E.g. 15

The second variation is a continuous movement of semiquavers in triplets. The construction of this variation is the same as the theme's. The theme appears in the treble part but not in the original form – it is ornamented.

E.g. 16

The third variation is the minor variation (in the key of the tonic minor). In this variation, the semiquaver figures are sustained simultaneously both in treble and bass. The melodic form of the employed minor scale can be found in the 8th bar (repeated in the 16th and 18th bars). This variation refers to the third movement – the Turkish March with this melodic atmosphere. The form of this variation is similar with the previous ones, but in both sentences the second phrase is a varied: the treble part is doubled – appears in octaves.

E.g. 17



The fourth variation, written in A major, is rendered very distinctive by the continual crossing of the left hand over the right hand. The right hand just accompanies the melody.

E.g. 18



The fifth variation is the slow variation written in Adagio. This part can be characterized by demisemiquaver figures. The notes of the main melody are frequently displaced with auxiliary notes. In this part, we can find a lot of ornamentation which gives a phantasy – atmosphere to this variation. It contains a lot of rhetoric elements. In the 9th and 10th bars there is a modulation to the key of D major. This is the only modulating variation.

E.g. 19



The last variation is in Allegro. The combined change of time signature and tempo entirely alters the character of the melody in this variation (4/4). The harmonic structure remains unchanged, but near the two sentences comes a third one, which is a kind of cadence.

E.g. 20



I just mentioned before the fact that the whole sonata is written on the variation form's principles. We can find strict connections between the variations and the other two movements. The second movement of the sonata (written also in A major, what is totally unusual) is a minuet. The trio part of this movement refers to the fourth variation with its crossed-hands technics. The famous third part (similar atmosphere with the third variation), the Turkish March is not the first movement with oriental influences in Mozart's works (Le gelosie del Seraglio KV. 109 or the A major violin concert KV 219).

Variation Form in Mozart's Piano Concertos

The variation form conquered Mozart's piano concerts as well. This much beloved form can be found in five piano concertos of Wolfgang Amadeus Mozart: the second movement of the E flat Major KV 482 piano concerto, the second movement of the B flat Major KV 450 piano concerto, the second movement of the B flat Major KV 456 piano concerto, the third movement of the G Major KV 453 piano concerto and the third movement of the c minor KV 491 piano concerto. This variation form differs from the other ones presented before, being accompanied by the orchestra, which means changes and new possibilities.

Mozart finished the E flat Major KV 482 piano concerto in 16th of December, 1785. This is the first piano concerto of Mozart which includes clarinets. This concerto is scored for solo piano, flute, two clarinets, two bassoons, two horns, two trumpets, timpani (in D and A), and strings. The second movement, composed in c minor begins with the presentation of the theme by the strings. These first 32 bars have similarities with the second movement of C major KV 467 piano concerto (same colour and atmosphere realized by the strings). The movement has a mixed form - amalgamation between the rondo and the variation form.

The movement begins (how I mentioned before) with the presentation of the theme by the strings.

E.g. 21

The image displays a musical score for the beginning of the second movement of Mozart's Piano Concerto in E-flat major, KV 482. The score is written for Violino I, Violino II, Viola I, II, Violoncello e Basso, and Piano. The key signature is three flats (B-flat major/C minor) and the time signature is 3/4. The strings (Violino I, Violino II, Viola I, II, Violoncello e Basso) play a rhythmic pattern of eighth and sixteenth notes, while the piano plays a melodic line. Dynamics include p (piano), sf (sforzando), and sf p (sforzando piano). The score is divided into two systems, with the first system ending at bar 16 and the second system starting at bar 17.



The first variation is presented by the piano. It has the same dimension (32 bars) and the same tonality as the theme. The composer uses passing tones, anticipations, suspensions and neighbouring tones to decorate the theme. After this variation comes an interlude played by the woodwind instruments and horns. This interlude is in the relative major tonality of the movement (the main tonality of the piano concert), in E flat major.

E.g. 22



The second variation is played by the piano and accompanied by the strings. The theme can be found in the soprano, the bass accompanies with thirty-second notes. From the 125th bar begins the second interlude. It is in C major (the parallel tonality of the movement). This interlude contains dialogues between the flutes, bassoons and strings.

E.g. 23



The third variation begins from the 144th bar. The first part of this variation is dominated by the orchestra and mostly just accompanied by the piano. The second part of the variation is presented by the piano and accompanied by the orchestra. The first part of this variation is in c minor, the second part in E flat major, in the end again in c minor. The movement ends with a coda.

E.g. 24



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IV. PRAYERS OF FEMALE PROTAGONISTS IN GIUSEPPE VERDI'S OPERAS. GIOVANNA'S EVENING PRAYER FROM VERDI'S *GIOVANNA D'ARCO* (PROLOGUE, SCENE 2)

ADÉL FEKETE¹

SUMMARY. With this analysis, the author continues the journey of presenting the prayers of female protagonists from Giuseppe Verdi's operas, a lesser-known topic within the vast bibliography dedicated to the *oeuvre* of the great Italian Maestro. *The heroine's Prayer from the opera Giovanna d'Arco*, which bears a strong bel canto influence is the fourth in the author's series of analyses of *preghiere* written for the solo female voice found in ten of the composer's works². Further analyses published in this series will shed light upon well-known examples of *preghiere* – like the famous prayers of Leonora from *La Forza del Destino*, which is preceded by two other examples from *Luisa Miller* and *Stiffelio* –, but also ones illustrating the language transformation of the female prayer in mature operatic works, such as *Aida* and *Otello*.

Keywords: *preghiera*, prayer, opera, Verdi, *Giovanna d'Arco*, bel canto, aria, analysis

1. The Creation, Synopsis and Characters of the Work

Verdi's seventh opera, framed chronologically by *I due Foscari* and *Alzira* is also a relevant exponent of multiple, varied prayers, the topic of the work predestining it to such a religious content – similarly to *Nabucco* or *I Lombardi*. *Giovanna d'Arco's* topic was somewhat imposed to Verdi by the impresario of La Scala³, Bartolomeo Merelli, and even though Verdi generally did not like to work with well-known and widely used⁴ topics, he agreed to a new collaboration with Solera and La Scala.

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² The aforementioned analyses focus only on prayers uttered to divinities (both in Christian and pagan contexts), saints or the Virgin Mary, but exclude prayers addressed to the dead (e.g. Lina's second act prayer from *Stiffelio* – *Ah, dagli scanni eterei*).

³ Julian Budden, *The Operas of Verdi*, vol. I, Clarendon Press, Oxford, p. 205.

⁴ *Ibidem*.



**Giovanna (soprano Svetlana Vassileva)
praying before the statue of the Virgin Mary⁵**

Originality was the goal set out by Verdi's librettist when he started writing the text of the opera. This intention was clearly expressed by Solera in his letter to Giovanni Ricordi⁶, in which he wrote that he did not wish to be neither Shakespeare's, nor Schiller's "epigon"⁷ in rewriting the story. However unintentionally, *Die Jungfrau von Orleans* tragedy would still be the first Schiller source to one of Verdi's operas, a model followed later in *I masnadieri* (inspired by *Die Räuber*), *Luisa Miller* (after *Kabale und Liebe*) and last but not least, *Don Carlos* (based on the drama *Don Carlos, Infant von Spanien*).

A subject that focused on the legendary *Jeanne d'Arc* was more than appropriate for it to be transformed into a work of art to the liking of the Romantic audience. It was placed at the end of the "dark" and mysterious Middle Ages (anno Domini 1429), it was cloaked in mysticism and religious fervor, imbued with nationalism and in a stage in which one could always add a romantic thread to complete it. The operatic stage version adapted by Solera finally took the form of a prologue and three acts, the synopsis of the opera is found in the work *Opera: Composers, Works, Performers*, as follows:

⁵ Photo from the production of *Giovanna d'Arco*. Opera by Giuseppe Verdi. Conductor: Bruno Bartoletti, director: Gabriele Lavia. Cast: Ewan Bowers, Renato Bruson, Svetla Vassileva. C major & Unitel Classica, 2012. Blu-ray, source: <http://www.blu-ray.com/movies/screenshot.php?movieid=58991&position=4>

⁶ Franco Abbiati, *Giuseppe Verdi*, vol. I, Ricordi, Milano, 1959, p. 534, in: Julian Budden, *The Operas of Verdi*, vol. I, ed. cit., p. 205.

⁷ *Henry VI*, part I: one of the Shakespearean play's characters is precisely Joan of Arc (Joan la Pucelle); Schiller had also written a tragedy upon this subject in 1801 (*Die Jungfrau von Orleans*).

"King Charles of France has suffered several defeats at the hands of the English, and is discouraged. A vision leads him to the shepherd girl Joan, who yearns to be the saviour of France. Joan's father fears that she is tempted by the devil to become the king's mistress, and therefore rejects his daughter. Joan leads the French to victory over the English. The king tells her of his love for her, but her father publicly accuses his daughter of being in league with the devil. The crowd calls for Joan to be handed over to the English. In captivity, she renounces her earthly love for the king, and once more saves France. During a final battle, she places herself at the head of the French army again and brings it victory. Mortally wounded, she dies reconciled with her father, having fulfilled her mission."⁸

The audience of the premiere was thrilled about this subject matter, as well as the music of the work, since the February 15, 1845 opening night was a great success (the opera itself was presented just three months after the premiere of *Ernani*⁹). However, the preparations for the stage premiere of the opera experienced so many obstacles that Verdi expected it to be a total failure, thus he chose not to attend the event.¹⁰ The unfavourable circumstances have included the following: "The orchestra was too small and badly arranged; the scenery and costumes were inadequate and the singers inclined to take too many liberties"¹¹, while the prima donna was "always in tears"¹² due to the decline of her voice.

Soprano Erminia Frezzolini was chosen to interpret the newest Verdi heroine, a name already familiar to us from a previous analysis: the prima donna was the role creator of Giselda in *I Lombardi*. The cast had been completed by the performers of the few characters who have survived the massive reduction made by Solera to the characters of Schiller's play: Antonio Poggi (Carlo VII, King of France - Tenor), Filippo Colini (Giacomo - shepherd and father of Giovanna - Baritone), Napoleone Marconi (Delil, a French officer - Tenor), Francesco Lodetti (Talbot, commander in chief of the English army - Bass)¹³. The cast of the opera also features children and peasants, townspeople from Reims, French and English soldiers, noblemen and guards, and last but not least, beings belonging to the immaterial world: namely angels and demons.

⁸ *Opera: Composers, Works, Performers*, ed. cit., p. 678.

⁹ Teodor Niță, *Orizontul sacru în muzica italiană a secolului al XIX-lea (The Sacred Horizon within the 19th century Italian Music)*, Galați University Press, 2009, p. 124.

¹⁰ Julian Budden, *The Operas of Verdi*, vol. I, ed.cit., p. 206.

¹¹ *Ibidem*.

¹² *Ibidem*.

¹³ Cf. Julian Budden, *The Operas of Verdi*, vol. I, ed.cit., p. 204.

Addressing the role of Giovanna, musicologist Julian Budden states that it is one of the great successes of this work¹⁴ which has since been forgotten, and whose rare performances legitimized the negative forebodings felt by the composer prior to its original performance. Giovanna was the first character to also inspire the title of one of Verdi's operas, which was followed, of course, by those of *Alzira*, *Luisa Miller*, *La Traviata* and finally, *Aida*. Moreover, it was the first time that Verdi's protagonist does not belong to an upper social class, but is a mere shepherdess. Nonetheless, she becomes the heroine of an entire nation, a true amazon who fights for the liberation of her country, being at the same time a devoted Christian. These contradictory features make Giovanna an unusual and extremely interesting heroine with two well-defined sides, a profane one (daughter, patriot and young woman in love) and a holy one, that of a saint. The controversial phenomena – visions, appearances – that have characterized the life of Joan of Arc are exploited to the fullest also in this work, lending both the composer and the librettist ample opportunities to incorporate a series of elements that ensure the transition from a human dimension to a heavenly one – prayers, Marian apparitions that had taken place within a dream, auditory hallucinations – and the presence of supernatural beings (angels and demons) that become an integral part of the opera.

2. The Communication between the Human and the Supernatural Worlds within the Opera

The communication between the human and the supernatural worlds is one of the characteristic features of the entire work, starting from the prologue of the opera itself. Here, King Carlo recounts how the Virgin Mary appeared before him in a dream (*Sotto one quercia parvemi*). Then, Giovanna's father, fearful, conveys a short utterance to the Heavens, saying "a brief arioso prayer"¹⁵ (*Cielo, cielo, m'attesti*) while searching for his daughter in the middle of a dark forest. The prayer of the heroine herself follows – *Sempre all'alba ed alla sera* –, which we will analyze in detail, as well as an auditory hallucination: Giovanna is tempted by demons (choir *Tu sei bella*, a cheerful waltz in a time signature of 3/8, accompanied by two instruments associated with the demons by Verdi: the harmonium and the triangle¹⁶). There is also the choir of angels, which – now in the opposite direction of communication – brings Giovanna the message that she has been chosen to save France (the contraltos are now accompanied by two

¹⁴ *Idem*, p. 223.

¹⁵ *Idem*, p. 211.

¹⁶ Cf. *Idem*, p. 212.

other instruments: harp and fisarmonica, the second being a type of harmonium used behind the scenes during operas in Italy at that time)¹⁷. Towards the end of the prologue, Verdi composed a very interesting solo segment¹⁸, from at least three distinct viewpoints: 1. he brings together the three protagonists in a *cappella* terzetto, in which 2. Giovanna's upper vocal line invokes the Virgin Mary (*A te, pietosa vergine*), 3. the use of the music's character and technique reminds us of that famous and difficult page of Verdi's *Requiem* (within the *Lacrymosa*) where only the voices of the four soloists are heard.

An illustrious example of praise and of the sublime within music appears in the second act of the opera, with the five voice *a capella* hymn *Te, Dio, lodiam*¹⁹.

A prayer duet is included in *Giovanna d'Arco*, a rarity among the prayers in Verdi's works (still, we can encounter this type of a prayer in the very first opera of the composer when Oberto and his daughter, Leonora pray simultaneously in the duet *Del tuo favor soccorrimi*). A similar moment reappears in *Giovanna d'Arco*'s last act, when Giovanna is in the hands of the British and her father secretly listens to her prayer, being finally convinced of her innocence²⁰. The difference between the two operatic duets is that in *Giovanna d'Arco* only one of the characters is actually praying – thus, the simultaneity of a duet itself is foiled, for the two characters sing together only in the last few bars of the scene.

3. *Sempre all'alba ed alla sera* (Prologue, scene 2) - Analysis

The religious dimension of the work is one of the sources used by Verdi in the creation of the opera's music. The other one is that of war, a source that gives the composer the opportunity to include the military and funeral marches in his work again, alongside the piety of prayers, the heavenly music of the angels and the "unrestrained" waltz of the demons. Since Giovanna is caught in the wake of many different worlds, her prayer will combine both the elements pertaining to religion and those suggesting a military character, for the purpose of her prayer is revealed at the end of her aria. Her desire is to receive a sword and thus to join the French army, a desire that appears in the text of her prayer-aria:

¹⁷ *Ibidem*.

¹⁸ *Idem*, p. 213.

¹⁹ Gáspár Krasznai, *Egyházi és színpadi művek kölcsönhatása Giuseppe Verdi művészetében* (*The Interaction of Verdi's Religious and Laic Works*), Bachelor's thesis, Liszt Ferenc Academy of Music, Budapest, 2007, p. 18.

²⁰ Teodor Niță, *op. cit.*, p. 125.

Sempre all'alba ed alla sera
 Quivi innalzo a te preghiera;
 Qui la notte mi riposo,
 E te sogna il mio pensier.
 Sempre a me, che indegna sono
 Apri allora il cor pietoso...
 Oh se un dì m'avessi
 Il dono d'una spada e d'un cimier!²¹
 Ma... le stanche pupille
 Il sonno vince Regina,
 Il baldo voto perdona... e benedicimi.

Always at dawn and in the evening
 It is here I raise my prayer to You;
 It is here that I rest during the night,
 And my thoughts dream of You.
 To me, who am unworthy
 You always open my merciful heart...
 Oh, if one day You would give me
 The gift of a sword and a cimier!
 But... my tired eyes
 Are won over by sleep, My Queen,
 Forgive my bold dream... and bless
 me.²²

(The – *Oh ben s'addice questo torbido cielo* – recitativo which precedes the aria already anticipates Giovanna's desire, and the aria that is composed in the form of a Cavatina repeats the same idea, but in a different and more developed manner.)

The first four verses that Giovanna addresses to the Virgin Mary are uttered in an atmosphere of serenity, peace and tranquillity created by the beginning of the first period (A) composed in an Andante tempo marking, a bright major key (A major) and the ever-present orchestral accompaniment in passages that imitate the sound of the harp (Violin I and II, over the pizzicato of the cello and double bass). The inner peace that Giovanna finds in this particular place – in front of the icon of the Virgin Mary that is hidden in a forest – could not be better portrayed than by the simplistic "minimalism" found at the beginning, centred on the Giovanna's monologue. Giovanna is given a cantabile melodic line ("spiced up" by a few leading tones and anticipations), which is distinguished by its dotted rhythms; which is then repeated with a few minor changes (appoggiaturas and an ornamented ending with a modulation to the dominant).

²¹ The first 8 lines of the aria are repeated.

²² English translation: Juliánna Köpeczi.

E.g. 1

105

Andante sostenuto cantabile

GIOV. *20* *1*
Sem - pre al - l'al - ba ed al - la se - ra qui - vi in -

20 *Andante sostenuto*

Vni. I. *20*
Vni. II. *20*
Vcllo. *20*
Vc. *Pizz.* *20*
Cb. *Pizz.* *20*

Sempre all'alba ed alla sera – the first bars of Giovanna's evening prayer

Looking at Giovanna's vocal line in detail, one can easily observe that it is in fact derived from a single melodic-rhythmic cell. In this regard, we make a formal analysis of the first phrase of the aria, with the relevant analysis concerning the musical cell and motif:

E.g. 2

α *α_{v1}*

x *x'* *xv1* *x'* *x*

α_l

xv1v1 *x'v1* *xv1v1'* *x'v2* *x* *x'v1'*

**Example of melody derived from a single cell (x)
- period A, the antecedent phrase**

The following three musical phrases of Giovanna (in a small bistrophic form with a reprise - A Av1, with a phrasal structure of antecedent-consequent-median-consequent if completed with the first phrase) are in turn related variants of this first musical idea, at first just slightly different (creating thus, fluidity and unity), which then move further away farther away from the initial model:

E.g. 3

qui la not - te mi ri - po - so, e te sognai mio pen - - sier.

Sem - pre a me, che inde - gna so - no, a - pri al - lo - ra il cor pie - to - so...

oh se un dì m'aves - si il do - no d'u na spa - - da d'u - na spada e d'un ci - mier!

A melodic model and variation within the *prayer* of Giovanna d'Arco (Consequent-median-consequent phrases from the small bistrophic form with the A Av1 reprise)

Looking at the last musical line of the example above, the difference between this type of writing and the beginning of the aria is evident. While in the former lyricism reigned, here another character dominates, one which we could call "military", clad in a *bel canto* style. The Fortes, the dotted rhythms, the marked accents (and those derived from the leap on the high note) are the many ways Verdi points out the change that is brought into the text, this being the moment when Giovanna denounces the object of her request: she praying for a sword and a cimier.

The next section of the aria²³ reveals a musical fragment (A1) that distances itself from the previous model based on musical periods, having a particularly complex internal structure. Within this musical fragment, firstly an antecedent and a consequent phrase appear (bars 18-25), followed by three broad expansions (bars 26-31, 32-37, as well as bars 38-41).

The musical fragment begins in the same war-like spirit, however, its "military" character is now transferred to the orchestra which, emerges from its secondary role (for the first time within the *preghiere* examples we had thus far analysed) and becomes a "character" that actively participates in the story of the opera. The orchestral sound is more than suggestive, acoustically projecting the battlefield – Verdi achieves this result by opposing the two musical micro-units arising from the unification of cell "x" and that of the *Marziale* motif found in the scene prior to that of the prayer:

E.g. 4



**The relationship between the musical motifs and cells
in the different sections of the prayer**

The acoustic "duel" is carried out not only on the level of the two motifs, but also between the melody of the woodwind section (flute, piccolo, clarinet, bassoon) and the entrances of two chords of the orchestral *tutti*:

²³ The formal division of this Cavatina leads to some problems and gives way to different interpretations in this respect. For example, the musical fragment of the aria perceived as an extended coda (of more than twenty bars) in David R. Kimbell: *Verdi in the Age of Italian Romanticism*, © Cambridge University Press, 1981, p. 347.

Fl.

Ob.

Cl.

Fg.

v.

v2.

cb.

V.

- mier! oh seundi.... maves-sil do_no d'u - na

Musical “duel”: woodwinds versus tutti
(A1 musical fragment, the debut of the antecedent phrase)

For a moment, it is as if the vocal line is put on a secondary plane (in a recited manner of bars 19-20), for it to put in the foreground once again with bars 26-42, a real *tour de force* for the soprano. The text repeats Giovanna's request, but the 8 verses that have been spoken so far are just "a pretext", so that the voice can showcase its technical qualities. The orchestra retreats once again: the string section return to the pizzicato, we hear some scattered chords of the wind instruments, and, in the end, in *tutti*, a few reminiscent elements of the chord entrances from the beginning of the segment.

The analysis of the nearly twenty bars cannot be other than a vocal language analysis, that of "Verdi's *bel canto*"²⁴ which remains a musical language characteristic of the young composer. The voice that Verdi thought of for this role is a lyrical one, with *leggiero* undertones, which is also evident in the following bars:

E.g. 6

The musical score for Giovanna d'Arco's prayer is presented in five systems of vocal notation (Soprano G). The lyrics are in Italian, and the score includes various musical markings and dynamics.

System 1: *dolce*
 Sem - pre al - l'al - ba ed al - la

System 2:
 se-ra qui - - vi in - nal - - zo a te a te pre -

System 3: *con grazia*
 - ghiera; qui la not-te mi ri - po - so, e te so-gna il mio pen-

System 4: *dolcissimo*
 - sier. Sem - pre al - l'al - ba ed al - la se-ra qui - - vi in -

System 5: *Oppure*
 - nal - - zo a te pre-ghiera;
 - nal - - zo a te pre-ghiera; qui la notte mi ri-po-so, e te sognai il mio pen-

Vocal virtuosity in the prayer of Giovanna d'Arco

²⁴ Although we cannot talk about Verdi as the exponent of the *bel canto* style, it is undeniable that the musical heritage of the three composers had had a great influence on the early work of the master from Busseto.

Various ornaments, legato, direct attack on a high note, portamento, a vocal range of almost two octaves (D₄ - D₆, the greatest vocal range required by Verdi so far in his prayers composed for female solo protagonists), difficult intervals (with leading, augmented and diminished chords) and various rhythms are those that make up this page composed only of virtuoso passages. Albeit difficult, they are the right up the alley of 19th century prima donnas!

The rich vocal score reveals the fact that Verdi worked painstakingly hard and included in his own ornaments in order to prevent the usual practice of prima donnas of the time of adding such ornament – to the point in which in some cases they would "recompose" an aria beyond recognition²⁵. The interpretations we have at our disposal today with renowned 20th century sopranos, such as Renata Tebaldi, Anna Moffo, Monserrat Caballé, June Anderson, etc., render a faithful approach to the musical score. The most "Catholic" interpretation belongs to June Anderson, who complies with the original score to the letter²⁶, singing each note in the way Verdi intended to be sung. The same thing cannot be said of two other famous interpretations of Anne Moffo and Renata Tebaldi, both shortening this difficult fragment by no less than 6 bars, in order to accommodate their own vocal styles. Still, we cannot help but admire the way Renata Tebaldi solves the technical challenges of the score the requires vocal ease with her darker and "heavier" voice; the crystalline high notes of June Anderson's voice, as well as the interpretation of Anna Moffo, that in our opinion is the closest to exhibiting a true *bel canto technique*. Caballé brings a romantic approach to the aria²⁷, with an Andante tempo that is slower than indicated in the score, which also serves be advantageous in order to create a strong contrast between the lyrical and the military-like segments.

However, Giovanna's prayer does not end here: the last section of the aria (A1v, Coda-like character, bars 42-54), is again a lyrical one, in sharp contrast to the middle part. The last words uttered by Giovanna to the Virgin Mary ask for Her forgiveness for the fervour with which she had expressed her plea, and reveal the tender human side of the heroine, who, overcome by exhaustion, falls asleep after the saying her *evening prayer*.

²⁵ We all know the famous case where Adelina Patti, singing to Rossini, ornamented the aria *Una voce poco fa* beyond recognition even to the composer himself. Cf. Harold Schönberg, *A nagy zeneszerzők élete (The Lives of the Great Composers)*, Európa, Budapest, 2002, p. 222.

²⁶ We refer here to the edition used in our analysis: Giuseppe Verdi's *Giovanna d'Arco*, Kalmus, Miami, reprinted after Ricordi, Milan, (1875-1980), http://imslp.org/wiki/Giovanna_d%27Arco_%28Verdi,_Giuseppe%29

²⁷ Similarly to the interpretation of soprano June Anderson.

The music is composed here in the manner of a Romantic version of a *recitativo accompagnato*, where the strings evoke the already familiar militant sound, a segment which, nonetheless, acquires a completely different character by the change of entrance (violins: *leggerissimo e staccato*, violas, celli, bass: *pizzicato*) and the dynamic (*pp*). The aria ends in the same peaceful and serene note, with which it began, with the last chords of the string section leading Giovanna in the realm of dreams...

E.g. 7

FL. *I.*
pp
sottovoce

GIOV.
Ma... le stan, che pu... pille... il son - no vin - ce... Re -

I.
Vni
II.

Vle
Vc.
Cb.

GIOV.
- gi - na, il bal - do vo - to per - do - na...

I.
Vni
II.

Vle
Vc.
Cb.

***Sempre all'alba ed alla sera* - the beginning of the last section
(A1v, with a Coda-like character)**

A final analytical remark on this aria concerns the abundance of indications that Verdi introduces in the score of this crucial fragment. They mostly address the vocal line, the composer being preoccupied with the expression of the textual meaning, via the tone, the volume or the timbre of the voice:

Indication	Text
<i>con passione</i>	<i>inalzo a te preghiera</i>
<i>con energia</i>	<i>oh se un dì m'avessi il dono d'una spada</i>
<i>dolce</i>	<i>Sempre all'alba ed alla sera</i>
<i>con grazia</i>	<i>Riposo</i>
<i>dolcissimo</i>	<i>Sempre all'alba ed alla sera</i>
<i>tutta forza</i>	<i>oh se un dì m'avessi il dono d'una spada</i>
<i>sotto voce</i>	<i>Ma... le stanche pupille il sonno vince...</i>
<i>voce quasi spenta</i>	<i>Perdona e benedicimi</i> (words followed by the indication: <i>s'addormenta</i> = <i>she falls asleep</i>)

We end our analysis with a few short conclusions. In *Giovanna d'Arco*, Verdi composed the most difficult *bel canto* score that we have found in our analyses. Vocal virtuosity is matched by an orchestral accompaniment which is often constructed also at a symbolic level, depending on the text that the music accompanies. As we have already observed, the aria shifts effortlessly between different contrast levels - from the lyrical to the dramatic -, thus allowing a prayer and an imaginary battle to be easily associated, with old and 19th century operatic composition techniques intertwining, harmoniously coexisting within the writing. An additional interesting trait of the score is the multiple indications inserted by the composer within the vocal line, which is a testament to the special attention given by Verdi to the music written for his beloved characters/singers.

At the same time, the aria *Sempre all'alba ed alla sera* is also the first *evening prayer* found in our analyses, and the second one that is addressed to the Virgin Mother (the first being that of Giselda in *I Lombardi*), followed by other similar examples that we will find in *La Forza del Destino* and *Othello*.

Translated from Romanian by Juliánna Köpeczi

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KONNOTATIONEN DES HEILIGEN IN DER ERÖFFNENDEN STURMSZENE VON GIUSEPPE VERDI'S *OTELLO*

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SUMMARY. Focusing on Giuseppe Verdi's adaptation of Shakespeare's *Othello*, this paper discusses the usage of the four natural elements – Earth, Air, Water, Fire – and their sacred connotations in the opening storm of *Otello*. It is common for composers to express key thematic points in the overture or the first scene of an opera and to develop them throughout the entire piece. In adapting William Shakespeare's play, Verdi chose the tempest in the second act as a starting point for his opera. Thus, *The great contention of the sea and skies (Othello, II.1.91)* acquires powerful acoustic and visual effects in Verdi's storm, mirroring Othello's troubled heart: *Flashes! Crashes! Whirlpools! Howling winds and thunder's mighty roar! Air and water shake together, shaken is the ocean-floor! (Otello, I.1.12-15)*. Both the opera libretto and the orchestral accompaniment are expressive of the forces of nature which reflect, metaphorically, instances from Othello's journey through life. Wind, fire, sea, thunder, rocks, lightning, flames – all contribute to offering an insight into what is about to happen. The musical accompaniment is a powerful tool in conveying spirituality, while Shakespeare's lines resonate in the libretto to the same purpose.

Keywords: *Otello*, Verdi, *Othello*, Shakespeare, Sacred.

Traditioneller Weise beginnen die Oper mit der Ouvertüre, eine instrumentelle Einführung der Bühnenentfaltung mit dem Ziel des Schaffens eines akkustischen Rahmens, der das Publikum auf die Aufführung vorbereitet. Die Ouvertüre hat sich als Gattung erst am Ende des 17. Jahrhunderts in Frankreich, in den Werken von Lully, kristallisiert. Ursprünglich gab es keinen Zusammenhang zwischen den musikalischen Inhalten der Ouvertüre und der Oper. Mit der Zeit aber erschien die Notwendigkeit eines

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thematischen Zusammenhanges zwischen dem einführenden musikalischen Teil und den danach folgenden Teilen des Werkes. Die Erfüllung dieser Notwendigkeit erschien erst im 18. Jahrhundert in den Werken von Gluck, wo die Ouvertüre schon eine bestimmtere Rolle spielte, nämlich die Einführung des Publikums in der musikalischen Stimmung des lyrischen Werkes, indem einige Themen oder Motive vorgespielt werden, die später wiederaufgenommen, vertieft und entwickelt werden.

Die Verstärkung der thematischen Einheit des Werkes hat zur Änderungen der Struktur der klassischen Ouvertüre geführt, wobei jeder Komponist die wichtigsten Themen des Werkes unterschiedlicherweise exponiert. In diesem Sinne, beginnend mit dem 19. Jahrhundert, haben einige Komponisten die Ouvertüre verkürzt (die vorher beträchtliche Länge nahm) und zuletzt wurde sie durch ein Präludium oder eine Einführung ersetzt, wodurch eine tatsächliche Verbindung mit dem eigentlichen Bühnenwerk erreicht wurde. Am häufigsten wurde eine freie Form benutzt, die einige von den essentiellen Motiven der Oper exponiert und diese in den ersten Akt oder eben in die erste Szene integriert.³

Verdi ergreift die gleiche Methode, um die klassische Ouvertüre in seinen letzten zwei Opern – *Othello* und *Falstaff* – zu ersetzen, und dadurch sich von einer Tradition, die ihre Rolle nicht mehr erfüllt hat, abzulösen.

Die Sturmszene, die *Othello* eröffnet, ist organisch mit dem Rest der Oper verbunden und repräsentiert einen Schlüssel für die Entwicklung der darauffolgenden Ereignisse. Der vorliegende Artikel argumentiert, dass die Hauptthemen der Oper sowohl auf der textuellen wie auch auf der musikalischen Ebene schon als Quintessenz auf die ersten Seiten der Oper erscheinen. Genauer formuliert, schon von Anfang an ist das Heilige anwesend, die im Textbuch und in der musikalischen Begleitung im ganzen Oper nachvollziehbar ist. In *Othello* sind die Leit motive durch die thematische Entwicklung der Ereignisse stufenweise konturiert und sind nur selten – nur in den Szenen mit dramatischem Höhepunkt – ganzheitlich dargestellt.

Verdi schafft in der Sturmszene eine bemerkenswerte Einheit der Intonation kombiniert mit einem Reichtum der musikalischen Bilder und dadurch übernimmt sie die Rolle des Prologes der Oper (da *Othello* keine Ouvertüre hat). Der wunderbare Orchestersatz, indem die Klangfarben meisterhaft individualisiert sind und die prägnantesten dynamischen Kontraste erscheinen, wiedergibt einen Sturm, der sich nicht an der Beschreibung einer Landschaft beschränkt, wie in der Sturmszene von *Rigoletto*, sondern der hier

³ Vgl. Bughici, Dumitru, *Dicționar de forme și genuri muzicale (Wörterbuch der musikalischen Formen und Gattungen)*, Editura muzicală a Uniunii Compozitorilor, București, 1974, S. 349; Brunel, Pierre und Wolff, Stefanie (Hrsg.), *L'Opera*, Edition Bordas, Milano, 1987, S. 129.

eine grössere Bedeutung hat, nämlich die Einführung des Publikums ins Drama und die Darstellung der ersten kurzen aber extrem expressiven Charakterisierungen von Jago und Otello.⁴

Das Heilige wird beginnend mit den ersten Momenten der Oper durch verschiedene Formen ausgedrückt. Darunter kommen zur Schein auch die Welt bildenden vier Elemente: das Feuer, die Erde, die Luft und das Wasser⁵. Wie es in der Partitur zu bemerken ist, sind die vier Elemente sowohl auf textueller als auch auf musikalischer Ebene dargestellt. Aus kosmologischer Perspektive beinhalten diese Elemente die Essenz des menschlichen Wesens und seines Lebensraumes und verkörpern die vier Energietypen (physische, emotionale, mentale und spirituelle). In der Bibel wimmeln zahlreiche solche Bilder, in dem die Elemente zu finden sind⁶, und Mircea Eliade analysiert deren Einfluss folgenderweise: „Für die christlichen Apologeten waren die Symbole voll von Botschaften; sie zeigten das Heilige im Gewand der kosmischen Rhythmen. Die Offenbarung durch den Glauben zerstörte die vorchristlichen Symbolbedeutungen nicht, sie fügte ihnen nur eine neue Geltung hinzu. Gewiß überstrahlte für den Christen diese neue Geltung die anderen; sie allein gab dem Symbol seinen Sinn und verwandelte es in Offenbarung. Die Auferstehung Christi war wichtiger als die kosmischen Zeichen, die im kosmischen Leben lesbar waren. [...] die neue Geltung war in bestimmter Weise von der Struktur des Symbolismus selbst bedingt, und sogar mehr, das Symbol des Wassers wartet auf die Erfüllung seiner tiefen Sinne durch die von Christentum gebrachten neue Werte.“⁷

Im gleichen Sinne, meint Wunenberger, dass „Im Generell der Mond und die Sonne, die Zyklen der Pflanzenwelt oder die vier Elemente (Wasser, Luft, Erde, Feuer) bilden die Axen der Hierophanie. Die unzugängliche himmlische Regionen bekommen die Superiorität der sn. „was grundsätzlich Anderes.“⁸

⁴ Vgl. Solovţova, Liubov, *Giuseppe Verdi*, Editura Muzicală, Bucureşti, 1960, S. 310.

⁵ s. Mircea, Ioan, *Dicţionar al Noului Testament (Wörterbuch des Neuen Testaments)*, Editura Institutului Biblic şi de Misiune al Bisericii Ortodoxe Române, Bucureşti, 1995, S. 184.

⁶ Zum Beispiel einige Verse aus dem Alten Testament – Jesaja 45,8 : „Träufelt, ihr Himmel, von oben, und ihr Wolken, regnet Gerechtigkeit! Die Erde tue sich auf und bringe Heil, und Gerechtigkeit wachse mit auf! Ich, der HERR, habe es geschaffen“. Hesekiel 1,4: „Und ich sah, und siehe, es kam ein ungestümer Wind von Norden her, eine mächtige Wolke und loderndes Feuer, und Glanz war rings um sie her, und mitten im Feuer war es wie blinkendes Kupfer“, Hesekiel: „Wie der Regenbogen steht in den Wolken, wenn es geregnet hat, so glänzte es ringsumher. So war die Herrlichkeit des HERRN anzusehen.“ Abgerufen von <https://wordproject.org/bibles/de/index.htm>, am 09.12.2016.

⁷ Eliade, Mircea, *Das Heilige und das Profane: vom Wesen des Religiösen*, Rohwolt Verlag, 1957, S.80.

⁸ Wunenburger, Jean-Jacques, *Sacral (Das Heilige)*, Editura Dacia, Cluj-Napoca, 2000, S. 46.

Julian Budden⁹ beschreibt die Anfangsszene der Oper als „unglaublich von allen Sichtspunkten gesehen“. Diese Charakteristik wird durch die besonders tollkühne Harmonie und durch die besonders lebendigen Beschreibungen verwirklicht. In der Tönenlandschaft wimmeln energiegelade und extrem suggestive, starke Nuancen. Die Anwesenheit der Trompeten, der Schlaginstrumente und der Pauken bringt eine zusätzliche Stärke, die die natürlicher Weise entstandene Stimmung des Sturmes, akustisch wiederherstellt. Das Wasser, der Wind, das Feuer, die Donner und die Blitze haben alle eine instrumentelle Korespondenz, die Verdi sehr genau ausgewählt hat, und dadurch die entstandene Stimmung der Einführung dem kommenden Konflikten gemäß wird. Wie auch der übertragene Sinn des Wortes „Sturm“, laut DEX¹⁰, deutet „innerer Kampf, seelische Störung“ an. Verdi hat genau diesen Moment vom zweiten Akt von Shakespeares Werk gewählt, um seine Oper zu beginnen. *Der schrecklichen Kampf der Himmel und Wässer* (Othello, II. Akt, 1,91.) von Shakespeare bekommt starke akustische und visuelle Effekte bei Verdi.

Durch spezifische musikalische Mittel werden die Worte des Dramaturges schwerwiegender, das Toben der Natur lebhafter, die Erlebnisse tiefer und deuten den inneren Kampf von Othello an. Ähnlicher Weise erscheint in der Bibel, wo die Entfesselung der großen Gewässer, die auf den Menschen wartenden Proben ankündigt, ist gleichzeitig Symbol der großen Katastrophen.¹¹ Der Aufstand der Natur kündigt den inneren Sturm an, der in der Seele von Othello stattfinden wird. Inmitten vom Paradigma des menschlichen Daseins, gefangen zwischen Gut und Böse, Othello kommt bis zur Grenze der Abgrund, indem er zwischen der teuflischen Welt von Jago und der himmlischen Liebe von Desdemona schwankt. „Das Wasser ist nicht nur eine Kraft des Lebens. Das Wasser des Meeres ruft durch ihre ständige Aufregung die dämonische Unruhe und durch ihre Traurigkeit die Trostlosigkeit der Hölle vor“.¹²

Das chromatische Milieu der musikalischen Einführung der Oper *Othello* ist durch Instabilität der Harmonie, durch plötzliche Tonwechsel, einen Hurrikan der Laute und melodischer Motive charakterisiert, die sich erst dann zu klären beginnen, wenn das Schiff des Herzogs gegen die Wellen schlägt und die Hoffnung der Rettung am Horizont erscheint. Bei Shakespeare sagt Montano: „Mir scheint, der Wind blies überlaut ans Ufer / Nie traf so voller

⁹ s. Budden, Julian, *The Operas of Verdi. 3 From Don Carlos to Falstaff*, Clarendon Press, Oxford, 1992, S. 332.

¹⁰ Dictionar Explicativ al Limbi Romane (DEX) – Akademisches Wörterbuch der Rumänischen Sprache, <https://dexonline.ro/definitie/furtuna>, abgerufen am 9.12.2016.

¹¹ siehe *Dictionnaire des symboles*, Robert Laffont / Jupiter, Paris, 1969, S. 378 [tr.n].

¹² *Vocabulaire de Théologie Biblique*, Cerf, Paris, 1988, S. 305.

Sturm die Außenwerke / Wenns ebenso rumort hat auf der See, / Welch eichner Kiel, wenn Berge niederfluten, / Bleibt festgefügt? Was werden wir noch hören?“¹³ (II,1,5-7). Bei Verdi kündigen männliche Stimmen an „Ein Schiff! Eine Flagge!“, und Montano erkennt sie: „Es ist der geflügelte Löwe!“¹⁴

Das Licht des Blitzes, was sich gegen den geflügelten Löwen richtet, kündigt das kommende Unglück über Otello an. Dieses Motiv wird am Ende des dritten Aktes bekräftigt, als Jago spottend über gefallenen Otello sagt: „Ecco il Leone.“ Wenn in seinen Siegen Otello mit einem geflügelten Löwen verglichen wird, betont die Anmerkung vom Ende des dritten Aktes seinen Untergang.

Im Wörterbuch der Symbole erscheint der Löwe, dem Adler ähnlich, als ein tierisches Symbol der Autorität, das oft in der Heraldik vorkommt, und in der Fabeln als König der Tiere erscheint. In der christlichen Symbolistik erscheint der Löwe in zwei entgegengesetzten Haltungen, einerseits als Machtsymbol des Stammes von Juda, andererseits als Symbol des gierigen Satans vor dem nur Gott selbst uns hütten kann.¹⁵ Eine detailliertere Erklärung finden wir im *Dictionnaire des Symboles*, demnach der Löwe das Symbol des Richters und des heilenden Christus ist, wessen Buch oder Pergamen er trägt. Es ist bekannt, dass der Löwe auch als Symbol des Evangelisten Mark steht. „Der Löwe von Juda“ kommt in zahlreichen Versen der Bibel vor, beginnend mit der Genesis 49, 9-10 („Juda ist ein junger Löwe. Du bist hoch gekommen, mein Sohn, durch große Siege. Er ist niedergekniet und hat sich gelagert wie ein Löwe und wie eine Löwin; wer will sich wider ihn auflehnen? Es wird das Zepter von Juda nicht entwendet werden noch der Stab des Herrschers von seinen Füßen, bis daß der Held komme; und demselben werden die Völker anhangen.“) erscheint in der Person vom Christ. Er ist derjenige, wie in der Offenbarung 5,5, „es hat überwunden der Löwe, der da ist vom Geschlecht Juda, die Wurzel Davids, aufzutun das Buch und seine sieben Siegel“ geschrieben wird. Die genauere Analyse verfolgend erscheint es in der mittelalterlichen Ikonographie, wo der Kopf und der vorderen Teil des Löwen der göttlichen Natur des Christus, und der hinteren Teil des Tieres seiner Schwäche, seiner menschlichen Natur entspricht.¹⁶ Die Symbolistik ist sehr stark im Falle von Otello. Er erscheint

¹³ Shakespeare, William, *Othello*, <http://www.william-shakespeare.de/othello1/othello.htm>, abgerufen am 07.03.2017.

¹⁴ *È l'aloato Leon!* Der geflügelte Löwe ist das Symbol von Venedig, das auch auf die Maste der Schiffe erschien, da sein Ursprung auf den Apostel Mark, den Patron von Venedig, zurückzuführen ist.

¹⁵ Biedermann, Hans, *Dictionar de simboluri (Wörterbuch der Symbole)*, Saeculum I.O., București, 2002, Bd. 1, S. 221.

¹⁶ *Dictionnaire des symboles*, Robert Laffont / Jupiter, Paris, 1969, S.576.

auf dem venezianischen Schiff neben dem geflügelten Löwen als Herr seiner vollen Kräfte, aber Otello, der Mensch ist von seinen eigenen Schwächen besiegt und kann nicht mehr aufstehen.

Von der Perspektive der Regiseurweisungen zeigt die Sturmszene einige bemerkenswerte Aspekte. Der Sturm lässt sich ursprünglich durch *lampi* und dann als *un fulmine lampi e tuoni* spürbar machen¹⁷. In der italienischen Sprache ist das während des Sturmes anwesende Licht durch zwei Termini beschrieben. *Lampi* sind die Funken, die nicht unbedingt von einem Donner gefolgt sind. Im übertragenen Sinne, *lampo*, *lampi* bedeutet Intuition, Schimmer. *Fulmine* und *tuono* bedeuten Blitze und Donner. Wenn diese Termini gemeinsam benützt sind – *fulmine, lampi e tuoni* – bedeuten Blitz, Funke, Donner, und so eskaliert stufenweise der Verdische Sturm, beginnend mit den Funken und übergehend in die Blitze und Donner. Im metaphorischen Sinne deuten die Blitze folgenden Funken die nacheinander folgenden Ereignisse des Geschehens.

Über die lautliche Präzision hinaus, womit die Donner dargestellt sind, wiedergibt die musikalische Aufbau in den kleinsten Details das visuelle Bild der Blitze. Die Stimmen der Oboen und Flöten wiedergeben die ursprünglichen Blitze, dannach kommen alle Blechbläser dazu, um den Umfang der Naturphänomene zu illustrieren. Die musikalische Instrumente bekommen durch Verdis Meisterhaftigkeit besondere malerische Konnotationen. Während der ganzen Szene erscheinen Reihe nach Blitze und Donner und am Ende der Szene wird ihre Erscheinung seltener bis sie sich entfernen und erlöschen.

Der geflügelte Löwe konturiert sich im Licht der Blitze, und beim Erblicken von ihm ruft Cassio auf: „Jetzt belichtet ihn der Blitz“. Dieser Aufruf findet eine Übereinstimmung in einem biblischen Vers, in dem Hohelied 8,6 „Denn Liebe ist stark wie der Tod und Leidenschaft unwiderstehlich wie das Totenreich. Ihre Glut ist feurig und eine Flamme des Herrn.“ Jago legt Otello auf den Knien mit dem Blitz der Eifersucht, und ähnlicher Weise wie er in dieser Szene den vom Himmel fallenden Blitzen unterworfen ist so wird er auch den giftigen „Blitzen“ von Jago ausgesetzt. – „Die zornige Woge sprüht bis an die Wolken; / Die sturmgepeitschte Flut will mächtigen Schwall / Den Schaum hinwerfen auf den glühnden Bären, / Des ewig festen Poles Wacht zu löschen. / Nie sah ich so verderblichen Tumult / Des zornigen Meers.“

Die Stimmung wird intensiviert durch die sehr überzeugende musikalische Begleitung – die aufregende Musik, die dichte Orchesterbearbeitung, die Anweisungen der Komponist „Blitze, Donner, Hurrikan“ und die wachsende Spannung erreichen ihren Höhepunkt im *Fortissimo*, wo die Männerstimmen

¹⁷ Verdi, Giuseppe, *Otello*, Ricordi, Milano, 1964, S. 2-3.

besorgt rufen: „Blitze! Donner! Wirbel! Die Wellen, die Winde, die Tiefen, die Kämme beben!“ In diesem Moment wird die rytmisch-melodische Begleitungseinheit umgewandelt, und die Unruhe wächst durch ein inständiges *Tremolo*, und die Anweisungen der Partitur sind „fortgesetzte Blitze und Donner“. Die Spannung ist auf allen Ebenen spürbar. „Ein Schwindelgefühl überquert die Luft!“. Sowohl Budden als Solovtova erkennen in diesem Teil die musikalische Sprache von *Dies Irae*¹⁸, aus dem Requiem von Verdi, aber diesmal dient einem neuen Zweck.

Laut Solovtova gehören zu dieser Grundeinheit des Requiems eine Reihe von choralen und solistischen Fragmenten. Die Bilder, die den Niedergang des Universums darstellen, die das Weltende ankündigende Trompetten, das Bild einer zornigen Gottheit – all diese Elemente, die über den Tag der Katastrophe erzählen, sind sehr genau wie für Theater beschrieben. Verdi hebt die Bilder heraus und mischt unter denen lyrische und traurige Elemente ein, um das Leid, Beben und Gebete der aufgewühlten Menschheit hervorzurufen. Das Grundmotiv dieses Chores vom *Dies Irae* ist besonders originell, und ist gleichzeitig auch das Leitmotiv des ganzen Teiles. Die starken Akkorden in *tutti* werden durch Pausen unterbrochen, indem sie von unruhigen Trillen der Pikkoloflöten und der sinkenden Torente der Seilen gefolgt werden, ertönt die einheitliche Stimme des Chores in einem absteigenden chromatischen Durchgang. Die konkrete Bilder dieses musikalischen Gemälde, das Dunkelheit und Aufgewühltheit schildern, und die ungewöhnlich plastische Behandlung der Stimmen aus dem Chor, stellt *Dies Irae* der Sturmszene von *Rigoletto* und der Tapferkeitszene von *Otello* im Vergleich.¹⁹

Der Zusammenhang hat besonders tiefen Konnotationen, indem der Tag des Jüngsten Gerichtes von *Otello* angekündigt wird. Das Erdbeben vom Jüngsten Gericht widerspiegelt sich in der energischen Interpretation der Sturmszene. Die Männerstimmen sind von einer sehr starken Orchesterbearbeitung begleitet, indem die akzentuierte Töne die das ganze Universum schüttelnde Böe ausdrücken. „Der vom Oben schüttelt bedrohlich den Himmel wie einen dunklen Schleier.“ Die Frauenstimmen

¹⁸ „Tag des Zorns“ (lat.) – Hymne, die vom 13. Jahrhundert datiert und ist Teil des Requiems, der lateinischen Trauerfeier. Die ursprüngliche Monodie wurde während der Zeit in die Werke vieler Komponisten übertragen. Verdi hat das Requiem im Jahre 1874 komponiert. *Dies Irae* ist einer seiner düsteren Momente und stellt den dramatischen Übergang dar. Dieser wird mehrmals im Werk wiederaufgenommen, manchmal als ein Echo, andersmal als Grundlage woraus die Themen nachdenklicher, fröhlicher Teilen sich konturieren. Dieser Moment stellt die Antithese – charakteristisches Verfahren von Verdi – zwischen den drohenden, unerbittlichen Himmel und der leidenden Menschheit dar. (Solovtova, Liubov, a.a.O., S. 293).

¹⁹ Ebenda, S. 293.

intervenieren durch einen herzreissenden Schrei – „Ah!“ – während dessen die musikalische Begleitung eine absteigende kromatische Folge der Sechszentel im sehr aufgeregten Gang spielt. Dieser Letzte ist das Kennzeichen von Jago und des Abgrundes, der auftreten wird.

Überall ist Rauch! Überall ist Feuer! Die in dissonant aufsteigende Passagen gespielte Musik, deren Struktur an die züngelnde Flamme erinnert – „Der Nebel wandelt in einem Feuer um und löscht sich tödlich aus.“ – übergeht in einer Lamentation folgend die Anweisungen der Komponist. *Come un lamento.* Die musikalische „Flamme“, verfolgt von dem unterbrochenen Licht der Blitze, die Töne der Donner und das Gewirr des Sturmes erwecken in den Zuschauern das Bild der Hölle und ein Beben, die nicht nur auf die physische sondern vorallem auf die spirituelle Ebene wirken.

Das Feuer hat eine ritualische und symbolische Funktion, die in der Beziehung der Menschen zu Gott ständig anwesend ist. Es hat in der Bibel sowohl positive wie negative Deutungen. Einerseits wird über das rettende Feuer, was reinigt und regeneriert gesprochen, wie es in der katholischen Liturgie des neuen Feuers am Ostern zelebriert ist, oder wie am Pfingsten die Flammenzungen über die Apostel sich niederlassen, oder wie Apostel Marcus das Feuer schildert: „Es muß ein jeglicher mit Feuer gesalzen werden“ (Marcus, 9,49). Das ist das erlösende Feuer, das Gott der Menschheit geschickt hat. Sein Werk, der durch Gabe oder das Feuer des Heiligen Geistes durchgeführt wird, kommt uns vor dem Verderben zu retten und uns zu vergöttlichen.²⁰ Andererseits wird vom verzehrenden Feuer gesprochen, wie in den folgenden biblischen Versen „an dem Tage aber, als Lot aus Sodom ging, da regnete es Feuer und Schwefel vom Himmel und brachte sie alle um“ (Lukas 17,29). Es wird ein strafendes Feuer erwähnt, das vom Himmel fiel und Sodoma und Gomorra zerstörte. „Wahrlich ich sage euch: „Dem Lande der Sodomer und Gomorrer wird es erträglicher gehen am Jüngsten Gericht denn solcher Stadt“ (Lucas 17,29; Matthäus 10,15; 11,23-34). Um ein solches Feuer haben die Apostel Jakob und Johann dem Christus gebeten, ähnlich wie Elias (Lucas 9,54; Offenbarung 9,17-18), um das Dorf der Samariter zu zerstören, das Ihn nicht empfangen hat. Dieses Feuer brennt vor dem himmlischen Thron und wird für Zerstörung auf die Erde geworfen (Offenbarung 4,5; 8,5-8).²¹ Im gleichen Sinne werden die Feuer der Hölle erwähnt, die unaufhörlich brennen. Nach dem Wörterbuch der Symbole hat den zerstörerischen Aspekt des Feuers etwas Negatives in sich, und die Beherrschung des Feuers hat auch eine teuflische Funktion. Das Feuer ist gleichzeitig himmlisch und unterirdisch, ein Instrument des

²⁰ Ioan Mircea, a.a.O., S. 185.

²¹ *Ebenda*, S. 184.

Demiurges und des Dämons. Der Absturz ist nicht des Feuers sondern Luzifers, des himmlischen Lichtträgers, der in die Flamme der Hölle geworfen wurde. Dieses Feuer brennt unaufhörlich ohne sich zu verzehren und schliesst die Regenerierung aus.²²

Das Feuer ist anwesend in den Schlüsselmomenten des Lebens des Volkes Gottes, wie es auch im Exodus 19, 18-19 beschrieben wird: „Der ganze Berg Sinai aber rauchte, weil der HERR auf den Berg herabfuhr im Feuer; und der Rauch stieg auf wie der Rauch von einem Schmelzofen, und der ganze Berg bebte sehr. Und der Posaune Ton ward immer stärker. Und Mose redete, und Gott antwortete ihm laut.“ Die zahlreichen Konnotationen des Feuerelementes werden in *Otello* sowohl sprachlich wie auch musikalisch wiedergegeben und ihre Tiefen stufenweise enthüllt. In *pianissimo* beginnend stellen die Männerstimmen fest: „Das Universum quält sich“, dann wächst langsam die Spannung sowohl in der musikalischen Begleitung, die zur *molto stoccato* übergeht, wie auch in der Melodie, wo der Nordwind weht und letztendlich vom Himmel riesen Trompeten lauten. Die Trompeten, die auch in dem Begleitungsteil hörbar sind, erinnern an das zweite Kommen des Erlösers wie es Matthäus beschreibt: „Welcher unter den zweien hat des Vaters Willen getan? Sie sprachen zu ihm: Der erste. Jesus sprach zu ihnen: Wahrlich ich sage euch: Die Zöllner und Huren mögen wohl eher ins Himmelreich kommen denn ihr“ (Matthäus 21,31).

Die Ähnlichkeit mit dem Teil *Der Tag des Zorns* aus dem Requiem beschränkt sich nicht auf die musikalische Entsprechung, sondern die vom Textdichter gewählten Versen deuten das Jüngste Gericht an, so wie es in den Evangelien beschrieben und in der Apokalypse wiedergegeben wird. Der heilige Prophet Zefanja prophezeit: „Denn dieser Tag ist ein Tag des Grimmes, ein Tag der Trübsal und der Angst, ein Tag des Wetters und des Ungestüms, ein Tag der Finsternis und des Dunkels, ein Tag der Wolken und des Nebels, ein Tag der Posaune und des Kriegsgeschreis gegen die festen Städte und die hohen Zinnen“ (Zefanja 1,15-16).

In der Erklärung der verschiedenen Charakterzüge des Numinosen analysiert Rudolf Otto, unter anderen, das *mysterium tremendum*, das er mit dem vom „Gottes Zorn“erweckten Gefühl assoziiert. Der merkwürdige Charakterzug des Jahves Zorns war immer tief beeindruckend. Es ist zu bemerken, dass in vielen Stellen in dem Alten Testament dieser Zorn, im Grunde genommen, Nichts mit den moralischen Eigenschaften zu tun hat. Er „brennt“ und manifestiert sich sehr misterios, „wie eine verborgene Kraft der Natur“, „wie einer akkumulierte Strom der sich auf die Annähernden entladet.“ Er ist unberechenbar und willkürlich. Für diejenigen, die daran

²² *Dictionnaire des symboles*, Robert Laffont / Jupiter, Paris, 1969, S. 436.

gewöhnt sind die Gottheit nur in der Form ihrer rationalen Attribute zu verstehen, wird diese Manifestation als Launenhaftigkeit und Leidenschaft scheinen, aber dieses Verständnis würden die Gläubiger des Alten Bundes heftig ablehnen, denn sie deuteten den Zorn nicht als eine qualitative Abwertung, sondern als natürliches Element des Heiligen selbst, der nicht unterdrückt werden kann. Daraus wird schlussfolgert, dass hier nicht um ein rationelles Konzept geht, sondern um etwas, was einem Konzept ähnelt, um ein Ideogramm oder um ein einfaches Zeichen, das uns ein bestimmtes sentimentales Element des religiösen Erlebnisses zeigt. Laut Otto geht es um ein ungewöhnlich „widerliches“ Element, das Angst einjagt und dadurch Unbehagen hervorruft in derjenigen, die das Göttliche nur als Gute, Liebe, Vertrautheit, Sanftheit, sehen möchten. Die Rationalisierung von *ira*, was oft falscher Weise als natürlich bezeichnet wird, obwohl eher unnatürlich ist – im Sinne von numinös – besteht aus ihrer Konnotation mit rational-moralischen Elementen der göttlichen Gerechtigkeit, die das Gute belohnt und die moralische Abweichung bestraft. Es ist zu bemerken, dass in der biblischen Darstellung der göttlichen Gerechtigkeit diese neue Konnotation mit den ursprünglichen Elementen sich mischt. Im Gottes Zorn pulsiert und blinkt immer die Irrationale, indem ihm einen erschreckenden Charakter leiht, der von dem „natürlichen Menschen“ nicht spürbar ist.²³

In Philipper warnt der Apostel Paul folgenderweise: „Also, meine Lieben, wie ihr allezeit gehorsam gewesen seid, so seid es nicht allein in meiner Gegenwart, sondern nun auch viel mehr in meiner Abwesenheit und schaffet, daß ihr selig werdet, mit Furcht und Zittern. Denn Gott ist's, der in euch wirkt beides, das Wollen und das Vollbringen, zu seinem Wohlgefallen“ (Philipper 2,12-13), da wie es in den Sprüchen von Solomon steht „Die Furcht des HERRN ist der Anfang der Erkenntnis. Die Toren verachten Weisheit und Zucht“ (Sprüche 1,7). Der Verdische Sturm kulminiert mit einem Gebet, das im *fortissimo* lautet: „Mein Gott, du bist der Blitz des Sturmes und Du bist das Lächeln der Düne! Rette das Schiff und die Flagge des venezianischen Reichtums! Du, Herr der Planeten und des Schicksals! Du, Herr der Welt und des Himmels! Stelle den Anker auf den beruhigten Meeresgrund!“

Die Grossartigkeit dieses Momentes wird durch die steigende Harmonie, die vollen Akkorden, den sechsstimmigen Chor und durch das ganze Orchester wiedergegeben. Die Choranweisungen sind auch dem Moment gemäß –mit entsetzten, flehenden Gesten wenden sich zum Meer– während dessen die technische und musikalische Anweisungen sind „kontinuierliche Blitze und Donner“. In den schrecklichsten Momenten erhebt

²³ Otto, Rudolf, *Sacral (Das Heilige)*, Editura Dacia, Cluj-Napoca, 1992, S. 24.

sich das Gebet zum „Ja, du Gott meines Vaters und Gott deines Erbbesitzers Israel, du Herr des Himmels und der Erde, Schöpfer der Meere und König deiner ganzen Schöpfung, erhöere mein Gebet!“ (Buch Judit 9,12)²⁴. Im Buch der Weisheit von Solomon wiederfinden wir diese Naturkräfte im Dienste Gottes: „Treffsicher fahren die Blitzespfeile dahin; / abgeschossen aus den Wolken wie von einem wohlgerundeten Bogen, / fliegen sie auf ihr Ziel. Eine Steinschleuder entsendet Hagelkörner, / die voll von göttlichem Zorn sind. Das Wasser des Meeres wütet gegen die Feinde / und Ströme schlagen grimmig über ihnen zusammen. Der Atem des Allmächtigen erhebt sich gegen sie / und trägt sie wie ein Sturm davon. So bringt die Gesetzlosigkeit Verheerung über die ganze Erde / und das böse Tun stürzt die Throne der Mächtigen“ (Weish. 5, 21-23)²⁵. Das heisse Gebet der zyprischen Menschen ist vom Fluch von Jago gefolgt – „Die leidenschaftliche Tiefe des Meeres soll sein Grab werden!“ Die Intonation mit absteigender Chromatik, die ihn so sehr charakterisiert, und das melodische Motiv des Eintrittes von Jago, kommt häufig in *Otello* als Ausdruck des Böses vor. Sogar mehr, der am Anfang des I. Aktes belegten Fluch findet seine Entsprechung am Ende des III. Aktes der Oper, wo Otello schon dem bösen Einfluss von Jago unterliegt, und die von ihm ausgesprochenen Worte erschütternd sind: „Meine Seele, ich verfluche dich.“ In diesem Moment bestätigt Jago seine Beteiligung im Untergang von Otello: „Mein Gift arbeitet.“

Die Tönenintensität dieses musikalischen Durchganges, die ursprünglich von Unruhe und Schreck hervorgerufen ist, wandelt gegen Ende in einer Freude des Anblickes des Otellos Schiffes um. Die zyprische Bevölkerung feiert den Sieg ihres Führers – „Er ist gerettet! Senke die Boote! Ergreift die Seile! Paddelt heftig! Zum Ufer! Fest machen! Entrindet! Es lebe!“ In der Ovation der Menge erscheint Otello mit einer erschreckenden Selbstsicherheit. Das Orchester bereitet die Selbsterhöhung vor, indem das Wirbeln des Meeres zum Siegesmarsch umwandelt und als Hintergrund für Otellos atemraubenden Worte dient: „Freuet euch, die muslimische Eitelkeit ist im Meer versunken! Der Sieg ist unser und der Himmel! Nach unsere Waffen hat sie den Hurrikan besiegt!“ Die Anfang seiner nachdruckvollen Rede ist auf einen steigender grosser Sextsprung von der Quinte des Dur Akkordes, die der Solistenstimme musikalische Exklusivität leiht. Das Harmonie füllende Orchester betont den imposanten Charakter des Momentes durch einen Cis-Dur Akkord. Die Lange Töne, die seine Worte betonen, widerspiegeln die volle Freude, die Otello in dem Moment überschwemmt und ihn in der Trunkenheit und Exaltation der Glückseligkeit hebt.

²⁴ Buch Judith, www.uibk.ac.at/theol/leseraum/bibel/jdt9.html, abgerufen am 06.03.2017.

²⁵ Buch der Weisheit, <https://www.uibk.ac.at/theol/leseraum/bibel/weish5.html>, abgerufen am 07.03.2017.

Die Durtonart ist sehr gut konturiert und dadurch wird das Bild des höchsten Siegers geschaffen. Das Rauschen des Meeres bereitet den Einzugsmarsch von Otello in der Szene vor. Der Himmel und die Naturkräfte nehmen Teil an dem Sieg des maurischen Herrschers. Alle von dem Komponist benützten Mittel, von der Instrumentation bis zur Rhythmen und Tonalität, tragen zu der Konturierung des Hauptdarstellers der Oper bei. Wie es auch Solovțov bemerkt, der ersten Satz von Otello, indem er an der Küste erscheint – „Freuet euch, die muslimische Eitelkeit ist ins Meer versunken!“ – stellt eine wunderbare Charakterisierung des Helden, durch den Marschrhythmus, durch tollkühne und grossartige melodische Führung dar.²⁶

Die steigende melodische Führung hebt ihn auf der Höhepunkt des Egozentrismus: „Der Sieg ist **unser** und der Himmel! Nach **unsere** Waffen hat sie den Hurrikan besiegt!“ Otello ist extrem eitel, indem den Beitrag am Sieg in erster Linie sich selbst überschreibt und die Gottheit und die Naturkräfte nur als sekundäre Teilnehmer darstellt. Andrei Pleșu beschreibt in zahlreichen seiner Werke die Deutungen der Stolzheit, der Eitelkeit und ihren Einfluss auf die menschliche Seele. „Alle Religionen scheinen zu wissen, dass Nichts ist zerstörerischer, kontraproduktiver, sündhafter als die Selbstbesessenheit (die Eitelkeit), die Neuaufteilung des ganzen Universums um die eigenen Interessen und Ehrgeize, der Dünkel (Selbstprahlerei) herum, das Einsperren in deiner kleinen persönlichen Geschichte.“²⁷ Eigentlich da, wo der Mensch dem Gott gleich sein möchte, überschreitet er die göttliche Gesetze und lässt Raum für das Eindringen des Teufels. „Der Teufel würde keinen Zugang an der Materie in uns haben, wenn wir nur Materie wären. Wir sind dank unserer Superiorität, dank unserer komplexen Natur verwundbar. Auf der Ebene unserer Superiorität und Komplexität wird *malitia angelica* ausgeübt. Die Pauline Dämonologie lenkt unsere Aufmerksamkeit nicht auf das traurige Elend des Fleisches, sondern auf den Überschuss der Beflügelung, der Hervorhebung, auf unsere Unfähigkeit die „Probe der Luft“ zu bestehen. Das Verlust der Orientierungssinnes, der Richtung, der diffuse Angelismus – sind die Wirkungen der luziferschen Intervention. Es sind nicht unsere Mängel sondern unsere schaffenden Fähigkeiten gezielt.“²⁸

In seiner Selbsterhöhung findet Otello seinen Absturz. Indem er sich selbst über alles hebt, zeigt er seine Verwundbarkeit und Jago erkennt seinen Schwachpunkt, wodurch er besiegt werden kann. Der musikalische Hintergrund ist auch in dieser für sich selbst gesungene Ode sehr suggestiv. Während seiner Rede erscheinen kurze Meereswirbeln in der

²⁶ Solovțova, Liubov, a.a.O., S. 310.

²⁷ Pleșu, Andrei, *Parabolele lui Isus. Adevărul ca poveste. (Die Gleichnisse Jesu. Die Wahrheit als Geschichte)*, Humanitas, București, 2012, S. 256.

²⁸ Pleșu, Andrei, *Despre îngeri (Das Schweigen der Engel)*, Humanitas, București, 2003, S. 210.

Orchesterbegleitung, um später der singenden Chor dem Orchester in dieser Schwankung beitreten lassen, die die Bewegung der Wellen andeutet. Die Eigenartigkeit der Endpassage, in der das Orchester und der Chor sich vereinen um den Ruhm von Otello zu besingen, besteht darin, dass die Melodie des Chores so stark mit den Meereswellen ähnelt, dass sie sich zuletzt mit diesen identifizieren. Während der ganzen Sturmszene, die das Publikum in der Oper *Otello* einführt, sind in dem Orchesterteil die wütenden Wellen, das Tumult des Meeres, die von dem Hurrikan aufgewühlte Meerestiefe zu spüren, aber diesmal wird die in der Begleitung anwesende Unruhe im gleichen Rhythmus auch von dem Chor übernommen. "Es lebe Otello! Sieg! Sieg! Schlacht! Zerstreut, zerstört sind sie im Leiden begraben. Ihren Requiem wird der Schlag der Wellen, der Tanz der Wirbel, der Abgrund des Meeres sein. Zerstreut, zerstört sind sie im Leiden begraben. Sieg! Es lebe!"

Die durch den Versen ausgedrückte Freude erscheint aber nicht in der Melodie und in der Begleitung. Ständig erscheinen Durchgänge, die der Wellen ähneln. Es ist gar keine beruhigende Freude sondern eine bedrohliche Freude. Die Aufregung des Orchesters ist wie die Aufregung des Meeres und dieser spannungsvollen Hintergrund lässt sich bis zum Ende des Sturmes spüren. Die Blitze und Donner sind solange in dem Orchester und in der Partituranweisungen anwesend, bis dem Moment, wo der Chor flüstert: „Der Sturm beruhigt sich.“ Ein besonders symbolisch geladener Teil, die Sturmszene, die die Oper eröffnet, stellt nicht nur die Hauptthemen und die Hauptpersonen dar, die darauffolgend auf die Bühne gestellt werden, sondern vorallem das Oberton/Substrat des Heiligen, die in dem ganzen Werk anwesend ist und die hier durch die Hauptelemente ausgedrückt ist. Denn so wie Origenes am Rande eines Absatzes von Jeremia aussagt: "Wie lange soll das Land so trocken stehen und das Gras überall auf dem Felde verdorren? Wegen der Bosheit der Bewohner schwinden Vieh und Vögel dahin; denn man sagt: Er weiß nicht, wie es uns gehen wird" (Jeremia, 12,4). Die ganze Erde freut sich und trauert um jeden von uns. Und nicht nur die Erde sondern auch das Wasser, das Feuer, die Luft, alle Elemente.²⁹

Übersetzung: Cristina Bojan

²⁹ Vgl. *Ebenda*, S. 122.

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RICHARD STRAUSS' FOREWORDS TO *INTERMEZZO*

BENCE ASZTALOS¹

SUMMARY. The study centres on the instruction of the two Forewords written by Richard Strauss to his opera *Intermezzo* to achieve perfect text understanding. The obvious reason writing that, during orchestral or operatic performance, one cannot understand the words as expressed by the singers. The composer first resolves this problem in *Intermezzo*, which I can appreciate both as an opera singer and as an orchestral musician.

Keywords: *Intermezzo*, Forewords, opera, text, understanding, instructions

Strauss points out the importance of dialogues – in the context of character depiction – in his Foreword² to the scores of his opera *Intermezzo*. It is the paced dialogues that offer the best chance for character presentation in the opera, so the author's most important task, as per Strauss, is to make these dialogues understandable.³ In this Foreword supplying instructions to the singer, the director, the conductor, and even the orchestra musicians, we glimpse the most relevant manifestation of the Straussian opera aesthetics focusing on the relationship between text and music.

This issue preoccupied Strauss to such extent that he eventually replaced his Foreword to the scores originally written in early 1924, perhaps because he did not find it sufficiently factual and relevant. The previous

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² „In keinem anderen meiner Werke ist aber auch die Bedeutung, die dem Dialog zukommt, grösser als in dieser, der sogenannten Kantilene nur wenig Entwicklungsmöglichkeiten bietenden, bürgerlichen Komödie.” RSVI, p 145

³ „[...] der Zuhörer muss dem natürlich fliessenden Gespräch ununterbrochen folgen können und die im Stücke dargestellten Charaktere in ihren feinsten Regungen deutlich sich entwickeln sehen, soll nicht unerträgliche Langeweile die Wirkung einer Aufführung sein, in der einerseits durch ungenügendes Textverständnis die Handlung nicht in allen Details aufgefasst werden kann, anderseits das musikalische Ohr in sinfonischen Orgien keinen genügenden Einsatz findet.” RSVI, p 146

version is known from his volume entitled *Betrachtungen und Erinnerungen*,⁴ posthumously published by Willi Schuh.⁵ Comparing the two writings we may feel that the first has a more readable style, but it does not contain as many specific recommendations as one would expect from such a foreword. The revised version, dated 28 June 1924, submitted to the Fürstner publishing house,⁶ however, allows so much insight into the inner workshop that its openness and bareness can be measured to the text of the opera. This one is double in length, and it is unparalleled in importance in German music literature, with the exception of Gluck's Foreword to his *Alceste* (1767).

Strauss did everything he could to fulfil the "contextually aware" instructions in the Foreword provided for good intelligibility, and here by context we mean the audience, the performers, and the theatre as resonant (by taking maximum advantage of their abilities and aptitudes, and not contaminating the audience's ears or the vocal cords or the musical instruments by redundant symphonic mass or inhuman throat-challenging tasks). However, the author obviously intended the piece to be about more than just one compositional device.

The Proportion of Sound in Terms of Volume – a Distinction

For a text to be properly perceivable by the public it is essential to have the correct ratio between the singer and the orchestra.⁷ The *mezza*

⁴ Willi Schuh (1900–1986) Swiss musicologist and critic, a friend of Strauss as well as his biographer Strauss himself appointed. From 1928 onwards he worked for decades as a colleague of the *Neue Zürcher Zeitung*.

⁵ This so-called non-disclosed Foreword is found only in the second, 1957 edition of the volume.

⁶ It was the Berlin-based Fürstner Verlag to publish Strauss' operas up to 1935, with the single exception of *Guntram*. After the owner, Otto Fürstner (1886–1958) had emigrated to London in 1935 to escape from the National Socialist regime, his rights were taken over by the Oertel Verlag, then later, in 1942, by Boosey & Hawks, and in 1986 by the Mainz-based Schott.

⁷ „Da jedoch beim Theater nur selten mit solchen Idealaufführungen zu rechnen ist, sah ich mich immer mehr gezwungen, den Ausgleich zwischen Sänger und Orchester von vornherein so sicherzustellen, dass auch bei weniger vollkommener Ausführung vor allem die Handlung wenigstens in ihren wesentlichen Grundzügen sichtbar und gemeinverständlich, das Werk also nicht direkt entstellt oder missverständlich zur Darstellung gelangen werde.“ *RSVI*, p 141-142 This responsibility of the conductors is witnessed in the *Ten golden rules* addressed to conductors, which Strauss handed over, after the *Intermezzo*'s performance in Munich on 6 November 1926, to Hans Knappertbusch who had just conducted the evening.

1. Remember that you are making music not to amuse yourself, but to delight your audience.
2. You should not perspire when conducting. Only the audience should get warm.
3. Conduct *Salome* and *Elektra* as if they were by Mendelssohn: Fairy music.
4. Never look encouragingly at the brass, except with a brief glance to give an important cue.

voce singing required in the Foreword allows for the compensation of the imbalance in volume.⁸ Full vocalization decreases the clarity of the text, particularly that of the consonants. Therefore, *mezza voce* is required, which – in addition to the opportunity it gives for more dynamic colour shades – also motivates the orchestra to play more quietly. Strauss often helps this by means of orchestral bars with translucent instrumentation.⁹

This translucently sounding chamber bars will assist Christine who, in the following few bars, starts singing in a deeper range. This viola, piano and three woodwind instruments – whose register is not high either – give all the necessary assistance to maintain the sound balance in terms of volume:

5. But never let the horns and woodwinds out of your sight. If you can hear them at all, they are still too strong.

6. If you think that the brass is now blowing hard enough, tone it down another shade or two.

7. It is not enough that you yourself should hear every word the soloist sings. You should know it by heart anyway. The audience must be able to follow without effort. If they do not understand the words, they will go to sleep.

8. Always accompany the singer in such a way that he can sing without effort.

9. When you think, you have reached the limits of *prestissimo*, double the pace. (Amended in 1948: Today I should like to amend this: take the tempo half as fast.)

10. If you follow these rules carefully, you will, with your fine gifts and your great accomplishments, always be the darling of your listeners.

⁸ „Als Hauptregel für die praktische Ausführung des «Intermezzo»-Dialogs wäre zu beherzigen, dass alle rein dialogischen Partien – wo sie sich nicht vorübergehend zu lyrischen Gefühlsergüssen erheben –, also alles Seccorezitativische durchwegs *mezza voce* vorzutragen ist. [...] Also, meine lieben Sänger: wenn ihr auch gute Schauspieler sein wollt, *mit halber Stimme singen* und *deutlich aussprechen* [...]“ RSVI, p 147

⁹ The “Besetzung” in the orchestral score of *Intermezzo*: 11 first violins, 9 second violins, 5 violas, 5 cellos, 3 double basses, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, 2 trombones, piano, harp, timpani, cymbal, tabor, tambour, tinker, triangle, harmonium (together 57 instruments). This figure reflects a significant decline – with the exception of *Ariadne* – compared to the orchestra headcount of Strauss’ operas composed prior to 1924.

E.g. 1

Met. d = 72

2 Fl.

1 Ob.

1 B Klar.

1 Fag.

Klavier

Die Frau

Solo Br.

zu die-sen leicht - sinnigen Wei - bern, die mürh - re Klei - der und Hü - te spa - zie-ren tra - gen

Met. d = 72

The peculiarity of the above example lies in the dynamic shading involving *pianissimo* instead of *piano* for the clarinet. Strauss cannot sufficiently emphasize the importance of following these and similar dynamic or performing instructions precisely in the Foreword.¹⁰ The clarity of the text is preserved, to a great extent, due to the fact that dynamic shifts do not occur simultaneously in the vocal and the orchestral parts. The stress or *fortepiano* placed in the orchestral parts under the one-quarter break of the vocal part do not suppress the initial consonants or vowels:

¹⁰ „Bei dieser Gelegenheit sei auf die ganz besondere Art meiner Orchesterdynamik hingewiesen, die sich oft nicht mehr darauf beschränkt, die Stärkegrade pp, p, f, ff für das ganze Orchester anzufordern, sondern die gleichzeitig einzelnen Gruppen, ja sogar Instrumenten die verschiedensten Zeichen vorschreibt, deren genaue Innehaltung – das Haupterfordernis für den richtigen Stil des Orchestervortrags meiner Partituren – allerdings eine heute noch etwas ungewohnte Orchesterdisziplin voraussetzt, aber die Grundbedingung dafür ist, dass meine Partituren auch wirklich so erklingen, wie sie von mir gedacht sind.“ RSVI, p 143

E.g. 2

I. III.
3 Hörner (F)
II.
II. Pos.
Fagoten
Die Frau
I. Viol.
II. Viol.
Br.
4 Celli
Kirb. Solo

nie ei-ne Bit - te ab - ge - schla - gen hat? Sie und d - strei - ten wir ein biß - chen, wirst du

calando a tempo

The same is seen in the following three bars, where *fortepiano* is positioned on the target note of the downward nona steps of the so-called marriage scene:

E.g. 3

2 Fl.
I. Ob.
Engl. Horn
I. B. Klar.
2 Fag.
I. III.
3 Hörner (F)
II.
Harfe
Die Frau

Kurz, er erfüllt mir e - ben je - den Wunsch.

p

The *glissandos* of the two violin parts and the viola *tutti* part also start under the dotted quarters with an eighth pause, so these so-called late entries also allow us to hear as the words start:

E.g. 4

The image shows a musical score for a vocal and orchestral piece. The vocal part is for 'Die Frau' and the lyrics are 'treu - - e ar - - beit - sa - - - me Frau'. The instrumental parts include I. Viol., II. Viol., Solo Br., 2. 3. Pult (Violins), Solo Celli, and 2. 3. Pult (Celli). The score features several glissandos (gliss.) marked on the violin and viola parts, which are highlighted by blue dashed boxes. The glissandos are indicated by a series of slurs and arrows, showing the pitch bending over time. The vocal part starts with a dotted quarter note followed by an eighth rest, and the instrumental parts enter with glissandos at the same time.

The culmination of the orchestral volume often does not coincide with the vocal peaks – the members of the orchestra should constantly make themselves aware of this. So, the dynamic markings for the singers and the orchestra do not occur at the same time, and are not even necessarily identical. Often, we tend to fall into the trap of trying to take the instructions for the other parts, or the accompaniment, as our starting point, if there is no dynamic instruction in our parts. This idea is sometimes appropriate; however, it may be quite detrimental to the clarity of the text. The *pianissimo* indicated for strings certainly does not apply to the f^1 note of the phrase in the climax of Robert's argumentation:

E.g. 5

The naturalness of speech is provided for by the melody following the cadence of the text while keeping the natural tempo of the speech¹¹:

E.g. 6

Where, however, vocal, and orchestral parts sound together, there the coincidence of the prosodic and musical stresses – that is to say, the correct adjustment of the stresses of the music to the rhythm and stresses of the text – also facilitates the singer's tasks. These two factors do not extinguish, but reinforce each other perfectly, serving a common goal:

¹¹ „Sinnvoller Deklamation und lebhaftem Tempo des Gesprächs habe ich immer, mit von Werk zu Werk sich steigendem Gelingen, die grösste Aufmerksamkeit angedeihen lassen.“ RSVI, p 141

E.g. 7

2 B Klar.
2 Fag.
I. II. Horn (F)
Die Frau

ur - al - les wür-de verkommen und im Dreck er - sticken

If the vocal melody moves in the same direction as that of the orchestra, then one sharp deviation from that direction – such as a small differentiation to disrupt uniformity – makes the text understandable:

E.g. 8

I. Horn (F)
Die Frau
Der Baron
I. Viol.

das ist ja auch:
ruf des Na-tur-forschers!

1. Viol.

The graphical representation may also help in the presentation of the example in which the oboe almost goes around the final five notes of Christine's sentence, thus differentiating the fundamental similarity of the two parts:

E.g. 9

I. Ob.
2 B Klar.
I.
2 Fag.
II.
I. III.
3 Hörner (F)
II.
Fag.
Die Frau

ab? A-ber mer-gen sind Sie hoffentlich et-was fröh-lich!

I. oboe
Christine

It is often the case with singers that they pursue beautiful sound formation at the expense of the intelligibility, the clear pronunciation of the text.¹² In such cases, even the launch of a more delicate sound may challenge the attention of the viewer (listener) who is following the plot, which at certain heights may be worsened by the vocal distortion as well:

E.g. 10

The image shows a page from a musical score for Richard Strauss's *Intermezzo*. It features multiple staves for vocal and instrumental parts. The vocal parts are for 'Die Frau' and 'Die Jungfer'. The instrumental parts include Violins I and II, Soli for Brass and Strings, and a Solo for the Cello/Double Bass. The score includes various performance instructions such as 'poco rit.', 'a tempo Metr. d. 69', 'cantabile', 'espr.', 'm. Dpf.', 'p', 'f', 'Solo', and 'f'. A blue dashed box highlights a section of the vocal line for 'Die Frau'.

However, the author's best intentions are to remain futile efforts on the score sheets when singers and orchestral musicians do not follow every vibration of the conductor's baton with the highest degree of vigilance, or they do not respond with open ears to what is going on in the other parts. One of the biggest threats to singers is when the orchestral parts are instructed to use *espressivo*. Even an experienced musician is carried away at the sight of such an instruction. A tutti player – who, in the best case, is

¹² „An den Dirigenten hinwiederum ergeht die Bitte, bei der Einstudierung des «Intermezzo» seine grösste Aufmerksamkeit all den zarten Übergängen vom rein gesprochenen bis zum gesungenen, halbgesprochenen Wort zuzuwenden, all den feinen Gesprächswendungen, wo Prosa zwischen Seccorezitativ und dem Stil des recitativo accompagnato schwankt und sich schliesslich in den sogenannten Bel Canto steigert, bei welchem endlich sogar die absolute Deutlichkeit zugunsten schöner Tongebung etwas zurücktreten könnte.“ *RSVI*, p 147

trying to keep his individuality and initiative over the years – sitting in the orchestra is required to demonstrate a high degree of self-control, and wisdom, so as not to ruin the aural ratio, and with it the clarity of the text, with a "break-out option" offered by such an *espressivo*.¹³

E.g. 11

2 Ob.

2 Fag.

3 Hörner (F)

2 Pos.

Die Frau
Wer dann?

Robert
falls! Du weißt, daß ich ganz schuldlos bin.

I. Viol.

II. Viol.

Br.

Celli

Ktrb.

The orchestral material, in many places – in accordance with the composer's other works – have the same degree of difficulty as Strauss' symphonic poems, and require perfect ability to play one's musical instrument. It is often seen, especially during the rehearsal period, that the orchestral musician, when arriving at a more difficult, more virtuoso portion, for technical reasons, begins to pay attention not to the sound effect, but to the notes, and thus immediately starts to play louder. The orchestral artists,

¹³ „Besondere Aufmerksamkeit erfordert ein peinlich ausgeführtes *fp* und jedes *espressivo*, das einer einzelnen Stimme ein, wenn auch oft kaum merkliches Übergewicht über die Nebenstimmen zu verleihen fordert.“ *RSVI*, p 145-146

who are giving their best, must know their parts perfectly, and have to listen to the consonance, not letting anything to prevent them to do so. Should they find themselves in a part where they cannot give their best (replacing somebody to step in at a moment's notice), they had better skip the more difficult part that would require more practice, or they only play the important notes from that part, but at least they play those notes with good dynamics.¹⁴

However, the instructions in the Foreword do not degrade the orchestra to the role of mere accompaniment. They demand that orchestral musicians continuously play chamber music, which is the main message the Foreword bears to instrumentalists.¹⁵ It is not surprising, therefore, that the Dresden premiere of the *Intermezzo* did not take place on the Staatsoper's main stage, but in the smaller Schauspielhaus.¹⁶

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RSVI: Strauss, Richard: „Vorwort zu «Intermezzo»". In: *Betrachtungen und Erinnerungen*. Willi Schuh (hrsg.), Zürich, Atlantis Verlag, 1957, p 140-149.

¹⁴ Sándor Devich shared the idea that it is easier to detect good musicians from their sight-read than from their major exam. Devich Sándor, *Üzenetek*. (Budapest, 2007), p 7.

¹⁵ „[...] müssen in jeder Aufführung bei aller Ausdruckskraft des «Kammerorchesters» Ton und Wort des Sängers immer verständlich bleiben, sei der amtierende Dirigent noch so herzlos." RSVI, p 145

¹⁶ „Die Lebensbedingungen des kleinen «Intermezzo» sind also: ein kleines akustisches Theater zu nicht über 1000 Personen [...].“ Richard Strauss: „Nicht veröffentlichtes Vorwort zu «Intermezzo»". In: *Betrachtungen und Erinnerungen*. Willi Schuh (hrsg.), Zürich, Atlantis Verlag, 1957, p 139 Before deciding about the location for the premiere, Strauss had conducted negotiations about a possible venue in Vienna, which would have been the Bürgertheater, in collaboration with the Vienna Opera Ensemble; however, as a result of an arrogant media campaign levelled against him, he eventually kept the "Premierstadt" in Dresden where four of his operas had successfully been staged by this time (*Feuersnot*, *Salome*, *Der Rosenkavalier*, *Elektra*).

**ZOLTÁN GÁRDONYI'S CHAMBER MUSIC:
A FANTASIA FOR VIOLIN AND ORGAN INSPIRED BY THE TUNE
OF THE HYMN ENTITLED „AZ ÉN IDŐM, MINT A SZÉP NYÁR”
("MY TIME IS LIKE THE SHINY SUMMER")**

GABRIELA COCA¹

SUMMARY. This paper analyses Gárdonyi Zoltán's musical work *Fantasia for Violin and Organ inspired by the Tune of the Hymn entitled "Az én időm mint a szép nyár"* (*My Time is like the Shiny Summer*). The musical work is placed in the historical context of its creation. Starting from the analysis of the basic song, the paper presents the architectural scheme of the piece, the proportions of the component sections, their metre and tonality. Then, it describes the musical content of each section, by illustrating the description of its content by musical examples.

Keywords: Gárdonyi Zoltán, Fantasia, Violin, Organ, chamber music, hymn, analyse

Chamber music has an important place in the musical oeuvre of Zoltán Gárdonyi, along with choir pieces and orchestral music. Playing music together with other family members and friends, especially in the drawing room of his quarters in Budapest stimulates his keenness to compose in this particular genre. Dezső Karasszon mentions in the biography of the composer that „*It is impossible that it would be by mere coincidence that most of his musical pieces composed in the '20s and '30s are compositions for piano, songs with piano accompaniment and chamber music for piano, namely the exact same genres that were repeatedly played in his Üllői road quarters. While the three sonatas for two pianos (1928, 1929, 1938) offer us a glimpse to those extraordinary moments when Mária Weigl and Zoltán Gárdonyi played chamber music together.*”²

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² Karasszon, Dezső, Zoltán Gárdonyi, in: Magyar zeneszerzők 8., Mágus kiadó, Budapest, 1999, p. 4.

Zoltán Gárdonyi handed down to posterity many chamber music pieces as the list of his works made by his son (Zsolt Gárdonyi) proves.³

Besides ecclesiastical and secular choir pieces a cappella and with accompaniment, besides orchestral music, solo pieces for piano and organ and transcripts he composed also many songs for voice and piano and chamber music pieces for strings and winds.

Table 1

Chamber music for strings

Piano trio no 1 – 1922; no 2 – 1923; no 3 – 1928
 String trio no 1 – 1927/1949; no 2 – 1928; 1st perf = Munich 1929
 First sonata, violin, piano – 1929
 String sextet – 1932
 String-quartet no 1 – 1933; no 2 – 1936; 1st perf = Sopron 1939 (This piece was destroyed during the war and the composer wrote it down again from memory in 1946-47, 1st perf = Budapest 1947)
 Second sonata for violin, piano – 1937, 1st perf = Sopron, 1938 (author, József Horváth)
 Piano quartet – 1939
 Rondo capriccioso for violin, piano – 1941, PUB = EWM 1997
 Sonata for two violins – 1941
 Quintet with a piano (Hungarian divertimento) – 1941, 1st perf = Eger 1948
 Serenade for violin, piano – 1942
 First sonata for viola, piano – 1944
 Third sonata for violin, piano – 1944
 Sonata for cello, piano – 1944, 1st perf = Budapest, 1944 (author, Ferenc Mihály), PUB = EMB 1986
 Two folk songs for four violins – 1948
 Second sonata for viola, piano – 1950, PUB = EWM 1998
 Suite for doublebass, piano – 1952
 Hungarian dance fantasia for doublebass, piano – 1953
 Third string-quartet – 1954, 1st perf = Budapest 1954, PUB = EMB 1970
 Two small rhapsodies for cello, piano – 1954, 1st perf = Budapest, Fészek Club 1955 (Zsolt Gárdonyi and the author), PUB = EMB 1956, A = for his son, Zsolt for his 8th birthday
 Roundel for violin, piano – 1954, 1st perf = Budapest, Fészek Club 1955 (Hajna Gárdonyi and the author), PUB = EMB 1956, A = for his daughter, Hajna for her 9th birthday
 Third small rhapsody for violin, cello, piano – 1955
 Girls' dance for violin, piano – 1956

³ Idem (continue to: idem), pp. 23-32.

Melody for violin, piano – 1956

Sonata for doublebass, piano, „Il serio ed il giocoso” – 1957, 1st perf = Budapest 1957, PUB = EWM 1997

Easy violin duos – 1961, PUB = EMB 1961

Fantasia for violin, organ – 1968, 1st perf = Oroszlány 1968 (author, Hajna Gárdonyi), PUB = EWM 1996

Hommage à Händel for violin, piano/organ – 1972

Variations for a dance melody for flute, violin, piano, cello – 1958/1982

Chamber music for Winds

Wind quartet – 1926, lost

First Wind Septet – 1926, lost

For Furulya⁴, for a group of flutists in 2-3 voices – 1939, PUB = MK 1939

Small concert for three Furulya – 1939, PUB = MK 1939, EMB 1969

Sonatina for two Furulya – 1942, PUB = EMB 1969

„Merry music” for two and three Furulya – 1943, PUB = MK 1944

Second reed seventh (Jubilee Pictures) for oboe, clarinet, bassoon, horn, trumpet, trump, tuba – 1948, 1st perf = Budapest 1948

Sonata for tuba and piano – 1948/51, PUB = EWM 1998

Fantasia for oboe and piano – 1956

Wind quintet for flute, oboe, clarinet, bassoon, horn – 1958/61, 1st perf = Budapest 1958, resp. 1965, PUB = EWM 1998

Sonatina for clarinet and piano – 1959

Sonata for flute and piano – 1960

Sonata in memoriam G.F. Händel for trumpet, organ – 1977

Cassazione für 6 Blockflöten – 1980, 1st perf = Wiesbaden 1980, PUB = Musikverlag Zimmerman Frankfurt 1980

Furulya sound, folk songs for voice with 1 and 2 Furulya, PUB = MK 1940, EMB 1969; vol. II: with 2 recorders, PUB = MK 1948, EMB 1968 (entitled „Furulyázzunk!” /”Let us play to the Furulya!”)

Pastorale for three Furulya, PUB = MK 1940⁵

Composing and playing chamber music was an important part of the Gárdonyis's life also in the period when he lived in Sopron, since he was the president of the Franz Liszt Musical Association of Sopron. „...*although most of the time the choir and the orchestra had their own performances at the concerts given by the Association and their repertoire contained quite often chamber music pieces, songs with piano accompaniment and solo pieces*

⁴ Furulya = “a six-holed flute used in Hungarian folkmusic, in major or Mixolydian scale”, in: *Terminorum Musicae Index Septem Linguis Redactus*, Akadémiai kiadó, Budapest, 1978, p. 216. (Eng. shepherd's pipe)

⁵ Karasszon Dezső, U.o., 26-27. old.

*with instrumental accompaniment (...) The basis for the intense work done at the Association and the secret of his professional success was the enviably rich chamber music culture of the town. In Sopron groups composed of colleagues and friends with the most varied membership played music together, one could say daily, not only on the occasion of concerts, but also at family gatherings and social events as well and soon Zoltán Gárdonyi found himself to be the piano accompanitor of the entire town. This is the reason why Sopron 'could become Köthen' for him as a composer: for besides the chamber music repertoire of the 18th and 19th centuries, especially playing Beethoven's, Schumann's and Brahms's sonatas, piano trios, quartets and quintets there was wide room for one to try out and present one's own compositions as well.*⁶

He composes and offers as a gift chamber music pieces also for the birthdays of his two children, in 1954. I quote from a letter written by the composer's son (dated 1st November 2016): *"also these two pieces are very dear to me: I received the "Two small rhapsodies" for my 8th birthday (1954) and shortly after I played them in public, at the festival of pedagogical pieces, in the Fészek Club in Budapest, while my father accompanied me on piano. At the same time another piece was composed, the "Roundel", for my sister, Hajna's 9th birthday. A year later we received as a gift from father the "Third small rhapsody", another fine piece of music for violin, cello and piano (which we presented together, the three of us)."*

Out of Zoltán Gárdonyi's chamber music compositions I will do a detailed study of his fantasias. The particularity of this genre is that it sheds a light and formulates the feelings, thoughts and fantasies of the composer. This genre allows the composer to let his fantasy fly and he no longer necessarily follows even the rules and formal schemes of music or the traditional stylistic and compositional techniques. He just plays his instrument free from restrictions. And if he decides to put his composition on paper, posterity is lucky since such a piece offers a glimpse into the most intimate part of the composer's soul. I consider that due to the improvisational nature of the genre a fantasia offers a composer the space to be absolutely honest, to be himself.

I looked up "fantasia" in the title of his several hundred compositions. He has decided eight times to use this genre in the following pieces presented in chronological order:

⁶ Footnote: *"This is the reason why the dates of the first performance of his chamber music pieces composed in Sopron are unknown and it is practically imposible to find them out through research, since the compositions have been presented to small audiences and thus they usually did not get a review"* (D. Karasszon, Op. cit. P. 15)

Table 2

<i>Fantasia super „Vater unser im Himmelreich”</i>	1934	Organ piece based on a chorale tune		
<i>Advent fantasia</i>	1943	Organ piece based on a chorale tune		Published by: Magyar Kórus, Budapest.
<i>Easter fantasia</i>	1950	Organ piece based on a chorale tune		
<i>Hungarian dance fantasia for doublebass and piano</i>	1953	Chamber music piece for string		
<i>Fantasia for oboe and piano</i>	1956	Chamber music piece for winds		Published by: Hangvilla Bt., Debrecen
Fantasia for violin and organ inspired by the tune of „Az én időm, mint a szép nyár”	1968	Chamber music piece for string	1st perf: Oroszlány, 1968 (Gárdonyi Hajna, author)	Published by: Ed. Walhall, Magdeburg, 1996.
<i>Psalm fantasia inspired by the tune of the 107th Genevan Psalm (Dedicated to „his son, Zsolt”)</i>	1976	Organ piece based on a chorale tune	1 st perf: Wildeshausen, 1976	Published by: Ed. Walhall, Magdeburg, 1999 (Psalm-Fantasie)
<i>Fantasia „Victimae paschali laudes”</i>	1980	Organ piece based on a chorale tune	1 st perf: Debrecen, 1981	

I acquired the fantasia for violin and organ entitled „Az én időm, mint a szép nyár” (*“My Time Is Like the Shiny Summer”*) composed in 1968 and completed on 2nd October in the form of a copy of the original manuscript written by the composer. The manuscript is literally fine looking. It denotes a man with clear thinking, an orderly, accurate, disciplined, serious, slightly somber, conformist and demanding man.

The composer defined the duration of the composition: 8 minutes.
The fantasia is inspired by the following hymn:

E.g. 1

Az én i - dőm, mint a szép nyár.
Men - ten el - jár, Nem mesz - sze tő - lem a vég.
Ám a lé - lők el nem e - nyész. Sötét bé - re
lesz Jó, vagy jaj: po - kol, vagy ég.

The hymn has 10 more stanzas besides the above mentioned one. Sándor Berkesi writes about this hymn in 1998 in the *Reformátusok Lapja* (*Reformed Review*): "The tune of this hymn was composed by Mihály Holéczy (the hymn book mistakenly writes Sámuel Holéczy), a Lutheran cantor of Rév-Komárom and it can be found in his register for choral pieces entitled *Psalmodia*.

In the case of music teaching it is important to know that rhythm denotation can be tricky. The basic unit of the proper tempo in this case is not the quarter, but the half note. The halved notes of the Lutheran hymn book suggest the correct tempo."⁷

The 14 measures of the song are divided into two periods of 7 measures each, in which the motives are 3 + 2 (addition) + 2 / 3 + 2 (addition) + 2 for the measures and they form the following structure:

⁷ Berkesi, Sándor *Gyülekezeti énekiskola (Ecclesiastical School of Music)*. Az én időm, mint a szép nyár, in: *Reformátusok Lapja*, 1998.

E.g. 2

The image displays four staves of musical notation in G major (one sharp) and 4/4 time, with Hungarian lyrics underneath. The notation includes various structural annotations above the staves:

- Staff 1:** The first staff contains the lyrics "Az én i - dőm, mint a szép nyár,". Above the staff, a large bracket labeled α spans the entire staff. Below this, two smaller brackets labeled x and y are positioned over the first and second halves of the staff, respectively.
- Staff 2:** The second staff contains the lyrics "Men - ten el - jár, Nem mesz - sze tő - lem a vég,". Above the staff, a bracket labeled "addition (motivic cell)" spans the first half, with "Yvar1 mirror" written below it. Another bracket labeled α var1 spans the second half. Below these, two brackets labeled x and y var2 are positioned over the first and second halves of the staff, respectively.
- Staff 3:** The third staff contains the lyrics "Ám a lé - lek el nem e - nyész, Söt bé - re lesz". Above the staff, a bracket labeled α var2 spans the first half, and another bracket labeled α var1 spans the second half. Below these, two brackets labeled z and y are positioned over the first and second halves of the staff, respectively. A bracket labeled "addition (motivic cell)" spans the second half of the staff.
- Staff 4:** The fourth staff contains the lyrics "Jó, vagy jaj: po - kol, vagy ég,". Above the staff, a bracket labeled α var1 spans the entire staff. Below this, two brackets labeled x and y var2 are positioned over the first and second halves of the staff, respectively.

Zoltán Gárdonyi follows the original breakage into cells and motifs of the basic song also in his fantasia for violin and organ. The composer delimitates the 147 measures of his composition clearly and obviously into several parts. The structural schema is:

Table 3

<i>Poco Andante</i> ($\text{♩}=72$)				
Introduction	Part I. (A)	(addition)	(intermediate part)	Part II. (Av1)
(measures 1 - 7.) 7 measures	(m. 8 – 29.) 21 measures	(m. 29 - 31.) 2,5 measures	(m. 31 – 42.) 12 measures	(m. 43 - 54.) 12 measures
4/4 metrum				
<i>a minor</i>				<i>f sharp minor</i>

	<i>Agitato licenza</i>		<i>con</i>	<i>Tempo primo</i>			<i>tranquillo</i>		
Part III. (Av2)			(intermediate part)	Introduction+ Part IV. (Av3)		(addition)	(intermediat e part)		
(m. 55 - 79.) 24 measures			(m. 79 – 84.) 6 measures	(m. 85 – 100.) 16 measures		(m. 101 – 103.) 2 measures	(m. 103 – 114.) 12 measures		
6+6	4	8		2 +	14 measure s		4+	4+	4
4/4	3/4	2/4		4/4					
<i>f sharp</i>	<i>a minor</i>								

Part V. (Av4)	(addition)	(intermediate part)	Coda
(m. 115 – 128.) 14 measures	(m. 129 – 132.) 4 measures	(m. 133 – 134.) 2 measures	(m. 135 – 147.) 13 measures
<i>A major</i>			

This summary of the scheme reveals how flexibly the composer handles the structure. In this respect the duration of the main parts, which are based on variation, is unsettled: Part I = 21 measures, Part II = 12 measures, Part III = 24 measures, Part IV = 14 measures and Part V = 14 measures. While parts I and III are almost double the length of the other parts. Besides this the structure is made lighter also by intermediate parts,

additions and small introductions placed between the main parts. Not even the introduction has the same number of measures as the Coda. The Introduction has 7 measures, while the Coda 13. Besides these two structural parts, the composer uses uneven measures also in Part I and in the addition after Part I (Part I = 21 measures, the addition 2,5 measures). But after measure 31 all the following structural parts have an even number of measures.

The Introduction begins in *Poco Andante*, playing the first two lines of the song in the lower registry.

E.g. 3⁸



The violin begins to play the first two sentences of the main tune at the beginning of Part I, in the 7th measure. Naturally the tune is composed under the violin clef and it starts from sound A, but the composer in his playfulness arranged that if read in F the tune reflects the pitches of the original tune transposed to an octave lower.

E.g. 4



⁸ The examples from the score are copies of the original manuscript of the composer, made available by the son of the composer, Zsolt Gárdonyi to whom acknowledgements are offered hereby.

The composer creates and varies the cells and motifs of the accompaniment from the cells and motifs of the main tune during the entire piece. In measure 15 the third line of the main tune is played by the lower register of the organ. The third line is taken over from the organ and repeated by the violin in measure 22, thus continuing the clef-transpositional game.

E.g. 5



The even rhythm of the main tune is counterbalanced by the accompaniment with syncopes, syncope strings and off-beat rhythm. The entire first structural part and the first musical period of the intermediate part are in highly chromaticized *a minor*. The closing musical phrase of the intermediate part is already in *f sharp minor*. The tempo remains steady in *Poco Andante*.

E.g. 6



In Part II the main tune is also obvious and clear, in a voice of its own in *f sharp minor*, alternating evenly between the bass register of the organ and the violin. The accompaniment is rich in parallel sixths. In the first two introductory parts the *mezzoforte* and the *piano* dynamics alternate. The rhythm of Part II is related to that of Part I. The tune of the song of inspiration is presented completely and in a voice of its own only in these starting two

parts and later in Part IV. The composer drops the last phrase of the main tune in Part II of the structure. The lyrics would have been: "Swell or woe: hell or heaven." Instead, in measure 55, Part III bursts upon us using an illustrative programmatical feature, denoting a perfect sense for musical drama, playing on the specific tune of the bolero, in a rough, brazen *f sharp minor*, with *leggiero* mode and the introductory part of the theme being torn up into small *staccatos*.

E.g. 7



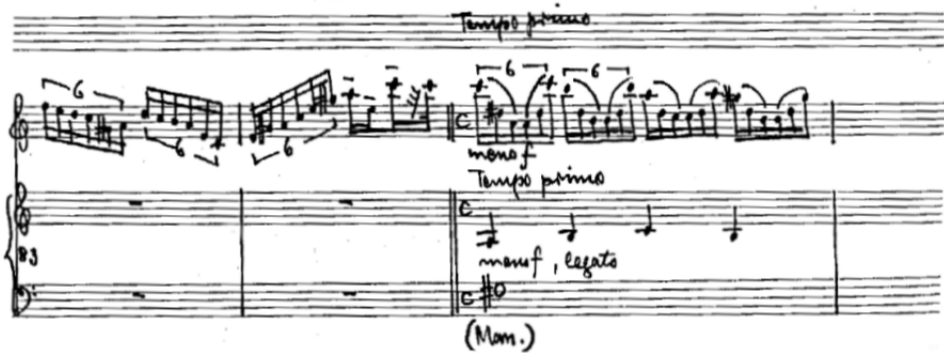
This structural part is divided into four segments, (6+6) + 4 + 8 in the case of the measures and the composer changes the metrum three times: 4/4, 3/4 and 2/4. Starting with the second segment (measure 61) the highly chromatinized musical process unfolds with the sustained pedal (point). The uneven measure of 3/4 appears in *agitato* and when it turns *più forte* it brings back the basic key of *a minor*.

E.g. 8



With the rapidly undulating sixteenths in the sextolets of the voice of the violin, *con licenza, colla parte*, the composer makes a transcendence from Part III to Part IV. The original tempo returns and also the meter goes back to 4/4.

E.g. 9



While in part IV the violin emphasizes the tune of the introductory part of the theme in the form of undulating sixteenths, the organ concentrates on the tune of the original song made up of even quarter notes and again on the complete presentation of the original song.

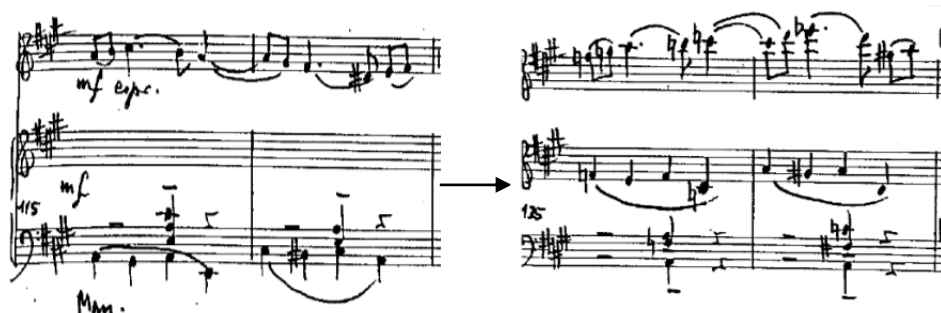
Part IV closes with a trill in high register unique in the entire piece and after the *forte* the violin descends with a single *tranquillo* tune and alternative accompaniment through a three part transition to Part V.

E.g. 10



Part V turns into *A major*. During its entire duration the voice of the violin ascends to the three-line octave through an undulating two bar rhythm full of syncopes and based on sequences, while the organ repeats the head of the theme in quarter notes and sequentially.

E.g. 11



After a four bar addition and a short transition which varies the intervals of tune of the cambiata (introducing a fourth instead of the third) in a solo (measures 133-134) follows the closing Coda of the piece in chromatinized *A major* and also having musically at its basis the head of the theme. The Coda resounds in a sustained organ point like *smorzando* in *pianissimo* with a beautiful, summery resonance of the *A major*.

E.g. 12



As a conclusion, Zoltán Gárdonyi uses plenty of imagination in his composition, he moves freely about in the realm of music, but still following a guideline with a sound logic.

Translated from Hungarian by Danel Zsuzsa

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MARCEL DUPRÉ: LE CHEMIN DE LA CROIX OP. 29. AN ANALYSIS FROM THE PERFORMER'S POINT OF VIEW

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SUMMARY. The following essay represents an analysis of the work *Le Chemin de la Croix op. 29* by Marcel Dupré. In the beginning of the essay one can find information regarding Dupré's organist and teaching career, his organ works and organ methods. The second section of the essay consists of a detailed analysis of the work mentioned in the title. The analysis offers a structural description of the fourteen movements, with emphasis on their musical content, and commenting on technical aspects and performance issues.

Keywords: Marcel Dupré, organ, stations, movements, form, performance, technique.

Marcel Dupré was one of the most appreciated organists of the 20th century. He had studied the organ at the Conservatoire Supérieure de Paris with Alexandre Guilmant and Louis Vierne, and counterpoint with Charles-Marie Widor. In 1906, he became the *suppléant* of Widor at the Saint-Sulpice Cathedral in Paris, and between 1916 and 1921 he also substituted Vierne at the Notre-Dame Cathedral. In 1934, he became the heir of Widor at the organ of the Saint-Sulpice. Dupré had a remarkable career as a concert organist, sustaining a total of 2179 concerts in different countries around the world. He was famous for his remarkable technique and his infallible memory. In 1920, he gave a series of concerts at the Conservatoire, in which he played the entire oeuvre for organ by Johann Sebastian Bach by heart.

In 1926 Dupré became head professor of the organ class at the Conservatoire, where he followed a teaching career until 1954. Among his most important students were: Jehan Alain, Marie-Claire Alain, Michel Chapuis, Pierre Cochereau, Jeanne Demessieux, Rolande Falcinelli, Jean Guillou, Jean Langlais, Gaston Litaize and Olivier Messiaen. In 1956 Dupré became the director of the Conservatoire, whilst he was also teaching at the American Conservatory of Fontainebleau.

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Aside his impressive career as a concert organist, Dupré dedicated considerable time to his teaching activities, leaving behind a series of methods about organ playing and organ technique, improvisation, harmony, counterpoint and fugue. The methods which are dedicated to organ playing are the following: *Gammes de Pédale pour Orgue* (1924), *Traité d'Improvisation à l'Orgue* (1925), *Méthode d'Orgue* (1927), *Exercices Préparatoires à l'Improvisation libre* (1937), *Manuel d'Accompagnement du Plain Chant* (1937), *Données élémentaires d'acoustique à l'usage des étudiants organistes* (1937). The volume entitled *Méthode d'orgue* contains two chapters: the first one is focused on organ technique and the second one discusses basic performance issues. It is very interesting that every example given by Dupré in his method is taken from works by Johann Sebastian Bach. Dupré's method is very similar to the ones previously edited by Jacques Nicolas Lemmens and Louis Vierne. At the end of the method one can find a chart in which Dupré reiterates the theory according to which the French organ school originates in the organ teaching of Johann Sebastian Bach²

E.g. 1

Nous rappelons que tous ces exemples, sans exception, écrits en notation figurée, doivent être comparés un à un avec le texte de l'auteur pendant que l'on travaille.

Toutes ces lois doivent être strictement observées, non seulement en exécutant l'œuvre d'orgue de Bach, mais aussi toute œuvre écrite dans un style polyphonique, et en improvisant. Tout en étant logiques par elles-mêmes, elles sont traditionnelles, nous venant de Bach par la filiation suivante :

Friedmann et Philippe-Emmanuel BACH

Jean Louis KREBS († 1780)

J.P. KIRNBERGER († 1783)

Christian KITTEL († 1809)

puis :

F.W. BERNER († 1827)

J.C.H. RINCK († 1846)

Adolphe HESSE (de Breslau) († 1863)

ami intime de Mendelssohn, professeur de

LEMMENS (de Bruxelles) (1823-1881)

professeur d'Alexandre GUILMANT et de Ch. M. WIDOR.

Marcel Dupré, *Méthode d'orgue*

² Dupré, Marcel, *Méthode d'orgue*, p.78.

The largest part of Dupré's work was dedicated to the organ. His compositions include preludes and fugues, works based on Gregorian chants and on protestant chorales, symphonies, suites and program music, such as: *Fifteen pieces for Organ Founded on Antiphons, Versets des Vêpres du Commun des fêtes de la Sainte Vierge* op. 18 (1920); *Seventy-nine chorales* op. 28 (1931), *Sixteen chorales. Le Tombeau de Titelouze* op. 38 (1942), *Trois Préludes et Fugues* op. 7 (1911-13) and *Trois Préludes et Fugues* op. 36 (1938), *Choral et Fugue* op. 57 (1961), *Quatre fugues modales* op. 63 (1968), *Cortège et Litanie* op. 19 (1922), *Variations sur un Noël* op. 20 (1922), *Scherzo* op. 16 (1918), *Suite bretonne* op. 21 (1923), *Lamento* op. 24 (1926), *Sept pièces* op. 27 (1931), *Suite in f minor* op. 39 (1944), *Offrande à la Vierge* op. 40 (1944), *Vingt-quatre inventions* op. 50 (1956), *Triptyque* op. 51 (1957), *Trois pièces* op. 62 (1967), *Symphonie-Passion* op. 23 (1923-1924), *Deuxième symphonie* op. 26 (1929) etc.

An important symphonic work composed by Dupré is *Le Chemin de la Croix* op. 29 (*The Stations of the Cross*) composed in 1931. According to the composers own recollections, the work had the following genesis: „Except for France, which I have travelled through in all directions, I had many concerts in other European countries: in Germany, Austria, Switzerland, Italy, Spain, Holland and in Belgium; in Brussels, an idea had been born, which was to become one of my major works, *Le chemin de la croix*. At the Conservatory of Brussels, a special concert had been organized; the second part of the concert consisted of a short performance of Bach works on the beautiful Cavaillé-Coll organ, followed by the *Chemin de la Croix* by Paul Claudel; Mrs. Renaud-Thévenet, a teacher at the conservatory read the texts of Claudel, and after each station I improvised a musical rendering of these texts. This was during the fasting period, on the 13th of February 1931. The reaction of the audience was so good, that the next day, on the train which took us back to Paris, my wife said to me: „I have an idea.” – “Me too.” I answered. “Speak!” – “No, you first.” To put it short, I don't know who spoke first, but the both of us had the same idea: I should compose *The Stations of the Cross*. I have started to work on it, and the next year I played *Le Chemin de la Croix* for the first time at the organ of the Trocadéro.”³

Le Chemin de la Croix is a symphonic poem which is built around several leitmotifs. Each station has its own musical concept and depicts the image of the fourteen stations on the road to Calvary.

³ Dupré, Marcel, *Erinnerungen*, p. 72

Ière Station:

Jésus est condamné à mort (Jesus is condemned to death)

The first station begins with a three-measure recitative, which symbolizes the words of Pilate condemning Jesus to death. The following section dominated by a restlessness and a continuous *crescendo* (marked by the composer *Agitato*), depicts the image of the frenetic crowd. Jesus is symbolised by the descending thirds, whilst the frenzy of the crowd is depicted by the chromatic eighth notes. In the 35th measure a new motif appears in the upper voices, which contributes to the growing restlessness of the music. The tension gradually grows as suggested by the *sempre crescendo*, reaching a climax in measure no. 99, where the composer indicates a sudden *diminuendo*, depicting the image of the distancing crowd.

Due to its tempo (Half note=104), this piece of music presents a series of technical difficulties which can be resolved by practicing small sections in a slow tempo. It is also necessary to have a good fingering which allows one to learn the music faster. The structure of the piece is very clear. The phrases are short, usually 4 measures long. The composer uses only a few motifs which are constantly repeated in chromatic ascents, thus contributing to the restless atmosphere. The stop combinations indicated by the composer are in the beginning R: *Trompette 8'* and P: *Fonds 8'* for the three-measure recitative, followed by G.P. *Fonds 8', 4'*, gradually adding the reeds on all the manuals and eventually reaching *fff* in measure no. 99. The stop changes are made generally when a new formal section begins; for the *crescendi* one can switch manuals and work with the *crescendo* pedals. If the organ is provided with a *crescendo* roll, one can also make use of it to obtain a proper *crescendo* and *diminuendo*.

IIème Station:

Jésus est chargé de la Croix (Jesus receives his Cross)

The second movement depicts the image of Jesus receiving his cross. The music is very suggestive. The stop combination indicated by the composer R: *Fonds 8', Hautbois 8'*, and G: *Fonds doux 16', 8'* creates a sombre atmosphere. The cross is symbolized by the descending fourths in the upper voices, and the heavy paces of Jesus bearing the cross are depicted by the ascending seconds and the Lombard rhythm in the accompaniment. The movement is structured in two similar sections of the same length (I. Measures 1-15, II. 16-31) and a third, conclusive section (Measures 32-39). The music is slowly and constantly ascending, rendering the image of Jesus pacing under the weight of the cross. The sombre character of the music is indicated by the composer with the remark *Lento, pesante* (Slowly, heavily).

IIIème Station

Jésus tombe sous le poids de sa croix (Jesus falls the first time)

The first fall of Jesus is depicted by the first two chords of the movement, after which he stands up and continues his march toward Calvary. His growing agony under the weight of the cross is rendered by the chain of descending seconds, and the *sufferance* motif which appears in the 12th measure. Tensions are built up by the continuous *crescendo* and the constantly ascending music. The agony reaches the top in measure no. 29, after which, starting from measure 35, the music returns to the initial atmosphere. Once again, the music is very suggestive; one can genuinely feel the pain and anguish of the Lord suffering under the weight of the cross. After a long rest in measure 41, the theme of *redemption* follows in *pp*, ending the movement in a peaceful atmosphere.

IVème Station

Jésus rencontre sa mère (Jesus meets his mother)

The fourth station is perhaps the most beautiful. The pain of the Virgin Mary is symbolized by the beautiful theme in the soprano, accompanied by a chain of descending seconds in the lower voices, which depict her weeping. The stop combination with R: *Flute 8'* and P: *Voix célestes* also contribute to the sorrowful atmosphere. The main difficulty of this movement is to maintain the tranquillity of the music, which mirrors the pain of the mother suffering in silence.

Vème Station

Simon le Cyrénéen aide Jésus à porter sa Croix (Simon the Cyrene helps Jesus to carry the Cross)

In this movement, Jesus is depicted by the descending eighth note motifs in the left hand, whilst Simon the Cyrene is symbolized by the syncopated motifs in the upper voices. In the beginning, the *cross* motif can be found in the bass line, and starting from measure no. 35 it can also be found in the soprano. The motif appears first in the soprano, and then, with a half note delay, it appears in the bass line. In measure no. 63, the motifs in the soprano and the bass line overlap, depicting the image of Jesus and Simon the cross together. At the end of the movement the music returns to the initial atmosphere.

Regarding technical aspects, this movement is rather challenging due to the fact that from measure no. 34 the left hand has to play difficult passages in *legato*, which can lead to the straining of the hand. However, this problem can be solved with proper relaxation techniques and practicing slowly.

VIème Station

Une femme pieuse essuie la face de Jesus (Jesus and Veronica)

The 6th station presents the image of Veronica who rushes to Jesus and washes his face. The musical motif which symbolizes her *compassion* is found in the upper voices, accompanied by a chromatic dialogue of eighth notes in the left hand. In measure no. 19, a descending version of the *cross* motif appears in the bass line, followed by a new motif in the upper voices and several interventions of the *compassion* motif. The movement ends with the theme of *redemption*, the *Voix celestas* indicated by the composer creating a *heavenly* atmosphere of tranquillity.

VIIème Station

Jesus tombe à terre pour le deuxième fois (Jesus falls a second time)

Just like the 3rd movement, the 7th station begins with the fall of Jesus. The following music depicts Jesus as he marches on bearing his cross. Although the tempo is still *Moderato assai* (Quarter note=60) like in the 3rd movement, this time the music is more agitated due to the accompaniment which consists of a chain of chromatic anapaests and sixteenths, depicting the angry crowd marching with Jesus. Similar to the 3rd movement, there is a long *crescendo* which leads to a climax, followed by a *decrescendo* and a lengthily descent of the music. The movement ends in *pp*, with the chain chromatic of anapaests and eighth notes in the pedals.

VIIIème Station

Jésus console les filles d'Israël qui le suivent (Jesus comforts the women of Jerusalem)

After the sorrowful music of the previous movements, the eighth station brings a moment of serenity. The music is in F major, and for the first time it's diatonic, completely lacking chromatic elements. This also contributes to the brightness of the music. In this choral-like movement one

can hear the theme which depicts the sorrow of the women of Jerusalem in the soprano, together with a new theme on the Récit manual, symbolizing the words of Jesus, who comforts them.

IXème Station

Jésus tombe pour la troisième fois (Jesus falls a third time)

The 9th station presents once again the wrath of the crowd accompanying Jesus to the Calvary, depicted by a series of descending sixteenths in a very fast *tempo* (Quarter note=132). In this movement, the composer uses musical materials from the previous movements (Stations no. 3 and 7). After a continuous rise of the music and a perpetual *crescendo*, the third and last fall of the Lord is symbolized by a fast passage of descending sixteenths. After a long rest, the movement ends peacefully, symbolizing Jesus, who accepts his destiny.

This movement is actually a *toccata* which demands an infallible technique from the performer. The structure is very clear; the phrases are determined by the length of the theme found at first in the soprano, and later on in the middle voices. To improve practice efficiency, one can practice the sixteenth motifs in chords. This way one can learn the music faster, and understand the harmonic structures of the movement.

Xème Station

Jésus est dépouillé de ses vêtements (Jesus is stripped of his clothes)

The 10th station depicts the image of Christ being stripped of his clothes. Due to the constant *staccato* and fast tempo, the character of the music suggests a *scherzo*. The chromatic descending motifs in the left hand remind one of the laughter of the people who mock Jesus. The music is restless (*Allegro agitato*) and constantly ascending and descending. The sound of the stop combination indicated by the composer (G.P.R. Gambes 16', 8', 4') also contributes to the horrid atmosphere. The second section, marked *Moderato* (Quarter note=88) is a moment of tranquillity, which can be interpreted as Jesus resigning to the will of God.

From the technical point of view, this movement also demands a very good technique from the performer. The constant *staccato* and the fast tempo pose several problems which can only be solved through thorough practice. Once again, the eighth note groups can be practiced in chords in order to understand the harmonic structure, and for faster learning. The accuracy of the *staccatos* can be ruined if the hands are strained; therefore, it is necessary to relax the hands in order to obtain a precise performance.

XIème Station

Jésus est attaché sur la Croix (Jesus is nailed to the Cross)

The movement is dominated by the sound of the hammering which nails Christ to the Cross. It is conceived in *Tutti*, with the tempo indication *Lento pesante* (Quarter note=56). The movement consists of two similar sections. The theme which depicts the suffering of Jesus appears in the midst of the hammering in the upper voices, rendering a musical image of the agony of Christ being nailed to the cross.

XIIème Station

Jésus meurt sur la Croix (Jesus dies upon the Cross)

The first section of this movement presents the seven last words of Christ on the cross. The composer indicates the stop Voix humaine 8' to symbolize the humanity of Jesus. The theme exposed on the Récit manual paraphrases the words: *Eli, Eli, Lama Sabachthani?* (*My God, My God, why have you forsaken me?*) In the second section the composer depicts the image of the ground which shook after Jesus died on the cross, indicating a long *tremolo* in the bass line. The stop combination with Fonds 32', 16', in the pedals and Fonds 16', 8' in the manuals create a rumbling sound which imitates the shaking of the earth. After a massive *crescendo* followed by a sudden *diminuendo*, the movement closes with a calm section in which the composer uses the motifs presented in the first section.

XIIIème Station

Jésus est détaché de la Croix et remis à sa Mère

(The body of Jesus is taken from the Cross and laid in Mary's bosom)

The 12th station depicts the image of Christ who is taken from the Cross and given back to his mother. The constant flow of eighth notes symbolizes the descending of the body from the cross. The second section of the movement presents once again the beautiful theme which depicts the pain of the Virgin Mary, presented for the first time in the fourth movement.

XIVème Station

Jésus est mis dans le sépulcre (The body of Jesus is laid in the tomb)

The last movement begins with a funeral march in *crescendo*, which brings back the theme depicting the sorrow of the women of Jerusalem, who are mourning Jesus. After several interventions of this theme, after a short *crescendo* and *accelerando*, the suffering motif of Jesus is brought back in the upper voices. The funeral march is resumed in the 3rd section of the movement, accompanied by a series of chords and repeated notes in the bass line, which contribute to the sorrowful atmosphere. The work ends with a section in *Adagio*, with the stop combination Voix célestes and Flûte 4', which create a *heavenly* atmosphere. The music depicts the image of Jesus Christ resting peacefully in his tomb, giving the world the hope of resurrection.

In the process of studying and performing Dupré's *Le Chemin de la Croix* it is of great importance to have a very good technique which allows one to carry out difficult passages accurately and with ease. As Dupré himself suggests in his organ methods, one has to have a technique similar to the one mastered by pianists. One of the biggest difficulties of this work is posed by its duration which exceeds one hour, and demands a great deal of concentration from the performer. It is however better to read the corresponding texts by Paul Claudel between the movements. That way the organist has more time to relax and focus on the next movement, and the audience has the possibility to understand the music better.

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THE SYMBIOSIS BETWEEN MICROTONALITY AND SPRECHGESANG IN *PSALM 124* BY ION COȚOFAN

AUREL MURARU ¹

SUMMARY. “Psalm 124” by Ion Coțofan is an example of a choral work with religious text designed for a concert hall and not a liturgical service, a sample of the perfect combination between text and the music accompanying it. In the case of this work, one cannot speak of a well-defined melody, but rather of a general dramaturgy making a subtle shift from diatonicism, through chromaticism, towards ultra-chromaticism. The continuous pendulation between polyphony and heterophony, as well as the permanent oscillation between “sprechgesang” and microtonality give birth to a musical work full of tension and drama.

Keywords: polyphony, heterophony, sprechgesang, microtonality.

Over the years, the psalm has been widespread throughout the Romanian choral music, as in the works of composers such as Theodor Grigoriu (33 psalms), Dimitrie Cuclin (*Psalms* 36), Zeno Vancea (*Psalms* 127), Sigismund Toduță (*Psalms* 93 and *Psalms* 133 for choir, soloists and orchestra), Liviu Comes (*Psalms* 67), Dan Voiculescu (*Psalms* 140), Paul Constantinescu (*Psalms* 39), Marțian Negrea (*Psalms* 123) and, last but not least, Ștefan Niculescu (*Psalms*).

If, up to the 20th century, both choral and instrumental music had been subordinated to the 12 musical pitches of the *total chromatic* or *aggregate*, due to the necessity of tensioning the sound discourse from the vocal score even further, a new technique emerged, firstly introduced by Arnold Schönberg in his works, called “sprechgesang” (“spoken singing or sung speech”). This trend has evolved until today, being also a starting point for the young composer Ion Coțofan.

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Although this concept is generally associated with the expressionist music of the Second Viennese School, the technique of “sung speech” also makes its way into the creation of Romanian composers. George Enescu uses *sprechgesang* in his unfinished oratorio “*The Ghosts*”, but also in the 3rd act of his opera, “*Oedipe*”. As regards Enescu’s masterpiece, “*Oedipe*”, musicologist Doru Popovici stated: “the most inspired element from Enescu’s monody is the efficient use of sounds of indefinite pitch”².

This type of intonation can also be found in the works of other Romanian composers, such as Anatol Vieru (*Nocturnal Scenes*) or Mihai Moldovan (*Origins*).

The use of “micro intervals” represents another important trend of contemporary music, although they have been used ever since ancient times. Hence, “in ancient Greek music, there were enharmonic modes which included quarter tones”³. Also, Indian music used modes called “*shruti*” or “*śruti*”, which contained 22 notes within an octave”⁴. This type of approach was rediscovered in the 20th century, also emerging in Romanian music. Some of the Romanian composers in which quarter tones are used are Miriam Marbe (*Ritual for the Thirst of the Earth*) or Ștefan Niculescu (*Aphorisms*).

By combining these two types of compositional approach, Ion Coțofan has created a very special work, which displays a perfect blend between text and the music accompanying it.

Although the composer started off using biblical texts for this work, he knew from the very beginning that it cannot be performed in the church. Many people believe that a genuine religious music ought to comply with certain standards and, more than that, to observe an already instated compositional tradition. However, “may we remind those people who invoke tradition that Palestrina, Mozart and Beethoven – composers of sacred music – have also brought innovations in their works ... Even Saint Roman the Melodist, the initiator of Orthodox Church music, has also been a creator of new music”⁵.

In order to talk about the unconventional notation found in *Psalms 124* by Ion Coțofan, we must first analyze the use of such a notation in the works of some established artists. Hence, in order to notate quarter tones, George Enescu used the following graphic signs:

² Popovici, Doru, *Introducere în opera contemporană (Introduction to the Contemporary Opera)*, Facla Publishing House, Timișoara, 1974, page 158.

³ Giuleanu, Victor, *Tratat de teoria muzicii (Treaty of Music Theory)*, vol. I, Editura Muzicală Publishing House, Bucharest, 1981, page 395.

⁴ Urmă, Dem., *Acustică și muzică (Acoustics and Music)*, Editura Științifică și Enciclopedică Publishing House, Bucharest, 1980, page 285.

⁵ Steinhardt, Nicolae, *Dăruind vei dobândi (By Giving, You Shall Receive)*, Dacia Publishing House, Cluj-Napoca, 2002, page 112.

E.g. 1

$\flat$ – quarter tone flat	$\sharp$ – quarter tone sharp
$\flat$ – flat	$\sharp$ – sharp
$\flat\flat$ – three quarter tone flat	$\sharp\sharp$ – three quarter tone sharp

In the work *Orestia II*, Anatol Vieru notated quarter notes as follows:

E.g. 2

$\hat{\flat}$	$\hat{\flat}$	$\hat{\sharp}$
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As regards the *sprechgesang* technique, Arnold Schönberg used several types of notation:

E.g. 3

	— <i>Pierrot Lunaire</i>
	— <i>Moses und Aron</i>

In the Romanian choral music, we can find numerous graphic signs which symbolize sung speech. Hence, in his work, *Nocturnal Scenes*, Anatol Vieru noted:

E.g. 4

	— whispered, with a timbreless voice
	— whispered, with timbre
	— imprecise intonation, spoken, yelled

In his work, “*Origins*”, composer Mihai Moldovan uses an unconventional approach to choral voices, using the following graphic signs:

E.g. 5

	— sound of indefinite pitch
	— quarter tone oscillation

As he employed certain types of notation from the works of several composers, Ion Coțofan has compiled a legend of his work, in which he wrote down all the unconventional graphic signs that he used in *Psalm 124*.

E.g. 6

Quarter tones:

-  – quarter tone (when descending)
 – three quarter tones (when descending)
 – quarter tone (when ascending)
 – three quarter tones (when ascending)

E.g. 7

Sprechgesang:

-    – an approximate intonation of the pitch
   – an approximate intonation, as a spoken declamation. The position of the respective sounds on the staff does not indicate their exact pitch, but also the general movement of the voice from one register to the other
   – the utterance (in a *sprechgesang* manner) of the highest pitch possible
   – the utterance (in a *sprechgesang* manner) of the lowest pitch possible
  – the sound is whispered (in a *sprechgesang* manner)

E.g. 8

Glissando:

 – a slow oscillation between the basic sound and the added one

In *Psalm 124*, the composer uses two types of microintervals:

1. Microintervals with a definite pitch of the sound, based on the division of the semitone (half step) into two equal halves. In this direction, Ion Coțofan uses the approach of his predecessors, Alois Haba and George Enescu, by resorting to the notation system of the Romanian composer.
2. Microintervals with an indefinite pitch of the sound, which, in their turn, can be: *glissandi* – the shift from one pitch to the other is made by sliding, so that an infinite number of microtones can be reached, in between the two pitches, or *slow oscillations* between a basic sound and another one, with an added microtonal alteration, in which case a quasi-unison shall be obtained, or a micro-cluster spanning the approximate limits of three quarter tones.

As regards the type of *sprechgesang* interpretation, the composer has set off from the idea that, while speaking, due to the random manner of attacking the pitches, one reaches an infinity of subdivisions of the twelve-note equal temperament system. However, the flow of microtones in regular speaking process is organized around some sounds from the equal temperament system, giving birth to a process of partial identification of the pitches.

In the present work, Ion Coțofan employs two types of *sprechgesang*: the *sprechgesang proper*, theoreticized by Arnold Schönberg (bars 53 to 54), and another one, closer to the recitative (bars 37, 40).

Regarding the architectural form, Coțofan's *Psalm 124* comprises four sections:

Section I (bars 1-27), starts off with an 8-bar introduction which prepares the emergence of the main theme. The sound discourse starts in the female voices and creates a feeling of instability, both because of the micro intervals (used ever since the first bar), and of the successive attacks; the sole simultaneous attack is produced in bar 1 in the first sopranos and in the *alto* 2 section. The male voices are introduced at bar 7 and, just as in the soprano and alto sections, they shall oscillate between the pitches G and A. In order to achieve these oscillations, the composer has resorted to the use of *glissandos*, but also of quarter tones, thus creating a fluctuating micro-cluster, spanning a major second (G-A).

E.g. 9

The musical score for Section I (bars 1-27) is presented for four vocal parts: S1, S2, A1, and A2. The tempo is marked 'Adagio' and the dynamics are 'pp'. The lyrics are 'De - - n'ar fi, ...n'ar' for S1, '...n'ar - - fi, ...n'ar' for S2, 'De - - n'ar' for A1, and 'De n'ar - fi' for A2. The score shows microtonal intervals and glissandos.

Starting with bar 9, the main theme emerges in the first sopranos, based on a pentachord. This incipit leads the sound discourse towards bar 10, in which the *soprano* and *alto* voices present an example of microtonal approach to diatonic harmony – the chord G, C, A, D changes into the same chord, only stated as A, D, G, C. This shift is made through a slow sliding. After the moment of attack, the first state of the chord leaves the sphere of diatonicism, undergoing a multitude of indefinite, intermediary microtones. Actually, in this bar, we witness the shift of a chord from one state to another, through *glissandos*, thus creating an ever-changing microtonal chord.

E.g. 10

măs. 10

S1 *gliss.*
fost -

S2 *gliss.*
fost -

A1 *gliss.*
fost -

A2 *gliss.*
fost -

Further on, when passing from bar 10 to bar 11, the composer starts off from unison (G) and then moves to the chord $G\sharp$, A, C, D. These techniques in the divided voices of sopranos and altos are supported by the microtonal oscillations built around the note G, in the tenor and bass voices.

The use of quarter tones in the melody of this work is intended to amplify the expressivity and to suggest a flashback in time, to the old status of Byzantine music. For instance, in bars 14-16, the composer resorts to a melodic ramification in the male voices, which start from the unison on A, and, instead of making a cadenza on the sounds $D - G - D$, the cadenza is on $E\sharp - G - C\sharp$. Beginning with bar 21, the sonority starts to get more and more ambiguous, due to the emergence of sung speech in the male voices.

Section II (bars 27-41) is intended to produce a shift from chromaticism towards approximate intonations. As mentioned earlier, the musical writing of the entire piece is based on the polyphonization and heterophonization of a melodic formula, through successive or simultaneous attacks. Such an example of successive attack can be seen at bar 27, in the tenor and bass voices. This syntax leads the sonorous discourse towards bar 29, where the same motif is reiterated simultaneously in the female voices, thus creating a heterophonic structure.

E.g. 11

The musical score for four voices (S1, S2, A1, A2) shows a microtonal glissando. The lyrics are "când li s'a a-prins". The dynamics are *f* (fortissimo) and *mf* (mezzo-forte). The notation includes a glissando line over the notes, indicating a continuous shift in pitch. The lyrics are: S1: când li s'a a-prins - -; S2: când li s'a a-prins -; A1: când li s'a a-prins; A2: când li s'a a-prins.

At bar 30, in order to emphasize the word „rage”, Ion Coțofan resorts both to an attack in *fortissimo*, as well as to a type of unequal temperament intonation. Through this declamation, Coțofan amplifies the dramatism of the moment, by indicating only the general movement of the voices. At bars 32-33, we can find an example of unison dispersion, attained through the use of microtones. This technique consists of attacking a particular sound by the four vocal segments and of shifting – through glissando – from that sound toward four of its microtonal variants. In the present case, the sopranos and altos shall attack the pitch C concurrently; in the next bar, this unison ramifies into C, C $\sharp$, C $\#$, and C $\sharp$. The sound progression of this section continues with the same type of polyphonic writing, combined with moments of declamation which accompany the words “the waters” and “the rivers”, stated in *fortissimo*.

Section III (bars 41-59) begins with a gradual *accelerando* which leads to the *Allegretto* from bar 49. This section is marked by the domination of *sprechgesang* in both of its forms, making up the culmination of the entire choral work. In the 48th bar, we can find an original compositional segment, equivalent to bars 15 - 16. This time, the major third B $\flat$ – D is divided into two strata: the altos gradually lower this third by a major second + one quarter tone, and the sopranos raise this third by a major second + one quarter tone. The musical discourse then continues with a microtonal scale in the female voices.

E. g. 12

The musical score for four voices (S1, S2, A1, A2) is shown. Each part begins with a forte (*f*) dynamic marking. The melody for all parts is based on a triplet of eighth notes. The lyrics are: pes - te suf - le - tul nos - tru.

As mentioned above, this section represents the climax of the choral work and it attains a blending – vertically – of the two types of attack (successive and simultaneous). Between bars 49-54, Ion Coțofan builds a sound texture by overlapping polyphonies and heterophonies, using approximate intonations as the building material.

Transition (bars 60-66). This six-bar segment represents a four-part chorale, given to the tenors and basses and it represents a resumption, in *Tempo I*. The present fragment can be called “transitory”, due to the resuming of the thematic material of the introduction and its task is to prepare the reprise.

Section IV (bars 66-100) functions as a reprise (or recapitulation), being marked both by the return to diatonicism, as well as by an expressive and dynamic relaxation. Starting with bar 66, Coțofan returns to that particular type of polyphonic writing which also dominated the previous parts. In the following two bars, Coțofan employs, once again, the technique of microtonal approach to diatonic harmony, as he changes the position of the chord through glissando.

Although the present work is full of polyphonic and heterophonic interventions, at bar 81, the composer reduces the entire sound discourse to a measure of unison, which progresses on the line “*we have escaped*”. If, in the previous sections, I was emphasizing the emergence of some melodic

motifs displayed polyphonically or heterophonically, at bar 85, this type of writing divides into two planes (ascending - in the female voices and descending, in the male voices). This diverging evolution is sustained by a double pedal (*G – D*), stated by the first tenors (Tenor I) and second altos (Alto II).

After a genuine polyphonic turmoil which appears throughout the entire "*Psalm*", Ion Coțofan ends his work with some whispering effects on the text "*the skies and the earth*", followed by one bar of general rest, which completes this descending profile marked by a *diminuendo*, starting from *forte* and ending with a barely perceptible dynamic marking.

Consequently, we must acknowledge that, in the present work, one cannot speak of a well-defined melody, but rather of a general dramaturgy making a subtle shift from diatonicism, through chromaticism, towards ultra-chromaticism.

In this choral work, polyphony and heterophony are Coțofan's preferred syntaxes. These two types of writing are found throughout the entire piece, being even overlapped, in some cases.

With regard to the harmonic construction of this *Psalm*, Coțofan only strives for a color effect, thus outlining certain states and images through the construction of the chords and the connections between them. If the beginning and the end of *Psalm 124* by Ion Coțofan are stated in the spirit of an airy and transparent harmony, in the other sections, the composer creates a harmonic density by which he emphasizes the moments of utmost tension.

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ANALYTICAL VIEW ON THE LYRICAL ORATORIO CÂNTECE DE VREMUIRE (SONGS OF CHANGE) BY VALENTIN TIMARU

EMANUELA - FABIOLA PRIP¹

SUMMARY. The lyrical oratorio *Songs of Change* for mixed choir, children's choir, soloists and orchestra, was composed in the year 1979 and revised in 1982. The text is written by the composer, in the spirit of the Romanian popular verses, and depicts essential scenes for the human life: birth, wedding, death. The work is structured in five parts (*Abua – Prolog, La curțile jocului, La porțile dorului, Ciobănaș de la miori* and *Descântecul zorilor – Epilog*), each movement resonating with significant events in the trajectory of life. Thus, birth, childhood, wedding and death are suggested by lullabies, children's songs, wedding songs and funeral songs.

Keywords: Timaru, Songs of Change, vocal-symphonic, oratorio

Among the different genres approached by Valentin Timaru, the vocal-symphonic creation (2 oratorios, 5 cantatas and a mass) represents an important part in his composition, by the diversity of the themes addressed in the works made on the popular verses (the lyrical oratorios *Songs of Change* and *Following Miorița*, where the author combines different popular variants of the ballad *Miorița* with Alecsandri's model²) or those which have as a starting point texts belonging to Blaga (the cantatas *Toate drumurile* and *Dați-mi un trup voi munților*), Nicolae Labiș (the cantata *Meșterul*) and Dumitru M. Ion (the cantata *Mihai vodă Viteazul*). The musical and compositional value is remarkable due to the diverse aspects of construction, the techniques and models that many times resort to traditional elements of composition combined with a "modern" writing.

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² Lucian Ghișa, *Oratoriul românesc (The Romanian Oratorio)*, Ed. MediaMusica, Cluj -Napoca, 2012, p. 153.

The lyrical oratorio *Songs of Change* for mixed choir, children's choir, soloists (soprano, baritone, tenor, bass) and orchestra, was composed in the year 1979³, revised in 1982⁴ and dedicated *in memoriam* Gheorghe Petrescu. The text is written by the composer, in the spirit of the Romanian popular verses, and depicts essential scenes for the human life: birth, wedding, death.

The title of the oratorio *Cântece de vremeire* (*Songs of Change*) is a reference to the periods of time passed, anticipating the analogy present in the text of the work. The composer makes a collage, by yielding the heterogeneous elements that catch the symbolism of the human feelings in the defining moments of life. The stages covered by the human being are presented in the four types of songs: the lullaby, the children's songs, the wedding songs, the bride's songs and the funeral songs. The lack of the songs for the elderly is motivated by the author by the conception of this Oratorio under the (symbolical) value of a funeral mass⁵.

The work is structured in five parts (*Abua – Prolog*, *La curțile jocului*, *La porțile dorului*, *Ciobănaș de la miori* and *Descântecul zorilor – Epilog*), each movement resonating with significant events in the trajectory of life, suggestively expressed through the popular verses and adapted by Valentin Timaru in the folkloric spirit. Thus, birth, childhood, wedding and death are suggested by lullabies, children's songs, wedding songs and funeral songs.

E.g. 1

The Lyrical Oratorio <i>Songs of Change</i>			
I st P.	<i>Abua (Prolog)</i>	Lullaby	<i>Abua, Culcă-te mititel</i>
II nd P.	<i>La curțile jocului / At the Gates of the Dance</i>	Children's songs	<i>Barză, barză ce-ai în cioc, Baba oarba</i>
III rd P.	<i>La porțile dorului / At the Gates of Longing</i>	Wedding songs	<i>Suie-m-aș să mă tot sui, la-ți mireasă ziua bună</i>
IV th P.	<i>Ciobănaș de la miori / Little Shepherd of the Sheep</i>	Songs of passing, songs for the elderly, funeral songs	<i>Miorița (Abua) Plugușorul</i>
V th P.	<i>Descântecul zorilor (Epilog)/ Incantation of the Dawn (Epilogue)</i>	Burial songs, party songs	<i>Zorilor, surorilor Mi-ai tot poruncit Cântec de leagăn la-ți mireasă ziua bună Culcă-te, mititel</i>

³ **The first audition** took place in the hall of Casa Universitarilor in Cluj, on the 26th of May 1979, performed by the children choir of the Music Highschool, the choir and the orchestra of The Philharmonic Orchestra of Cluj, the soloists Doina Neculce, Alexandru Fărcaș and Iulian Jurja, under the baton of the conductor Petre Sbârcea.

⁴ **The first audition** of the revised edition took place on the 29th of May 1982, enjoyed the presence of the same choirs, philharmonic orchestra and location, the soloists being this time Niculina Mirea, Ioan Micu, Iulian Jurja and the conductor Horia Andreescu.

⁵ Lucian Ghișa, *op. cit.*, p. 147.

The structure of the orchestra is as follows: the woodwinds group – 2 flutes (alto – *G* and *piccolo*), 2 oboes, 2 clarinets in B flat (real sounds), 2 bassoons; the brass section – 2 trumpets in B flat (real sounds), 4 horns in F (real sounds), 3 trombones and a tuba; 3 percussion groups, harp, soloists (Soprano, Baritone, Tenor and Bass), children's choir, mixed choir and the strings. The availability with which the composer handles the orchestral apparatus relates to the aesthetic needs of the work. Therefore, for the instrumentation of the lullaby of the first part, Valentin Timaru uses the strings, offering them a function of sustaining and thematic takeover of the voices. The flutes are an inner part of the movement, being used in the introduction, in order to counterpoint the thematic idea or for binding the harmonic-orchestral ambient, while the harp intervenes in key-moments in order to "sweeten" the musical discourse. The instrumentation of the second part (*La curțile jocului / At the Gates of the Dance*) was accomplished in agreement with the specific timbrality of the children's choir. In this direction, the passages of quasi-isorhythmics of the woodwinds (flute, oboe, clarinet) are accompanied by the strings, the harp and other percussion instruments with a specific sound. In the third part - *La poartile dorului / At the Gates of Longing*, the orchestral apparatus reaches considerable dimensions, in the woodwind section also the bassoon being used, and in the percussion group, the timpani are the most used instrument. The fourth part introduces for the first time the horns, and in the end the trombones and the tuba are added. *The Epilogue* brings one more time the intervention of the brass instruments, the horns being used to their full chromatic capacity, but also in the orchestral-soloist passages.

The first part – *Abua (Prologue)* expresses the quintessence of the lullaby, lovingly sung by the mother and transposed by Valentin Timaru in a preponderantly modal-chromatic sonorous ambient, combined with heterophonic structures, resulted by the overlapping of the voices (soprano, mezzo, alto, tenor and bass) with the instruments of the orchestra. The exploitation of the lullaby transcends the usual dynamics, the composer suggesting also dissonant intervals (4+, 2 and 7 in flutes), thus alienating itself from the silence expressed in the sonorous process.

The incipient motif, with a generating disposition, is built on the trisyllabic onomatopoeic formula *abua* (illustrating the putting to sleep of the baby), with a predominant structure of the trichord type (*E flat, F, G*) interrupted by a *m3* (minor third); likewise, *M2* (major second) and *m3* (minor third) are appreciated as predominant intervals in the construction of

the lullaby. These features represent, in the opinion of the specialists, distinct elements of the archaic musical thinking.⁶

E.g. 2



Valentin Timaru, *Cântece de vremuire / Songs of Change*, 1st part, bars 1-8

The musical construction is based on oligochordic modes, vocal imitations in stretto (soprano, mezzo, alto), polyphonies, but also some „harmonic dissonances”; these represent unmelodic interval collisions (flutes, strings) that, related to the whole sonorous spectre, skilfully incorporate themselves in the harmonization of the lullaby.

After the resumption of the motif *abua* (soprano solo), the sonorous discourse acquires obvious modal features, the chord enchainment being carried out through the denotation of parallelism. The harp is the instrument which noticeably depicts this technique, in the same time owing well-defined harmonic traits. The transition of the musical context, equally represented by the rarefaction of the dissonances, envelops the continuation of the incipient motif by the illustration of the mother's wishes for the new-born: *Culcă-mi-te mititel/ si te scoală voinicel/ că maica te-a legăna/ si din gură ți-o cânta.*

The second part – *La curțile jocului / At the Gates of the Dance* is destined to the children's choir, with the exception of the Coda, where the choir (soprano, mezzo, alto) and the soprano's solo drift the melodic ambient towards the first part. The author uses as source of inspiration the children's folklore, using the distinctive traits applied for the psychological, formative and entertaining education of the children. The first song *Barză, barză ce-ai în cioc* leads the child towards the contact with the environment and the animal world.

⁶ Elena Sîrghi, *Particularitățile funcționale și structurale ale Cântecului de leagăn din spațiul folcloric al Republicii Moldova (The Functional and Structural Particularities of the Lullaby in the Folkloric Area of the Republic of Moldova)*, Doctoral Thesis, The Academy of Music, Theater and Plastic Arts, Chișinău, 2016, pdf format, p. 98.

E.g. 3

Barză, bar-ză ce-ai în cioc Bar-ză, bar-ză ce-ai în cioc un bo-boc,
un bo-boc - Bar-ză ce-ai în cioc bar-ză dar în pi - cioare riș cli toa re riș cli toa re

**Valentin Timaru, *Songs of Change*, second part, children's choir,
bars 116-131⁷**

The compass (the tenth), the used intervals (M2, m2, m3, M3, P4, P5, P8), the predominant rhythmic formulas (the quavers, the quarter notes) enlarge minimally the specific frame of the children's songs.

The second song used by Valentin Timaru is a well-known song in the Romanian folkloric area, being exploited in numerous variants, implying in the same time a syncretic game. The composer gives the verses of *Baba oarba* a unique musicality, but one that is specific to the musical literature for children.

E.g. 4

The second part, <i>La curțile jocului / At the Gates of the Game</i>				
Introduction	A	B	A var.	Coda (from the 1 st part)
	<i>Barză, barză ce-ai în cioc</i>	<i>Baba oarba</i>	<i>Barză, barză ce-ai în cioc</i>	<i>Abua Culcă-te mititel/ și te scoală voinicel</i>
109-115	116-145	146-172	173-230	231-272

In the table above, we can notice the strophic organization from the following structure: introduction, A-B-A var., coda, where each strophic segment arranges a children's song. A – *Barză, barză ce-ai în cioc*, B – *Baba oarba* and again A – *Barză, barză ce-ai în cioc*, the variational incision comprising the division of the children's choir in three voices and the intonation of the song in canon. The Coda implements not only the thematic material of the first part (*Abua, Culcă-te mititel*), but also the soprano solo and the choral structure (soprano, mezzo, alto), the composer creating a forceful and assumed quasi-cyclic unity.

⁷ The numbering of the bars is made in the continuation of the first part.

The third part (*La porțile dorului / At the Gates of Longing*) is made of two sections, based on the exploitation of the songs of passing, coming from the nuptial ritual. The first segment, centred upon the song *Suie-m-aș să mă tot sui*, is related to the poetic-folkloric universe by the combination of the folkloric elements with the adaptation of the popular texts, made by the composer⁸. The second section focuses on the wedding song *la-ți mireasă ziua bună*, where two verses of the lullaby *Culcă-te mititel/ și te scoală voinice!* are integrated, inducing the inner connection with the maternal affect.

E.g. 5

The third part, <i>La porțile dorului / At the Gates of Longing</i>		
Introduction	I st Section	II nd Section
Orchestra	<i>Suie-m-aș să mă tot sui</i>	<i>la-ți mireasă ziua bună</i> <i>Culcă-te mititel</i> <i>la-ți mireasă ziua bună</i>
bassoons (soli), timpani, strings	Modal-chromatic discourse, dissonances	Modal-chromatic
bars 275-282	283-341	342-358; 359-374; 375-385

The first section employs the song *Suie-m-aș să mă tot sui*, in the instrumentation of which is engaged a good part of the instrumental groups (strings, harp, percussion and woodwinds: flutes, oboes, clarinets). The choir entrances in *stretto* are accompanied by the additions of the soloists (baritone, bass), and the fragments of harmonic isorhythmic are given value by the answers of the soloists (soprano, baritone, bass), but also by two moments of extension, by the introduction of a short orchestral comment in the middle of the text (bars 296, 299). The music discourse evolves around the modal-chromatic area, being interrupted by moments of homophony, accompanied by characteristic dissonances of m2, 4+ and chords of M7.

E.g. 6
Valentin Timaru, *Songs of Change*, the third part, bars 283-291

⁸ Lucian Ghișa, *op. cit.*, p. 149.

The verses of the second section, *la-ți mireasă ziua bună/ De la soare, de la lună*, induce, more than the celebration of the nuptial ritual, a reach towards the idea of death. The manner of the compositional approach combines the modal-chromatic musical material with homophonic and heterophonic devices (women's choir: soprano, mezzo, alto). The bars 359-374 (*Allegretto*) represent the insertion of the lullaby, exposed in the first part, *Culcă-te mițitel*, ascendingly transposed with a m2.

The fourth part, *Ciobănaș de la miori* (*Andante sostenuto*) presents a variant of the popular ballad *Miorița*, the red wire of the musical-poetical action being sustained by the dialogue between the teller (bass solo) and the little shepherd (tenor solo). The communion of the two voices is accomplished by refined compositional devices, emphasized by the modal-folkloric ethos of the Romanian song, exceptional rhythmic divisions, complementary overlapping and a *doîna*-like nuance of lament, concordant with the funeral appearance of the movement.

E.g. 7

Bas solo

Foa - ie ver - de de - trei flori. foa - ie ver - de de - trei flori cio-bă - naș de la mi - ori un ți-a - fost moar - tea să mori un ți-a fost - moar tea să mori

Valentin Timaru, *Songs of Change*, the fourth part, bars 385-398

The motif *abua* (*abua, abua, abuă-te cu maica*) is inserted among the verses of *Miorița*, and valorized by the women's choir (soprano, mezzo, alto) and the soloists, by the entrances in *stretto* and the polyphonic completions. Thus, the motif of the lullaby, employed in the first part *Abua* (*Prologue*) and in the Coda of the second movement (*At the Gates of the Dance*), acquires the quality of a unifying leitmotif among the parts.

The end is destined to the orchestral ensemble and the children's choir, through the introduction of *Plugușor*, the author wishing to stress the idea of (years) passing: „*Să trăiți, să-mbătrâniți / May you live, may you grow old*”. The use of the motif *abua*, but also of the children's choir, represents the combat of the little shepherd's tragic fate, a fight between life and death.

The fifth part, *Descîntecul zorilor (Epilog) / Incantation of the Dawn (Epilogue)*

The most ample movement of the oratorio, *Incantation of the Dawn*, includes aspects of synthesis from the previous parts. In section II, the wedding song *la-ți mireasă ziua bună*, is combined with the verses *Zorilor surorilor* (Section I), while in Section III, the lullaby *Culcă-te mititel*, is transposed ascendantly (in relation to *the Prologue*) with a M2. Likewise, *The Epilogue* represents the only part where the author uses ample orchestral transitions.

In section I, the choir (SMsATB) is used to display the verses *Zorilor surorilor/ mândrelor, voi zânelor* (*Dawns, you, sisters, beauties, you, fairies*), thus the dawns are called upon in order to delay the preparation of the burial ritual of the departed⁹.

E.g. 8

Soprano

Mezzo-soprano

Alto

3 Zo - ri - lor su - ro - ri - lor mân - dre 5 lor voi

Voi

Voi

⁹ Lucian Ghișa, *op.cit.*, p. 150.

The musical score consists of two systems of five staves each, representing different vocal parts: Soprano (S.), Mixed Chorus (Mzs.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are in Romanian.

System 1:

- S.:** ză-ne - lor (triplets), Zo - (triplets)
- Mzs.:** ză-ne lor (triplets), zo - (triplets)
- A.:** ză-ne - lor (triplets)
- T.:** Tu ce-ti-nă de brad rău te-ai du-ple - cat (triplets), din co-dru-ai plecat (triplets)
- B.:** Tu ce-ti-nă de brad rău te-ai du-ple - cat (triplets), din co-dru-ai plecat (triplets)

System 2:

- S.:** - ri - lor (triplets), su - ro - ri - lor (triplets), Mân - dre - (triplets)
- Mzs.:** - ri - lor (triplets), su - ro - ri - lor (triplets), a (triplets)
- A.:** su - ro - ri - lor (triplets), Mân - dre (triplets)
- T.:** ce-ti-nă de brad (triplets), din co-dru-ai plecat (triplets)
- B.:** ce-ti-nă de brad (triplets), din co-dru-ai plecat (triplets)

Valentin Timaru, *Songs of Change*, the fifth part, bars 589-598

The manner by which the voices are appointed is anchored in the principles of the homophony, the musical discourse remaining in the modal-folkloric area. In order to let the harmony flow, the author uses homonymous notes, to emphasize the symbolism of the text, the dialogue between voices (women, men), and in order to underline the popular Melos, Valentin Timaru uses the harmonic and melodic orchestral completion.

The orchestral transition introduces the theme of section II, exposed by the solo bass and taken over by the solo tenor. This segment (*Mi-ai tot poruncit*) depicts the moment of the burial and the lamentation of those who are left behind. Under the flag of the battle between life and death, the author introduces (bar 694) a lullaby which is a variant of the melos *Abua* of the first

part. As in the previous movements, the feminine voices lovingly express the chant and the wishes of the mother, the polyphonic discourse of the women's choir being overlapped with the soprano solo (*la-ți mireasă ziua bună, zorilor, surorilor*), where the wedding song combines funeral aspects. With an obvious positive perspective, the oratorio doesn't end with death, but with life, the last section of the fifth part being dedicated to the lullaby, the composer resonating here as well with the aspects of the cyclic unity of the oratorio.

The lyrical oratorio *Songs of Change* for mixed choir, children's choir, soloists (soprano, baritone, tenor, bass) and orchestra, encloses the stages of life through lullabies, children's songs, nuptial and funeral songs, the unifying cycling elements being the leitmotif *abua* and the lullaby, Valentin Timaru offering a live and happy view of life, a victory over death. The text of the work is inspired by the popular verses and transformed by the author, the elements of the Romanian folkloric spirituality being found in the verses of *Miorița*, but also in *Plugușorul*. The action is intended to the choir and the soloists, the orchestra having a role of support and figuration. The musical discourse encompasses aspects of homophony, polyphony and heterophony, while the Melos brings about the modal archaic and the "modern" chromatic, combined with the valorisation specific to the popular ethos. The valorisation of the text is musically treated by specific formulas, exceptionally divided rhythms, melodic formulas reported to the essence of the written song, while by the clear differentiation and division of the vocal groups, the author proves his skill and refinement in leading the voices.

Translated by Ana-Maria Veleșcu

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BOOK REVIEW

VALENTIN TIMARU - ON MUSIC AND BEAUTY IN ESSAYISTIC STYLE

Among Valentin Timaru's theoretical works, we encounter three volumes *Aforisme: comentarii și confesiuni* (*Aphorisms: Comments and Confessions*), *Muzica noastră cea spre ființă* (*Our Life-Giving Music*), and *Frumosul artistic și fațetele sale subiective* (*Artistic Beauty and Its Subjective Facets*), which are approached contextually, in an essayistic, personalized style. The author's manner of speech often encloses subjective aspects gathered during his lifetime experience, but nevertheless the proposed debate involves a vast knowledge of various stringent (general) artistic, artistic-musical, philosophical, aesthetic, and psychological issues (behavioural conducts and human feelings).

In essayistic style¹ because not all aspects required in the elaboration of such a study are observed *ad litteram*. The large sizes of the works enable us to approach their subjects from various perspectives, advising the reader in perceiving the themes microscopically as well as synoptically.

The manner in which the presented works are approached is synonymous to a review, as it includes summarizing configurations of the revealing ideas depicted by the author. The text is scattered with the *subchapters' titles* (e b) cumulated on the contextual level, or *themes, expressions, terminologies* which hold an evidently important role among the themes debated by the author.

***Aforisme: comentarii și confesiuni* (*Aphorisms: Comments and Confessions*)**

In the work *Aforisme: comentarii și confesiuni* (*Aphorisms: Comments and Confessions*²), written in an essay-like shape and at the same time

¹ Essay, 1. small sized study on philosophical, literary or scientific themes, composed with original means, without undertaking to treat a subject exhaustively (Explanatory Dictionary of the Romanian Language, *dexonline*).

² It was printed in 2007 at *Galaxia Gutenberg* (Târgu-Lăpuș), edited by Silviu Hodiș, graphics and cover by Lucian Szekely, text processing by Ioachim Gherman. It is signed *in the memory of Father Florian* as homage to the dignity with which he lived his vocation as a priest.

embracing aspects of a philosophical nature, the author, without taking on the role of a professional, treats behaviours, feelings, and beliefs of the human nature. *Behavioural Conducts* (presented in the form of character traits) are described in a personalized manner, being (in some cases) accompanied by aspects of Christian ethics, while the *feelings* are depicted by means of sentiments and emotions.

The first chapter (*That Which Is*) is composed of two parts. The *Behavioural Conducts* are expressed in terms of character traits, illustrated in a personalized manner and underlined by instances of Christian morality.³ The mode of expression in relation to the existential importance of character traits is frank, descriptive, presented in the first person singular and scattered with moral aspects, accompanied by examples appropriate for each type of character. Each behavioural conduct receives a clear and concise definition, while descriptive elements and personal thoughts are depicted similarly to a comment on the initial explanation.

*The Guise of Feelings*⁴, the second part of the chapter *That Which Is*, refers to emotions, sentiments, and experiences of human nature. The mode of depiction and explanation closely resembles the first part, but there are aspects inserted here of feelings preached by father Florian (**envy**, **shame**), short stories, and a fragment from a variant of *Miorița* (**longing**).

The Attitude and the Gesture are differentiated through dissociative comments. Action, involvement, materialized thought signifies an attitude sometimes enveloped in discretion. The gesture on the other hand requires a hypothetical action, a suggestion, and can display or demonstrate in an annoying manner.⁵ Among the comparisons made between attitude and gesture are inserted meditations and stories, the role of which is to clarify, from various perspectives, the significant differences between the movement of the attitude and/or the artificiality of the gesture.

³ **Generosity** is placed in a relationship of contentment with the love offered by the Saviour and described in the *Gospel According to John* 3:16. **Wisdom** is regarded by the author as a convincing expression of intelligence, **punctuality** a proof of good breeding, and **decency** is compared to pudency. **Dignity** signifies grandeur, gravity, and risk. **Gratitude** is a virtue that few have, **frankness** is the courage of direct expression and **duplicity** is regarded (among others) as a good adaptability to quotidian life. **Pride**, **vanity** and **conceit** are placed together in a negative description, situated, in the moral hierarchy of value, under narcissism, depicting human degradation.

⁴ **Envy** – expression of one's own unfulfillment, **loneliness** can be an emotional experience overflowing the one not understood by people, **shame** is a reaction determined by common sense, and **hate** is an instance of non-love. **Nostalgia** is the reverberation of a memory, while **nostalgia as regret** emerges as an impossibility to relive moments from the past.

⁵ Valentin Timaru, *Aforisme: comentarii și confesiuni* (*Aphorisms: Comments and Confessions*), Galaxia Gutenberg, Târgu-Lăpuș, 2007, p. 33-35.

The third chapter, ***The Dilemma of the Signs***, is structured by means of the six subchapters standing “*under the sign*” of dialogue, intuition and reason, consensus, calmness and silence, primordiality, while the last subchapter lies between *affirmation and negation*. Thus V. Timaru highlights various normative matters from the perspective of *dialogue* and communication. *Reason* orders, catalogues, sets hierarchies. It is defined (in general) by logic thinking, concomitantly involving an amount of wisdom, unlike *intuition*, which admits an undemonstrated truth. *Consensus* is attributed to specific hypostases: consensus as a state of understanding, factual consensus, consensus as antidote (for loneliness), or cooperative consensus. *Calmness* is a state of equilibrium, an inner contentment, a state of mind, while *silence* refers to the discretion of non-movement and the absence of sound signals. “The Sign” of *primordiality* is divided into: dilemmas of primordiality, duplicity of primordiality, and certainties of primordiality. The last subchapter revolves *around the sign of absolute affirmation*, represented in the author’s opinion by the Saviour’s words addressed to his apprentices in their moments of faithlessness.⁶

The final chapter (**Healing confessions**) approaches the issue of *opportunism* (attitude, servitude, pragmatism), but also the three acts emerging after the involvement of the spirit: *faith*, *superstition*, and *confession*.

Aforisme: comentarii și confesiuni (*Aphorisms: Comments and Confessions*) is an extensive essayistic work, in which Valentin Timaru debates subjects, behaviours, feelings, and beliefs, without undertaking a professional’s role. The idea of the book started, according to the author, from every day’s obsessing questions; the answers (or rhetorical interrogations) are written in a sincere, intimate manner and are completed by abstract confessions.

Muzica noastră cea spre ființă (Our Life Giving Music)

The extensive essay *Muzica noastră cea spre ființă (Our Life Giving Music)*⁷ encloses an approach destined for the music loving public, evincing a thematic variety of general interest in the musical art. Valentin Timaru wishes to enlighten the minds of those who “still reside outside music”, employing references to elements of language, philosophical interrogations, musical genres and forms, musicological ideas, questions and answers in religious music, annotations with historical-musical and stylistic valences, models and anti-models in musical sub-professions.

⁶ Idem, p. 47-70.

⁷ The first edition of the work *Muzica noastră cea spre ființă (Our life giving music)* was released by Axa, in Botoșani, in 2001. The 2nd revised and complemented edition was released in 2008 by *Galaxia Gutenberg*, with a cover by Maria Timaru.

The meticulously structured volume encloses information that does often surpass the music lovers' sphere. In the first chapter, ***The Music Before Music***, the author treats the problem of musical language, ***Music in Its Essence*** offers explanations on musical language as an element of communication, and the ***Revitalization of Music Through Its Creators*** offers the reader stylistic coordinates and aesthetic elements related to the approached subject.

In his meditations, the author captures the existence of a permanent *need for music*, which he calls "unconscious addiction" (it is not perceived as a reality). The *Sonosphere* represents the quasi-musical world that we live in, while the adaptability of our own wishes creates a *habitat for sound*.

Valentin Timaru presents historical and structural aspects of high importance in the field of the *musical genre*. Being a complex notion, it relies on elements of structural, categorical, and special origin. Among the *most used musical genres* he mentions *genres of simple succession* – the suite (the sequence of a number of parts, unconditioned by specific musical laws), *choral genres of determined succession* (the liturgy, the mass – *kyrie, gloria, credo, sanctus, agnus dei*), *the concert genre, the sonata-symphonic genres, the musical-dramatic genres, and vocal-symphonic genres*.

Table 1

Musical genre⁸		
<i>Structural distinctions</i>	Monopartite genres (troparion, psalm, hymn, motet, ode, madrigal, lied, prelude, musical miniature, choral piece, concert overture, symphonic poem, or other music works made up of a sole part) Multipartite genres (sonata, suite, quartet, quintet, sextet, etc., instrumental concert, oratorio, opera, or other music works made up of several parts).	
<i>Categorical distinctions</i>	Type of sound source	<u>Vocal genres</u> <i>chamber genres</i> (lied, song, ballad, lied cycle) <i>choral genre</i> (motet, madrigal, choral poem, choral suite) Dramatic genre (opera, musical theatre) Vocal-symphonic genres (cantata, oratorio)

⁸ The differentiation and repartition of the music genres in this table correspond to the author's classification in *Muzica noastră cea spre ființă* (*Our life giving music*), p. 54-58.

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	Number of performers Type, place, and destination of communication	<u>Instrumental genres</u> Sonata – symphonic genres (sonata, duo, trio, quartet) <i>Concert genre</i> - concerto grosso, concert symphony) <i>cameral genres</i> - solo and double concert, concert pieces The symphonic genre (symphony, overture, symphonic piece) <i>Solo, cameral or ensemble genres</i> <u>Music types</u> 1. folk music, 2. religious and ritual music, 3. pop music, 4. ambient music, 5. jazz music, 6. art music works
Specific distinctions	Lyrical genre Epical genre Dramatic genre	- vocal music has priority, in instrumental genres, musical expression renders lyrical aspects; - preponderantly in: recitatives, ariosos, instrumental cadences, improvisations, libero fragments. Intentionally epical pieces (Chopin's ballads, some symphonic poems); - representative: opera.

The *Configuration of Metaphor between Auditory and Visual* conveys various nuances of the figures of speech, rendering a semantic fulfilment of artistic, visual, and auditory images. The author cites the two metaphoric typologies underlined by Lucian Blaga: *plasticizing metaphors* and *revealing metaphors*, stressing the presentation of the figure of style in aesthetics dictionaries, as *an element of artistic language*. A presentation of the metaphor between auditory and visual is accomplished by its configuration in music and plastic arts (light and colour being the results of the same vibrating phenomenon).

Table 2

Purple	Red	Orange	Yellow	Green	Blue	Indigo
Ab	G major	F-E	D major	C-B	A major	G#

We notice thus the author's option regarding the chemistry of colours (3 basic colours and 4 composite ones), by stressing natural semitones (*F-E* is the division of audible orange, *C-B* the division of audible green, the half of the Aboctave – the audible purple and *G#* - the audible indigo).⁹

Of the chapter *Revitalization of Music by Its Creators* we wish to mention Master Toduță, honorifically named the *Most Serene*, and depicted by his disciple, slightly subjectively, as surrounded by a mystery aura, before which the student was condemned to an admiring silence. Years later, the same student mentions the *Sigismund Toduță Memorial Concert* (May 17th, 1992 – Toduță would have turned 84 years old) praising the composer's genius through the performed works: *7 Choral-Preludes for Organ*, *Sonata for Oboe and Piano* and *Liturgy for Mixed Chours* (first audition).

Appendix or Pollution by antimodels represents a *not like this!* example. The author portrays the music teacher by a comparison to Caragiale's sketch – *A New Trend Musician*, where mediocrity is the main descriptive noun. The amateur composer is presented in an antithesis to the professional composer. The compositional craft, which is the differentiating element, manifested along a bi-dimensional trajectory: a temporal one, by structuring the language in terms of syntax, and a syntagmatic one. The composers' qualities reside in their ability to create a musical language, a valuable musical idea, and to use it wisely. The triad talent – intentionality – craft are attributes of a professional composer.

In the end, Valentin Timaru, *speaking about music*, expresses thanks for the opportunity to have written down his ideas, hoping to have created a link between musicians and non-musicians, between professionals and amateurs. In a personalized style, the author conducts an overview of perennial subjects of general interest in the art of music. Starting from elements of language, interrogations of a philosophical nature, musical genre and form, musicological ideas, questions and answers in religious music, annotations with historical-musical and stylistic valences, models and anti-models in musical sub-professions, Valentin Timaru offers a comprehensive presentation addressed predominantly to music lovers, in which professional musicians can nevertheless discover revealing ideas.

⁹ Valentin Timaru, *Muzica noastră cea spre ființă*, (*Our Life Giving Music*, second revised and complemented edition), Galaxia Gutenberg, Târgu-Lăpuș, 2008, p. 78-80.

Frumosul artistic și fațetele sale subiective (Artistic Beauty and Its Subjective Facets)

Authored in the same essayistic style, with an aesthetic-philosophical categorical supplement, the volume *Frumosul artistic și fațetele sale subiective (Artistic Beauty and Its Subjective Facets)*¹⁰ introduces to the reader's mind the notion of beauty in art (preponderantly in the art of music), where Valentin Timaru analyses artistic beauty in a conceptual manner, as well as by means of practical examples. Beauty is regarded from a subjective standpoint, presented in an antithesis to ugliness, and presented in the chapters as follows:

Table 3

<i>Prelude to Awareness of Artistic Expression</i> (introductory issues)
The Need for Beauty
The Dictatorial Spirit of the "isms"
<i>Interlude (with Some Auditory Annotations or on the Post-music Rest)</i>
Art as Fashion
Modern Consumerism and Bad Taste
<i>Postlude to Separation from the Eternal Obsessions</i> (conclusive issues)

Art as an expression of beauty is accomplished in the expressive sphere of human nature, having real elements (intrinsic relevance) as well as unreal ones (by configuring its imaginary semantic side). Artistic expression is often characterized by aesthetic delight, that no terminology can explain, whereby the author outlines the need for beauty from a metaphysical standpoint, which is a relevant aspect for each particular person (*Prelude to Awareness of Artistic Expression*).

The author incorporates the artistic creative manifesto in the aesthetic trio truth-beauty-good. *Oscillating between movement and non-movement* (reality or dream, being or non-being), with the help of semantic codes, artistic expression comes to life, placed under the sign of intuition. In *visual arts*, *artistic expression* captures (plastic) certainties of non-movement (line, colour, volume) and in *temporal arts*, art works are presented to us/interpreted/revitalized.¹¹

¹⁰ Valentin Timaru, *Frumosul artistic și fațetele sale subiective (Artistic Beauty and Its Subjective Facets)*, Galaxia Gutenberg, Târgu-Lăpuș, 2009, editor Cristian Șoimușan, text processing Georgiana Tremurici.

¹¹ Valentin Timaru, *Frumosul artistic și fațetele sale subiective (Artistic Beauty and Its Subjective Facets)*, Galaxia Gutenberg, Târgu-Lăpuș, 2009, p. 9-16.

Artistic expression (between the imaginative ephemeral and the materiality of expression) is referred to symbolic elements of metaphoric origin, directing the author towards a communion in the *absolute* with the eternity of *good, beauty, and truth* (the reference to “the need for beauty” belongs to the logic and the reflection of each particular individual).

Stylistics has highlighted, over time, notoriety landmarks of important cultural relevance. Arising from the need to define an artistic trend, these models are used in various hypostases, with terminological and stylistic differentiations, having in common the same suffix: *-ism*. Characterized by the author as *the space of the isms (The Dictatorial Space of “isms”)*, it becomes the vault under which diverse artistic currents, fundamental styles or aesthetic attitudes receive a justification. As an independent stylistic entity, the “ism” has created over time various oppositions, which V. Timaru regards as straying attitudes. The term meant to be problematized is style, which receives such explanations as: aesthetic attitude, artistic style or artistic manner.¹²

The Perception of Fashion as a phenomenon in itself captures positive aspects (the evolution of aesthetic refinement) as well as negative ones (obsessive search for the new). In today’s context, *modern and contemporary in art* have the contextual affinity of stylistic orientations; the modern promotes the new in relationship to previous trends, and the contemporary is related to the present. This relationship can be perceived within every stylistic age, the acception of the term avant-garde being attributed to the historical connotations of modernism.

Regarding *the curse of ugliness* and the logic of this aesthetic category in relationship to the perspective of beauty, Valentin Timaru finds the motivation of avoidance, but not of ignorance. Beauty – a fundamental aesthetic category, is regarded as an aspiration towards the absolute, ugliness being classified as *aesthetic an-category* or a *correlative of beauty*. By *the opulence and ostentations of bad taste*, we decipher the discrepancy between a person’s income and cultural-aesthetic level. Ostentations offend good taste through material objects, in the hope of proving an abundance of art (imitative objects, impersonal paintings, gold plated furniture, etc.), thus sinking into the black hole of kitsch.

Postlude to Separation from the Eternal Obsessions or about the regrets of the one who writes: the first (regret) emerges in the author’s

¹² Of the four “styles”, (Classicism, Romanticism –fundamental styles) debated by the author, we mention two: *mannerism* – presented as a consequence of a rhetoric constrained by naturalness, shadowing the artistic discourse. *Polystylism* is catalogued as a pulsation towards an “otherwise at any price” and lacks a natural artistic expression.

obsessions form the zone of unfulfillment, combined with the feeling of dissatisfaction, coming from the approach of the essay by means of a subjective tint. Observations from the spheres of all arts are also differentiated because of the author's field of competence.

By writing this work, Valentin Timaru accomplishes an obvious differentiation between style and manner, a conceptual delimitation between craft and talent, professionalism and amateurism. The author's oscillations in relationship to some avant-garde tendencies, to "modernisms" and mannerist elements are justified as far as expressing the new does not possess a real artistic valence. The method of presentation, although sometimes subjective, reflects personal opinions, accumulated during several decades in the service of artistic beauty.

Conclusions

The three extensive essays *Aforisme: comentarii și confesiuni* (*Aphorisms: Comments and Confessions*), *Muzica noastră cea spre ființă* (*Our Life Giving Music*) and *Frumosul artistic și fațetele sale subiective* (*Artistic Beauty and Its Subjective Facets*) have a remarkable relevance among the musicological works written by Valentin Timaru, unveiling a new side of his personality, moral conduct, and of the intimate and slightly subjective manner in which he approaches the artistic phenomenon in general in an interdisciplinary perspective. The questions asked by the author often have a rhetorical meaning, at the same time raising stringent problems of behavioural conducts and human feelings. Being visibly interested in the perception of music by its lovers, Valentin Timaru presents a thematic variety of general interest, treating the problem of musical language and offering readers stylistic and aesthetic coordinates in order that they may understand the artistic phenomenon of music.

EMANUELA - FABIOLA PRIP
Translated by Alina Pop

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BOOK REVIEW

RECLAIMING BUKOVINA'S MUSICAL FOLKLORE HERITAGE COLLECTED BY ALEXANDRU VOEVIDCA AT THE BEGINNING OF THE 20TH CENTURY FOR THE CONTEMPORARY

Alexandru Voevidca, *Folclor muzical din Bucovina – vol. I – Repertoriul ritual-ceremonial vocal*, ediție critică și catalog tipologic muzical de Dr. Constanța Cristescu, Suceava: Editura Lidana, 2015 / Alexandru Voevidca, *Musical Folklore from Bukovina – vol. 1 – Vocal repertoire for Rituals and Ceremonials*, Suceava: Lidana Publishing House, 2015.

The general issue of reclaiming and preserving the musical folklore heritage is crucial within the framework of our postmodern world; at present, due to the major changes in society following technological advances and globalization, folklore has undergone important mutations. It therefore requires a considerable effort to research and document national or local archives; the results of this efforts are usually remarkable. Is is the case of the latest achievement by Constanța Cristescu, PhD, from the Bukovina Culture Centre of Suceava, a distinguished musicologist and an impassionate, tireless and prolific researcher; in the past years, she has been active in supporting, investigating and promoting genuine folklore from Bukovina.

The volume with the title *Musical Folklore from Bukovina – vol. 1 – Ritual vocal repertoire for rituals and ceremonies* is the first one in a larger project aimed at introducing to the public the volumes of folklore collected by Alexandru Voievidca at the beginning of the 20th century in Austro-Hungarian Bukovina, a project the researcher intends to complete in the coming years.

From the start we must emphasise the importance and value of such a research and publishing enterprise for the national musical folklore heritage, since the melodies collected by Voievidca are little known as few of them have been published. As the author mentions in the Introduction, only 384 of the total 3700 gathered have appeared in print in the selection *Rumänische Volkslieder aus der Bukowina* published in Würzburg by the Austrian researcher Mathias Friedwagner in 1940. Later, 275 more lyrical

melodies (songs and *doinas*) were published in the volume *Cântece populare din Bucovina / Folk songs from Bukovina* (București, Editura Muzicală, 1990), in revised notation by folklorists Vasile D. Nicolescu and Cristina Rădulescu Pașcu. Alexandru Voievidca's activity as a folklorist is presented in great detail by the author, starting from the bibliography presented earlier and bringing in new information which was uncovered during her research¹.

The new title on folklore from Bukovina consists of two sections, one dedicated to the ethno-musical study, and the other one, to the actual collection. The study is divided into two chapters. The first one, entitled *Conținutul genuistic al fondului mss. Al. Voievidca. Considerații asupra notației muzicale / The genre content of the mss. fund Al. Voievidca. Considerations on musical notation*, gives a thorough description of the stock of Voievidca manuscripts at the National Library of Romania in Bucharest. The content of each file is presented, with information on the genre and pertinent data on the musical notation used by the collector. The collection includes most major musical folklore genres, from those specific of a particular ceremony (vocal ritual for specific ceremonies, instrumental – pieces for funerals, weddings, Christmas and other religious celebrations, songs of youths joining the army) as well as pieces with no specific aim (*doinas*, ballads, songs proper, pieces for dancing) and a repertoire of urban inspiration (drawing room ballads, scholarly influence songs, satirical songs). The author emphasizes that the collector had a very sharp ear for music and extensive musical knowledge, which allowed him to make accurate notations of the melodies without using any recording technique. In the second subchapter, the author discusses *The musical typology of the repertoire of the ritual voice music for various ceremonies in the historic province of Bukovina*. It is the central section of the ethno-musicological study, where the Romanian researcher gives a thorough and accurate systematic classification of the melody profiles of the ritual genres for voice presented in the anthology. The methodology and classification by types that she uses is that generally established in the Romanian ethno-musicological literature and belongs to researchers of the Cluj school (as presented in studies by Ilona Szenik and her collaborators). Constanța Cristescu's main reason for this choice is "its high degree of generality and applicableness for the entire stock of Romanian Christmas carols (and other genres, n.n.); it is useful for further comparison in the area of style and for further tracing the circulation of musical genres in all the style

¹ It should be said that, unfortunately, one of the important studies about Voievidca, written by Florin Bucescu, entitled *Alexandru Voievidca* and published in Ion Popescu-Sireteanu's volume *Siretul – vatră de istorie și cultură românească / The river Siret – a centre and source of Romanian history and culture*, Iași, Omnia Publishing House, 1994, pp. 303-312, has not been cited, probably because its limited circulation.

areas of Romania within a historic period of clearly established boundaries” (Cristescu, 2015, p. 39). This classification method is applied consistently, but not mechanically, and is intelligently adapted depending on the musical content to which it is applied and the four musical categories included in this volume: the Christmas carol, the ritual-ceremonial song of the youth joining the army, the repertoire for the funerals – the dirge (with stanza form and free form), and the ritual repertoire for the wedding ceremony. The author, therefore, assigns each song to a particular melody type, depending on the melody contour and the cadence system; the resulting classification is: a) for the Christmas carol, there are 7 supergroups classified into groups and types; b) in the case of the song of the youth joining the army there are 4 supergroups divided into supraclasses, classes and types; c1) in the case of the dirge in stanza form within the repertoire for the funeral ceremony, there are 6 macro groups, each with their respective melody type; c2) in the case of the dirge in free form within the repertoire for the funeral ceremony, there is a single macro group with just one melody type; d) in the case of the ritual repertoire for the wedding ceremony, there are three macro groups, each with their supraclasses, classes and types. Constanța Cristescu’s classification scientifically and objectively points out at the remarkable variety and richness of the musical content collected by Alexandru Voievidca, school master from Bukovina.

The second section of the volume, with the title *A musical catalogue of types. Anthology*, is the actual corpus of ritualic voice melodies for various ceremonies, classified according to the system previously presented. It is the most valuable part of the volume, as it brings to the fore valuable ancient melody types, accompanied by the integral literary texts, which makes it an all-time first in the Romanian literature. The author provides the digital transcriptions of the holographic manuscripts in the Alexandru Voievidca stock of manuscripts; the melodies recorded in written format preserve the original notation of the folklorist from Bukovina; in some cases, this notation foreshadows the modern method of ethno-musicological rendition. The musical content included in this collection is relevant in its thematic and melodic richness and illustrative of the four main genres included. For instance, special melodic types of the Christmas carol are present, some of them entirely novel, of peasant influence, as well as of scholarly influence (the latter is mostly manifested in the “star songs” performed in anticipation of the Christmas celebration). The corpus of Christmas carols can undoubtedly contribute to freshen up the specific repertoire as it is performed today in Northern Moldavia; it can be promoted among children and youths, in schools, and in the performance of vocal groups, which are numerous in this part of the country. A special mention must be made of the youth’s song on

joining the army, a genre and practice which is entirely obsolete today (as youths are no longer subject to conscription); this type is impressive for the value of the melodies, as well as for the richness and dramatic expressiveness of the lyrics (the young men's forced removal and separation from their families to join the Austro-Hungarian army was felt as a trauma, especially since many did not return and died in conflicts away from home, on foreign territories).

The volume ends with a very useful index of the localities where the melodies were collected; this is preceded by an index of Chapters 1 and 3 of the Catalogue of types. The annexes also include the instrumental ritual repertoire for the New Year's Eve and the passage into the new year (Malanca and new year's bidding on St Basil's Day) and the repertoire for the funeral ceremony (the alphorn dirge and the Firtree hora/round dance). As these melodies are singular, they were assessed in terms of structure but were not made part of any classification.

We acclaim this volume of remarkable scientific and artistic value and we are sure it will contribute to a better understanding and wider spread of genuine folklore from Bukovina. We wish the author strength, patience and, above all, institutional support in her attempts to complete this generous project which proves great courage and scientific honesty.

IRINA ZAMFIRA DĂNILĂ

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Atila FODOR, Ph. D. (b. 1977), musicologist, aesthetician, senior lecturer at the Music Department of Partium Christian University (Oradea). He was awarded in 2007 a PhD by the Academy of Music “Gh. Dima” of Cluj-Napoca with the thesis: *Ravel’s impressionism. Stylistic-Aesthetic Investigations*. Publications: Books: *The style and message of musical impressionism* (Oradea University, 2010). Articles: *Debussy-Ravel comparative analyses* (Philobiblon, vol. X-XI, University Press, Cluj, 2006); *The dance-music relationship in ulterior dance settings of instrumental music*; *Christian Bence-Muk’s chamber ballet The Incubus*; *The chamber symphonies of Arnold Schoenberg*; *Christian Bence-Muk’s chamber symphony Fun-Land* (Camerata XXI, Media Musica, Cluj-Napoca, 2006-2007); *Some aspects of vertical typologies in the last String Quartet of W. A. Mozart, KV 590, F major*; *The place of Bartók’s Miraculous Mandarin in the context of XXth century music*; *The Osmosis of the Diversity in Maurice Ravel’s Work*; *“The Mother Goose” Piano Suite – An aesthetic paradigm of Ravel’s music*; Eduard Hanslick: *“The Beautiful in Music” – an*

Aesthetics of the Absolute Music (Studia UBB Musica, Cluj-Napoca, 1/2009, 2/2009, 1/2010, 1/2011, 2/2011); „*The laudation of closing flexa*” and *who is behind it – reflections on Vermesy Péter’s musicological writings; Bartók’s crossroads – The Miraculous Mandarin* (Partiumi Szemle, Oradea, 1/2010, 2/2010). He participated at numerous national and international conferences and symposiums of musicology in Cluj-Napoca, Iasi, Oradea, Timisoara since 2005. Among the spoken languages, there are English and also French.

Letitia GOIA graduated from Babeş-Bolyai University in Cluj-Napoca, Romania, in 2004, where she specialized in English and theology and earned her M.A. in Irish studies. In 2013 she accomplished a two-year MA at the Gheorghe Dima Music Academy in Musical Performance Arts. At present, she is an assistant lecturer in English at Iuliu Hațieganu University of Medicine and Pharmacy in Cluj-Napoca. She is also a Ph.D. student at the Babeş-Bolyai University, researching the opera libretto and the entwining of the musical language with the text from an aesthetic perspective. She had the opportunity to look into this subject in more depth during a scholarship in Vienna in 2013. She also attended several international conferences in Romania and abroad (France, Poland, Cyprus, the Czech Republic, etc.). She published various articles in conference proceedings and international magazines, her fields of interest being the opera libretto, Shakespeare’s *Othello*, Verdi’s *Otello*, the sacred in opera and the libretto.

Luminița GUȚANU STOIAN, University Lecturer at “Spiru Haret” University in Bucharest, Chief Conductor of the „Symbol” Children’s and Youth Choir, Second Conductor of the “Nicolae Lungu” Choir of the Romanian Patriarchate, Conductor and Founder of the “Lyris” Choral Group (formerly known as “Ad Libitum”), was born in Chișinău, the Republic of Moldova. In 2003, she was awarded the “*Doctor of Music*” degree for the work “Opera in Bessarabia in the 20th century”, with the National University of Music in Bucharest, Romania. She took a *Master’s course* in *Academic choral conducting* within the Arts University in Chișinău, upon graduation from the Institute of Arts in Chișinău (currently the Academy of Music Theatre and Plastic Arts in Chișinău), with the specialization in *Academic Choral Conducting*. 2016- was included in the Dictionary of Personalities in Romania. 2016- was awarded the Order Sf.Martir Antim Iberia highest distinction of the Romanian Patriarchate by His Beatitude Patriarch Daniel. In 2015, she was also awarded the “Best Conductor” Special Prize at the International Choral Competition in Preveza, Greece. As a conductor of a Symbol choir she awarded Gold Medal –International Choir Competition “Fr.Schubert” din Wien-Austria(2010), First Prize- International Choir Competition Ohrid-Macedonia(2014), 2 Gold Medals - International Choral Competition in Preveza, Greece(2015), 2 Gold Medals and Silver Medal for Grand Prix- International Choral Competition “Claudio Monteverdi” , Venice-Italy(2016). She is the author of 4 books and of over 50 studies published in national and international specialized magazines; she also has over 80 participations in international sessions and conferences. In addition, she organizes conferences and is a member of several scientific committees.

Judit KOMPÁR-RÖMER was born on 15.06.1978 in Debrecen, Hungary. She holds a Bachelor degree in "Music-Folkmusic Teacher" (year 2000), from the Teachers College of Nyiregyhaza, and a Master degree (2005) in Ethnography from the University of Debrecen. Judit worked for the Folk music database of the Museum of Ethnography of Hungary (2000), Hungarian Heritage House - Laszlo Lajtha Heritage Forum (2000-2006). She has been teaching at the Specialised Secondary School of Arts - Nyiregyhaza since 2004 as a teacher of: theory and history of folk music, ear training, studies of instrumental folk music, theory of gathering folk music, chamber music, folk viola. Since 2015 Judit also took on a part time position at the University of Nyiregyhaza, teaching folk viola, teaching method, studies of gathering and writing down folk music and theory of folk music. Since 2016 she also started as lecturer of theory of folk music at the Liszt Conservatoire of the University of Debrecen. As a sought after performer, Judit played on numerous cd recordings of Hungarian traditional folk music as well as was the Musical Director of several recordings. She also played on numerous concert performances and accompanied many different folk dance groups on countless cultural festivals which took her to most countries in the world. Currently Judit Kompár-Römer is completing her doctorate dissertation at the University of Debrecen.

Noémi MACZELKA, DLA pianist, professor graduated from the Budapest Academy of Music „Liszt Ferenc” at the class of *Erő Szegedi*. Her professors were also *Loránt Szűcs* (chambermusic) and *János Sebestyén* (cembalo). After this she attended master classes of *Livia Rév* (Paris), *Teofil Bikiš* (Luxembourg), *François Glorieux* (Antwerp), *František Rauch* (Prague), *Tamás Vásáry*, *Malcolm Bilson* and *Pál Kadosa* (Budapest). She received several prizes on piano-competitions; in Casale Monferrato (Italy) she got a first and an extra prize on the competition „Carlo Soliva”. She gave concerts all across Europe and in the USA as soloist, accompanist or chamber-musician. She played concertos with orchestra by Bach, Mozart, Beethoven, Liszt and Rachmaninoff; her recordings were broadcast on the radio and TV. She played world-premières and was awarded twice (1986 and 2010) the „Artisjus-prize” for performance of Hungarian contemporary music. She published papers and a book context of her pedagogical and artistic activity, most of them in Hungarian books and periodicals. She is head of the Music Education Department and the Art Institute of the Szeged University Faculty of Education „Juhász Gyula”. Between 1979 and 2001 she taught at the Music-Conservatory of Szeged as well. From 2008, she is a guest-professor at the University Babes-Bolyai in Cluj-Napoca also. She is the holder of the DLA – academic degree in Performing Art (Doctor of the Liberal Arts).

Dorottya MAROSVÁRI pianist was born in Szeged (Hungary) in 1983. She started playing the violin at the age of 5 and the piano at the age of 8. Her teachers in Szeged were: Zsuzsanna Bódásné Vanyiska, then Noémi Maczelka and Mária Radványi. In 1998 she received the second prize in the Nicolai Rubinstein Piano Competition in Paris. After graduating from the Hungarian music conservatory she started her academic studies at the Zurich University of Arts (ZHdK) in 2002, where

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Noémi MIKLÓS was born in 1981 in Cluj-Napoca, Romania. She studied piano at the Sigismund Toduță 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 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 Babeș-Bolyai University in Cluj-Napoca.

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international Awards like the PRIX DE COMPOSITION a la mémoire de Nadia Boulanger (2016), the 1st prize at the "Sigismund Toduță" international composition contest in 2015, the „George Enescu" Prize for chamber music in 2014 and many more. Web address: <http://alexsmurariu.wixsite.com/composer>

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THE STANDARD FORMAT OF THE STUDIES:

Page: A4, Portrait

Margins: Top = 4.8 cm

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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 Model for Footnotes and References: for books¹, for studies².

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

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Next to the name of the author (under the title), 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. All these will be in *Italic*.

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.

Please, do not divide the study in sections and don't insert landscape pages!

¹ Coca, Gabriela, "*Ede Terényi - History and Analysis*", Cluj University Press, Cluj-Napoca, 2010.

² Kerman, Joseph, *Sketch Studies*, in: *Musiology in the 1980s: Methods, Goals, Opportunities*, D. Kern Holoman and Claude V. Palisca eds., New York: Da Capo Press, 1982, pp. 53-65.