



STUDIA UNIVERSITATIS
BABEŞ-BOLYAI



MUSICA

1/2022

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Front cover:

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Beginning with 2017, *Studia UBB Musica* has been selected for coverage in Clarivate Analytics products and services.

Studia UBB Musica will be indexed and abstracted in *Emerging Sources Citation Index*.

**YEAR
MONTH
ISSUE**

**(LXVII) 2022
JUNE
1**

PUBLISHED ONLINE: 2022-06-30
PUBLISHED PRINT: 2022-06-30
ISSUE DOI:10.24193/subbmusica.2022.1

S T U D I A UNIVERSITATIS BABEŞ-BOLYAI MUSICA

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KATALIN INCZE G.: PORTRAIT OF A COMPOSER

KRISZTIÁN KÁLLÓ¹

SUMMARY. The aim of our study is to examine a complex issue, namely, the scarcity of female composers as a phenomenon, highlighting several historical and social factors that have led to the peculiar situation of our present time: women's social role has been discriminated against, and they have been excluded from the artistic world. For the longest time in history, art was the privilege of men. This situation has in some ways improved and changed, but to this day, when we talk about composers, we almost certainly think of men. This study analyses the biography and work of Katalin Incze Gergely, a prominent figure in Cluj's musical life, a composer, conductor, and music director, while also highlighting the fate and role of contemporary women composers in the musical field. The important stages and milestones of her career are mentioned; her relationship with music gives us an insight into what it means to be a woman composer today in a world that once prevented women from pursuing their creative aspirations.

Keywords: Katalin Gergely Incze, female composer, composing, contemporary music

Motto:

Katalin Incze G.:
"Music instantly creates an atmosphere on stage."

Introduction

The world of composers has always been shrouded in secrets and mystery; thus, musicologists have been confronted with countless questions regarding their lives and work throughout history. Where did their inspiration come from? What made them compose music? What are the experiences or tragedies that have played a major role in the creation of such grandiose works as Gustav Mahler's *Symphony No. 5* or Johannes Brahms's *A German*

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Requiem? Answering these questions has become a matter of course, as the greatest musicologists of our time continue to uncover new and valuable insights in their persistent and painstaking work. But they all had one thing in common: all these composers were men.

If we look at the diverse periods in the history of music, we can conclude that few women have grabbed pencil and paper, or that only a few names have remained part in the public consciousness: Fanny Mendelssohn, Clara Schumann, Alma Mahler, Nadia Boulanger, Germaine Tailleferre or the contemporary British film composer Rachel Portman are among the most representative female composers. The rarity of women composers is due to several reasons, as it has long been assumed that women are not capable of writing music, that they lack the ability to create. The role of women was thought to be different, which is why social and political circumstances may have contributed to the absence of the concept of women composers as such in today's public and cultural memory.

The marginalization of women's creativity has been and, unfortunately, still is present everywhere, hence, the number of women composers in Europe is also much lower. Those who have stood up for their rights, who have worked hard to be among the best, have had to fight social discrimination and various cultural judgments. Men have always been dominant in the arts and it has been difficult to make a breakthrough: the cult of genius has favored men almost exclusively.

Despite these negative statistics, it is worth mentioning that in Germany there is a publishing house, Furore Verlag, which has been promoting exclusively the publication of works by women composers for over 30 years, since its foundation in 1986. Many events are organized around the world to promote women composers and their works, including festivals in Hartford, Melbourne, and Switzerland, and in our country, the Oradea Women Composers Festival, which has already had twelve editions.

If we look at the composing scene in Cluj-Napoca, we can say that it has always been rich, but here too the balance is tipped in favor of men. The names of composers such as György Ruzitska, Sigismund Toduță, Albert Márkos and Ede Terényi all ring a familiar bell. Cluj-Napoca had a serious school of composing, of which Sigismund Toduță was one of the most important innovators. The composer from Cluj-Napoca took the teaching of composition to a new level and, as a teacher of composition from 1949 to 1973, passed on extraordinary intellectual principles to new generations.

One of the most important milestones of his academic career was the establishment of doctoral studies, thanks to him a serious school of musicology could operate in Cluj-Napoca. Under the tutelage of Sigismund Toduță, several important composers were formed, including Cornel Țăranu, Vasile Herman, Dan Voiculescu, Constantin Rîpă, Péter Vermesy, and Ede Terényi.

Table 1

NAME	DATE OF BIRTH – DATE OF DEATH
Ruzitska György	1768-1869
Gheorghe Dima	1847-1925
Farkas Ödön	1851-1912
Augustin Bena	1880-1962
Delly-Szabó Géza	1883-1961
Csíki Endre	1888-1949
Marțian Negrea	1893-1973
Farkas Ferenc	1905-2000
Viski János	1906-1961
Veress Sándor	1907-1992
Sigismund Toduță	1908-1991
Max Eisikovits	1908-1983
Jodál Gábor	1913-1989
Márkos Albert	1914-1981
Harry Maiorovici	1918-2000
Liviu Comes	1918-2004
Szöllősi András	1921-2007
Tudor Jarda	1922-2007
Ligeti György	1923-2006
Zoltán Aladár	1929-1978
Vasile Herman	1929-2010
Kiskamoni Szalay Miklós	1930-2003
Junger Ervin	1931
Cornel Țăranu	1934
Hary Béla	1934-2011
Terényi Ede	1935-2020
Szabó Csaba	1936-2003
Emil Simon	1936-2014
Csiky Boldizsár, Sr.	1937
Constantin Rîpă	1938

NAME	DATE OF BIRTH – DATE OF DEATH
Vermesy Péter	1939-1989
Hans Peter Türk	1940
Dan-Alexandru Voiculescu	1940-2009
Valentin Timaru	1940
Czakó Ádám	1940-2013
Hencz József	1942
Cristian Misievici	1943-2020
Irányi Gábor	1946
Orbán György	1947
Adrian Pop	1951
Selmeczi György	1952
Szegő Péter	1954
Demény Attila	1955-2021
Könczei Árpád	1959
Szalay Zoltán	1959
Nicolae Teodoreanu	1962
Adrian Borza	1967
Ioan Pop	1967
Lászlóffy Zsolt	1973
Gyöngyösi Levente	1975
Tudor Feraru	1976
Ciprian Pop	1977
Șerban Marcu	1977
Răzvan Metea	1978-2021
Cristian Bence-Muk	1978
Matei Pop	1980
Dan Variu	1983
Țună Sebastian	1987
Török-Gyurkó Áron	1989
Alexandru Murariu	1989

Selection of male composers connected to Cluj-Napoca

Table 2

NAME	DATE OF BIRTH
Alma Cornea-Ionescu	1900-1977
András Enikő	1945-2016
Sofia Gelman-Kiss	1948
Incze G. Katalin	1952
Makkai Gyöngyvér	1953
Gabriela Aștileanu	1954
Dora Cojocaru	1963
Magyari Zita	1965
Iulia Cibișescu-Duran	1966
Naina Jinga	1967
Laura Ana Mânzat	1969
Anca-Mona Mariaș	1974
Murár Éva	1974
Anamaria Meza	1980
Cora Miron	1989

Selection of female composers connected to Cluj-Napoca

The list of composers was compiled based on one essential aspect or criterion: regardless of their nationality, the composers' connection to Cluj-Napoca (origin, studies in the city, life path or stage of life that connected them to Cluj). If we compare the above tables, we can conclude that, as far as female composers are concerned, there are fewer composers active in the so-called "Treasure City". The current panorama of composers in the city includes Iulia Cibișescu-Duran and Katalin Gergely Incze, exceptional composers whose works are regularly featured in the main musical venues. The attached table shows that music history sources hardly ever mention any female composers before the 20th century, which also confirms the fact that when we talk about women composers, most people cannot give a single example of such a figure.

In the following pages, we will present the women composers listed in the table, including a detailed biography of Katalin Incze G., and the important role she plays in the musical life of the city that is Cluj-Napoca.

Dora Cojocaru was born in 1963 in Baia Mare and started her studies at the local music school. After graduating her secondary school, she studied composition at the Cluj-Napoca Academy of Music with Cornel Țăranu. She began her teaching career in her hometown, four years later becoming a teaching assistant at the Cluj-Napoca Music Academy. She also perfected her skills in Cologne, before emigrating to Canada in 2002, where she continued her academic career. Dora Cojocaru is an active composer whose works have been performed in more than 160 concerts in Romania, Hungary, Austria, Germany, the Netherlands, Ukraine, Italy, France, Switzerland, the United States of America, etc.

Iulia Cibișescu-Duran was born in Deva in 1966. She is currently teaching score reading at the Academy of Music in Cluj-Napoca. She has composed numerous works, pertaining to chamber music, choral works, and symphonic works. During her university years, she studied composition with Cornel Țăranu. She is also active as a conductor and has conducted in Germany, France, Italy, Brazil, Bolivia, the United States, Israel, Serbia, and Australia. Her conducting skills have been honed by the greatest conductors, having studied with Petre Sbârcea and Emil Simon. Her compositions have won the approval of several prestigious juries.

Zita Magyari was born in 1965 in Cluj-Napoca. She started her musical studies at the Sigismund Toduță Music School, majoring in piano, and was accepted to the Gheorghe Dima Music Academy, where she studied composition with Ede Terényi. Her repertoire focuses on sacred choral works, but also includes children's operas (e.g., *Csipike lakodalma / Csipike's Wedding, Lyukasmarkú Tündér / The Clumsy Fairy*), piano pieces, orchestral and concert works.

Éva Murár was born in 1974 in Târgu Mures. In 1992 she was admitted to the Music Academy in Cluj, where she studied musicology with István Angi, Ferdinánd Weiss and Ede Terényi, among others. Her work is structured around choral works, including *Add me, Uram*, based on a poem by the Transylvanian Hungarian writer and poet Mária Berde, and the choral works entitled *Szeretnék példát venni tőle*, composed for the poem of the same title by Sándor Reményik. She composed her first choral work in 1994, with which she won a special prize at the Zilah Church Composers' Competition. She has also written music criticism, including for the daily Cluj-Napoca newspaper *Szabadság*. She dedicates her composing talents to the enrichment of Transylvanian Hungarian choral literature.

Gyöngyvér Makkai was born in 1953 in Târgu Mures. After her studies at the local Arts School, she studied at the Academy of Music in Cluj, where earned a degree in Musicology. After her pedagogical experience in Bihardiószeg and Budapest, she became a teacher of music theory and solfeggio at the Târgu Mureș Art School and the University of Arts belonging to the same city.

Katalin Incze G. – Her Triple Role



² Katalin Gergely Incze is a Hungarian composer and conductor from Romania. She is an important driving force in the musical life of Cluj-Napoca, thanks to the multiple roles she actively embodies she works tirelessly in shaping the musical talents of young actors, she is the choir master and conductor of the Hungarian Opera of Cluj, and, finally, a composer. Born in Sfântu Gheorghe on 19 April 1952, she grew up in a family of musicians: *"I didn't choose this field, God chose it for me. I was taught to play the piano from the age of two and a half. I grew up in a music-oriented family. I learned*

*a lot from my father. Even if I hadn't gone to school, I would still be making a living in the field from what he taught me. He played several instruments and was principal bass in the Braşov Philharmonic Orchestra."*³ Katalin Incze Gergely began her musical studies at the Braşov Music School, majoring in piano, and was introduced to conducting at a very young age, when she learned the basics from conductor Ilarion Ionescu Galaţi. In 1970 she gave a concert at the Braşov Philharmonic under the baton of the Romanian conductor, performing Wolfgang Amadeus Mozart's *Piano Concerto in C minor* K.V. 491. In 1971 she was admitted to the Gheorghe Dima Music Academy in Cluj, where she studied composition with master Sigismund Toduţă. At university she studied with such renowned figures as Vasile Herman, Cornel Țăranu, and János Jagamas. She completed her music studies with a degree in musicology and a minor in piano. Her final examination work, *Symphony in Three Parts*, received the highest marks. She was very attracted to the conducting career and attended various master classes, including a professional training course with the famous Russian conductor Yuri Simonov in 1998. She obtained her doctorate in music in 2012, her thesis focusing on a topic related to musical

² Photo by István Bíró.

³ Hajnal Tóthfalusi, *A tradiţióból élünk (Interjú Incze G. Katalin zeneszerzővel, karmesterrel) / We Live Based on Tradition (Interview with composer and conductor Katalin Incze G.)*, jatekter.ro (April 30, 2018).

theatre, entitled: *Retorica vocalității între declamație și cânt, fundament al expresiei muzicale teatrale/ Between Declamation and Singing - Vocal Rhetoric, the Foundation of Musical Theatrical Expression.*

She has performed several piano recitals, many of which featured her own compositions. She has collaborated with many musical institutions in Romania, including conducting orchestras in Braşov and Satu Mare, and has also conducted numerous performances abroad. She has conducted notable performances in Hungary, Sweden, Canada, and the United States of America.

Since 1981, she has been a piano accompanist and conductor of the Hungarian State Opera in Cluj-Napoca. Initially, she worked as a ballet piano accompanist at the institution, then accompanied the soloists and over the years she has also appeared before audiences as a conductor. She enjoys conducting works by contemporary composers, as she considers it important to support 20th century and contemporary

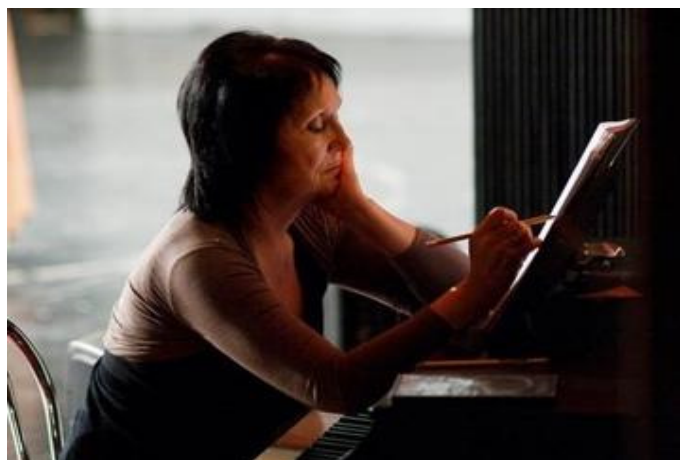


composers, as evidenced by her musical direction of the premieres of several stage works, such as the 1992 premieres of the one-act operas *Parafarm* by Attila Demény, and László Vidovszky's *Narcis and Echo*, which she conducted in celebration of the Bicentennial of Drama and Music in Cluj. She also works frequently with composer György Selmeczi, whose works she has conducted throughout her career. In 1991-1992, she was invited by the Csíky Gergely Theatre in Kaposvár to conduct *The Nutcracker* musical (written by Péter Gothár, Zsuzsa Kapecz and composed by György Selmeczi), which was performed in Strasbourg in 1993, and was also broadcast several times on Hungarian MTV. *"For me, every task is equally precious, and the harder it is, the more challenging it is, because the more I can prove myself. I prefer to conduct contemporary works that are meticulously composed, cathartic and ennobling in their artistic message. I can ennoble myself through these, and I feel that this is when I am at my best, alongside the musicians, the company, and the audience. It's also what the critics appreciate."*⁴

In addition to her artistic career, she also plays an important role as a teacher, teaching at the Hungarian Drama Department of the Faculty of Arts of the Babeş-Bolyai University since 1993, where she trains young

⁴ Idem.

acting students. The actors who have graduated from Cluj-Napoca in the last quarter of a century have studied and formed under her guidance, under her highly temperamental and consistent leadership. As an educator, she considers educating the new generation to be important and a matter close to her heart, as she does her utmost to pass on her knowledge to her students. They receive not only a musical education from her, but also valuable advice that is valid for mastering their profession: discipline, humility, and respect for the arts.



During her musical career, she has also received ample recognition as a composer. Her ambition to be a composer was evident from an early age, when she wrote a piece for her father's birthday as a child, and it was clear from that time onward that she had a remarkable

sense of musicality and talent. Her refined and unique style is reflected in the extraordinary triple role she plays in her profession. She has composed the music for famous Hungarian TV films such as *Az elhagyott szemüveg* (*The Lost Glasses*, directed by László Cselényi), *Fülemüle* (based on the short story of the same title by Dezső Kosztolányi, directed by László Cselényi), *The Secrets of the Veil* (based on Vörösmarty-Görgey), *New Buda* (directed by Zoltán Horváth G.). In addition, she has also composed accompanying music for theatre productions such as *Don Quixote* (2004, written by László Gyurkó, directed by István Kövesdy), *The Imaginary Invalid* (1999, written by: Jean-Baptiste Molière, directed by Attila Keresztes), *Master Chandelier* (2009, by Mária Kozma, directed by Attila Keresztes), *Leánder and Lenszirom* (1993, by Andor Szilágyi, directed by Attila Keresztes), and Mikhail Bulgakov's *The Cabal of Hypocrites* (1995), directed by Gábor Tompa.

She has composed music to the poems of János Arany, Sándor Petőfi, Mihály Vörösmarty, Pál Gyulai and Endre Ady. She has composed more than 100 musical pieces: stage works, chamber music, orchestral works, and TV film soundtracks.

*"We live based on tradition and train ourselves within modernity. If the musical world didn't embrace traditionalism, I don't know if they would still be selling staff paper sheets at all. From the great composers of old, we learn the stylistic elements, where that chord comes from, the melodic line, those musical passages. All of this inspires the next chord progression, something that births something new."*⁵

In her triple professional capacity, she cultivates a dynamic and highly demanding musical approach to her profession, whether it is a composer's recital, or a highly complex opera performance, in preparation for which she leads the rehearsal process in various roles.

*"A musical coordinator can be a piano accompanist, who is responsible for training the soloists, or a choir master, if the choir needs musical training alongside the soloists. And finally, the real musical coordinator is the conductor, who brings all this work together and brings it to the stage, and that's how the performance is born musically. I do all three."*⁶

Her exceptional musical talent and her humbleness towards the profession make her one of the outstanding figures of Cluj's musical life, as she is not only a leading figure in classical music events, but also a valuable teacher of the next generation.

Translated from Hungarian by Juliánna Köpeczi

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⁵ Ibidem

⁶ „Fontos a technika, de játék nélkül meghal az egész” /” Technique is important, but without play everything collapses” – interview with Katalin Incze G. (by: Keresztes Franciska), színház.org (February 6, 2017).

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ENCOURAGING GUIDELINES IN NEUROMUSICOLOGICAL RESEARCH REGARDING CLASSICAL MUSIC'S USAGE IN SONIC THERAPY - WHEN SCIENCE BECOMES MAGIC

CSILLA CSÁKÁNY¹

SUMMARY. In systematic musicology as a branch of music psychology we found an intriguing orientation called cognitive neuroscience of music, or neuromusicology. It studies the function of the brain in music processing, the way music perception and production manifests in brain. Compared to other analytical models of music cognition, the mapping of the brain's functioning serves to examine the outcome of music rather than its process, and as the music therapy methods discussed reflect, most approaches follow this ontological direction. As recent scientific researches shows, the brain mapping technique differentiates moment of listening, playing classical music or improvising. In the light of the research findings, our main focus was to get to know and understand how our musical brains functions during classical music audition so we could argue from a scientific approach not only the existing therapeutic methods used in music therapy, but the perception of classical music in the present. In the master class "Dialogue of the Arts", we explore with our students in all grades the possible links between music and other artistic and scientific disciplines. One of the most exciting aspects of this is music and brain research, an incredibly fast-developing field whose results could reinforce the place and role of classical music in contemporary society, reinforcing existing broad-based promotion of classical music education (Kodály, El sistema etc.)

Keywords: music cognition, neuromusicology, sonic therapy, classical music, models of therapy.

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Introduction

No matter how old you are, music affects you. No matter how strong you are physically, mentally, spiritually, music affects you. No matter if you play or just listen, music affects you. No matter if you listen to it attentively or just passively, music affects you. It affects your brain, it affects your cells, and it affects your heart and soul. Yehudi Menuhin said that the primary role of music is to help human beings in finding the fragile point that can bring the body and soul into a state of balance and harmony: "...music builds on our most beautiful human endeavours and has a profoundly healing effect, creating harmony of physical and spiritual, intellectual and emotional life, uniting body and soul."²

Our musical memories tell of several listening experiences, which focus mainly on our human qualities. We all remember the hypothesis about the poorly sleeping Count Hermann Karl von Keyserlingk and his harpsichordist Johann Gottlieb Goldberg, who ordered from J. S. Bach's the *Goldberg Variation*, the epitome of Baroque variation art. The composer wrote on the title page the following text – without any specific dedication to the Count: "Clavier Übung in which there is an aria with various variations (...) for the enjoyment of those who love it."³ Bach hoped that his work would be a joy to play, as well as a joy to listen to. We now know, as brain research has shown, that music is beneficial for the functioning of the human brain and is also an intensive contributor to the balance of the psyche.

Everyone has their own unique and personalised list of classical music that can either move you to tears or give you chills. For the famous conductor Esa-Pekka Salonen Maurice Ravel's *Mother Goose: The Fairy Garden* represents that music which he considers to sum up the adjective of perfection in a musical composition and causes altogether that magic space-like sensation from which he doesn't want to return. The pianist Daniil Trifonov stated that Messiaen's *Vingt Regards sur l'Enfant-Jésus: Le Baiser de l'Enfant-Jésus* put him in a uniquely meditative state, the piece reflecting a boundless sonic space. These aesthetic emotions are influenced by our sensitivity and taste for the art of music. Professor István Angi emphasizes

² Menuhin, Yehudi and Davis, Curtis, W.: *The Music of Man*, In: *** *Anthology for music aesthetic studies* (Antológia zeneesztétikai tanulmányokhoz) (Ed. Tamás Kedves), Edited by Nemzeti Tankönyvkiadó, Budapest, 1997, 12.

³ Original in German: „denen Liebhabern zur Gemüths-Ergetzung verfertigt“/ a second translation in English: “prepared for the soul's delight of music-lovers.” See: Williams, Peter: *Bach: The Goldberg Variations*, Cambridge University Press, 2004, p. 3.

the duality of aesthetic emotion in his system of music aesthetics. As he says in one of his interviews, “one is a direct emotion, the other is a stored emotion (...) I called one *emotion*, the other *affectivity*. (...) When you enjoy something, you like it, you are in an emotional state.”⁴ About the affectivity he points out: “These experiences only come about if you have had a similar or even approximately similar experience. And that inner experience works within you to create the outer experience.”⁵ Defining the impact of classical music on people, as we can already see, is a multi-factorial formula. What can be stated with certainty in this formula, however, is that this effect is always linked to emotion.

In the paper entitled *Brain connectivity reflects human aesthetic responses to music* by researchers certify that musical aesthetic experiences via dopaminergic pathways activate the same reward networks in the brain as basic sensory pleasures.⁶ We also learn that, in this reward system, aesthetic judgement and moral decision-making share the same neural network. The regions of the brain where there neural activity in emotion and reward processing are: the nucleus accumbens (NAcc), anterior insula (aIns) and medial prefrontal cortex (mPFC). Although these emotional and reward systems are found in all humans, not everyone experiences intense emotional reactions to music, and research to date has shown mixed results. In order to identify individual differences, the research presented in this study analysed the following parameters: the individual's emotional reactions to music (including chills), personality, and the degree of musical background and engagement with music. Two groups were separated, 10 people who reported consistently experiencing chills when listening to music (chill group) and 10

⁴ Csákány Csilla: *The discreet charm of the pharmacy balance (A patikamérleg diszkrét bája)*. In: *Magyar Művészet*, X./2., Edited by Magyar Művészeti Akadémia Kiadó, Budapest, 2022, p. 81.

⁵ *Idem*.

⁶ “While pleasure from aesthetics is attributed to the neural circuitry for reward, what accounts for individual differences in aesthetic reward sensitivity remains unclear. Using a combination of survey data, behavioral and psychophysiological measures and diffusion tensor imaging, we found that white matter connectivity between sensory processing areas in the superior temporal gyrus and emotional and social processing areas in the insula and medial prefrontal cortex explains individual differences in reward sensitivity to music. Our findings provide the first evidence for a neural basis of individual differences in sensory access to the reward system, and suggest that social-emotional communication through the auditory channel may offer an evolutionary basis for music making as an aesthetically rewarding function in humans.” Sachs, Matthew E., Ellis, Robert J., Schlaug, Gottfried, Loui, Psyche: *Brain connectivity reflects human aesthetic responses to music* In: *Social Cognitive and Affective Neuroscience*, Oxford, 2016, 884–891.

participants who reported rarely or never experiencing chills when listening to music (no chill group). The two groups were also matched by gender, age, personality factors and degree of musical education⁷.

One of the most intriguing results of the research is that the volume of white matter connectivity was significantly correlated with a participant's tendency to experience chills: "the more frequently a person reports experiencing chills, the larger the volume of white matter connectivity among these three regions of the brain."⁸

The magic of music

In tribal culture, music activities certainly were considered magical. Music was present in almost all communication, healing processes, and even in combat readiness as reinforcement. Music aesthetics has a strong bond analysing texts in documents from different eras of art history. Even the ancient Greeks recognised the importance of music in developing the mind and soul. In Plato's writing about the *State*, Socrates and Glaucon return again and again to song and music as a crucial means of education. The interplay of rhythm, melody and speech, the relationship between attention, discipline and the learning of song and music, was proven by the great thinkers of antiquity to be taken for granted. For centuries, music has been used to heal and enhance our emotions. According to a Greek legend, Asclepius laid a sick man in the middle of the amphitheatre and tried to heal him with special sounds. In the 6th century BC, Pythagoras relaxed his students by playing the harp. The last published work of the recently deceased professor of music aesthetics, István Angi, was an essay on the concept of *magic of sound*. In his belief music has magical powers, but its power is fragile. "The power of music lies in its magic: the magic of sound."⁹ A long series of questions and exchanges seek to validate the ideas of composers and music listeners about their experience of music, while at the same time outlining a very personal and broad field of force in the definition of the concept.

Studies show that music decreases blood pressure, reduces anxiety, boosts memory, sparks creativity, improves productivity, reduces stress levels, supercharges brainpower, fights depression, insomnia, relieves pain, puts you in a better mood. We can find telling examples in the book of the

⁷ for detailed description see: pp. 886-887.

⁸ *Op. cit.* p. 889.

⁹ Angi István: *Essay on the magic of sound (Esszé a hangvarázsról)*. In: *Helikon*, XXXI. 2020/21 (803).

American neurologist Oliver Sacks' book *Musicophilia: Tales of Music and the Brain*¹⁰, where he describes specific cases where music has acted as a medicine for patients suffering from various diseases.

Does listening to music for short periods of time temporarily improve spatial task performance? This question became famous by a 1993 article in the journal *Nature* by Frances H. Rauscher, Gordon Shaw and Katherine Ky, who found that students who listened to an excerpt from Mozart's *Sonata in D major for Two Pianos* K. 448 for 10 minutes performed better on a test of spatial logic than those who listened to meditational music or had no musical experience. However, the results obtained when the original experiment was repeated did not reach the scores reported in the scientific article. The question arises: did differences in the subjects' musical background, abilities, interests or inclinations cause the variation in results? In 1998, the authors of the original experiment tried to relate the different results to different experimental designs and procedures¹¹. The existence of the Mozart-effect has been disputed by several research groups. In 1999, Christopher F. Chabris and Kenneth M. Steele, in a paper entitled *The Mozart effect: prelude or requiem?* highlights that the positive cognitive changes in listeners as a result of listening to Mozart music have a neuropsychological explanation, which he calls *enjoyment arousal*, which he argues also operates when reading a literary work¹². So when emotions are involved, music definitely affects us. The opposite is also true: without feeling, music cannot be understood, music cannot affect us. The Hungarian music psychologist and musicologist Stachó László mentions an interesting case study in this context. The mind of the exceptionally gifted young man, suffering from *savant* syndrome, who was studied by John Sloboda and his colleagues, functioned exemplarily on a cognitive level: "he was excellent at memorising and playing back tonal musical material on the piano (...); his errors were characteristically regular and tonally meaningful, i.e. if he made a mistake, he substituted notes or motives which could in fact have formed valid variants of the composition. Despite his excellent abilities in this respect, however, his playing - as described by John Sloboda and his colleagues - was completely empty: unfeeling, mechanical, and therefore unenjoyable."¹³

¹⁰ Sacks, Oliver: *Zenebolondok (Musicophilia: Tales of Music and the Brain)*. Akadémiai Kiadó, Budapest, 2007.

¹¹ Lois Hetland: *Listening to Music Enhances Spatial-Temporal Reasoning: Evidence for the "Mozart Effect"*. In: *The Journal of Aesthetic Education*, Vol. 34, No.3/4, 2000, pp. 105-148.

¹² E. Glenn Schellenberg: *Music and Cognitive Abilities*. In: *Current Directions in Psychological Science* Vol. 14, No. 6, 2005, pp. 317-320.

¹³ Stachó László: *How do we make sense of music? (Hogyan nyerünk értelmet a zenéből?)* In: *** *Music Psychology Textbook (Zenepszichológia tankönyv)* (ed. dr. habil. Vas Bence) University of Pécs, Faculty of Arts, Institute of Music, 2015, pp. 173-174.

Scientific research and methodology exercises

The rapid advances in brain research in recent decades have given us increasing insight into the complex workings of the brain. Constantly improving mapping techniques are revolutionising our understanding of the complex and enigmatic functions of the human brain. In Donald A. Hodges' paper¹⁴, we find five premises that neuroscientists have laid down in their research on the relationship between music and the brain. Our incredible neural machinery is capable to process and forward to psychological terrain the mysteries of music. Brain researchers have carried out extensive studies including analysing the responses of foetuses to music, the effects of music on the elderly, including Alzheimer's cases or other cognitive dementias. They have also tested people with special talents, be it musical talent or those with savant, Williams or Asperger Syndrome. They have analysed neurological responses to music of people with no previous musical training compared with those of trained musicians. All these approaches reflect the following findings¹⁵:

- The human brain has the ability to respond to and participate in music.
- The musical brain operates at birth and persists throughout life.
- Early and ongoing musical training affects the organization of the musical brain.
- The musical brain consists of extensive neural systems involving widely distributed, but locally specialized regions of the brain: cognitive components, affective components, motor components.
- The musical brain is highly resilient.

Brain researchers have focused their study formerly on neurons. A neuron is an ensemble of a nerve cell and its extensions that is specialised to receive and conduct nerve impulses. When someone learns a new skill (playing an instrument musically), neurons in the brain make connections with other neurons in so-called synapse nodes. Synaptic connections create neural circuits that enable complex actions. When people repeat an action many times, they strengthen these synaptic connections¹⁶. Over the past fifteen years, research has focused on non-neuronal cells in the brain, known as glia cells, which have been shown to play an active role in maintaining neuronal

¹⁴ Hodges, Donald A.: *Implications of Music and Brain Research*. In: *Music Educators Journal*, Vol. 87/2, 2000, pp. 17-22.

¹⁵ Hodges, Donald A.: *Op.cit.*, p. 18.

¹⁶ Walter, Donald, J. and Walter, Jennifer, S.: *Skill Development: How Brain Research Can Inform Music Teaching*. In: *Music Educators Journal*, Vol. 101/ 4, 2015, pp. 49-55.

health. In addition, they produce myelin, a substance that plays a crucial role in regulating how fast neurons transmit their messages¹⁷. Myelin is a material that covers the nerve fibres in a protective manner and has a spirally coiled structure. Each myelin-forming cell forms a sheath for only one axon. Myelinated axons, also known as pathways, make up the white matter of the central nervous system. It influences learning, brain function and coordinates communication between different brain regions. Several studies show that it is possible to achieve gradual brain function and structure development with increasing musical expertise and training. In the study entitled *Electrical Neuroimaging of Music Processing Reveals Mid-Latency Changes with Level of Musical Expertise* the group of researchers focused “on the effect of musical training intensity on cerebral and behavioral processing of complex music using high-density event-related potential (ERP) approaches. Recently we have been able to show progressive changes with training in gray and white matter, and higher order brain functioning using (f)MRI [(functional) Magnetic Resonance Imaging], as well as changes in musical and general cognitive functioning. The current study investigated the same population of non-musicians, amateur pianists and expert pianists using spatio-temporal ERP analysis, by means of microstate analysis, and ERP source imaging. The stimuli consisted of complex musical compositions containing three levels of transgression of musical syntax at closure that participants appraised.”¹⁸

Similar research has been going on for decades in the Mozart Brain Lab (MBL) in Belgium. In addition to brain research brain mapping was the main objective of making music therapy treatment and training available to as many people as possible. The MBL is the largest laboratory worldwide for auditory brain stimulation. It was founded by Jozef Vervoort in 2002. Brain mapping is a proven tool for their research and treatment methods. This allows them to build up a detailed picture of the human brain. To do this, they use a technique called auditory brain stimulation, which detects and delineates the activated parts of the brain of a patient exposed to sounds of different frequencies, pitches and durations. The patient listens to Mozart music, Gregorian chant and his/hers mother's voice, filtered to retain only the high frequencies, which activates brain synapses, therefore auditory brain stimulation is used to create new neural connections in the brain. The sound is delivered to the ear by special headphones that also work with air and bone conduction. Brain Mapping is used to monitor the positive effects of the therapy.

¹⁷ Walter, Donald, J. and Walter, Jennifer, S.: *Op. cit.*, p. 50.

¹⁸ James, Clara E., Oechslin, Mathias S., Michel, Christoph M., Pretto, Michael De: *Electrical Neuroimaging of Music Processing Reveals Mid-Latency Changes with Level of Musical Expertise*. In: *Frontiers in Neuroscience*, vol. 11, 613, 2017, p. 1.

This method is based on theories of hearing and listening formulated first by Alfred A. Tomatis, who was a French otolaryngologist and inventor. His method is called the Tomatis Method or Audio-Psycho-Phonology (APP). The Tomatis method improves speech and language skills, communication and behaviour. It also helps people in therapy with balance and coordination difficulties, as well as treating depression and anxiety symptoms. Tomatis has developed a highly effective treatment using the APP method, linking the ear, brain, body and psyche, and has sought solutions to auditory perception problems that may underlie many psychological disorders. One of the developers of this method, Paul Madaule, presents an interesting experiment called *Earobic*. In his study we find that the participants of this exercise heard a recording of a Mozart work. "In the first half of the recording, the lower frequencies of the music are progressively filtered out to leave only the higher overtones. During the second half, the frequencies are reintroduced in the reverse order so the music ends as it started, in its full spectrum."¹⁹ The comments from the audience after the exercise were: they felt "taller", "lighter", "more energetic", "peaceful inside". The last part, with its full frequency spectrum, was interpreted as a new dimension of music with more dense textures.

The impact of music in the study of brain mechanisms

The neuroscience of music or neuromusicology uses brain imaging techniques in order to observe and analyse brain activity while listening to music. Its research interests include the analysis of the parameters of musical sound (pitch, absolute pitch, melody, rhythm, harmony, structure, etc.), the study of musical performance, auditory-motor interactions, the interface between music and speech, musician vs. non-musician processing modes (differences, similarities), imagination, memory, attention, development, etc.

About the impact of musical experience on our nervous system the neurobiologist professor Nina Kraus, who researches the neural coding and plasticity of speech and music explains that children who suffer of linguistic deprivation can make great progress with music studies.²⁰ The impact of the community music programme initiated by Nina Kraus is measurable and presents highly positive outcomes. In this programme participating children aged between 6 and 10 years were assigned and randomly selected into two study groups (44 children in total). Those in the first group were assigned to a music education for one year prior to the community music program, the

¹⁹ Paul Madaule: *The Listening Ear*. In: *American Music Teacher*, Vol. 55, No. 2, 2005, p. 39.

²⁰ Nina Kraus: *Music is the Jackpot: "Of Sound Mind: How Our Brain Constructs a Meaningful Sonic World"*, ARTSpeaks Conference, 2021.

In: <https://www.youtube.com/watch?v=SzDjn7XDbcQ>, accessed: 2022.04.05.

other group started immediately with the music programme (*Harmony Programme*). “While the effect of the community music programme on brain responses were only detectable after two years, the brain responses following the instrumental music participation resulted in significant changes after just one year in the brain’s ability to process auditory stimuli.”²¹

The *Institute for Brain and Creativity* at the University of Southern California is working with similar experiments. The Institute’s work has applications in the diagnosis and treatment of neurological and psychiatric disorders, child development and education. One of the objectives of the *Brain and Music Programme* of the Institute is to analyze and interpret the impact of music studies on brain development, in terms of psychological (emotional, cognitive, social) and neural functions. Peter Rubin, contributing editor at WIRED²² presents how the Functional Magnetic Resonance Imaging (fMRI) measures brain activity during music listening. Daniel J. Levitin, the author of *This is your Brain on Music* confirms the result of the test, “when music enters and then gets shuttled off to different parts of the brain it stops at specialized processing units in auditory cortex, they track loudness, pitch, rhythm and timbre etc. There is visual cortex activation when you’re reading music as a musician or watching music. Motor cortex when you’re tapping your feet, snapping your fingers, clapping your hands; the cerebellum which mediates the emotional responses; the memory system in the hippocampus hearing a familiar passage finding it somewhere in your memory banks – music is going on in both halves of the brain, the left and the right, the front and the back, the inside and the outside.”²³

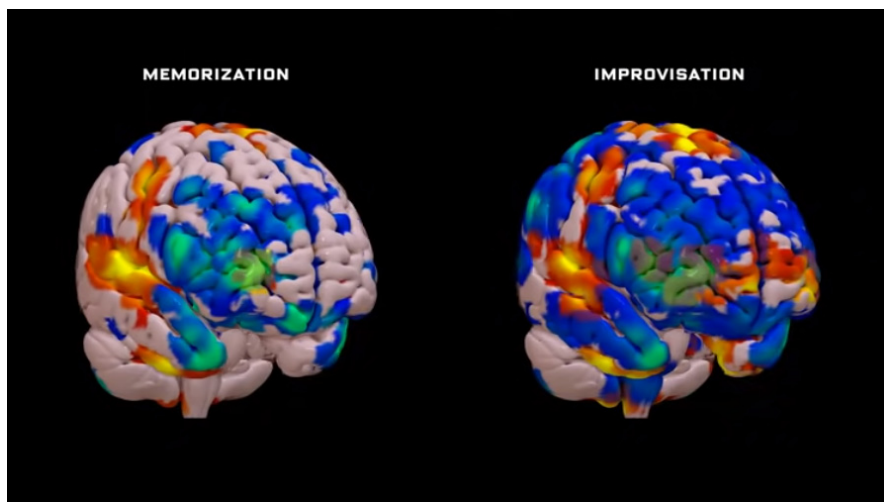
One of their interesting brain activity mapping tests was made on the brain of a two-time Grammy winning musician,²⁴ who was asked to create original music. The areas that were active before - the ones that deal with motor skills and sounds were even more active. But it was way more blue in front of his brain – that is the prefrontal cortex and its associated with effortful planning and conscious self-monitoring and it’s blue because it’s less active. The prefrontal cortex appears to be shutting down in these moments of high creativity. The musician is letting go of these conscious self-censoring or self-monitoring areas that normally are there to help control that output.

²¹ Csépe Valéria, *Zene, agy és egészség (Music, brain and health)*. In: *** *Zene és egészség (Music and health)* (ed. Falus András), Kossuth, Budapest, 2016, p. 35. (26-42)

²² WIRED is a monthly US magazine, published in print and online, which aims to show a world in constant transformation. It highlights how technology is changing every aspect of our lives - from culture to business, science to design. The breakthroughs and innovations revealed can lead to new ways of thinking, new connections and new industries. See: www.wired.com

²³ *How Does Music Affect Your Brain?*, *Tech Effects*, WIRED. In: <https://www.youtube.com/watch?v=HRE624795zU>, accessed on: 2022.03.31.

²⁴ *Idem*.

Figure 1

1. Brain Mapping of a Musician: Comparison between Moments of Memorisation and Improvisation

Researchers of this institute demonstrate that a musician's brain whilst playing music engages in his brain motor systems, timing systems, memory systems, hearing systems etc. They also emphasise that after several years of practicing music, children present changes in their brain structures: they have stronger connections between the right and left hemispheres and that can make them better, more creative problem-solvers

Music therapy types, models and approaches

Music therapy is concerned with changing the human state of consciousness through music. The changes in state of consciousness brought about by the induction of music include changes in mood, social activity, a better understanding of the patient's own emotions, and in general: the experience and processing of unconscious psychological content. Like other art therapies, music therapy also attaches great importance to symbol-making²⁵, the practice of symbolic expression of psychological trauma, and the "paving" of a path that helps the patient to a kind of creative self-healing. Three types of music therapy exist. *Receptive* music therapy is when the therapeutic work is done through the discussion of emotions, experiences

²⁵ See chapter: *Symbolic Play in Music Therapy* chapter in Darnley-Smith, Rachel and Patey, Helen, M.: *Music Therapy, Creative Therapies in practice*, Sage Publications, 2003, pp. 119-120.

and thoughts mobilised by the music listened to. *Active* music therapy is when the participants communicate and improvise with the help of sound-producing instruments or musical instruments (e.g. Orff instrumentarium) or with their own voice. No prior musical training is required. *Complex* music therapy is when the experiences and feelings mobilised by music are expressed through improvised movement or any kind of visual arts activity, and the experiences are shared verbally if possible²⁶.

In the following we will look at methods that work with the therapeutic effects of listening to classical music.

Guided Imagery Method

Many examples from the history of music suggest visual association in the listener, if we think, for example, of Vivaldi's musical metaphors of a splashing stream or Debussy's play of light on the surface of the sea. The intersection between sound and image is extremely fertile. We mention in this context the book entitled *Seeing Sound, Hearing Images*²⁷ edited by Bianca Țiplea Temeș and Nicholas Cook, which is a cross-disciplinary endeavour where authors present their specific view on musical composition, musical performance, notation theory, performance practice etc. through the lens of visual associations.

One of the methods relying on this value-added dialog between audio and visual art is called **Guided Imagery and Music**. It was elaborated by violinist and music therapist Helen Lindquist Bonny (1921-2010). It is considered to be a receptive music therapy where it is used in-depth approaches to music psychotherapy in a creative process in which listening to music evokes images in the patient. Helen Lindquist Bonny in the late 1960s started her research analysing the effects of music on imagination. Her first book regarding these aspects was entitled *Music and Your Mind: Listening with a New Consciousness* and was co-written with Louis Savary.

The audition examples used in the method are mostly drawn from the Western classical tradition. The images produced by audition integrate the emotional, archetypal and transpersonal processes of the mind and represent problematic aspects of the psyche. The images are generated spontaneously, facilitated by the therapist. The guide helps to reflect on the experience afterwards and may use creative media such as artwork and mandala painting. In addition to alleviating the patient's symptoms, encouraging the display of internal images has been reported to have positive existential outcomes by therapists working with the GIM method.

²⁶ Bunt, Leslie: *Music Therapy. An Art Beyond Words*. Taylor & Francis, Routledge, 1994.

²⁷ *Seeing Sound, Hearing Images*. Editura MediaMusica, Cluj Napoca, 2017.

Ringató, Kerekítő and the Kokas method

At the turn of the 20th century in Hungary, it was the composer and music educator Zoltán Kodály who was the first to expound on the positive physiological and psychological effects of listening to and practising classical music. Some of his relevant thoughts on this subject are: «Good music definitely has a general educative effect»; «The purpose of music is: the better knowledge of our inner world, its enlightenment and fulfilment»; «There is no complete spiritual life without music. There are regions of the soul into which only music can illuminate». His teachings were not only important in the development of choral life and music teaching methodology, but also paved the way for the development of musical activities such as the **Ringató**, **Kerekítő** and the **Kokas method**. The first two focus on the intellectual and social development of young children, where the auditory repertoire is based on children's songs and folk songs. Big and small movements are associated to the rhythm of the music - based on a narrative coordinated by the session leader and always enriched with new and new elements. The Kokas method is based on similar principles, except that it also uses classical music auditions and, because it is aimed at older age groups, it combines additional opportunities for listening to music, such as visual association and structured movement.

The late Hungarian music educator and music psychologist Klára Kokas (1929-2010) developed a method of listening to music that added creative pedagogical approaches to the Kodály concept of music education. The principles of her method are based on the recognition that movement, activity and creative work are the best ways for children to develop focused attention and perception of classical music. She used an age-appropriate, holistic approach to help them perceive classical music. The Kokas approach combines intense concentration on listening to music with different ways of responding to music immediately (movement, visual representation). The aim is not only to gradually develop and enhance auditory perception and musical appreciation, but also, and more importantly, to explore interpretation and the expression of one's own emotional inner world. She was convinced that every child can "feel" also contemporary classical music without knowing its structure or message. Major-Bácskai Alexandra refers to Kokas's pedagogy as one full of play and tale – the ideal creative terrain for children's cognitive and emotional development. Here is an excerpt from one of the activity starter games: "My name is: joy. My name is: fairy tale. My name: melody. My name: play. My name: bubble. I call you by your name. I'll put your name in a song. I wonder at your name. With your name I'll hold your hand. I'll caress your face with your name. With your name I'll spin around. We put our names in the palm of our hand. We'll draw around our names. We put our names to

sleep. My name can be dotted. It can be shiny. It can be veiled. Your name can be leapy. It can be inspiring. It can be curious. It can be grumpy. It can be defiant. Our name is a gift.”²⁸

After all: it is magic - concluding thoughts

If someone asks in the 1500s why grass is green, the answer would have been because God made that so. If someone asks in the 1600s the same question, the answer would have been, because grass contains chlorophyll, our eyes capture the colour and transfers that colour-signal to the brain, the brain receives it and thus we know that is green, because God made that so. Scientific, acoustic experiments show us, that music has a highly organisational effect on its surroundings, including the human body. We know that classical music through its inner content has a huge effect on our soul. Philosophers and aesthetes have debated the subject for centuries²⁹, contemporary research in neuromusicology, music psychology, music therapy methods and applications explore the thousands of nuances of the issue.

By analysing the effect of music on the workings of the human brain, neuroscientists can discover novelties in their studies that they would not be able to with any other cognitive process. Through music, we can have a deeply and uniquely human experience of discovery and emotion that is alien to other cognitive processes. Music's insight into the processes of human cognition is a uniquely powerful experience that cannot be replaced by any other form of experience. The scientific approach to music leads us for a better understanding the depths of human cognition and the emotions of the soul. Scientific knowledge of music is not demystification. It's more mysterious than ever. What we previously felt about the effect of classical music on us, we now begin to know. But this knowledge brings more and more questions, and again suggests how many wonders lie ahead us on this road. Would knowing the microcosm of our inner world help us to know the macrocosm?

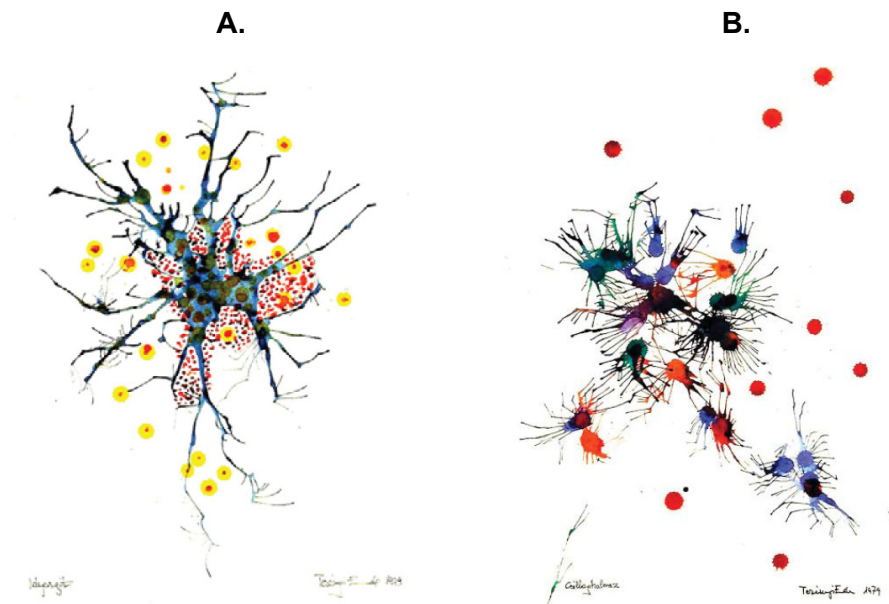
The similarities of Transylvanian composer Ede Terényi's visual representation of the nerve cell and the starry night sky could give us hope in this direction. “The eye that seeks the invisible captures the form and colour of what it sees. (...) The fact that the Earth and the Sky meet in his thoughts (...)

²⁸ Major-Bácskai Alexandra: *Kokas Klára pedagógiája*. (Pedagogy of Klára Kokas) In: http://epa.oszk.hu/04100/04185/00006/pdf/EPA04185_tudomany_es_hivatas_2020_02_075-083.pdf, Accessed: 2022.03.30.

²⁹ *** *Anthology for music aesthetic studies* (Ed. Kedves Tamás), Nemzeti Tankönyvkiadó, Budapest, 1997.

are well illustrated in his paintings in the *Genesis* series: *Nerve Cell* and *Cluster of Stars*", writes Alice Hausmann-Korody³⁰. Neuromusicology certainly points in a direction that can endow science with the power of magic.

Figure 2



2. Ede Terényi's Graphics (A. Nerve Cell; B. Cluster of Stars)

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³⁰ Hausmann Kóródy, Alice. *A sejttől a csillagokig – Terényi Ede grafikáiról (From the cell to the stars - about the prints of Ede Terényi)*. In: „Ami ihlet... éltet!” *In memoriam Terényi Ede* (“What inspires... makes you live!” *In memoriam Ede Terényi*), Partium Publishing, Oradea, 2021, p. 79.

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A CASE STUDY ON SONGWRITING IN MUSIC THERAPY

ELISA PASTOR¹, BOB HEATH², LOIS PAULA VĂDUVA³

SUMMARY. This case study presents the process of music therapy sessions in three instances of one-to-one client sessions and one online group session. Mr. Bob Heath, a music therapist with over 20 years' experience, musician, songwriter, and singer, supervised these sessions, providing feedback and clinical support alongside Dr. Lois Paula Văduva, a recent music therapy graduate from The University of The West of England and reader at Emanuel University of Oradea, Romania. This research also illustrates the challenges of every session and the importance of practicing songwriting in a music therapy session. In addition, this case study highlights three techniques used during the study period: client-led lyric and songwriting, improvisation, and song narratives in a music therapy session. Lastly, the therapist's reflections are presented to complete the overview of the work.

Keywords: music therapy, songwriting, singing, music therapy session, client

Introduction and Definition

In ordinary daily life, many people of all ages create songs and tunes, add new lyrics for an old melody, or sing a song they already know. They do not have a reason to explain this phenomenon because humans have wanted to make music since the beginning of time. In music therapy, we find the same principle. Therefore, the music therapist may assist clients in the process of songwriting without having an elaborated goal.⁴

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⁴ Edwards, Jane, ed., *The Oxford Handbook of Music Therapy* (Oxford: Oxford University Press, 2017), p. 647.

According to Bruscia, there are four distinct experiences in music; each type has its own therapeutic potential and applications: improvising, re-creating, composing, and listening.⁵

Since there are four main types of music experiences, these are considered the four main methods of music therapy: improvisational methods, re-creative methods, compositional methods, and receptive methods. Improvisational methods enable the client to express feelings that are difficult to communicate verbally. In addition, improvisation develops the ability to make decisions and choices within established limits. Compositional methods are beneficial for clients who need to build identity and organize their decision-making. The most commonly used compositional method is songwriting, which could provide adolescents with a means of expressing and understanding their fears about the future. Bruscia states that it is possible to develop the ability to integrate and synthesize parts into wholes through songwriting.

Songwriting as a therapeutic tool has music that conveys messages and emotions, has a clinical purpose, and music enhances self-expression.⁶ Because songs can be flexible, songwriting is an appropriate intervention for any population. But in some cases, songwriting can be contraindicated. Baker underlines that music therapists should consider an alternative to songwriting when a patient cannot express their feelings through words.⁷

Baker and Wigram define songwriting in music therapy as: "The process of creating, notating and/or recording music and lyrics by the client/clients and therapist within a therapeutic relationship. The aim is to address the client's psychosocial, emotional, cognitive, and communication needs."⁸

The songwriting itself is commonly considered a vehicle for the expression of emotions.⁹ "Songwriting refers to how music therapists help clients to create their own songs."¹⁰

⁵ Bruscia, Kenneth E., *Defining Music Therapy*, 3rd ed (Gilsum, NH: Barcelona Publishers, 2014), 5.

⁶ Baker, Felicity A., "What about the Music? Music Therapists' Perspectives on the Role of Music in the Therapeutic Songwriting Process," *Psychology of Music* 43, no. 1 (January 1, 2015): 122–39, <https://doi.org/10.1177/0305735613498919>.

⁷ Baker, Felicity and Wigram, Tony eds., *Songwriting: Methods, Techniques and Clinical Applications for Music Therapy Clinicians, Educators and Students* (London; Philadelphia: Jessica Kingsley Publishers, 2005), p.142.

⁸ Idem, p. 16.

⁹ Stewart, R., & McAlpin, E. (2016). Prominent elements in songwriting for emotional expression: An integrative review of the literature. *Music Therapy Perspectives*, 34(2), pp. 184-190.

¹⁰ Baker, Felicity and Wigram, Tony eds., *Songwriting: Methods, Techniques, and Clinical Applications for Music Therapy Clinicians, Educators and Students* (London; Philadelphia: Jessica Kingsley Publishers, 2005), p. 14.

Using songwriting as a method in music therapy sessions has different therapeutic objects, depending on the individual or group's needs for whom the technique is applied. Songwriting is often based on methods with defined steps and stages. But in some cases, similar goals may be relevant in very different areas of practice.

O'Callaghan, based on experiences from 64 song projects, presents eleven steps protocol for songwriting: offer songwriting, choose a topic, brainstorm, the ideas that emerged were grouped into related areas, offer major or minor keys, choose rhythmical features, find the preferred style of mood, melody-usually the therapist gives the client the choice of two melodic fragments, choosing accompaniment, a title and if it possible the patients recorded it.¹¹ Also, Emma O'Brian, after seven years of music therapy practice, developed "Guiding Original Lyrics and Music," which bears many similarities with O'Callaghan.¹²

The role of songwriting as a music therapy intervention for the therapeutic process could include: coping (externalizing painful issues), life review, self-expression, developing and redeveloping cognitive abilities, communication development, catharsis, and others. In music therapy sessions, the songwriting process could be used to communicate messages to loved ones, record positive memories, self-motivation, and affirm and encourage.¹³ Post-recording validates the emotional journey. Writing a song is a very personal action, and letting others listen to it is even more personal. Nimesh P. Naharsheth, in his book, said that: "we all have a song. That is our spirit, and it is there for all to listen."¹⁴

The therapist's role is to facilitate this process, ensuring that the client takes part in compositions that he/she **felt a sense of agency and ownership**. The therapist provides maximum opportunity for the client to contribute to the music composition.

- Melody. For some clients, creating melody comes naturally along with the lyrics. However, the music therapist must keep in music the entire process, remember melodic phrases, and, it is necessary,

¹¹ Aldridge, David ed., *Music Therapy in Palliative Care: New Voices* (London; Philadelphia: J. Kingsley Publishers, 1998), p. 48.

¹² Edwards, Jane ed., *The Oxford Handbook of Music Therapy* (Oxford: Oxford University Press, 2017), p. 648.

¹³ Baker Felicity and Wigram, Tony eds., *Songwriting: Methods, Techniques and Clinical Applications for Music Therapy Clinicians, Educators and Students* (London; Philadelphia: Jessica Kingsley Publishers, 2005), p. 127.

¹⁴ Nagarsheth, Nimesh P., *Music and Cancer: A Prescription for Healing* (Sudbury, MA: Jones and Bartlett Publishers, 2010), p. 140.

to add a structure (for example, by repeating some verses, words, or phrases). Many songs' musical frameworks are based on verse and refrain, such as ABAB.¹⁵

- Lyrics. Directing emotional energy (negative or positive) into a song can have a therapeutic effect on both the mind and the body. Even if the client does not have musical inclinations, composing written lyrics can be a productive and constructive expression. An easy way to begin this therapeutic process is to keep a journal.¹⁶ The creation of lyrics is a common starting point in songwriting therapy.

Case vignette

a. One-to-one session

Each child's song is unique; however, there are some common patterns. Children are often inhibited verbally but seem to be more comfortable expressing themselves through music. For many children, it seems to be the music-making that initially draws them into the shared activity and then enables them to create stories and songs.¹⁷ It is difficult to identify one method that can be applied to all. In the following lines, I will approach three techniques that I used during the study period.

1. The client composes the words

Case example no. 1

I.C. (for confidential reasons, names have been changed) is a 7-years-old girl born with a cleft palate; she also has ADHD. She underwent surgery and is wearing dental braces. As a result, she has a nasal voice and stutters, and she can't pronounce most of the words. In October 2020, her mother sought me out because she believed that only music could still help her daughter. I.C. has been going to a speech therapist twice a week since she was four years old, and her mother doesn't see a notable improvement in her daughter's speech.

¹⁵ Baker, Felicity and Wigram, Tony eds., *Songwriting: Methods, Techniques and Clinical Applications for Music Therapy Clinicians, Educators and Students* (London; Philadelphia: Jessica Kingsley Publishers, 2005), p. 100.

¹⁶ Nagarsheth, Nimesh P., *Music and Cancer: A Prescription for Healing* (Sudbury, MA: Jones and Bartlett Publishers, 2010), p. 44.

¹⁷ Baker, Felicity and Wigram, Tony eds., *Songwriting: Methods, Techniques and Clinical Applications for Music Therapy Clinicians, Educators and Students* (London; Philadelphia: Jessica Kingsley Publishers, 2005), p. 25.

The relationship between music and verbal communication is an ancient one. Our ancestors learned to communicate with each other through music, rhythms, and changes in tempo, which had different meanings. Therapeutic singing can be used with a variety of neurological or developmental speech and language dysfunctions. The use of songs in therapy can help to improve speech pathologies.¹⁸ Based on numerous research, which highlight the benefits of using music in such cases, I used songs to help I.C. to improve her speech. The relationship remains an essential means of teaching verbal literacy skills. After a few sessions, I.C. she managed to feel at ease and sing almost any word. It was easier for I.C. to sing a word than to speak it.

Every session with I.C. starts with the welcome song accompanied by the ukulele. After the welcome song, I started asking I.C. what she did in the days when we did not see each other. First, she told me about school (during this time, I asked questions with the harmonic support given by the ukulele, and I sang the questions) and what she had had for lunch. Then, the child started rubbing her hands together, trying to tell me that she had been to the store. The store was somehow connected to her hands, and her father had bought her something. She kept talking to me for a few moments, and because she was afraid to say it, she avoided talking. That's how we ended up making a song about hand sanitizer. And with the help of repeating that word, she managed to sing it (even if she could not pronounce it correctly). She was no longer afraid to sing it.

2. Improvisation

Bruscia¹⁹ stated that improvisational methods might develop a sense of identity and interpersonal skills. Improvisation is definitive by Oldfield and Franke "Using instruments, and the therapist supported improvised music-making while spontaneously a song."²⁰

¹⁸ Geist, Kamile et al., "Integrating Music Therapy Services and Speech-Language Therapy Services for Children with Severe Communication Impairments: A Co-Treatment Model," January 1, 2008.

¹⁹ Bruscia, Kenneth E. ed., *Case Studies in Music Therapy* (Phoenixville, PA: Barcelona Publishers, 1991), p. 5.

²⁰ Baker, Felicity A., "What about the Music? Music Therapists' Perspectives on the Role of Music in the Therapeutic Songwriting Process," *Psychology of Music* 43, no. 1 (January 1, 2015): 122–39, <https://doi.org/10.1177/0305735613498919>

All humans have the creative capacity to generate and modify sound patterns in response to each other from early infant-mother interactions onwards. Musical improvisation is something in which anyone can engage.²¹

Case example no. 2

B.F., aged 12, has attention deficit disorder, behaviour problems, possible autistic spectrum disorder, and fine motor skills challenges. She wants to learn to play the piano. Music is something that B.F. had already discovered before she came to therapeutic music sessions.

We started playing together at the piano. She played the black notes, and I provided the harmonic support. During this time, she began to tell me how much she loves her sister, who is away at college, and that she misses her.

I felt it was the right time to write a song, so I asked her if **she would be willing to try**. Very surprised, she faltered with her hands in the air, and with a smile on her face, she began to nod. F.B. said a verse, and I sang it with piano and the voice, and she repeated it with enthusiasm. In the end, I repeated the whole song, and although I didn't record it to have it as a memory, I can say that I had never seen F.B. so excited. Music is often temporal. Once played, it is just gone; it is a memory.²²

This process took more than 30 minutes, and I think if I hadn't scheduled another hour, she would have kept singing. Children often use patterns in their singing. And in F.B.'s case, the song is almost the same melody in every verse.

I tried to help B.F. make a clear ending to the song and support her in finding a way to finish the process.²³ She almost shouted, "B. loves C., and I miss her!" Finally, writing the song and playing and singing brought my client a feeling of mastery and joy.²⁴

²¹ MacDonald, Raymond AR and Wilson, Graeme B., "Musical Improvisation and Health: A Review," *Psychology of Well-Being* 4, no. 1 (December 18, 2014): 20, <https://doi.org/10.1186/s13612-014-0020-9>.

²² Pavlicevic, Mercedes and Wood, Victoria eds., *Music Therapy in Children's Hospices: Jessie's Fund in Action* (London ; Philadelphia: Jessica Kingsley Publishers, 2005), p. 108.

²³ Baker, Felicity and Wigram, Tony eds., *Songwriting: Methods, Techniques and Clinical Applications for Music Therapy Clinicians, Educators and Students* (London; Philadelphia: Jessica Kingsley Publishers, 2005), p. 38.

²⁴ Idem, p. 115.

3. Song narrative

Song narratives are music creation techniques in songwriting where the lyric is sung with a limited melodic range in a rhythmic chant form. A chordal harmonic progression can support the lyrics. For the client to tell their story can be stressful, and the song's narration often provides a musical structure that can achieve the therapeutic goal. The lyrics are performed in a type of "spoken song" (*Sprechgesang*), a musical style that may appear more accessible to a delicate client.²⁵

Case study no. 3

M.M. is 35 years old, and she came from an orphanage. She started coming to piano lessons about one year ago, and apart from the fact that I knew how old she was, where she works, and the fact that he has no parents, I didn't know anything about her life.

Pauses are common elements of music,²⁶ and silence is an integral part of music therapy; it allows patients to process different aspects of a session.

Before I started the songwriting process, I realized that I needed to establish a secure therapeutic relationship so that M.M. felt that she could trust me, the situation, and the music. As human beings, we need to feel free to express ourselves in whatever way that we can. As a therapist, my role at this point is to be available and listen. She took more than a year to open up. But now, looking back, I am sure that the context helped me because the right time to introduce songwriting depends on each client.²⁷

Ever since she entered the room, I saw that M.M. was **feeling anxious**. We sat down in front of the piano and I felt she wanted to speak. So, I offered her this opportunity through simple questions (from how her day was, how the hours went to work, how she felt physically), and during this time, I offered her a chordal harmonic progression. I started with a C major, and during this time, she began playing pieces in that range at different octaves. At first, she answered simply, and I felt that she was afraid to approach the root of the problem. She had long pauses in her speech. And then she started telling me emphatically that no one can understand her pain,

²⁵ "Original Songwriting within Known Structures," Ebrary, accessed January 26, 2022, https://ebrary.net/99560/economics/original_songwriting_within_structures.

²⁶ Bunt, Leslie, *Music Therapy: An Art beyond Words* (London; New York: Routledge, 1994), <http://site.ebrary.com/id/10098611>.

²⁷ Baker, Felicity and Wigram, Tony eds., *Songwriting: Methods, Techniques and Clinical Applications for Music Therapy Clinicians, Educators and Students* (London; Philadelphia: Jessica Kingsley Publishers, 2005), p. 48.

only those who come from the orphanage (during this time, I modulated in a minor, and I used some dissonant intervals to connect with her emotions). More words quickly followed; she sometimes imitated the dissonant piano chords during that time. The climax was brought by a burst into tears when she started telling me that she will never forget when at the age of 5, her best friend was adopted by a family - and no one took her! "And now I sometimes wonder why I wasn't taken from there too" (During this time, I only played a few more notes on the piano). After a long pause, during which I played simple notes, she looked with clear eyes and told me that only God could understand it. I transitioned to C major again and asked her if she wanted to play something together - she chose a hymn that was a cathartic moment.²⁸ The hymn begins like this:

"It's a miracle when the sun goes down,
Miracle of eternity.
But greater is the wonder of the heart,
The wonder that He loved me. "

*Bruscia said "Songs weave tales of our joys and sorrows, they reveal our innermost secrets, and they express our hopes and disappointments, our fears and triumphs. They are our musical diaries. They are the sounds of our personal development."*²⁹ And working with M.M., I vividly understood that songs can reveal our secrets and can express our disappointments. Music can contribute to making life possible and livable.³⁰

Working with M.M., I realized the importance of giving the client the sense of being listened to and heard.

b. Group session (G and D, online session)

Generally, songwriting was reported as an intervention used in one-to-one therapy, but a few authors have described that the group experiences encourage social interaction, group cohesion, and feeling of group supportiveness.³¹

My first step in creating a songwriting context was to identify common group issues. D. and G. expressed their thoughts and feelings, improving group decision-making skills. The group members then briefly discuss each one, and

²⁸ Idem, p. 169.

²⁹ Bruscia, Kenneth E., *Defining Music Therapy*, 2nd ed (Gilsum, NH: Barcelona Publishers, 1998), p. 9.

³⁰ Bunt, Leslie, *Music Therapy: An Art beyond Words* (London; New York: Routledge, 1994), <http://site.ebrary.com/id/10098611>.

³¹ Cordobés, Tania K., "Group Songwriting as a Method for Developing Group Cohesion for HIV-Seropositive Adult Patients with Depression," *Journal of Music Therapy* 34, no. 1 (March 1, 1997): 46–67, <https://doi.org/10.1093/jmt/34.1.46>.

a group decision must be made to select one theme. All ideas given by clients are written down and are used as the basis of the lyric-writing process.

In the process of writing, D. and G. chose to use an acrostic, and the main word was Freedom - the opposite word for what they felt that day. Then I gave them a choice of two chords (the major and minor chords). Next, I started playing an open chord, and then each of them composed a verse. When the song was finished, I asked them if we could record it. With their permission, we recorded the song. Being online, it was challenging to be "together," so I offered to record the music for them.

The final step of group songwriting provides students with opportunities to develop a feeling of group pride and achieve a sense of personal and group competence. **Also, to receive** feedback and reinforcement of the entire group songwriting process.³² Both felt better in their current situation and realized that the busy schedule, fatigue, and exams would soon end.

Usually, songwriting results in a product like a piece of sheet music, and writing the song becomes a remembrance of that day (Appendice no. 1).

4. Challenges throughout the work

My first challenge appeared the first time I wanted to introduce the songwriting process. I had an experience that helped me that I must be careful when I started the process of songwriting. In the sessions of I.C., we always learn songs. Being mother's day, we learned a song about this holiday. In a few sessions, I.C. tells me that she learned to write "mama" at school and started talking to me about how much she loves her mother. Then I encouraged her to write a song for her best mother. I sat down at the piano and began to play simple happy piano chords, but she directly began to sing the music we had learned a few sessions back.

In the **Baker** and **Wigram** books, I discovered that the music therapist is careful not to play well-known tunes or phrases that might have some negative associations for the children. And in my case with I.C. **to be aware** of association with another song.

Another challenge was remembering and practicing what my supervisor, Mr. Heath, taught us from the beginning: "Stay in the music with your client." The first sessions with my colleagues were challenging because we did not apply that.

³² Edgerton, Cindy Dubesky, "Creative Group Songwriting," *Music Therapy Perspectives* 8, no. 1 (January 1, 1990): 15–19, <https://doi.org/10.1093/mtp/8.1.15>.

5. Therapist's Reflection on the work

I have learned that the songwriting process is not about me and my musical skills during this work. Also, I understand that I must help clients open up and facilitate the moment when songwriting can be a successful way to aim for a therapeutic goal. Also, I must take care to understand why I use songwriting and how I think it helps the client. What music affords is dependent upon how it is used.³³

I learned that if I structure the song musically, it will be much easier to write it if I didn't manage to record it. During the work, I learned the importance of having the necessary skills to sustain a song harmonically.

6. Brief conclusion

"Keep it simple and stay in the music" were the words that Mr. Heath reminded us of during each class, and that had a significant impact on how I understood and applied songwriting in the music therapy sessions.³⁴

In the end, I think applying the songwriting method can make a significant difference in a client's life and in my life.³⁵

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<https://doi.org/10.1177/0305735613498919>.

³³ DeNora, Tia ed., "After Adorno: Rethinking Music Sociology," in *After Adorno: Rethinking Music Sociology* (Cambridge: Cambridge University Press, 2003), 151–58, <https://doi.org/10.1017/CBO9780511489426.008>.

³⁴ Edwards, Jane ed., *The Oxford Handbook of Music Therapy* (Oxford: Oxford University Press, 2017), p. 645

³⁵ Baker, Felicity and Wigram, Tony eds., *Songwriting: Methods, Techniques and Clinical Applications for Music Therapy Clinicians, Educators and Students* (London; Philadelphia: Jessica Kingsley Publishers, 2005), p. 45.

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Appendices no 1.

Freedom

Elisa Pastor

Voce

Lup-tând zi de zi spre mai bin-ne, Ieri mai pu-țin ca azi

Și azi mai pu-țin ca mâi - ne; Bi-ru-ind și azi e-un pas 'na-in - te,

E-un vis îm-pli-nit ca-re RĂ-MÂ-NE. ca-re RĂ-MÂ - NE.

PROPOSAL OF AN ALTERNATIVE REPERTOIRE FOR CLASSICAL MUSIC AUDITION THROUGH THE ROCK GENRE

ALEXANDRA BELIBOU¹

SUMMARY. The subject of this article aims to put in the mirror two fundamentally different musical genres. It is the stylistic difference that seems interesting, so in the following pages, I chose to analyze rock creations that quoted or processed classical music. Rock music, a genre that appeared in the second half of the twentieth century, could not escape the influence of classical music, so, as we will see throughout the paper, there are many rock pieces influenced by classical scores, works that remained in the top of the preferences of rock music listeners. Some of the rock musicians chose to quote classical fragments, others chose to process them, or to be inspired by certain elements of their composition, such as melody, harmony, and rhythm. I believe that this type of comparative analysis is helpful in the case of music education teachers who want to introduce the classical genre in the students' favorite repertoire, through the medium of rock music. Thus, the second objective of this article is to propose an alternative to traditional music auditioning.

Keywords: rock, comparative analysis, rock cover, audition.

1. Introduction

This article aims at highlighting the combination of two different musical genres, to propose an alternative to the traditional music audition of the classical genre, in the case of music education teachers who face the cultural and preferential barrier regarding the musical genres listened to by their students. Given that this stylistic difference seems specifically interesting, I chose to conduct a comparative analysis of rock works that quoted or processed fragments of classical music. Rock music, a genre created in the

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second half of the twentieth century², could not escape the influence of the classical music quality. Thus, various influential pieces of classical music have arisen over time, which remained in the top preferences of rock music lovers.

Some of the rock music creators chose to quote classical fragments, others chose to process them, or to be inspired by certain elements of their composition, such as: melody, harmony, rhythm, and metrics.

Through the comparative analysis conducted, I tried to highlight how the expressive valences of classical music can be transferred into compositions of a different musical nature. By overlapping two completely different musical universes, works with clear meaning and expressive intention can result, without depleting any of the languages. So, this research approach may be of interest to students who prefer a rock repertoire and who, by accessing this comparative paradigm, can access the world of classical music much more easily, through a transfer of meaning.

According to Andrei Marga, "*art is a field of diversity, more than science, philosophy and theology*"³. This diversity, which the rock songs that I have chosen to discuss about, in this paper, try to unite, is of great interest.

2. Discussion

In the following lines, I have inserted some examples of analysis of rock compositions that quoted or processed fragments of classical music. As we will see, when the rock bands chose to process classical music segments, they considered all levels of musical construction: rhythm, melody, harmony, orchestration, tempo, dynamics.

In the two parts of his book - *Histories, Aesthetics and Ideologies and Sounds, Structures and Styles*, Mark Spicer talks about an unintentional transfer of musical values from classical music to the melodic and harmonic constructions of rock music over time, with quotes without specific references to the source, but framed in a new paradigm that thus generates a new sound reality⁴.

2.1. *Because* - The Beatles

Written in March 1969, *Because*, the last song of The Beatles' album, *Abbey Road*, is composed by John Lennon and inspired by the first part of the *Piano Sonata op. 27 no. 2*, by Ludwig van Beethoven.

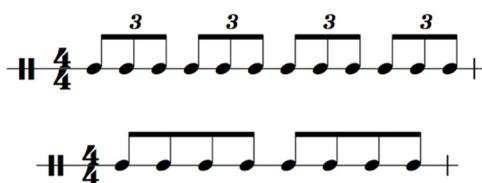
² Belz, Carl, *The Story of Rock*, Oxford University Press, New York, 1969, p. 15.

³ Marga, Andrei, *Profunzimea artei (The Depth of Art)*, Editura Libris, 2020, p. 9.

⁴ Spicer, Mark, *Rock Music*, Routledge, New York, 2016, p. 107-218.

The key of the song is C sharp minor, as in the original sheet music, and the time signature is compound binary. From a rhythmic point of view, if, in the work signed by Beethoven, we find a ternary rhythm framed in binary measure, The Beatles frame the arpeggio sequences in a binary rhythm and binary measure, according to the following scheme (the top line shows the rhythm ostinato from the original sheet music, and, on the bottom one, the rhythmic processing of The Beatles):

E.g. 1



The rhythm of the two compared works

What makes the rock song resemble the classical work, in a first audition, is the texture written in unfolded arpeggios:

E.g. 2

Because

Words and Music by John Lennon and Paul McCartney

Slowly
C[♯]m

mp

With pedal

D[♯]m7b5

G[♯]7

A

C[♯]m

A7

A13

The instrumental beginning of the work *Because*

From the comparative analysis of the two works, we noticed that The Beatles understood the harmonic-melodic and rhythmic requirements implied by the processing of an established work of classical music. Thus, partially following the harmonic progressions, metrics and atmosphere of the creation signed by Beethoven, the band The Beatles adds, with increased attention to detail and accuracy⁵, developed vocal harmony and instrumentation overlapping the ostinato-arpeggio rhythm.

⁵ Hunter, Davies, *The Beatles: The Authorised Biography*, Ebury Press, 2009, p. 292.

2.2. A Whiter Shade of Pale – Procol Harum

Procol Harum, a British rock band, created in 1967, with baroque and classical influences in musical compositions, is best known for the hit *A Whiter Shade of Pale*, which ranked number 1 in the British charts, in June 1967. The introduction, performed on the Hammond organ, is inspired by *Aria* from the *Orchestra Suite No. 3 in D major*, BWV 1068, by Johann Sebastian Bach.

The inspiration from the music of Johann Sebastian Bach, to which I refer to, is observed both in the gradual descending line of the bass, an element preserved throughout the song, and in the melodic line performed on the organ, which retains an interval and rhythmic pattern like that of the baroque music sheet. It can be seen, in the examples below, that the song begins on the third of the tonic chord, in both cases, with a long note, on a bass moving downwards. Also, the ornamentation that uses appoggiaturas is a common element of the two works. Homogeneous compound binary metrics and major tonality are another common element (D major in Bach's version, C major in Procol Harum).

E.g. 3

The image shows a musical score for the introduction of 'Aria' by Johann Sebastian Bach. The score is for Violin I, Violin II, Viola, and Continuo. The key signature is D major (two sharps). The time signature is 3/4. The Continuo part is written in figured bass notation. The score includes various musical notations such as slurs, ties, and ornaments. The Continuo part is labeled with figured bass notation: D: I VI IV⁷ V³ V³ (VII³) V³ II V³ 7.

Aria introduction – Bach

E.g. 4

The image shows a musical score for the organ introduction in 'A Whiter Shade of Pale' by Procol Harum. The score is for a Hammond organ. The key signature is C major (no sharps or flats). The time signature is 4/4. The tempo is marked as 75 bpm. The score includes various musical notations such as slurs, ties, and ornaments. The organ part is written in a single staff. The score includes a tempo marking of 75 bpm. The organ part is written in a single staff. The score includes a tempo marking of 75 bpm.

Organ introduction in *A Whiter Shade of Pale*

Creating a lyrical and evocative composition, Procol Harum managed to insert a spark from Bach's music into a rock creation. The spark we are referring to has led to a loan, in terms of melodic, harmonic, rhythmic plans, so that the rock song we are talking about is of interest to us, as a form of composition that processes and reinterprets Bach's creation.

2.3. *It's a Hard Life* - Queen

It's a Hard Life, the song of the British band, Queen, written by the vocalist, Freddie Mercury, in 1984, is part of the album *The Works*. The work in question is the third single of the album, which ranked 6th in the British charts. The melodic and textual beginning of *It's a Hard Life*, contains a musical quote, the fragment *Ridi, Pagliaccio, sul tuo amore infanto!* from the aria *Vesti la giubba*, part of the opera *Pagliacci*, by Ruggero Leoncavallo.

As a general observation, classical music elements follow the musical arrangements of the band Queen, as they become increasingly more ambitious, throughout the years⁶.

E.g. 5



**Fragment *Ridi, Pagliaccio, sul tuo amore infanto!*
from the opera *Pagliacci*, by Leoncavallo**

⁶ Ross, Daniel, *Queen FAQ: All That's Left to Know About Britain's Most Eccentric Band*, Rowman & Littlefield.

IT'S A HARD LIFE

Words and Music by
FREDDIE MERCURY

Freely N.C.

I don't want my free-dom. There's no rea-son for liv-ing with a bro-ken heart.

Slowsly

B \flat A \flat /B \flat B \flat A \flat /B \flat B \flat F

This is a trick-y sit-u-I try and mend the bro-ken

Vocal introduction of *It's a Hard Life* by Queen

As can be seen from the two previously inserted musical examples, Queen quoted measures 25-31 from Leoncavallo's sheet music. If the original sheet music is in E minor, the song *It's a Hard Life* begins in G minor. The simple binary metric from the original score is replaced by a composite binary in the case of rock processing. The rhythm is altered in the quotation from the rock song, but this does not change the rhythmic stress. Queen's quotation lacks a tonic cadence, so the musical phrase remains open from a tonal point of view.

2.4. *Pictures at an Exhibition* – Emerson, Lake and Palmer

From the field of progressive rock, we included the band Emerson, Lake and Palmer, with the live album *Pictures at an Exhibition*, released in 1971. As the title suggests, the album contains reinterpretations of excerpts

from Modest Mussorgsky's creation. What defines those from ELP (short for the band's name) is the timbre reintegration of classical works, which is also true for this album. If Mussorgsky's creation is written for solo piano, the band ELP chose to include drums, bass guitar, electric organ, Hammond, synthesizer, and church organ. So, this example comprises an interpretive variant, different from the one indicated in the classical sheet music. Thus, a legendary album was born, recorded live, in which segments of Mussorgsky's suite are performed on various instruments specific to the rock genre, and other original compositions use thematic material from them, being inserted among the quotes mentioned.

The sections quoted and processed from a timbre, dynamic and agogic point of view are:

1. Promenade: played on a solo church organ
2. The Gnome: instrumental, group
3. Promenade: Hammond and vocal
4. The Old Castle: The entire band plays an accelerated version of the original sheet music, connecting the following song of the album, which borrows thematic material from this one.
5. Promenade: instrumental, group
6. The Hut of Baba Yaga: instrumental, group
7. The Great Gates of Kiev: as in Mussorgsky's suite, the entire journey ends with this section, with an added voice over the entire band.

About this album, the musicologist Eric Hung states: "*ELP's Pictures is a sprawling eleven-movement work that contains strict and free transcriptions of Mussorgsky's original, variations on themes by Mussorgsky, and original ELP material*"⁷. There are different opinions on this musical production; Paul Stump describes the transformations done by ELP as being "*intelligent and tasteful*"⁸, while Bill Martin writes that he prefers listening to the classical version⁹.

⁷ Hung, Eric, *Hearing Emerson, Lake, and Palmer Anew: Progressive Rock as "Music of Attractions"* <https://journals.library.columbia.edu/index.php/currentmusicology/article/view/5057/2324>, accessed on March 10th, 2022.

⁸ Stump, Paul, *The Music's All That Matters: A History of Progressive Rock*, Quartet Books, London, 1997, p. 100.

⁹ Martin, Bill, *Listening to the Future: The Time of Progressive Rock, 1968-1978*, Chicago: Open Court Publishing, 1998, p. 199.

3. Conclusions

As we have noticed, from a comparative analytical perspective, the fragments of classical music processed in rock creations go in several directions. One type of processing is the inspiration type, not quotation, in which case the rock music creators chose to be inspired by classical works and to only preserve certain elements of the composition, adapting them to the rock genre. I noticed that this type of processing refers to following the harmonic progressions from classical works, or to the melodic contour.

Another case is that in which the rhythm has been changed, so that the expressive and atmospheric message changes in the rock work. Another type of inspiration is the interpretive one, in which case the special element is the distinct instrumentation - leading to a different sound and different dynamic, which makes the expression change significantly.

This paper does not claim to be an exhaustive musicological analysis, nor does it seek to emphasize the aesthetic equality of the two different musical genres mentioned. What this paper is trying to do is to propose an alternative to introducing classical music into the musical universe of students who are not familiar with this genre, through a genre more accessible to the public without musical knowledge. Thus, through comparative audition lessons, one can learn both the elements of musical composition, viewed comparatively in a pair of music works as those presented above, with the aim to broaden the musical horizon of young people.

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SIGNIFICANT PERSONALITIES AS TURNING POINTS IN THE LIFE AND MUSIC OF JOHANNES BRAHMS

SEBASTIAN SHWAN¹, STELA DRĂGULIN²

SUMMARY. This paper aims to reveal the turning points in the life and work of German composer Johannes Brahms. These main events were influenced by certain figures of the epoch, whose encounters marked the artistic activity of Brahms. In explaining the reasons that lay behind the composition of a work, emotion is one of the most specific criteria. Personal experience becomes the indispensable condition of artistic creation and lays at the core of the creative impulse. The paper is structured according to the following four aspects: *the first friends* (together with Albert Dietrich and their mentor, Robert Schumann, Brahms contributed to the composition of the *FAE Sonata for piano and violin*, Julius Otto Grimm is the witness of Brahms' love for Agathe von Siebold, while Julius Stockhausen emerges as the master of the Brahms lieder), *the conductors* who became the composer's close friends and promoted his symphonies (Hermann Levi, Hans Richter, Hans von Bülow, the latter a genuine emissary of Brahms's works, the author of the *Three B syntagm* – Bach, Beethoven, Brahms), *the Viennese friends* (the critic Eduard Hanslick, who characterized the works in Opp. 117-119 as genuine monologues and Joseph Hellmesberger, founder of the quartet name after him, with whom Brahms performed gems of the chamber music repertoire), and *the confidants of Brahms*, permanent figures in the life of the composer (the surgeon Theodor Billroth and Joseph Viktor Widmann, the author of the memoirs that revealed significant aspects of the composer's life and works).

Keywords: Johannes Brahms, works, life, significant personalities, friends

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Introduction

The music of Johannes Brahms reflects the complexity of human emotions, exploring a vast range of moods and contradictory experiences; it moves from the elegiac, melancholic, tragic frame of mind, to a joyful, serene, idyllic, or capricious temper. Arnold Schönberg considered that the symphonic and chamber works are dominated by the epic and lyrical.³

His music is essentially poetic, supported by expressive concepts and images, inspired by verses and poems. In Brahms' works one may perceive the savor of the North, the image of the Holstein farmer, with his contradictory construction, a harsh man, but at the same time a dreamer. The poetic vein that characterizes the coast of the North Sea is persistent, the meadows and gardens, the waters of the Elba, a wild, but at the same time sweet ambient. Mystery gradually creeps into the works, floating on a gentle breeze. The legends and traditional ballads of the North are filled with fantastic elements, often embracing the epic and heroic, but also a touch of nostalgia and melancholy. The grandeur of Brahms' works resides in the mythical. These sources of inspiration will live in the soul of Brahms, will come through in his compositions, regardless of the stages of his life.

Personal experience is regarded as indispensable for the artistic creation, the act of creation is seen as a mental release from anxiety, fear, tensions. As Gustav Mahler writes, "(...) *eventually, the purpose of art is the release from suffering and its overcoming.*"⁴

The profound personal experiences of Brahms served as basis for the creative impulse that led to the conception of numerous masterpieces. Heartache, disease, and the death of loved ones, but also gratitude for his mentors, admiration for virtuoso performers, and appreciation of friends, all had the gift of releasing creative energy. Brahms himself admitted that the events in his life had a powerful impact on his creation, some triggering, others stimulating composition, but all related to the inner need for creation.

Brahms loved and respected his friends. He wrote them letters, dedicated compositions to them, at times he overwhelmed them with attention. Some friendships lasted throughout his life, unaltered by time. Brahms was aware of the fact that he was an anxious and difficult person, of exceptional frankness. He cherished honesty, truthfulness, despising the display of exaggerated flattery, even if this meant hurting the feelings of his friends.

³ Floros, 2010, p. 17.

⁴ Killian, 1984, p. 46.

2. Important figures in the life and creation of Brahms

The current article does not aim to present a chronological sequence of the main events in the life of Johannes Brahms. Instead, the personalities that marked his life and works will be evoked. In other words, the figure of Brahms is presented from various perspectives, as in a kaleidoscope, seen through the eyes of those who had known him and had understood him more or less. Nonetheless, all these figures had loved him.

2.1. The First Friends

The name of **Albert Dietrich** (1829-1908) can be read on the manuscript of the *Piano Sonata No. 2 in F-sharp minor, Op. 2*, as proof of the fact that Dietrich was among the first friends Brahms had met following his arrival to Düsseldorf in 1853.

Brahms' first work for piano, the *Scherzo in E-flat minor*, published later under the opus number 4, had raised controversies, owing to the thematic motif that seemed to be inspired by Chopin (*Scherzo No. 2 in B-flat minor, Op. 31*). The evolution of Brahms had been independent: living isolated in Hamburg, the composer had no contact with the works of Schumann, nor Chopin. Conscious of this fact, Dietrich considered it was his duty to defend his friend.⁵

Praiseworthy pupil of Schumann, Dietrich helped Brahms in solving the first issues related to orchestration. Together with their mentor, Robert Schumann, the two composed the *Sonata for Violin and Piano*, dedicated to the violinist Joseph Joachim, a composition that marked their friendship. The *Sonata F.A.E.* (*"Frei, aber einsam"*, the initials of Joachim's life motto) consists of a first part, *Allegro* (in A minor), composed by Dietrich, a *Scherzo* (in C minor), composed by Brahms, and an *Intermezzo* and *Finale* (in F major, respectively A major), composed by Schumann.

Witness to numerous events in the life of Brahms, Dietrich was among the few to whom Brahms could open up, confessing the secrets of his soul. During their long walks on the beach of the Bremen port (April 10, 1869), were born the first ideas regarding the *Schicksalslied (Song of Destiny)*, for mixed choir and orchestra, *Op. 54*. Feeling at ease and relaxed in the presence of Dietrich, Brahms invited him to join the warm atmosphere of the Rösing family, where genuine vocal music evenings were organized in the pavilion of the family's garden (the *Duets, Op. 28* and the *3 Quartets*,

⁵ Niemann, 1920, p. 40.

Op. 31 were inspired by these soirées). A letter written to Dietrich reveals that Brahms was certain that the harsh school of life had influenced his temperament and character.⁶ It was again Dietrich whom Brahms notified regarding his departure to Vienna, on September 7, 1862.

E.g. 1



Albert Dietrich
(1829-1908)



Julius Otto Grimm
(1827-1903)

Similar to Albert Dietrich, **Julius Otto Grimm** (1827-1903) was also among the first friends whom Brahms had made acquaintance with during his first trip to Leipzig, in 1853. During his entire life, Grimm was a loyal supporter of Brahms' music. As a sign of appreciation, the composer dedicated the *4 Ballads for Piano, Op. 10*, to his friend.

The love story between Brahms and Agathe von Siebold can be traced back to the vacation the composer had spent in the Göttingen home of the Grimm family, in 1858. Years later, in 1864, the letter of Otto Grimm brought back the memory of the lost love, which resulted in Brahms' deliverance through the composition of the *String Sextet No. 2 in G major, Op. 36*.

The memory of youth's enthusiasm and exuberance impelled Brahms to write his life-long friend: "*Do you remember the Trio in B major of our youth? Would you still be curious to listen to it now, after I have groomed and arranged its hair?*"⁷ The German maestro aspired to "appease" his work, as seen later from the perspective of his musical maturity, thus publishing in 1890 the concert version familiar today.

⁶ Ștefănescu, 1982, p. 19.

⁷ San-Galli, 1912, p. 250.

2.2. The master of Brahms' Lieder

The most famous German baritone of his time, well-known pedagogue of the art of Lieder, **Julius Stockhausen** (1826-1906) was the first to perform the complete Lieder of Schubert and Schumann, often accompanied at the piano by Brahms himself. He was the one to trace a certain direction regarding the performance of Brahms' vocal music.

Through the two Lieder recitals in Köln and Bonn, at the end of May 1856, the new pair of musicians, Stockhausen-Brahms, marked the beginning of a prolific and lasting friendship and artistic partnership.

In 1862 Julius Stockhausen was offered the direction of the Hamburg Philharmonic, a position much desired by Brahms. As a consequence, the relationship between the two musicians suffered a temporary estrangement. Fortunately, this tense situation was rapidly forgotten, as proven by the fact that Brahms dedicated the cycle of 15 songs, known as *Romanzen aus L. Tieck's Magelone*, Op. 33, to Stockhausen. The first six songs in this collection were first performed by the famous baritone within a concert in Hamburg, on April 4, 1862.

Later, in February 1868, the two musicians undertook a new tour of Lieder in the northern regions of Germany, then Copenhagen. A month later, two famous compositions belonging to the collection of *Lieder*, Op. 43, namely *Von ewiger Liebe* and *Die Mainacht*, were performed for the first time in Hamburg. In the same year, on 10 April 1869, the premiere of the *German Requiem* (*Ein deutsches Requiem*), Op. 45, took place at the cathedral in Bremen, with the same Julius Stockhausen as soloist.

The following year recorded another tour, as one of the most important musical events in Vienna. The friendship of Stockhausen and Brahms was fortified each year, due to these successes.

E.g. 2



Julius Stockhausen (1826-1906)

2.2. The Conductor Friends

*“You cannot imagine what it means to ceaselessly hear the steps of the Titan behind you,”*⁸ Brahms revealed to his friend, **Hermann Levi** (1839-1900), one of the most important conductors of the 19th century. In 1864 Levi was appointed conductor of the Karlsruhe opera, belonging to Brahms’ group of friends in Karlsruhe.

Referring to the *Piano Quintet in F minor*, Op. 34, Levi affirmed that *“nothing comparable to this work had been heard, since 1828,”*⁹ the year of Schubert’s death. It is also him who suggested that Brahms should transform the *Sonata in F minor* for two pianos to an arrangement for chamber orchestra. The controversial *Piano Concerto No. 1 in D minor*, Op. 15, which several years before had been coldly received in Leipzig, was performed in 1865 in Karlsruhe, under the baton of Levi, this time enjoying a genuine success. Also here, six years later, in 1871, Hermann Levi conducted the first performance of the complete *Triumphlied*, Op. 55, a work for baritone solo, choir, and orchestra, composed to mark the German victory in the Franco-Prussian War.

The era of the Brahms symphonies was initiated with the orchestral version of the *Variations on a Theme by Haydn*, Op. 56, a work which enjoyed success in Vienna, Leipzig, and München, where Levi conducted the representations on December 10, 1872 and March 13, 1874. These were among the last collaborations between the two, for the friendship between Levi and Brahms did not survive. Some believed that the reason behind this rupture was Levi’s approach to the music of Wagner. Others supposed that the genuine motive was the dispute between Franz Wüllner and Hermann Levi, regarding the occupation of the important position as conductor of the München philharmonic orchestra. The second supposition seems more plausible, for Hermann Levi remained friends with Clara Schumann, who was a fiercer opponent of Wagner’s music than Brahms. The correspondence of the two conductors with Brahms reveals that the composer considered Levi’s attitude toward Wüllner disrespectful and believed it was his duty to support the latter in this difficult period, in the autumn of 1853.

The Austro-Hungarian Hans Richter (1843-1916) conducted in 1876 the premiere of Wagner’s *Der Ring des Nibelungen* at the Bayreuth Festival. A year later, in Vienna, Richter decided to rise above the Wagner-Brahms dispute and approached the works of Brahms.

⁸ Niemann, 1920, p. 270.

⁹ Ștefănescu, 1982, p. 125.

Thus, if Hans von Bülow was the one to conduct the symphonies of Brahms in Meiningen, Hans Richter conducted several of the composer's works in Vienna: The Symphony No. 2 in D major (the "Pastoral Symphony"), on December 10, 1877, the Tragic Overture (Tragische Ouvertüre), Op. 81, on December 26, 1880, the Piano Concerto No. 2 in B-flat major, Op. 83 in 1881, and the Symphony No. 3 in F major, Op. 90, on December 2, 1883, the latter proclaimed by Richter to be Brahms' *Eroica*. On January 17, 1886, the Viennese public enthusiastically applauded the Symphony No. 4 in E minor, Op. 98, under the baton of the same Hans Richter.

E.g. 3



Hermann Levi
(1839-1900)



Hans Richter
(1843-1916)



Hans von Bülow
(1830-1894)

Hans von Bülow (1830-1894) is described by the music critic La Mara, as an exemplary pianist of his epoch and the greatest conductor, and teacher, promoter of purity and truth in arts. He studied the piano with Friedrich Wieck and Moritz Hauptmann, and was among the close friends of Richard Wagner and Franz Liszt, until the disturbing experience caused by his wife, Cosima (the daughter of Liszt), leaving him for his best friend, Wagner. From that moment, also convinced by the genuine value of Brahms' works, von Bülow becomes the most passionate supporter of Brahms. The *Violin Sonata No. 3 in D minor, Op. 108* was dedicated by Brahms to von Bülow, as a token of their friendship.

Brahms met Hermann Levi in 1854 in Hanover, at the time when von Bülow was known mostly as a virtuoso pianist. The impression Brahms made on him was that "*in his talent, there is something truly blessed by God*"¹⁰, as von

¹⁰ Niemann, 1920, p. 270.

Bülow recounts his mother on January 6, 1854. In the same year, on first of March, within a recital in Hamburg, von Bülow performs Brahms' *Sonata No. 1 in C major, Op. 1*, a work made known to him by Liszt, who considered that *"among all the works that Brahms had played to him, this gave him the most definite idea regarding his creative talent."*¹¹

Beginning with the year 1876, Hans von Bülow, the one who names the first symphony of Brahms "The 10th symphony of Beethoven", becomes one of the fiercest defenders, emissaries, and promoters of Brahms' works. By contrast, he *proved to be unrelenting with the works of Bruch and other similar compositions.*¹² Thus, through a grand program consisting solely of works by Brahms – *the Tragic Overture, the Piano Concerto No. 2 in B-flat major, the Variations on a Theme by Haydn, the Symphony Op. 1 in C minor, Op. 68, and the Academic Festival Overture (Akademische Festouvertüre), Op. 80* – on November 27, 1881, at the forefront of the Meiningen ensemble, von Bülow sets out on a tour through Germany's most important cities. As an ultimate sign of his admiration and devotion for the works of Brahms, on 3 February 1884, in Meiningen, von Bülow conducts two times in the same evening the Symphony No. 3 "Eroica", or "Germanica", as Max Kalbeck named it. A year later, in October 1885, still in Meiningen, the first representation of Brahms' fourth symphony is prepared. Following the resounding success on the evening of October 25, the orchestra conducted by von Bülow sets out on a long tour, dedicated to the promotion of this work.

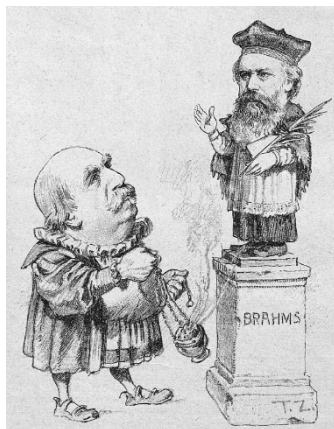
Von Bülow was beside Brahms on September 9, 1889 as well, when the city of Hamburg offered the composer the title of honorary citizen. The work dedicated to this event, the *Fest- und Gedenksprüche (Festival and Commemoration Sentences), Op. 109*, a cycle of three motets for mixed double choir, was conducted by Hans von Bülow. Ironically, this was the last time when Brahms breathed the air of his hometown.

2.3. The Viennese Friends

Born in Prague, the first professor of aesthetics at the University of Vienna, **Eduard Hanslick** (1825-1904) was one of the most important music critics of the Austrian metropolis. Highly subjective, to Hanslick music had begun with Mozart and would end with Brahms, thus expressing his opposition against the works of Wagner and Bruckner. His ostentatious attitude, favorable for the creation of the Hamburg-born composer, and at the same time denigrating the master of opera, further intensified the gap between the supporters of the two composers, Brahms and Wagner.

¹¹ May, 1905, Vol. 1, p. 136.

¹² Ștefănescu, 1982, p. 252.



Hanslick and Brahms
(Caricature from the Figaro magazine, issue 11, Vienna 1890)

Despite the flaws of Hanslick's character, Brahms was sincerely fond of him. Member of Brahms' group of close friends, Hanslick was also present in the house of the writer Josef Viktor Widmann, in Switzerland.

When he lived in the house of Julius Allgeyer, in Karlsruhe, Brahms composed the *16 Waltzes for Four Hands, Op. 39*, dedicated to the critic.

The designation of the miniatures in Opp. 116-119 as *Monologues for piano* belongs to Eduard Hanslick, who introduced the composer as early as March 8, 1863, in his chronic, as "*an independent and original personality, a genuine and well-organized talent.*"¹³ On February 3, 1864, he applauded the activity of the newly arrived composer in Vienna as a *veritable redemption*.¹⁴

Hanslick stood by the side of Brahms during the last concert, on March 7, 1897, when Brahms, profoundly moved, responded to the public's acclaim after each movement of the *Symphony No. 4*, thus expressing its appreciation and gratitude for a lifetime of work dedicated to music. "*I believed that the ovations will never cease,*" Hanslick is reported to have said at the end of the concert.¹⁵

Joseph Hellmesberger (1828-1893) was the director of the Vienna Conservatory, concertmaster of the Court Opera orchestra in Vienna (1860), founder and director of the famous chamber orchestra that bore his name –

¹³ May, 1905, Vol. 2, p. 15.

¹⁴ Ștefănescu, 1982, p. 113.

¹⁵ Zbarcea, 2010, CD 15, min. 35.

Hellmesberger Quartet (1849). It is a well-known fact that the Hellmesbergers were a family of notable musicians. The young Enescu was hosted in the house of professor Joseph Hellmesberger Jr. in 1889, on which occasion the Romanian composer had the opportunity of meeting Brahms and being acquainted with the work of the great German composer, through the rehearsals and musical evenings filled with the spirit of music.

Hellmesberger's artistry in the art of playing the violin was remarkable, due to his suppleness, musicality, warmth of sound, and lyrical performance, contrasting with the grave approach of Joseph Joachim.

E.g. 5



Joseph Hellmesberger
(1828-1893)

Hellmesberger met Brahms for the first time in 1862, through **Julius Epstein**, an extraordinary pianist specializing in the works of Mozart and Beethoven. Epstein was the host who enabled Brahms' admission into the Viennese musical world, and with whom he remained a life-long friend. A great philanthropist, Epstein sought to promote, protect, and guide young artists at the beginning of their careers. Thus, in 1875, when the 15-year-old Gustav Mahler was admitted to the Vienna Conservatory, Epstein agreed to work without charge, intuitively sensing the unusual talent of the new student.

On November 16, 1862 Brahms had his first contact with the Viennese public, performing alongside the Hellmesberger Quartet the *Piano Quartet No. 1 in G minor, Op. 25*, followed, two weeks later, by the *Piano Quartet No. 2 in A major, Op. 26*. The performance by Brahms and Joseph Hellmesberger of the *Violin Sonata No. 1 in G major, Op. 78*, known as the "*Regensonate*", on November 2, 1879, was an event that would remain in the memory of the Viennese audience for a long time.

2.4. The confidants of Brahms

Of North-German origin, **Theodor Billroth** (1829-1894) was considered the best German surgeon at the end of the 19th century, the founder of modern abdominal surgery. From 1867, he was professor and director of the Vienna University, the surgery section. His fame is also confirmed by the fact that his portrait was shown on an Austrian coin in 1929, marking 100 years from his birth.

Amateur musician, passionate pianist, displaying great respect for Brahms' chamber music, Billroth also ventured into the study of the viola, in order to participate in the musical gatherings that took place in his Viennese home. The *String Quartets, Op. 51* were dedicated to him by Brahms.

The two met for the first time in 1866, in Zürich. An enthusiast traveler, Billroth accompanied Brahms on several of his trips in Italy. Together, they visited Rome, Naples, Florence, and Venice. Returning reinvigorated from this voyage, in the summer of 1878, at Pörschach, the composer turns back to his first passion, the piano, composing the *8 Klavierstücke, Op. 76*. This is also the moment that marks the period of the piano miniatures.

The warmth and radiance of the Italian scenery awakened in the heart of the Northern hero novel emotions and sounds. Began in the summer of 1879 at Pörschach, the *Piano Concerto No. 2 in B-flat major, Op. 83* was inspired by Brahms' second trip to Italy, in the spring of 1881. The final form of the concerto was accomplished in Pressbaum, in the summer of the same year.

Regarding the *Rhapsodies, Op. 79*, Billroth considered that these works embody the enthusiasm of the young Johannes, to a greater degree than the works composed at the height of Brahms's career. However, he is reserved with respect to the last Monologues for piano, *Opp. 116-119*, unable to understand their depth.

Billroth is the one to whom Brahms enthusiastically tells, in 1880, about his first trip to Bad Ischl, a prolific place for creation, where he would return to in the summer of 1882, then, beginning with 1889, every year.

According to Billroth, Brahms displayed the first signs of weariness in 1890, when he had the first attempt of withdrawal from the musical life, desiring to dedicate his time to reading and walks in nature. However, destiny had different plans for the great composer. Unfortunately, his faithful friend died before Brahms, in 1894.

E.g. 6



Theodor Billroth
(1829-1894)



Josef Viktor Widmann
(1842-1911)

Poet, pastor, librettist, and editor, **Josef Viktor Widmann** (1842-1911) was born in Moravia, to Austrian parents. From his childhood, Switzerland became his home. His memories about Brahms revealed several enlightening aspects about the life and works of the composer (*Johannes Brahms in Erinnerungen*, published in Berlin, in 1898 and *Recollections of Johannes Brahms*, published together with Albert Dietrich, in London, in 1899).

The two met in 1866, at the Music Festival in Zürich, but their true friendship began in 1874. During three years, they discovered the beauties of Italy together. To the name of Widmann are also linked the vacations spent in the Hofstetten village, in Switzerland, between 1886-1888. There the *Violin Sonata No. 2 in A major, Op. 78*, also known as the “*Thuner Sonate*”, was conceived. The verses of the poet Josef Widmann recall the memories of their walks along the shores of the Thun lake.

In the winter of 1891, Widmann accompanied Brahms to the ducal castle in Meiningen, where music could be heard ceaselessly from morning until midnight. There, the figure of the clarinet player Richard Mühlfeld charmed the two.

Widmann translated to German several works of the Romanian poet Vasile Alecsandri, set to music by the composer Eusebiu Mandicevski in his *18 Romanian Folk Songs for Voice and Piano, Op. 7*. Mandicevski was greatly influenced by Brahms, regarding the importance of folklore in music composition.

Brahms's last trip to his adoptive country, Switzerland, took place in October 1896, accompanied by the chords of the *Triumphlied*, Op. 55. This was the last meeting of the two friends.

Their close bond encouraged Brahms to recount Widmann old memories from his youth, when he had devised alone a system of staves, long before knowing that this truly existed.¹⁶ In his memoirs, Widmann writes that the powerful creative emotions experienced by the young Brahms at dawn, when he was returning from work, were the happiest, because only then had he the necessary silence to write down his own musical ideas.¹⁷

Widmann is the one to whom Brahms bitterly confided, explaining why he had chosen not to marry. He could not have endured the disappointment in the eyes of his wife, and even less, her pity: "*No, I don't even want to think what hell this could have been for me, knowing how I am shaped.*"¹⁸

Conclusions

Johannes Brahms had a particular appreciation for the *Blue Danube* of Johann Strauss the Son. He loved beyond words the sound of Joachim's violin, and believed in Dvořák, easing the way for his music in Germany. Brahms was a sensible and delicate soul, hidden within a harsh shell. Nonetheless, it cannot be denied that beauty often moved him to tears: the feelings that come forth from Goethe's *Geschwister*¹⁹, the contemplation of Parmigianino's *Mystic Marriage of St Catherine* (Widmann, 1898, p. 124), or the ecstatic foretelling of his death, sung in the conclusion of the third song from the cycle *Vier ernste Gesänge*, Op. 121, "*O Tod, wie wohl tust du!*".²⁰ Then, emotions would overwhelm him, so that any barrier was shattered and feelings were expressed.

Robert Schumann wrote: "... *When I think about the utter perfection of certain works of Bach and Beethoven, I refer to the rare states of the souls, which the artist must translate to me, and to whom I ask for depth and poetic novelty regarding each detail...*".²¹ Brahms understood and felt the vision of his master, and he also managed to accomplish it.

¹⁶ May, 1905, Vol. 1, p. 65.

¹⁷ Widmann, 1898, p. 62.

¹⁸ San-Galli, 1912, p. 57-58.

¹⁹ Widmann, 1898, p. 49.

²⁰ Ophüls, 1921, p. 29.

²¹ Schumann, 1941, Vol. 1, p. 434.

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THE CHANGING OF THE AESTHETIC BALLET'S SPHERE IN THE INTERWAR PERIOD. BETWEEN THE DECONSTRUCTION OF OSKAR SCHLEMMER'S BALLET AND THE IDEA OF "GEBRAUCHMUSIK" OF PAUL HINDEMITH – AN IMAGISTIC ALLEY FROM OSKAR SCHLEMMER TO CÉLINE DION [1922-2019]¹

MARIA-ROXANA BISCHIN²

SUMMARY. The ballet can be deconstructed through some mathematized forms as the geometrical lines and trough created symmetries. Once, Paul Klee painted the *Abstract Ballet* (1937)³ in the manner that some musicians made innovative experiments in the music, or in the same manner as Oskar Schlemmer found a unique form of expression for his *Triadisches Ballet*. But, there were two types of ballet in the interwar period of the twentieth century between which we can differentiate: the Classical ballet (wich maintains a Romantic line too) and the Avant-garde ballet that appeared through the

¹ This paper is a republication after the research *The changing of the aesthetic ballet's sphere in the interwar period – between the deconstruction of Oskar Schlemmer's ballet and the idea of "Gebrauchsmusik" of Paul Hindemith* – that I wrote in august 2018 (for a journal called improper 'International Journal of Humanities and Social Sciences [IJHSS, New Delhi]', a journal that I can not find it anymore on its online address, because it was a predatory journal, which had not used the indexation algorithm for the Google Scholar system. The paper does not figure out anymore at the online address they were supposed to publish it – <https://ijhs.net.in/publications/Jul-Sep2018/v3i305.pdf> – and the editors who have done that job are not answering anymore. The need to publish these ideas in a professional journal was an urge, and I am very thankful to Studia Musica for accepting this paper and for helping me to publish it in a final developed form. I also mention that the annotations and the huge developed modifications with the aim to enrich the analysis [which were added between 2019 and 2022] to this paper, belong to me.

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³ Paul Klee, the painting *Abstract Ballet*, 1937, permanent collection Zentrum Paul Klee, Bern, 1937. As a comparison, we can look towards «Le Ballet», the song sung by Céline Dion, in 1995. Cf. Dion, «Le ballet», in the album «D'eux», songwriter Jean-Jacques Goldman, producers Jean-Jacques Goldman and Érick Benzi, copyright © Studio Méga (Paris) & Columbia & Epic Records (New York), March 30, 1995.

*Triadisches Ballet*⁴ composed by Oskar Schlemmer. Some dancers like Mikhail Baryshnikov brought the ballet in the area of the classic performance, and others as Maya Plisețkaia (the 'prima-ballerina' of the twentieth century) brought the ballet to a classical-romantic line. Apparently, Oskar Schlemmer and Paul Klee wanted to dislodge the corrugations as they may have dislodged a cupboard or a box. I will show in my analysis how ballet can be part of our lives and how its limitation to mathematized forms sometimes has the role of a deconstruction of the expression of the artistic message. In my analysis, I will serve myself of the analysis of Dasein to justify the "becoming" of the dancer [object]ified through the corporal movements and to justify the stage- Space as a place of "being-in-the-world".

Keywords: ballet, body, dance, Weimar period, Oskar Schlemmer, Paul Hindemith, Avant-garde, ontical-structures, Céline Dion, Paul Klee, Alexandre Vauthier.

Motto:

*"You have to love dancing to stick to it. It gives you nothing back, no manuscripts to store away, no paintings to show on walls and maybe hang in museums, no poems to be printed and sold, nothing but that single fleeting moment when you feel alive."*⁵

A. Introduction. The ballet and the Weimar times

As it is known, ballet seems to be like skating. Some movements from skating are borrowed into the ballet's sphere: for example, the "Axel Paulsen" rotation or the "double Salchow", or "quadruple toe loops"⁶ can be associated

⁴ To understand the balance between Vanguardist and abstract elements inserted into Schlemmer's ballet from 1922, look at considerations included in Debra Craine, Judith Mackrell (Coord.), *The Oxford Dictionary of Dance*, 2nd Edition, Oxford University Press, Inc., Oxford, & New York, 2000, 2004, 2010, at p. 1 (abstracter Tanz), p. 456 (Triadic Ballet) and p. 216 (the connections between George Balanchine's vision and Oskar Schlemmer's).

⁵ Cunningham, Merce, *The Dancer and the Dance: Merce Cunningham in Conversation with Jacqueline Lesschaeve*, Marion Boyars Publishers Ltd., London, 2000. The quote of Merce Cunningham was written in 1968 and it was unpaginated accordingly to Maxine-Sheets Johnstone, *The Primacy of Movement*, second edition, John Benjamins Publishing Company, University of Oregon, Amsterdam and Philadelphia, 2011, p. 151.

⁶ Hines, James R., *Historical Dictionary of Figure Skating*, Scarecrow Press, Inc., Lanham, Maryland, Toronto, Plymouth, UK, 2011, p. XXVII, next p. 99.

with the ballet movements as “frappé”, “entrechat”, “grand jeté”⁷. An important role in the development of the ballet was played by the music and by the body's representations in the paintings of Kazimir Malevich or Lyonel Feininger. Not by chance, we can associate the Hindemith axes of music to the movements-axes of the ballet especially into the Vanguardist art⁸ with the suprematist theme of the ballet of Oskar Schlemmer. The figurines designed by Oskar Schlemmer have similitudes with the figurines designed by Kazimir Malevitch, Paul Klee and with some dress collection that we will mention in the section **«E. Céline Dion and the influences from Oskar Schlemmer in «Le Ballet» and in the “Imperfections”»** of this paper. This type of art with the accent on the volumetric representation of the human body was named “Suprematism”⁹. We can see the role of Russian art and the role of dodecaphonic German music in the development of the scenography of the twentieth century. This approval had constituted a new imperative form for a new category of aesthetic forms.

*Triadisches Ballett*¹⁰, launched 30 September 1922 in Stuttgart is very important for the entire epoch. Due to Schlemmer's passionate efforts for novelty, a new theoretician of the dance aesthetic theory writes three fundamental works. André Levinson, a French journalist became an art theoretician through the works entitled *La danse d'aujourd'hui* (1929)¹¹, *La Argentina: A Study in Spanish Dancing* (1928)¹² and *Meister des Balletts* (1923)¹³.

⁷ Grant, Gail, *Technical Manual and Dictionary of Classical Ballet*, 3rd ed., Dover Publications, Inc., New York, 1982, pp.18-19, next p. 58, next p. 63 (“frappé”), p. 47 (“entrechat”), pp. 65-66 (the types of “jeté”). // 1st ed. 1950, 2nd ed. 1967, 3rd ed. 1982.

⁸ Our observation.

⁹ In Romanian bibliography, the concept of “Suprematism” was explained by the editors Achiței and Achim in *Dicționar de Estetică Generală* (343), as “an artistic tendency which appears in the Russian paintings at the 1920s and his theoretical principles were formulated by Kazimir Malevich. Refusing the idea of representing the world of the objects, Malevitch has emptied the painting until to the marking of a figure-sign”. Gheorghe Achiței, and Ionel Achim, *Dicționar de Estetică Generală (Dictionary of the General Aesthetics)*, Romanian Edition, Politică, Bucharest, 1972, p. 343.

¹⁰ Schlemmer, Oskar, *Triadisches Ballett*, Stuttgart, September 30, 1922 (with music of Paul Hindemith). Oskar Schlemmer worked for this ballet between 1921 and 1929. He put all his efforts into this ballet from a desire to create something new, many other projects being left unfinished.

¹¹ Levinson, André, *La danse d'aujourd'hui*, 1st ed., Éditions Duchartre et Van Buggenhoudt, Paris, 1929, 517 pp.

¹² Idem, *La Argentina: essai sur la danse espagnole avec 32 reproductions en phototypie* [trans. *La Argentina A Study in Spanish Dancing with 32 representations in phototype*], Éditions des chroniques du jour, Paris, 1928, 80 pp.

¹³ Idem, *Meister des Balletts*, 1st edition in German, Müller & co., 1923, 231 pp.

I shall argue also that the Bauhaus architectonic and dodecaphonic music played an important role in the configuration of Schlemmer's ballet. The "Gebrauchsmusik"¹⁴ is perceived rather as quotidian music, and not academic music. The Oskar Schlemmer's inspiration comes from the costumes designed in the spirit of the Bauhaus, behind this idea being the idea of disassembly from cubism. The "puppets"¹⁵ outfits had an important role in designing the form of the body, even if we talk about the marionette-figurines represented in paintings, even if we talk about the Schlemmer's figurines, or about the Klee's *Puppet Theatre* (1923)¹⁶. Our experience as the viewer was put in front of the art of deconstruction. If the *Triadisches Ballet* is a new manifest of the dance, and a new manifest on how the human body can look, I am convinced to say the dictum "let's dismantle the dance movements, let's deconstruct our inner ego, because the beauty of the dance has died", but we still are in an epoch when the beauty of the ballet has made many conquests all over the world. So the idea itself of de-constructing or destroying the ballet is unhealthy for me as a viewer of this spectacle, for me as a creator of that type of dance, if I try to find the idea of the "emotion" in the ballet dance. And this is a true argument, because we will talk in our analysis in the terms of Hans Gadamer's philosophy in which the concept of the "world" counts a lot for the experience as an artist or for my individual

¹⁴ The "Gebrauchsmusik" is a music of the quotidian utility. It is dedicated to people who want to perform, who want to play music, without having constraints. For details consult "Gebrauchsmusik" in *Encyclopaedia Britannica*, accessed March 21, 2018, <https://www.britannica.com/art/Gebrauchsmusik>.

¹⁵ The puppets and marionettes received an important role when it came to reinventing an aesthetic theory about the movements of the body. There should be a ludic element behind the figurative lines too. But always should be maintained the importance of the lines (this thing is outlined by Céline Dion in the video for making *Imperfections* song in 2019. Her hands are perfectly describing the role of the Constructivist lines that should *sculpture* the expression of the body). We can detail more with the '50 Paul Klee's 'Puppets collection' designed for his son Felix Klee. It is a clue that there are similarities between Klee's aesthetic theory and Schlemmer's in Weimar's times. There is a dated photography from Bauhaus School about the friendship between Klee and Schlemmer, *Bauhaus: Oskar Schlemmer and Paul Klee with friends*, at Galerie Basenge, Berlin, 2010. For details about the puppets as ideation-trendsetters for the clothing industry, check Christine Hopfengart (author), Osamu Okuda (author), Paul Klee (artist), *Paul Klee: Hand Puppets*, 1st Edition, Hatje Cantz, Ostfildern, 2006. Beside this English version, we can look towards the 2007's German Edition, entitled *Handpuppen*, with "Introduction" by Andreas Marti, texts by Christine Hopfengart, Aljoscha Klee, Felix Klee, Osamu Okuda, Tilman Osterwold, Eva Wiederkehr Sladeczek. Hatje Cantz & Hrsg. Zentrum Paul Klee, 2007.

¹⁶ Klee, Paul, *Puppet Theatre*, painted in 1923. This painting is already included in Susanna Patsch, Klee, Taschen, Los Angeles, 2011. The painting is included in Zentrum Paul Klee's permanent collection from Bern too.

experience as a viewer. We confront ourselves with a triple hermeneutic: the artist wants to show to the world his own interior world, but his interior world becomes an exterior world on the stage exposed through the ballet movements and what is “ex-posed”¹⁷ on the stage becomes an ‘Othernessy-world’¹⁸ for the viewers from the hall: the Spectators.

The examination of the studies of Oskar Schlemmer and Paul Hindemith will show us how the aesthetic sphere was changed, from the classical one to a Vanguardist one until to de-aestheticization. The idea of a “triadic” ballet will bring us to the theory of the space -as- “space” which means a place that our body re-emplacements in other configured space (in our case the natural space). Ina Conzen considers that these functions between the ballet movements and the co-extensions of the space’s theory¹⁹ should go towards a new vision for the stage arts. Also, this article is an investigation that preserves the chances to be a novelty in the field of the nowadays arts. So I ask two questions:

Which role of the dance is playing in our lives? What kind of “world”²⁰ can ballet in our lives open? These are two types of questions in our philosophical language: a platonic question and a Gadamerian question. The dance implies sine qua non an Apollonian effect and a Daseinic effect because the dance is part of the becoming of the Being. The becoming of the Being is correlated with her perception of the world. The world may it be different and invariably filled with senses, thoughts, and movements (if we talk about scenography, choreography, and kinetic art). Hans Gadamer said that art is a world opened for me as an individual-spectator or for me as an individual-creator of art, but also it is opened to the Other. The alterity (otherness) intervenes here not to differentiate between my opinion and Other’s opinion, but to show how many messages can provide the symbolic manifestations of the art. Hans Gadamer in *The relevance of the Beautiful and Other Essays* [1986] says:

¹⁷ The term “ex-posed” is written with a hyphen the aim being to be closer to a Heideggerian philosophical vision.

¹⁸ The term is invented by us to designate a co-extension of the Other’s worldliness inserted in the stage-space.

¹⁹ Conzen, Ina, chapter “1921-1929 Oskar Schlemmer at the Bauhaus in Weimar and Dessau”, in *Oskar Schlemmer: Visions of a New World*, Staatsgalerie Stuttgart, Hirmer Publishers, Stuttgart and Munich, 2014 [2015], p. 28.

²⁰ The term “world” has the meaning that Hans Gadamer gave to it in writings, such as *The relevance of the Beautiful and Other Essays* (1986). I also consulted the Gadamer’s Spanish edition of *La actualidad de lo bello: el arte como juego, símbolo, y fiesta*, translation into Spanish by Rafael Argullol, Ediciones Paidós, Barcelona, 1991.

That we do not require a naive recognition in which our own world is merely reproduced for us in a timelessly valid form. On the contrary, we are self-consciously aware of both our own great historical tradition as a whole and, in their otherness, even the traditions and forms of quite different cultural worlds that have not fundamentally affected Western history. And we can thereby appropriate them for ourselves.²¹

I shall argue, starting with this quote, that in public life, politics many times has transfigured the life of the arts or the life of the “world” of arts, as Gadamer (1986) shows to us:

In countless ways into the practical world or the world of decorative design all around us, and so come to produce a certain stylistic unity in the world of human labour. This has always been the case and there is no doubt that the constructivist tendency that we observe in contemporary art and architecture exerts a profound influence on the design of all the appliances we encounter daily in the kitchen, the home, in transport, and in public life.²²

The ballet is a world of ‘human-labour’, as it was represented by Oskar Schlemmer’s vision. Everything is mechanical, the outfits were created in a Bauhaus-industrial style, a style of lack of *lived-life*. We do not have the permission to think this culture functions in the terms of the history of art, but in the terms of the “world-views”, because “it is simply the fact that our senses are spiritually organized in such a way as to determine in advance our perception and experience of art”²³. The “pre –” and “inter –” War period (1918-1933s) has been outlining this kind of cultural achievements. We needed to have a new point of view of our inner perceptive world. The values and the facts of the Weimar period, propelled in the artists the necessity to create something new, even in the spirit of the Vanguardist principles. Now the Bauhaus culture doesn’t represent anymore the classical-mimetic art, but social attitudes in front of life, in front of the war and the economic crisis. For this reason, the marionettes are covered by masks and unusual dressed, because they reflect the autism in the social relationships as it happens in

²¹ Gadamer, Hans-Georg, *The Relevance of the Beautiful and Other Essays*, translated by Nicholas Walker, Cambridge University Press, Cambridge, 1986, p. 11.

²² *Ibidem*, p. 10.

²³ *Ibidem*, pp. 10-11.

Beckett's theatre or the helplessness of the Being to express itself, to put the creativity in the first place, rather than the social conditions. The yielding factors in ballet were many: the architecture of Bauhaus, the atonalist music of Arnold Schoenberg, and the harmonic-serialism of Paul Hindemith, the Suprematistic-Purist and Cubist views of the body. We can also question ourselves if, in this type of ballet, we feel emotion, if we feel the connection between our body and our thoughts? I rather say that the answer is free because it depends on the perspective of the spectator. Only if we compare the ballet of Schlemmer with dancers like Maia Plisețkaia or Sergei Polunin, or Mikhail Baryshnikov we can dissociate between the ballet's classical emotion and the de-constructivist emotionality played through a "triadic" perspective.

From this "triadic" perspective, I say that some principles of aesthetics may have changed during the Weimar period in Germany. It was a difficult period for the arts, but also for the economy too after the First Worldwide War. It was not easy for the Republic of Weimar to do her transition from the Democratic Republic to a Nazi Regime. The Weimar Republic (1918-1933s) was proclaimed on November 9, 1918s before the Treatise of the *Versailles System*. Many totalitarian forces by right or by left, wanted to take the power into the Republic because the politics after the War was fragile. In the inter-war period, the Republic from Weimar had crossed a disastrous situation in the economy, the duties brought the German nation into collapse. Michael Kater in *Weimer: From Enlightenment to the Present* had mentioned that in the 1920s, Walter Gropius and Alma Mahler, founded the Bauhaus movement; also Michael Kater in the *Weimer: From Enlightenment to the Present*, had mentioned the pecuniary situation of "the painter Karl Büchner"²⁴.

B. The Vanguardist ballet and the Serial music. Oskar Schlemmer's case, "*Triadisches Ballett*"

As I said, ballet is a world full of sensibility, but in the Avant-garde era of the 1920s, the categorical sphere of ballet has been changed radically. The idea of the "emotion" in art, was always involved together with the idea of the "Beautiful". Even if Schlemmer practices a deconstruction, the space for the Being is not destroyed through the volumetry, but it receives more power, as Richard Dacre Archer-Hind based on Plato's *Timaeus* considered:

²⁴ Kater, Michael, *Weimer: From Enlightenment to the Present*, University Press Yale, Yale, 2014, p. 165.

[...] we must agree that there is first the unchanging idea, unbegotten and imperishable, neither receiving aught into itself from without nor itself entering into aught else, invisible, nor in any wise perceptible even that whereof the contemplation belongs to thought. Second is that which is named after it and is like to it, sensible, created, ever in motion, coming to be in a certain place and again from thence perishing, apprehensible by opinion with sensation. And the third kind is space everlasting, admitting not destruction but as existing in infinite intelligence.²⁵

Then, the Avant-garde ballet is grounded on sensible fundamentals but in the perspective of deconstruction. Ballet was considered an art that builds the body in an artistic, sensible manner. In ballet, we can not talk about mimesis, because ballet is a performance every time it is reproduced.

Taking into account the next statement of Richard Dacre Archer-Hind and Plato, as the thing is in this mood, it is necessary for this universe to exist sensible things reflected in their forms of expression. The most important is that “there is no void space in the nature of things”²⁶, then we must start in the ballet’s analyze with the idea of *nature* of ballet. The “nature of the ballet” can be correlated to the “Being”²⁷. There always will be a dialectics between the representation of the idea of the ballet in Schlemmer’s works and the essence of the ballet. Schlemmer practiced a “mutable multitude”²⁸ of the *Othernessy*-space which is as One as One is as multitude explained through the mutable geometric forms printed on vestments. The essences are infinite, especially when we talk about the origin of the ballet²⁹ and the origin of the emotions represented through ballet. We can reproduce on a stage many representations of dance so that the unique dance of a ballerina becomes through time an infinity of the representations of the dance. But what differentiates each dance from another dance, is the experience of the artist who plays the role.

²⁵ Plato; Dacre Archer-Hind, Richard, *Τίμαιος. The Timaeus of Plato*, edited by Richard Dacre Archer-Hind, in the Library of the University of Illinois, Illinois, Macmillan and Co., and New York, 1888, 52-A, p. 183, Pdf: https://brittlebooks.library.illinois.edu/brittlebooks_open/Books2010-03/plato0001timpla/plato0001timpla.pdf.

²⁶ *Ibidem* (Supra), 1888, 79 A-E, C. xxxvi., p. 294.

²⁷ The analysis of the concept ‘Being’ is used in the sense of the Heideggerian philosophy of the “becoming”. The idea of the “becoming” is always the idea of the activity of the Dasein, because the Dasein can not be stopped, it has no limitations, according to Martin Heidegger, *Being and Time. A Translation of ‘Sein und Zeit’*, translated from German to English by Joan Stambaugh, State University of New York Press, New York. 1996 [2010].

²⁸ Plato and Dacre Archer-Hind, op. cit., p. 28.

²⁹ Oskar Schlemmer, *Escritos sobre arte: Pintura, teatro, ballet, cartas y diarios*, in *Series Paidós estética*, Paidós Iberica Ediciones, Barcelona, May 1st 1987.

So, why is the ballet “triadic”? As we can see, we have the unity formed by the position of the body-space-movements limited in space. As exposed, many structures are borrowed by Schlemmer from the analytic Cubism and Suprematism. First of all, we should define “Suprematism” in a philosophical contextualization.

I think that the idea of the *Triadisches Ballett*³⁰ comes from Russian art, from the movement of the Amédée Ozenfant purism and Suprematism, and the Suprematism is a co-extension of the analytic Cubism. The outfits played an important role in this opera of Oskar Schlemmer. Why this ballet needs costumed and masked people? We feel as we are in front of asphyxiation. Maybe we remember the times of the war. We do not know even if behind the mask stays hidden people who are happy or unhappy, frightened or un-frightened. We do not have a clear representation of their faces or their eyes.

In *Triadisches Ballett*, as in the nineteenth minute³¹, it is presented the conflict between the harmony of the body and the disharmony of our feelings. The idea of an autistic dialogue between personages, the hyper-representation of the Other bigger than us, the imaginary “triadic” axes which stop the personages from moving in their natural mood, all these make like a jump into the air (in Oskar Schlemmer’s ballet case) to become even more impossible.

Susanne Lahusen, said that that type of dance also is correlated to the architecture: “In the light of recent reconstructions of the Bauhaus Dances, and the Triadic Ballet in the United States and Germany, and with the renewed interest in German dance during the 1920s.”³² Also, “the German dance in the 1920s is commonly identified with Expressionist dance: a genre which emphasized intense, personal experience”³³. This “personal experience” of individuals is masked in Schlemmer’s scenography as it follows:

³⁰ Oskar Schlemmer, *Triadisches Ballett*, Stuttgart, 1922 (with music of Paul Hindemith), YouTube, 2014, <https://www.youtube.com/watch?v=rlliT80dqHE>, consulted March 11, 2018. Originally composed by Oskar Schlemmer and entitled *Triadisches Ballett*, with the music of Paul Hindemith. For the first time it had appeared on 30 September 1922, in Stuttgart, and here’s a renewal at <https://www.youtube.com/watch?v=rlliT80dqHE>, accessed March 5, 2018. For some details we also found the edition of Dirk Scheper, Scheper, Dirk, *Oskar Schlemmer 1888-1943*, Akademie der Künste, Berlin, 1988.

³¹ For a detailed perspective, see the nineteenth minute of *Triadisches Ballett*, <https://www.youtube.com/watch?v=rlliT80dqHE>, accessed, March 5, 2018.

³² Lahusen, Susanne, “Oskar Schlemmer: Mechanical ballets?”, in *Dance Research: The Journal of the Society for Dance Research*, vol. 4, Edinburgh University Press, Edinburgh, 1986 (2), pp. 65-77.

³³ *Idem*, p. 65.

Oskar Schlemmer, pioneered a form of dance which fitted the categories neither of classical ballet nor of German Expressionist dance. Schlemmer, in contrast to the general tendencies of his time, was the first artist to explore abstraction in dance. Admittedly, the actual number of dances Schlemmer created, is rather small.³⁴

Accordingly to the idea that ballet is an extension towards “liminality”³⁵, Leo Dick has shown that body is limited, so it comes to the movements to liberate it. But, what type of “liminality”? We have been limited to our bodies as individuals, but our movements can break the limits of the body and the space-of-body. This concept of the “liminality” was used by Mauro Calcagno in *From Madrigal to Opera: Monteverdi’s Staging of the Self* to define the limits of the feelings and the limitation of our perceptions, or the limitation of our personality:

Generally speaking, a subject, as a body, is characterized by feelings: in the first place, the feeling of being situated in space and time, then the feelings generated by senses (such as touch), and finally the emotional ones, such as love.³⁶

Martínez Marino’s observations in *Cuando cuerpo y espacio fueron uno: El Ballet Triádico de Oskar Schlemmer* demonstrated that in ballet exists a world full of possibilities of the experiences and the beginnings of the unity between the body and the space. But I am not so sure that in Schlemmer’s ballet we can talk about this unity between the body and the space because the bodies of the marionettes are encapsulated in their own outfits –it is like seeing a carnival of people going to their own destruction, on their own forgetfulness:

One of the principal motivations to build this dance is to study the peculiar manner in how Schlemmer had applied the aesthetic principles from Bauhaus and the configuration of the language of the scenography.³⁷

³⁴ *Ibidem*.

³⁵ Dick, Leo, “Music theatre as labyrinth: The extension of liminality in the production *The Davidson Records* by Till Wyler von Ballmoos and Tassilo Tesche, in *Studies in Musical Theatre*, vol. 11, 2017 (no. 2), pp. 103-118, Doi index, https://doi.org/10.1386/SMT.11.2.103_1. The concept of the “liminality” in choreography was used to decline the idea that the body is limited, but our movements sometimes can break this liminality.

³⁶ Calcagno, Mauro, *From Madrigal to Opera: Monteverdi’s Staging of the Self*, California, University Press, California, 2012, p. 57.

³⁷ Martínez, Merion Aitor, *Cuando cuerpo y espacio fueron uno: El Ballet Triádico de Oskar Schlemmer* [trans. *When the body and the space would be as one: the Triadic Ballet of Oskar Schlemmer*], Independently Publishers, 2017, p. 30.

The item of the “marioneta-humana”³⁸ is the most used of the Martínez Marino. The idea can be correlated with the idea of the “puppet theatre” in Klee’s works. The progress of the scenography was continuously fulfilled with the idea of the “de-construction”, and I will demonstrate how Schlemmer applied in his aesthetic of body the Hindemith’s axes. Those musical axes are very important in the new theory of the music of the twentieth century. Moreover, the axes are the main coordinates of the sounds in Paul Hindemith’s music and they are the vectors of the movements in ballet too. We will talk not only about the Schlemmer’s ballet, but we will talk about the idea of the liminality in the ballet dance and the idea of the space reconfiguration in ballet in some movements from Mikhail Barishnikov. First of all, we have to introduce the concept of the “world”:

It was the dancers themselves, whose experience became the substance of the dances that encapsulated the period. It was also dancers who attempted to define the new modern dance form that they were creating, on their own terms. It is in this sense that I use the phrase “dancer’s world.”³⁹

The dancers do not encapsulate the period-time, but they encapsulate their inner time in their hampered costumes. They are figurines that were tragically convicted to a societal alienation, to the determinations which come from the Others. We can see that “the Others” are represented very well in Schlemmer’s technique. The “Other’s” body is larger or smaller than mine, but the idea is that I-as-an-individual creature I limit the “Other” in my own space of the development of my steps. It is not a strange idea, because it was perpetrated through the Kafka’s writings, Beckett’s writings, through the Piet Mondrian’s pan geometrical surfaces, Kandinsky’s geometrical figures, or through the symbolism of the body from the *Peasant in the Fields*⁴⁰ painted

³⁸ The term is written in Spanish accordingly to Aitor Merion Martínez, *Cuando cuerpo y espacio...*, 2017, p. 30. In English we may say “human-marionette”. The text in original says: “Una de las motivaciones principales para elaborar este trabajo es estudiar la peculiar manera en la que Schlemmer logra aplicar los principios estéticos de Bauhaus en la configuración de su lenguaje escénico.” (Martínez, 2017, 30). The translation from Spanish to English is mine. More explanations of the marionette-human-condition we have in Adam Geczy, *The Artificial Body in Fashion and Art. Marionettes, Models and Mannequins*, Bloomsbury Academic, London, 2016.

³⁹ Huxley, Michael, *The Dancer’s World, 1920-1945: Modern Dancers and their Practices Reconsidered*, De Montfort University, Palgrave MacMillan, and Leicester, 2015, p. 2.

⁴⁰ Kazimir Malevich’s, painting *Крестьянин в поле* (trans. *Peasant in the Fields*), in 2nd ‘Peasant Cycle’, 1929, <https://ro.pinterest.com/pin/856246947876593155>, consulted April 13, 2018.

by Kazimir Malevitch. This is a tragic condition of the human being- without any expressed emotion, without smiling, without a heart beating which is specific to the ballet when you execute, for example, “le grand jête”. Now the “dancer’s world” is deeply changed, not only his world but his body and his ontological-genetic status of “Becoming”. But Malevitch is closer to Schlemmer not only in his paintings illustrating the life on a field but in the series entitle *Marpha and Van’ka*⁴¹, painted in 1929, too. So, we can say that the influence of Schlemmer, started in 1922 in Stuttgart of designed the bodies with visibly increased extensionality was enough powerful, because it had extended in the Neo-Suprematist Kazimir Malevich’s subjects too.

C. From Schlemmer’s *Ballett* to Mikhail Baryshnikov’s case –the space in Hindemithian axes

How can we perceive space in the theory of Paul Hindemith? In the 1940’s, Hindemith published his courses in his *Traditional Harmony* (1970). How can we imagine the axes designed by Schlemmer in parallel with the axes of Hindemith? Hindemith said:

When there are no either indications, the last chord is always a tonic. The final cord is always in root position, never inverted.⁴²

The trans-positionality of the notes from Hindemith is identical with the trans-positionality of the body in the Schlemmer’s ballet. Accordingly to Donatella Barbieri, in *Costume in Performance*, this trio of the axes is necessary to connect body-soul and mind⁴³. As Hindemith observed about the “non-chord notes”⁴⁴, we can observe the idea of the non-movements in the Schlemmer’s ballet. These are three types reflected in the movements of the Schlemmer’s body-ballerina:

⁴¹ Idem, *Марфа и Ванька* (trans. *Marpha and Van’ka*), in 2nd ‘Peasant Cycle’, 82x61 cm, 1929.

⁴² Hindemith, Paul, *A Concentrated Course in Traditional Harmony: With Emphasis on Exercises and a Minimum of Rules Book 1*. Schott, London & New York, 1970, p. 24.

⁴³ Barbieri, Donatella, *Costume in Performance: Materiality, Culture, and the Body*, “with a contribution of Melissa Trimingham”, Bloomsbury Publishing, London, Oxford, New York, New Delhi, Sydney, 2017, p. 217.

⁴⁴ Hindemith, Paul, the seventh chapter entitled “Non-chord Tones”, in op. cit., p. 30.

1. "Changing tones occur between a chord tone and its repetition."⁴⁵

I can say that changing movements occur between a move of the foot and the move of the hand. But, there is another principle exposed by Hindemith:

2. "Passing tones form one or more steps of a second between two different chord tones."⁴⁶

I say that the passing movements of the ballerina step by step make two different axes in his going way. The vector of the movement is made in different tonalities- the body tonality and the sound tonality.

3. "The Suspension proceeds its chord tone at the interval of one second."⁴⁷

The suspension can be included between tones and "the suspension occurs in a stronger metric position that either its preparation or its resolution"⁴⁸, but in the classic ballet the suspension can be involved between two types of jumps, but in the Schlemmer's ballet we can talk about a cancellation of the movements, the cancellation of the dynamics of the movements of the figurines. Everything at Schlemmer is tragic – gravity, the hampered bodies are in full contradiction with the idea of the flexibility and grace in the ballet art; even if some artists as Chagall or others ballerinas opted for the idea of the anti-gravity and the idea of the launching in the air, Schlemmer had canceled all these options. Again, the concept of "liminality"⁴⁹ is the explication of what I said in this paragraph.

I took Mikhail Baryshnikov's case as a comparative pretext in order to provoke us to regard the problem of the movements-representation on the ballet scene and to see the differences between an Avant-garde-Bauhaus ballet and a classical-performance ballet.

⁴⁵ *Ibidem*, p. 39.

⁴⁶ Loc. cit.

⁴⁷ Loc. cit.

⁴⁸ Loc. cit.

⁴⁹ See again, Dick, Leo, *Music theatre as labyrinth...*, 2017, pp. 104-106.

D. The role of the human body: the relation between the space and the body-Becoming through ballet

If our body is a “Becoming” of our movements, then what is the role of the Dasein in this analysis? The idea of “Becoming” is “necessary distorted his view of the phenomenon of the worlds, and forced the ontology of the ‘world’ into an ontology of a particular inner-worldly being”. This “inner-worldly being”⁵⁰ seems to be “objectively present in space”⁵¹. The ballet movements are in their “Becoming” dialectical because of the following reasons:

The kind of place which is constituted by direction and remoteness-nearness is only a mode of the latter –is already oriented toward a region and within that region. Something akin to a region must already be discovered if there is to be any possibility of referring and finding the places of a totality of useful things available to circumspection. This regional orientation of the multiplicity of places of what is at hand constitutes the aroundness, the being around us of beings encountered initially in the surrounding world.⁵²

In the ballet’s movements, as in the skating movements, we have represented two types of circular movements: the exteriority of the body in moving and the interiority of the body in moving. This kind of “typolisis”⁵³, means that we can talk about an “endosmosis and about an exosmosis”⁵⁴ both presented in these types of movements. Why is endosmosis in the ballet movements present? Because we have in here the internal function of the body, we want that our feet to create impressions in the air, but with tents of our inner creativity expressed in the air. Why we can say there is an “exosmosis”? Because we want to express outside on the stage everything

⁵⁰ Heidegger, Martin, op. cit., 1996, p. 91.

⁵¹ *Ibidem*, p. 91.

⁵² *Ibidem*, pp. 95-96. Followed by the subchapter “23. The Spatiality of Being-in-the-World”, pp. 97-102.

⁵³ Edgar Papu, a member of the Romanian Academy, was an essayist and art critic. For the first time, he used the terms “typolisis, and osmosis” in his study *Despre stiluri* [trans. *About Styles*], Minerva, Bucharest, 1986, p. 220. The terms were correlated to differentiate between the category of the Baroque and the category of classicism in the art, so we can use them in our analysis to show how there are some catalysts of the differences between the manifestations of the body through ballet: both function of the body, the interiority, and the exteriority co-working in sense of producing the dance’s movements. That is why the terms are correctly used in this context. The term “typolisis” can have here the meaning of the idea that the movements were passed through a period of mathematization. Do not forget that in those times the idea of the “pan geometry” contaminated the dance’s arts too.

⁵⁴ *Ibidem*, p. 220.

which is in our interior. The stage also has a double perspective: is my stage when I dance, I am a kind of a Demiurge of my dance (even if I have to respect some rules from the scenography, but I can create other movements because I think them). That means that we have transitivity between every type of ballet movement on the stage; and, on the other hand, the stage is the space that becomes the unity between the interiority of the viewers and my exteriority “ex-posed” on the stage. Nevertheless, I can show in this manner that the *Triadisches Ballet* imagined by Schlemmer has poor chances of success and I will serve myself of the analysis of the space in the terms of Heidegger to show how erroneous can be a Schlemmerian ballet. We can not make a multiplicity, even if the movements from the ballet or the most complicated movements from the skating are executed after precise rules (or mathematical rules). The multiplicity will reduce significantly our efforts to be us as a creator-ego on the stage. Heidegger said in this sense the following:

There is never a three-dimensional multiplicity of possible positions initially given which is then filled out with objectively present things. This dimensionality of space is still veiled in the partiality of what is at hand. The “above” is what is on the ceiling, the below is what is on the floor, the behind is what is at the door.⁵⁵

But these things observed when we are on the stage, are only some measurements made by me as a “viewer-dancer” and by the others as viewer-spectators. I will establish in my analysis a term – the “viewer-dancer”⁵⁶ –, because the dancer is the only one who has two situations on the stage: the role of the executor of the dance and the role of the viewer on his stage and his movements etc. The dancer is the only one who can feel all these roles because only he plays them, not the viewers from the hall. Nevertheless, the dancer has a third hypostasis: the hypostasis to feel all the perspectives – his dance, his stage, his movements, and the reactions of the viewers from the hall. I can say that the emotions are like in an equation with a variable to the fourth power, the viewer from the hall will never get that intense emotional power because the viewer is limited in dancing. The viewer only will have what the dancer gave to him, so call the ‘representation of the dance’. And there is a large distance between what I-as-a-dancer I execute on stage what I feel on the stage, and what the viewer feels in front of my dance.

⁵⁵ Heidegger, Martin, op. cit., 96.

⁵⁶ It is necessary to introduce in our operatic analysis the expression “viewer-dancer” because the dancer on the stage has a double hypostasis: he is a dancer, an executant of his dance, but on the other hand he also is a looker-on what he performs during the dance.

Advancing with my research, I get more and more convinced by the Space's paradigm and by the variations of the experience of what-I-see. But I also am convinced by the World's paradigm because Heidegger used the concept of "the worldliness of the World"⁵⁷. For example, in Mikhail Baryshnikov's⁵⁸ movements, we can see the Hindemith's axes coordinating his body, but he as a dancer maintains the classicism category of the aesthetics:

When we attribute spatiality to Da-sein, this „being-in-space“, must evidently be understood in terms of the kind of being of this being. The spatiality of Da-Sein, which is essentially not an objective presence, can mean neither something like being found in a position in "world-space" nor being at hand in a place.⁵⁹

Related to Heidegger's vision, we can take into consideration the fact that Edward W. Said⁶⁰ and Daniel Barenboim considered that Berg's, Diaghilev's and Stravinsky's influences in dance⁶¹ were decisive. To achieve the limit-effect in any artistic form of expression is hard, it was hard for Oskar Schlemmer too to create powerful visual limitations in his art, because many times the spatiality-effect becomes opposite to the harmony of the expression.

We have to find a new scheme of the space as a before-spatiality which introduces us to the knowledge of the space. The Heideggerian scheme is the origin of the space's hermeneutic. The "natural" space does not have to express itself through a methodology, the "natural" space can include all the ideas of "space" itself. But the idea with Aristotelian tents of the "conventional"-space as the "space-body" of the dancer and "space-stage", or "my-inner-world-space", are four manners which limited the manifestation of the ballet. The "conventional" space instead, constitutes the "given" [datum] of the space. What is that so-called 'given'? The existing reality of the conventional space is different from the perception of space instead. Eventually, my perception as a "viewer-dancer" is different from the perception of the others. If the conscience of the space is an a priori intuition, then what concatenates the things with thoughts is the apperception. This relation between things and thoughts,

⁵⁷ Heidegger, Martin, op. cit., 59.

⁵⁸ See more details about Mikhail Baryshnikov on his performance, in *Solo from 'Don Quixote'* YouTube <https://www.youtube.com/watch?v=8vtWqsFihyg>, March 10, 2018, and Baryshnikov, in *Giselle act II. Pas de deux*, <https://www.youtube.com/watch?v=XOAFsU2kWPw>. As we can see, the classical line is maintained due to the influence of classical themes on humanity.

⁵⁹ Heidegger, Martin, op. cit., p. 97.

⁶⁰ Said, Edward W., *Music at the Limits*, foreword by Daniel Barenboim, Columbia University Press, New York, 2009, p. 209.

⁶¹ Barenboim, Daniel, *Reith Lectures*, BBC Radio4, 2006.

between the inner manifestations of the artist on the stage and his exterior world ("world-space"), we can name with the Kantian term "apperception". In the following quote, we can see what is "apperception" in Kant's theory. For example, in the predication "I dance", "must be able to accompany all my representations"⁶²:

The representation of something persisting in existence is not the same as a persisting representation; for that can be quite variable and changeable, as all our representations are, even the representations of matter, while still being related to something permanent, which must therefore be a thing distinct from all my representations and external, the existence of which is necessarily included in the determination of my own existence, which with it constitutes only a single experience, which could not take place even as inner if it were not simultaneously (in part) outer.⁶³

That means that our judgment of space manifestation receives something from the natural space and something from the limited-conventional space. My judgment will try to unify them, which means to try to obtain the truth about the essence of the manifestation of the dance on the stage. The body in the Oskar Schlemmer's ballet is represented using some methods from three artistic movements: Suprematism, Purism, and Neoplasticism. The most representative for the bodies of Oskar Schlemmer was some representations in paintings from the purist Amédée Ozenfant⁶⁴, who is best known for disassembling his figures, his cups, and objects in curved pieces with an exaggerated corrugated line which shares the {figure-as-a-whole} in {parts-of-the-figure-as-wholes}.

Accordingly, to the representation of the body disorder, I will use myself for the following quote about the idea *After Cubism*⁶⁵, because we can see some elements borrowed from Cubism in the dance of the Schlemmer, but rationalized and mechanized through the technique of the Purism:

⁶² Kant, Immanuel, *The Critique of Pure Reason*, translated from German to English and edited, by Paul Guyer, and Allen Wood, Cambridge University Press, Cambridge, 1998, p. 122.

⁶³ *Idem*, p. 122.

⁶⁴ Ozenfant, Amédée (1866-1966) is the painter who represented the 'Purism' movement in art. For details, see Fernand Léger (1881-1955) with *Contrasts of Forms*, painted at 1913, <https://www.moma.org/collection/works/78788>. See Charles Jeanneret (1887-1965) with *Abstract Composition*, from 1927, <http://www.artic.edu/aic/collections/artwork/18830>.

⁶⁵ The Purist-artists wrote two manifests: *After Cubism* (1918) was the manifest of Purism. The second was named *The New Spirit* (1920). They wanted to paint objects from quotidian life with a technique that assembles the synthetic forms in other geometric forms. For details see <https://www.britannica.com/topic/Apres-le-Cubisme>, accessed March 21, 2018.

Following the experiments of Ingres, Cézanne, Seurat, Matisse on the essential properties of visible matter, Cubism has pointed out that optical effects count formally, beyond all description or representation, by the power of their harmonies and dissonances.⁶⁶

Behind the dances invented by the Schlemmer is visible a “pan geometry”⁶⁷ specific to the avant-garde movements from Union Soviet and Weimar period in German. But unlike El Lissitzky’s figurines from the *New Man* (1913)⁶⁸, the figurines of Schlemmer are loaded by a “pan geometry” which distorts the geometrical effects. The Schlemmer’s puppets figures are getting fat during their movements and during when they are painted. Since the division of the object has become the division of the human body, we experience in the ballet’s area an ontological change of the essence of the ballet. This type of trans-positionality may have changed forever the perspective on the ballet. Now, the ballet no longer reflects grace, balance, peace, but a geometric division in parts:

There is only one experience, in which all perceptions are represented as in thoroughgoing and law-like connection, just as there is only one space and time, in which all forms of appearance and all relations of being or non-being take place. If one speaks of different experiences, they are only so many perceptions insofar as they belong to one and the same universal experience. The thoroughgoing and synthetic unity of perceptions is precisely what constitutes the form of experience, and it is nothing other than the synthetic unity of the appearances in accordance with concepts^{69, 70}

The dancer’s world is correlated with the experience. We can talk about the idea of the substantialism in dance, a substantialism of the geometric forms filled with colours, as Lyuba Popova⁷¹ said in her manifesto that the limitation

⁶⁶ Harrison, Charles and Wood, Paul, *Art in theory 1900-1990. An Anthology of Changing Ideas*, Blackwell, Oxford UK & Cambridge USA, Blackwell 1992, p. 224.

⁶⁷ *Idem*, 303.

⁶⁸ For details see El Lissitzky’s figurines from the *New Man*, 1913, online <https://www.moma.org/collection/works/88312>, consulted April 30, 2018.

⁶⁹ We should remember that Immanuel Kant had formulated the “transcendental principle of the unity of the representations”, which unifies analytic judgments with synthetic judgments. Kant, op. cit., 1998, p. 237.

⁷⁰ *Ibidem*, p. 234.

⁷¹ See Harrison, Charles, op. cit., p. 310, the considerations about Lyubov Popova, one of the most representative Russian women of the cubism theories.

of the body was thought to the body to become a symbol, and not a natural form of manifestation.

Surface is fixed but forms are volumetrical. Line as color and as the vestige of a transverse plane participates in, and directs the forces of, construction. Colour participates in energetics by its weight. Energetics = direction of volumes + planes and lines or their vestiges + all colours. Texture is the content of painterly surfaces. Form is not of equal value throughout its whole sequence. The artistic con, must select those elements indispensable to a painterly context, in which case all that is superfluous and of no artistic value must be omitted. Hence, depiction of the concrete – artistically neither deformed nor transformed – cannot be a subject of painting. Images of ‘painterly’ and not ‘figurative’ values are the aim of the present painting.⁷²

We are situated in the position of the “not-painting” mood. Secondly, the reality is depicting the reality, the eyes are dismembering the body in the parts of unities which if we put them as an ensemble we obtain a deformed form of the real body, a limitation in the continuity of the line of the ‘Becoming’.

E. Céline Dion and the influences from Oskar Schlemmer in «Le Ballet» and in the “Imperfections”

Through the words written by Jean-Jacques Goldman, Céline Dion sings:

*Et le temps s'arrête tant que dure la grâce
Car le ballet, est bientôt terminé
Et la vraie vie, va commencer
Et oui, la vraie vie.*⁷³

⁷² Loc. cit.

⁷³ Dion, Céline, «Le ballet», in Album «D'eux», producers of the song, Jean-Jacques Goldman, Érick Benzi, songwriter of the song, Jean-Jacques Goldman, January 15, 1996, length 4:26, producers of the album Jean-Jacques Goldman and Érick Benzi, copyright labels, Studio Méga, Paris & Columbia and Epic Records, New York, length 4:26, released, March 30, 1995, translation from French: “And time still stands as long as the grace lasts/ ‘Cause the ballet is almost over/ And the real life will begin/ And, yes, the real life.” These lyrics are sung in the temporal sequence approx. 3:33 –4:09.

The philosophy behind the ballet must connect us with a complex vision. From here, we can conclude that Oskar Schlemmer inserted some existentialist tones in his ballet, even if he didn't know well Sartre. But a comparison between the Schlemmer's thoughts and Sartre's would be useful to develop in the future. This is just the first step in Céline's renewal of the movements of the body. The second development of the Schlemmerian aspects is pregnant in the song for Imperfections⁷⁴ video, from 2019.

Melissa Trimingham, in the chapter entitled –“The Theatre of the Bauhaus: The Modern and Postmodern Stage of Oskar Schlemmer” –sustains that the innovative elements arose in the performing arts even from a change in the sphere of aesthetics⁷⁵. Many times fashion should be integrated into artistic performances, as once I sustained⁷⁶ because this is the reassurance that the expressed things last forever. So, Schlemmer wouldn't believe that his *Ballett* for he worked so hard could last, because it was considered too innovative. The right direction was given by the fashion industry for the stage.

As an example, Hepburn's vestments⁷⁷ were another way back in time to Oskar Schlemmer's visionaries on the body too. Vestments became the most important factor when it comes to defining body expression and when it comes to raffinate these expressions towards poetically meaningfulness. The merits of Schlemmer's in developing the creative industries from Weimar, Dessau, Bauhaus, and nowadays were observed in the Romanian bibliography by Alina Maria Bot⁷⁸ too.

⁷⁴ Dion, Céline, “Imperfections”, songwriters Ari Leff, Michael Pollack, Nicholas Perloff-Giles, Dallas Koehkle, producer of the song Dallas Koehkle, video director coordinator Gabriel Coutu-Dumont, length 3:59, in album *Courage*, the date of the releasing the song, September 26, 2019 (the date of releasing the full album, November 15, 2019), label copyright Columbia, NY & other 8 music societies holding the copyright.

⁷⁵ Trimingham, Melissa, chapter “The Theatre of the Bauhaus: The Modern and Postmodern Stage of Oskar Schlemmer”, in Melissa Trimingham et. al. (ed.). *The Theatre of the Bauhaus: The Modern and Postmodern Stage of Oskar Schlemmer*, 1st Edition. Routledge Advances in Theatre & Performance Studies Book16, Routledge, Taylor & Francis Group, Milton Park, Oxfordshire UK, New York & London, 2011 [2017], pp. 90-93.

⁷⁶ Bischin, Maria-Roxana, „Despre actualitatea fustei cloș și relația ei cu baletul. De la scenografie la pictură” (trans. “On the seasonableness of the flare skirt. From scenography to painting”) [With an analysis on Oskar Schlemmer's contribution to fashion's industry], in *WebCultura*, online publication, 2018, <https://webcultura.ro/despre-actualitatea-fustei-clos-si-relatia-ei-cu-baletul-de-la-scenografie-la-pictura/>.

⁷⁷ Rosalind, Jana, “13 Items that Defined Audrey Hepburn's Wardrobe”, published May 4, 2021, <https://www.vogue.co.uk/gallery/audrey-hepburn-style-file>.

⁷⁸ Bot, Alina Maria, *From the Dress Worn to the Space Dressed Up*, scientific coordinator Gheorghe Arion, Cluj-Napoca Art and Design, Plastic Arts University, Cluj-Napoca, 2008.

As an exemplification of Schlemmerian volumetry “pre”-Céline-epoch, we had some dressed worn by Audrey Hepburn.⁷⁹

Céline Dion has been wearing vestments that remind us of Schlemmerian vestments used to clothe the marionettes or the dancers –first, in Alexandre Vauthier’s show.⁸⁰ Beautifully named “the bridal-style satin gown with dramatic billowing sleeves”⁸¹ by Rebecca Davidson press journalist, the dress is identical to Schlemmerian structures. Instead, the accent is put around the thin *taille*, but around the Céline’s hands to create the {world-space}. Secondly, after this show, Céline created the new Schlemmerian world in the video for the song “Imperfections”. Secondly, she used a black and white volumetric vestment with figures in the clip for Imperfections⁸².

Figure 1



Dion filming for “Imperfections”⁸³

⁷⁹ Hepburn, Audrey, Photography “Audrey Hepburn with Poodle”, in *Lumas, Classic Collection II*, date of publication 1954, 2020, online consulted, January 19, 2022, https://hu.lumas.com/pictures/classic_collection_ii/audrey_hepburn-2/ and Photography “Audrey Hepburn with the actor Richard Avedon on the set of Funny Face in Paris, 1953”, online consulted, January 19, 2022, <https://www.buibiu.com/post/80952944903/audrey-hepburn-with-richard-avedon-on-the-set-of/amp>.

⁸⁰ Vauthier, Alexandre, the white dress for Céline Dion, in the show by Vauthier, at *Paris Haute Couture Fashion Week*, Paris, 2019, online consulted, January 18, 2022, https://www.youtube.com/watch?v=duds2JsiagQ&ab_channel=C%C3%A9lineDionFrance.

⁸¹ Davidson, Rebecca, “Céline Dion, 51, steals the show in short bridal-style satin gown with dramatic billowing sleeves at Alexandre Vauthier Paris Fashion show”, in *Mallonline*, July 2, 2019, online accessed, January 18, 2022. <https://www.dailymail.co.uk/tvshowbiz/article-7205641/C-line-Dion-short-bridal-style-satin-gown-dramatic-billowing-sleeves-Alexandre-Vauthier.html>.

⁸² Dion, Céline, see again “Imperfections”, the sequence between 0:47 –0:55 minutes, online consulted November 15, 2019, https://www.youtube.com/watch?v=_8EokLztgMo&ab_channel=CelineDionVEVO.

⁸³ Dion, Céline, “Imperfections”, in <https://worldofwonder.net/wp-content/uploads/2019/09/Screen-Shot-2019-09-26-at-3.22.54-PM-1000x496.png> (consulted November 16, 2019). Copyrights on the photography are held by Céline Dion Montréal team, Les Productions Feeling Inc. de Montréal, & other copyright holding societies.

So, “Imperfections” is the new Schlemmerian ballet, the new adorate vision for the stage arts and for Caesars Palace from Las Vegas. It took a while. The first 3 dresses that Celine uses in the performance from Imperfections reflect the Schlemmerian elements, at least the 4th dress, from the end of the performance, which is a return to a classical line. This means that in art we can be innovative as much as we want, we can dream, and never get too far from the classical things that created the base for the mutations towards something ‘new’ in the changing dynamic on how we express the artistic expression.

Figure 2



Dion filming “Imperfections”⁸⁴

Figure 3



Dion filming “Imperfections”⁸⁵

⁸⁴ Céline Dion, in <https://medias.spotern.com/spots/w640/236/236461-1570028983.webp> & other societies holding the copyright, 2019.

⁸⁵ Céline Dion, in <https://i.pinimg.com/564x/f9/98/59/f998590fa44b390bd2ee20475e481c98.jpg>, 2019.

Conclusions

Thinking the individual body in a de-constructivist manner is not just a tragic expression of the universality of the beauty of the ballet. But also it can be the end of the ballet. What wants the creator of Beauty in art? Well, he wants the art to survive through her beauty, through her moral derivatives as Beauty and Goodness. I strongly recommend to the end of my arguments, not to de-construct the vision of the ballet, not to bring some movements to an axial representation. As a simple spectator, I want to be free when I dance, I want to jump into the air, and my movements just to be free and not limited by my space-body or by my natural-space named the scene. The scene must be an infinitesimal option for the development of my inner space. If my inner space is infinite, then the exterior just will be a co-extension of this infinity. Dance is an infinity of multiple experiences, not reduced in a Husserlian sense, not reduced in a mathematized try, but amplified through my movements by my arms, by foot, by my ballet shoes. If we can walk step by step on a scene, doing a frappé, and then we will jump into the air like a perfect release of our inner wings, that is the moment (an elapse through the physical time) when we redefine the scheme of the liberty in the air. Even if we have some limitations of our condition like the scene, or like the walls of the room of the spectacle, or my body, we can create by our inner experience and our creativity as ballet dancers a new world, a "worldliness-of-the-world"-of-the-dance, a new perspective to the liberty, love, and peace. Pure representations of the ballet must be an authentic reflection of our moral thoughts. Somehow, the ballet will save our condition, due to prove that it has maintained all the times his classical, romantic lines. We create when we dance ballet a whole life and we put it on a stage in front of the spectators, but, first of all, in front of me as a creator of that dance, as a creator of my own ontology.

Oskar Schlemmer was a visionary who opened the performing arts because he made from the ballet the possibility to act/to perform. In the end, Schlemmer deserves its merits for working between 1921-1929 to its *Ballett* because:

- Oskar Schlemmer opened the way for new inventions in feminine design and for dresses suitable to act theatre or ballet.
- Oskar Schlemmer was so visionary that he opened the inspiration even for the architecture industry⁸⁶ and in the organization of the space we daily live in.

⁸⁶ Observation-based after reviewing the book by Marcia Feuerstein, Gray Read, *Architecture as a Performing Art*, Virginia Tech, USA & Florida International University, Routledge Taylor & Francis Group, London and New York, 2016, p. 192, p. 215.

- And it seems he was the inspirational subject for Céline Dion's artistic work from 2019 and for the new performances held in Caesars Palace from Las Vegas. The manner how she integrated the Schlemmerian elements was amazing and integrated them into new poetry for the stage performances.

Concluding, «*Et le temps s'arrête tant que dure la grâce*⁸⁷».

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⁸⁷ Céline Dion, «Le ballet».

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CONVERTING NATIONALISM INTO SOCIALISM THROUGH FOLK MUSIC IN STALINIST ROMANIA

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SUMMARY. When a political change occurs, either in democratic or under authoritarian circumstances, the institutional dimension is the first that manifests the control exerted by the new power. We know that the socialist realism was imposed by politicians but in the end, it was created by the composers. Either convinced or not by the communist beliefs, they were faced with providing content for a doctrine that had clear contours and sharp direction, but with technical dimensions impossible to pinpoint. My intention is to shed light not on the politically active composers (whose works explicitly conveyed the propaganda messages of the regime), but rather on those that were trying to find a middle ground between the requirements of the socialist realism canon and their own ideals and aesthetic preferences. One of the most common solutions used by these composers, and one of the most polyvalent, was the appeal to folklore. It conveniently satisfied both the nationalism and the artistic aspirations of the interwar school of composition as well as the requirements of the communist present.

Keywords: Nationalism, socialist realism, Stalinist Romania, Soviet model, Romanian Composers Union.

When a political change occurs, either in democratic or under authoritarian circumstances, the institutional dimension is the first that manifests the control exerted by the new power. Besides the institutional positions and the replacement of some of the personnel, besides all the gradual restructuring that the communists made of the musical field, what did really communism changed in music? How the socialist realist doctrine should have supposed to sound and what were the criteria to evaluate such a creation?

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Once the communists gained control of Romania in early 1948, they quickly set about implementing the Stalinist agenda of a centrally planned, state-owned economy and the complete reordering of intellectual and artistic life. The new Romanian political elite adopted without question the Soviet ideal of socialist realism as the way to bring artists into line with political ideology. We know that politicians imposed the socialist realism but, in the end, the composers created it. Either they were convinced or not by the communist beliefs, they were faced with providing content for a doctrine that had clear contours and sharp direction, but with technical dimensions impossible to pinpoint.

But since the present moment was in constant change, the artistic endeavors that were meant to assert the political objectives were soon exhausted. In this situation, many composers were able to maintain a semblance of “doctrinal purity” by following the folkloric path. There were not few of the Romanian musical creations of the 50s that had no direct Soviet glitter of propaganda-based “reality,” yet the authorities were not overly concerned by such works, as they would have fulfilled the important, though rather amorphous, ideal of “speaking to the masses.”

My intention is to shed light not on the politically active composers (whose works explicitly conveyed the propaganda messages of the regime), but rather on those that were trying to find a middle ground between the requirements of the socialist realism canon and their own ideals and aesthetic preferences. One of the most common solutions used by these composers, and also one of the most polyvalent, was the appeal to folklore. It conveniently satisfied both the nationalism and the artistic aspirations of the interwar school of composition as well as the requirements of the communist present.

By considering a selection of tense discussions between composers held especially around changing moments during the history of the 20th century Romania, I argue that music not only was used as an ideological tool, but also translated a national identity crisis that was triggered every time there was a political shock/change. The same crises reflected in other forms of art and literature. I focus my ideas not only on the historical changes, pressures and manipulations that occurred in the 1950s – a typical of contemporary criticism in Romania as well as in many other states – but also on more recent aspects that challenge the dominant scholarly narratives still indebted either to communist, and post-communist scholar conventions.

The narratives of musicology about music in the Soviet Marxist-Leninist years

“The only absolutely certain thing is the future, since the past is constantly changing” is a quote line that got my attention when reading a study about the Romanian musical writing of its past², appeared in 2007, the same year that Romania entered EU. Starting from his line I would like to continue an indirect dialogue with the author by taking over the opportunity of being a young scholar or a present-day musicologist that can walk around and among the various communistic demons and heroes and frame their epistemologies. I try to take further the challenge and see how the Romanian composers adapted the realities of the socialist realism ideology into their creation through folk music, and to see if the nationalist voice continued to exist in the communist internationalist years overt.

It has past 30 years since the fall of the communism in Romania and the writing of Romania's music history during the communist regime is still tucking the surface. This is not to say that scholars and authors have refused to engage with the nation's past. Valentina Sandu-Dediu, Doru Popovici, Octavian Lazăr Cosma, Speranța Rădulescu, and Anca Giurchescu, among others, have started investigations about the musical past, but the discussion deserve depth.³ Mainly, the music of the second half of the 20th century is still about the musical aesthetics of the generation from the 70s onward with its contemporary and experimental searches. Nothing about the music written under the Stalinist realities excepting its simplicity, diatonic and choral profile that paid the tribute for the regime. Besides the literature that cover but not exhaust the communist years, musicology still must catch up with its recent history although 30 years has passed since the communism has

² Crotty, Joel, “A Preliminary Investigation of Music, Socialist Realism, and the Romanian Experience, 1948–1959: (Re)reading, (Re)listening, and (Re)writing Music History for a Different Audience”, in *Journal of Musicological Research*, 2007, 26:2-3, 151-176.

³ Sandu-Dediu, Valentina, *Muzica românească între 1944-2000 (Romanian music between 1944-2000)*, București, Editura Muzicală, 2002; Sandu-Dediu, Valentina, *Muzica nouă între modern și postmodern (The new music between modern and postmodern)*, București, Editura Muzicală, 2004; *Music in Dark Times. Europe East and West, 1930-1950*, edited by Valentina Sandu-Dediu, Editura Universității Naționale de Muzică București, 2016; Octavian Lazăr Cosma, *Universul muzicii românești (Romanian music universe)*, 1995; Speranța Rădulescu, *Peisaje muzicale în România secolului XX* (Bucharest: Editura Muzicală, 2002); Anca Giurchescu, “The National Festival ‘Song to Romania’: Manipulation of Symbols in the Political Discourse”, in *Symbols of Power: The Esthetics of Political Legitimation in the Soviet Union and Eastern Europe*, ed. Claes Arvidsson and Lars Erik Blomquist (Stockholm: Almqvist and Wiksell International, 1987).

left the building. This situation must have to do with the perception among musicologists that socialist realist music is "...ethically and aesthetically 'bad.' "4

In a politically charged environment, it is very likely that it is impossible for scholars to avoid falling under a politicized attitude. This occurs since most of the cultural goods that deal with folk music (from ethnomusicological field research to national music and the history of national music) and they do so because of their capacity to support a political discourse. It is more likely to happen especially if these products attract institutional backing and are published using public or government money. There are, of course, various degrees or nuances of this political charged attitude when talking about the national cultural goods, but what is perhaps most interesting is that these shades of systematic, analytical, or theoretical refinements can convince that research and scholarship are apolitical. This illusory outside stance is still claimed by many Romanian musicologists and ethnomusicologists who continue to think that by focusing on the mechanical elements of their discipline they can avoid politics.⁵

When post-communist Romanian musicology speaks about the music in communism, especially in the Stalinist years, it is most often seen through the lenses of value appreciation armed with a polemicist attitude. The propagandistic cantatas, the choral music is evaluated as simple and stereotypical. Which they are simple and following a stereotype, but what I am trying to say is when addressing the issue of resurrecting the blatantly propaganda music forms a bygone era, is not just a methodological concern for musicologists outside Romania, but more for those who live and work in the country. The general observed attitude of musicologists since the revolution in 1989 is one that traces around the edges and that avoids the unpleasantness of discussing music that did not have a reliance on socialist realism as its *raison d'être*. If we think about the fact that not all the Romanian composers active in those years were inflamed ideologues, then we might consider looking more closely in their musical creation that was trapped between ideology pressure and subjective esthetical and technical options. The Cold War is long over, and new demons have at last been found to replace communism. It is surely time to set aside the romanticized rhetoric and examine this period as historians, not as polemicists.

⁴ Crotty, Joel 171-172.

⁵ Marian-Bălașa, Marin, "On the Political Contribution of Ethnomusicology: From Fascist Nationalism to Communist Ethnocentrism", in *Journal of Musicological Research*, 2007, 26:2-3, 193-213.

The Soviet model

Facing the administrative changes after the First World War when Romania received Transylvania, Bucovina, Bessarabia, and the southeast regions, establishing itself as the new Romanian modern national state, until after the Second World War when communism took power over Romania, the national identity was a constant subject in debates and in the making, music reflecting this process.

Nationalist music as its 19th century form was out of favor when communism took control over the music field. That was already happening with all the modernism of the first half of 20th century that ousted nationalism. Of course, modernists still maintained some of the symbolic value infused to folk music remained, especially its identification with the natural and collective, but the national community was not evoked anymore.⁶ Once the socialist realist ideology started to be applied to many horizons, contrasts appeared. It was to oppose modernism and avant-garde, attitudes accused of being “decadent”, “anti-human” and associated to bourgeois art dependent upon capitalist money. The ideology was promoting the art of the proletariat “humanistic” and “progressive”. For communists, the attitudes toward folk music had to contain something specifically *revolutionary* or *progressive* rather than merely national, so the slogan of bringing high culture closer to the masses would encourage the interest in folk music but only as representative for the proletariat with its healthy roots in the rural. That was the beginning of the peasant music and the proletarian song.

The mutual adjustment between nationalist and socialist mythologies was a complex process. When the practical application and development of the Soviet Marxist-Leninism acknowledged the realities of the nation states, the nationalism ideology was employed for socialist ends. And so, the rhetorical strategies of romantic nationalism were retained and forged to new purposes and that had resulted many times in self-defeating for the regime, if not distorted situations.

After 1945 and through the new cultural system imposed by Moscow the arts and literature in Romania became instruments of state politics, with characteristic coordinates. The soviet model was imposed and applied, being the only accepted model where state unions of artists, literates and composers were expected to realize vague slogans and principles in their work that an officially bureau approved, and the details of style and content were filled in.

⁶ Samson, Jim, “East-Central Europe: Nationalism or Modernism?”, in *Nationalism and Ethnosymbolism. History, Culture and Ethnicity in the Formation of Nations*, ed. Athena S. Leoussi, Steven Grosby, Edinburgh University Press, 2007, 61.

Between 1945 and 1949, when communists took over the Romanian Composers Society and reorganized it under the Romanian Composers Union. It was a repressive period where those who were suspected to be opposed or reject the ideology were found and punished by exclusion, jail, or forced labor. Based on soviet model, ministries and other institutions created purge commissions designed to clean the system of elements associated with the bourgeoisie and the former elites.

When Lenin assigned Stalin to develop the Party's policy regarding nationality, Stalin came out with "Marxism and the National Question" where he defined the nation as "a historically constituted, stable community of people formed based on a common language, territory, economic life and psychological character, manifested in a common culture".⁷

When young, ambitious, and most ardent socialist musical figure Matei Socor – author of the current then hymns "Zdrobite cătușe" (Crushed cuffs) and "Te slăvim, Românie" (We pray you, Romania) – took over the direction of the Composers Union in 1949, he presented a report. That report contained evaluations of the music from the interwar period considered too cosmopolitan and formalist, giving directives that composers should pay attention to folk music only if conferred a new content, "a socialist one where the melody should be the purpose itself". He was presenting the ideas discussed in *the February Resolution of the Communist Party Central Committee* held in 1948 where Zhdanov emphasized on folk tune melodicism.⁸ The general tendencies of official policy throughout the 30s and 40s in the Soviet Union exerted pressure on composers to work within the stylistic boundaries of Glinka and The Five. The urban proletariat rather than rural peasantry took the role of the cultural guardian when composers sought, one more time, to recycle the same folkloric tunes from the rural or at least what the 19th century representations indicated.

The new ideology was imposing in Romania through recommendations like "composers should catch those elements that contribute to the music's progress, and they should introduce the materialist dialect in their thinking of music"⁹. This idea appeared in 1948, in a newspaper material called "The two ideological positions in music" signed by the young and enthusiastic composer Alfred Mendelsohn who basically was drawing attention over what he called as **"democratic" vs "decadent" music**. The message of a work

⁷ Frolova-Walker, Marina, "National in Form, Socialist in Content: Musical Nation-Building in the Soviet Republics", in *Journal of the American Musicological Society*, Summer, 1998, Vol. 51, No. 2, 334.

⁸ Ibid.

⁹ Mendelsohn, Alfred, „Cele două poziții ideologice în muzică” (The Two Ideological Positions in Music), in *Flacăra*, 4 ian. 1948, 158.

should be clear, mobilizing, stimulating and accessible. Composer Mihail Jora, who was by then the head of the Composers Society, questioned what might be a democratic music, saying that there are various music categories, from the folk song to the symphony, but the uninitiated public would not understand the latest, and therefore the working class could not own the right to criticize it. He firmly sustained that the creator should not climb down to the level of individual understanding, instead to raise the public understanding of the cultivated music.¹⁰ That was a confrontation of class perspectives that socialism intended to eliminate. Jora's way of seeing the process of cultivating the art music as a knowledge transfer from top down, from the elites to the masses, was contested by the socialist perspective of reversing the angle and giving power to the masses. The depiction of social life would affect the esthetics of the music as well since the socialism emphasized the realism of life that music should reflect through text music and based on easy to recognize and identify with, folk music tunes. Jora was not opposing to the process of educating the masses, but he demanded explanation over what a democratic music have to be since the modern musical techniques like impressionism, atonalism, and serialism were rejected and weren't representing the present-day life.

The first discussions held at the Union under the new direction of Matei Socor, sustained by the Party spotlighted the role of the musical creator under the new ideology and its necessary connection to the masses. In the pressured rush for making music for the proletariat based on folk music, some of the composers stated the obvious fact that the folk music is not made by the working class from the factories.¹¹ The first Romanian working class choir brochure was published in 1948. Others, like ethnomusicologists Harry Brauner, suggested that composers should join the field expeditions organized by the Institute of Folklore for a more accurate sense of the source. As a disciple and close colleague of more notorious ethnomusicologist Constantin Brăiloiu that left Romania after Enescu, Harry Brauner (of Jewish ethnicity) would endure a hard punishment of a fourteen-year incarceration. He was removed from the direction of the Institute of Folklore in 1950 and replaced with the nationalist Sabin Drăgoi.

The folk music as a base for musical creation had preoccupied the Romanian composers since the romantic nationalist movement beginning

¹⁰ Cosma, Octavian Lazăr, *Universul muzicii românești. Uniunea Compozitorilor și Muzicologilor din România (1920-1995) (The Universe of Romanian Music. Union of Composers and Musicologists of Romania (1920-1995))*, Editura Muzicală, 1995, 158.

¹¹ „Problemele artei contemporane”, „Legătura dintre creator și mase” (The Problems of Contemporary Art, The Connection between the Creator and the Masses) discussed on the 6 and 13 June 1949 at the Union, in Octavian Lazăr Cosma, 1995, 181.

with the last decades of the 19th century and on to modernity, so it was a never-ending topic that got entangled with political ideologies. Once again, but under the new ideological agenda of socialism, composers debated over the same bond that glued the masses previously: the folk music. There were voices that minimized the importance of Enescu because of his “superficial contact with the masses and with the autochthonous rural ambiance because of a conscientious integration into the western musical tenancies”¹². From being the president of the former Composers Society, Enescu was suddenly without importance in the newly Composers Union. Such statements were made by the activist members and the main reason in finding ideological problems in his music was the fact that Enescu left Romania in 1946.

In the eyes of the political apparatus that imposed directives in the musical creation, the folk music was charged with the responsibility of opposing to what was considered formalist, cosmopolite music, abstract, in fact atonal music. Once with the new ideological agenda of socialist realist music, composers approached folk music again and reactivated the same issues of source, authenticity but especially the manner of integrating it within. The musical procedures had to be realistic and progressive but antimodernist as opposing the bourgeoisie decadence.

One of the most ardent speakers at the discussions was composer Sabin Drăgoi. Already established as one of the composers that promoted the use of rural folk music intensively. He also had ethnomusicological contribution by publishing his masterpiece in 1925 – a collection of carols that brought him much appreciation; and was also rewarded with prizes for the Romanian opera *Năpasta* (1928) and the symphonic work *Divertissement rustic* (1928). He was already an antimodernist with sentimentalist, banal, populist-patriotic phrases he confessed in the carol collection: “Struck by an unbounded love for our People and its soul, so rich in manifestations, I have embarked on the systematic excavation of our musical treasure”.¹³ However, when communism was installed, Drăgoi adapted his public rhetoric with affirmations that ensured him stability in the system: “as our people is building reactors with its own forces, let us, composers, make a proper musical culture that should be **national in form and socialist in content**”.¹⁴ He received a position of teaching folklore at the Bucharest Conservatory and the management of the Folklore Institute.

¹² Vancea, Zeno, „Specificul național și muzica cultă românească” (The national specific and the cultivated Romanian music), in *Flacăra*, 2 July, 1949, 12.

¹³ Drăgoi, Sabin V., *303 colinde cu text și melodie* (303 Colinde/Carols with Text and Melody) (Craiova: Scrisul Românesc S.A., 1931).

¹⁴ Cosma, Octavian Lazăr, 1995, 196.

The “national in form and socialist in content” is Stalin’s formula where the national and socialist are not two separate entities to be combined and reconciled rather the national is a necessary component of the socialist. According to the aesthetic of Socialist Realism, the content – the subject matter – must be progressive, but the form – the style of music employed – must keep clear of the supposedly progressive music and the declining bourgeoisie. The socialist idea over the nationalist one results in a situation where socialism complements nationalism, and not excluding from each other.

The Soviet model applied by Stalin in Russia pressured musicians to ensure that their music was not “national in content,” for that would be bourgeois nationalistic art, according to the code. Only the outward forms, the technical means of expression, might reflect the nationality but as a temporary concession until merging into a single mighty river of international Soviet culture, socialist in both form and content.¹⁵

The Soviet model was applied in Romania in a similar process with the one exerted in the Soviet Union. It was the Stalinist period and the way Romanian composers reacted to the socialist realist ideology was similar with other cultural and national communities affected by the ideology. Although this “socialist” cultural nationalism was engineered in Moscow and imposed from such a distance, it was never perceived as that far for what was already in work because much of the material used (the folk song) was recognizable as their own. The folk song was regarded as a national property. The independent attitude that resulted from Ceausescu’s relative break up from the Soviet Union had, consequently, a stronger nationalist rebirth.

The uncertainty on techniques

Although the new ideology states clearly how nationalism is integrated in socialism or the other way around, when speaking about folk music, composers faced the same ambiguities that previous discussions over the national music had been made. Various opinions were stated in the enquiry that the *Muzica* journal hosted back in 1920, regarding what is, what isn’t and what it’s supposed to be a Romanian national music.

30 years after the *Muzica* journal enquiry and a generation of modernist composers that used folk tunes, the folk music was once again under the spotlight put and with a lot of pressure on it. Both nationalism and socialism shaped the esthetics of the 20th century music through a series of resuscitated and reimagined ideas, one of the strongest being the usage of folk music.

¹⁵ Frolova-Walker, Marina, “National in form, socialist in content: Musical Nation-Building in Soviet Republics”, in *Journal of the American Musicological Society*, v. 51, no. 2, 1998, 334.

But what was the way of creating “socialist in content” music based on folk tunes? How to represent musically the new urban working class, because of industrialization, and the rural working class, as a consequence of collectivization? The Soviet model expected a socialist subject, a realist musical language bearing the imprint of its national origins and the breeding a hero drawn from contemporary soviet life.¹⁶

Once the Party established the new administrative team and a new direction at the Romanian Composers Union, a big conference was organized in the fall of 1949 where composers discussed the situation of music in the new ideologic frame. Once again, the folk music was the central point around which composers evaluated their work.

Based on the interest composers had towards folk music, Sabin Drăgoi tried to distinguish between “the ones that used folk music and even from the beginning of making Romanian music defended the folk music path, and the others that didn’t because they were educated in the western bourgeoisie mediums and some of them even negated the existence of an authentic Romanian folk music that could function as a base for a national music school”.¹⁷ He acknowledged the impact and attention that Béla Bartók had over Romanian folk music, but that idea was diminished rapidly by some composers that considered Bartók’s music too negative and formalist especially when harmonizing the folk tunes and that method had influenced the Romanian musical creation.”¹⁸ They were just taking over the idea stated in the Soviet Resolution where Bartók’s methods were found to be the worst case of formalism in using folk music.

French educated and young composer Achim Stoia accused the superficiality and the unreliable source when using folk music of “those who are superficial and take only the exterior elements, the exotic part, and others that are using the music of the urban peripheries (gypsy music)”. The propaganda of nationalist Romanian’s, typical of the interwar period, infused with nuances of anti-multiethnicity was present in the following years. Achim Stoia also mentioned that for an authentic compositional style based on folk music there should be no connections to other compositional techniques especially modernist ones: “some of the composers take a few folk tunes, they break them and spread them along some harmonies and a few rhythm changing measures and they present it like Romanian music, in fact making

¹⁶ Frolova-Walker, Marina, 1998, 363.

¹⁷ Cosma, Octavian Lazăr, *Universul muzicii românești. Uniunea Compozitorilor și Muzicologilor din România (1920-1995)* (*The Universe of Romanian Music. Union of Composers and Musicologists of Romania (1920-1995)*), Ed. Muzicală, 1995, 196.

¹⁸ Ibid.

impressionist, polytonal or atonal music.”¹⁹ This firm position of Stoia assured him the direction of the Philharmonic in Iași beginning with 1950.

The romantic nostalgia for the melodicism reappeared and was sustained by another composer from Transylvania whose musical works were appreciated for using folk music. Marțian Negrea, condemned “the grotesque, the caricatural and the absurd manner of modernity to use melody”, and thanked for the relief he felt when the communist party stopped this anarchy in the musical field that otherwise would have grown to scary proportions”. “Thanks to the USSR Party’s intervention and the February resolution, we are today on the good path of going back to the truth, to reality, and we should be guided by the rich experience of the Great Russian classics in music like Glinka, Tchaikovsky or The Five”.²⁰ Glinka, Tchaikovsky and The Five were mythologized and presented as the only legitimate starting point for the future of Soviet music and since the soviet model was the only model, no wonder Negrea mentioned them. However, as much as he declared his sympathy for the soviet model, he was not spared of critics. Discussions were made around his opera *Păcat boieresc* (Boyar/aristocratic sin) that was well received when it premiered in 1933 but for a restage it had to be adjusted because “it didn’t satisfy the level of portraying the folk nor the balance between the national and universal musical style and had aspects incompatible with the realism in music”. Although he revised it and changed the title into *Marin, the fisherman* the critique wasn’t convinced that “the composer is still embracing wrongly the belief in a human than a national voice.”²¹

It was especially typical for Romanian folklorists with rural origins, but also for composers with strong nationalistic ideas, to eulogies the village and the peasant, and to disdain the urban lifestyle in its entirety. Excessive sentimentality and patriotism easily fell to extreme nationalism in the late 30s. Nevertheless, the communist agenda had a strong urbanization process started due to industrialization plans and the rural idyllicism was rapidly associated with the romantic bourgeoisie and rejected. Thus, we have the emphasis on the proletariat, like young composer Anatol Vieru stated that “our musical works should reflect the life’s conception of the working class”. On the same line of bringing the musical culture closer to the masses, he made an accusatory affirmation toward the old society of composers saying, “it was a closed clan which accepted only the musical savants or the high-class dilettante”.²²

¹⁹ Cosma, Octavian Lazăr, 1995, 195-198.

²⁰ Ibid.

²¹ Cosma, Octavian Lazăr, 1995, 255.

²² Ibid.

When the *Muzica* journal was resuscitated in 1950 after 25 years of absence,²³ the Soviet example was highly praised creating a strong echo of Moscow in Bucharest. One of Tikhon Khrennikov's speeches – the secretary of Russian Composers Union that presented the Resolution in February 1948, was appreciated as “An exposure of great significance for developing the musical creation” emphasizing it as a title in the *Flacăra* journal in 1950. It appeared also in the context of an event that triggered an offensive of the party through an ardent campaign in the press. Alfred Mendelsohn started it by formally inviting the specialists for an exchange of opinions around music. What happened was that a group of students from the Faculty of Music in Bucharest wrote a public letter where they complained about the very low level of the musical critique. It was addressed to one commentator in *Universul* journal, a member of the Union and the Party. The self-defensive reaction of the officials because there was not even a remote resemblance to a debate, contained aggressive and firm opinions that accused “the decadency of the bourgeoisie art as the result of the capitalist rotten system”. Even if composers created music using folk tunes, their purpose was questioned: “it remains to be seen what were the intensions of those composers that created in the past with folk music and if they weren't perhaps inspired by the bourgeois politicians from that epoch and they were playing in fact their game”.²⁴

With every moment of uncertainty, doubt or requests considering the practicality, the techniques and the value system of musical creation, the Party members defended aggressively the ideology. Gabriela Deleanu, a music history assistant teacher at the Music Conservatoire in Bucharest, but an obscure figure in the musical life, stated that “the problem of the correct understanding of reflecting in music the reality based on the Leninist theory was not made at the Union, nor in the press.”²⁵

²³ Seria I. Perioada antebelică: 1908 (oct.)-'10 (febr.), București; editor: Mihai Mărgăritescu; 1916 (ian.-iun.), București; editori: Mihai Mărgăritescu (ian.-febr.), Ion Nonna Ottescu, Maximilian Costin; Seria II: perioada interbelică: 1919 (nov.)-'22 (sept.), București; 1923 (ian. / febr.-mai / iun.), 1925 (ian.-sept. / oct.), Timișoara; editori: Maximilian Costin (până în febr. / mart. / 1920 și din ian. 1921; 1925), I.N. Ottescu (până în febr. / mart. 1920), G.N. Georgescu-Breazul (din ian. 1921; 1925); Seria III. Perioada postbelică: 1950 (aug.)-'89 (aug.) [3]; editori: Anatol Vieru, Zeno Vancea, Vasile Tomescu; Seria IV. Perioada postdecembristă, 1990 (ian.)-prezent; editori: Octavian Lazăr Cosma (1990-2010, ian. / mart.), Antigona Rădulescu (2010, apr. / iun.-2014, iul. / sept.), Irinel Anghel și Mihai Cosma (2014, oct. / dec.-2015, apr. / iun.), Irinel Anghel (2015, iul.-prezent).

²⁴ Deleanu, Gabriela, „O expunere de mare însemnătate pentru dezvoltarea creației muzicale” (*An exhibition of great significance for the development of musical creation*) in *Flacăra*, 10 iunie 1950, 1.

²⁵ Ibid.

The ardent discussions were not concerning those genres that easily reflected the new realities due to their text support such as choral music and cantatas. The problems were found in the symphonic genres, even if based on folk tunes. Therefore, the requirements “national in form and socialist in content” was no simple to obtain, and there was no method by which a composer could achieve success, for each of the national or social aspects was double-edged. Too much of the national element could be criticized as bourgeois nationalism, too much realism was bourgeois naturalism, and too much symphonic development was bourgeois formalism.

The musical works that were much appreciated in 1950 were Alfred Mendelsohn ***Symphony no. 3*** “The reconstruction”, ***The Second Rhapsody*** of Marțian Negrea or *Cantata for Stalin* of D. Alexandrescu. Aesthetically, the ‘50s witnessed the existence of a very thin line between the content of the socialist realism and the folk inspired nationalism.²⁶ Therefore, some composers managed to escape from the request of doctrinal purity by continuing a folkloristic path. Examples include some composers whose intentions were not to express the socialist propaganda in their works but were nonetheless tolerated by the regime because of the large addressability of their music.

Martian Negrea’s orchestral suite *In muntii Apuseni (In the Apuseni Mountains)* had no direct Soviet addressing of propaganda-based “reality,” yet the authorities would not have been unduly concerned by such tonal essays, as they would have fulfilled the important though rather amorphous ideal of “speaking to the masses”. Other composers from Socor’s inner circle, such as Hilda Jerea and Al. Mendelsohn, rallied around the ideological banner and wrote songs for massed performance, presumably by some of those 3,500 choirs it was claimed had been established by 1951. Many of the composers and librettists probably sincerely believed that their songs were helping to sustain the proletarian revolution.

The mighty solemn display

In 1951, when the Union organized the Romanian Musical Week, inviting also musical personalities from the other communist countries, opinions on concerts reflected both the assimilation of the ideology that composers gradually accomplished and what constituted a successful result of the “national in form, socialist in content”. The oratory *Tudor Vladimirescu* composed by Gheorghe Dumitrescu was very well received at the Atheneum, appreciated for its lyrical and heroic, epic, and dramatic content, on a historical subject and containing strong folk elements. The same profile a musical work would have been successful in the nationalist frame.

²⁶ Crotty, Joel, 2007, 151-176.

The Romanian Musical Week was an occasion for reinforcing the beliefs of the Party, more than to reflect the musical creations that were conform to what was conceptualized in the formula “national in form, socialist in content”. When speaking about choral music in a report of the Week’s choral program, I.D. Chiorescu states that “the proletarian culture do not annihilate the national culture”.²⁷

Contradictions were a feature of those years. The program of the “Week” was supposed to be a proof of the ideological intentions already assumed: “While the decadent music of the West is rotting, loosing every trace of melody and human sense of beauty, transforming to a medium of stupidity and bait for war, The Romanian Musical Week will be the manifestation of a free people that builds o happy life, will show, having the soviet example, that music can progress only when is inspired by the life and peoples aspirations”.²⁸ The program offered a variety of genres, most of the works being designed for the proletariat and most of the symphonic being programmatic music, 30 times more than in the interwar period, as observed by A. Mendelsohn and stated in a plenary.

At the same time some of the works were highly appreciated, other were accused of not fitting the desired profile. The Communist party was wanting to see more of the sharpening of the class struggle than of the idyllic rural scenery some works depicted, like Zeno Vancea in *O zi de vară într-o gospodărie colectivă* (*A summer day in a collective household*) where “he was letting too much of the old school to be seen”²⁹. Theodor Rogalsky was stigmatized for caricaturizing the folklore up to the grotesque. Andricu for leaving the impression in some symphonic pages that he is treating purely formal the themes without any connection to the reality of life. Paul Constantinescu was found guilty of having to many recitatives in the opera *O noapte furtunoasă* (*A Stormy Night*), “negating music than making one”, and Mihail Jora, the former head of the composers until communism, was the most blamed and pitted of the old generation of composers. For his “formalist manifestations with obvious atonal elements” Jora was excluded from the musical life for a few years. Not only the composers had to operate important stylistic changes, also the *Muzica* journal was accused of not having exposed those Romanian composers that still maintained the cosmopolite and formalist styles of Messiaen or Stravinsky. Socor’s observations upon the musical creation of the 1950s points the attention on the fact that all those Romanian composers who were active in the early days of communism were

²⁷ Cosma, Octavian Lazăr, 1995, 224.

²⁸ „Săptămâna muzicii românești” in *Scântea*, 19 September 1951, 2.

²⁹ Socor, Matei, „Problemele actuale ale muzicii românești” (The actual problems of the Romanian music) in Octavian Lazăr Cosma, 1995, 223-224.

not rabid ideologues. Some of them, yes, but since the problems he found in music were that many, it indicates that music was more diverse than just propagandistic and stereotype.

These musical problems were stated by the official in charge, Matei Socor, in a plenary session discussions during the Romanian Music Week and groomed what he will present in 1952 as the “musical constitution” of composers in the form of a *Resolution*, based on the soviet model from 1948. Discussions around writing down this resolution split the composers in two sides: Matei Socor followers and the ones that embraced Ion Dumitrescus less condemning tone. Discussions resumed the same problem of how to use the folk music and questioned the suitable techniques for its harmonisation. The problem was that folk music was modal and the accepted frame was the tonal-functional system where the folk tunes were not that easy to catch in unless simplify their melodic and rhythmic contour.³⁰

The pressure of creating music based on folk tunes was bigger that in the romantic nationalist period. This time it was not just a duty, an inner desire to create a common reflecting mirror of the community it became an imperative, an extrinsic factor where composer had to adjust, not to negate it. That is why composers that still maintained modernist style in their composition techniques were a problem for the institutional system.

As I mentioned earlier, composer M. Jora was the main figure when it came to point the formalist and decadent style combined with the resistance of not accepting the new esthetical terms of the socialist realist music. An important figure with authority second to Enescu until communism came, Jora was old and pride enough to ignore the pressure and retire from the scenery of a more and more restrictive musical context. That was not the case of composer, teacher, musicologist and secretary of the Union, Zeno Vancea who was found guilty of maintaining a modernist atonal style that he embraced during his studies at Viena. Being also an active musical critique, he was accused of spreading confusion in his articles regarding the use of the folk music. Although Zeno Vancea proved with musical examples that folk tunes exist in his works in order to defend himself from Socor’s accusations, he came the second day with a changed attitude saying that “after a severe examination of conscience, I concluded that my articles contain confusions and I am sorry for forgetting the responsibility that I have as a secretary at the Union and for contradicting the phrase debated in the resolution, but except one work from my youth, everything I composed is based on folk music”.³¹ This mind change can also be seen as a “self-critique”,

³⁰ Cosma, Octavian Lazăr, 1995, 226.

³¹ Ibid.

a process of self-incrimination quite frequent in the repressive Stalinist years. If Zeno Vancea composed rhapsodies and symphonic dances in the interwar years, beginning with his relocation from Timișoara to Bucharest that occurred in 1949 he began his career in the Socialist Realism music providing works like the symphonic suite „*O zi de vară într-o gospodărie agricolă colectivă*” (*A summer day in a collective household*) (1951), „*Odă în amintirea celor căzuți pentru libertate*” (*Ode in memory of those who fell for freedom*) (1956) or cantata „*Cântecul păcii*” (*The Song of Peace*) (1961). To those composers that embraced rapidly the new ideology, the changes in their music were certainly due to political circumstances not of their choosing, and most of them enjoyed a degree of privilege unknown to most citizens with official and public respect and a comfortable and secure life.

But still, the climate was tensioned. Another composer who had to defend itself from negative criticism was Mihail Andricu, composers, and vice-president of the Union: “I rise against accusations that I would be a defender of cosmopolitanism. All my efforts as a composer proves that I had been always preoccupied for returning to a Romanian music based on folk song or in a folkish character but in any case, oriented towards a national fond”.³² Andricu had a position at the Union that gave him confidence to confront Socors vehemence and to question the legitimacy of the Bureau that had decisive power at the Union: “why cannot listen western music? I have the impression that is strongly critiqued/rejected without even being known. I would like to find who knows Messianen’s music”.³³

The musical program of the Romanian Music Week included a work of Max Eisikovits that was found too impressionist and that made him defend himself as saying that he is sorry to have send an outdated work to that event and appreciated as exaggerated a judgement based only on that work and not considering the rest of his work.

In this anxious climate of suspicion and accusations of formalism or not enough interest in connecting to the masses directed especially to those composers from the older generation, the discussions over what the resolution should contain split the debate in two teams. Composer Ion Dumitrescu tried to see things from a different angle saying that “we bring so easily accusations of formalism, impressionism, atonalism, mysticism, we put definitive and irrevocable verdicts, we attack all the unclear problems without clarifying them...the resolution should bring us closer, not take us apart.”³⁴

³² Ibid.

³³ Ibid.

³⁴ Cosma, Octavian Lazăr, 1995, 228.

There were composers like Keppler that accused the abuse happened to Jora for excluding him. On the other part, Hilda Jerea, the secretary at the Union and responsible for the trials made upon musical works, basically in charge of the committee that selected and rejected the musical works, counteracted Keppler's statement by saying that while some of the composers renounced of the formalist influences, others still make music for themselves and not for the masses. The committee that approved works and had decisive power on the inclusion and exclusion of members, had problems based on the same ideological criteria that creation had. The debates were spirited with every situation of excluding active members that created in a cosmopolitan style.

Because of the nuances over the music aroused by this resolution and of the technical uncertainties triggered by the profile of a desired socialist realist music, Matei Socor decided to obtain the validation of the resolution. That was more shaking the conceptual ideas of the ideology than solving the problems of not conforming to it, by creating a voting poll based on positive or negative response. The resolution was voted unanimously and would represent in the next years "an application of the general marxist-leninist principles, as the soviet model with its rich experience and highest music and musicology is."³⁵ Socor maintained his ferocious attitude while he was in charge of the Union, spreading all over the idea that "music is an ideological tribune even if most of the actual composers are still indulging in an isolationist attitude towards the masses"³⁶

In the end, Socor's *Resolution* did not give clear practical guidelines for Socialist Realist compositions like neither did the Soviet Resolution. It was left to critics and composers to arrive at an understanding of what Socialist Realism meant for music, a debate that lasted between 1948/49 and 1954, once with the fall of Socor from the Composers Union. This long debate was not an open to everyone, it was held among the composers that were apparently divided between the modernists and the socialists. There were also the contributions of few critics who were known to be close to the bureaucracy and the press, critics that sometimes were contested (student's letter example) but nevertheless critics that were given correspondingly greater weight if they were on the same page with the ideology in power.

Even if the 50s change had been described as a rebirth of the music from the decadent modernism to a new socialist consciousness, those years and that period in general is usually viewed through a narrative where the individual composers are regarded either as hypocritical opportunists or tragic victims. Moral judgements are a feature of each epoch with its own

³⁵ Ibid.

³⁶ Socor Matei, in *Muzica*, 1/1953, 5.

narrative that is facing the opposite system of values, either is nationalism defending its uniqueness by opposing to an imperialistic power, or its socialism with its class struggle opposing to a nationalistic bourgeoisie. For a post-communist and democratic narrative, this moral judgement is still a feature easily observed in the musicology that seem to trace around the edges and avoid discussing the music that did not have a reliance on socialist realism. For some of them there was just a trap between ideology pressure and subjective esthetical and technical options.

Recent musicology rejects the narratives of modernism's demise in the Soviet Union and criticize the popular romanticized account which tells us about a tragedy of courageous, pioneering artist who were broken on the wheel of Stalinism, to face a lifetime of humiliation by composing music beneath their dignity.³⁷

Affirmations like "music is an ideological tribune even if most of the actual composers are still indulging in an isolationist attitude towards the masses"³⁸, is considered by the post-communist Romanian musicology as coming from an ideologically infused source. But when previous nationalistic voices affirmed the same belief that music is a medium for raising national awareness, the narrative is not opposed to the ideological charge. The music as a medium for spreading the national feeling among the community using the folk song and the music as a tribune for addressing to the masses the socialist message is saying that music and ideology were in a close relationship in the 20th century.

The end of the Stalinist period in Romanian culture meant only the closure of a violent and aggressive stage of ideological pressure. After a meticulous report over the financial administration of the Composers Union budget³⁹, Socor was found to be responsible for the big loses although there were others directly involved in that situation. This event happened in the same year with Stalin's death and opened new ways for changes, one of them being the replacement of Socor with Ion Dumitrescu in 1954. In the following decades, the communist structure was consolidated even if throughout the following moments of liberalization alternated with those of clenches.

Beyond reflecting the restrictions and limitations that Stalinist agenda had on music and musical life, the light put again on folk music as representative for the proletariat reflects a renaissance of the romantic nineteenth century

³⁷ Frolova-Walker, Marina, "From modernism to socialist realism in four years: Mayakovsky and Asafiev" in *Muzikologija* 2003(3), 199-217.

³⁸ Socor, Matei, in *Muzica*, 1/1953, 5.

³⁹ *Raportul de expertiză privind gestiunea anilor 1950-51 la Uniunea compozitorilor din R.P.R.* (Survey report over the management of 1950-51 at the Composers Union of R.P.R.), survey over the bookkeeping where financial injuries over 3 million lei were found.

nationalism within a socialist state. A combination that may seem strange to those who have learned to assign Marxism and nationalism to distinct and irreconcilable categories. Traditional culture represented the central stake for the ideological discourse promoted by the communist regime beginning with 1948. With this kind of attention, folk music was inserted into a large process of political instrumentality. As Marina Frolova-Walker explains in her studies in socialism and Russian music, "socialist realism" was never worked out as a coherent theory, although enormous efforts were expended in attempting to create the illusion of one. Rather, it amounted only to a range of slogans with obscure gray valleys between them.⁴⁰ As far as the Romanian music and the requirements of fitting and reflecting the new ideology imposed from Moscow, we could say that the Soviet Marxism-Leninism employed national ideology but only for socialist ends.

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⁴⁰ Frolova-Walker, Marina, “From modernism to socialist realism in four years: Mayakovsky and Asafiev”, in *Muzikologija*, 2003(3), 199-217.

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A PERSPECTIVE ON THE OPERA AUDIENCE OF THE 21ST CENTURY

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SUMMARY. When it comes to contemporary audience of the opera, we have in mind a multitude of individuals with extremely diverse and heterogeneous cultural backgrounds, very different tastes and expectations related to the show and to the artists who perform on stage. Perhaps the famous Italian *loggionisti* who once made up the dreaded galleries, although still present, are no longer as influential as in the past centuries; and the splendid euphoria of the opera lovers from the 1950s and 1960s has faded. The extremely refined and knowledgeable elite is also becoming less numerous. But Opera still incites the interest of the public and arouses passions at the same time. Who is today's audience and what makes them attend and influence the Opera show? What are the managerial strategies for attracting new audience to the auditorium? The social distancing and the restricted access of the public in the performance halls during the recent coronavirus pandemic is also highlighted in the article.

Keywords: Opera Audience, 21st Century, communication, audience reception

Introduction

The opera, as we know it today, is a syncretic artistic genre which brings together the vocal-instrumental music, the dramatic text (libretto), and often dance, in a production meant to be performed on stage (with settings, costumes, props, etc.) guided by a director. During the four centuries of its existence, opera has known a spectacular destiny, extending rapidly to Italy and all over Europe, and from there beyond the borders of the continent. The opera was born from the ardent Italian melody, subsequently integrating in its composition the elegance of the French dance and the German philosophical and rigorous spirit, and then opening to the diversity of colours and essences

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specific to the European national cultures, which formed their own tradition. When we attempt to define the opera phenomenon, born out of the west-European musical tradition, we take into consideration the panoramic image of this *total performance*: from the composers' musical creations to the interpretative ones of singers, conductors, instrumentalists, ballet dancers, choreographers, directors, and scenographers who work together on the show, focusing especially on the public it addresses. The media impact, the record archives, the chronicles, and documents which register the history and the evolution of this complex genre, all contribute to the panoramic picture of the lyrical phenomenon.

During time, the opera audience had its modeling role on the lyrical genre, passionately and actively sanctioning or supporting the artists and the theatrical performance. The audience approval was from the beginning a key to success for any singer, conductor, or director but also for the composers and their works. It is well known that many masterpieces received initially a cold reaction of the audience if not even a vehement rejection. At the time of their premiere, many operas shocked and scandalized their audiences: from Mozart's *Le Nozze di Figaro* to Verdi's *La Traviata*, Bizet's *Carmen*, Berlioz's *Benvenuto Cellini*, Wagner's *Tristan und Isolde*², Shostakovich's *Lady Macbeth of Mtsensk*, Richard Strauss's *Salome*³ and many others.

For the artists is the same: even the great singers or famous conductors and directors can be confronted with the noisy public dissatisfaction. The tenor Roberto Alagna was booed by the *loggionisti* in the opera house *La Scala* in Milan, in 2006 in the *Aida* production and more recent in *Werther* (Davies, 2014). He is not alone. Luciano Pavarotti, or Renee Fleming and many other extraordinary singers were sanctioned by the Italian *loggionisti* during time. Recently, after a terrific performance of *Macbeth* at *La Scala*, a reporter wrote "Booing is apparently quite common at *La Scala*. Those most sophisticated theatregoers are seemingly a bunch of louts. The tradition comes courtesy of the "hissing hooligans" or *loggionisti* who sit up in the balconies, a small

² "After it's (delayed) premiere, Richard Wagner's *Tristan and Isolde* received a significant amount of high-profile criticism. German musician Clara Schumann declared the opera as 'the most repugnant thing I've ever seen or heard'. Composer Brahms claimed just looking at the score put him in a bad mood. Wagner himself knew the opera was shocking. He wrote to his mistress, Mathilde Wesendonck, declaring that the opera was fearful, and that if performed properly was bound to turn people mad – he wasn't wrong. At the first performance, men were said to remove their women from the theatre, and even a priest ran out in horror." (Operas that shook society)

³ "Perhaps the most controversial opera of the twentieth century, Richard Strauss's *Salome* caused dispute long before the rehearsals even began. The Oscar Wilde play that the opera is based on was banned by the then Lord Chamberlain for the blasphemous use of biblical characters. This ban was not lifted for more than forty years." (op. cit.)

but highly voluble group of traditionalists who make their opinions known from high in the gods. From what I could discern during the spluttering 12-minute ovation (another measure of a show's success), the beef was largely with the show's director, who cowered in the wings. They quite liked the main performers, but the staging was a failure. ... As an atmosphere, it felt anarchic — who knew opera could be so punk? And though cruel, it felt cathartic: how refreshing to dispense with normal niceties and po-faced appreciation and embrace one's inner hooligan instead." (Ellison, 2021)

Although booing episodes are also found at Covent Garden or other major opera houses around the world, this reactivity can still be described as extreme, and by no means characteristic of the contemporary opera audience. Such reactions are not very common. The opera audience is generally assertive, manifesting their enthusiasm or disappointment more temperately than in past centuries. But there are exceptions. When you think of the opera audience in general, the first images that come to mind are elegant and cultured people who come together in a distinguished atmosphere to enjoy an elite cultural event. Of course, this image can be a simple cliché. The modern public is heterogeneous and is not reduced to an elegant elite. Although in the seventeenth century when the lyrical genre came into being, it was addressed especially to aristocrats, throughout history the opera has opened to the public of cities, and theaters specially built for these events have welcomed people from all walks of life.

It would be exciting to follow the history of the opera audience, from the aristocrats of the seventeenth century to the *loggionists* of La Scala, and to the ardent supporters of the various singers of the last century. But what interests us in this article is a perspective on the contemporary audience: who shares this audience, what are their expectations, how does the *live* performance survive among so many digital offers (audio and video recordings, live broadcasts from the seasons of major international theaters and Festivals, concerts broadcast online) and, more recently, after the restrictions imposed by the Covid 19 pandemic.

Who is in the audience?

Is opera an obsolete musical genre which is slowly coming to an end? Is it outdated and does its message still speak to the contemporary public? These questions are perhaps legitimate, in a century of speed, in which culture is made on television, internet or in the mass media, more than in libraries and on stage. We are well aware that we are living in a consumerist society, in which there is not much desire for depth, but for a continuous

external diversity; there is no more time left to enjoy spiritual subtleties or feelings that are “pathetic” in their tension for the absolute, and there is not much interest in stirring tragedies or obsolete romance – which are the main subjects of the classical repertoire of operas... Everyday life – with the crises which affect the entire world, and are strongly exploited by the media – is already an often toxic *show* from which we cannot escape.

In 20th century, the theatres from the Eastern Europe were social shelters. In communism, people escaped from the oppressed reality of their lives to the virtual reality of the performance, be it theatre, opera, operetta, or concerto. The perpetual return of the contemporary public to the theatre houses can be explained, partially, by the same phenomenon: the need of quality and spiritual life through art. The curiosity and thirst for the live performance, different by the one offered by the recordings or the television, revived the public’s expectations to turn towards the opera.

On the other hand, the cultural environment has always been dominated by two major approaches or currents, each with its own audience: an “elitist” path, open to “the great art” and to everything that is authentic in the traditional artistic forms and a “mass” current focused on the accessible and the facile forms (on “*entertainment*”), which often consumes the *kitsch* without reserves. The two paths have always intersected and given rise to many hybrid or transition artistic formulas, because art is a live phenomenon which is often shaped by the public’s requirements and tastes. However, at present, in the artistic world these two directions tend to radicalize and detach themselves quickly, while the cultural institutions, including the opera houses, are fighting to attract the public towards the “great art”. The opera is a musical genre endowed with a certain noblesse, and which requires a certain cultural training to understand and assimilate it. In other words, the public to have previous knowledge of the libretto and of the music.

When we talk about the opera audience, we generally do not mean quite a mass audience. Even if today opera is accessible to a vast number of people thanks to festivals⁴, the outdoors performances and especially radio and television recordings or broadcasts (Holender, 2008), those who opt for an evening at the opera are generally people with a certain background and a more refined aesthetic horizon.

⁴ “We can notice that today, all over the world, opera is more loved than ever, festivals are increasingly numerous, the people’s interest in opera is huge, because today we notice an increase in the interest, curiosity, attraction for everything produced through human talent. One of the presentation factors in the case of operas is the different interpretation from one singer to another. Therefore opera survives.” (Interview with Ioan Holender About the crisis of Romanian music, the meaning of words and the uncertain future of the opera)

Today opera houses are faced with a very heterogeneous public in terms of preferences and expectations, covering a wide and varied range of tastes, tendencies. There are many possible categorizations, who can identify Demographic & Socioeconomic Segmentation, Geographic Segmentation, Behavioural Segmentation, Psychographic Segmentation, Social Media Segmentation⁵ (Segura, 2020). However, here we will follow a more general approach in identifying some categories in the opera audience:

The connoisseurs. Here we speak about the specialized audience, those with an artistic background, a specialized education, and a profession in art: musicologists, art critics, or the artists themselves as spectators. They have a great contribution in monitoring the quality of the show, creating critical references and chronicles and an archive of cultural events. For the artists themselves it is an extremely useful challenge to see the show "from the outside" and to reflect on it through the "eyes of the public". Sometimes it is even an opportunity to offer emergency help to artists on stage in case of unforeseen events. There are situations when artists on stage who are ill or unable to complete a show have been urgently replaced by colleagues who were in the hall that night as mere spectators. Or, as it's in this recent case, when a student at the Conservatorio Giuseppe Nicolini di Piacenza gave the tenor's reply in a Verdi's aria from *La Traviata*, right from the audience, during a recital of his favorite soprano who was giving a recital at the Verdi Festival in Parma, Italy. The soprano's face "was a picture, as her young tenor fan lent his voice to her recital." The performance went viral on internet (Roberts, 2021).

High educated audience. Here we meet music lovers passionate about the lyrical phenomenon, some of them extremely well documented, who frequented for a long time the opera houses and concert halls. They are generally high educated persons with a good cultural training also. Some of them have appreciable record collections and do comparative auditions; or even write music chronicles, performance reviews and have blogs on the internet where they talk to other lyric enthusiasts. "Opera is one of the most aesthetically complex of art forms, often portrayed in the popular media as cultivating an 'élite' audience with high cultural capital and socioeconomic status." (O'Neill, Edelman, Sloboda, 2016). But the reality of artistic live reveal the fact that the audience is far more dynamic and diverse.

Loyal audience. We are including here the most highly engaged opera-lovers. Among those who make up the loyal audience are both intellectuals (physicians, teachers, and so on) and people who may not have a solid cultural background, some of them may have not graduated from

⁵ Segura, Paz, 2020, *Types of Consumer segmentation*, Audience Intelligence, Audiense.com <https://resources.audiense.com/blog/types-of-consumer-segmentation?hsLang=en>

college but love the lyrical genre and constantly attend opera seasons, festivals, and other performances in the open air. "These audience members clearly feel that they receive substantial benefits from attending the opera" (O'Neill, Edelman, Sloboda, 2016). Because to enjoy the opera you need a preparation first, most of them are generally connoisseurs of the shows they attend. They consistently contribute to the existence of the opera genre, being equally involved in the vitality of the show with their presence, their reactivity and with their financial contribution (generally this audience pay season tickets). From this faithful opera lovers, there is a considerable number who regularly attend opera performances in different theaters in their hometowns, or travel all over the world great distances to be able to watch *live* certain representations, rarely performed repertoire or certain interpreters (the music tourists). A recent article is shedding light on the characteristics of this type of traveller and their travel habits⁶ (Friel, Segre 2021). In this regular audience of the opera, there are those who are passionate about voices, who are supporting fans of certain artists and come to the opera to follow the evolution of this or that singer⁷ (Till, 2012). In the attraction for opera stars. the public comes, first, to listen to extraordinary voices and charismatic artists. This audience includes both people passionate about lyrical theatre (which watch several times the same masterpiece in order to assimilate a new interpretation or to follow a great singer giving life to a beloved role), and the large public who follow the ample tournaments of stars (based on successful formulas, such as the famous concerts of the *Three tenors*, Luciano Pavarotti, Placido Domingo and Jose Carreras, or *Pavarotti and his friends*, which also included personalities of the pop or rock music). In the loyal audience category, we can also identify the ones who are passionate about a certain repertoire they follow (see the traditionalists versus modernists). There are also young people who debate on the topic of the modern opera phenomenon on internet forums. All of these show a vivid interest in this genre whose existence unfolds with ups and downs, but also with the rare brilliance of its past glory.

⁶ "A cluster analysis identifies 4 clusters with significant differences in terms of attitudes toward music-related journeys and the results are discussed in order to advance some strategic suggestions for the development of destinations and for promoting innovative collaborations between the tourism and performing arts sectors." (Martha Friel & Giovanna Segre, *Are music lovers promising tourists? attracting classical music and opera aficionados into the tourism loop*)

⁷ "Modern cultural activities are often work focused: many people attend performances because they are more interested in singer x, conductor y or director z than in the work being performed." (Till, Nicholas, *The operatic event, opera houses and opera audiences*, The Cambridge Companion to Opera Studies, Cambridge University Press, 2012, p. 70-92)

Heterogeneous audience with episodic presence in concert halls.

A significant part of the public of the opera performances is indisputably extremely heterogeneous, difficult to fall into a certain category. With varying degrees of understanding or interest in the phenomenon of the opera itself, in the performance hall there are always individuals from different social categories, from an elite eager to socialize and be seen in a "noble" setting, to various characters mundane, going all the way to completely uninformed individuals, who are out of pure curiosity or by chance in the performance hall. "People also attend theatrical or musical performances as a social activity: to celebrate an event in their lives; as the occasion for a date; to identify themselves as part of a particular community; to participate in a social or political ritual."⁸ (Till, 2012)

Contributors and sponsors. Opera houses, well known as big consumers of financial resources, do not produce as much money as they spend, so they are in great need to be supported by the state or through sponsorships. Fortunately for this art, there are still many wealthy individuals and private companies around the world who sustain it financial. However, these contributions are sometimes fluctuant, and the management of opera houses are often struggling for financial survive. "The democratization and cultural subsidies are prompted by anxiety about the future of this marvellous, unique, magnificent and absurd art form, in the hope that those in charge of it will appreciate the importance of current social change in time and will know how to adapt its structure to the needs of our age."⁹ (Liebermann, 1978) The different contributors and sponsors are always welcome to support opera business. But is a fact that sometimes they also influence the decisions regarding the way of the traditional lyric repertoire is staged during the performances of the season. An example of this is the New York Metropolitan Opera, which for years followed a conservative line of its productions, because the main sponsors who financially supported the theater did not tolerate too avant-garde productions.

At this point, we can notice a distinction between the **traditionalist** public and the one open to the new and the avant-garde. In general, the opera audience is considered conservative, very focused on the traditional repertoire and classical productions. New creations of the opera genre often encounter refractory attitudes, and theater directors avoid programming the contemporary works in current seasons. I talk about all this in more detail in the chapter dedicated to the expectations and preferences of the public.

⁸ Till, Nicholas, *op. cit.*

⁹ Liebermann, Rolf, *Opera and the Public Today*, The Musical Times, Vol. 119, No. 1619 (Jan. 1978), Musical Times Publications Ltd., p. 29.

The age of the audience attending the opera show is also worth mentioning. In a 2013 Deloitte studio, the audience profile was noted: “The Opera European spectator profile is a 54-year-old woman with higher education residing in the same city of the theatre, and who attends the theatre by car and is usually accompanied by her partner (36%). The average audience expenditure per person is 159 eur” (Losada, 2013). There is a preconception that has been partially verified in artistic world, that classical music attracts older audiences. “The average age of the audience at the Metropolitan Opera last season was 57, the same as at the New York Philharmonic. About 62 percent of the Philharmonic’s audience was 55 and older. (By contrast, the average age of the Broadway audience has hovered between 40 and 45 for the past two decades.) The relative scarcity of younger people is discouraging. Especially the fact that just 24 percent of the Philharmonic’s audience was younger than 40, people who may well have developed habits around the culture they do (and don’t) consume that could last the rest of their lives.” (Tommasini, 2020). I will address the topic of strategies to attract young audiences to concert halls in the dedicated chapter below.

The expectations and preferences of the opera audience

Several studies that have investigated the public's expectations regarding cultural events and the motivations to attend them, have indicated intrinsic functions of art, like development of new understandings; joy at a beautiful play of forms; allowing a group to imagine and reflect on new ways of being and making these perceptions available for communication. And the extrinsic functions, where arts serve the personal and social needs and desires of the audience, including socializing, entertainment, the building of social cohesion (Van Maanen 2009). But the audience engagement with the arts is complex, multivalent and is difficult to reduce it to simple generalisations. In a recent study, the authors conclude: “We suggest that three key factors pervade the experience of highly engaged opera-goers: Emotion, Truth, and Other People.”¹⁰ (O’Neill, Edelman, Sloboda, 2016)

Many people from the audience confess they have a strongly emotional relationship with opera. The beauty of the singing voice, the skill and charisma of performers, the powerful impact of the music itself, the complexity of the show – all of this create desirable strong emotions in the auditorium. (O’Neill, Edelman, Sloboda, 2016). There are people in the audience who come to the

¹⁰ O’Neill, Sinéad; Edelman, Joshua; Sloboda, John, *Opera and emotions: The cultural value of attendance for the highly engaged*, Participation Journal of Audience & Reception Studies, Volume 3, Issue 1, 2016, p.45.

opera house for well-defined reasons. One of them are attracted by the promise of a highly complex show – a syncretic show which combines several arts: music, theatre, ballet, painting, and more recently modern technologies of image projection, sound effects. Opera is not an easy musical genre, but it is more accessible than other classical genres (symphonic, vocal-symphonic, chamber music), through the high presence of the visual and theatrical elements.

Then are the music lovers, the ones who come firstly to listen to the music of great composers who have delved into the life and aspirations of the human soul, creating masterpieces of great beauty and dramatic tension. Opera can create a great emotional impact on its audience, sometimes not so much through the dramatic force of the libretto, but especially through the expressive force of the music. The identification of the singer actors with their roles, their expressive power, and the ability to convey in their singing true and authentic feelings are aspects highly appreciated by the opera audience who “have a strong desire to believe in the narratives portrayed. [the public] make qualitative judgments of productions and performances according to whether those aspects interrupt or enhance the believability of narratives. Believability is often expressed as a ‘truth’ effect. Respondents use opera narratives to explore and reflect on human relationships and dilemmas, and they are better able to do that when they are captivated by the music.”¹¹ A major expectation of opera-lovers regards the performers. We can ask what do modern audiences expect from opera singers? Unlike in previous centuries, when a magnificent voice was enough to excite the audience, nowadays an artist does not win the support of the public without being a credible actor. The requirements even go towards a physical fit adapted to the embodied character (overweight divas are increasingly rare in opera houses), and the vocal performance is expected to be doubled by expressiveness in interpretation and a phrasing with emotional impact. In short, the audience expects personality and uniqueness from opera performers. The pressure of cinematography and television has set a precedent in the audience's expectations for artists and directing.

Another significant aspect in the success of an evening at the opera, from the perspective of the one who goes in public, is also the presence of the other people in the auditorium. It's not just about the social aspect but also about the euphoria that amplifies when you experience an event with a strong emotional impact, along with a large audience. Opera-going can be an intensely social experience, even for those who attend the performance on their own; their experience of live performance could be disrupted or enhanced by the behavior of other audience members (O'Neill, Edelman, Sloboda, 2016), but in sum the effect can be downright electrifying.

¹¹ idem

Ranging from curiosity, permissiveness, revolt, or indifference - the contemporary audience has a wide range of reactions to the current opera performances. Audience reactivity is an important barometer of artistic life. I wrote in the introduction about how the public has influenced cultural productions over the centuries, through enthusiastic support or on the contrary through disapproving reactions. Questions have always arisen should the taste of the public must determine artistic creation or, on the other hand, how independent can be the creativity and visions of composers in front of the tastes and tendencies of certain epochs or of various political censorship. Richard Wagner traced the subject in his theoretical writings in favor of creators: the composer polishes the taste of the audience and not the other way around. However, artistic practice shows that the public's reaction has a certain significance. The reactivity of the opera audience today is mainly addressed to the performances of artists or to the exaggerations of modern directors. We talked about this in detail in the *Regietheater*¹² article.

Another sensitive topic is the fact that opera audience does not seem to love contemporary creations of the lyrical repertoire. The traditional repertoire and even the traditional directing and classic style of sceneries are preferred by the conservative (majority) public from all over the world. The constant repertory of opera houses comprises around 70 titles and some rediscovered works, brought to light from the Baroque era or from other times, creations which are more rarely performed, belonging to famous composers, etc. However, there are not many new creations, and the few new compositions are not staged very often. There is a backlash against modern and contemporary opera creations, and theater directors are reluctant to schedule new titles this season. "Despite the increasing number of music compositions by living composers, non-profit opera houses are often reluctant to include modern and contemporary operas in their repertoire. The audience pressure is a major obstacle to artistic renewal in programming."¹³ (Cancellieri, Turrini, 2016) This phenomenon began in the twentieth century with the composers' increased appetite for experimenting with a new musical language, with novel forms and sonorities. Among the remarkable stylistic novelties brought about by *modernism* in the opera, it is worth mentioning the evolution of the concept of *atonality* (foreshadowed in Wagner's operas and exploited by Schönberg and Berg), as well as the new challenges resulting from the vocality of *Spreschstimme* and *Sprechgesang*.

¹² Radu-Giurgiu, Cristina, *Regietheater - The big challenge for the opera of our times*, in *STUDIA UBB MUSICA*, LXVI, 2, 2021 (p. 179 – 192), DOI: 10.24193/subbmusica.2021.2.12

¹³ Cancellieri, Giulia; Turrini, Alex, *The Phantom of Modern Opera: How Economics and Politics Affect the Programming Strategies of Opera Houses*, *International Journal of Arts Management*, 2016, volume 18, Issue 3, page 25-36

The 21st century has continued these directions and the spraying of the lyrical genre in a multitude of forms, from the most radical-avant-garde to forms closer to the "entertainment" area such as musicals or pop-opera. In this context, the modern crisis of the opera was often brought into discussion, set against the background of "the crisis of the music of the 20th century" and of the difficulties of the reception by the public of the new sonorous languages and experiments used by contemporary composers. "The critical reservations of the public of modern art, in its great diversity, have multiple causes. From enlarging the aesthetic spectrum towards the area of ugliness, cultivated by generalizing the dissonance, up to conceptual aspects concerning the melody, the themes, the clarity of the structure of morphological units, the symmetry, the constructive balance, etc., there were mutations that were adverse to a pleasant, simple and easy musical perception. Largely, modern art lost its entertainment quality. The art of composition was greatly exacerbated or minimalized unconsciously. (...) Time passes, the requirements change, are renewed; there is always a 'Damocles' sword' above the creator's head, there is the danger to move away at one point from the practical requirements of the interpreters or from the public's acceptance."¹⁴ (Voiculescu, 2006)

Live or recordings? When it comes to audience preferences in our century, we cannot ignore the binomial of *live performance* versus the large industry of recordings, video or audio and the high-performance technological possibility of broadcasting shows via radio, television, or the Internet. During the recent Covid-19 pandemic, the show has moved almost completely into the online environment, with social restrictions and quarantine imposed. But there is and will always be an audience of live performances, just as there is also a large audience of recordings, which facilitates their access to reference productions with the best artists, or the audience that watches TV or goes to the cinema to experiment a new way of receiving the opera performance, filmed with details of the artists' gestures and facial expressions, inaccessible perhaps from the performance hall. The text is also translated and displayed on the screen, making it easier to understand the action and the characters' lines. These are advantages for the spectators, but they come with many changes and challenges for the lyrical theater itself.

From the 20th century, the technological explosion revolutionized not only the scientific domains, but it also brought more vitality and a tense challenge to the lyrical art. The pace of the world has increased, information travels much faster, and the public is avid for novelty, diversity, and originality. All of these have pushed opera directors and scenographers to experiment massively and to uncover new tendencies, often extreme, which came to

¹⁴ Voiculescu, Dan, *Drama muzicii moderne (The drama of modern music)*, în „Aniversările muzicale 2005-2006”, Ed. Universității „Transilvania” din Braşov, 2006, pag. 4, 8.

replace older staging, and sometimes were considered incompatible with the taste and expectations of the contemporary public. However, because these language innovations are not applied to contemporary operas (except in rare cases), but to the same masterpieces which are scheduled in each lyrical season and were composed decades or even centuries ago, the modern staging of these directors and scenographers is only a sort of a inspired “aggiornamento”. This updating oscillates in permanence between revelation and imposture, and sometimes it turns into an abstract work, difficult to assimilate by the opera audience.

However, all these tendencies and innovations have their public. For example, in Germany and in Great Britain, the public taste for modern staging is well known, and perhaps no other European space is the scene of so many experiments, both in the case of contemporary music and of the classical one. Often the freedoms and the fantasies of the show creators give rise to huge scandals, amplified in the press, a phenomenon which clearly shows that lyrical theatre is in the public’s attention. Nevertheless, it is worth mentioning that the scandals in opera theatre are not only a reaction but, often, a premeditated policy to cause false earthquakes and, thus, attract a part of the audience who loves the cancan, the extremist controversies, and experiences. These performances, transposed in modern times, seems designed both to discover new nuances and meanings of classical works, but also to amaze or even to shock the audience, and can be considered managerial strategies to attract more audience for the contemporary visions of opera performances.

Managerial strategies for attracting the public to the performance halls

Today, the opera performance benefits from the most modern elements of artistic management: “private or public funders; idealistic artists or intrepid entrepreneurs; individuals or consortia: these are the players with the power to shape the way opera is made. Nor is it a story with a straightforward chronological progression from a primitive example to the complex model(s) of today. At different times during opera’s four centuries and in different places, different practices may be contrasted. Sometimes they are locked in combat, at others one or other is in the ascendant. While there is no blueprint of best practice, judgements may be made as to how well the opera business adapted itself to the needs of its creative forces. And questions may be asked about how the opera has been moulded to the needs of the business.”¹⁵ (Payne, Snowman, 2012)

¹⁵ Payne, Nicholas; Snowman, Daniel, *The Cambridge Companion to Opera Studies (The business of opera)*, Cambridge University press, 2012, p. 53-69.

To attract the public, the managers of great opera houses have implemented in recent years various formulas meant to ease the understanding of this complex phenomenon by the general public, by launching educational programs, festivals, performances in unconventional spaces, Opera balls. Christmas or New Year's Eve Balls, which try to address to the tastes of a very diverse audience, have been organized in opera houses (the famous Vienna Ball, but also in Romania at the Bucharest, Cluj, Braşov or Iaşi National Opera Houses), bringing together different musical genres (opera, operetta, folk, rock, popular music, disco, Latino music) and various personalities from the cultural life (theatre, ballet, cinema). More than ten years ago, Romanian director Cătălin Ionescu-Arbore revealed some of the modern marketing and publicity recipes implemented to attract more people to performances: more focus on image (websites, the design of posters, modern staging) and famous guests invited in the performances of the theater (both world famous singers and directors, fashion designers to make the costumes). Another phenomenon worth mentioning, because it indirectly attracts the audience to the opera house, is represented by the frequent collaborations of opera singers and rock or pop bands, for example, Monserrat Caballé and Queen. Recent strategies are made public for audience by the international opera houses on their webpages or different published research. In twenty-first century, the audience may be looking for a more interactive or participatory experience. "In response, inventive organizations are trying to share their art in ways that help their mission and resources dovetail with the preferences and lifestyles of potential audiences"¹⁶

In the effort to popularize opera and make it more accessible to the general public, we should also mention another cultural management strategy practiced by many theatres in Europe and abroad: the investment in the young audience which can be educated, through shows for children (Vienna State Opera), evenings of musical education (within the famous Opera Festival at the Arena of Verona), as well as attracting the younger public to the opera houses through innovative projects. "Opera companies across Europe have been asking themselves challenging questions. *How can we engage with and build new, curious, and open-minded audiences? How can we foster alternative creation and renew the artform of opera?* An increasing number of opera organisations are turning to productions for young audiences, as a means of attracting audiences to opera at an early age. Children are curious and open to novelty; their habits and expectations

¹⁶ Harlow, Bob; Alfieri, Thomas; Dalton, Aaron; Field, Anne, 2011, *Cultivating the next generation of art lovers. How boston lyric opera sought to create greater opportunities for families to attend opera*, Wallace Studies in building Arts Audiences, Bob Harlow Research and Consulting, LLC. ISBN 978-0-9847287-0-1.

offer no barrier to the discovery of the new"¹⁷. Because many productions for young audiences suffer from a lack of visibility, there are publications like RESEO who from 2013 try to provide an overview of this productions heled by its members across Europe.

Regarding the innovative projects, we must notice the famous *New York Metropolitan Opera* which launched several years ago live radio broadcasts of its *live* performances of Saturday evening – listened by many music lovers, on all the continents – and in 2006 proposed another extremely attractive formula: the series "*The Met: Live in HD*", video transmissions of its performances in cinemas! This formula received an Emmy Award (for technology and engineering, for uninterrupted transmission in HD in cinemas all over the world, technological development, and innovation in transmission technology) and had more than 935,000 spectators in the season 2007–2008 via satellite, in cinemas in the United States of America, Canada, Mexico, Costa Rica, Argentina, Peru and Dubai. Since 2006, many major European opera houses and festivals (*La Scala* in Milan, Royal Opera in London, *La Fenice* in Venice, the Salzburg Festival, or the *Maggio Musicale Fiorentino* in Florence) have also broadcasting their productions in cities all around the world.¹⁸

The call for digital technologies is increasingly being used in opera houses, not only to broadcast live events via radio, television, film, or the Internet, but also for advertising and access to young audiences who use digital media in particular. "Digital technologies today are seen as a powerful driving force of creative industry growth. Increasingly more attention is paid to promoting theatrical product. Despite the fact that the eliteness of operatic art and loyalty to tradition poses restrictions on implanting new instruments of theater branding, active digitization of the opera product is the only plausible means of attracting the attention of the new generations who are used to this format of representing cultural content."¹⁹ (Trubnikova, Tsagareyshvili, 2021) Concern for Opera and the Media of the Future²⁰ has generated research initiatives, such as the Glyndebourne-hosted conferences, where the event was aimed at both academics and opera or media professionals (opera administrators, educators, composers, media artists, directors, performers, and media theorists and researchers). Arts companies are increasingly

¹⁷ Heid, Katherine; Joly, Isabel, 2013, Amaze Me, Opera for Young Audiences in Europe, RESEO, https://www.reseo.org/wp-content/uploads/2013/04/RESEO-AMAZE-ME_EN.pdf

¹⁸ "Where to See Opera at the Movies", The Wall Street Journal, 21–22 June 2008, sidebar p. W10.

¹⁹ Trubnikova, Nina; Tsagareyshvili, Severyan, 2021, *Digital challenges for creative industries: case of opera*, SHS Web Conf. Volume 114, 2021, VIII International Scientific Conference New Trends, Strategies and Structural Changes in Emerging Markets (NTSSCEM 2021)

²⁰ Opera and media of the future: <https://reframe.sussex.ac.uk/omf/about/>

interested in producing digital content, using online materials such as trailers, interviews, and rehearsal footage, that should help audiences know what to expect from a production, and encourage them to feel anticipation about attending. (O'Neill, Sinead; Wise, Karen; Sloboda, John, 2016)

Covid Time and the opera audience

Recently, in the last 2 years, the Covid-19 pandemic has paralyzed the entertainment industry worldwide. The picture of the operatic life looked distressing: canceled many performances, artists singing in empty halls and the audience watching the event online... confusion, anxiety, job insecurity, readaptation of artists to the recorded show and of the theaters to move exclusively their activities in the virtual environment. "Due to the recent communicational lockdown the theaters that used to regard direct live interaction with the spectator as their main channel, now have found themselves under the threat of a financial and HR collapse. In consequence, they have been forced to urgently adapt opera products to digital placement. Online resources, which were normally just a complementary means, have suddenly become the only channel of communication with the consumers." (Trubnikova, Tsagareyshvili, 2021). In result, as recent studies confirm, 21st century affirm a new category of audience, the "digital opera audience" which consumes mainly the digitalized artistic productions. "The research has shown that the role of the virtual space is almost as equally important as the physical space of the theater, although characterized by significant differences and specific shortcomings. It also seems that the audience accepts the reality of opera broadcasts taking place in the virtual space, as evidenced by the high interest, motivation, and expectations. In this case, tearing down spatial and temporal boundaries shows the potential for expanding audience categorization with a new category – digital opera audience."²¹ (Brgles, M.M.; Škender,D., 2020)

The imposed social distance and the numerous periods of quarantine or stopping the public access in the performance halls led to the cancellation of many concerts and opera performances or to their transfer in the online environment. The "consumer" of art has been offered a virtual alternative, which cannot fully replace the live presence in the concert hall. For artists, the pandemic has come with many tragedies, from job insecurity or even job loss, to lack of training and of musical rehearsals. Also, the lack of an audience can

²¹ Brgles, M.M.; Škender,D., 2020, *Opera audience in the digital environment and online streams during COVID-19 lockdown*, Medijska Istrživanja 26 (2), pag.125-144.

be a major distress in a musician's career because people in the audience make the shows come to life: they share emotion and feedback in real time.

The coronavirus pandemic poses a grave challenge to all the performing arts. There are few ways to mitigate the risk from packing performers and audiences tightly together without fundamentally altering the experience of these art forms, which thrive on crowds (Tommasini, 2020). Measures have been taken in all theaters around the world to prevent the virus from spreading among artists or in the audience. The focus of the many opera houses shifted toward digitization and innovation, translating the opera experience and cultural vision to the digital realm, and rebranding itself, searching for feedback from the audience²². Among the objectives of the opera institutions during the pandemic were: to stay connected to the audiences, supporters, and participants; to continue to make music and to replace the lost income of live performance.²³ Among the concrete measures applied were developed their websites extending and improving the “watch online” platforms; interviews and podcasts with artists and opera lovers.

Also, when it was possible to resume the performances, drastic measures were taken to access the auditorium, such as those announced by the New York Metropolitan Opera House on its official website: “Our top priority is the safety of the Met's audiences, artists, orchestra, chorus, and staff. In consultation with medical and public health experts, the Met has implemented a mandatory vaccination policy for audiences, who must show proof of vaccination upon arrival at the Met. All artists, orchestra, chorus, and staff are required to do the same.”²⁴ Similar measures have been taken by all opera houses around the world.

Conclusions

This article tried to display the image of the contemporary opera audience, identifying the possible categories of opera lovers, their expectations but also their reactivity, as well as some of the current strategies for attracting the public practiced by the managers of the opera houses.

²² Barnhart, Brent, 2022, *How audience insights helped a world-famous opera house succeed in the digital age*, Audiense.com <https://resources.audiense.com/blog/case-study-how-audience-insights-helped-a-world-famous-opera-house-succeed-in-the-digital-age>

²³ COVID-19 Community Story | Opera North, <https://www.theaudienceagency.org/bounce-forwards/community-stories/covid-19-community-story-opera-north1>

²⁴ The New York Metropolitan Opera House: Our Commitment to Our Audiences, 2022 <https://www.metopera.org/information/our-commitment-to-our-audiences/>

The article postulates the idea that a cultural background is needed to fully enjoy the opera show, which is a complex art form. Refining the audience's taste and increasing its demands by constantly attending both the live show and the reference recordings creates a wider waiting horizon at the same time.

In 2022 we are living again times of war in Europe, which follows the terrible period of the pandemic that has so strongly impacted the artistic environment. These are difficult times for both artists and for the public, and the perspective of an extended war is extremely threatening to all of us and to art. During the war, cultural and artistic events are the first to be sacrificed, the focus is transferred on the self-survival of individuals and the economic, social, and political survival of states. In the twentieth century, after two world wars, the opera shows survived and even flourished, the audience reunited with their beloved lyrical masterpieces and wonderful artists. As lovers of the lyric genre, we hope to perpetuate the interest in opera in the 21st century, which is more technological and confronted with new health and military challenges.

The Romanian Mircea Albulescu supported in his last years of life, in some interviews, the idea of “the two halves of an apple” in the reality of a show. From his perspective, the stage actors, the directors, the scenographers, and all the people involved in a show (creators and interpreters) are only half of the apple. The other half of the apple is the public, which is heterogeneous in terms of taste and background. The show is not *what is produced on stage* and “emitted” to the public, but the live and unique *exchange of energies* between the artists and the audience in the house. Mircea Albulescu went even further by saying that this mysterious dialogue between the stage and the public creates and conditions the success of the show and even the artists’ performance. Moreover, the “formula” of the public of each evening creates a *different show*. In other words, the same representation in successive nights with a different public is always a *different show*, because the public strongly influences the actors’ performance through their expectations, tastes, reactions, and energy flow. In conclusion, even if I appreciate the indisputable innovations and benefits of technology, as an artist but also as a spectator, I strongly support the live show and the direct experience that the audience has in the performance hall. The audience will enjoy at a higher level of intensity and authenticity a live show compared to one recorded or broadcast through the media.

The audience’s contribution to an opera show is an essential element. Therefore, not only the managers of artistic institutions, eager to attract more and more people, are interested in researching this heterogeneous entity, not only the sociologists who perform studies and surveys, but also the artists involved in the show are interested in learning *who* their audience is

(elements which are scientifically researched by musical pragmatics). If there is a public, there will be a show. And if the opera, this fascinating “*imago mundi*”, will continue to expose its important treasure of human and artistic values, appealing to people’s sensitivity and consciousness – the public will continue to be attracted to the performances, being continuously renewed, and enriched by this dramatic musical genre.

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COMPOSITIONAL PARTICULARITIES AND ASIAN INFLUENCES IN THE MUSICAL CONCEPTION AND WORKS OF JOHN CAGE

MĂDĂLINA DANA RUCSANDA¹, NOÉMI KARÁCSONY²

SUMMARY. One of the most important figures of the 20th century, avant-garde composer, artist, writer, and theorist John Cage was deeply influenced by various philosophical orientations from South and East Asia, such as Hinduism, Buddhism, Taoism, Zen, and I-Ching. He studied various doctrines and the works of several Asian philosophers, which resulted in the reorientation of his philosophical and aesthetic ideas. At the same time, this influenced his musical style, the conception of his compositions, as well as his thoughts on the functions of art – discernible in his music. Cage identified himself with certain ideas he encountered in the philosophical texts he studied, but he refrained from describing himself as representative of any of these orientations. Unlike other Western composers inspired by oriental art and music, Cage was rather influenced by the philosophical dimension of Asia. He avoided the use of Asian music sources in his works and was not interested in using new sounds for the sake of creating a novel musical discourse but aimed to evoke or emphasize certain philosophical ideas through his composition. The aim of the present paper is to present the Asian philosophical influences that marked the figure of John Cage, his perspective on life and art, and influenced his rhetoric, as well as the ideas that he employed within his compositional process.

Keywords: John Cage, Asia, Avant-garde, Hinduism, Buddhism, Zen, I-Ching, indeterminacy

Introduction

Unlike the music of the previous epochs, the music of the 20th century may be characterized by a unique and hitherto unprecedented pluralism of styles: important changes take place regarding the structures of a musical

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composition, melody, rhythm, and other aspects pertaining to the structure and form of a musical work. Beginning with the 20th century, three distinct attitudes occur in music: Expressionism, Neo tonality, and Neo modalism, all based on the discovery of innovative solutions, according to the latest aesthetic outlooks. Expressionism will eventually dominate the compositions of Arnold Schönberg and his disciples, Alban Berg, Anton Webern, Ernest Krenek, Franz Schreker. The group of Expressionist composers were in search for unusual techniques and methods, regarding every dimension of the musical discourse: melody, rhythm, harmony, dynamics, timbres. Often, they displayed the tendency to deny the traditional means of organizing the musical discourse: the symmetry of musical syntax, tonal unity, structural harmony. Within the domain of composition technique new means of expression occurred, such as the loosening of tonality, atonality, the method of the twelve-tone technique (dodecaphony), the transition from the bel canto manner of singing to the *Sprechgesang* and *Sprechmelodie*. All these means of expression reflected the natural evolution of the musical discourse.

Neo tonality and Neo modalism distinguish themselves due to the return towards previous periods and the rediscovery of certain methods in music composition. After the 1950s, Aleatoric music and Electronic music gradually became means of musical composition generally accepted, defined by the *abolition of any convention*. The arbitrary replaced the rules, while this perpetual search for novelty determined a considerable transformation of the musical language, to a degree that it fostered the disappearance of both score and musical work. According to Niculescu, this seemingly absolute freedom meant the annulment of freedom, for the performing musician often fell in the trap of his own subconscious associations (unconscious automatisms).³

In Aleatoric music, also known as chance music, the composer's attention is relocated from the level of the detail to the entire work, allowing the performer the freedom to improvise during the performance, thus contributing to the making of the score. Hence, the quality of Aleatoric music depends not only on the composer, but also on several aspects related to the performer's qualities.

John Cage – Compositional Particularities

Theorist and advocate of Aleatoric music and indeterminacy in music, exponent of the American school of composition, John Cage (1912-1992) was one of the most emblematic figures of the 20th century, avant-garde

³ Niculescu, Ștefan. *Un nou „spirit al timpului” în muzică (A new 'zeitgeist' in music)*, in: *Muzica*, nr. 9, 1986, p. 13.

composer, writer, artist, and theorist. Cage began the study of piano in his childhood, then later, when he was 17, he traveled to Europe aiming to expand his cultural horizon.

As a student he was attracted to painting, poetry, architecture, and music. He took piano lessons with Lazare-Lévy, who advised him to go to concerts to listen to music. Cage confessed that he decided to turn to composition after listening to the works of Scriabin and Stravinsky, admitting that he was not self-deprecating about his talent: "*My reaction to modern painting and modern music was immediate and enthusiastic, but not humble: I decided that if other people could make such things, I could too.*"⁴

Discovering that music is his life purpose, he improved himself in this domain, studying with Adolph Weiss and Arnold Schönberg. The latter regard Cage *not as composer, but rather an inventor – a genius*. Schönberg, with whom he began his studies in 1935, had been a compositional model for Cage and his influence manifested in the American composer's use of the twelve-tone technique. However, beginning with 1939, Cage gradually relinquished atonality, favoring in his works the rhythmic dimension over the harmonic structures. Cage may have found the latter part of his training with Schönberg constricting, since the German composer insisted on the importance of mastering harmony.⁵ Opposed to this idea, Cage believed that it is not vital to organize the chaotic complex of notes, rather he desired to create a music that could express life. He believed that music should have a critical function, it should push the audience out of their comfort zone.

Between 1938-1940 Cage organized percussion ensembles that performed his works in Seattle, at the Cornish School of Arts, where he was teaching at the time. The concert given in 1943 with his percussion ensemble at the Museum of Modern Art, in New York, marked the first step in his emergence as leader of the American Avant-garde music.

His first experiment with electroacoustic music resulted in 1939 in the work *Imaginary Landscapes*, a series of five pieces in which the sound is distorted through the tape recorder.

In 1944 the composer experienced an emotionally challenging period, caused by his divorce and sexual reorientation, but also because Cage became aware of the fact that, until that point, he hadn't been truly able to convey his emotional experiences through his music. The works composed in this period, such as *Four Walls*, *Root of an Unfocus*, and *The Perilous Night*, mirror the emotional shifts and challenges encountered by the composer at that time.

⁴ Kostelanetz, Richard. *John Cage: Writer: Selected Texts*, New York: Cooper Square Press, 2000, p.29.

⁵ Nicholls, David. *The Cambridge Companion to John Cage*, Cambridge: Cambridge University Press, 2002, p. 93-94.

A new period of transition commenced in 1946, when Cage began to study various Oriental philosophies, such as I-Ching, Zen Buddhism, and Hinduism. This brought about important changes in the philosophical ideas that lay at the core of his works, as well as in his musical style. Cage rejected the idea according to which music is a vehicle that allows the composer to express his emotions. This led to a deviation from the aesthetic assumptions he once shared with several leading artists from the New York School. For Cage art has, first and foremost, an ethical and spiritual function.

In his works Cage frequently used the prepared piano, a piano that had its sounds altered by the placement of various objects on or between the strings, with the purpose of obtaining novel sounds. Although the invention of the prepared piano is often attributed to John Cage, who first used it in the dance music for *Bacchanale* (1938), other instances of its use can be encountered in earlier compositions, such as the *Ragamalika* (1912-1922) of French composer Maurice Delage. Pasler considers that Delage's work offers "the first example of prepared piano in European music".⁶ Inspired by Indian music, Delage aimed to recreate the sound of the music he had listened to during his voyage in India. In *Ragamalika* the piano evokes the sound of the tabla drum and the drone strings of the sitar. To obtain this specific sound, the composer demands that a cardboard be placed inside the piano, under the B flat in the second line of the B clef, which creates a mystical effect.⁷

Cage uses the prepared piano in *Sonatas and Interludes for Prepared Piano* (1946-1948) as well, however his approach to this technique is slightly different than Delage's. The aim of the American composer is not to evoke the Orient using transcriptions or a specific sound, rather Cage employs techniques or sounds inspired by this music with a philosophical purpose. In the preface of *Sonatas and Interludes* the composer describes the objects that should be placed within the piano to alter its sound, such as screws, bolts, rubber of various size and thickness, as well as the manner in which these should be placed between the strings of the piano and the particular register. Thus, it becomes more difficult to recognize the original timbre and pitch of a certain note – an idea that could be related to the concept of change in Oriental philosophy.

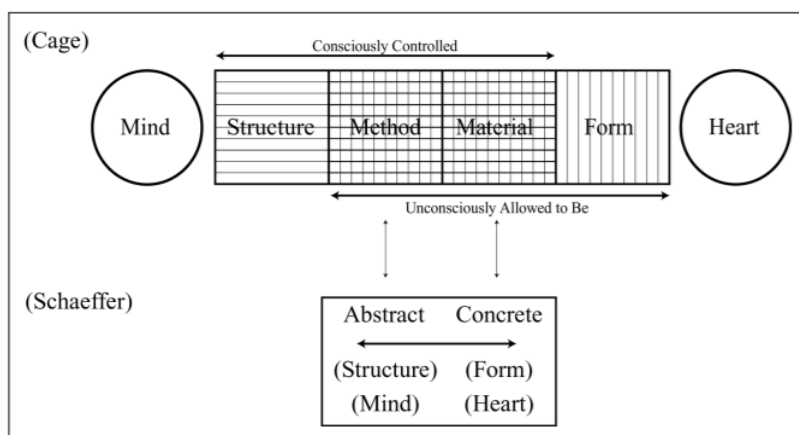
⁶ Pasler, Jann. *Race, Orientalism, and Distinction in the Wake of the "Yellow Peril" in Western Music and its Others: Difference, Representation and Appropriation in Music*, edited by Georgina Born and David Hesmondhalgh, Berkeley and Los Angeles, California: University of California Press, 2000, p. 107.

⁷ Idem, p. 107

In the following years Cage began to think of various sounds in the surrounding environment as potentially endowed with musical expression and significance. Owing to this idea, he encouraged his audience to take into consideration all the sounds accompanying a performance, not only those selected by the composer.

In the article *Forerunners of Modern Music*,⁸ which appeared in March 1949 in the *Tiger's Eye* and in December 1949 in the French music journal *Contrepoints*, Cage explains the “universal theory of modern music”. According to him, this is based on four essential concepts – structure, method, material, and form – in their dual relation to either rational mind (thinking) or irrational heart (feeling). While the construction is always rationally controlled and organized, the musical form invariably refers to the feelings (E.g. 1). The compositional method and the support of the musical material between structure and form can be controlled either through correlation, or by sensation⁹.

E.g. 1



The General Music Theories of Cage and Schaeffer

Cage defined both sound and silence as musical materials. While sound has four acoustic dimensions, silence has but one: duration. Hence, it should be agreed that only duration can be a viable principle of construction.

⁸ Pritchett, James. *The Music of John Cage*. Cambridge: Cambridge University Press, 1993, p. 45-47

⁹ Johnson, Steven. *The New York Schools of Music and the Visual Arts*, New York: Routledge, 2002.

In the beginning of the 1950s, Cage had a strong affiliation to the extremely modern Darmstadt School. As Boulez or Stockhausen, he carefully explored music composition based on all aspects of the musical sound. Cage was an outstanding theorist and for five decades he constantly published his thoughts in numerous articles or interviews, in which he revealed not only a revolutionary aesthetic, but his totalitarian political viewpoints as well.¹⁰ Cage published several books, among which *Silence: Lectures and Writings* (1961) and *M: Writings '67 – '72* (1973).

In his essay *The Future of Music* (1974), Cage states that the work of art represents a model the way an ideal world could be created and explains that less anarchic genres convey less anarchic emotions to the audience. Furthermore, he draws an analogy between political functions and musicians: “*Composer and conductor: king and prime minister. By making musical situations which are analogies to desirable social circumstances which we do not yet have, we make music suggestive and relevant to the serious questions which face mankind.*”¹¹

Among the most popular works of Cage, the following can be mentioned: *Imaginary Landscape No. 4* (1951) for 12 radios, 24 performers, and conductor (the sound material of this work was obtained from various radio shows, on different wave-lengths, and mixed on tape recorder); *4'33 (Four Minutes and Thirty-three Seconds)*, 1952), where the performer or performers remain silent on stage for the indicated time span (although the duration of the performance is up to the performer); *Fontana Mix* (1958), based on the principle of indeterminacy in music (consisting in ten transparent sheets inscribed with randomly placed dots and ten pages with curved line, which offered a graphic code for the random selection of electronic sounds); *Cheap Imitation* (1969), inspired by the music of Erik Satie; *Roaratorio* (1979), an electronic composition in which Cage employs thousands of words from the novel of James Joyce, *Finnegans Wake*.

The second half of the 20th century witnesses the emergence of Experimentalism, represented by improvisation and the use of electronic means during the performance. The three categories: Multimedia, Mixed Media, and Intermedia, are the result of an intense process of expansion, amplification, and fusion between music (including electronic music) and various forms of art, such as ballet, opera, theater, and other diverse visual activities: light show, fireworks, movies, etc.¹²

¹⁰ Kostelanetz, Richard. *John Cage explained*, New York: Schirmer Books, 1996, p. 22-23.

¹¹ Cage, John. *Empty Words*. Middletown, Connecticut: Wesleyan University Press, 1979, p. 183.

¹² Cope, David. *New Directions in Music*, Dubuque, Yowe: W. M. Brown Company Publishers, Ed. 7, 2001, p. 137.

In 1965 Cage created *Variations V*, an original Multimedia performance in which the video images of Nam June Paik and fragments of movie were combined with dance, in the choreography of the outstanding Merce Cunningham. The sound material was processed live by the composer, together with David Tudor and Gordon Mumma. The novelty of the show was given by the fact that the electronic sensors placed on stage were modified by the movements of the dance company, which resulted in unique sounds obtained from the synthesizers.

Apart from composition, Cage had other interests as well: from 1978 and until the end of his life he created and published series of prints: drawings, etchings, as well as artwork made from unconventional materials. A passionate mycologist, he was co-founder of the New York Mycology Society.

John Cage died in New York, on 12 August 1992. Considered by critics an Avant-garde artist, a flamboyant spirit, Cage left behind a unique artistic legacy. Although his innovative spirit was often unacknowledged, his thoughts and works had an important role in the subsequent evolution of contemporary music and arts.

Cage and Oriental Influences

The fascination of John Cage with Oriental philosophy could be related to the composer's exposure in the 1930s to various writings. However, he began deepening this knowledge during the 1940s. At first, he was acquainted with general ideas belonging to Eastern thinking, gradually focusing on certain schools or philosophies. It should be mentioned that not all of Cage's ideas are of Oriental origin, rather these represent the combination between European philosophy, North American transcendentalism, Christian mysticism, and certain Oriental approaches. Nonetheless, aspects of Oriental philosophy had an important influence on his evolution and works: *Hinduism*, *Buddhism*, *Taoism*, *Zen*, and *I-Ching* were harmoniously integrated in his philosophical ideas and compositions, also shaping his entire being. Experts who studied his works stated that Eastern philosophy and Zen are 'synonymous' with Cage¹³, why the composer had studied Buddhist texts for more than five decades¹⁴.

¹³ Brent, Jonathan. *A John Cage Reader: In Celebration of His 70th Birthday*. New York: C.F. Peters Corporation, 1982, p.69.

¹⁴ Cage, John. Retallack, Joan. *Musicage: Cage Muses on Words, Art, Music*. Hanover, NH: Wesleyan University Press/University Press of New England, p. XIV, 1996.

Robert Cole believed that Cage had done “*as much to introduce a deliberately Buddhist view into the cultural discourse of the West as any artist alive*”¹⁵, while musicologist Peter Yates affirmed that in the 1940s Cage was stubborn, gifted, argumentative, then, after immersing himself in the study of Zen he became more silent, more self-absorbed, learning how to master himself, tolerant of misconception, self-forgetful, and considerate¹⁶.

Unlike some of his contemporaries or the orientalist composers of the previous generations, Cage was less interested in recreating the sound of the Orient in his works. The Asian culture clearly had an important influence on his works; however, this was related rather to the philosophical aspects of the composition – the musical discourse has but a vague hint at the oriental sound.

In the 1930s Cage had numerous opportunities to become familiar with Oriental music, during his studies with Henry Cowell (1934), or through various acquaintances interested in Oriental studies. Despite the fact that his percussion works display his predilection for the gamelan and that his approach to the prepared piano are traits often associated with musical orientalism, Patterson states that “*no significant structural or procedural affinities between Cage's oeuvre and the music of Asia have been demonstrated to date.*”¹⁷ Nonetheless, it is important to observe the manner in which Cage's exposure to various philosophical ideas of Oriental origin influenced his thoughts on music and art, as well as the structure and form of his compositions.

Hindu Influences

During the 1940s Cage strove to deepen his knowledge about Oriental philosophy and culture. At first, he became immersed in the philosophies of South Asia: in New York he met mythologist Joseph Campbell, who had worked with Indologist Heinrich Zimmer at the Columbia University and was extremely interested in the philosophies of India. Through Campbell, Cage had the opportunity of discovering the work of Ananda K. Coomaraswamy. After having read the works of Coomaraswamy, Cage “*decided to attempt the expression in music of the «permanent emotions» of Indian tradition: the heroic, the erotic, the wondrous, the mirthful, sorrow, fear, anger, the odious,*

¹⁵ Crooks, Edward James. *John Cage's entanglement with the ideas of Coomaraswamy*, PhD, University of York, 2011, p. 255. <https://etheses.whiterose.ac.uk/1985/>.

¹⁶ Yates, Peter. *Twentieth century music: its evolution from the end of the harmonic era into the present era of sound*, London: George Allen & Unwin, 1968, p. 59.

¹⁷ Nicholls, David. *Op. Cit.*, 2002, p. 41.

and their common tendency toward tranquility. These pieces were the first product of that effort."¹⁸

Particularly Coomaraswamy's *The Transformation of Nature in Art* (1934), a series of essays that advance a general theory of art, had a profound influence in shaping the composer's own aesthetic ideology. The work strives to reveal the principles of Asiatic art, through the examination of Indian and Chinese treatises, as well as medieval European art. Coomaraswamy demonstrates the similarities between medieval European and Asiatic art, both based on the relationship between art and religion, perceived as having similar aims. In 1946 Cage wrote the article *The East in the West*, in which he restates Coomaraswamy's idea that the East and West shared common philosophical ideas and values before the epoch of the Renaissance produced a radical change, which installed different values in modern Europe. Patterson argues that this article mirrors the importance of the Orient in Cage's personal philosophy and "*anticipated what would become his extensive use of Asian concepts and terms (...).*"¹⁹

Shortly after his immersion in Indian philosophy and the teachings of Coomaraswamy, between 1946-1948 Cage composed a collection of twenty pieces for prepared piano, *Sonatas and Interludes*, generally recognized as one of the composer's greatest accomplishments. As Cage himself explains, "*the work deals with the nine permanent emotions of the Indian tradition. (...) In it there are some pieces with bell-like sounds, that suggest Europe, and others with a drumlike resonance that suggest the East.*"²⁰ As in other works, here as well Cage used the prepared piano: he placed objects on the strings, deciding the position of these objects according to the resulting sounds. The written structure of the pieces was decided in advance, while the melodies and combinations of sounds, which were suitable to the given structure, were played in an improvisatory way.

The cycle of sonatas and interludes comprises thirteen sonatas in binary form, three in ternary form, and four freely structured interludes. As stated by Cage himself, the composer desired to express the eight emotions of the Indian *rasa* aesthetics, however there is no clear mention regarding which emotions are expressed in each of the pieces of the cycle. The Eastern influence is easily discernible in Sonata III, for example – E.g. 2.

¹⁸ Patterson, David. *Cage and Asia: History and Sources*, 1996, in: John.Cage, edited by Julia Robinson, London: Cambridge, Massachusetts, 2011.

¹⁹ Nicholls, David. *Op. Cit.*, 2002, p. 45.

²⁰ Kostelanetz, Richard. *Conversing with Cage*, New York, Routledge: Taylor & Francis, 2003, p. 62.

E.g. 2



John Cage: *Sonatas and Interludes for Prepared Piano* (1946-1948)

Excerpt from Sonata II

The Eastern inspiration is discernible in the obtained timbre, as well as the rhythmic and melodic structure.

Cage also affirmed about this cycle that *“nothing about the structure was determined by the materials which were to occur in it; it was conceived, in fact, so that it could be as well expressed by the absence of these materials as by their presence.”*²¹

The composition of the *Sonatas and Interludes* was also influenced by the figure of Indian musician Gita Sarabhai, who came to the United States to study Western music. Sarabhai studied counterpoint and contemporary music with Cage and in exchange she offered to teach him about Indian music and philosophy. One of the principles Sarabhai explained to Cage regarded the function of art (and music): according to the teacher of

²¹ Cage, John. *Silence: Lectures and Writings*, Middletown, Connecticut: Wesleyan University Press, 1961, pp. 19-20.

Sarabhai, the prime function of art is not to communicate (to express), but to induce a tranquil and sober state, which allows the mind to become receptive to the divine messages.²² This idea would influence Cage's view on art, as well as his composition. His works aim to create a certain atmosphere, to raise the public's awareness not only to the music that is being presented, but also to the environment in which the performance is taking place, every sound and sensation becoming part of the work. As Cage himself stated: *"Thoreau and the Indians, and I have said all along that the sounds all around us are equivalent to music. In India they say that music is continuous; it only stops when we turn away and stop paying attention. Thoreau said that silence is like a sphere. Each sound is a bubble on its surface. I want to keep from interrupting the silence that's already here."*²³

Cage was inspired to create music that could mirror the deep meaning of the oriental philosophical ideas he had become acquainted with. According to the composer, *The String Quartet* composed in 1950 suggests the Indian perspective regarding the four seasons (creation, preservation, destruction, quiescence), as well as the eight permanent emotions of the *rasa* theory, united at the center by tranquility. The Indian view of seasons could also be related to the triple function of creation, preservation, and destruction, personified by Brahma, Vishnu, and Shiva. Quiescence represents the Void from which everything is created, and into which everything dissolves at the time of cosmic dissolution (*pralaya*). Cage stated that he intended *to make music nonintentional, starting from an empty mind*.²⁴

Zen, Buddhism and Taoism

The most striking changes in the works of Cage occurred in the 1950s and were strongly influenced by the philosophical and aesthetic ideas he had acquired from his encounter with East Asian philosophies.

His desire to understand Oriental thought and deepen his knowledge, led Cage to study Zen Buddhism and the Chinese book of divination *I-Ching*. In the early 1950s Cage attended the classes of Suzuki Daisetz Teitaro, a Japanese American monk and essayist, whose teaching and writings focused on Buddhism, Zen, and Shin. Zen Buddhism became a landmark for Cage, having a profound influence on his philosophy, aesthetic outlook, as well as

²² Nicholls, David. *Op. Cit.*, 2002, p. 49.

²³ Kostelanetz, Richard. *Op. Cit.*, 2003, p. 44.

²⁴ Idem, p. 63.

his compositional ideas. Despite his influence on his evolution, in his own works Cage did not cite any of Suzuki's works, however he mentioned that Suzuki had recommended him to read the works of the Chinese philosopher Zhuangzi, an important figure of Classical Philosophical Taoism. Patterson believes that Suzuki's role on the development of Cage's aesthetic "*is a frustratingly speculative issue*", and that the composer's "*published remarks on Suzuki are primarily anecdotal, seldom indicating the impact that Suzuki's actual writings or lectures may have had*", as several fragments from Cage's publication illustrate.²⁵

On the other hand, some of Cage's publications evoke the influence of a ninth-century Chinese Zen text attributed to Huang Po, the *Doctrine of Universal Mind*. The idea that *nothing is accomplished* by doing certain activities can be led back to this text.

Taoism, as borrowed from the writings of Zhuangzi, inspired Cage to write about the damaging effect of intentional action on the natural (therefore, dynamic) state of things. This idea could be related to Cage's point of view regarding music composition and his compositional process.

Ideas pertaining to the Tao Te Ching influenced the composition of *Imaginary Landscape No. 4* (1952), a composition for 24 performers on 12 radios. The work is the first in the series of *Imaginary Landscapes* that doesn't include percussion instruments and is fully based on the idea of unpredictability (the composition is accomplished through chance operations).

Cage employed his studies on Zen and I Ching in order to advance a new perspective regarding art in the 20th century. The composer acknowledged the influence Zen had on the conception of his works, but he refrained from stating that Zen principles can be identified in his works. Zen is not a concrete entity that can be taken and placed within a musical frame. Classical Chinese artists would communicate their spiritual teachings through various form of art, like painting or calligraphy. Similarly, Cage aspires to express in music his understanding of time and space, as represented in Buddhist faith. Zen Buddhism inspired Cage to ascribe metaphysical powers to the musical notes.²⁶

²⁵ Nicholls, David. *Op. Cit.*, 2002, p. 54.

²⁶ Nelson, Mark. *Quieting the Mind, Manifesting Mind: The Zen Buddhist Roots of John Cage's Early Chance-Determined and Indeterminate Compositions*, Princeton University, 1995, p. 286-287.

I-Ching

For a considerable amount of time, one of Cage's main sources of inspiration was the *I Ching* (Book of Changes), an ancient Chinese divination text. In line with the Buddhist principle that expresses the impermanence of the universe, the *I-Ching* was based in cleromancy, and it was interpreted as the symbolic description of change and its processes.²⁷ Cage was less interested in the philosophical aspect of the I-Ching, rather he used the work "as a mechanism of chance operations that produces random numbers from 1 to 64", as Lewallen observes.²⁸ Thus, through the limitation of choice, he would determine certain parameters of the musical discourse, such as the duration of sound. This allowed him to create complex scores. As Cage himself confessed, the compositional strategies he employed were seen as agents of personal change: „I use chance operations instead of operating according to my likes and dislikes. I use my work to change myself and I accept what the chance operations say. The I-Ching says that if you don't accept the chance operations you have no right to use them. Which is very clear, so that's what I do.”²⁹

The *Music of Changes* (1951) consist of four books composed using the *I-Ching*. Cage used a modified version of the chart system he had employed in *Concerto for prepared piano*, applying the principles of the *I-Ching* to certain parameters of the musical discourse, such as duration, dynamics, tempo. The divination text was first consulted with regards to the sound event to be chosen from a sounds chart, then the procedure was applied to other charts (duration, dynamics, density, tempo).

Within the sounds chart with 64 hexagrams, the odd-numbered cells contain sounds, while the even-numbered cells represent silence. New material is introduced through the alternation of *movement* and *immobility*, a characteristic idea of the *I-Ching*: charts can either remain unchanged, or immediately replaced when the content has already been used.³⁰

²⁷ Shaughnessy, Edward. *Unearthing the Changes: Recently Discovered Manuscripts of the Yi Jing (I Ching) and Related Texts*. New York: Columbia University Press, 2014, p. 14.

²⁸ Lewallen, Constance in Bernstein, David & Hatch, Christopher (Ed.). *Writings through John Cage's Music, Poetry, and Art*. Chicago and London: University of Chicago Press, 2001, p. 235.

²⁹ Kostelanetz, Richard. *Op. Cit.*, 2003, p. 215.

³⁰ Pritchett, James. *The Music of John Cage*. Cambridge University Press, 1993, p. 79-83.

E.g. 3

Changes of tempo

John Cage, *The Music of Changes* (1951) - excerpt
 The tempo undergoes changes throughout the entire piece,
 indicated by a tempo diagram; the rhythmic proportions
 as well are marked by these tempo changes

Another work composed using this technique was the *Seven Haiku* (1951-52), a chance determined piano work, where each Haiku is dedicated to significant figures in the composer's life. Cage used the same charts he had previously used in his *Music of Changes*, as well as the same method of notation. As in other compositions, silence is of utmost importance.

Conclusions

The Asian influences in the works of John Cage are different from the oriental inspiration that guided Western composers in the late 19th century and early 20th century to compose works that contain discernible oriental sounds. His precursors or contemporaries might have used oriental influences to obtain novel sounds and structures, however, Asian culture and thought influenced first and foremost the philosophical and aesthetic vocabulary of John Cage.

The sources that Cage used belong to Southern and Eastern Asia: India on one hand, China, and Japan, on the other. The ideas expressed by Coomaraswamy, and the works of Sri Ramakrishna would later be associated

with various East Asian sources, from Buddhism, Zen, Taoism, and I-Ching. These philosophical orientations provided the composer with a specific terminology and would influence his perspective on composition and the purpose of art. The idea of unpredictability and indeterminacy had a profound impact on his works.

Certain ideologies had a greater impact on the compositional methods employed by Cage, such as the *I-Ching*, which would become the technique used to produce his compositions beginning with 1951. Other philosophies would influence his outlook on life or his thoughts on art, such as Buddhism and Zen, as Cage's frequent use of paradox indicates. In his writings, Cage cites ideas from Buddhism or Taoism, often reproducing the structure of his textual model.

Despite these influences and Cage's interest in the philosophies of Southern and Eastern Asia, he never clearly defined himself as Buddhist, Taoist, or Hindu. Similarly, his works seldom contain precise Asian influences. He studied various texts and selected those ideas that could express his point of view and could be related to the composition of his works. Cage paid great interest on the seemingly irrational and illogical aspects he encountered in certain Asian philosophies. This could confirm the Western stereotype regarding the Orient perceived as irrational. Because Cage strived to discover these ideas even within those works where such themes were of lesser importance, his perception and ideas erased the philosophical differences between the various traditions he had borrowed his thoughts from, thus reinforcing some of the concepts related to orientalism.

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THE BEGINNING OF MODERNISM IN THE MUSIC OF SERBIAN COMPOSERS

VIRĐINIA TOTAN¹, PETRUȚA MARIA COROIU²

SUMMARY. Significantly penetrating the years between the two world wars, this situation testifies to the long process of uneven development of Serbian music. Despite the founding of the Belgrade Opera (1920), the gradual growth of performing qualities, the expansion of the repertoire, the premiere of the first Serbian musical and dramatic achievements of modern expression, the influence of popular music remains an almost exclusive privilege of traditional national forms of music. In order to establish internal continuity, they modernized and expanded the existing tradition with new genres, appreciating that sudden new leaps in language can be accepted primarily in those genres that have already gained some continuity in national music.

Keywords: modernism, serbian, tradition, nationalism, genres.

Introduction

Significantly penetrating the years between the two world wars, this situation testifies to the long process of uneven development of Serbian music. Despite the founding of the Belgrade Opera (1920), the gradual growth of performing qualities, the expansion of the repertoire, the premiere of the first Serbian musical and dramatic achievements of modern expression, the influence of popular music remains an almost exclusive privilege of traditional national forms of music. In order to establish internal continuity and gradually move the predominantly patriarchal Serbian horizons, they modernized and expanded the existing tradition with new genres. They did it most of the time in parallel, and not at the same time, appreciating that sudden new leaps in language can be accepted primarily in those genres that have already gained some continuity in national music

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The beginning of modernism in the music of serbian composers

“The wars that Serbia fought from 1912 to 1918 at first slowed down, then stopped the development of the musical life”³. Although the war could not stop completely the spiritual life, in music, more than in other fields of art, there was a deadlock. The war interrupted the intensive development which, at the beginning of the 20th century, suggested the intense recovery of the missed steps and the establishment of the institutions that represent the basis of the musical life. This would be compensated by a significant delay only in the following development stage:

“The Opera in Belgrade was founded in 1920 (ballet shows took place here from 1923), the Philharmonic in 1923 and the first music high school in 1937. Many other music associations and institutions also contributed to the richness and diversity of the musical life in Serbia (*Cvijeta Zuzorić*, the academic association - *Collegium musicum*, the Kolarac Popular University, many choral ensembles, concerts in many music schools)”⁴.

The performance level continued to increase, and the highest professional standards were set in the field of creativity. The musical press was also very diversified. “During this period numerous magazines were published: *Muzički glasnik* (1922), *Muzika* (1928-29), *Glasnik Muzičkog društva Stanković* (later - *Muzički glasnik*, 1928-34; 1938-41). *Zvuk* (1932-36), *Vesnik Južnoslovenskog pevačkog saveza*, (1935-36), *Slovenska muzika* (1939-41)”⁵. The copyright protection activity was initiated, and the Serbian composers, musicologists and music pedagogues became members of international associations.

In the inter-war period, there is a distinct coagulation of musical events, because the activities of the various generations of composers converge and combine. In the 1930s, Josif Marinković was still active, the same as the composers in the “Belgrade School” (Binički, Krstić, Đorđević). This distinct national line will continue in the fourth decade through the activity of Marko Tajčević, Milenko Živković, Mihailo Vukdragović, Jovan Bandur, but elements of expressionism partially emerge in parallel in the creations of Konjović, Milojević, Tajčević, Logar and Slavenski, and very visibly and challenging in the compositions of the fourth decade by members of the young generation of composers who had studied in Prague, namely: Vojislav Vučković, Ljubica Marić, Dragutin Čolić, Milan Ristić and Stanojlo Rajčić. The first compositions

³ Marinković, Sonja, *Serbian music*, Belgrade, 2008, p. 16.

⁴ Idem.

⁵ Šuvaković, Miško. Pejović, Roksanda. Veselinović-Hofman, Mirjana. *History of Serbian Music: Serbian Music and European Music Heritage*, Belgrade: Institute for education Belgrade, 2008., p. 32.

by Predrag Milojević (*Sonatina for piano* from 1926, the *Chord Quartet* from 1928, the *Simfonijeta* from 1930) seem somehow calmer, closer to the neoclassic compositional procedures.

“The Serbian composers, for reasons easy to understand, accepted later the modernist tendencies, but some of them almost managed to catch up with the international avant-garde tendencies in two stages: firstly, in the 1930s, then in the 1960s, which allowed postmodernism to become more than a reflex of the world events, but also a spontaneous reaction to the modernist principles of several national composers”⁶.

We can notice four stages of Serbian modernism, next to their main representatives listed below. The criteria for this approach are classified by Milin Melita in his article⁷:

Stage I (1908–1945): Petar Konjović, Stevan Hristić, Miloje Milojević, Josip Slavenski, Marko Tajčević.

Stage II (1929–1945): composers from the “Prague group” - Mihovil Logar, Predrag Milošević (forerunners), Dragutin Čolić, Ljubica Marić, Vojislav Vučković, Stanojlo Rajičić, Milan Ristić.

Stage III (1951–1970):

- a) Neoclassicism. Milan Ristić, Dušan Radić, Dejan Despić, Vladan Radovanović, Enrico Josif.
- b) Neo-expressionism. Stanojlo Rajičić, Vasilije Mokranjac, Aleksandar Obradović.
- c) Poetic archaizing. Ljubica Marić, Dušan Radić, Rajko Maksimović.

Stage IV (1956–1980): Vladan Radovanović, Aleksandar Obradović, Petar Ozgijan, Petar Bergamo, Srđan Hoffman, the Opus 4 Group.

Petar Konjović was firmly anchored in the Romantic aesthetic, but also took strides towards modernism, firstly in a small number of compositions from the years of his studies in Prague (1904-1906), when he was strongly influenced by the rich Czech musical scene, and later in the compositions from the inter-war period, from the time of his intense contacts with world contemporary music, especially with opera. “The most important genre of Konjović’s opera is the musical scene (*Ženidba Miloša Obilića /Vilin veo*, 1917/, *Knez od Zete* /1927/, *Koštana* /1931/, *Seljaci* /1951/ i *Otađbina* /1960/, *scenska muzika za pozorišne komade*)”⁸. Konjović earned his place

⁶ Milin, M. *The stages of modernism in Serbian music*, Belgrade, Musicology 2006 Volume, Issue 6, Institute of Musicology – SANU, 2006., p. 103.

⁷ Ibidem.

⁸ Idem, p. 106.

as the most important Serbian opera composer because of his long term involvement in the opera, but above all because of the value of his creations in this field, as well as the diversity of the genre and of the stylistic richness of his expression. He started with national romantic operas such as *Ženidba Miloša Obilića*, after which he created a musical drama in the compositions written between the two world wars (the creations *Knez od Zete* and *Koštana*), which are stylistically enriched with expressionist elements (especially in *Koštana*). The period of his late creation is represented by the popular comic opera *Seljaci* (according to J. Veselinović) and by *Otadžbina*. Konjović's contribution to Serbian symphonic music is, also, extremely important.

"He is the author of the first symphony in the history of Serbian music (*Symphony in Do minor* 1907, reworked in 1922 and 1954, edited by Jakšić), significant symphonic variations: *Na selu* (based on the themes *Pušči me*, 1915), symphonic poems: *Serbia liberata* (his graduation work from Prague) and *Makar Čudra* (1944), Three psalms for chord orchestra and the Concerto for violin *Jadranski kapričo*. Konjović's most popular symphonic work is *Simfonijski triptihon* from *Koštana*"⁹.

Two string quartets belong to chamber music: The concerto suite for wind quintet, Sonata quasi una fantasia for violin and piano, miniatures for piano (*Legend*, *Pastoral*, *Igra*) and for violoncello and piano (*Hajdučka*, *Igra*). Konjović's musical language, which was born out of the national language and his Mokranjac roots, was determined by a set of late romantic means of expression, which in the 1920s and the 1930s were enriched through impressionism and expressionism. It is important to underline the fact that through his folkloric perspective, Konjović goes beyond the scope of romanticism and applies certain compositional procedures in processing the folklore, which are specific to the so-called "folklorist expressionism" of the national schools in the 20th century. The idea of national in his creation was developed in the most logical way. Without the opposition between the national and the contemporary based on models already experimented with and which survived, in Konjović's creation, folklore is a real leading principle.

The activity performed by Stevan Hristić (1885-1958), composer, conductor and pedagogue, was also developed, fruitful and diverse.

"Hristić's creation is not very ample, but it includes ample works: the opera *Suton* (1925), the ballet *Ohridska legenda* (1947), the oratorio *Vaskrsenje* (1912), several compositions for orchestra (scene music for theatre plays), religious music: *Liturgija*, *Opelo*, concerts (*Simfonijsk fantazija za violinu i orkestar*, *Rapsodija za klavir i orkestar*), as well as choral compositions: *Jesen*, *Dubrovački rekvijem*." (Šuvaković, Pejović, Veselinović-Hofman, 2008, p. 52)

⁹ Marinković Sonja, *Serbian music*, Belgrade, 2008, p. 18.

The composer brought an original and valuable contribution to Serbian opera music through *Sutonom* (1925), opera which combines the experience of the veristic musical drama and the elements of the impressionist musical language. Its premiere took place in 1925, and for the musical life of Belgrade and its young opera house at the time, it meant a significant stylistic and repertory revitalization. This creation paved the way for the development of Serbian music in the following period. Its musical language is characterized by a rich melodic invention, a sumptuous orchestral range, a wealth of late Romantic and partially impressionist harmony, a clear formal structure. In his orientation, mainly romantic, he differs slightly from his other two contemporaries, Konjović and Milojević, whose creations contain several radical interventions in the contemporary stylistic expression. Hristić is closer to Mokranjac's roots, and his creation represents a real bridge between the romantic foundations and the modern tendencies.

One of the most important personalities of Belgrade's musical life in the inter-war period was Miloje Milojević, composer, musicologist, conductor, pianist and pedagogue. Milojević's creation reflects good knowledge of the achievements of late German impressionism, French impressionism, the expressionist aspirations of the time in both basic versions of German expressionism and in folklore, which he adopted after 1939, in the last period of his creation. "Milojević is a maestro of miniature, the most important composer of solo songs in the inter-war period (the song cycle *Pred veličanstvom prirode*, with the songs *Jesenja elegija*, *Japan*, *Nimfa*, *Vetar*, *Ćutanje*, *Zvona*, *Molitva majke Jugovića zvezdi Danici*, *Božićna pesma*, *Molitva usred polja* and *Pesma orla*, the creations on the lyrics of French poets, *Tri pesme za visoki glas op. 67*), and also the author of many choral compositions"¹⁰.

He dedicated many compositions to the piano, from the first miniatures of Op. 2, through a series of cycles and collections of pieces for piano (*Četiri komada za klavir*, *Kameje*, *Moja majka*, *Ritmičke grimase*) composed in a wide range of styles from late romantic and impressionist miniatures to expressionist compositions, and in the last part of his creation we find the mature piano expression of folkloric expressionism in the compositions: *Melodije i ritmovi sa Balkana*, based mainly on his own folklore collections. Contemporary musicological research shows an increasing interest in Milojević's ballet - *Sobareva metla* (1923), which was created in collaboration with artists in the surrealist circle of Belgrade. Renewed attention is paid also to the composer's symphonic creations (the poems *Smrt majke Jugovića* and other compositions for symphonic orchestra (*Seoske scene*, *Srpska igra*, *Srpska rapsodija*, *Postanje ljudi*) and chamber music (chord quartets, sonatas, many chamber ensembles).

¹⁰ Milin M. *The stages of modernism in Serbian music*, Belgrade, Musicology 2006 Volume, Issue 6, Institute of Musicology – SANU, 2006, p. 107.

Thus, Milojević's idea as a maestro of the miniature, that is a composer of chamber and solo music, changes gradually and acquires a more objective perspective on his overall creative contribution, impressive not only through the richness and diversity of Milojević as writer, interpreter, pedagogue and composer of varied interests, inspired artist, excellent professional whose many compositions have anthological value (especially, *Intima za gudački orkestar*, many solo compositions and opuses for piano, chamber music and choral creations, such as: *Muha i komarac*, *Slutnja*, *Pir iluzija*).

The series of miniatures we will focus on was composed by M. Milojević: the four pieces for piano op. 23 are programmatic, exploiting from this point of view a strong Romantic influence. The first refers to VIEUX CONTE, then to SOIR MELANCOLIQUE, AU CREPIUSCULE LE LYS REVAIT and DANS LE JARDIN. The set of miniatures was published in Paris, in 1921.

The soloist discourse is symphonic, suggesting an orchestral approach and thinking through the flexibility with which the composer uses different piano registers, moving swiftly among them and offering new timbral colors to the melodies which use register change. The same quality is enhanced also by the presence of complex multi-layered virtuosity formulas, which reflect a deep attachment to the late Romantic sonorous perspectives. The piano music he proposes is ample, with multiple orchestral reverberations, and an accentuated virtuosity dimension.

The tonal discourse is maintained as the main melodic manifestation, with modal insertions which ensure the originality of the compositions in the spirit of an authentic local specificity. At the agogic level, we notice the flexibility of the musical discourse, which acquires post-Romantic freedom of expression, through the segments in which the tempo becomes *ad libitum*, but also through the multiple recitative-like phrases (which are based on a poetic, more relaxed approach of the musical tempo).

The first part, VIEUX CONTE proposes a clearer discourse, almost Baroque, in his metro-rhythmic pulsating articulation, built on a formula which suggests the traditionalism expressed by the title of the piece.

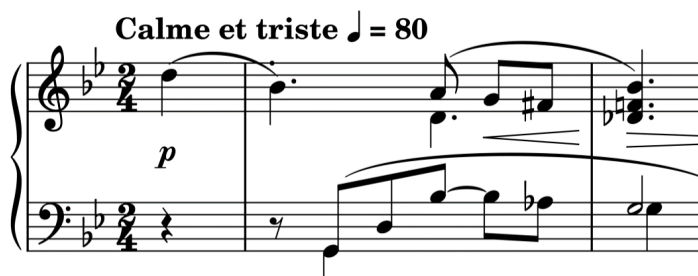
E. g. 1



M. Milojević - Four pieces for piano op. 23 (Vieux conte), m. 1-3

The second piece in the series is the most articulated from a melodic point of view, where the discourse evolves towards modal dimensions, but with a post-Romantic dissonance. The higher voice preserves the main role in the semantic construction of the piece, reminding of Chopin-like desiderata. The harmonic complexity. The variability of the indications of tempo and expression (*calme et triste, pressez, retenir un peu, moins vite, plus vite et joyeux, légèrement et joyeux, expressif, très passionné, avec douleur, les harmonies estompées, très lointain*). The composition takes the form of a reprise, which entails returning to the initial theme in a varied context, even more marked by melancholy (*Lent, con douleur*), promoting the expressivity of the acute register. The last six measures bring again to the foreground the echo of the initial theme in a simple rhythm, strictly tonal (*très lointain*).

E. g. 2



M. Milojević - Four pieces for piano op. 23 (*Soir melancholique*), m. 1-2.

The third part, *AU CREPUSCULE LE LYS REVAIT*, exploits another dimension of the musical discourse – the ornamental one (*Très calme et doucement expressif*). In the first section, the flexibility is visible in the metro-rhythmic plan, highlighting the alternation of the sequences in composed ternary meter (12/8, 9/8); the second segment follows closely the ideal of romantic virtuosity (*comme un souffle*), and the end of the tripartite construction reflects the initial data.

“During the war, the musical life of Belgrade includes a rich polyphony of various creative stylistic and genre orientations, which shows that the Serbian musical culture reached its full maturity and plenitude, and this is also confirmed by the many and constant contacts of his musicians with other developed musical environments”¹¹.

¹¹ Šuvaković, Miško; Pejović, Roksanda. Veselinović-Hofman, Mirjana. *History of Serbian Music: Serbian Music and European Music Heritage*, Belgrade: Institute for education Belgrade, 2008, p. 55.

There were strong relationships between the main musical Yugoslavian centres from Belgrade, Zagreb and Ljubljana, and those in Czechoslovakia. The openness and the importance of the musical setting in Belgrade at that time attracted many Yugoslavian artists whose work was connected to Belgrade for a longer or shorter period of time. Josip Slavenski's activity (he remained in Belgrade from 1924 until his death in 1955) and that of Mihovil Logar (from 1927 until his death in 1998) had an important influence during this period.

Josip Slavenski was a composer of the elementary power of expression, daring to explore new expression possibilities and, thus, very encouraging for younger creators. While Miloje Milojević's tendency towards modernism was the most pronounced in his creations which were not inspired from folklore, Josip Slavenski, as well as Petar Konjović (in an even more pronounced manner than him), had a sensibility for folklore which was expressed spontaneously through modernist means. The decisive event for his compositional development was, undoubtedly, his meeting, when he was a student, with Bela Bartok's music, which gave an impulse to his creative style. The increased emotional expression in his works received an expressionist accuracy, which was achieved by using daring solutions, mostly in terms of harmony and rhythm (bitonality to atonality, polymetric). His extended creation includes all the genres, with the exception of opera and ballet. Slavenski's compositions stem from the popular songs, approached from an expressionist point of view. His form is usually that of rhapsody, free, with the most freedoms in harmony, and he bases the instrumentation on the acoustic laws that he especially investigated. "Out of his creations it is worth mentioning: *Simfonia Orijenta* (1934), a cantata for soloists, choir and orchestra which shows man's spiritual world, his feelings, his restlessness, contemplation, ecstasy and triumph. In the seven parts (*Pagani, Jevreji, Budisti, Hrišćani, Muslimani, Muzika, Pesma radu*) he describes the evolution of spirituality from the oldest times to the modern times" (Milin M. 2006, p. 108). One of his most beautiful compositions was *Slavenska sonata* for violin and piano, and *Balkanofonija simfonijska svita* based on a very original concept, which offers a musical panorama of the Balkans. At the time, Slavenski's chamber music received special recognition (for the first string quartet he received significant international recognition at the Donaueschingen Festival).

Marko Tajčević (1900–1984), who also aspired to a modernist approach of folklore, can be considered the youngest in the first stage of Serbian musical modernism. At the centre of Tajčević's compositional interests were vocal creations (many laic and religious compositions: two liturgies, *Četiri duhovna stiha, Opelo*, many solo pieces), and his works for piano are very important, especially the series *Sedam balkanskih igara* (1926), which brought his worldwide popularity. Tajčević is one of the few composers who

in the inter-war period as well showed he was close to Bartok's approach to folklore. He is the author of many important theoretical textbooks (*Osnovi muzičke pismenosti*, *Opšta nauka o muzici*, *Osnovna teorija muzike i Kontrapunkt*), many of them are still in use today.

It is difficult to precisely determine the duration of individual stages. For the first stage we took into consideration the year of Milojević's (1908) solo song *Nimfa*, which includes modernist impulses from the field of French impressionism and German modernism, and for the end of this period we took into consideration the end of WWI, when the composers in this group continued to write in a similar way, but the meaning of such compositions no longer had innovative power so as to make it fall at least partially under the realist socialist leadership framework.

Conclusions

Modern large-scale works had no prospect of continued survival in the concert repertoire even in the period between the two world wars. It testifies to the long-standing problems of the national music tradition, especially as a result of its interrupted and uneven development. Serbian composers educated abroad contributed to the formation of music. In this process, attitudes toward tradition — national / folk musical heritage and modernism — have broadly articulated current trends. Due to the growing number of professional musicians, the continuous life of concert and opera and research on music, variants of contemporary European discourses can also be recognized in Serbia. Of course, with a special emphasis on those regarding the folk musical heritage and the ways of transposing it into high art.

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THE ASSESSMENT OF ORIGINALITY IN ACADEMIC RESEARCH¹

CRISTINA ȘUTEU²

SUMMARY. Nowadays, for those working in the academic field, the list of publications has become an essential condition in justifying the research activity. “To be or not to be” published in high-ranking journals and indexed in databases is a criterion in the evaluation of any researcher. In some cases, originality is a *sine qua non* condition for acceptance or publication. And yet sometimes the definition of the concept of “originality” is confusing in some cases. The novice researcher (and not only) needs some terminological clarifications and contextualization in the daily practice. In this sense, this paper offers possible answers to the questions: what is considered to be research? what is originality in research and why is it important? who and how evaluates originality in research? This last interrogation is the key question of the article, and the answer is presented on two main coordinates: the pre-publication evaluation (performed by the author himself followed by the peer-reviewer) and the post-publication evaluation (performed by Altmetrics and again by the author). Therefore, the whole process of evaluation is viewed from the perspective of a cycle that begins and ends with the author.

Keywords: research, originality, peer-review, databases, Altmetrics, databases, citations

Introduction

Academic research and publication it became a reference point for every scholar. The number of publications is an important factor that influence the decisions regarding hiring, acceptance of new positions,

¹ A version of this paper was presented at the “Sigismund Toduță” International Symposium of Musicology, 5th edition, within the “Gheorghe Dima” National Music Academy, Cluj-Napoca, Romania, on 20 May 2022.

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scholarships, funding distribution, academic awards etc. To get published, a researcher must prove the quality of his outcomes. Most often within the list of criteria for acceptance originality stays at the core of prerequisites. Generally speaking, originality is understood as discovering new knowledge. But in everyday practice, sometimes originality is quite difficult to evaluate or to measure.

This paper has a theoretical approach with the aim to offer guidelines in early researchers who want to pursue an academic career. Starting with terminological clarifications for the terms, “originality”, “research”, the study proceeds with the research question: who and how evaluates originality in academic research? In this regard is present the process of assessment from the perspective of two main stages: pre-publication (self-assessment and peer-review) and post-publication (citations and met-assessment).

What is considered to be research?

The Online Etymology Dictionary³ presents research as having its roots in the French term *recherché* (1530) with the meaning of the “act of searching closely” (1570); in 1630 is allotted the meaning: “diligent scientific inquiry and investigation directed to the discovery of some fact” and 1923 was understood as a “work on a large scale toward innovation”. On the same coordinate, the Cambridge Dictionary defines research as: “a detailed study of a subject, especially in order to discover new information or reach a new understanding”⁴.

As it can be seen, the research starts with a search, a search for finding new information. This is the research before the results of research! It’s like a journey from research as a process to research as outcomes.

The present paper focuses on the research as outcome. And the results of research can be materialized in different ways: Theses (Bachelor thesis; Master thesis; Doctoral thesis; Postdoctoral thesis Habilitation thesis); Articles (Journal article; Article and / or Entry in Encyclopedia, Dictionary⁵); Conference presentation (seen as a contribution to research given in an oral discourse); Chapter (in a collective book written by the contribution of different

³ “research” in Harper, Douglas. *Online Etymology Dictionary* 2001-2022 at www.etymonline.com/search?q=research

⁴ “research” in Cambridge Dictionary at dictionary.cambridge.org/dictionary/english/research

⁵ Relevant research examples in this regard are: *Grove Music Online* (<https://www.oxfordmusiconline.com/grovemusic>); *Die Musik in Geschichte und Gegenwart* <https://www.mgg-online.com/> which publishes in-depths articles on very diverse spectrum of musical issues.

authors); Book (Monograph, Textbook, Handbook, Manual, Guide, Critical edition); Research proposals (which can be written for different purposes as: PhD thesis, Book publishing, Funding project) etc.

The main idea is that research must lead to new discoveries, and another relevant term “research” is given by the Nobel Prize Winner Albert Szent-Györgyi (1893-1986): “Research is to see what everybody else has seen, and to think what nobody else has thought.”⁶

What is originality in research and why is it important?

Originality stays at the center point into the academic work and it's considered the main ingredient for a researcher. Sometimes, being under the pressure of the *publish or perish* aphorism the originality becomes a challenge issue. In other situations, it is getting more important especially for those who want to be hired, to be accepted in new job positions, or to be accepted for scholarships, for research funding, for academic awards and so on. For a doctoral thesis, by example, originality is a *sine qua non* condition in being awarded with the title of Doctor. Almost every researcher, at least once, have personally asked: what is originality? And how can I be original?

Being understood in general as discovering new knowledge, in practice, originality is quite difficult to evaluate and sometimes to measure because it is not an unanimously definition. According to Lynn Dirk, there is “no precise definition of scientific originality”⁷ and due to this sometimes there is space for subjectivity both from the authors and or / evaluators.

The chronological thread goes back to the French term *originalité* (1690) as it is presented in Online Etymology Dictionary which defines it as “the quality of being novel, freshness of style or character” (1787)⁸. Often the term “originality” is often encountered with the following synonyms: “novelty”⁹, “innovation”, “creativity”¹⁰, “relevance”¹¹, “uniqueness”, “significant

⁶ De la Rosa, Miguel A. “Thinking up an original scientific research project”. *Turkish Journal of Biochemistry*. 2020, p. 3.

⁷ Dirk, Lynn. “A Measure of Originality: The Elements of Science”. *Social Studies of Science*. vol. 29, no. 5, oct. 1999, pp. 756-777.

⁸ “originality” in Harper, Douglas. *Online Etymology Dictionary* 2001-2022 at www.etymonline.com/word/originality#etymonline_v_29888

⁹ Trapido, D. *How novelty in knowledge earns recognition: The role of consistent identities*. Research Policy, 44, 2015, pp. 1488-1500.

¹⁰ Baptista, Ana et al. *The doctorate as an original contribution to knowledge: Considering relationships between originality, creativity, and innovation*, Frontline Learning Research Vol.3 No. 3, Special Issue, 2015, pp. 51-66.

¹¹ *Ibidem*.

contribution”¹² “impact”¹³.

“Originality is not only related to an outcome or product, but also to the overall process of producing an outcome. A doctoral student cannot achieve a product without undergoing a process that stimulates the creation of that product. What is deemed original may vary between disciplines, programs, and even individual projects. The originality of a dissertation can be expressed in a few ways, and the kind of originality that is recognized and appreciated has traditionally been dependent on discipline.”¹⁴

In proceeding further into knowledge, on the path of research, Miguel A. De la Rosa recommends the following: “to know where to go, we must think about how to proceed to the next step. We thus need a reference, and the reference is always the past. Once we have a reference point (the past), we have three points (the past, the present and the future), making it easier to draw and move in a straight line.”¹⁵ In other words, for the researcher who wants to offer something new (regarding knowledge), the key element is to know what has already been done in the past. Then the second step is to find the scientific gap which is in the present. And thirdly is the launch into the phase of discovery.

By comparison, originality in science, technology, engineering, and mathematics disciplines is defined by “publishability”¹⁶ whilst in arts, humanities, and social sciences it is related to “intellectual originality”. Guetzkow states that “natural sciences define originality “as the production of new findings and new theories”, while social sciences and humanities define it “much more broadly: as using a new approach, theory, method, or data; studying a new topic, doing research in an understudied area; or producing new findings”¹⁷.

¹² Phillips, Estelle M. and Pugh, Derek S. *How to Get a PhD. A Handbook for Students and their Supervisors*, Open University Press, 2005, p. 62.

¹³ Shibayama, Sotaro; Wang, Jian, “Measuring originality in science”. In *Scientometrics* 2020, 122, pp. 409-427. Published online: 11 November 2019.

¹⁴ Baptista, Ana et al., The doctorate as an original contribution to knowledge: Considering relationships between originality, creativity, and innovation, “Frontline Learning Research” Vol.3 No. 3 Special Issue, 2015, 51 – 6, p. 53.

¹⁵ De la Rosa, Miguel A. “Thinking up an original scientific research project”. In *Turkish Journal of Biochemistry*. 2020, 1-5, p. 5.

¹⁶ Clarke, Gerard; Lunt, Ingrid, “The concept of ‘originality’ in the Ph.D.: how is it interpreted by examiners?”. In *Assessment & Evaluation in Higher Education*, 39(7), 2014, pp. 803-820.

¹⁷ Guetzkow, J.; Lamont, M.; Mallard, G. “What is Originality in the Humanities and the Social Sciences?” In *American Sociological Review*, 69(2), 2004, pp. 190-212. p. 190.

Who and how assess the originality in academic research?

Accordingly, to the Online Etymology Dictionary, the verb “assess” is documented in 1934 with the following connotation: “to judge the value”¹⁸. In this context of evaluating the value I see the assessment of originality as a cycle that starts and ends at the author. According to Ralf Buckley¹⁹ assessment has two main different phases: pre-publication and post-publication but I would include into each phase the following:

- pre-publication assessment
 - self-assessment by the author
 - assessment by peer-reviewer
- post-publication assessment
 - assessment by digital metrics
 - meta-assessment by the author

Self-assessment by the author

This type of continuously evaluation should be made by the author throughout the entire process of writing. To have a good development of the manuscript it is recommended to keep focus on the core interrogation(s) or research question(s) and to conduct the discourse efficiently to reach the target by answering the problem in discussion. The abundance of information may influence the researcher to move slightly from the central line but from time to time a good method to disposal from unnecessary information is a self-assessment regarding the main idea(s) of the paper. An original article is made up by important elements that it should be taken into consideration when preparing the manuscript for submission.

Assessment by peer reviewer

Based on a long tradition of a couple of centuries, the peer reviewing method plays a crucial role by giving the fact that it helps the researchers to validate and to improve the quality of their work. With this aim in mind, a peer reviewer assesses the originality of the manuscript by observing if the work

¹⁸ “assess” in Douglas Harper, *Online Etymology Dictionary*, pp. 2001-2022, www.etymonline.com/search?q=assess

¹⁹ Buckley R. “Originality in Research Publication: Measure, Concept, or Skill?”. In *Journal of Travel Research*. Accessed online first in May 2022.

has, or has not, those elements that bring a contribution to the field. Of course, there are differences according to each field and according to the policies and ethics of each journal but there are some general guidelines applicable to studies in the field of Music. The criteria in the assessment of a peer reviewer may include and are not limited to:

- the synthesis of what is already now in the field
- relevance of the bibliography in the paper
- originality in results or in the approach
- the importance of the theme among other studies in the same area
- logical structure of the paper
- persuasiveness of the discourse
- the relevance of the methods applicable to the research question and type of study.

Assessment by digital metrics

Once a paper has passed through the gates of peer-reviewers and it has been uploaded into scientific databases, someone may think that this was the end of the evaluation. But in fact, another phase just began: the post-publication assessment (which is based on research metrics). These research metrics are tools used to assess the quality and impact of research results. These tools apply to the journal, to the article and to the author himself. Each of these metrics has its own benefits and limitations in assessment therefore it is recommended in assessment not be used only a single metric but to be taken into consideration within the context of other metric tools (peer review, subject citation rates, circulation, source data).

These altmetrics²⁰ may include page views, downloads, blog mentions, social media tags, citations. The last one it is considered the most important in an academic profile. The many numbers of times an article has been cited in other's work the much higher the number of citations is.

The most reputable databases that use altmetrics are considered:

- Web of Science²¹: an abstract and citation database which includes 21,100 peer-reviewed, high-quality scholarly journals published worldwide in over 250 sciences, social sciences, and arts and humanities disciplines. Conference proceedings and book data are also included.

²⁰ Williams, Ann E., "Altmetrics: An Overview and Evaluation". In *Online Information Review* 41 / 3. 2017, pp. 311-317, p. 311.

²¹ www.clarivate.com/webofsciencegroup/solutions/web-of-science/

- European Reference Index for the Humanities and the Social Sciences (ERIH PLUS)²²: is an index containing bibliographic information on academic journals in the humanities and social sciences with the aim to increase the visibility and to disseminate their work in national and international languages. It provides bibliographic and detailed information for 10.000 journals
- Scopus²³: an abstract and citation database of peer-reviewed literature: scientific journals, books, and conference proceedings. It indexes over 23,000 peer-reviewed journals, 850 book series and conference papers from 120,000 worldwide events;
- Google Scholar²⁴: which is useful for interdisciplinary and international coverage because it tracks all types of scholarly publications on the internet.

Meta-assessment by the author

When the author evaluates the results of all the assessments that were applied to his / her research work this can be called meta-assessment. The purpose of this evaluation is to analyze the strengths and weaknesses of the paper and to observe if it had or had not an impact within the academic network and to notice why had been so. Academic publishing is not a fact accomplished because of the professional duties of an author but because the target is to make a difference and to leave an improvement among other scholars. This meta-assessment helps a researcher to set for himself new purposes, clarifies the path when he starts new research, and has an important role in finding his / her own path toward originality and to establish himself as an original author in a niche field of study. An author publishes so that others may read and be informed in a specific topic. This meta-assessment is to evaluate how other perceived you and helps to be more specific according to the needs of the academic network so that others may benefit from what you offered to the stakeholders.

²² www.kanalregister.hkdir.no/publiseringskanaler/erihplus/

²³ www.scopus.com/

²⁴ scholar.google.com/

Conclusions

The task of research in the academia is a prerequisite that follows a scholar along his career. The challenge appears when the scholar wants to stand up among the others to bring new information either by new methods or addressing new questions, or by inter- and cross-disciplinary approach. According to Columbus: "You can never cross the ocean unless you have the courage to lose sight of the shore. In some way, you must explore new ideas, new fields, and new worlds."²⁵ This idea is relevant for those who search for the originality in research! And the originality starts at the origins in seeing what is already done and what can be done in the future. Once the paper has passed the self-assessment of what and how to do, then it is assessed by the outside eye of the peer reviewer and the process continues with the digital tools of assessment.

Regarding the metric assessment unconsciously originality is often associated with the number of citations. Unspoken it is considered that if someone has a high number of citations that means he has done an original work. But let's take into consideration that there are cases when citations are made for various reasons and not only for positive examples. Another aspect is that citations metrics are made in a given period of time and usually in the recent years of publication. And what should we do with an article, by example: a valuable article signed by Romeo Ghircoiașiu in 1978 on *Classification of music sciences and some problems of object and method*, published in *Musicology papers*²⁶. It is not original because it has not so many citations?!... The main idea is that all these digital metrics are good, but it should be taken into consideration in combination with other methods of assessment.

Overall, the originality and assessment – these two concepts are working in tandem and the deeper and the keener the evaluation is made the bigger are the chances to obtain a high level of originality.

Translated from Romanian by Cristina Șuteu

²⁵ De la Rosa, Miguel A. "Thinking up an original scientific research project". *Turkish Journal of Biochemistry*. published online November 25, 2020, <https://doi.org/10.1515/tjb-2020-0503>

²⁶ Ghircoiașiu, Romeo, „Clasificarea științelor muzicale și unele probleme de obiect și metodă” (Classification of musical sciences and some problems of object and method) In *Lucrări de muzicologie*, vol. 8-9, Cluj-Napoca, 1978, p. 15.

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MUSIC TRANSFER AND CULTURAL CONTACT: ROMANIAN POPULAR SONGS IN THE REPERTOIRE OF THE SAXONS FROM THE SECAȘ VALLEY

THEODOR CONSTANTINIU¹

SUMMARY. The Secaș Valley is an ethnographic area populated by different ethnic groups, the most numerous being the Romanians, Saxons, Hungarians, and Roma. Starting from field recordings of Romanian music performed by Saxon peasants from this region, we aim to contribute to the topic of inter-ethnic musical exchange in Transylvania. The songs borrowed by the Saxons from their Romanian neighbors are diverse, ranging from ritual songs, ballads, lyric songs representative for the area, to dance songs, romances, and other modern creations. We concluded that the Saxons thoroughly absorbed the style of traditional Romanian music not only from their own villages, but also from a wider area that goes past the Secaș Valley and into the neighboring regions. This allows us to claim that, as an ethnic minority, the Saxons were involved in a process of acculturation. The cultural strategy adopted by the Saxon community was the integration within the dominant culture, but without abandoning its own musical patrimony.

Keywords: Transylvanian Saxons, Secaș Valley, cultural exchange, inter-ethnic relations, acculturation, Romanian folk songs, Southern Transylvania

1. Romanian influences on the traditional Saxon music

The Secaș Valley (or The Land of the Secaș) is a distinct ethnographic area in the Southern Transylvania that partially overlaps with the Secaș tableland, bordered by the Mureș, Vișa, Târnava Mare rivers and the Cindrel Mountains in the South. This territory is included nowadays in the Sibiu and Alba counties, and it consists of 75 villages, grouped in 22 communes, and one small town (Miercurea Sibiului). The region is populated

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by different ethnic groups, the most numerous being the Romanians, Saxons, Hungarians, and Roma. The Saxon community, colonized on these lands since the XII century, had dominant politic, economic, and cultural positions until the Great Union of 1918, when Transylvania became a part of Romania. In the latter decades of the twentieth century, large numbers of Saxons emigrated to Germany and their presence in the Secaș Valley (as well as in all Transylvania) was drastically diminished.

The traditional music of the area was not intensively collected or researched². In the 1960s, researchers Helga Stein and Hanni Markel from the Folk Archive of the Romanian Academy Institute from Cluj-Napoca made field recordings with Romanian and Saxon music and literature in a few Secaș villages: Ungurei, Păuca, Boz, Vingard, and Gârbova³. These villages, except for Gârbova, have been included, since the Hungarian conquest of Transylvania, in a single administrative unit (Alba County or, from the eighteenth century, the Lower Alba County) placed under the rule of the Hungarian nobility⁴. The peasant in these communities, both Saxons and Romanians, were serfs, owing produce and work to the owner of the land⁵.

Although this region was inhabited by multiple ethnic groups, the attempts to study the folkloric interactions between them were very few.⁶ As a way to address this deficiency, in this paper we intend to analyze the Romanian songs collected from Saxon peasants by Stein and Markel in 1963, 1964, and 1965. To start with, the cultural contact between the two ethnic groups at the level of folk songs is hard to find. Although they lived together for centuries and an intense cultural exchange can be documented for other areas of their folk culture, the Saxons did not seem to borrow anything significant from the songs

² Ioan Popa and Ioan Sârbu are the authors of a collection titled *Țara Secașelor. Folclor literar-muzical* (The Land of the Secaș. Literary and musical folklore), Astra publishing house, Blaj, 2000.

³ In the institute's archive there are also recordings from late 1950s, made by Ioan R. Nicola, with two informants from Roșia de Secaș and Ohaba, two villages of the area with a majoritarian Romanian population.

⁴ Eugen Străuțiu, *Etnie și conviețuire interetnică în sudul Transilvaniei. Experiența Țării Secașelor* (Ethnicity and interethnic cohabitation in Southern Transylvania. The experience of the Secaș Land), Presa Universitară Clujeană, 2012, p. 12.

⁵ *Ibidem*.

⁶ Helga Stein has a paper about the laments of Saxons and Romanians, "Von siebenbürgisch-sächsischen und rumänischen Totenklingen am Zeckesch, Kreis Mühlbach" (Despre bocetele săsești și românești de pe Valea Secașului, raionul Sebeș/On the Saxon and Romanian laments from Valea Secașului, Sebeș district), *Journal of Ethnography and Folklore*, 1-2 (2015), pp. 57-90. There is also Eugen Străuțiu, *op. cit.*, but his approach is historic/ethnographic, trying to describe the major ethnic groups in the region, without paying much attention to the way in which the respective cultures interacted.

of their Romanian neighbors, nor crosswise⁷. Ethnomusicologist Gottfried Habenicht offered a detailed explanation for this phenomena⁸. When comparing a Saxon and a Romanian song, both from Banat, he showed how these are elaborated on different, even incompatible, structural principles: performance (group vs individual), melody (harmonic/vertical vs monophonic/ horizontal), scales (functional major/minor vs modes), metric structure (divisive vs non-divisive, *parlando giusto*, *parlando rubato*), verse structure (variable vs fixed). Established on such different structural premises, the Saxon and Romanian folk music had almost no common ground on which to build contact or exchanges⁹. Moreover, Habenicht argued that, due to these differences, the Saxons did not absorb Romanian folk song in their repertoire, except for some fashionable pop songs or some patriotic songs.

The problem of the Romanian influences over the Saxon music is an old topic of discussion. In his first volume (1931) dedicated to the Saxon folk music, ethnomusicologist Gottlieb Brandsch expressed his surprise about the limited impact that the Romanian and Hungarian music had on their Saxon neighbors. Of all the songs in his collection, he suggested a presumable Romanian borrowing for only six of them¹⁰. These are all dance melodies built, with one exception, on pentachordic scales and have a simple time signature (2/4). The following song¹¹ (*Der Kukuk af dem Nassbum sass/ The cuckoo was sitting on the walnut tree*) was collected by Brandsch in 1905 from Șona (Schönau), Alba county, and has the most distinguishable Romanian characteristics: the melody is built by the repetition of a small melodic cell and its pentachordic scale is centered, for the most part of the song, around G, but the final cadence in on E. Brandsch's informant mentioned that the song was also performed by the Romanians.

⁷ The cultural exchange was much more intense between the Romanians and the Hungarians, especially in the Transylvanian Plain, where each group influenced, in various degrees, the instrumental dance music of the other group.

⁸ Gottfried Habenicht, "Die Frage deutsch-rumänischer gegenseitiger Volksliedeinflüsse im Banat. Ein musikethnologischer Beitrag", *Jahrbuch für Ostdeutsche Volkskunde*, tome 21 (1978), pp. 20-45. Translated from German by Sanda Ignat as „Problema influențelor muzicale reciproce germano-române din Banat. O contribuție etnomuzicologică” (The issue of reciprocal German-Romanian musical influences in Banat. An ethnomusicological contribution), *Studii și comunicări de etnologie*, Sibiu, vol. XXXV, 2021, in press.

⁹ Nevertheless, Habenicht mentions that some mutual interference can be found in more recent folk song species with a literate origin such as the Christmas songs (*cântece de stea*).

¹⁰ Gottlieb Brandsch, *Siebenbürgisch-deutsche Volkslieder*, vol. I: *Lieder in siebenbürgisch-sächsischer Mundart*, Sibiu: Kraft & Drotleff, 1931.

¹¹ *Ibidem*, p. 170.

E.g. 1



**Der Kukuk af dem Nassbum sass, collected by Gottlieb Brandsch,
Şona (Schönau), Alba county, 1905**

A few decades after, Karl Fisi talks about a surprising characteristic of some of the Saxon songs: unlike the traditional German songs, that start in a minor mode and end in a major one, these are following the opposite trajectory (as in Brandsch's example), ending with a minor cadence, aeolic most of the times. For Fisi, this is a trademark of the traditional Romanian music from Southern Transylvania and its presence within the Saxon music allows him to assert that, although few, there are certain influences between Romanian and Saxon music.¹²

2. Romanian music in the repertoire of Saxon peasants: characteristics and analysis

As the recordings from the Folk Archive of the Romanian Academy Institute demonstrate, Romanian folk songs are not entirely absent from the repertoire of the Saxon peasants. In this archive we found 56 Romanian songs performed by a number of 22 informants.¹³ As Habenicht mentioned, some of these songs are borrowed not from their Romanian neighbors, but from the urban popular music that was widely disseminated through radio and TV. Nevertheless, the Saxons from Păuca, Ungurei and Vingard also performed, some with impressive abilities, songs that belong to a Romanian peasant oral tradition. Thus, the materials collected from these villages can

¹² Karl Fisi, „Elemente modale în cântecul popular săsesc” (Modal elements within the Saxon folk song), *Studii şi comunicări*, Sibiu, 1980, p. 203.

¹³ There were also a few bilingual songs, with lyrics alternating from Romanian and German, some of them displaying strong Romanian influences. We didn't include them in our analysis because they are the subject of a paper by Sanda Ignat, „Cântece de dragoste bilingve ale saşilor transilvăneni” (Bilingual Love Songs of the Transylvanian Saxons), *Studii şi comunicări de etnologie*, tome XXXIII, Sibiu, 2019, pp. 211-238.

be divided in two broad categories, based on their origin and/or age. First, there are the songs that circulate orally within the rural communities and that originated before the beginning of the twentieth century. Secondly, there are specimens with either rural or urban origin (in the latter case the name of the composer or the date of creation might be available), but which are more recent creations, occurred in the twentieth century, when the Romanian villages experienced a process of gradual modernization. In the first category we find folk songs (both occasional and non-occasional) that belong to what is usually considered “traditional” Romanian music, such as one funeral song (*verș*), two ballads and 20 lyrical songs (*cântec propriu-zis*). In the second category we grouped the melodies that fall under the designation of “modern”: one Christmas song (*cântec de stea*), 9 dance songs and 23 literate songs and romances. Summing up, we have 23 songs in the “traditional” category and 33 in the “modern” category¹⁴.

We explored the possibility of a correlation between the age of the informants and the type of repertoire they absorbed, assuming that younger informants were inclined towards the modern songs, while the older informants preferred the traditional ones. For the songs in the traditional category, we have 13 informants with ages between 16 and 73, while for the songs in the modern category we have 19 informants with ages between 16 and 80. The average ages are 38,76 for the former and 43,15 for the latter category. Therefore, we can assume that there is no correlation between age and repertoire. Of all the informants, 13 performed songs from both categories while 9 performed only modern songs. In both these groups the age varies from teenagers (16, 19), young adults, middle-aged and elders (70, 73, 80). Two of the oldest informants (Demeter Martin and Gockesch Maria) sung only modern songs.

For this paper, we will take a closer look at the repertoire from the “traditional” category, namely the lyrical songs. We choose to focus on these creations because their presence among the Saxon community demonstrates a substantial cultural contact between Saxons and Romanians from the Secaș Valley. Although this contact did not result in the mixing of the two musical idioms and it did not generate hybrid compositions, it was powerful enough as to determine some of the members of the Saxon community to learn the Romanian songs with all their intricacies and peculiarities.

¹⁴ The terms “modern” and “traditional” are used here only with the purpose of a suggestive denomination for the two categories. As there is no established definition for what a traditional and a modern repertoire is within the Romanian ethnomusicology, we use the terms to refer to a presumed age and origin of the songs.

The 20 lyrical songs that we discuss here have the distinctive characteristics that are found in the Romanian peasant music from Southern Transylvania. This feature places the Secașe region within a wider ethnographic area, whose music past researchers have named the Southern Transylvanian dialect.¹⁵ The songs are composed of three or four melodic lines, to which, in a few cases, a short refrain of two or three syllables is added between the last and the penultimate line. Most of the songs are built on pentatonic scales, the most common being D-E-G-A-B. The melodies that use this scale (or hexachordic and heptachordic scales derived from it) have a distinctive unfolding: they start in a major mode centered around G and, in the last melodic line, they modulate to a minor mode centered around E, which is also the final note. To describe this pattern, researchers defined it as a major-minor system¹⁶ or as tonal bicentricity¹⁷. The following example is a song that displays this melodic unfolding from major to minor. It is representative for the folk music of Southern Transylvania, with variants from Sibiu and Alba counties, but also for Sub Carpathian Wallachia (Argeș county) and Northwestern Romania (Sălaj and Bihor counties, the latter collected by Bartók in 1909).¹⁸

¹⁵ For Béla Bartók, the Southern Transylvanian dialect is present in the Sibiu, Hunedoara and lower Alba counties. He calls it also the phrygian cadence dialect. See "Der musikdialekt der Rumänen Hunyad", in *Zeitschrift für Musikwissenschaft*, Leipzig, 1920, Romanian translation by Constantin Brăiloiu as „Dialectul muzical al românilor din Hunedoara” (The musical dialect of the Romanians from Hunedoara) and published in Béla Bartók, *Scrisori mărunte despre muzica populară românească* (Small writings on the Romanian folk music), Bucharest, 1937. For Ilarion Cocișiu, the Southern Transylvanian dialect has two centers of intensity - Făgăraș and Hunedoara. Placed between them are the regional styles from Sibiu and part of Alba counties and from the valley of Târnava Mare River; Ilarion Cocișiu, „Despre dialectul muzical ardelean”, in Ilarion Cocișiu, *Contribuții la etnomuzicologia românească din prima jumătate a secolului XX* (Contributions to the Romanian ethnomusicology of the first half of the 20th century), edited by Constanța Cristescu, Charmides, 2014, pp. 64-169).

¹⁶ Ilarion Cocișiu, *op. cit.*, p. 72.

¹⁷ Doina Haplea, *Folclor instrumental românesc din Transilvania* (Romanian instrumental folklore from Transylvania), Arpeggione, Cluj-Napoca, 2005, p. 67.

¹⁸ Speranța Rădulescu, *Cântecul. Tipologie muzicală: I. Transilvania meridională*, (The song. A musical typology: I. Meridional Transylvania) București, Muzicală, 1990, p. 193.

E.g. 2

Mult mă-ntreabă inima

MG 801If
Cul. Helga Stein
Tr. Th. Constantiniu

Bogesch Kath, 47 a.
Vingard, jud. Alba
5.07.1963

Mult mă-n-trea-bă i - ni - ma, Mult mă-n-trea-bă i - ni - ma,
Do - ru - mi-e de ci - ne-va, măi!

The musical notation is in G major (one sharp) and 2/4 time. The tempo is marked as 152. The melody features a mixolydian scale (G-A-B-A-G-F-G) and includes triplets and a quintuplet. The lyrics are written below the notes, with some words split across lines.

**Bogesch Katherina, Mult mă-ntreabă inima, IAFAR, MG 801If,
collected by Helga Stein, Vingard, Alba County, 5.07.1963**

Another pentatonic scale used as a frame for a few songs is G-A-C-D-E (usually extended upwards with an F). In this case, the melodies have a single tonal center (unicentric), G. This note acts as the root of a mixolydian scale, but the final note is always the second scale degree (A).

E.g. 3

Mai am o zi și mă duc

MG 1024IIP
Cul. Hanni Markel
Tr. Th. Constantiniu

Kepp Regina, 27 a.
Păuca, jud. Sibiu
23.12.1964

Fo-ie ver - de_ foi de nuc, Foa-ie ver-de_ foi de nuc,
Mai am o zi și mă duc.

The musical notation is in G major (one sharp) and 2/4 time. The tempo is marked as 176. The melody features a mixolydian scale (G-A-B-A-G-F-G) and includes a triplet. The lyrics are written below the notes, with some words split across lines.

**Kepp Regina, Mai am o zi și mă duc, IAFAR, MG 1024IIP,
collected by Hanni Markel, Păuca, Sibiu County, 23.12.1964**

The three-line songs have a principal caesura after the second line, while the four-line songs usually have two principal caesuras, one after the first line and the other after the third line (there are also a few cases in which there is only one caesura, after the second line). What most of these songs have in common is the placement of the principal caesura a whole tone beneath the final note (D for the bicentric songs with a final E and G for the unicentric songs with a final A). The final cadences are either in aeolian or in phrygian modes.

The rhythmic systems used in these songs are the same as those characteristics for the lyrical song throughout the country, namely *parlando giusto* (a determinate duration corresponds to each syllable) and *parlando rubato* (syllables have different duration, determined by the length of the underlying melisma). In practice, these two systems are rarely used exclusively within a song. Most often, they coexist, as can be observed in the following example, where the rubato character of the third line and the subsequent refrain contrast with the measured rhythm of the rest of the song¹⁹:

E.g. 4

Nu mă da, maică, departe

MG 798IIg
Cul. Helga Stein
Tr. Th. Constantiniu

Gegesch Ag, 34 a.
Vingard, jud. Alba
30.06.1963

A-ia, hai, Nu mă da mai-că de-par - te, Nu mă da mai-că de par - te,

Să vin cu de-sa - gii-n spa - te,

Hai, hai, hai, Să vin cu de-sa - gii-n spa - te.

**Gegesch Agneta, Nu mă da, maică, departe, IAFAR, MG 798IIg,
collected by Helga Stein, Vingard, Alba County, 30.06.1963**

¹⁹ This song has many variants in Transylvania (Maramureș, Sălaj, Bistrița-Năsăud, Hunedoara, Sibiu, Alba, Covasna counties), in Subcarpathian Wallachia (Argeș, Gorj, Mehedinți counties), but also in Moldova (Vaslui county) and Southern Romania (Dâmbovița County) (see Rădulescu, *Cântecul*, p. 227). We also have another variant from a Saxon informant, Maria Hütter from Păuca, with the same text and structure, but more pronounced rubato character.

In all their structural details, the Romanian traditional songs performed by the Saxons are identical to those performed by the Romanians from the Southern Transylvania. Now we will examine the performance style of the Saxon informants, and for this reason we will compare a Romanian and a Saxon variant for two songs. The first one, *Când era badea-n Cindrel* (a well-known song from the area, referring to the Cindrel Mountains at the Southern border of the Secașe Valley²⁰), was collected in Vingard from three informants: Gegesch Agnetha, Arsu Cornelia and Ștefan Randt. Below, we have the variants performed by Gegesch and Arsu:

E.g. 5

Când era badea-n Cindrel

MG 799Ilu
Cul. Helga Stein
Tr. Th. Constantiniu

Gegesch Ag, 40 a.
Vingard, jud. Alba
3.07.1963

Când e-ra ba dea-n Cin - drel, Când e-ra ba dea-n Cin-drel,

Cu drag mă du - ceam la el, Cu drag mă du - ceam la el.

**Gegesch Agneta, Când era badea-n Cindrel, IAFAR, MG 799Ilu,
collected by Helga Stein, Vingard, Alba county, 3.07.1963**

²⁰ A few other variants of this song were collected by Ioan R. Nicola and published in his collection *Folclor muzical din Mărginimea Sibiului* (Musical folklore from Mărginimea Sibiului), București, Muzicală, 1987.

E.g. 6

MG 800If
Cul. Helga Stein
Tr. Th. Constantiniu

Când era badea-n Cindrel

Arsu Cornelia
Vingard, jud. Alba
4.07.1963

$\text{♩} = 72$

Când e - ra ba - - - dea-n Cin - drel, - - -

Când e - ra ba - - - dea-n Cin - drel, - - -

Cu drag mă du - - - ceam la el, - - -

(i) Cu drag mă du - - - ceam la el.

**Arsu Cornelia, Când era badea-n Cindrel, IAFAR, MG 800If,
collected by Helga Stein, Vingard, Alba county, 4.07.1963**

Comparing the two, we can see that they have a similar melodic profile (the main differences being the first note in the first and second melodic lines and the internal caesura at the end of the third line) and the same tonal (bicentered) and rhythmic (*parlando rubato*) patterns. Both performers use a similar degree of ornamentation, and both apply it in a comparable manner at the same moments in the melody. In Gegesch's version, the lines three and four, although related, are noticeably different in terms of melodic shape. This aspect differentiates it from the other version and adds a plus of variation to it.

The other song is *Mă mir, pădure, de tine*, performed by Bogesch Kath from Vingard (1963) and by an unknown informant from Sibiel (1959), a village from the neighboring ethnographic region Mărginimea Sibiului.

E.g. 7

MG 799II
Cul. Helga Stein
Tr. Th. Constantiniu

Mă mir, pădure, de tine

Bogesch Katherina, 47 a.
Vingard, jud. Alba
2.07.1963

$\text{♩} = 120-126$



Mă mir, pă - du - re, de_ ti - ne, Ce pă-mânt ne - gru te_ ți - ne,
Hai, hai, hai, și-al meu dor,
Mă-nă ba - deo bă - di - șor, Hei Miș-ca și_ cea_ Iam-bor.

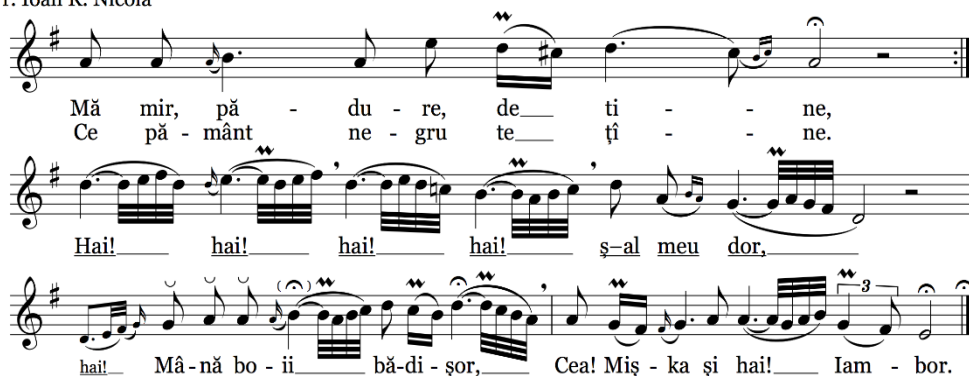
**Bogesch Katherina, Mă mir, pădure, de tine, IAFAR, MG 799II,
collected by Helga Stein, Vingard, Alba County, 2.07.1963**

E.g. 8

FAM 18454
Cul. Paula Carp, G. Habenicht
Tr. Ioan R. Nicola

367. Mă mir, pădure, de tine

Sibiel, Sibiu
14.08.1959



Mă mir, pă - du - re, de_ ti - - ne,
Ce pă - mânt ne - gru te_ ți - - ne.
Hai! hai! hai! și-al meu dor,
Mă-nă bo - ii bă-di - șor, Cea! Miș - ka și hai! Iam - bor.

**Mă mir, pădure, de tine, IAFAR, FAM 18454,
collected by P. Carp and G. Habenicht, Sibiel, Sibiu County, 14.08.1959**

With a refrain that spans the length of a melodic line (7 syllables), this song is probably no older than the end of the nineteenth century or the beginning of the twentieth century.²¹ Again, the differences are minor: the Sibiel variant has a slightly more ornamented refrain, while the Vingard variant has a more melodic variation in the first two melodic lines. One noticeable difference is the final cadence which, in the first example, due to the presence of an F natural next to the final E, shifts the modal frame of the last two lines from aeolian to Phrygian. The Phrygian cadence was considered, since Bartók, a distinctive trait of the Southern Transylvanian musical dialect and its use here demonstrates that the Saxons thoroughly absorbed the style of traditional Romanian music not only from their own villages, but also from a wider area that goes past the Secașe Valley and into the neighboring regions.

It is difficult to speculate on the Romanian repertoire's degree of dispersion within the Saxon community. But, from the sample of songs that we have at our disposal, we can suggest at least two categories of people that were interested in learning and performing Romanian songs. The first one is the category of the musically talented individuals, with an interest in other forms of musical expression and with the ability to familiarize themselves with a different musical vocabulary. One such example is Georg Wagner from Păuca, the singer who performed the greatest number of Romanian songs (13). His repertoire was diverse and comprised lyrical songs (that we included in the "traditional" category), dance songs, marches, and romances (included in the "modern" category). Wagner's performances of lyrical songs are masterfully, his vocal abilities allowing him the use of long and elaborated melismas that are specific for the older strata of the peasant music:

²¹ The typical form of the lyrical songs does not include a refrain. Its use is a sign of the transformations that the genre underwent since the beginning of the twentieth century.

E.g. 9

MG 1041IIa
Cul. H. Kirschlager
Tr. Th. Constantiniu

Maico, de când m-ai născut

Wagner Georg, 49 a.
Păuca, jud. Sibiu
30.05.1965

$\text{♩} = 180$

(i) Mai-co, de când m-ai născut, măi!

Un pi - - - - - cior să mi-l fi rupt, măi!

Când m-ai dus la bo - te - zat, mă!

Să-mi fi rupt și ce-lă - lalt, măi!

**Wagner Georg, Maico, de când m-ai născut, IAFAR, MG 1041IIa,
collected by Hanni Markel, Păuca, Sibiu County, 30.05.1965**

On the other hand, the number of modern songs from his repertoire surpassed the songs in the other category (8 to 5). We claim that, due to his musical abilities, he was able to absorb whatever song he enjoyed, regardless of its technical difficulty or its social origin.

The other category of Saxon peasants interested in Romanian songs was the youth. They too were interested in a variety of musical styles and, consequently, amassed a mixed repertoire. From two teenage girls (Stefani Katherina, 16, and Hütter Maria, 19) we have a ritual funeral song (*verș*), a lyrical song and a dance song. It is worth noting that, except for the funeral song that was performed in unison, the other two songs were harmonized for two voices moving (for the most part) in parallel thirds, as it was customary for the Saxon songs. This choral approach demonstrates that the Saxons were not only borrowing Romanian songs, but they were also transforming some of these songs to adjust them to their own aesthetic taste. The following song has variants in other Transylvanian villages (Mureș, Alba, Sălaj, Covasna, Cluj). Ethnomusicologist Speranța Rădulescu suggests that it belongs to the

category of what she calls conventional songs, songs with a clear scholarly and extra-folkloric origin/influence²². This would explain its relative melodic simplicity that made it suitable for a harmonic rendition.

E.g. 10

Vară, vară, primăvară

MG 1024Ile
Cul. Hanni Markel
Tr. Th. Constantiniu

Stefani K. (16), Hütter M. (19)
Păuca, jud. Sibiu
19.12.1964

$\text{♩} = 160-168$

Va - ră, va - ră, pri-mă-va - ră, Va - ră, va-ră pri-mă-va - ră,

Toa - te plu-gu-ri-le a - ră, Toa - te plu-gu-ri - le a - ră.

K. Stefani and M. Hütter, Vară, vară, primăvară, IAFAR, MG 1024Ile, collected by Hanni Markel, Păuca, Sibiu County, 19.12.1964

The same choral approach was used by other informants for a Christmas song (*Cântec de stea*) and for a few romances that, due to their more recent and literate origin, can be easily performed in this manner.

3. Acculturation and exchange

After this structural and stylistic analysis, we want to end our paper with a discussion about the ethnic relations between Romanians and Saxons as they appear from our song sample. A privileged community until the nineteenth century, the Saxons were, nevertheless, an ethnic minority, both in Transylvania and, later, in Greater Romania. At the time when these recordings were made (1963, 1964 and 1965), their numbers started to decrease, and their cultural influence slowly faded. In this context, we can ask if the presence of Romanian songs in the Saxon's repertoire was a sign of their acculturation, of their gradual absorption within the culture of the majority ethnic group? The research on acculturation has described this process as occurring in all multi-ethnic societies and as generating two major

²² Rădulescu, *Cântecul (The Song)*, p. 109, 186-187.

issues that individuals and groups have to address in their daily encounters: cultural maintenance (the extent to which cultural identity is considered important) and contact and participation (the extent to which individuals interact with other groups or remain primarily among themselves).²³ Thus, acculturation can manifest in four distinct forms: assimilation (when cultural identity is not maintained and when closed interaction with other cultures is pursued), separation (the opposite of assimilation, when interaction with others is avoided and the conservation of the original culture is of primordial importance), integration (when there is an interest in maintaining one's original culture while in contact with other groups) and marginalization (when neither conservation nor cooperation is pursued, often for reasons of political oppression and marginalization)²⁴. When it comes to music traditions, the degree of acculturation is determined by the vitality of the competing cultures, the tolerance of the dominant culture towards the values of the non-dominant culture and the degree of disparity between similar aspect of culture such as musical style²⁵.

Judging by the recordings made in just four field research campaigns, we can conclude that the Saxon traditional music from the Secaș Valley had a moderate vitality: the repertoire was diverse (containing many genres such as songs, ballads, children's songs, mourning songs (*bocete*), wedding songs) and numerous (some members of the community, such as Gegesch Agneta, being able to remember and perform an impressive number of songs). As the recordings attest, most of their repertoire was of German origin: either transmitted within the community or, as Gottfried Habenicht explains, borrowed from a common German repertoire or from the Viennese creations that were very influential in the territories of the Hapsburg Monarchy²⁶. Along this segment we can see a relatively small number of Romanian songs, a mark of the interaction with the dominant culture. Drawing from the above theoretical distinctions, we can argue that, in the 1960s, the Saxon communities from the Secaș Valley were going through a process of acculturation and that their overall strategy was one of integration. The importance given to the perpetuation of their own culture is apparent in the great number of Saxon songs, both occasional and ritual, that circulated at that time within the group. But this perpetuation did not mean the prohibition of cultural contact, of participating in the larger social network.

²³ J. W. Berry and D. L. Sam, „Acculturation and Adaptation”, in John W. Berry, Marshall H. Segall and Cigdem Kagitçibasi, *Handbook of Cross-Cultural Psychology*, vol. 3, Allyn & Bacon, 1997, p. 297.

²⁴ *Ibidem*, p. 297.

²⁵ George List, „Acculturation and Musical Tradition”, *Journal of the International Folk Music Council*, Vol. 16 (1964), p. 18.

²⁶ Habenicht, „Problema influențelor...”.

Of course, integration as an acculturation strategy might have not been adopted by all the members of the Saxon community. The distinction between acculturation as a collective phenomenon that pertains to the culture of a group and as a change in the psychology of the individual must be considered here, because not all the individuals were equally involved in this process²⁷. As we have mentioned above, the youth and the musically gifted were the members of the non-dominant group that performed most of the Romanian repertoire. Their integration approach of acculturation might not have been shared by other members of the group and even their own strategy might have changed according to different social contexts.

The contact between the two cultures did not seem to affect the music of the Saxon community, partly because of its disparity in terms of style with the songs of the dominant population²⁸. This allowed it to maintain a relative vitality and prevented the emergence of any form of hybridization²⁹ between the two musical idioms. Understood from a musical point of view, the integration strategy adopted by the Saxon community is a boundary negotiation of its ethnic identity. As Fredrik Barth demonstrated, "ethnic distinctions do not depend on an absence of social interaction and acceptance"³⁰. According to him, the sharing of a common culture is the result of ethnic boundaries and other forms of social differentiation. From this point of view, the primary object of investigation "becomes the ethnic *boundary* that defines the group, not the cultural stuff that it encloses"³¹. Thus, the existence of Romanian songs within the Saxon community does not imply the weakening of the latter. Cultural interchange can take place without major consequences as long as the socially relevant factors that are diagnostic for group membership are not affected.

If we take into consideration the origin of the Romanian modern songs in the repertory of the Saxons, we can suggest that the influences these rural communities absorbed were not necessarily coming from the Romanian peasants that they lived with in the same villages, but from a music industry based in the urban centers, and active at a national level. The romances, the

²⁷ Berry and Sam, *op. cit.*, p. 294.

²⁸ Alan Merriam, in a paper not dissimilar to that of Habenicht cited above, concludes that „we should expect an interchange of musical traits and ideas between two cultures in which the systems have a considerable number of characteristics in common, while we should not expect interchange between two cultures in which the musical systems have little in common.” Allan P. Merriam, "The Use of Music in the Study of a Problem of Acculturation", *American Anthropologist*, Vol. 57, Issue 1, 1955, p. 34.

²⁹ George List describes hybridization as the meeting and mingling of two music of great vitality that produces a recognizably new and equally vital musical style or genre. George List, *op cit.*, p. 20.

³⁰ Fredrik Barth (ed.), *Ethnic Groups and Boundaries. The Social Organization of Culture Difference*, Little, Brown & Company, 1969, p. 10.

³¹ *Ibidem*, p. 15.

marches and the literate songs that were performed in these recordings were the product of a modern system of music production that involved composers, lyricists, instrumental ensembles, recording studios, record companies, and so on. In Romania, such an elaborate system was well established in the interwar period, a time when most of our informants were children, teenagers, or young adults. The other important segment of the modern repertoire were the dance songs, creations that appeared at the beginning of the twentieth century. Some of them were the outcome of the peasants' creativity, but most of them were created by the *lăutari* (professional rural and urban entertainment musicians) that performed them in the bars and restaurants of the cities. These songs were subsequently regulated and intensely promoted by the communist regime through a nationwide network of folk singers, instructors, music and dance ensembles, contests, festivals, and so on.

In the end, the Romanian songs that were most popular among the Saxon minority were the result of a complex system of music production, an industry responsible for most of the of the country's musical output. Seen from this perspective, the musical acculturation of the Saxon communities was a process that involved the integration of a traditional rural culture within a larger, national and more or less uniform urban and modern culture. The same cultural shift was happening at the same time in the Romanian village communities. The Romanian peasants were themselves receptive to the new forms of musical expression and started to add them to their own repertoire of songs. Given this context, we can conclude that both Romanian and Saxon village communities were involved in the same acculturation process as non-dominant groups, trying to integrate themselves into a national, dominant, culture that was widely disseminated and possessed an undeniable appeal.

4. Conclusions

The aim of this paper was to contribute to the underexplored topic of the interchange between the music of the Saxon and Romanian peasants from Transylvania. We showed that, when living in the same villages and having the same social status, the Saxons can add different Romanian songs to their native repertoire. The borrowed songs are diverse, ranging from ritual songs, ballads, lyric songs representative for the area, to dance songs, romances, and other modern creations. This variety demonstrates that (at least) some members of the Saxon community were receptive to both the old, traditional songs, and to the new and fashionable songs that circulated on the radio, in restaurants and ballrooms. But the most important thing to notice is the performative style of the Saxon informants: their variants of the

local, traditional lyrical songs are indistinguishable from the Romanian variants. This allows us to say that some Saxons from the mixed villages of Valea Secaşelor were fluent in two distinct musical languages.

Besides a technical analysis, our intention was to provide a sketch of the musical life of the Saxon community from the Secaşe Valley in the early 1960s. Starting from the Romanian and Saxon music collected from Boz, Vingard, Păuca and Ungurei, we showed how an ethnic minority was involved in a process of acculturation. The cultural strategy adopted by the Saxon community was the integration within the dominant culture, but without abandoning its own musical patrimony. If we consider the larger number of modern songs collected in these villages, we can suggest that this acculturation process would not end in transforming the Saxon peasants into Romanian peasants but would result in the integration of the peasant culture, both Saxon and Romanian, within a homogenized and standardized mass culture of modern industrial societies.

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VOCAL DEPERSONALIZATION IN SCAT SINGING

LUIZA ZAN¹, STELA DRĂGULIN²

SUMMARY. The purpose of this paper is to question the amount of personal investment in exploring the voice as an impersonal sound, in scat singing. Jazz singers and jazz voice teachers follow vocal practices that aim to control and distort the vocal timbre, to master microtonal intervals, to push and eventually overcome the voice's limits. In scat singing, the boundaries of gender are subdued to the impulse of improvisation, thus, even though the timbre is a biological and a physical memory, influenced by the singer's culture and experiences, the gender encoding can be reshaped inside the licks and patterns of the improvisation section. The current paper aims to prove that scat singing is the neutral ground where aspects of the voice can blend and disappear into one another: voice gender, vocal timber, technique, individual materiality, experimentation.

Keywords: scat, improvisation, jazz, vocalists

Introduction

When we think of jazz, the first image that we portray in our mind is that of a horn player, or a pianist, or maybe that poster everybody knows of Billie Holiday singing in her vintage diaphragm microphone. The reality is that improvisation is the core of the genre, the focus of the musicians playing it and the "main course" in the jazz concert's menu.

The usual term used for vocal jazz improvisation is scat singing and is defined as vocalists imitating instrumentalists, without the use of words, which means dissociating the line from the verbal meaning, leaving the poetics of the lyrics, and meeting the other musicians on the playground of chord changes (that can also variate under the impulse of improvisation) and exchange of musical ideas.

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Every jazz singer who accepts the challenge of improvising should feel just as much of an instrumentalist as fellow musicians on stage. From the very early days of jazz, scat singers have proven to be as expressive and important to the musical synesthesia as their accompanying jazz musicians.

As important as it is to stand out as a soloist, through timbre, through phrasing, pitch and virtuosity, finding that neutrality in voice that allows a singer to merge into another instrument's sound can be truly amazing. Some jazz singers actually achieve amazement and, in this article, we shall discover how they achieved vocal depersonalization in their scat singing.

Background

In 1968, Karlheinz Stockhausen wrote a piece for six voices and six microphones, called *Stimmung*. This is the first written piece that uses *overtones as a primary element*³ and is a highly demanding score for harmonizing singers to read. The precision of fine tuning, the perfect command of the overtones, of the voicings, to create voice mantras that whirl around timelessly.

Close your eyes, climb into this sound. The opening words to Stockhausen's wildly innovative work, *Stimmung*, are an invitation to immerse yourself in the pulsating, ringing, swinging sounds.⁴

Stimmung is a lucid masterpiece that does not leave room for a vocalist's personality, it's written indications leaving little doubt on his intention to achieve vocal depersonalization in this work that consists of a single harmony, the second to seventh harmonics of the B flat below the bass clef. Instead of personality, the writer calls for detachment from self, from the sense of time and demands focus on the inner self: *Time is suspended. One listens to the inner self of the sound, the inner self of the harmonic spectrum, the inner self of a vowel, the inner self*⁵

While it's form and structure is adaptable to every ensemble performing it, *Stimmung* is a masterpiece in that it requires vocal depersonalization and complete control over sound and technique.

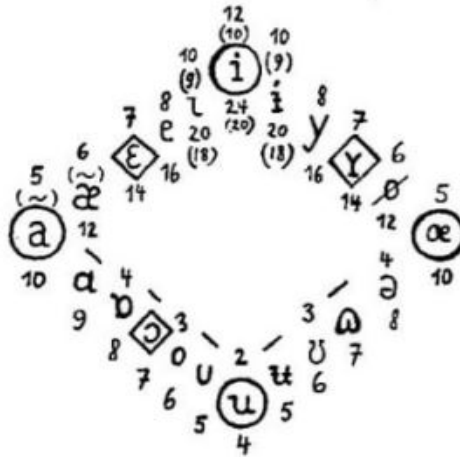
Here is the vowel square diagram that emphasizes the importance of microtonal harmonic tuning in the *Stimmung* piece:

³ Pegg, Carole, *Mongolian Music, Dance, & Oral Narrative: Performing Diverse Identities*. Seattle and London: University of Washington Press, 2001.

⁴ *Stimmung*, The Song Company, The Sidney Morning Herald, April 3, 2003.

⁵ Wörner, Karl H., *Stockhausen: life and work*, translated and edited by Bill Hopkins. University of California Press, 1973.

E.g. 1



Stimmung for 6 Vocalists, vowel square diagram

1. History of scat singing

The first scat singers were imitating the licks (turns of phrase) and the patterns that horn players used, particularly those of saxophone and trombone players, mimicking the phrasing and the articulation of the instrumentalists and dissociating the melody from the verbal meaning.

Not many musical analyses focus on jazz singing, which means that even fewer studies are treating the subject of scat singing, to narrow the gap between singers and their instrumentalist counterparts.

The origins of scat singing are tied to the West African tradition of accompanying chores with rhythmical melodic phrases, to ease the effort and to help the time pass smoother.

It is believed that scat singing originates in speaking out drum beats, the “sound poetry” that was transmitted orally and accompanied songs that evoked daily activities, or religious beliefs (Christian missionaries taught music along the Western lines of Africa, so that, by the turn of the twentieth century, African Christians were singing in their own language). One of the main rhythmic styles used in West African music is the hemiola, or sesquialtera, the superimposition of three notes in the time of two and vice-versa, which, through the repetition of hemiola, lead to the cross-rhythm that further on gave birth to Latin-American styles of jazz.

There is clear evidence that scat singing originates in the musical tradition of the West African culture, as documented by the late professor J.H. Kwabena Nketia, in his book *The Music of Africa*, page 179: “*In addition to the distinct coloration that language gives to singing style, there are also linguistic features that govern or influence the formal aspects of songs. These include both phonological and grammatical or syntactic features. For example, where the verbal text of a musical phrase is shorter than the basic time span, it may be followed by a phrase which makes up for this. It may also be extended by the means of a nonsense syllable or number of such syllables, or a vowel which can be prolonged to the required duration*”.

Although scat singing is associated with jazz performing, traces of scat-like singing do exist in the traditions of Scottish mouth music (called *puirt-à-beul*). Mouth music is a primarily rhythmic form of singing, with words chosen for their rhythmic qualities and the sounds they make, not for their meaning. The most challenging aspect of singing *puirt-à-beul* is learning when to breathe, because the rhythm can't be broken, which means that voice is used as an instrument, especially considering the purpose of this particular genre, which is music for dancing. After the Jacobite uprising, pipes were banned and Scottish music or Gaelic traditions were forbidden at the time, which meant that the voice was the only instrument that could not be destroyed. Apart from accompanying the dances, *puirt-à-beul* were “waulking songs”, working songs, much like the songs sung in Western Africa, accompanying daily group chores, such as cloth making, and similarities with the West African work songs can be traced in the “call and response” form, or in the gender-oriented verses (women's lyrics were light-hearted, with love themes, gossip themes, whereas men's lyrics focused more on warrior themes). Here is an example of mouth music, from Heather Sparling's *Puirt-à-beul* study: ⁶

⁶ Sparling, Heather, “*Puirt-a-beul: An Ethnographic Study of Mouth Music in Cape Breton*”, York University, Toronto, Ontario, Canada, 1999, p.16.

Dòmhnall Beag an t-Siùcair

Chorus: Dòmhnall beag an t-siù - cair, an t-siù - cair, an t-siù - cair,

Dòmhnall beag an t-siù - cair, is dùil aig - e pòs - adh.

Verse: Cha ghabh a' chlann nigh-ean e, chlann nigh-ean e, chlann nigh-ean e;

Cha ghabh a' chlann nigh-ean e bho nach eil e bòidh - each.

Puirt-à-beul, *Little Donald of the Sugar*, collected by Heather Sparling

The rhythm of the song is more important than the lyrics, as we can notice in the phrasing of the song. Which is to say that the rhythm incorporates the music structure.

Usually, puirt-à-beul are sung to a 4/4 or 6/8 beat and highlight the mastery of the singer and, to this day, are present as a musical form in the Celtic regions. Since the voice is supposed to replace the fiddle and the bagpipe and the rhythm is more important than the sound of the voice, it is safe to say that depersonalization is an important aspect of puirt singing.

Just like West African hemiola, puirt travelled across the Atlantic Ocean, to start a new life in the Americas and grew inside the jazz movement of the early twentieth century.

2. Scat singing and the language idiom

In language, the spoken line is an assembly of voiced and voiceless sounds, with pitch carried by the syllabic nucleus, whereas in scat singing, the melodic line is a continuous sound wave, with pitch susceptible to changes according to the succession of tones. Both language and scat are perpetuated through oral tradition.

Language communicates thoughts and feelings through articulation and a sonority hierarchy, but in scat we find another component, which is the *vibrato*.

The vibrato is an element of style that manipulates the listener's attention, and its speed, its length and its place in the vocal apparatus can be chosen according to the syntax of the scat phrase and the tempo of the music.

In spoken language, the use of vibrato isn't justified, as it only serves as an enhancer of the sustained tone, only applicable in music.

Scat subordinates both language and melody to the pursuit of the inner creative impulse, while the ability to control the speed of the vibrato in scat offers more style options and a timbre contrast in the melodic line.

Language carries comprehensible information, whereas scat uses the syllables as a support for the notes performed, which means that the language used for scat is the verbalized form of instrumental improvisation, where the instrument is the voice. The reason why the simple use of the words defining the notes in a scale don't fit in a scat language is the succession consonant-vowel of every note, whereas the number of syllables used in phrases, both in spoken language and in music, varies.

In the English language, singers have an array of twenty-four consonants and sixteen vowels to choose from, yet during a scat, one singer makes use of only a handful of those, much like a painter deciding to use only a few colors to paint an artwork. The decision of the syllables that are to be used in the vocabulary of a scat solo is usually made in the bars preceding the solo, or in the moments of silence just before the scat.

Scat begins where words can no longer deliver the musical meaning.

Bobby McFerrin dedicated an entire album to the musical journey in the realm of languages, his VOCABuLarieS album swapping elements of European, Egyptian, Zulu, Mandarin, Japanese, Sanskrit, in a mélange of living and dead languages on just as heterogeneous a music. For Bobby McFerrin, language is a tool in the service of the voice, and not vice-versa.

2.1. Jazz scat syllables

Even though scat singing is an expression of instant creation, an unpredictable musical expression, the language used, like any other language, implies articulation, rhythm, syllable forming, although each singer can choose their own vocabulary to express their own style. The syllables combine according to the notes the improviser chooses for the melody created, which in turn determines the vowels and the consonants used. Each individual singer can bring a personal note on their scatting technique, but there are

two main categories of sounds that singers can produce, and these two categories depend on whether or not the sounds have definite pitch or not. Voiced sounds include vowels and are produced by sending air through the vocal folds. This category includes various combinations of sounds, depending on the pitch, the place in the melodic line, the intensity, etc. Voiceless sounds are the sounds produced by blocking the airflow, either by using the glottis, or the tongue. Let's see an example:

E.g. 3

Swing feel

du ba du dn dwe ba du dn du dn du ba du e a du dn du dn du ba de ya du dn

dah du ba du dn dwe ba du dn du dn du ba du e a du dn

du dn du ba de ya du dn dah du ba du dn dwe ba du dn

du dn du ba du e a du dn du dn du ba de ya du dn dah

Voiced sounds and voiceless sounds, example

Combinations between voiced and voiceless sounds depend on the type of beat they find themselves on, voiceless sounds can't be sung on strong beats, instead, they are used on weak beats, or as predecessors of a strong beat.

Let's take a look at the choices that Louis Armstrong made in his scat singing on the Heebie Jeebies tune, on this phonetic transcription by William Bower⁷:

⁷ Bower, F. William, 2002. *Scat Singing: A Timbral and Phonemic Analysis*, Current Musicology, by the Trustees of the Columbia University in the City of New York, p. 308.

E.g. 4

8 ch iyf gæf æmf diy bæ

3 diy də la bam rip ip di duw diy duwt

5 duw duw diy duw də diy də də dow diy

7 dow di dow duw duw bæ duw biy dey də

***Heebie Jeebies*, Louie's Scat, phonetic transcription,
first 8 bars of the scat solo**

The instant success that *Heebie Jeebies* witnessed led to a short dance craze, of course bearing the same name, the heebie jeebie dance and, even though the true paternity of the jazz scat cannot be determined, Louis Armstrong definitely shaped the method that would later on be explored by other jazz scat singers.

Arguably, there are many syllables in the English language that could be used in scatting, many more than the few actually used during scat singing. The reason for this shortage of syllables used is that scat singing is in fact a vocal imitation of instrumental jazz. Every aspect of the voice performance in a jazz improvisation is a manifestation of an instrument equal to every other in the ensemble.

The alternation between voiced and voiceless sounds is unpredictable, as improvised music always is, but there are singers who choose only one syllable to work with, keeping a strong focus on the notes they sing, as is the case with Bobby McFerrin, one of the most important contemporary jazz scat singers. He makes an astonishing use of his incredible range and imitates sounds in nature, instruments, noises, practically every sound that his voice can reproduce.

To Bobby McFerrin, imitating other instruments is a provocation that he can take, even if that means standing in front of a full orchestra and playing the cello part, without thinking about the exact instrument he is reproducing, but only about the sound itself.

In an interview for *Jazz Notes* magazine in 1981, Bobby McFerrin said: *I don't even think about that when I'm doing sound effects. It's not that I'm thinking, 'Okay, now is a good time to do a trumpet sound.' I just do a sound and then people come to me and say. I like the trombone sound that you get. How do you do it?' And that's not usually the way I think about it at all.*⁸

How the idea of a scat truly is born, is a matter of mystery. Whether it's the hint that one of the instrumentalists is giving, a note, a drum beat, or something much more subtle, like a glance, a smile, a look from the audience, nobody knows. Maybe the first note is simply a leap into the unknown.

*Scat begins with a fall, or so we're told*⁹, professor Brent Edwards Hayes wrote, referring to Louis Armstrong's explanation on the origin of the scat performed on *Heebie Jeebies*. He had stated that the lyric sheet had fallen on the ground while recording the song, but he continued to sing. Whatever the story truly is, that song inspired every jazz singer of Louis' generation and opened the premises for jazz scat singing.

One of the greatest admirers of Louis Armstrong's music was Billie Holiday, who never scatted, but her blurry pronounce of the lyrics and behind-the-beat controversial singing was inspired by Louis Armstrong's phrasing and quiet expressiveness.

In Billie's own words: *I think I copied my style from Louis Armstrong. Because I used to like the big volume and the big sound that Bessie Smith got when she sang ... So, I liked the feeling that Louis got and I wanted the big volume that Bessie Smith got. But I found that it didn't work with me, because I didn't have a big voice. So anyway, between the two of them I sorta got Billie Holiday.*¹⁰

One can argue that, once you make no important changes in the lyrics or the melody structure, you are not improvising. But Billie Holiday's singing emphasizes the behind-the-rhythm phrasing in Louis' style, as well as his distinctive "growl", his soft, sliding vowels, his distorted lower notes, his rhythm punching, his instrument-like singing. Her intention was always to sound like an instrument, particularly like Louis Armstrong's trumpet. And Louis Armstrong wanted to sound like a trombone when he sang. When Louis put down his trumpet and started singing, it was like a dialogue

⁸ Tolleson, Robin, *Bobby McFerrin Sings for the Challenge*, *Jazznotes*, BAM 23, 1981.

⁹ Hayes Edwards, Brent. "Louis Armstrong and the Syntax of Scat." *Critical Inquiry*, vol. 28, no. 3, The University of Chicago Press, 2002, pp. 618–49, <https://doi.org/10.1086/343233>.

¹⁰ Holiday, Billie, *Music USA Interview*, conducted Feb.15, 1956.

between two different personalities of the musician. The similarities between his singing and the trombone timber can be found particularly in the “growling” and the down-sliding vowels. This use of voice timber alteration technique is indeed improvisation.

3. Improvisation in classical music

Scat may be a unique aspect of improvisation in vocal jazz, but the improvisation can be found in classical music as well. Most concertos contain a *cadenza*, which is *a virtuoso passage inserted near the end of a concerto movement or aria, usually indicated by the appearance of a fermata over an inconclusive chord such as the tonic 6-4*.¹¹ Cadenzas occur in the first and the last movement, which offers the soloing musicians the opportunity to explore, to demonstrate their virtuosity and their technique in those measures contained in the cadenza section. Before the nineteenth century, the soloists were expected to improvise freely on the cadenza, without any instruction or guideline written by the composer. The orchestra would stop, while the soloist would pour out his imagination on scales and arpeggios, on ideas from the main theme, either prolonging the dominant seventh chord, then pausing and bringing back the orchestra at a sign, or after the fermata over the tonic 6-4 chord, which could indicate a tempo or harmonic change after the cadenza.

Of course, practicing the cadenzas before the concert meant that much of the spontaneous improvisational aspect of the performance was left at home, but the same happens with most of the jazz improvised solos as well, to the benefit of the performer as well as the audience.

The purpose of the cadenzas was to inflict upon the audience the element of surprise, to raise the tension and to reveal the mastery of the soloist.

But, if the melody of the section was based on specific harmonic coordinates, the length of the cadenza before the 18th century was left to the soloist's discretion, performers of the time sacrificing the aesthetics of the piece in its entirety for the benefit of the cadenza moment, which provided them with full spotlight.

Mozart gave the cadenza a more structural purpose, transforming the section from an insertion into an integral part of the movement, balancing the weight between the virtuosity of the soloist and that of the orchestra, and he achieved this balance by quoting material from the theme and by organizing this material into sections:

¹¹ Badura-Skoda, Eva, “*Cadenza*,” The New Grove Dictionary of Music and Musicians - Vol. 3, 1980.

In almost all Mozart's major cadenzas one can make out a clear division into three; an 'opening' (I), which begins either with one of the themes of the concerto or with virtuoso passage-work.....a middle section (II), which is almost always a sequential development of some important theme or motive from the concerto movement.....This is the starting point for a number of virtuoso runs, arpeggios, etc., which lead to a closing section (III) of the cadenza, usually ending on a trill.¹²

Let's see an example of this structure in the cadenza for K. 456/i:

E.g. 5

¹² Badura-Skoda, Eva; Badura-Skoda, Paul, *Interpreting Mozart on the Keyboard*, tr. Leo Black, Barrie and Rockliff, London, 1962, 215-216.



W.A. Mozart, K 456/I – cadenza – bars 1-25

But, if Mozart structured the cadenza, subjecting the improvisation to scientific principles, while leaving enough space for the imagination of the soloist (all the surviving Mozart's cadenzas were not written in the autograph score of the concertos), Beethoven insisted that the cadenzas would be played exactly as written and even added a note to make sure of that.

In Beethoven's final and most important piano concerto, the Fifth Piano Concerto, each of the four chords in the orchestra, outlining the I-IV-V-I harmonic progression, initiate an expansive false cadenza on the piano on the very beginning of the piece, defying the rules of music-writing thus far. It may sound like a cadenza, but Beethoven indicates in writing: *Non si fa una Cadenza, ma s'attacca subito il seguente* (There is no cadenza; instead, proceed directly with the following). In his previous concerto, the Fourth Piano Concerto, he had already indicated that he didn't tolerate the extensive lengths of the cadenzas played during his time, which was probably why he specified: *La Cadenza sia corta* (The candeza is to be short).

The length of the improvised section is not left to chance in jazz either. But, if in classical music the cadenza's musical ideas are rooted in the theme or are composed as virtuoso passage-work, in classical jazz, the improvisation is an organic separate piece of music in itself, based on the same chord progressions as the main theme, but with an entire new melody. As a whole, the melody of the improvisation can be an ensemble of blended- together quotes from other recognizable standards, or a cohesive strand of licks and patterns.

Still, this is only valid for the classic jazz improvisation, not the same rules apply for some of the expressionist modernist jazz compositions, for instance, in free jazz, some of the conventions are laid down while others are respected. Musical awareness provides information about what the other instrumentalists are playing and the common musical endeavor can be pursued through individual improvisational experience.

4. Scat singing in modern genres – free jazz, beatbox

Free jazz and atonal music offer the prospect of a collective group improvisation, where common understanding and trust between the group members are a must and the risk of failure is a maybe. Musicians take that risk, because the fear of failure triggers a decision-making response in our brain, which subconsciously leads to musical ideas that are intriguing to the performers themselves. The musicians challenge themselves by leaping into far-related chord changes, or by initiating complicated interval connections in their melodies, using dissonant, compound, augmented or diminished intervals to create necessary premises for resolution, which, in free jazz, doesn't always happen.

Free jazz improvisation is a conscientious attempt to break the rules of classic jazz improvisation. Some of the rules still apply - the expression of emotion, (although the abstract form invites to reasoning above feeling, so the emotions will be filtered through the lens of cognition), solo performing, rhythm (although it's displaced, to intrigue and challenge the listener) - but, for the most part, free jazz improvisation abandons the harmonic patterns and chord changes, the form and the structure of a composition.

One of the first jazz singers to borrow the expressive tools of the free jazz improvisation in her singing was Betty Carter. She was already a successful improviser as a bop singer, but the activist movement and the inner motivation to break down barriers between jazz and free-form music led to her exuberant approach to scat singing.

Here's an excerpt from the scat solo Betty Carter sang on *Thou Swell*¹³:

E.g. 6



Thou Swell - Hart/Rogers, Betty Carter scat solo

Betty Carter's unique scat singing style was built on the work of Billie Holiday, the moans and growls are present in both voices, but Betty Carter's scat is stretched into silence, the little phrases are clipped into more spacious, hanging larger scat numbers. Arguably, her ballad singing wasn't very acclaimed by critics who preferred standards to have recognizable

¹³ Bauer, William R, *Thou Swell*, Hart/Rogers, transcription, 2002, p. 251.

themes, since Betty Carter reshaped every song that she tackled. But it is equally undeniable that her scat singing matched the performance of a horn player, her improvisational style, especially on the up-tempo tunes, dazzling the audiences and musicians alike.

In tonal jazz, improvisation is tied to the chord structure that the melody is based on, but in free jazz, these boundaries are lifted.

In the 1960's, along with the free jazz movement, a new shape of scat was born, using noises and sounds that aren't sung, such as laughter, crying, screaming, imitation of noises in nature, etc. This new type of scat singing later evolved into beatboxing, or b-box, a vocal percussion imitation of drum machine.

Beatboxing includes beats, scratching, rhythms and freestyle rap. It is essentially a vocal version of the drum set and, according to the emotional intention, the sounds can be produced glottic, pulmonic and lingual.

One of the differences between beatboxing and scat singing is that beatboxing imitates the drum set with all its characteristics, whereas scat singing imitates other instruments or simply follows a melodic and rhythmic course. Another distinction between the two vocal techniques is that beatboxers make use of inhaled sounds, which means a completely different breathing technique. Also, the role of the microphone is paramount, because of the sound spectrum that modulating the acoustic response offers.

Beatboxing creates the illusion of a non-vocal sound, like depersonalized scat singing, but with a very important difference. In the beginning of this article, we exposed Stockhausen's quest for vocal depersonalization, in a journey to the inner self of the sound, the inner self of the harmonic spectrum, the inner self of a vowel. Considering this affirmation, it is safe to say that beatboxing may very well be a journey to the inner self of the rhythm and the projection of that towards the microphone and the audience.

The human ability to create sounds appears to be just as surprising as the overlapping instincts of music and rhythm.

5. Creating vocals while detaching from the voice

Before we tackle the main subject of this paper, we must first agree that every jazz singer, every jazz voice teacher and every jazz voice student should work continuously on improving their own voice, on finding their personality and their own sound. That studying written scat solos and transcribing, transposing and even writing solos doesn't mean that technical skills are more important than color, that rhythmical exercises are more important than the unity of one's voice.

Paul Berliner, in his *Thinking in Jazz - The Infinite Art of Improvisation* study, reveals that : *many experts advise learners to practice singing tunes initially with nonverbal or scat syllables-to master the melodies aurally without*

*relying on physical expression such as fingering patterns or the visualization of an instrument's layout*¹⁴

The work of an improvising scat singer discovering a jazz standard begins with hearing the chord changes, then singing the bass line while listening to the chord changes, then singing the arpeggios, the licks and then the patterns. It's a long process of discovering the right notes to improvise. And then it's important to choose from the right notes those notes that blend perfectly with every other sound in the accompanying background. In other words, it is not enough to know which notes to pick, there have to be notes that are musically correct in the ensemble.

To know when to take a step back is a critical aspect in the improvisation part of a jazz composition.

The added value of a scat sung during a jazz performance is the expressiveness of the timbre, as the voice is the most organic instrument.

So, if the scat singing brings upon a music setting the coordinate of the timbre, of the expressiveness, how does depersonalization work?

In social philosophy, depersonalization means detaching from self, or being a detached observer of oneself. If we apply these fundamentals on the analysis of the scat singing, we are to find that vocal depersonalization means detaching from the voice timber, observing the metrical and melodic structure of the vocal line, while singing it. But this self-analysis and detachment from oneself happens at the same time with the instant invention, which is the improvisation.

Can one detach from self and create at the same time?

If we analyze the most creative singers of all time, the jazz singers we addressed in this paper - Louis Armstrong, Billie Holiday, Betty Carter, Bobby McFerrin - it's not the uniqueness of the voice necessarily that captures the listener, it's the intriguing manner in which voice is used as an instrument, it's the height and weight of the notes that gives the melody its balance, it's the way that the balance of the melody fits into the harmony and the rhythm of the sound.

To achieve this balance, the scat solo cannot be a plethora of notes randomly put together to fit the chord changes. Such balance is achieved by completely detaching from the impulse of impressing.

A good scat singer is focused on every sound played, hearing all the other musicians at the same time with their vocal performing, making sure that they intervene at the right time and that they sit out when they need to.

Passive performing is a term jazz educators use to describe the unnecessary contribution of a musician on stage while another musician is improvising. Unfortunately, singers are recurring passive performers, because

¹⁴ Berliner, Paul F., *Thinking in Jazz / The Infinite Art of Improvisation*, The University of Chicago Press, aug.1994, p. 66.

of the inner spotlight they forget to switch off when they stop being the headliners in a musical piece.

Depersonalization in scat singing means taking one immense step back, directing the attention away from the ornaments and embellishments of the voice, to attain individual command of microscopic intonation with the purpose of perfectly merging the voice into the sound of the music in its entirety. The superior awareness of the vocal expression, combined with the concentration on the vocal technique, results in an individual vocal personality completely submerged within the rest of the music spectrum.

Vocal depersonalization in scat singing is a process of self-observation and self-awareness, a means of letting go of aspects of vocal personality to attain vocal equilibrium.

It is, basically, a mindfulness technique applied in vocal practice.

This detachment from the vocal personality aspects means an absence of the vibrato, increased attention on the rhythm and the rest values, careful use of the timbre spectrum.

Since scat singing is in itself an instant musical creation, the lack of comprehensible words leaves space for more music, which means that a good practice of the scat syllables helps the improvising singer to focus entirely on the notes they create.

6. Conclusion

While every singer's professional pursuit is to become unique, recognizable, to have a voice everyone can pick from the rest, a scat singer's endeavor is to be acknowledged as an outstanding improviser, equal to the fellow musicians improvising alongside.

Whether depersonalization should be a quest in itself or not, every jazz singer should start practicing their scat by tuning their voice to their accompanying musicians, which *implies not only the outward tuning of voices or instruments, but also the inward tuning of one's soul*¹⁵.

To achieve sound perfection, a singer must first observe the sound, embrace it, submerge inside the simple structure of a single note, without carrying a sense of self in this observation. Creating a scat is creating a sound, which implicates understanding sound energy, sound duration, frequency content, which means that sound creators should be responsible, therefore accountable, for their sound creation.

Improvisation is a complex form of creative expression, which requires immersing in a brain activity while deactivating certain brain areas, which is probably why improvisers feel like their idea "flows".

¹⁵ Hillier, Paul. *Liner notes to Harmonia Mundi*, CD HMU 807408, 2007.

Much like vocal yoga practices, that aim to achieve a balance between the vocal timbre and the effortless mastery of singing, depersonalization is a process of self-control and self-observation that leads to progress and personal improvement.

Vocal depersonalization in scat singing is imperative, for singers who aim to achieve perfection in sound creation.

Depersonalizing actually means becoming deeply involved in the musical act, participating actively to the artistic moment, and every musician's goal should be to participate, rather than to contribute to music.

If mental health specialists define depersonalization as a detachment from the sense of self, this article initiates the theory that vocal depersonalization in scat singing is the vocal detachment from the features of one's voice – resonance (avoiding the vibrato), pace (adjusting the syllables according to the rhythm, not vice-versa), pitch (imitating other sounds or instruments), resonance (timbre should fit in the sound spectrum).

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THEOLOGICAL, LITERARY, AND MUSICAL KNOWLEDGE, ALL IN THE SERVICE OF SACRED MUSIC. THE PSALM ARRANGEMENTS OF KÁLMÁN CSOMASZ TÓTH

ÉVA PÉTER¹

SUMMARY. The present study aims to present the work of Kálmán Csomasz Tóth in the field of sacred music. Having had a theological education, and literary and musical studies, following an in-depth and extensive research process, he edited the Reformed hymnal published in Hungary in 1948. In addition to this important work, he has published numerous books, articles, studies in the field of musicology, literary translations, and a few poems in various ecclesiastical and professional journals in Hungary and abroad. The example of Kodály as a composer and the choral singing movement of the 1930s also captivated him and encouraged him to adapt the melodies of the church hymnal. I will hereby present his work and a musical analysis of the choral arrangements pertaining to the melodies of the Genevan Psalter.

Keywords: hymnological research, church singing, Genevan Psalter, praise, Hungarian folk melodies, male/female choir and mixed choir compositions, homophonic and polyphonic modes of composition.

Kálmán Csomasz Tóth is an important researcher in the field of Hungarian Reformed church singing and music. Although his work had been carried out and he became a decisive figure in the field of church music in the middle of the 20th century, numerous decades ago, his oeuvre still stands before us as an example and still bears a great influence on today's church music.

He was born on 30 September 1902, in Tapolcafé, Veszprém County, Hungary. His father was a Reformed cantor teacher,² so the young child was exposed to harmonium playing, church singing, and elements of folk culture

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² His father led a congregational choir, founded a reading circle, and was a collector of children's songs and folk rhymes.

in the family home.³ After completing four grades of elementary school, he studied at the college in Pápa. His interest in music was preceded by his curiosity regarding literary history.⁴ In seventh grade, he wrote several poems in the spirit of the Ady school of thought, but because of these, after the fall of the 1919 revolution, he was accused of unpatriotic sentiments by the faculty. He was only allowed to graduate as a private candidate and could not enroll in the Faculty of Letters at the University of Budapest, where he intended to study. He enrolled at the Theological Academy in Pápa, where he was awarded an American scholarship after his basic exam. He studied for three years in the United States,⁵ where he also received his diploma. In the meantime, he also trained himself in the field of music: in Pápa he studied harmony with Lajos Tóth, a music teacher, and in America he was a student of J. F. Williamson, the founding conductor of the famous Westminster Choir. His interest in church music was evident already during his American years.

On his return home, he graduated the English-Hungarian studies at the Budapest Faculty of Letters, and in 1926 he became a student of the Eötvös College. In 1927-28 he was actively involved in the movements of the progressive university and college youth of Budapest celebrating Zsigmond Móricz and Endre Ady.

In 1928 he was appointed as a pastor in Kaposvár. He led two choirs, a congregational choir, and a youth mixed choir.⁶ In 1932, the congregation of Sárkeresztes elected him as an independent parish pastor. At this time, he began to study Kodály's writings in musicology. The choir singing movement of the 1930s captivated him also and encouraged him to compose choral adaptations for melodies of Genevan Psalms. These musical compositions caught the attention of Béla Árokháty,⁷ among others. In 1938 he was elected pastor of the Csurgó congregation, where he served until 1950. In 1943, after the death of Béla Árokháty, Imre Révész, the Bishop of the Tiszántúli Church District, chairman of the editorial committee of the church hymnal, took notice of his musical work and involved him in the preparatory work of the hymnal. From 1943 he concentrated on hymnological research. In 1950 he moved permanently to Budapest with his family. From 1952 he worked as a lecturer

³ His mother was Julianna Csomasz. He took her name as writer's name as well. He published his works under this name, and both his doctorate and his candidate's degree are published under this name.

⁴ As a high school student in Pápa, he wrote his first poems, several of which won prizes. Later, after a long break, he wrote more poetry as a mature adult.

⁵ He studied in Dayton, Cleveland, and Detroit.

⁶ At this time, he married Gizella Méreg. Their marriage resulted in five daughters.

⁷ Béla Árokháty (1890-1942), a religious teacher and church choirmaster. He is credited with the publication of the Yugoslavian Reformed Hymnal (1939), in which he published the Genevan Psalter with their original rhythm.

in church music field at the Budapest Theological Academy, and from 1966 as a university teacher there. In 1962, he was awarded a PhD in Musicology for his highly significant work, entitled: *Hungarian melodies of the 16th century*, and a year later he was awarded a doctorate in the letters at Eötvös Loránd University. He was elected a member of the Musicology Committee of the Hungarian Academy of Sciences in 1973, and its President in 1976.

His main field of activity was Hungarian Reformed hymnology. It is in this area that he pioneered and, almost without precedent, raised this field of study to a world-class level, showing that Reformed church music occupies a significant place in Hungarian culture and national values. He worked as an educator, as a teacher of religion, and later as a professor of music.⁸

The most significant achievement of his life's work is the 1948 Hungarian *Reformed Hymnal*. He joined in the preparatory work for this volume in 1943. In February 1943, at a conference organized by the Convention to clarify the basic, mainly musical problems of the hymnal to be renewed, he gave a lecture on the criteria for the selection of the hymn material and presented a draft of the material to be included in the new Hungarian Reformed hymnal.⁹ He collected more than 250 hymnbook melodies published up to the end of the 18th century, together with their variants, and took stock of the hymns of foreign origin that had been translated or were yet to be translated.¹⁰ The research on the hymnal was interrupted by the events of World War II, and only in 1946 could he resume his editorial work.¹¹ Two different approaches emerged in the compilation of the psalm chapters of the hymnal: Péter Balla advocated a kind of rubato rhythm¹² that could be taken from Hungarian folk music, while Kálmán Csomasz Tóth strictly adhered to the original Genevan

⁸ He considered the latter to be the most important service of his life. For two and a half decades, he taught hymnology to young theologians. He was actively involved in the work of the cantor training school in Fót and later in Debrecen and lectured on Hungarian Protestant church music as a visiting professor at the Musicology Department of the Music Academy.

⁹ During the preparatory work, he arranged the more than 1300 hymns that had appeared at least once in the hymnbooks of previous centuries into a card index, grouping them thematically, metrically, melodically and, in the case of hymns of foreign origin, linguistically.

¹⁰ For more information see Tamás Bódiss, *Csomasz Tóth Kálmán himnológiai öröksége [Kálmán Tóth Csomasz's Hymnological Heritage]*, in Magyar Egyházzene [Hungarian Church Music], Vol. VIII, No. 2-3, 2000/2001, 231.

¹¹ Imre Révész was the chairman of the convention's song committee, Kálmán Csomasz Tóth's direct colleagues were Dr. Sándor Karácsony, Jenő Ádám, and the various specialist members of staff were Lajos Áprily, Péter Balla and Dr. Kálmán Kállay.

¹² Rubato: an unconstrained rhythm or tempo (literally: robbed, i.e., the length of one note increases at the expense of another).

rhythm. Bence Szabolcsi also favoured the latter.¹³ Kálmán Csomasz Tóth reintroduced part of the musical material of the Hungarian Reformation, the valuable melodic treasure of the 16th century, into the hymnal.¹⁴

In a later interview, in 1985, when asked what he would do differently in editing the hymnal, Tóth Csomasz replied: "I would include some of the old Hungarian hymns that were not considered, while some that did not work would be omitted... As for the psalms, I would not include all the Genevan psalms. There can no longer be popularized today. I would modify the texts in such a way as its prosody requires, but only as much as is necessary, since they can be sung very well with the right free accentuation and melodic modification..." He took a strict position on the question of including the new 20th century hymns in the hymnal: he did not consider them suitable, either textually or melodically. He did not recommend the counterfactuals written to Hungarian folk melodies either but considered the purely pentatonic melodies of Péter Balla to be remarkable.¹⁵

In 1989, the church musician János Máté described the hymnal as follows: "It preserves both the Hungarian and Reformed traditions, restoring the old Hungarian hymns and the Genevan psalms to their original beauty and within their rights, but it is also an open, truly ecumenical collection, because it has made the treasury of hymns of different denominations and nations our own".¹⁶

He has written a scholarly work on the cultural and historical background of the hymns included in the hymnal, entitled *A Református Gyülekezeti éneklés [Reformed Congregational Singing]*.¹⁷ In the first part of the book, he writes about the church-historical aspects of congregational

¹³ On the restoration of the original Genevan rhythm, Bence Szabolcsi says: "It is an extremely bold, but worthy of consideration, and we hope that it will be a successful experiment, which will make the Huguenot melodic treasure a valuable part of Hungarian church music again, bringing it back in its original rhythm, melodic form and structure, in the original form, which is superior to the diluted form to which the singing congregations have become accustomed in the last 100-150 years." See *Az Út - Református egyházi hetilap, [The Way - Reformed Church Weekly]*, III/13, Budapest, 1950.

¹⁴ Regarding the hymnal, Bence Szabolcsi writes: "This ancient Hungarian melodic material was a valuable musical legacy of the Hungarian Reformation, which was displaced from the Hungarian Reformed hymnal a century and a half ago by an excessive and misguided reform." See *Az Út - Református egyházi hetilap, [The Way - Reformed Church Weekly]*, III/13, Budapest, 1950.

¹⁵ The source of the information is Éva Turcziné Csomasz, *Akik könnyhullatással vetnek, vigadozással aratnak majd* [Those who sow with tears will reap with consolation], in Zsoltár [Psalter], Volume I, No. 2, ReZeM, 1994, 7-8.

¹⁶ See János Máté, *Dr. Csomasz Tóth Kálmán emlékezete [In Memory of Dr. Kálmán Csomasz Tóth]*, in *Theologiai Szemle*, 1989/XXXII/2, 119.

¹⁷ *Református Egyház kiadása* [published by the Reformed Church], Budapest, 1950.

singing, the history of Hungarian Reformed congregational singing, including the hymnbooks that have been in use over the centuries, the relationship between the Genevan Psalter and Hungarian Reformed congregational singing, the musical characteristics of congregational singing, the literary forms of singing and the function of the hymnbook. In the second part there is a guide and data base for the hymnal,¹⁸ which includes data on the appearance of the psalm verses and their melodies; data on the lyricists, melody composers, sources; the metrical structure of the hymns, and even the beginning of the hymns of foreign origin in the original language. It is an extremely rich repository and is still useful today. The material in this volume is supplemented by the book entitled *Dicsérjétek az Urat [Praise the Lord]*,¹⁹ which is a guide for learning the hymns. In presenting the hymns, the author reveals important data on the history of music as well as church history.²⁰

The volume *A XVI. század magyar dallamai [Hungarian melodies of the 16th century]* provide a systematic summary of the Reformed stylistic level.²¹ It is a well-known fact that the majority of the sources stemming from the 16th century are secular collections of hymns, but the melodies borrowed from earlier times stem from church hymnals.²² Kálmán Csomasz Tóth, in his volume, publishes melodies from the 16th century meant for Hungarian verses. Thus, only the texts are from the 16th century, the creation of these

¹⁸ Although the 1948 hymnal was intended as a trial hymnal, its sound and sophisticated compilation made it suitable for permanent use. It was replaced in 2021 by a newly edited hymnal.

¹⁹ Published by the Magyarországi Református Egyház Kálvin János kiadója [Kálvin János Publishing House of the Reformed Church of Hungary], Budapest, 1970/1995.

²⁰ Where you can learn about Luther, Zwingli and Calvin's views on congregational singing, followed by a brief overview of the hymnbooks published in the different centuries. We will read about the life and work of Albert Molnár Szenci; the tragic fate of Imre Anderkó Szilvás Újfalvi; the orphaned Benjamin Szőnyi and his hymnal, *The Violin of the Saints*; and the pioneering work of György Maróthi. The author also introduces the great musician pastor of the first half of the 20th century, Béla Árokháty.

²¹ It was published in 1958 in the *Régi Magyar Dallamok Tára [Old Hungarian Melodies Series]*, published by Akadémiai Kiadó. The melodies published here prove that in the 16th century there was no distinction or sharp boundary between secular and ecclesiastical functions, the same melody appeared as a historical song, as a congregational song, or as a lyrical text, and lived on in different collections, linked to humanistic, national, Protestant-ecclesiastical purposes. The first part of the volume is a scholarly study of the published melodic material; the second part is the actual songbook. It gives the most important data on the songs: notes on melody and text, an index of verse forms and line endings, and an alphabetical list of initial lines and song titles help to familiarize the reader with the melodic material. 239 melodies are discussed, but if the melodic variants are included, this number rises to 376. The material is supplemented by melodic material related to 16th century Hungarian verses. Thus, the writing of this book was preceded by a thorough research into the history of literature.

²² Most of the 16th-century melodies can be found in the 1744 Cluj-Napoca Reformed hymnal. Kálmán Csomasz Tóth considers it to be the most significant and complete source.

melodies had often time occurred even earlier than that. The reason for the late notation of the melodies is the oral tradition of passing down such treasures, which was common in the past for Hungarian music culture. The published melodies are not all Hungarian origin, only their occurrence with Hungarian text was the criterion for their inclusion in the collection itself.²³ Many of the melodies that originated in foreign musical materials exhibit the wonderful, transformative, and assimilating effect of Hungarian folk music. Dr. Zoltán Gárdonyi,²⁴ while evaluating this work, says: "The exhaustive scientific study of a century's collection of melodies is indeed beyond the limits of a lifetime's work. What Kálmán Csomasz Tóth has accomplished is a great achievement for which both music history and literary history owe an endless debt of gratitude".²⁵ The recognition itself was not delayed, and for this enormous scientific work he was awarded the title of PhD in Musicology.

The volume *A humanista metrikus dallamok Magyarországon [The humanistic metrical melodies in Hungary]* was published in 1967. It presents Hungarian pieces of humanistic metrical melodies, while at the same time touching on interesting aspects of the history of the Reformation in Hungary. The book deals with the history of music, but also contains a wealth of information on Hungarian church history.²⁶ The traces of the humanist style of singing in Hungary have been preserved for the longest time in the Hungarian-language melodies in Protestant church hymnals, but with texts created in antique verse meter. Bence Szabolcsi began to explore this melodic material in 1928. Kálmán Csomasz Tóth's treatise on the Hungarian melodies of the 16th century is in many respects a forerunner of the monograph published in 1967.²⁷ The book presents the reader with remarkable results, not only on a detailed question of European and Hungarian music history, but also in many aspects of the history of congregational singing.

²³ "The hymnody of Luther and the beginning of the German Reformation has a modest share in old Hungarian Protestant hymnody (the author writes on page 99). The connections that link 16th century melodies to Czech Hussite and Polish Protestant sources are broader and more significant". Kálmán Csomasz Tóth begins his exploration of the Polish connections. Some of the melodies are of Gregorian origin, others show affinities with metrical humanist ode melodies. The value of his work is enhanced by the examination of the folk music context of the old church histories.

²⁴ Composer Zoltán Gárdonyi (1906-1986)

²⁵ See Zoltán Gárdonyi's book review in *Theológiai Szemle [Theological Review]* 1959/II/5-6, pp. 247-249.

²⁶ Published by Akadémiai Kiadó, Budapest, 1967.

²⁷ The document from which Kálmán Csomasz Tóth explains the Hungarian Reformed aspects of the humanist metrical melodies is the school hymnal of Imre Anderkó Szilvás-Újfalvi, pastor and teacher in Debrecen, probably written between 1596 and 1599. It is for this reason that the chapter on Szilvás-Újfalvi is the focus of this work. Also of interest are the section on the life of Albert Molnár Szenczi, especially the twilight of his life, and the chapter on the relationship between humanist metrical poetry and the poetic practice of the Hungarian language at the time.

The volume *Maróthi György és a kollégiumi zene [György Maróthi and Collegiate Music]* was published in 1978. The authors stated the following regarding the creation of his book: "I received the first impetus for this book at the end of the 1950s from Zoltán Kodály and Bence Szabolcsi, who, in the great debt we owe them, placed the analytical presentation of György Maróthi's musical work and its proper place in the history of our musical education among the most important tasks".²⁸ When the book was published, it was highly acclaimed by the representatives of the field. Ferenc Bónis wrote: "He illuminates his subject with an impressive knowledge of history, music, literature and church history, with a fervor that only someone who has tried to break the domestic fallow ground under circumstances like those of Maróthi can achieve... His book is certainly one of the most significant undertakings of Hungarian music history, well worth studying".²⁹ Sándor Berkesi published in *Theological Review*, Béla Tóth in *Confessio* and Jenő Bányai in *Békehírnök* put pen to paper in praise of the work.

In addition to the works published independently, Kálmán Csomasz Tóth has also written several partial studies. In the theoretical part of Volume I of the *Egyházzenei vezérfonal [Church Music Guide]*, he provides comprehensive information on the science of hymnology and medieval sing styles. He focuses on the significance of Calvin and the Genevan Psalter and highlights the work of Albert Molnár Szenczi and György Maróthi, including the latter's revolutionary innovations in choral singing. For the *Református Korálkönyv [Reformed Chorale Book]* he prepares the organ settings of 116 hymns. He has published song arrangements in Volume II of the *Egyházzenei vezérfonal [Church Music Guide]* to the Cantor Courses. In the collection of choral works by Kálmán Csomasz Tóth, entitled *Háromszólamú feldolgozások a Református Énekeskönyv dallamaira [Three-voice arrangements of the melodies of the Reformed Hymnal]*,³⁰ he has arranged ten Geneva psalms, 31 hymns, one 18th century hymn and one of his own compositions. It is intended as music for beginner and advanced congregational choirs and school choirs.

Less well known is his research for the Institute of Musicology of the Hungarian Academy of Sciences in the service of general Hungarian music history. In the series *Musicological Studies*, he published an article on the melodies of funerary hymnbooks and on the Eperjes Gradual. In the series *Népzene és Zenetörténet (Folk Music and Music History)* he published a joint study with Kornél Bárdos on the history of Hungarian gradual hymns. He compiled the material and notes for volumes I, V and VI of the 17th century series of the *Régi Magyar Költők Tára [Old Hungarian Poets' Library]*. In the

²⁸ Cited from the author's words by Sándor Berkesi in *Theologiai Szemle*, 1979 XXII/1, 56-59.

²⁹ Excerpt from a radio lecture given in April 1979.

³⁰ Published by the Református Egyházzeneészek Munkaközössége [Union of Reformed Church Musicians], Budapest, 1997.

Magyarország Zenetörténete [Music History of Hungary] II (1541-1686), edited by Kornél Bárdos, he wrote the chapter on Protestant churches, as well as the chapters on *The Development of Musical Literacy*, *The Practice of Melody Notation*, *The Forms and Types of Popular Monophony*, and *The Musical Works of Our Poets*. In addition to the above, many of his studies have been published in the *Református Egyház [Reformed Church]*, *Theológiai Szemle [Theological Review]*, *Confessio*, and the *Ráday évkönyv [Ráday Yearbook]*. Among these I would like to highlight his articles on the melody of Bálint Balassi's hymns, on the liturgy of the communion of Gál Huszár's hymnal, on congregational singing at Christmas, Easter, and Pentecost, on the role of Imre Szilvás Újfalvi, on Bartók, and Zoltán Gárdonyi.

At the end of his life, one of his dreams could be realized with the publication of 50 hymns in German, selected from the Hungarian Protestant singing tradition.³¹ The volume, entitled *O wahres Wort*, was the gateway to the West for Hungarian church song literature.³²

Psalm arrangements

According to Kálmán Csomasz Tóth, the Genevan Psalter should be sung in their original form, i.e., with the original rhythm and without diesis (without a leading note present in the cadence at the end of the melodic line). Thus, in monophonic church singing, the melodies retain their modal character. In contrast, in the Transylvanian hymnbooks of the 19th and 20th centuries, the psalms are sung with a balanced rhythm and the leading note appears in the cadences at the end of the melody line. This latter phenomenon can be observed as early as the Renaissance when the spread of polyphony in church music led to a noticeable friction between melodic and harmonic aspirations. The introduction of a leading note at the end of polyphonic works was increasingly felt necessary.³³ Hungarian hymnologists were divided on this issue.³⁴ In Zoltán Kodály's bicinia, as well as his choral works written for three and four voices based on the Genevan Psalter, the leading note version is to be found.

Kálmán Csomasz Tóth wrote a total of 12 Genevan Psalter arrangements for two-voice, 10 for three voices and 3 meant for four voices.³⁵

³¹ The translator of the text was Pastor Günter Ruterborn, who was active in the French congregation in Berlin at the time of the publication of the book.

³² The collection includes an opening hymn, a penitential hymn, a psalm, a festive hymn and a hymn of thanksgiving.

³³ This phenomenon can be observed in the two-voice motets of Lassus (1532-1594).

³⁴ See the volume containing 19 studies: *Tanulmányok, dolgozatok, hozzászólások a genfi zsoltárok énekléséről. [Studies, papers and commentaries on the singing of the Genevan Psalter]*. Ed. László Draskóczy, ReZem Publishing House, Budapest, 1993.

³⁵ Bicinia: 1, 22, 32, 40, 45, 51, 75, 93, 97, 110, 118, 123; three-voice arrangements: 31, 35, 40, 51, 65, 68, 84, 90, 107, 121; four-voice arrangements: 61, 116, 125.

He composed his *bicinia* for a female choir, the only exception being Psalm 51, which is meant for tenor and bass voices. The majority of the three voice compositions, i.e., 6 psalm arrangements, are for mixed choir, and 4 for either male or female choirs.³⁶ The four voiced arrangements are meant for a mixed choir. Sometimes the number of voices is augmented in the final melodic line of the work. In some cases, only the two chords at the end of the work,³⁷ but in the two-voice arrangement of Psalm 51, the entire closing line is composed for three voices.

In terms of tonality, the arrangements retain the original psalm mode: 5 works are written in Dorian mode, 3 in Dorian-Aeolian, 3 in Phrygian, 3 in Mixolydian, 9 in major and 2 in minor. The only chromatically modified notes are within the accompanying voices.³⁸

E. g. 1



T

1. Te - ben - ned bíztunk e - le - i - től fog - va, U - ram, té - ged tar - tottunk haj - lé - kunknak!
2. Az em - be - re - ket te meg hagyod hal - ni, És ezt mondod az em - be - ri nem - zetnek!
9. Szol - gá - i - don lát - tassad dolga - i - dat, Di - cső - sé - ge - det ezek - nek fi - a - in!

B

1. Te - ben - ned bíztunk e - le - i - től fog - va, U - ram, té - ged tar - tottunk haj - lékunk - nak!
2. Az em - be - re - ket te meg hagyod hal - ni, És ezt mondod az em - be - ri nemzet - nek!
9. Szol - gá - i - don lát - tassad dolga - i - dat, Di - cső - sé - ge - det ezek - nek fi - a - in!

B

1. Te - ben - ned bíztunk e - le - i - től fog - va, U - ram, té - ged tar - tottunk haj - lékunk - nak!
2. Az em - be - re - ket te meg hagyod hal - ni, És ezt mondod az em - be - ri nemzet - nek!
9. Szol - gá - i - don lát - tassad dolga - i - dat, Di - cső - sé - ge - det ezek - nek fi - a - in!

Kálmán Csomasz Tóth: *Psalm 90*, m. 1-4.

In terms of time signature, there are two types of markings. In most of the works there are no written time bars, and the drawn lines are only indications because the bars contain a variable number of beats. However, in some arrangements the time signature is precisely marked.³⁹

³⁶ 5 compositions for soprano, tenor, bass; 1 composition for soprano, alto, bass; 3 works for soprano, mezzo-soprano, alto; 1 work for tenor, baritone, bass.

³⁷ In the case of the two-voice arrangements of Psalms 32, 45, 97 and the three-voice arrangement of Psalm 107.

³⁸ E.g. in the second and third voices of Psalm 90 for tenor, baritone, bass.

³⁹ In the arrangement of psalms 68, 90, 107 for three voices and 61, 116, 125 for four voices.

E. g. 2

Ki - ál - tá - som halld meg, Is - ten! Vedd fü - led - be

Ki - ál - tá - som _____ halld meg, Is - ten! Vedd fü - led - be

Ki - ál - tá - som halld meg, Is - ten! Vedd fü - led - be

Kálmán Csomasz Tóth: *Psalm 61*, m. 1-3.

The voices follow the rhythm of the main melody. When a sequence of syncopated notes appears in the psalm, the accompanying voices move to the beat.⁴⁰

E. g. 3

S

1. Pe - relj, U - ram, per - lő - im - mel, Har - colj én el - len - sé - gim - mel,
9. Dí - csér - lek té - ged szün - te - len Nagy sú - rú gyű - le - ke - zet - ben,
13. Már a - zok é - ne - kel - je - nek, Kik i - ga - zam - nak ö - rül - nek,

T

1. Pe - relj, U - ram, per - lő - im - mel, Har - colj én el - len - sé - gim - mel,
9. Dí - csér - lek té - ged szün - te - len Nagy sú - rú gyű - le - ke - zet - ben,
13. Már a - zok é - ne - kel - je - nek, Kik i - ga - zam - nak ö - rül - nek,

B

1. Pe - relj, U - ram, per - lő - im - mel, Har - colj én el - len - sé - gim - mel,
9. Dí - csér - lek té - ged szün - te - len Nagy sú - rú gyű - le - ke - zet - ben,
13. Már a - zok é - ne - kel - je - nek, Kik i - ga - zam - nak ö - rül - nek,

Kálmán Csomasz Tóth: *Psalm 35*, m. 1-2.

⁴⁰ We find them in the three-voice arrangements. See 35, 40, 121. There is also one example in a work written for four voices. See Psalm 61.

The rhythm is not very varied, since the psalms mostly contain two note values, quarter and eighth notes. Only at the end of the melody lines is there a longer note. However, an interesting phenomenon in the joint effect of the voices is that the two voices move in a compensatory rhythm (when one voice moves in quarter notes and the other in small eighths). This rhythm is seen in the two-voice arrangement of Psalm 40.

E. g. 4

vőn a mély ve - rem - böl, És a sá - ros fer - tő - böl, És én lá - ba - i - mat Szép
el - kezdem szám - lál - ni, Nem tu - dom ki - mon - da - ni, Mert Te nem kí - ván - tad A
ha én sze - gény va - gyok, És én szűk - sé - gim na - gyok, De rám gon - dot vi - sel Az

Ki - vőn a mély ve - rem - böl, És a sá - ros fer - tő - böl, És én lá - ba - i - mat
Ha el - kezdem szám - lál - ni, Nem tu - dom ki - mon - da - ni, Mert Te nem kí - ván - tad
No ha én sze - gény va - gyok, És én szűk - sé - gim na - gyok, De rám gon - dot vi - sel

Kálmán Csomasz Tóth: *Psalm 40*, m. 11-16.

The tempo is not specified in the works. In only two cases is there a metronome mark at the beginning of the works.⁴¹ The dynamics is left to the performer. Dynamic indications are found in only three choral works.⁴²

The arrangement of the works is a strophic one, with usually three stanzas, more rarely two or four stanzas. These were chosen by the composer himself, but it is also possible to insert other stanzas.

Csomasz Tóth uses both homophonic and polyphonic composing techniques in his psalm arrangements. The bicinia are all polyphonic. The solo entrances usually occur in stretto, i.e., they follow each other at two beats, but Psalm 45 deviates from this pattern and the lower voice imitates the beginning of the work at 4 beats. It is only in the second half of the work that the spacing between the voices decreases, and in the final melodic line of the work the voices all move together. In the two-voice version of Psalm 75, from the third melodic line onwards, there is a single beat between the imitating voices. It is a common phenomenon that the last melodic line of a choral work is homophonic in structure.⁴³ Occasionally, the upper voice waits for the lower voice's movement with a long-sustained note.⁴⁴

⁴¹ Two four-voice arrangements have metronome markings: 90-96 in Psalm 125, and 100 in Psalm 116.

⁴² In Psalm 107 for three voices and in the works for four voices (Psalms 61, 116, 125).

⁴³ Examples of bicinia arrangements include Psalms 1, 40, 45, 51, 93, 118.

⁴⁴ Examples of bicinia arrangements include Psalm 75, 110, 118 and Psalm 125 of the arrangements for four voices.

E. g. 5

Hoz-zánk kö-zel jött hí-ven, Mi a - zért csu-dá - i - dat, Hir - det - jük jó vol - to - dat.
 Sem nem a pusz tá-ból jó: Min - den az ls - te-nen áll, Ó a - láz, ő ma - gasz - tal.
 És szar-vu-kat megszegem Az is - ten-te-le-nek-nek, Hogy a jók fel - kel - je - nek.

ved Hoz-zánk kö-zel jött hí-ven, Mi a - zért csu-dá - i - dat, Hir - det - jük jó vol - to - dat, jó vol - to - dat.
 ról, Sem nem a pusz-tá-ból jó: Min - den az ls - te-nen áll, Ó a - láz, ő ma-gasz-tal, ő ma-gasz-tal.
 gét, És szar - vu - kat megszegem Az is - ten-te-le-nek-nek, Hogy a jók fel - kel - je - nek: fel - kel - je - nek.

Kálmán Csomasz Tóth: *Psalm 75*, m. 7-12.

The choral works written for three voices, with three exceptions,⁴⁵ are homophonic arrangements. The psalm melody is only in one case, in the arrangement of Psalm 84, placed not in the upper but in the lower voice, the alto.

The arrangement of Psalm 31 begins with a single voice, the soprano, but from the second melodic line onwards all three voices start singing together. Only in the final melodic line is there an occurrence of polyphonic imitation. In the three-voice arrangement of Psalm 107, there is more independent movement in the voices. Although most of the melodic lines start with a homophonic structure, after a few notes the rhythm of the voice's changes, with augmented notes and syncopations breaking up the rhythm of the voices.

E. g. 6

meg-marad Ó tel-jes ir - gal - ma. A - kik meg-vál - tat - tak Ó ál - ta - la
 meg-marad ő ir - - gal - ma. A - - - kik megvál - tat - tak ő ál - ta -
 ő - rök - ké meg-marad ő ir - gal - ma. A - kik meg - vál - tat - tak ő

Kálmán Csomasz Tóth: *Psalm 107*, m. 6-11.

⁴⁵ The arrangement of psalms 40, 84, 107 are polyphonic choral works.

The four-voice works have a homophonic structure. In the arrangement of Psalm 61, the voices enter simultaneously, but in the case of Psalms 116 and 125, the other voices enter after the unison entrance of two sets of voices. The chords are structured and progress together according to the rules of classical musical harmony.

E. g. 7

♩ = 90 – 96

mf

A - kik bíz - nak az Úr Is - ten - ben Nagy hi - e - de - lem - mel,

f

Azok nem vesznek el Sem bajban, sem vesze-de-lem - ben, Mint a Si - on - hegy

f

Kálmán Csomasz Tóth: *Psalm 125*, m. 1-8.

As I mentioned earlier, the polyphonic parts of the works show imitation between the voices. Most of the time the imitation starts on a descending fifth, a third, a fourth, but in the two-voice arrangement of Psalm 22, the imitation of almost every melodic line starts to a different interval.⁴⁶ Most of the works contain free imitation. After the strict imitation of the first notes of the melodic lines, the size of the intervals is almost always altered, and the imitating voice does not follow the pitches of the melody faithfully. Strict imitation is only found in a few melodic lines⁴⁷ of the arrangements.

⁴⁶ In the two-voice arrangement of Psalm 22, the first melodic line is imitated at a perfect fifth, the second in minor third, the third in perfect unison, the fourth in major second, the fifth in perfect fourth, the sixth in the upper minor second, the seventh in minor third, and the eighth in perfect fourth.

⁴⁷ We find these in the two-voice arrangements of Psalms 75 and 110.

E. g. 8

S

1. Dí - csé - rünk té - ged Is - ten, Dí - csé - ret lé - gyen né - ked, Mert a te dí - cső ne - ved
 4. Mert a tiszt és az e - ró Nem a nap - ke - let fe - lől, Sem a nap - e - nyé - szet - ről
 6. Én ő - rök - ké dí - csé - rem A Já - kob - nak Is - te - nét, Hir - de - tem dí - cső - sé - gét.

A

1. Dí - csé - rünk té - ged Is - ten, Dí - csé - ret lé - gyen né - ked, Mert a te dí - cső ne - ved
 4. Mert a tiszt és az e - ró Nem a nap - ke - let fe - lől, Sem a nap - e - nyé - szet - ről
 6. Én ő - rök - ké dí - csé - rem A Já - kob - nak Is - te - nét, Hir - de - tem dí - cső - sé - gét.

Kálmán Csomasz Tóth: *Psalm 75*, m. 1-6.

In some of the two-voice arrangements, an appropriately interjected lateral movement or countermovement between the voices becomes apparent.

E. g. 9

S

1. Vár - ván vár - tam a fel - sé - ges U - rat, És í - me hoz - zám for - du - la, Nagy
 3. Csu - da - té - te - lid - nek sok ő - szá - ma, És nagy bölcs gon - do - la - tid - nak, Hoz
 8. Már te - ben - ned mind ör - ven - dez - ze - nek, A - kik ke - res - nek té - ge - det, Kí -

A

1. Vár - ván vár - tam a fel - sé - ges U - rat, És í - me hoz - zám for - du -
 3. Csu - da - té - te - lid - nek sok ő - szá - ma, És nagy bölcs gon - do - la - tid -
 8. Már te - ben - ned mind ör - ven - dez - ze - nek, A - kik ke - res - nek té - ge -

Kálmán Csomasz Tóth: *Psalm 40*, m. 1-5.

Kálmán Csomasz Tóth strove to provide music suitable for choirs with different voice combinations. His psalm arrangements are therefore meant for either male/female or mixed choirs of 2, 3 or 4 voices. The aim of the arrangements is to render the melodies of the psalms familiar and accessible, and to provide suitable musical material for congregational choirs. The arrangements were structured in a varied manner, considering the level of musical preparation of amateur congregational choirs. In his composition, we find the main elements of homophonic and polyphonic composing techniques, which he combines creatively in the development of the works' voices. He strives to ensure that the parts are easy to sing. Thus, he provides a rich and usable musical material for church congregations.

Translated from Hungarian by Juliánna Köpeczi

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DAS GEBET „VATERUNSER” IN DER KOMPONISTISCHEN SICHT VON CIPRIAN PORUMBESCU – THEOLOGISCHE UND MUSIKOLOGISCHE ASPEKTE

MIHAI BRIE¹

SUMMARY. The Messianic model of prayer uttered on the Mount of Olives, which has become a standard for the entire treasury of the later church, is our interdisciplinary research today. Given that it was uttered by Jesus Christ himself, it becomes relevant to any believer who wants his daily life to be in continual communion with God. In the liturgical richness of the Christian church of all times, the Lord's Prayer (Our Father) is an integral part of any time of the day, morning, noon, or evening, because it represents the quintessence of the key words that every Christian visionary must have in his vocabulary. daily. In the following I have prepared research meant to attract the musician or theologian, or the contemporary scientist in the pragmatization of the manipulative requests contained in this grandiose prayer. Thus, we combined theological research with musicological research in an exceptional composition from the old Romanian space. In the history of the local culture and civilization, famous names have remained that have shaped the Romanian academic space from all times. One of these names of scientific relevance was Ciprian Porumbescu. Endowed natively with hard work, he succeeds and confirms over time his passage through time. A plurivalent musician, but also a poet and essayist, he manages to imprint in the history of the second half of the 19th century a unique perspective on the religious and folkloric and patriotic treasure of Bucovina. All this treasure is haloed by its vast improvement in Chernivtsi and Vienna, inscribing itself in the memory of the musical times of the end of the 19th century both far from the native places and especially capitalizing on them with their whole load of centuries in a vision. unique, complex, representative musician of Romanian choral music.

Keywords: Jesus Christ, religion, church, Porumbescu, culture, choir, folklore, music, history

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Vorbemerkungen

Die Heilige Liturgie oder die Kommunion zwischen Gott und dem Menschen ist der Moment, in dem sich der Christ in der Beziehung zwischen Diesseits und Jenseits völlig verankert. Die dem Gebet an Gott vorangehende Litanei fügt der geistlichen Kommunion des im Laufe der Geschichte zum Menschen werdenden Gottessohnes einige Bedingungen bei: man findet Christus im Himmel und auf der Erde, von der Liebe an den Schöpfer gefüllt beten wir für die Kommunion durch den Erlöser, „aber nicht um Gericht und Strafe“, „im vollen Bewusstsein“ also streben wir das Heiligtum des heiligen Gottes, die Kommunion mit dem eucharistischen Christus in einer tiefen geistlichen Vollkommenheit an. Im Kontext der liturgischen Gebete wird der messianische Ausdruck „Vaterunser“ in allen gegenwärtigen theologischen Aspekten regelgebend. Die heilige Liturgie ist ein Tritt zur Vereinigung mit der Dreieinigkeit und eine Verbrüderung unter den Gläubigen, die über das eucharistische Geheimnis nachdenken.

Als vielseitiger Musiker (Komponist, Klavier- und Geigenspieler und Dirigent), aber auch Intellektueller mit wahren literarischen Talent (Dichter, Memoirschreiber, Bühnendichter, Pädagoge), ist Ciprian Porumbescu unter den bedeutendsten Persönlichkeiten der zweiten Hälfte des XIX. Jahrhunderts im rumänischen geistigen Raum zu erwähnen.² Als geborener Künstler mit umfangreichem Talent und vom Hauch des komplexen Genies berührt³, so wie ihn sein Monograph Constantin Morariu nennt, war er einer, der tiefe Spuren in der rumänischen Kulturgeschichte aller Zeiten hinterlassen hat.

² Morariu, Constantin, *Ciprian Porumbescu după 25 de ani de la moartea sa*, Societatea reuniunii de cântări Suceava, 1908 (Morariu, Constantin, *Ciprian Porumbescu 25 Jahre nach seinem Tode*, Gesellschaft des Gesangvereins Suceava, 1908); Braniște, Valeriu, *Ciprian Porumbescu, schiță monografică* (Lugoj, 1908) (Braniște, Valeriu, *Ciprian Porumbescu, monographische Skizze*); Breazu, George, *Pagini din istoria muzicii românești*, vol. I. (U.C.M.R. București, 1966–1981) (Breazu, George, *Seiten aus der rumänischen Musikgeschichte*, Bd. I. (U.C.M.R. Bukarest, 1966–1981); Chiachir, Nicolae, *Din istoria Bucovinei* (Oscar Print, București, 1999); Complexul muzical Bucovina, *Omagiu lui Ciprian Porumbescu* (Suceava, 2003) (Chiachir, Nicolae, *Von der Geschichte der Bukowina* (Oscar Print, Bukarest, 1999); Das Musikkomplex die Bukowina, *Huldigung an Ciprian Porumbescu* (Suceava, 2003); Cosma, Octavian Lazăr, *Hronicul muzicii românești*, vol. IV. (U.C.M.R. București, 1976) (Cosma, Octavian Lazăr, *Chronist der rumänischen Musikgeschichte*, Bd. IV. (U.C.M.R. Bukarest, 1976).

³ Livadă, Mihai, *Ciprian Porumbescu, suflet și geniu bucovinean* (Bucovina Literară, Cernăuți, 1943.) (Livadă, Mihai, *Ciprian Porumbescu, Seele und Genie aus der Bukowina* (Literarische Bukowina, Cernăuți, 1943.)

Der liturgische Kontext

Das liturgische Gebet ist das Ausdrucks- und Verehrungsmittel des Menschen Gott gegenüber. Es drückt das Dankes- und Dankbarkeitsopfer Gott gegenüber für Seine Wohltaten aus, deshalb heißt es auch Eucharistie (Danksagung). Diese Gebet Art ist die höchste Gebetsform an Gott. Die Gebete der Gläubigen verbinden sich durch eine liturgisch-eucharistische Osmose mit denen des Priesters.

Im Ablauf des eucharistisch-mystagogischen Repertoire der göttlichen Offenbarung nimmt das göttliche, durch den zum Menschen werdenden Erlöser selbst ausgesprochene Gebet einen bedeutenden Platz ein. Es ist das relevanteste christliche vom Erlöser selbst ausgesprochene Gebet, das im liturgischen Raum darauf hinweist, dass die Gläubigen bereit und würdig sind, sich als Söhne Gottes zu sehen, was der Heilige Simion aus Thessaloniki sehr gut formuliert: „*unsere Vereinigung mit Gott wird ewig durch den Sohn und den Heiligen Geist durchführt*“⁴.

Die heilige Liturgie ist eine mit der Dreieinigkeit gemeinsame Äußerung, in der die gemeinsamen Gebete im Plural ausgedrückt werden. Daraus resultiert, dass die Kommunions- und Verbrüderungsmesse unter den Gläubigen im gemeinsamen Bewusstsein durchgeführt und verstärkt wird, dass wir ins existenzialistische Bewusstsein des Hohen Vaters einbezogen sind, in seinem Reiche wir alle Seiner ewigen Liebe teilhaftig sind.⁵ Das göttliche Gebet ist als Basis des christlichen Gebets für die Kontextualisierung des Christen in seinem Steigen zum göttlichen Reich unerlässlich.⁶ Die Anrede an den Gottvater als Schöpfer geschieht durch folgende liturgische Formel: „mach uns Herr würdig, gib uns Wagnis ohne Strafe, Dich, himmlischen Gott, Vater zu rufen und zu sagen“. Die aktuelle liturgische Version macht uns ans eucharistische Geheimnis glaubende Menschen der Leiden und des Opfers des Erlösers Christus am Golgota teilhaftig und zu treuen Verehrern des Vaters, der Seinen Sohn gesandt hat, das Menschengeschlecht von der Erbsünde zu erlösen.

⁴ *Dicționar enciclopedic ce cunoaște religioase*, Ed. Diecezana Caransebeș, Caransebeș, 2001, p. 416. (*Enzyklopädisches Wörterbuch der Religionskenntnisse*, Diozösenverlag Karansebesch, Karansebesch, 2001, S. 416.)

⁵ Stăniloae, Dumitru, *Spiritualitate și comuniune în Liturgia ortodoxă*, Ed. Mitropolia Olteniei, Craiova, 1986, p. 328. (Stăniloae, Dumitru, *Geistlichkeit und Kommunion in der orthodoxen Liturgie*, Verlag des Oltenischen Metropolitenamtes, Craiova, 1986, S. 328.)

⁶ *Dicționar enciclopedic ce cunoaște religioase*, op. cit., p. 498. (*Enzyklopädisches Wörterbuch der Religionskenntnisse*, op. cit., S. 498.)

Leben und Schaffen des Komponisten Ciprian Porumbescu

a. Bibliografische Angaben⁷

Er wurde am 14. Oktober 1853, in Stupca⁸, Kreis Suceava geboren, und starb nicht einmal 30 Jahre alt am 6. Juni 1883. Seine musikalischen Studien hat er in Theorie, Solfeggio und Klavierspielen mit dem Klavierspieler und Komponisten Carol Miculi in Șipotetele-Sucevei in der Periode 1859–1864 begonnen, dann an der Volksschule aus Ilișești mit Simion Mayer (Geige), bzw. am Höheren Gymnasium in Suceava (1863–1873) mit Ștefan Nosieviciu (Chor und Harmonie), und an der Theologischen Fakultät der Universität von Cernăuți (1873–1877) mit Isidor Vorobchievici (Tonsetzung, Dirigieren und Chor) und an der Philosophischen Fakultät der Universität von Cernăuți (1878–1879) fortgesetzt. Seine postakademische Studien hat er am Konservatorium für Musik und darstellende Kunst von Wien (1879–1880) mit Anton Bruckner (Harmonie), Ladeskrow (Klavier), Faistenberger (Chor und Dirigieren) gemacht. Weiterhin studiert er dank der Unterstützung des Metropolitens Silvestru Morariu mit dem berühmten Eusebie Mandicevski (Harmonie), Franz Krenn (Pädagogik) und mit Solomon Sülzer (Tonsetzung, Klavier und Orgel).

b. Die musikalische Tätigkeit⁹

Er beginnt seine Karriere in den Schulen von Stupca und Ilișești (1878), zwischen 1880–1881 ist er Dirigent des Chors Junges Rumänien in Wien, dann bekleidet er eins nach dem anderen folgende Ämter: Dirigent des Heiligen Nicolae Chors aus Șcheii Brașovului (1881–1882), während er auch Studentenzeitschriften, wie: *Arboroasa* (Cernăuți) gründet und Artikel in ansehnlichen Zeitschriften der Zeit, wie *Der Zeitschrift Siebenbürgens* (*Gazeta Transilvaniei*), *Neuer Rumänischen Bibliothek* (*Noua Bibliotecă*

⁷ Moldoveanu, Nicu, *Repertoriu coral* (I.M.B. al B.O.R., București, 1983, 2008); Monteoru, Nicolae, *Bucovina – pagini de enciclopedie*, vol. I-III (Suceava, 2004). (Moldoveanu, Nicu, *Chorrepertoire* (I. B. M. der R.O.K., Bukarest, 1983, 2008); Monteoru, Nicolae, *Die Bukowina – Enzyklopädie*, Bd. I-III (Suceava, 2004).

⁸ Bălan, Silvia, *Stupca lui Ciprian Porumbescu (din amintirile unui contemporan)* (Bucovina, 1934). (Bălan, Silvia, *Das Stupca von Ciprian Porumbescu* (aus den Gedächtnissen eines Zeitgenossen) (Die Bukowina, 1934).

⁹ Cosma, Viorel, *Documente și mărturii* (Muzeului, Suceava, 1971); Dragoș, Valeriu, *Viața pasionată a lui Ciprian Porumbescu* (Muzicală, București, 1974). (Cosma, Viorel, *Dokumente und Geständnisse* (Muzeului, Suceava, 1971); Dragoș, Valeriu, *Das leidenschaftliche Leben von Ciprian Porumbescu* (Muzicală, Bukarest, 1974).

Română) veröffentlicht, als Geigenspieler in Cernăuți, Wien, Vervi, Kronstadt usw. Konzerte hat, Berufskontakte zu Eduard Strauss, Marco Sala, Giuseppe Verdi, Gheorghe Dima, Iacob Mureșeanu usw. knüpft, an musikalischen und poetischen Konferenzen und Tagungen im Lande und im Ausland teilnimmt. Er wird wegen seiner Tätigkeit in der Arboroasa Gesellschaft (Cernăuți) verhaftet, ins Gefängnis geführt, verurteilt, dann freigesprochen. Er war Mitglied von ansehnlichen Gesellschaften, wie: Jungem Rumänien in Wien und der Literarisch-künstlerischen Gesellschaft aus Cernăuți. Er hat den Chor der Heiligen Nicolaikirche in Wien (1881) dirigiert, bzw. 1871 an der großen Veranstaltung von Putna anlässlich des 400. Jahrestages der Gründung des Klosters Stephans des Großen teilgenommen (seitdem sind es noch weitere 150 Jahre von der rumänischen Schöpfung in Putna). Im Laufe der Zeit wurde sein Name im Zusammenhang mit zahlreichen Institutionen, wie: dem Dramatischen, musikalischen Verein aus Suceava, dem Staatlichen Konservatorium in Bukarest, dem Musikgymnasium in Chișinău, bzw. Straßennamen im In- und Ausland erwähnt.

c. Sein Werk¹⁰

Eins der erlesensten, komplettesten und wegweisendsten musikalischen Werke des XIX. Jahrhunderts¹¹ gehört zweifelsohne der Hauptgestalt dieser Forschungsarbeit. Sein beeindruckendes Werk teilt sich in mehreren Sequenzen, die wir im Folgenden nur einige Titel erwähnend aufführen werden: Theaternmusik, symphonische Musik, Kammermusik mit Vorführungen an Klavier und Geige, vokalische Musik¹² mit einem umfangreichen Repertoire sowohl in rumänischer als auch deutscher Sprache (Quintett für Streichinstrumente und Flöte, 1875; nationaler Rundtanz, 1875; Süße Bukowina¹³, 1875; Blaue Augen, 1879; Andenken aus Wien, 1880; Hoch lebe Rumänien, 1881; die Oper Neuer König, die Rumänische Rhapsodie für Klavier, bzw. die Ballade für Geige, die seitdem ins internationale

¹⁰ Pintelescu, Nicolae, *Un veac de muzică corală în Țara de Sus* (Suceava, 1977). (Pintelescu, Nicolae, *Ein Jahrhundert von Chormusik in der Moldau* (Suceava, 1977).

¹¹ Vezi pe larg Cosma, Viorel, *Muzicieni din România* (lexikon), vol. VIII. (Muzicală, București, 2005, 120–134.) (Siehe ausführlich Cosma, Viorel, *Musiker aus Rumänien* (Lexikon), Bd. VIII. (Muzicală, Bukarest, 2005, 120–134.)

¹² Sbârcea, George, *Ciprian Porumbescu, un cântăreț al neamului* (Ion Creangă, București, 1984). (Sbârcea, George, *Ciprian Porumbescu, Sänger des Volkes* (Ion Creangă, Bukarest, 1984).

¹³ Țugui, Pavel, *Bucovina, istorie și cultură* (Albatros, București, 2002). (Țugui, Pavel, *Die Bukowina, Geschichte und Kultur* (Albatros, Bukarest, 2002).

Konzertrepertoire auf allen Kontinenten aufgenommen wurde¹⁴, Ciprian Porumbescu – Nachtmusik, 1878; Ich wäre gestorben, 1878; Du bist wie eine Blume für Gesang, Flöte und Klavier, 1879 usw.). Weiterhin erwähnen wir seine Memoiren und Korrespondenz, didaktische Werke (Musikalische vokalische Elemente für Grund- und Normalschulen, Weltliche Gesänge und Kirchenhymnen, Elemente der musikalischen Notensetzung, Die antike Musik der Römer usw.). Im Folgenden werden wir nur einige Titel aus seinem wertvollen religiösen Werk aufführen, die durch alle Liebhaber der religiösen Musik als Analyse- und Interpretationsausgangspunkte für eine gründliche Analyse und maximale Extrapolation angesehen werden.

Religiöse Chormusik:

Der Heilige Johannes Goldmund Liturgie in Major (1874)

Traditionelle Liturgie in C-Dur (1875)

Der Heilige Grigorie Liturgie (1875)

Der Heilige Vasile Liturgie (1875)

Christus ist auferstanden (1875)

Der Cherubgesang Jetzt die himmlischen Mächte (1875)

Schweige der ganze Körper – feierliches Konzert (1875)

Wer ist deiner (1875)

Vater unser (1879)

Ich hab' mich erinnert (1879)

Es ist erwähnenswert, dass all diese Werke dem männlichen Repertoire gemeint sind.

Seine musikalische Leistung ist in für diejenigen Zeiten unglaubliche Höhen gestiegen. Ciprian hat sich geäußert und im zukünftigen, einheimischen, musikalischen Schaffen noch nicht erahnte Horizonte eröffnet: wir erwähnen die erste rumänische Oper *Neuen König* (1882), in der seine komponistische Spontaneität, mit romantischen Einflüssen derjenigen europäischen Periode durchflochten, den jungen Schaffenden sehr schnell durchgesetzt haben. Aus dieser komponistischen Sammlung sind einige Titel mit musikologischer und komponistischer Bedeutung zu erwähnen (Die Ballade für Geige, die Rumänische Rhapsodie für Klavier, die patriotischen Chorstücke Die Trikolore, Auf unserer Fahne und der Altar des Klosters Putna). Diese standen damals und stehen auch noch heute hoch oben auf den Konzertplakaten zu Porumbescus Werken.

¹⁴ Vancea, Zeno, *Ciprian Porumbescu, exponent al idealurilor înaintate ale şcolii muzicale româneşti din secolul XIX* (Muzicală, Bucureşti, 1963). (Vancea, Zeno, *Ciprian Porumbescu, Vertreter der hohen Ideale der rumänischen Musikschule des XIX. Jahrhunderts* (Muzicală, Bukarest, 1963).

Nicht weniger bedeutend sind die Werke, in denen sich das authentische folkloristische Milieu aus dem damaligen Stupca¹⁵, aber auch der auf Wiener Boden gesammelte Musikschatz vereinen und solche Deut same Stücke, wie Drei Farben, Die rumänische Heimat, Auf unserer Fahne, Ankunft des Frühlings, und nicht zuletzt seine mehrstimmigen religiösen Werke aus dem Jahre 1879, seinem Tode nahe als Memento, ergeben: Vaterunser für Männerchor.¹⁶

¹⁵ Cosma, Viorel, *Două milenii de muzică pe pământul României* (Ion Creangă, București, 1977); Drâmba, Ovidiu, *Cultură și civilizație*, vol. II. (Științifică, București, 1987). (Cosma, Viorel, *Zwei Jahrtausende von Musik auf rumänischer Erde* (Ion Creangă, Bukarest, 1977); Drâmba, Ovidiu, *Kultur und Zivilisation*, Bd. II. (Științifică, Bukarest, 1987).

¹⁶ Moldoveanu, Nicu, *Afirmarea muzicii românești în vremea lui Alexandru Ioan Cuza în Biserica Ortodoxă Română* (Glasul Bisericii, 1991, 4–6), 121–152; Idem, *Cântarea corală în B.O.R. la sfârșitul secolului al IXI-lea* (Studii Teologice, 7–8, 504–520.). (Moldoveanu, Nicu, *Äußerung der rumänischen Musik zur Zeit von Alexandru Ioan Cuza in der Rumänischen Orthodoxen Kirche* (Stimme der Kirche, 1991, 4–6), 121–152; Idem, *Chorgesang in der R.O.K. Ende des XIX. Jahrhunderts* (Theologische Studien, 7–8, 504–520.).

TATĂL NOSTRU

CIPRIAN PORUMBESCU

Moderato I.

Musical score for the first part of the hymn 'Tatăl nostru'. It consists of four staves (two treble and two bass clefs). The melody is in G major (one sharp) and 3/4 time. The tempo is marked 'Moderato'. The lyrics are: 'Ta - tăl no - stru ca - re - le ești în cer, sfin -'.

II.

Musical score for the second part of the hymn 'Tatăl nostru'. It consists of four staves (two treble and two bass clefs). The melody continues from the first part. The lyrics are: 'Teas - că - se nu - me - le Tău, sfin - țea - se nu - me - le Tău, Vi - e 'm - pă - ră -'.

III. *p*

mânt Păi - nea noas - tră cea de-a
 mânt Păi - nea noas - tră cea de-a
 mânt Păi - nea noas - tră cea de-a
 mânt, pre-cum în - cer și pre pă - mânt. Păi - nea noas - tră cea de-a

pu - ru - rea, păi - nea noas - tră cea de-a pu - ru - rea dă - ne-o
 pu - ru - rea, păi - nea noas - tră cea de-a pu - ru - rea dă - ne-o
 pu - ru - rea, păi - nea noas - tră cea de-a pu - ru - rea dă - ne-o
 pu - ru - rea, păi - nea noas - tră cea de-a pu - ru - rea dă - ne-o

IV. *p*

no - uă as - tăzi. Și ne iar - tă gre - șa - le - le noas - tre, pre -
 no - uă as - tăzi. Și ne iar - tă gre - șa - le - le noas - tre, pre -
 no - uă as - tăzi.
 no - uă as - tăzi.

MIHAI BRIE

cum și noi ier-tăm gre-și-ți-lor noș-tri și nu ne du-ce pre

cum și noi ier-tăm gre-și-ți-lor noș-tri și nu ne du-ce pre

V. *mf cresc.* *f* *f*

noi în is-pi-tă, ci ne iz-bă-veș-te, ci ne iz-bă-

noi în is-pi-tă, ci ne iz-bă-veș-te, ci ne iz-bă-

ci ne iz-bă-veș-te, ci ne iz-bă-

ff

veș-te de cel rău, de cel rău.

veș-te de cel rău, de cel rău.

veș-te de cel rău, de cel rău.

veș-te de cel rău, de cel rău.

Musikologische Bezüge

Die ansehnliche, wertvolle Musikkomposition von Porumbescu habe ich in ungefähr fünf Bilder aufgeteilt: das erste musikalische Bild (*Vater unser im Himmel, geheiligt werde dein Name*) startet durch den klassischen Quintenakkord (A-C-E) in „A-Moll“. Es operiert mit mehreren Notenwerten von sechzehn Zehntel-, Achtel-, Viertel- und halben Noten. Diesen Notenwerten werden wir im Laufe des ganzen Werks begegnen. Die Anwesenheit des Trioletts erzeugt eine zusätzliche Rhythmizität, die vom Anfang an den klassischen Stil des Komponisten konfiguriert.

Man bemerkt in der ganzen musikalischen Passage auch musikalische Phrasen in der Verbindung Anabasis-Katabasis. Sie schließt mit einer perfekten Kadenz in der anfangs vermerkten Tonalität. Das zweite Bild (*Dein Reich komme. Dein Wille geschehe, wie im Himmel, so auf Erden*) trägt völlig zur grandiosen rhythmisch-melodisch-harmonischen Entwicklung der ganzen melodischen Botschaft bei, wo die Achtel- und Sechzehntelnoten vom rhythmischen Gesichtspunkt, bzw. die steigenden Sexten Sprünge (A-Fis) und die Erweiterung des Ambitus zu zwei Oktaven, sowie die vierte, steigend veränderte Stufe (Dis) das ganze Bild bereichern. Der Komponist unterstreicht am Ende die Basslinie durch eine Senkung zur unteren Oktave.

Anfangs ähnelt das dritte Bild mit dem Ersten, aber in der Wiederholung der Formel (*Unser tägliches Brot gib uns heute*) und des steigenden chromatischen Tritts wird eine Kadenz in E-Dur Tonalität erzeugt und ein Übergang zu einer anderen Tonalität geschaffen. Hier findet man die sechste (F) und siebente (G), steigend (mit Kreuz) geänderte Stufe auf, selbstverständlich ist die Tonalität „melodisches A-dur“ gemeint. Das vierte Bild (*und vergib uns unsre Schuld, wie auch wir vergeben unseren Schuldiger*) bildet den empfindlichen Höhepunkt in Piano des ganzen Werkes. Das außergewöhnliche Duett im sinkenden Terzett zwischen dem Tenor 1 und 2 verwirkt eine zusätzliche sowohl künstlerische als auch interpretierende Empfindlichkeit, sowie einen geheimen Moment im Herzen der Zuhörer bzw. Christen. Hier findet man eine kantilenische, rhythmische und chromatische Verwebung von tiefem und hohem, künstlerischem und geistlichem Erleben. Das letzte, fünfte Bild setzt einen durch den Ausdruck (Und führe uns nicht in Versuchung, sondern erlöse uns von dem Bösen) von der vorangehenden innerlichen und empfindlichen Passage in Piano in einen von Mezzoforte zu Forte und Fortissimo fortschreitenden Gang hinüber.

Der ganze melodische Endsatz ist durch die von H-Dur zu A-Dur chromatisch steigende Verwebung von Dramatismus durchwoben. Die Tonalität, die dieses Stück durch die Pracht der Interpretation der vier gleichen Stimmen abschließt, führt im Ambitus von zwei Oktaven zu einem apotheotischen Ende.

Theologische Aspekte

Die heilige Liturgie ist der Moment, in dem die völlige Vereinigung und Kommunion der Dreieinigkeit zustande kommt, in der der Vater das Reich für einen Moment auf die Erde bringt. Hier finden wir den fürsorglichen, aber vor allem unsere Wünsche Verwirklichenden Vater auf: unser tägliches Brot, das ausschließlich auf „das Brot Gottes, das vom Himmel kommt“ (*Johannes 6, 33 - 35*) weist, denn Er sei die Auferstehung und das Leben (*Johannes 11, 25*), deshalb verlangen wir unser lebensspendendes Brot nicht nur einmal, sondern für unsere ganze Existenz hier auf Erden. Indem wir Ihn als Vater lieben, werden wir dessen bewusst, dass Er die Verbindung zu Ihm verwirklicht (heiligt), dann indem wir nach Seinem Reich sehnen, zeigen wir unseren Wunsch nach Ewigkeit, in der wir Seinem Lob teilhaftig werden möchten, deshalb, bevor wir Ihn darum bitten, unseren Vater zu werden, verlangen wir von Ihm, unserer endgültigen Vereinigung in Seinem Reich in der himmlischen Liebe der Dreieinigkeit teilhaftig zu werden.¹⁷

In unserem Gebet (Vaterunser) zeigt sich vom biblischen Gesichtspunkt die systematische Arbeitsmethode des Evangelisten Matthäus, es sind separate Bitten, Weisen, um darum zu bitten, die endgültige Einführung des Reiches Gottes durch folgende Formeln durchzuführen: „*geheiligt werde dein Name*“, „*Dein Reich komme*“, „*Dein Wille geschehe, wie im Himmel, so auf Erden*“. Dies sind die ersten drei Bitten, in denen wir bewusstwerden, dass das Heiligtum ausschließlich nur Gott charakterisiere, in dem der Christ das Bedürfnis nach Gottes Verehrung und Dankbarkeit Ihm gegenüber spürt. In den folgenden drei Bitten wird das zukünftige Reich antizipiert „das den paradiesischen Pomp durch die Bitte um das tägliche Brot bringt“¹⁸, indem man das Musterkriterium einbeschließt: das Bedingen der Verzeihung durch Gott und die Weiterschekung an unsere Mitmenschen (*und vergib uns unsre Schuld, wie auch wir vergeben unseren Schuldigern*)¹⁹. Die Verwirklichung des Reiches bedeutet auch einen aufsehererregenden Kampf gegen den Bösen, die Befreiung von dem die Christen erbeten: „*Und führe uns nicht in Versuchung, sondern erlöse uns von dem Bösen*“ (Matthäus 6, 13), Ausdruck, der darauf weist, dass man der Verlockung durch den Bösen entgehen möchte.

¹⁷ Cabasila, Nicolae, *Tâlcuirea dumnezeiești Liturghii* (Traducere românească de diaconul Ene Braniște), Editura Institutului Biblic, București, 1946, p. 56. (Cabasila, Nicolae, *Ermittlung der göttlichen Liturgie* (Übersetzung ins Rumänische durch den Diakonen Ene Braniște), Verlag des biblischen Instituts, Bukarest, 1946, S. 56.)

¹⁸ Jeremias, J. *The Prayers of Jesus*, SCM, London, 1967, p. 38. (J. Jeremias *The Prayers of Jesus*, SCM, London, 1967, S. 38.)

¹⁹ Tofană, Stelian, *Introducere în Studiul Noului Testament*, vol. 2, Presa Universitară Clujeană, 2002, p. 189. (Tofană, Stelian, *Einführung ins Studium des Neuen Testaments*, Bd. 2, Klausenburger Universitätspresse, 2002, S. 189.)

Schließlich findet man heraus, dass das Vaterunser den innerlichen Schauer bildet, den jeder Christ tagtäglich erfährt. Die liturgischen, theologischen und musikologischen Eigentümlichkeiten stellen einen zusätzlichen Wert für dessen Verständnis und das Verhältnis des Menschen zum Gott. Diesmal verwandelt sich dieses einzigartig realisierte Gebet aus dem rumänischen Repertoire Ende des XIX. Jahrhunderts in ein emblematisches Konzertstück jedes Chors, der es sich zum Zwecke macht, es minuziös und hingebungsvoll, aber auch mit einem authentischen christlichen Erleben vorzuführen und so mit den Zuhörern die erlesensten und edelsten Gefühle zu teilen.

Als Fazit lässt sich feststellen, dass Ciprian Porumbescu für die rumänische Musikkultur aller Zeiten einen unbestrittenen Eckpunkt für alle Forscher der Musikvergangenheit und Liebhaber der Dichtung darstellt. Sein umfangreiches Musikerbe bildet eine unerschöpfliche Quelle für diejenigen, die sich der Musik (religiösen und laichen) dieses Titans aus der Bukowina widmen. Die obigen Reihen möchten ein Plädoyer für eine umfangreiche Erforschung seines breiten musikalischen Schaffens bilden.

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THE FORMAL, TONAL, AND HARMONIC LOGIC OF L. VAN BEETHOVEN'S *AN DIE FERNE GELIEBTE* (TO THE DISTANT BELOVED) (OP. 98) SONG CYCLE¹

GABRIELA COCA²

SUMMARY. This paper is an analysis of Beethoven's song cycle *An die ferne Geliebte* (*To the Distant Beloved*), op. 98, formally, tonally and harmonically. After a brief introduction, the author takes the songs in order, describing them analytically, placing the interesting and idiosyncratic arrangements in the light of the lyrics. She draws dramaturgical parallels between the text and the musical arrangements. Finally, she illustrates her analysis with formal and tonal summary tables and graphs, thus helping to understand and summarise the songs.

Keywords: Beethoven, *An die ferne Geliebte*, *To the Distant Beloved*, op. 98, harmony, musical forms, tonal logic

Beethoven composed his song cycle in April 1816, based on the poems of Alois Isidor Jeitteles. Alois Isidor Jeitteles (1794-1858) was born in Brno. He studied philosophy in Prague and Brno and then graduated from Viennese medical school. He worked as a doctor in Brno, while at the same time being active as a poet, translator, and newspaper editor. He wrote his poems entitled *An die ferne Geliebte* (*To the Distant Beloved*) in 1815, when he was 21 years old. Beethoven knew him and his cousin Ignaz, but it is unclear whether Jeitteles wrote the poem cycle specifically for him or whether Beethoven had access to a work that had already been published.

¹ First published in Hungarian, in printed form, with the title: „Ludwig van Beethoven: 'An die ferne Geliebte' dalciklusának formai, tonális és harmóniai logikája, in: *Beethoven 250*, University of Szeged, Juhász Gyula Pedagogical Institute, Music Department, Szeged, Hungary, 2020, pp. 37-48. ISBN: 978-963-315-456-4

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Beethoven was 46 years old in 1816, so the *An die ferne Geliebte* (*To the Distant Beloved*) is the work of a mature man. He dedicated the song cycle to Prince Joseph von Lobkowitz. It bears the number Op. 98. When writing the songs, Beethoven is already past composing 8 symphonies, all 5 piano concertos, 27 piano sonatas, 11 string quartets, all 10 sonatas for violin and piano, his violin concerto, his triple concerto, the Mass in C major, and many more.

What did Beethoven's mindset look like in 1816, the year he composed *An die ferne Geliebte* (*To the Distant Beloved*)? In the same year he composed the Op. 101 piano sonata as well. (...) That is an interesting question and crucial food for thought. In the following quote, we get a little insight into Beethoven's emotions:

"*End of September.* During a walk taken around Baden, *Fanni Giannatasio* heard Beethoven tell her father that he is hopelessly in love! He met someone 5 years prior, with whom building a close relationship would have been the source of the greatest happiness in his life. But he cannot even fathom such a thing, it's an impossible chimera. « *Even so, it's still the same as it was in the initial days.* » » He had not ever found such harmony before!"³

*

Looking at the structure of the work and at the summary table regarding the formal analysis of the cycle, we can observe that Beethoven handles the length of sentences very flexibly. In the first and third songs, the author composes 8-bar musical periods, while in the 2nd song the introduction is the length of 3.5-bars, the A part includes 9-bars, in the framework of which he inserts a single-bar extension [5 (+1) + 4], and Av₁ has already 12 bars. The Av₂ is also made up of 9 bars, but Beethoven wedges a 2-bar splice into its middle [5 (+2) + 4]. In Song 4, he also composes 9-bar musical periods, and in part, he composes flexible formal parts such as the 2nd transition and the *Codetta*, which he composes for 2.5 and 3.5 bars, respectively. Song 5 has the longest instrumental introduction, which is no fewer than 14 bars. Also in this song, Beethoven mixes the typical and atypical modes of the structure. There are music periods that have 8 bars, but there are also those that include only 6 bars. The 6-bar structure is common in classicism anyway, and we can find it in many places in Mozart's works as well. In Song 5, the

³ Brodszky, Ferenc. *Ludwig van Beethoven életének krónikája napról napra* (*The Daily Chronicle of Ludwig van Beethoven's Life*), Zeneműkiadó, Budapest, 1976, p. 124.

transitions and augmentations are short, barely 1-bar in length, and the *Codetta* doesn't balance out the long introduction either, as it is barely 3 bars in length, and also contains lyrics, since it is not purely instrumental. The first half of Song 6 uses traditional 8-bar music periods, while the second half, which brings back the *Codetta* of the entire song cycle and the musical material of Song 1, also uses 6-bar and 10-bar segments. Of course, through textual music, the length of musical sentences and segments is determined by the text, or possibly the poem. What is interesting is not the segments that the author solves traditionally, but the ones in which the structure differs from the traditionally symmetric one.

*

The base key of **Song 1** is *E-flat major*. A heroic scale. From the standpoint of harmony, it contains bold solutions in certain places. Already in bar 1, he uses an elliptical third V_3^4 chord in the latter third of the bar. He inserts a plagal step between bars 3 and 4, which creates a surprising $V_4^6 - II_6$, after which it changes it into a seventh chord and alters the third in the bass, thus modulating from *E-flat major* to *B major*. In bars 5-6, Beethoven resorted to a very interesting and beautiful solution. While the words "*nach den fernen Triffen*" ("*Towards the distant meadows*")⁴ are uttered, by descendently altering the fifth of the seventh chord built on the second step, II_{5b}^7 , he modulates into *B-flat minor*, thus moving 3 fifths down the circle of fifths. According to Ernő Lendvai, in his chapter entitled *Az azonosnevű dúr és moll hangnemek viszonya* (*The Relationship between Identically named Major and Minor Scales*)⁵ he characterizes *B-flat major*, and *b-flat minor* as follows: "*B-flat major*: alluring (as a means of external appearance), vanity or lust-igniting beauty; the joy of the celebration (e.g. the serenity of the royal hunt). *B-flat minor*: the appeal of the afterlife: irrational desires". In bar 10, Beethoven creates bi-functionality between the Tonic (T) - Dominant (D): the composer places a VII_6 chord on the base note of the first step of *E-flat major*, followed by a $V_3^4 \frac{DD}{T}$. All this leads to the base note of the VIIth step, with the last eighth note of the bar. In the next step, Beethoven modulates to *F minor*,

⁴ All English Verses Translations are made by Richard Stokes, in: *An die ferne Geliebte* | Song Texts, Lyrics & Translations | Oxford Lieder (Accessed on 31.05.2022)

⁵ Lendvai, Ernő. *Verdi és a 20. Század. A Falstaff hangzás-dramaturgiája. (Verdi and the 20th Century. The sound-dramaturgy of Falstaff)*. Ed. Akkord, Budapest, 1998, p. 411.

in which he resorts to a plagal resolve like so VII - $IV\frac{4}{3}$ / (D) Dominant - S (Subdominant). Also, the composer solves bars 13-14 indicative of verse “*trennend liegen Berg und Tal*” (“*Mountain and valley intervene*”) also with a plagal step. The whole text, which Beethoven illustrates with these plagal solutions introduced by bi-funtionality, will modulate to *b-flat minor* in bar 16 [*B-flat minor*: VII $\frac{6}{5}$ - (I $\frac{6}{5}$ = *E-flat major* V $\frac{6}{5}$)] it says the following: „*Weit bin ich von dir geschieden, / trennend liegen Berg und Tal / Zwischen uns und unserm Frieden / Unserm Glück und unsrer Qual*” (Now I’m far away from you / Mountain and valley intervene / Between us and our peace / Our happiness and our pain). “We are bin ich von dir geschieden, / trennend liegen Berg Und Tal / zwischen uns und unser Qual”. This plagal process is solved by the author in bars 17-19 with an authentic cadence in *E-flat major* decorated with chromatic and diatonic suspensions, suggesting heroic, enduring hope:

E.g. 1

$$E\text{-flat major} : I - I \frac{7-6-5}{6} \mid IV \frac{4-3}{2-2\sharp-3} V \frac{8-7}{6-5} V^7 \mid I$$

In bar 40, an interesting sound structure develops, which is the instrumental transition. The composer writes an *A-flat* note (as the chord’s seventh) for the left hand in the *E-flat major*’s Vth degree $\frac{6}{5}$ chord, while the right hand’s *gruppetto*-style melody features also a VI degree chord, with an A note as a seventh. The augmented octave typically anticipates the sound of 20th century music. The same *A-flat* - A augmented octave clash is created by Beethoven in the *Codetta*, bar 50. The work has a strophic song form (see its structure in the appendix). The vocal lines of the stanza are melodically identical, but there are slight differences in the accompaniment.

The length of the song is 53 bars, the time signature is a stable 3/4. Its tempo up to *Codetta* is also stable: “*Ziemlich langsam und mit Ausdruck*” (rather slowly and expressively). Only the instrumental *Codetta* changes to an *Allegro* tempo. The basic dynamic indication of the piece is that of *piano*. At the end of the Av¹ part (bars 16-17) we find a two-bar *crescendo*, which leads to *forte* in bar 49. The *Codetta* is spliced with *sf*-s, in the second part of the bars, dropping abruptly to *piano* in the final two bars.

The transition between songs 1 and 2 is solved by Beethoven through fermatas. After a first-degree quintelliptic chord in *E-flat major* and base note and third octaves, he proceeds to repeat it twice in *diminuendo*.

*

From the beginning, **Song 2** changes tempo, key, and time signature. Its formal structure is a tristrophic A Av₁ Av₂ one, with well separate parts interspersed with transitions. The basic motif of the principal melodic line:

E.g. 2

II. Ein wenig geschwinde
Poco Allegretto

Wo die Ber - ge so blau

Beethoven: *An die ferne Geliebte*, II, m. 1-6.

With his gradually ascending, sequential development, Beethoven suggests an increasing desire in the soul of the lover. "(...) *the mountains so blue / Out of the foggy gray*" the vanished sunlight is illustrated by Beethoven through the use of *G major*, while the wispy motion of the clouds with the returning profile of the main motif.

It starts with a V degree 6/4 chord in *G major*, held by a fermata. It changes the time signature in *G major* to 6/8, indicating *Poco Allegretto*. In the three-bar introduction, Beethoven continuously alternates the V^6_4 chord with that of $\frac{5}{3}$. He brings for the first time the 1st degree chord of *G major* in the first part of bar 4.

Part A continues its introductory harmonization style, also using the seventh chord ($\frac{5-6-7-6-5}{3-4-5-4-3}$ etc.) in *G major*'s Vth degree. It is only from the 2nd and 3rd sentences of the first part that the Tonic function (in the guise of the 1st and the VIth degrees) comes to the fore. Beethoven connects the musical sentences to one another by augmentations. After sentence 2 of the first part, he employs three augmentations, one after the other, repeating the same cell with an octave distance in the form of a simple authentic cadence (see bars 14-16: VI - V₆ - V⁷ - I). Following a 2 bar transition, the Av₁ part stands out specifically within the median bars of the song. In its twelve bars, from the beginning to the end, the vocal line rhythmically ornates the G4 note in the form of a *recitativo recto-ono*. Beethoven composed this part under

the influence of the text, thus illustrating the following words: “*There, in the peaceful valley, Pain and torment cease*” With his music, Beethoven finds the meaning of the lyrics, wanting to be there “*Where among the rocks The primrose meditates in silence, And the wind blows so softly –*”. In its monotonous recitativo, this second part renders the almost still tranquility. This segment modulates to *C major*. The vocal line’s rhythmic interventions are almost continuously paralleled by the pianist’s left-hand score, with its recurring *G-octaves* and *C-G* bare fifths. In the right-hand score of the piano, the main motif continues to fluctuate in sequences, reaching the highest pitch of the register, the *G5* between bars 27-31, and in the final bars of the second part. Here, too, the melodic alternation mostly takes place on the *Vth* and *Ist* degrees. The tempo of the first two parts is stable *Ein wenig geschwinde* (*Poco Allegretto*). In the two transition bars preceding the third part, Beethoven introduces no less than 4 modulations: *C major* - *G major* - *D minor* - *G minor* - *G major*.

E.g. 3

C major: I - VI⁷ - VII⁶₄ - V⁷ - I *d minor*: VII₆ - III^{7b} *G major*: I - V⁸⁻⁷⁻⁶₆₋₅₋₄ oscillation
G major: IV - V⁶₄ - IV_{6#} *g minor*: VII⁷ - I₄

After the one-plane use of *G major* in the first part and the one-plane use of *C major* in the second part, this is a surprising tonal and harmonic part, the most crowded throughout the 2nd song - the musical expression of the lyrics “*innere Pein*” (*Inner pain*).

The keys of *G minor* and *D minor* also return in the augmentation spliced between the next two sentences in bars 38-39. Here, however, the harmonies unfold more extensively. Beethoven establishes bitonality in the last eighth of bar 39.

E.g. 4

bar 38.	bar 39.	bar 40.
$8-9b-8$ <i>G major</i> : V $\frac{7-6-5}{5-4-3}$	V_5^7 <i>d minor</i> : VII ⁷	I^{8-9b-8} <i>G major</i> : -----
$g \text{ minor: } V \frac{7-6b-5}{5-4-3} \quad V_7^{9b} \quad V_4^6 \quad g: V^{8-9-8} \quad V_{3-4}^{5-6_7}$ <div style="text-align: center; margin-top: -10px;"> } <i>bitonality!</i> </div>		

At the bottom is *g minor* V_{4}^{6} , while above we have *d minor* VII⁷. This whole process dissolves in *G major* in bar 40. The *G major* then remains stable until the end of Song 2 and ripples in the usual way in Parts 1 and 2 in passing notes and suspensions on the dominant and tonic. An augmentation also closes Song 2 in *Poco Adagio*, using an emphatic *forte* which is gradually prepared in the 3rd part by *crescendos* in the tempo of *Allegro assai*, after the basic dynamics of *pp* of the first and second parts. With the closing *forte*, Beethoven emphasizes the last two words from the poem's last line: "*Könnt ich, Traute, bei dir / Ewiglich sein!*" ("If I were able, my love, / To be with you eternally!").

*

Song 3. After the closing chord of the previous song, Beethoven changes keys from *G major* to *C major*, then, during the 2 bar transition characterized by chord progressions, the composer creates the modulation from *C major* to *A-flat major*, the base key of the 3rd song. The modulations start from the *C major*'s Vth degree seventh chord, the seventh being then led to *6b*, thus creating a minor six-four chord, then raises the base note from a G to an A-flat, which is a VIth degree in *C major* with a descended base note, while also being Ist degree in *A-flat major*, hence a chromatic deceptive cadence:

E.g. 5

C major: $V^{8-7-6b} VI_b$

A flat major: I

III.

poco Adagio *Allegro assai*

Beethoven: *An die ferne Geliebte*, III, m. 1-3.

In the introduction of part A, for illustrate the words “*Leichte Segler in den Höhen*” (*Light clouds sailing on high*) the composer places the upper voice of the piano accompaniment to *A5-flat*:

E.g. 6



Beethoven: *An die ferne Geliebte*, III, m. 4-7.

Also influenced by the text, which says the following in its second line: “*Und du, Bächlein klein und schmal*” (*And you, narrow little brook*), the pianist’s right-hand voice oscillates in eighth triplets, touching upon chord elements as well as lower-upper chromatic passing notes. Beethoven stabilizes the key of *A-flat major* by continuously repeating its 1st degree for four bars (see bars 3-6), but colors the 1st degree in the second part of every bar with diatonic and chromatic ornaments (passing and transition notes), as follows:

E.g. 7

$$\text{I} \frac{5-4_2-5}{3-2_2-3} \text{I} \quad \text{I} \frac{3-4b-5}{1-2-3} \text{I} \quad \text{I} \frac{5-4_2-5}{3-2_2-3} \text{I} \quad \text{I} \frac{3-4b-5}{1-2b-3} \text{I}$$

In bar 7, the composer creates a diatonic modulation into *E-flat major*, in which he alternates the principal degrees simply and clearly (“like the water of a stream”), transparently, between the dominant-tonic and subdominant-tonic. In bar 11, the home key of *A-flat major* returns, thus, including the two-bar transition between A and Av₁, Beethoven divides part A into three equal segments:

E.g. 8

<i>A-flat major</i>	<i>E-flat major</i>	<i>A-flat major</i>
4 bars	4 bars	4 bars (2+2 for transition)

The Av₁ part brings little novelty with regards to a new key, as the *A-flat major* and *E-flat major* segments alternate, but in bar 17, alongside the diatonic modulation into *E-flat major*, Beethoven weaves in a very striking

rhythmic change: he changes the pianist's triplet's for his right-hand into a series of dotted eights and sixteenths. He does all this under the influence of the following verses (see underlined passages):

„Seht ihr, Wolken, sie dann gehen
Sinnend in dem stillen Tal,
Laßt mein Bild vor ihr entstehen
In dem luft'gen Himmelssaal

.....
 (If, clouds, you see her walking
Thoughtful in the silent valley,
Let my image loom before her
In the airy vaults of heaven.)⁶

At the end of the section, in the last verse, as well as in the transition, Beethoven brings back the triplets in the score of the right hand.

The next segment, Av₂, stops the triplets and replaces it with a chord-like accompaniment. In the second bar of the transition leading to Av₂, the composer modulates into an *A-flat minor*. Ernő Lendvai writes the following about the relationship between major and minor scales of the keys bearing the same name *A-flat major* ~ *A-flat minor*:

“A-flat major: redemption - through self-denial: dissolution.

A-flat minor: blasting - by self-destruction; riot; uprising against the order.”⁷

In Beethoven's third song, the man who is in love asks in the little birds *A-flat minor* to tell everyone about his torment. In the same verse, barely 4 bars earlier, he depicts the autumn with its pale, barren bushes in *E-flat minor*. According to Lendvai, the *E-flat minor* represents “*secret, alienation, longing, lack of companionship,*”⁸ is a “*desire for the unattainable: a longing for mystical experiences*”.⁹ In other words, it is “*an expression of mystical experiences, often a revelation of loneliness created by distance (religiosity nurtured by emotions): a longing for eternity; longing.*”¹⁰ In the 29th bar of this

⁶ English translation © Richard Stokes, source: <https://www.oxfordlieder.co.uk/song/1051>, accessed on May 10, 2021.

⁷ Lendvai Ernő. *Verdi és a 20. század. A Falstaff hangzás-dramaturgiája (Verdi and the 20th Century. The sound dramaturgy of Falstaff)*. Budapest, Ed. Akkord, 1998, 411.

⁸ *Idem*, p. 411.

⁹ *Idem*, p. 408.

¹⁰ *Idem*, p. 406.

part, returning to an *A-flat minor*, Beethoven composes the most complex, most intricate bars of this song from the standpoint of harmony. Except for degrees II., VI. and VII., he mainly uses principal degrees, still, highly chromatically, creating bifunctionality in the 3rd segment of bar 30, VII₂/II₂, then 3+3+3+3+3+3 a IVth degree chromatic four-three chord made up of six

$\overset{6n}{\underset{3}{\text{minor thirds}}}$, IV_{4n}, then a suspended $\frac{6}{4}$ chord built on a flat VI. degree: VI $\frac{6-5}{4b-3}$.

E.g. 9

A-flat minor: V⁷----- V⁷ I II₂

VII₂ IV $\frac{6-5}{4b-3}$ I I₆ VI $\frac{6-5}{4b-3}$ V⁷ V $\frac{6}{4}$ I

bifunctionality S / D

All of these are interesting, surprising sounds. Beethoven brings this lowered VI degree $\frac{6}{4}$ back five times (once in part 3 and once in part 4 - see bars 31 and 41; twice in the instrumental transition between parts - see bars 33 and 43), and at the end of the song in bar 51, where, however, he puts a b-double-flat note in the bass and thus converts into a lowered II. degree the chord that he used as VI $\frac{6}{4b}$ thus far. Beethoven draws special attention to it because he writes *ritardando* above it in all four cases. In all five cases, he expresses his sorrow, agony, sigh, and plea for love in a painful *pp*.

The tonal profile of the next formal segment (Av3) is the same, in *A-flat minor*, alternating for barely two bars with *E-flat minor* (bars 37-38). The composer gives a continuous counter-pulsating rhythm imitating a heartbeat to the eight bars of the segment (bars 35-42).

The dynamics of the part is a constant *pp*, that fades in the last two bars. The poem says the following:

„Stille Weste, bringt im Wehen
Hin zu meiner Herzenswahl
Meine Seufzer, die vergehen
Wie der Sonne letzter Strahl”

.....
(Soft west winds, waft my sighs
To her my heart has chosen –
Sighs that fade away
Like the sun's last ray.¹¹

The text of the closing, Av₄ part speaks again about the small, narrow brook, in the waves of which the man who is in love sheds innumerable tears. Illustrating the ripples of the stream, the triplets return here, with the use of broken chords. The musical progression stays in *A-flat minor* and it again transitions into *E-flat minor* for only two bars. The decorative, passing, and changing notes used in parts A and Av₃ return through the use of triplet. The three closing bars bring back the intricate descending chord progression of the transitional segments used between the different parts, which I already analyzed in relation to the VI degree $\frac{6}{4b}$ chord. The tempo of the song is *Allegro assai*, which only slows down for a few bars due to the *ritardando* indication. Its time signature is also stable 4/4.

*

Song 4 of the song cycle, “*Diese Wolken in der Höhen*” (*These clouds up high*) is also a variation-based strophic form, with an introduction, *codetta*, and two-bar instrumental transitions between stanzas. Its structure is shown in the appendix.

The melody of the stanzas does not change, but the composition and texture of the piano part change with each stanza. The key of the song is a stable *A-flat major* from beginning to end, without a single modulation. The starting phrase for each stanza sets the V degree as a rhythmic pedal. The second sentence of each formal part brings forth the Tonic and the Subdominant, but only to the extent of one or two short chords because the composer uses these to bends the musical development towards the dominant. The variation of the Vth degree is carried out with predominantly suspended and passing notes. In this song, the lover longs for the heights of

¹¹ English translation © Richard Stokes, source: <https://www.oxfordlieder.co.uk/song/1051>, accessed on May 10, 2021.

the clouds. The height of these clouds is symbolized by Beethoven with the play on the notes of *E6-flat* and sometimes the *F6*. The flight of the little cheerful bird depicted in the verse, to which the lover would also yearningly join, is illustrated with mordents and trills in the first stanza (see bars 3-7).

In the *Av*₁ part, Beethoven musically depicts the play of the vest mentioned in the poem, by alternating octaves of the *E-flat* note, mainly between *E5-flat* and *E6-flat*. In the *Av*₂ (third) part, the hasty diligence of the brook is musically illustrated with the sloping and rising scales. The song's time signature is 6/8, stable from beginning to end. Its tempo is also stable, not too fast, comfortable, and the performance is full of feeling. The tempo speeds up gradually only at the end of the song, as the composer asks for *sempre più Allegro*. The basic dynamics of the song is *piano*, but with the waving *crescendo* in the 7th bar of each formal part, it reaches *forte*, and also, at the end of each formal segment, the musical occurrence suddenly changes from *piano* to *forte*.

Beethoven solves the end of the song interestingly from the standpoint of harmony (see bars 36-37). He uses a sharpened VIth degree sixth chord from the *A-flat major*'s 1st degree. On the 1st degree of *A-flat major*, sharpened VI. brings a degree of sixth chord. The *F-sharp* leans towards *G major*, while the *A-flat* in the bass leans towards *A-flat major*. Thus the following chromatic figured bass is created:

E.g. 10

36.bar	37.bar	38.bar
<i>A-flat</i> : I - VI ₆ [#] G: VII ₆ _b	<i>A-flat</i> : I - VI ₆ [#] G: VII ₆ _b	<i>V. Song (Vivace)</i> I

In fact, this is an example of a typical chromatic modulation created by a chord that is both modified in the main key and the destination key as well.

*

Song 5 is composed in the *C major* key as compared to the dark *A-flat major* principal key of the previous song. Beethoven achieves this by composing the *Codetta* of the previous song, as well as the starting motif of syncopated sequences of this 5th song in *G major*, jumping no fewer than 5 fifths. From here he then returns to the bright *C major* on the circle of fifths. Ernő Lendvai writes the following about *C major*:

*"C major: the center of the 'physical' world, solid ground, the image of tangible reality, natural light, - its essence is the musical 'space'";*¹²

*"C major: the basic experience of being, the visible world (experienced by the senses)";*¹³

*"C major: static force, self-evident popular naturalness."*¹⁴

In song 5, Beethoven composes the return of May in the colors of *C major*, the bloom of the floodplain, the breeze that blows so lightly and lukewarmly, the chatter of the brooks. It depicts a swallow returning to the real roof and diligently building their bridal chamber, placing light, soft pieces for the bridal bed and lots of hearty pieces for the little ones. Beethoven praises May, which brings together and unites all that he loves. And at the same time, the composer is heartbroken that only his love doesn't show up to witness spring, and he has tears in his feelings because his beloved is away. In this song, the composer modulates from *C major* merely to nearby keys - *G major*, *A minor*, *E minor*, *F major*. He composes only the closing phrase of the song in a surprising *C minor* and indicating the *Adagio*, which the author brings as a closing segment after an extensive (5-bar) *ritardando*. Compared to the *Vivace* base tempo there is a huge shift here in the song's *Codetta*. It balances the *Poco Adagio* tempo change that appears in bar 4, at the beginning of the song. There is only one more moment where Beethoven proposes a *ritardando*, in bar 55, when the lover expresses his pain that *"I alone cannot move on."* The formal structure for Song 5 is much more interesting than the previous songs in the cycle (see appendix). Continuous alternation between an A (6-bar music period) and a B (8-bar music period). Each formal part is bordered by a transition, and an augmentation, as well as internal introductions. The composer begins with a fourteen-bar instrumental introduction and closes his song with a 3-bar *Codetta*. It's a flexible formal structure in *Vivace* - at the fastest place of the entire song cycle.

*

Song 6 is a recommendation in which the enamored man ask that these songs be taken to their sweetheart, who will take them with them and sing them again in the evening, to the sweet sounds of the lute. In order for the two of them to sing the same thing and for it to reach to the heart of their lover in what the other's loving heart has consecrated. Formally, the 85 bars of the song are divided into two major parts (37 + 48). The second part is the

¹² Lendvai Ernő. *Op, cit.*, p. 406.

¹³ Idem, p. 408.

¹⁴ Idem, p. 410.

CODA of the entire song cycle. In it, Beethoven brings back the musical material of the cycle's first song, thus rounding out the big form. This can also be interpreted as a separate part.

Both parts of Song 6 are further subdivided into smaller constituents (see the formal structure in the appendix). The first part is a beautiful, symmetrical song form, 2/4 time signature, with an *Andante con moto, cantabile* tempo. It brings back the main key of the whole song cycle, *E-flat major*. It is predominantly written in *E-flat major* and modulates only to neighboring keys, such as *B-flat major* and *C minor*. It has a single remote modulation in *B-flat minor*, in bars 23-24, under the influence of the verse "*hinter jener Bergeshöh*" (*Behind those mountain heights*). These are the closing bars of the *ritardando* that runs through the entire formal B part, which is re-introduced into the formal A part by a one-bar *Molto Adagio* transition, leading it to the principal key of *E-flat major*, and *Tempo I*. This first formal segment ends with a harp-like dominant seventh chord and its *arpeggiato* and a fermata.

The second part of song 6, that brings back the musical material of song 1, has a tempo indication of *Ziemlich langsam und mit Ausdruck* (*Quite Slowly and Expressively*) and brings back the 3/4 time signature. Its tonal profile does not change compared to the previous part: the main key of *E-flat major* remains. Here, it modulates from *E-flat major* only into *B-flat major* and sometimes into *B-flat minor*. However, moves to these keys are quite frequent, with 19 modulations in a total of 48 bars. There are more tonally crowded segments, such as bars 43-53, as well as bars 64-70, and there are flat sections. I adapted its formal structure to song 1 (see appendix) when referring to part A, while part C represents new musical material compared to the previous part of song 6. A gradual tempo acceleration begins in bar 44 and in bar 48 Beethoven requests *Allegro molto e con brio*. He preserves this until the end of the work. The basic dynamics of song 6 is *piano*. In the first part, the author indicates only mild *crescendo* – *decrescendos*. In the second part, however, there are four major *crescendos*. The first is in the bars 44-47, emphasizing the following verses: "*und ein liebend Herz erreicht / Was ein liebend Herz geweiht*" (*And a loving heart be reached / By what a loving heart has hallowed!*). Then another crescendo, this time only a two-bar one, but it also rises to *forte* at the beginning of formal part V, bars 58-60, at "*dann vor diesen Liedern weicht*" (*Then, at these songs / The distance that parted us shall recede*). The third big *crescendo*, and this is the biggest, leads to *ff* after a slight fading. It begins in bar 66 and quiets down in bar 72 with the fermata. Then it erupts in *forte* and then in *fortissimo* in bars 72-73, and maintains this *fortissimo* all the way to bar 80, in the middle of the *augmented* ending of the song cycle. In the final two bars, there is another *crescendo* and then ends in *forte*, with a *sf*, and an *E-flat major* chord.

Also interesting is the way Beethoven distributes the lyrics in this 6th song. In the first part, in 38 bars, three four-line verses are condensed, while in the second part, only one four-line verse in 48 bars is present, which, however, is continuously repeated by the composer. It is a symbol of compulsion, of love that has become an obsession.

Conclusions: Beethoven's song cycle *An die ferne Geliebte (To the Distant Beloved)* is beautiful, but not only beautiful but is also a logically constructed unit in which all elements, be them related to keys, chords, modulation, formal structure, general construction, tempo, dynamics, meter, agogics, find their explanation and adjustment to the verse.

I hope that my study will encourage audiences to listen, study, analyze, and perform the piece.

Translated from Hungarian by Julianna Erika Köpeczi

Appendix

The formal structure of the songs:

I. SONG										
A	transition	Av1	trans.	Av2	trans.	Av3	trans.	Av4	Codetta	trans.
8ü.	2	8	2	8	2	8	2	8	4	1

II. SONG													
Introd.	A ... (augm.) ...	augm.	augm.	augm.	trans.	Av1	trans.	Av2 ... (augm.) ...	augm.	trans.			
3,5	5	1	4	1	1	1	2	12	2	5	2	4	2

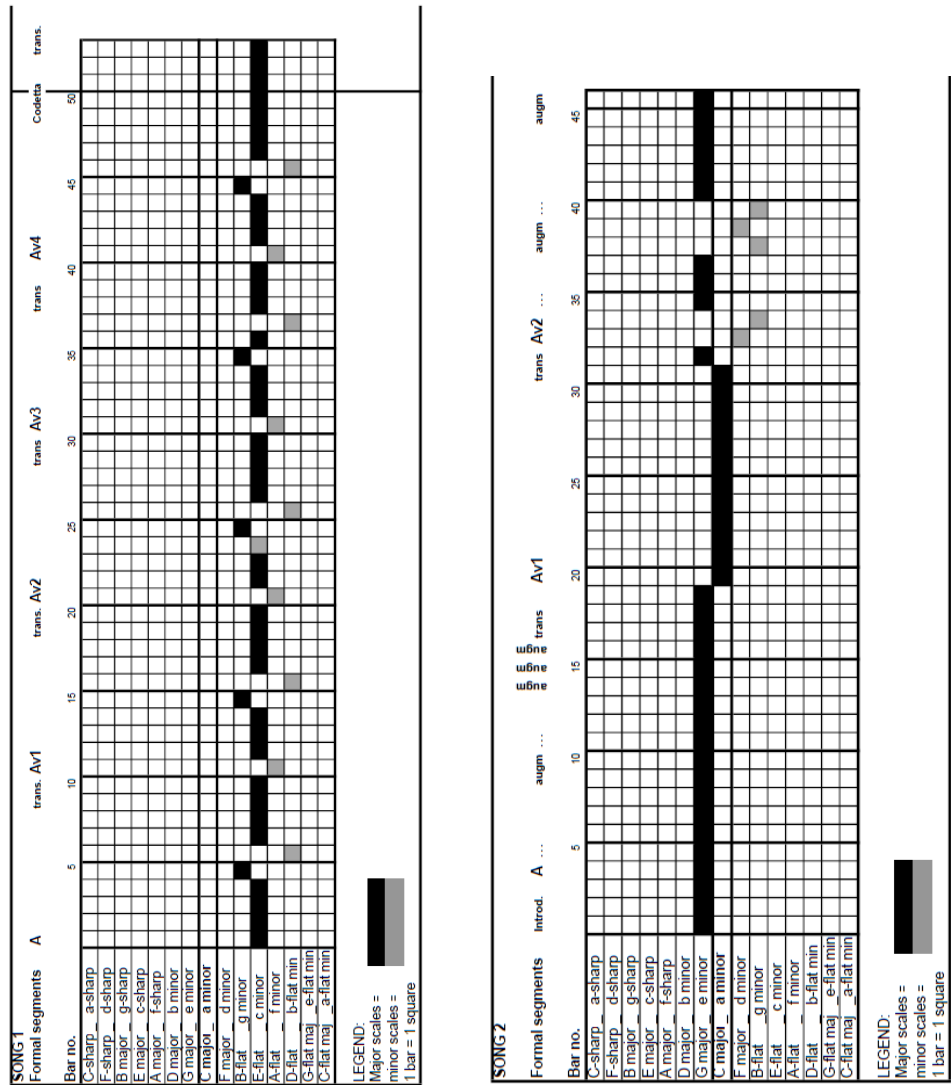
III. SONG										
Introd.	A	trans.	Av1	trans.	Av2	trans.	Av3	trans.	Av4	augm.
	2	8	2	8	2	8	2	8	2	1

IV. SONG							
Introd.	A	trans.	Av1	trans.	Av2	Codetta	
	2	9	2	9	2,5	9	3,5

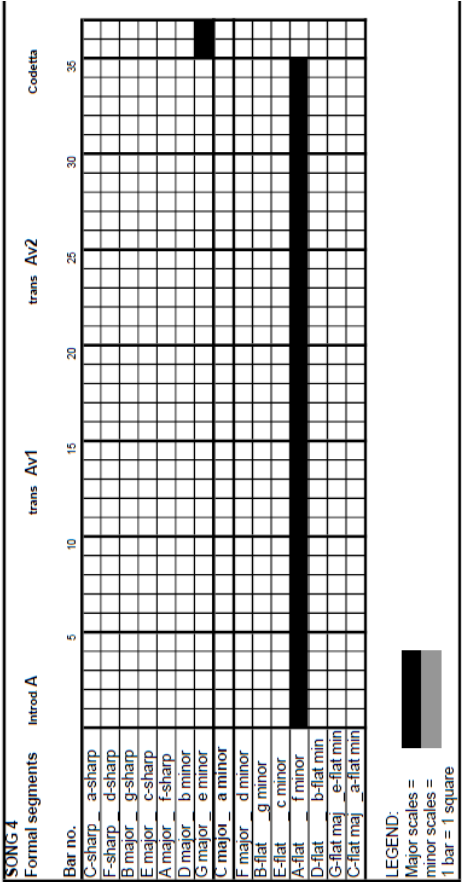
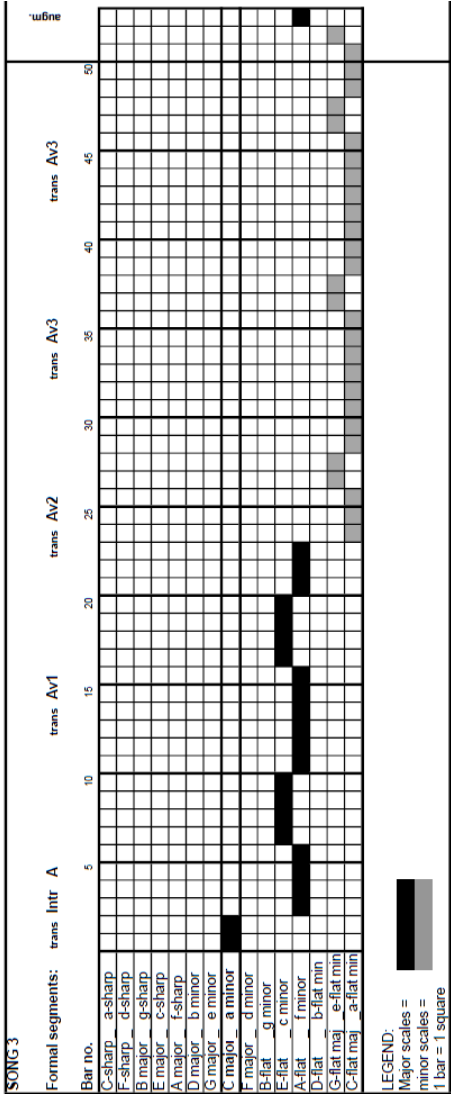
V. SONG													
Introd.	A	trans.	B	augm.	Introd.	A	trans.	B	trans.	Introd.	A	augm.	Bv1
14	6	1	8	1	2	6	1	8	1	2	6	1	8

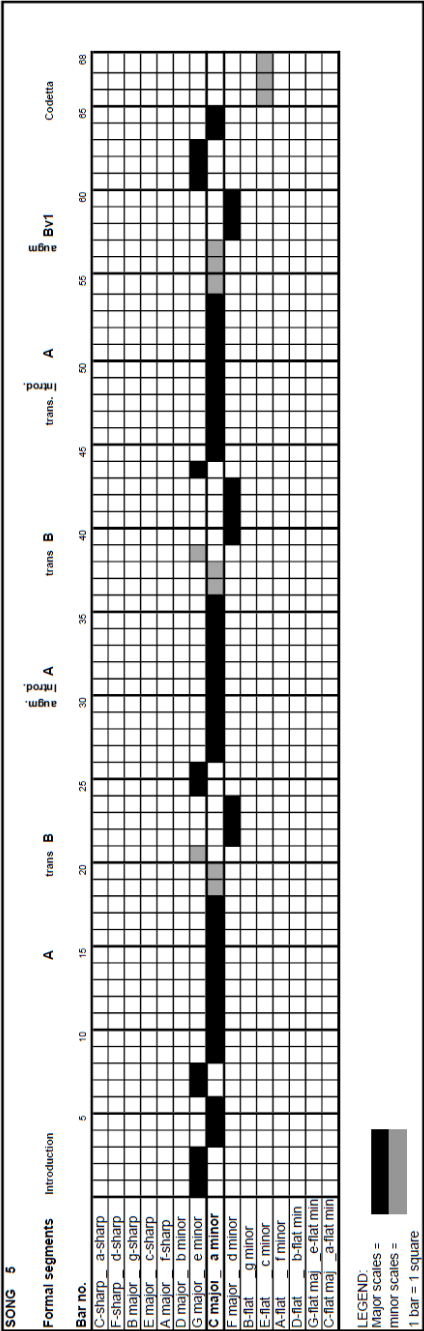
VI. SONG / I. SONG													
Introd.	A	augm.	B	trans.	A	augm.	Introd.	Av4	trans.	Av5	augm.	C	trans.
8	8	1	8	1	8	3	2	8	3	6	1	10	2

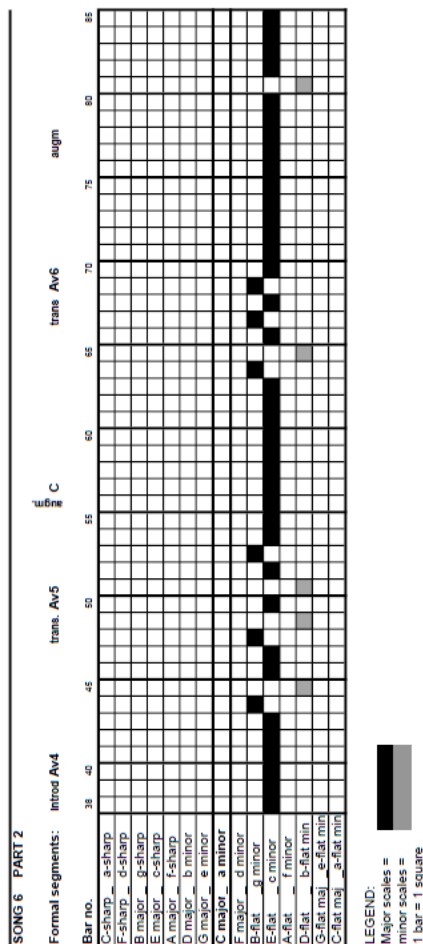
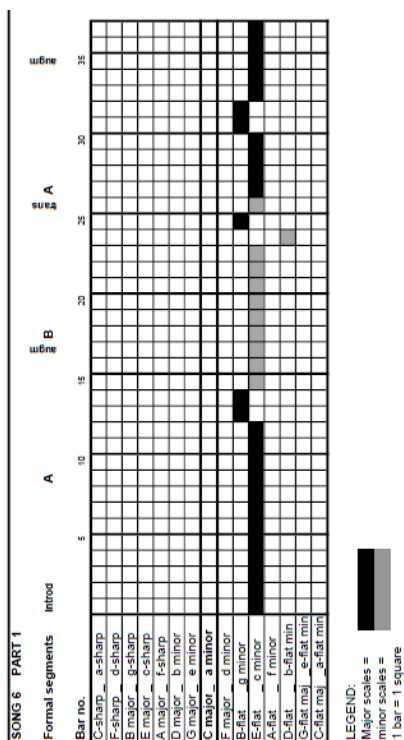
The scale structure of the songs:¹⁵



¹⁵ Graphs may differ by a half/quarter bar, due to technical and editorial reasons.





THE FORMAL, TONAL, AND HARMONIC LOGIC OF L. VAN BEETHOVEN'S *AN DIE FERNE...*

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THE CHARACTER “LUCREZIA BORGIA” OF DONIZETTI’S HOMONYMOUS OPERA. AN ANALYSIS OF CHARACTER AND VOCAL FEATURES

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SUMMARY. Donizetti’s opera “Lucrezia Borgia” presents one of the most complex female characters in the history of Italian lyrical theatre – a notable portrait of “femme fatale”. Based on Victor Hugo’s play, Gaetano Donizetti’s creation offers generous interpretation contexts, both from a vocal and a dramaturgic point of view. This article will deal with the particularities of Lucrezia Borgia’s role, underlining the importance of the relationship between vocality and dramaturgy, focusing on the analysis of the main soloist moments.

Keywords: Lucrezia Borgia, Donizetti, character, typology, vocality

1. Introduction

Out of the vast romantic constellation of operas with historical themes, Gaetano Donizetti chose various representative characters to whom he dedicated memorable compositions. His influence consists in exploiting in an intensely emotional manner the human voice whose performance can transmit feelings and states such as exaltation, maternal love, melancholy, nostalgia, despair. The tragic daughter of the Borgia family, with her past marked by murder, incest and poisoning, a character with clear morbid features that the romantic sensitivity had not yet exploited. Victor Hugo, the one who inspired Giuseppe Verdi with his “Le Roi s’amuse” (which inspired the libretto of “Rigoletto”), wanted to refine Triboulet’s physical and moral deformity through his paternal love. The French writer tried to do the same in the case of Lucrezia. The intrigue, with many moments of wild passion, poisoning, and daggers, was structured by Donizetti in the traditional manner of

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the Italian melodrama. Thus, the Italian musicologist Luca Zoppelli noted the following aspects: "In 1833, the romantic explosion of *Parisina* and of *Lucrezia Borgia*, written for Florence and for Milan respectively (there was little opportunity for Donizetti to experiment the reactionary atmosphere of Naples), furnishes a rich array of stage music".³ Today, the opera "Lucrezia Borgia" is rarely presented on stage, affording a dramatic coloratura soprano the opportunity to show her vocal-theatrical qualities in the area of "bel canto".

2. Lucrezia Borgia – notable historical figure

In Lucrezia Borgia's biography, Ferdinand Gregorovius states the following: "Her personality appeared to me to be something full of mysterious, made up of contradictions which remained to be deciphered, and I was fascinated by it."⁴ Thus, even this biography, while seemingly following the historical clarity and accuracy through an impartial scientific process, represents another means to interpret Lucrezia's character, and to exploit it to pursue a special purpose for each author.

As for the life and character of Lucrezia Borgia, they were linked to the fundamental ideal of respectable femininity. While the category of femininity is composed of different values for each period in the history of Italy and Western Europe, it can be defined in general as a series of feminine roles and functions, oral qualities and physical traits which are given a special status. Represented as desirable objects, these qualities were built into sets which become in various epochs the feminine ideals to which all women naturally aspire. The set of values acts, in its turn, as a discriminating factor in creating the borders between dichotomous categories such as virtue and vice. Thus, a definition which serves the purpose of this research, namely including the character of Lucrezia Borgia in the category of femme fatale, is the following: "The femme fatale is an important figure for the feminist understanding of the contemporary popular culture because her complex relationship with patriarchal and feminist understandings of female power forces to the surface broader concerns about the representation of women".⁵

In the case of Lucrezia, through various written and painted representations, her figure was sketched alternatively within the lines of

³ Zoppelli, Lucca, *Stage Music' in Early Nineteenth-Century Italian Opera*, *Cambridge Opera Journal* Vol. 2, No. 1 (Mar., 1990), p. 38.

⁴ Gregorovius, Ferdinand, *Lucretia Borgia*, Phaidon Press, New York, 1948, p. 20.

⁵ Farrimond, Catherine, *The Contemporary Femme Fatale. Gender, Genre and American Cinema*, Routledge Publisher, New York, 2017, p. 1 (Introduction).

femininity specific for the epoch or thrown outside these lines, and subject to inevitable judgement. Coming back to Gregorovius and other authors, the list of Lucrezia Borgia's "supporters" and "accusers" can give rise to a series of discussions. On the one hand, the stances taken by certain authors, who place Lucrezia within the femininity of the epoch, thus, they consider her a virtuous victim; in this category it is worth mentioning Giuseppe Campori, and his article "Una Vittima della Storia, Lucrezia Borgia" of 1866. On the other hand, Victor Hugo and others cast her disparagingly outside these limits. Consequently, outside the space of appropriateness and acceptable, Lucrezia becomes a "moral monster", the personification of frivolity, of vices and greed, and, at the same time, she becomes a sort of warning against the temptation to walk outside the borders of acceptable femininity.

The ideal representation in the Renaissance of the respectable femininity in the framework of the court depended on the possession of physical and moral virtues such as: chastity, piety, fidelity. These virtues were thought to take shape in the beauty, grace, and goodness of women in performing their duties in marriage and maternity. This ideology concerning women is visible for the public through productions which symbolize the society in the Renaissance period, materialized in art, literature, and philosophy. "Numerous authors have contributed to the rendering of an artistic portrait of the famous Lucrezia Borgia, in addition to Victor Hugo and Gaetano Donizetti, especially in literature"⁶.

3. Lucrezia Borgia – source of inspiration in literature and painting

Lucrezia Borgia's image and tumultuous life served as source of inspiration in many literary and artistic contexts.

In literature, we notice especially Victor Hugo's tragedy, written in 1833 – the one who also inspired the well-known opera by Donizetti. In the 20th century, Maria Bellonci – Italian writer, historian, and journalist – launched the psychobiography of Lucrezia Borgia in 1939 and the book "Rinascimento privato" in 1985, works in which concrete events from the heroine's life are presented. In the 21st century, the following literary creations complete Lucrezia Borgia's biography:

⁶ Plaidy, Jean, *A Novel of the Borgias*, Penguin Random House, 2019, pp. 34.

- "Il rumore sordo della battaglia" (2002) by the Italian writer Antonio Scurati;
- "Lucrece Borgia" (2004) by the French author Joachim Boufflet;
- "Lucrezia Borgia. Life, Love and Death in Renaissance Italy" (2004) by the English writer Sarah Bradford;
- "Lucrezia Borgia: storia e mito" (2006) by authors Michele Bordin and Paolo Trovato.

In painting, Lucrezia Borgia was represented in various hypotheses. According to the tendencies of the Renaissance, these paintings reflect the image of purity, holiness. Despite her tumultuous life, the image of Lucrezia Borgia persists in time like that of a blonde virgin. Out of the most representative paintings, it is worth mentioning:

- "Disputation of St. Catherine of Alexandria" (1492-94) by Bernardino di Petto; in this painting, Lucrezia portrays Saint Catherine of Alexandria (Catherine de Siena); in Lucrezia's description, these observations are relevant: "Saint Catherine's long wavy hair has been left free to fall on her shoulders and down to her waist, while only the frontal strands are knotted behind the head. Uncovered and untied hair, in fact, was the customary style for unmarried women or new brides, as Lucrezia was in those years."⁷
- "Portrait of a Young Lady" (1500-10) by Bartolomeo Veneto; according to the historical writings, it is assumed that this painting represents Lucrezia Borgia based on an analysis of the details found (clothing, symbolic details of clothing, jewellery);
- "Idealised Portrait of a Courtesan as Flora" (1520) by Bartolomeo Veneto; the portrait represents the Roman goddess Flora, but the model found in the painting corresponds to all of the physical traits of Lucrezia Borgia – a pale, blond, ethereal figure;
- "Lucrezia Borgia, Duchess of Ferrara" (1519-30) by Dosso Dossi; based on the historical data, Dossi lived between 1515 and 1520 in Ferrara, while Lucrezia was Duchess; at the level of the details found in the painting (for example, the dagger) there are references to Lucrezia, the heroine who played a decisive role in the Roman monarchy in Antiquity.

⁷ Williams, Allyson Burgess, *Rewriting Lucrezia Borgia: Propriety, Magnificence, and Piety in Portraits of a Renaissance Duchess*, In *Wives, Widows, Mistresses, and Nuns in Early Modern Italy: making the invisible visible through art and patronage*, edited by Katherine A. McIver, 77-97. Routledge Publisher, New York, 2012. pp. 81.

4. Lucrezia Borgia in the context of the roles of "femme fatale" in Italian Romantic operas

In opera, controversial female characters have always held a special place. They brought "colour" to the historical stories to which the composers gave a sonorous shape. Vocally, they are distinguished by a particular structure; the "femme fatale" characters are dramatic sopranos, either dramatic coloratura sopranos or dramatic mezzo sopranos. Casting these vocal types in such important feminine roles was due to the intensification of the dramatic action. Thus, the character's vocalicity must authentically support the action and the text in the libretto, which most often was inspired by dramatic history. The dramaturgic evolution of the Italian operas from the first half of the 19th century is due to famous interpreters, who belonged to vocal categories previously defined (Isabella Colbran, Giuditta Pasta, Eugenia Tadolini, Sophie Löwe, Henriette Méric-Lalande, Pauline Guéymard-Lauters, Marie Constance Sasse, etc.).

The representative roles for the typology of the "femme fatale" character is the following:

- Semiramide (the Queen of Babylon) of the homonymous opera by G. Rossini (1823)
- Anna Bolena (the Queen of England in the period 1533-1536) of the homonymous opera by G. Donizetti
- Norma (the Great Priestess of the Druid Temple) of the homonymous opera by V. Bellini (1831)
- Lucrezia Borgia (the daughter of Rodrigo Borgia, Pope Alexander VI) of the homonymous opera by G. Donizetti (1833)
- Elisabetta (the Queen of England in the period 1558-1603) of the opera "Maria Stuarda" by G. Donizetti (1835)
- Abigaille (the first daughter of the King of Babylon) of the opera "Nabucco" by G. Verdi (1842)
- Odabella (the daughter of the ruler of Aquileia) of the opera "Attila" by G. Verdi (1846)
- Lady Macbeth (the wife of General Macbeth) of the opera "Macbeth" by G. Verdi (1847).

5. The construction of the vocal discourse of the role, technical and interpretative aspects

Lucrezia's role is structured into arias ("Com'è bello! Quale incanto"! – Prolog, "Era desso il figlio mio – Act II), duets ("Ciel! Che vegg'io", duet with Gennaro – Prolog, "Che chiedete?", duet with Don Alfonso – Act I) and

ensemble moments ("Maffio Orsini, signora, son io" – Prologue, "Della Duchessa ai prieghi" – Act I). The vocal part is particular, requiring lyricism, slow dynamic and legato in the Prologue, as well as dramatism at the level of the recitatives and in the final ensemble of Act II of the opera. In this research we will analyse the arias attributed to the character, because they are the most intense moments, from the point of view of expressivity and of the technical difficulty of the musical score. For a better perception of the nature of the character, the following observations are relevant: "In the description of the heroine, Donizetti opts for the aesthetical embellishment of Lucrezia – from the orchestral prelude, which precedes her entry – describing her beauty and maternal feelings, dissimulated by the malefic presence, through successive episodes up to the end" (our translation)⁸.

The aria "Tranquillo ei posa ... Com'e è bello" shows the maternal side of the character, through a lyrical suave composition. The ambitus at this moment is *tertia decima*, and the form of the aria is *bistrophic* (section **A** – Andante, F Major; Section **B** – *Larghetto cantabile*, E flat major).

The melodic line of section **A** has a wavy profile, the composer opting for the use of large intervals. Also, the accompaniment most often supports the soloist line, thus facilitating the accuracy of the intonation and highlighting the melody.

E.g. 1



Aria "Tranquillo ei posa... Com'e è bello" (measure 18-22)

Section **A** is built the same way, requiring the soprano's attention to focus on maintaining a pleasant coloratura of the vocal timber, to express her maternal feelings. It should avoid excessive reliance on the timber, which might produce sharp sounds in the evolution of the vocal discourse. The soloist rhythm is present at the end of this section, the indication *a piacere*

⁸ Constantinescu, Grigore, *Gaetano Donizetti*. Editura Didactică și Pedagogică, R.A., Bucharest, 2013, pp. 96.

allowing a comfortable and delicate interpretation. As for the personal touch, we will concentrate on the note B-flat 5, in *piano* nuances, taking into consideration maintaining the intonation accuracy. To make the end of this section even more expressive, we will use *messa di voce* on the sounds D-flat 5 and C5, to accentuate the word "tormento".

E.g. 2

Andante 33

Oh! sian così tran - quil - le

su_e not_tì sem - pre! e mai pro - var non deb - ba

qual del le not - ti mi_e, quan - t'è il tor men -

- to, quan - t'è il tor men - to!

a piacere. *a tempo.* *Oppure.*

colla parte.

Aria "Tranquillo ei posa... Com'è bello" (measure 23-37)

In the transition, we observe Lucrezia's dialogue with other characters. This section is built as a melodic recitative. We notice within this movement a measure for interpretative virtuosity. We will consider that the accent on note E-flat 5 "Oh!" should not exceed the limits of the previous dynamic (nuance *mf* would be the most adequate). The noble nature of the character must be speculated also in the context of a punctuated rhythm, context in which we should think of the vocal discourse in legato, preserving based on a good articulation word such as: "potess'io", "passato", "fosse" – words with double consonants.

E.g. 3

Lento

era... Oh! potess'io far tanto che il passa-to non fosse, e in un cor

solo destare un senso di pie-tade e... amore che in un al mondo

dolce.

Aria "Tranquillo ei posa... Com'e bello" (measure 49-59)

Section **B** stands out though the ascending-descending melody, the composer opting for interval leaps in the vocal discourse. We will consider the right phrasing in Donizetti's style, observing the literary text. We will structure the phrases based on the following example: "*Com'e bello! Quale incanto/ in quel volto onesto e altero!*", eighth breaks within the phase, with an expressive function. The quiet and melancholic nature is due to the major tonality, the *tempo Larghetto cantabile* and the reduced nuances.

Larghetto cantabile

LUCREZIA. (*guardandolo con affetto*)

Com'è bel- lo! quale in can- to in quel vol- to u- na sto e al- tero! No, giam- mai leg- gia- dro tanto non sel pin- se il mio pen- sie- ro. L'al- ma

Aria "Tranquillo ei posa... Com'è bello" (measure 84-92)

As part of the individual study to choose the vocal coloratura specific for this moment, the following observations are relevant: "An almost 'demonic' heroine will be moulded on the feminine heroines of the Italian melodrama of the 1830s, tendentiously idealized and sometimes transformed into angels. Donizetti will express these intentions from the initial recitative *Tranquillo ei posa*, accentuating the pathetic and fast-moving nature of her concern for her son. Only occasionally the toxic side of Lucrezia Borgia's character is revealed in front of the spectators." (our translation)⁹

At this moment in the aria, we notice the composer's choice to highlight the interpretative virtuosity by introducing a small cadence, whose role is to pass to the next musical period. An innovation at the level of the sonorous organization is present in measure 93, Donizetti using the triplet, element which will generate the vibration effect.

⁹ Emanoil, Alexandru, *Opera italiană în capodopere: belcanto (Italian opera in masterpieces: belcanto)*, Ed. Semne, Bucharest, 2008. pp. 713.

Larghetto cantabile

The image shows a musical score for the aria "Tranquillo ei posa... Com'e bello" (measures 93-96). The score is in G-flat major, 3/4 time, and features a vocal line and a piano accompaniment. The vocal line includes lyrics: "mia di gio-jàè pie - na orcheal fin lo può mi - rar..... Mi ri -". The piano accompaniment includes lyrics: "cres. di forse. P a tempo." The score is marked with "L." and "cres." and "P a tempo.".

Aria "Tranquillo ei posa... Com'e bello" (measure 93-96)

The end of this aria is marked by an exposition of the voice in an elegant manner. An eloquent definition of this type of agility is the following: "Agilità di maniera – is an elegant agility which fails to ease the force agility, but which is rich in meanings and nuances." (our translation)¹⁰ The execution of the agility requires a good management of the breathing, because there is room for breath only before the attack of sound B-flat 5, whose dynamic is reduced - *piano*. Subsequently, for increased expressivity, we can use *messa di voce* on B-flat 5, with the purpose of maintaining the position of the sound.

The following representative moment in the structure of this role is the aria "Era desso il figlio mio". This moment is part of the final ensemble of the opera, but the character of the music and the technical and interpretative aspects – challenging for most interpreters – make the interpretation of this moment seem to be a stand-alone aria. The ambitus of the aria is sixth-tenth, but the form is bi-strophic with reprise (Section **A**: Moderato, E-flat minor; Section **B**, Più mosso: E-flat major).

Section **A** stands out through the descending melodic line, and the minor tonality gives this start a melancholic character. Within this area, the vocal approach is distinct. The vocal composition – mainly in the medium register – gives the soprano the possibility to show a variety of nuances of the timbral coloratura. Given the dynamic, sombre nature of this moment, we will choose dark vocal colours – within the limits of one's own capabilities. We

¹⁰ Voinea, Silvia, *Incursiune în istoria artei cântului și a esteticii vocale (Foray into the history of singing art and vocal aesthetics)*, Ed. Pro Transilvania, București, 2002, pp. 98.

will consider "solving" the interval leaps with a lot of precision, without using the glottal attack. As for the personal interpretation, we prefer to alternate the *forte* nuance ("Era desso il figlio mio") with the *piano* nuance ("la mia speme, il mio conforto"), to obtain an impressive dramatic effect.

E. g. 6

Moderato

LUC.
Era des - - so il figlio

L.
mi - o, la mia speme, il mio confor - to... ei po - tea..... placarmi Id.

Aria "Era desso il figlio mio" (measure 3-10)

Section **B** is a real demonstration of vocal agility. We believe that this moment poses the greatest technical difficulties of the entire role. It is meant for a voice which possesses a generous medium register, the composition imposes increased focus on maintaining the vocal coloratura. A timbral balance is necessary in rendering this musical fragment because the attack of the high register may produce sharp sounds if the breathing is not "economically" coordinated. We believe that the expressivity of this operatic moment can be rendered even through the correct execution of this agility, keeping in mind the idea that each sound is equally important.

Più mosso

The musical score is for the aria "Era desso il figlio mio" (measures 18-23). It is in 3/4 time and marked "Più Mosso". The score consists of a vocal line (L.) and a piano accompaniment. The vocal line has two red boxes highlighting specific passages: the first box covers measures 18-20, and the second box covers measures 21-23. The piano accompaniment has two blue boxes highlighting corresponding passages: the first box covers measures 18-20, and the second box covers measures 21-23. The lyrics are: "ca - poil cie - lo av - ven - ta il suo stra - le pa - ni - to - re, sul mio ca - po av - ven - ta".

Aria "Era desso il figlio mio" (measure 18-23)

The varied compositions of measures 21-23 show Donizetti's intuition for vocal versatility. We consider the part of "Lucrezia Borgia" an ideal vocal bel canto, with dramatic ascension and, at the same time, a vocal prototype of the Italian opera of the period 1830 – 1855. In Verdi's opera "I vespri siciliani", the bel canto vocal line decreases, announcing new stylistic and interpretative directions. The following observations by musicologist William Ashbrook are relevant: "*Lucrezia Borgia* marks the clear emergence of a manner that can be labeled distinctly Donizettian for all his retention of structures that were by now traditional; this individuality was already present in the finest passages of *Anna*, *Il furioso*, *Parisina* and *Tasso*, but it invests the whole of *Lucrezia*"¹¹.

"Luminosa e nello stesso tempo pervasa di malinconie indecifrabili ma anche di un potente magnetismo vitale; una creatura che rimase costantemente, fra le più cupe tragedie del suo ambiente, isolata da esse, in solitudine ma sempre al centro della propria esistenza"¹², Lucrezia Borgia is

¹¹ Ashbrook, William, *Donizetti and his Operas*, Cambridge University Press, 1982, pp. 348

¹² Bellonci, Maria, *Lucrezia Borgia*, Mondadori, 2016, pp. 5.

a semantically deeply portrayed, which gives performers the opportunity to experience an expressiveness that requires deep personal and vocal recalibrations.

6. Conclusions

In the maturity period of the Italian romantic opera, the characters are described through a series of scenes emphasized innovatively. They are based, undoubtedly, on the expressive force of the human voice. Roles created by Donizetti such as "Anna Bolena", "Lucrezia Borgia", "Maria di Rohan", etc. include challenging soloist passages, because this marks a new form of vocal expression. The approach of these roles requires a series of technical, interpretative but also acting qualities, suggesting an accumulation of vocal expressivity.

"Its multifaceted nature prompts, demands even, structures that differ from both instrumental music and spoken drama. Firstly, the sustained tones of singing take more time than regular speech. Secondly, the sounds of the words matter. Admittedly, sonic qualities play a role in dramatic poetry as well, but in opera sounds have a practical component because they impact performability (...). Perhaps more than any other domain in an opera the orchestral music can take on a wide range of structural and dramaturgical roles. Its main purpose may be to provide harmonic and rhythmic support for the vocal lines"¹³. All these elements contribute to the highlighting of a dramaturgical context that can more fully explain the characterological type and vocalicity of the character.

The vocal discourse of the characters is complex, being made up of diverse moments meant to exploit the soprano's voice in all its hypotheses, in all the registers, with challenging dynamics. These roles pose novel challenges in the bel canto opera. The vocal ambitus is ampler, the vocal coloratura must express a variety of feelings – usually, in a relatively short time (for example, the final aria of Lucrezia Borgia). Thus, we believe that the vocalicity of Donizetti's soprano in roles like the ones mentioned above corresponds to diverse types of characters, to marking historical figures often considered *femme fatale*, in art and literature.

¹³ Till, Nicholas (ed.), *The Cambridge Companion to OPERA STUDIES*. Cambridge University Press, 2012, pp. 179-180.

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IN DIALOGUE WITH IMPRESSIONISM: *JEUX D'EAU* BY MAURICE RAVEL

ATTILA FODOR¹

SUMMARY. *Jeux d'eau*, created in 1901, is Ravel's first piano masterpiece, that of a 26-year-old composer who has just left the Conservatoire. The work surprises with the charm of writing, the playfulness of expression, the maturity of creative thinking and the complexity of elaboration. Beyond the fact that it marks a turning point in Ravel's career, it is no exaggeration to say that it is both a milestone for piano literature in general and for the impressionist one. Our study focuses on the analysis of Ravel's writing style and construction in the mirror of musical Impressionism, pointing out, where appropriate, the innovations that foreshadow representative compositional solutions for the avant-garde of the first half of the 20th century and beyond.

Keywords: Ravel, *Jeux d'eau*, Impressionism, piano music, ludic, duplication

Introduction

Jeux d'eau (1901) is the first major work of a young composer who had just been expelled from the Conservatoire, dedicated to his master, Gabriel Fauré.² Compared to his other attempts during his study years, like the experiments in the field of solo piano, melodies or chamber music, not to mention the traditional cantatas, choral pieces and fugues accomplished for several editions of Prix de Rome³ it surprises with maturity, complexity, and significant innovations.

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² Ravel studied at the Conservatoire in two stages (1889-1895 and 1897-1900) being expelled twice due to lack of competition results. From 1901 onwards, he attended Fauré's classes only as an „auditeur”. The final break with his alma mater came with his last failure at Prix de Rome in 1905.

³ Ravel competed five times (between 1900-1905) without winning the grand prize. Among the reasons for his repeated failures were the hostile attitude of some jury members (like Theodore Dubois and Charles Lenepveu) towards his eccentric personality, their interests in promoting their own disciples but also the composer's non-conformist attitude which

Though Ravel was particularly reserved about commenting on his own oeuvre aside from some technical remarks, towards the end of his compositional career, before the completion of *Boléro* (1928) he had dictated to his disciple and friend, the musicologist Roland-Manuel his brief *Esquisse autobiographique*⁴ that includes a revealing passage about the significance of this piano work in the ensemble of his output: “Jeux d’eau, which appeared in 1901, marks the beginning of all the pianistic innovations which have been noted in my works. This piece, inspired by the sound of water and the musical sounds made by fountains, cascades, and streams, is based on two themes, like the first movement of a sonata, without however submitting to the classical tonal scheme.”⁵

On the one hand, the work carries the most important elements of his later impressionist piano writing (rich sound surfaces based on the resonance technique and fine textures, duplication, instrumental pretentiousness), a flexible correlation between the program and expression, as well as an apparently spontaneous musical discourse based however on solid formal structures. On the other, it sets the preferred genre of his main innovations (along with orchestral music) and marks the beginning of a rich, diverse, and stylistically coherent creative period under the aegis of impressionist aesthetic that will end during the First World War.

Although Ravel, at least declaratively, did not consider himself an impressionist composer, his oeuvre shows a subtle affinity for the artistic impulses of his past and present, which vibrate in highly original *mélanges* of sensuous auditory and visual impressions. In our case they appear on the playful coordinates of a symbolist poem in dialog with the pre-impressionist textures of Liszt, gamelan music, mechanic toys and even Spanish ethos.

finally culminated in some deliberate violations of the rules of harmony. The suspicious circumstances of his premature elimination in the 1905 edition, as well as the interventions of his supporters, led to the so-called *L'affaire Ravel*, a media scandal followed by several resignations among members of the Conservatoire. Moreover, Arbie Orenstein argues that his works conceived during this period “as *Jeux d’Eau* (1901), *String Quartet* (1903), and the song cycle *Shéhérazade* (1903) were considered »dangerous« by the more conservative faculty members, and this undoubtedly played a role in his repeated failure to win the Grand Prix.” In *A Ravel Reader: correspondence, articles, interviews* [compiled and edited by Arbie Orenstein], Columbia University Press, New York · Oxford, 1990, p. 5.

⁴ *Une Esquisse autobiographique de Maurice Ravel* appeared after the composer’s death in the homage issue of *La revue musicale* (December 1938).

⁵ *A Ravel Reader: correspondence, articles, interviews* [compiled and edited by Arbie Orenstein], ed. cit., p. 30.

Unlike his previous piano works with paradoxical titles, carrying decadent, ironic or melancholic expressions mainly in the context of dance stylizations⁶ *Jeux d'eau* appears to be his first⁷ achievement based on a genuine impressionist *sujet*⁸. The motto-program comes from a sonnet by Henri de Régnier, *Fête d'eau*: "Dieu fluvial riant de l'eau qui le chatouille" ("A river god laughing at the water which titillates him".)

Among its direct antecedents, Ravel scholars rightly invokes Liszt's work, in particular the piano piece *Les jeux d'eaux à la Villa d'Este* from the last volume of the *Années de pèlerinage*. This rather obvious connection with Liszt's reflections on the fountains of Rome may be both a kind of homage to the Hungarian composer, but also a more or less hidden allusion to the „eternal city” apart from the rules of fugues and cantatas of Prix de Rome in a period when Ravel was still struggling for a few years to win the grand prize.⁹

Since programmatic correspondence and similarities of the writing style are common elements, both combining technical virtuosity with the expressiveness of a "fluid" discourse in order to exploit the piano resonances, evocative of the aquatic message, their differences can be seen especially in the aesthetic contextualization of the message. According to Gerard Larner's pertinent observation, Ravel's composition does not follow the transcendental idealism of Liszt¹⁰, but denotes a pronounced hedonism, which is otherwise an important pillar of impressionist aesthetic, that focuses on the sensory

⁶ *Sérénade grotesque* (c. 1893), *Ménuel antique* (1895), *Sites auriculaires* for two pianos (1895-97), *Pavane pour une Infante défunte* (1899).

⁷ Excepting *Sites auriculaires* (1895-97) for two pianos, that bears the following epigraph from Baudelaire's *A une Dame Créole*: "Aux pays parfumé que le soleil caresse" ("In the perfumed country which the sun caresses"). Its first movement (*Habanera*) was later included in the magnificent orchestral work *Rapsodie espagnole* (1907-08).

⁸ The term symbolism, in a narrower sense, appears in musicology for the characterization of mainly scenic compositions based on a libretto-program based on the poetic-literary creation of the 19th century with the same name. As this repertoire does not meet the conditions of a relatively unitary musical style, we consider that Symbolism remains for the musical field especially a source of inspiration, or in the case of some composers the origin of a certain sociocultural attitude (e.g. Ravel's dandyism). It is certain, however, that among the musical orientations of the late 19th and early 20th centuries, Impressionism was the one that leaned most consistently on the symbolist message, including in the instrumental genres. For these reasons, by the term impressionism we also mean, as the case may be, the symbolist orientation of the message.

⁹ There is some consensus that the composer's primary goal in winning the competition was not so much the possibility of staying in Rome, far from Paris, the center of European music at the time, but especially the material benefits and perhaps the increase of his recognition level in a French cultural environment still strongly dominated by conservative institutions.

¹⁰ In measure 144 (D major section) he introduces the following passage into the manuscript: „*Sed aqua quam ego dabo ei, fiet in eo fons aquae salientis in vitam aeternam*" ("But the water that I shall give him shall become in him a well of water springing up into eternal life."), John: 4:14.

pleasure. So, unlike the quasi-suspended arpeggio structures and quasi-meditative sections of *Les jeux d'eaux à la Villa d'Este*, *Jeux d'eau* evokes the aquatic playfulness in its gravitational aspects, nothing more than celebrating the enjoyment of sounds themselves, without any metaphysical implication.

Ravel almost entirely neglects the idea of “melody” (the “humanizing” element) in favor of rich textures and sound resonances. The only quasi-melodic oasis is rather a tetratonic substratum: a subtle reference to gamelan music. Larner opines that through this sound system “Ravel wanted to emphasize the pagan aspect of his inspiration and to distinguish it from Liszt’s specifically sentiment.”¹¹ Such a somewhat neutral aesthetic attitude – expressed even by the title’s visual metaphor bearing an indefinite objectuality – rather shows the lucid aspect of the composer’s character, with pronounced affinities for science, mechanical toys, formal strictness, creative refinement, and his predilection for experimentation. In this context, *Jeux d'Eau* can be seen equally as an *apropos* in order to display the aforementioned qualities, concretized by a substantial extension of the piano’s technical-expressive capabilities demonstrated in a wide variety: arpeggios that rise and fall naturally, splashes of drops as a result of rhythmic precipitations and short chromatic passages, the play of registers generating fine shades of light (e.g. high-low, thin and dense textures), clashing dissonances, refined figurations, tremolos and glissandi, ostinato elements, pedal technique that enhance the richness of sound resonances. Almost every register is exploited, especially the higher ones. All these appear against the background consisting of greatly nuanced and well-blended tone systems, rhythmic freedom, respectively dynamic and timbral subtleties.

Regarding its construction, *Jeux d'Eau* is based on a sonata form, used for structural rather than dramaturgical reasons, which nevertheless remains quite camouflaged in the abundance of sound impressions. In this “liquid poem”¹² the rigor of the construction is no longer a paradox, but on the contrary, a welcome necessity.

¹¹ Gerard Larner, *Maurice Ravel*, Phaidon Press Limited, London, 1996, 69.

¹² “Cette poésie liquide.” The characterization belongs to the pianist Alfred Cortot. In Alfred Cortot, *La Musique française de piano : sér. Maurice Ravel. Saint-Saëns. Vincent d'Indy. Florent Schmitt. Déodat de Séverac*, Tom. II, Rieder, Paris, 1932, p. 30.

Analysis

Exposition

Jeux d'eau begins with a tetratonic musical material framed in a series of major chords (acoustic formula) colored with major seventh and ninth:

E.g. 1



Ravel: *Jeux d'Eau*, m. 1-2. (Beginning of theme A.)

Ravel's predilection for the use of similar¹³ harmonic structures is also observed in other early moments of larger or smaller musical units, such as the introductory passage of *Le Jardin féérique* (*Ma mère L'Oye*, V.) or the last movement (*L'Indifférent*) of the song cycle *Shéhérazade*:

E.g. 2



Ravel: *L'Indifférent* (*Shéhérazade*, III.), m. 1-2.

¹³ Orenstein in his commentary on Romain Rolland's letter written to the under-secretary of the Académie de Beaux-Arts Paul Léon regarding the *L'affaire Ravel* (May 26, 1905), mentions about the fugue in C major composed for the 1905 edition of the Prix de Rome: "Moreover, in what appears to be a gesture of defiance, the fugue, like *Jeux d'eau*, ends on a chord of the major seventh (which was corrected by a member of the jury)." In *A Ravel Reader: correspondence, articles, interviews* [compiled and edited by Arbie Orenstein], ed. cit., p. 67.

In the example above, the formula E-B-F# is an axis of perfect fifths, E-G#-B-D# being a symmetrical vertical structure, and any fifth of the already mentioned axis can be associated with another combination of perfect fifths, in this case G#-D#. Thus, an acoustic sonority may acquire a particular color by joining another acoustic principle, that of densification by means of perfect fifths. This principle is like the internal organization of the anhemitonic pentatony or tetratony, which are reducible to the chain of perfect fifths. Therefore, the two sonorities are similar, being sometimes used together and mixed with great effect.

These sound entities are also used together in *Jeux d'eau* from the beginning. More precisely, the structure E-G#-B-D#-F# appears in alternation with its incomplete form in the lower fifth (A-C#-E-G# where the ninth is missing) superimposed with the tetratonic mode C#-D#-F#-G# (reducible to the circle of fifths F#-C#-G#-D#) with a *pien* note (E) that completes this structure to a minor pentachord (E.g. 1, m. 1). The musical process shows from the beginning the presence of duplications¹⁴. The inner rhythm contrast in this sound unit¹⁵ (motif) opens the possibility of a further accentuated dynamization, exploited starting right from m. 3. The reference material is resumed here by another duplication, where the ninth is omitted and an elliptical hexatonic system (with the missing note A#) is introduced:

¹⁴ "This technique is based on the immediate repetition of a short musical material, followed by the exposition and repetition of another one, etc. In the absence of a median section between the exposition and its duplication, the repetition cannot be interpreted as a reprise. The repeated material must be sufficiently short in order to create the impression of coherence. Structurally, the duplication may alternate between the total identity and fine variations, where the vertical parameter remains nearly always the same. The systematic use of this technique affects our perception of the musical flow. Thus, the repetition, in the lack of new linear information, leads our attention towards the vertical, spatial dimension of music, i.e. harmony, timbre, sonority surfaces. The quasi-systematic repetition of certain materials represents in its effect a considerable drawing-away from the traditional developing techniques and strategies of the musical discourse. The term was introduced in French musicology by Nicolas Ruwet (*Langage, musique, poésie*, Seuil, Paris, 1972) in connection with certain Debussy opuses analyzed from a structuralist point of view. Subsequently, it was taken over by the Romanian composer, Cornel Țăranu (Țăranu, Cornel, *Elements of musical stylistics*, Vol. I., „Gh. Dima” Conservatory, Cluj-Napoca, 1981) in his analyses referring to Debussy and Ravel. The same phenomenon is described by Boulez with the term *binom* (Pierre Boulez, *Penser la musique aujourd'hui*, Éd. Gauthier, 1964). In our view, the duplication is one of the basic style elements of the musical Impressionism." In Attila Fodor, „The osmosis of diversity in Maurice Ravel's work”, *Studia Musica*, 1/2010, p. 135 and n8.

¹⁵ We use this term to highlight this essential feature of duplications: they do not refer only to a quasi-linear repeated material, but near in every case set out a well-defined sound space almost simultaneously. Therefore, in such a context, verticality and horizontality cannot be rigorously separated, moreover their delimitation can lead to analytical errors.

E.g. 3



Ravel: *Jeux d'Eau*, m. 3.

The totalization used in the first two measures is not missing here either, being continued and prolonged by the already mentioned element of inner dynamization:

E.g. 4



Ravel: *Jeux d'Eau*, m. 4.

It is interesting that in this totalization (m. 4) the repetitions are not based on duplications, but on sequence, each of them displaying other tone systems. The sequential head uses two elliptical hexatonic modes, completed later with the addition of an acoustic root.

In a third phase of development (m. 5-6), the duplications of the m. 5 totalized in the following one use exclusively circumscribed hexatonic sonorities. Measure 6 introduces a gradual movement, which brings a difference compared to m. 4 in the use of summarized elements.

The bridge brings from m. 9 a first development of theme A by its almost free, but still perceptible inversion, also in a duplicated and totalized form in the following measure:

E.g. 5



Ravel: *Jeux d'Eau*, m. 9-10.

From m. 11 the duplication process turns into a series of more and more accentuated fragmentations:

E.g. 6

Ravel: *Jeux d'Eau*, m. 11-14.

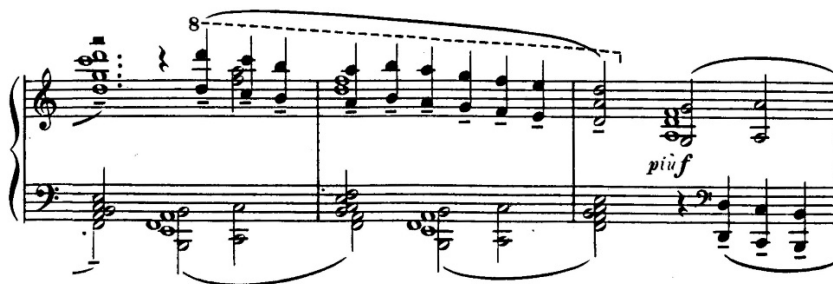
The avoidance of a premature fragmentation is achieved by three elements:

1. The theme head on the third time of m. 11 shows a rhythmic variation,
2. No element in the second half of the mentioned measure is an evident resumption of the theme's head,
3. The harmonic content changes in every two beats.

This change presents an authentic secondary relationship (on the C#-D roots), after which during the fragmentation the harmonic content changes from beat to beat by secondary plagal harmonic relations (C#-B). In a third phase – as it results from the last quoted example (m. 14) – the fragmentation is fragmented.

The two-part counterpoint technique is not missing from this piece either, as it appears in many other impressionist works, for example in the piano composition by Debussy entitled *La cathédrale engloutie* (*Préludes*, Book 1, No. 10):

E.g. 7



Debussy: *La cathédrale engloutie*, m. 23-25.

In the example below it is almost hidden, but still perceptible (m. 15-16):

E.g. 8



Ravel: *Jeux d'Eau*, m. 15-16.

Since the first notes appear in a lower register, and the melodic line in the middle one, to the next extent (m. 16) the two planes are reversed, where the former bass takes the form of repeated notes in the middle register.

In terms of fragmentation, the units follow one another from division to division of the beat. At the same time, this musical material is no longer perceived as a set of short fragments, but like a unitary “melodic line” with a

plane of held notes and a counter-plane over them. In other words, in this phase a sum up is already achieved, in a first instance by duplication and double counterpoint, and in a second one by a register narrowing, which highlights the acoustic nature of the contrast material.

The second contrasting theme (B) is based on a tetratonic structure:

E.g. 9

Ravel: *Jeux d'Eau*, m. 19-23.

The tetratony appears in the main plan and does not include the background's sound surface. The latter completes the tetratonic system to an acoustic one (major chord with major seventh and ninth consisting of the notes B-D \sharp -F \sharp -A-C \sharp) with the addition of a *sixte ajoutée* (G \sharp) and a *quarte ajoutée* (E), which merges them into a typical ravelian *mélange*. From the fourth measure of the quoted example (m. 22), the tetratony C \sharp -D \sharp -F \sharp -G \sharp is transposed to a lower major second (B-C \sharp -E-F \sharp), the two systems completing thus to an anhemitonic pentatony. However, considering the parallel fifths that

appear in m. 3-4 of theme B (m. 21-22), the two materials of the foreground form in themselves anhemitonic pentatonic systems (C#-D#-F#-G#-B and B-C#-E-F#-A). The harmonic structures of the m. 22 oscillate between the F#-A-B-C#-E sonority with a G# *pien* note resulting in an anhemitonic pentatony and the already mentioned acoustic sonority enriched with the *quarte ajoutée* E and *sixte ajoutée* G#.

The simultaneous use and, in a kind of synthetic amalgam, of three sound systems (tetratony, anhemitonic pentatony and an acoustic formula) suggests the idea of sound area, in which not so much the stand-alone moments that matter, but their melting into a unitary whole. It can be said, therefore, that the detail serves the whole. Even if a kind of melodic line is outlined, it does not have a discursive function, but results from the ensemble of the voices' entrance. Such a procedure emphasizes that the foreground can be placed against the background in any register: above it (as in m. 21), interspersed (approximately in the same register) or below it (as it occurs in m. 20).

The resumption of the original material (m. 19) in the third measure of theme B (m. 21) by densification with parallel chords and located above the background creates the illusion of entering a new sound block. The background changes by a rhythmic precipitation and shows a considerable widening of the register compared to the first two measures, thus suggesting a subtle development. This typical orchestral phenomenon is not the only one in the work. The writing style *Jeux d'eau* often presents the specific features of a piano reduction. (By the way, both at Ravel and Debussy the piano-orchestra mediums are often interchangeable. The numerous transcriptions, especially in the orchestral direction bear witness to this fact).

In the first three measures of theme B (m. 19-21) there is a suggestion of some voice entries, hidden in the appearance of a continuous melodic line. The principle of duplication undergoes here a mutation towards a phrase-like structure (the material being repeated three times) totalized in its fourth measure (m. 22). Concerning the rhythm, Ravel also uses non-retrogradable elements¹⁶ (the rhythm axis consists of the two semiquavers), demonstrating his openness to the rhythm systems used by later 20th century composers:

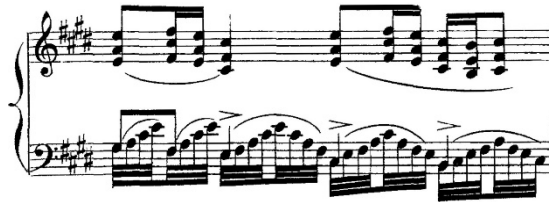
¹⁶ It was described and used in particular by Olivier Messiaen. In Olivier Messiaen: *Technique of My Musical Language* [transl. by John Satterfield], Alphonse Leduc, Paris, 1956.

E.g. 10

Ravel: *Jeux d'Eau*, m. 19-20 (left hand material)

Next, the dactyl and anapest formulas appear in the context of a non-retrograde rhythm:

E.g. 11

Ravel: *Jeux d'Eau*, m. 22

In the fourth and fifth measures of theme B (m. 22-23) emerges a register change, a densification with parallel chords, as well as a rhythmic variation of the same pitches.¹⁷ The totalization that occurs after three motivic statements in different registers that causes the rapid expansion of the range, seeks a necessary restriction of it. As a result, the operability of the “melodic line” decreases, contributing to highlighting the rhythm parameter and that of repetitive elements.

The synthesis between a seemingly phrase-type conception (this phrase is no longer followed by a consequent one, but another musical material) and a duplicative thinking, as well as the circumscription of some sonorities on a suddenly amplified linear frame generates a sound area, in which the details melt into the overall sonority, a phenomenon characteristic for the musical cultures of Bali and Java well known to Debussy and Ravel.

¹⁷ A specific feature of varied repetitions is the use of the same pitch with different rhythm values, a phenomenon that is widely present in gamelan music. This procedure applied to short fragments had a major influence on the shaping of sound areas in the work of Ravel and Debussy.

The nature of the musical materials used as well as the ways of generating sonorities suggests a hidden presence of the gamelan ethos, so preferred by the composer. This process corresponds aesthetically to the functioning of the *pars pro toto* trope.

In the case of using duplications without phrase-like suggestions, the details are lost even more in the whole. However, theme B has a partially and apparently phraseological configuration, which brings a principle of contrast with the A theme consisting entirely of duplicate materials.

Development

The middle section is a sonata development designed in 4 stages.

Stage I (m. 24-28) is a direct continuation of the B theme, more precisely of its head (C#-D# in quavers). There is a certain synthesis of the two themes: the basic rhythm formula of theme A in augmented mode and the permutation of the four shorter rhythm values from the fourth beat to the third one, as well as the acoustic sonority abundant in *ajoutées*, characteristic of theme B, are eloquent in this respect.

Two chords are used here (which ensures the perception of a sound area instead of highlighting the moment): D#-Fx-A#-C# and G-B-D-F-A with the *sixte ajoutée* E, that is, acoustic sonorities. This type of *sixte ajoutée*, a kind of unresolved suspension, which becomes an autonomous component of harmony is found, among others, in Liszt's music. In addition to the remarkable elements of piano virtuosity used in the background, like in certain pieces from *Années de pèlerinage*, these suspensions individualized as harmonies that often form 13th chords (characteristic of both Liszt and Ravel) create a direct link between their piano writing.

The idea of an immediate varied repetition of a short musical material is as obvious as possible at this stage of the development, which results in a typical duplication (m. 24-25). The totalization through a neutral material is meant to highlight a first culmination. The principles of quasi-repetitive musical cultures, integrated in a sound environment of a totally different substance and nature, are also characteristic for Impressionism. The same repetitive elements, contextualized in acoustic sonorities, tetratony, pentatony, hexatony and their chromatic aspects, melt into other repetitions, which in turn are also pulverized into the overall sonority. The principle of *pars pro toto* therefore works constantly.

In the development section of *Jeux d'eau*, this rhetorical figure (manifested by consistent duplications) is associated, interestingly, with the sequential developments so characteristic of Beethoven's and Liszt's sonata

forms (hyperbolized sequences). Otherwise, the *pars pro toto* accentuated to the extreme – as it happens in the present piece – brings, we could say, naturally the trope of hyperbole, one of the constitutive rhetorical figures of the romantic music and that of the 20th century.

The first stage of the development therefore achieves a culmination, prolonged in the two successive duplicate measures (m. 27-28), followed from m. 28 by the gradual rarefaction of the sonority and rhythm:

E.g. 12



Ravel: *Jeux d'Eau*, m. 27-28.

Taking advantage of this technique ingeniously, Ravel carries out because of these accentuated fragmentations (through duplications) an almost imperceptible summarization on the third and fourth beat of m. 28 (the last row in the example above), which leads to the next stage of development.

The second stage (m. 29-37) also includes a series of duplications. The first of them is based on the B-theme head, with the same rhythm but varied melodically. The resumption in a duplicate manner of this measure introduces elements of sequence and totalization (the second measure in the example below). The succession of parallel chords includes 12th chordal structures that come from unresolved suspensions, transformed into effective chords. Due to the minor seventh and major ninth, these show the features of acoustic structures with added 12th:

E.g. 13



Ravel: *Jeux d'Eau*, m. 29-30.

The above musical material is resumed in a simplified form at a lower perfect fourth (m. 31-32), thus achieving a duplication of the duplication. The cadence contrast introduced at the end of the duplications (m. 30 and 32) suggests quasi-periodic structures and compensate the simplification that occurs by resuming the duplication.

The second section of m. 32 brings a pole-antipole relationship between the last two harmonies, repeated by duplication in the following measure (m. 33) in a fragmented state:

E.g. 14



Ravel: *Jeux d'Eau*, m. 33.

In m. 34 the same harmonic structure of a major chord with minor seventh and major ninth (on the root E) is completed with a *sixte ajoutée* and the introduction of a new rhythm pattern, that is repeated in three different registers at an octave, totalized with the same antipole-chord on the last beat:

E.g. 15



Ravel: *Jeux d'Eau*, m. 34.

The duplication in m. 33-34 is resumed in the next two measures (m. 35-36) with a change in the harmony content, thus achieving a new duplication of the duplication.

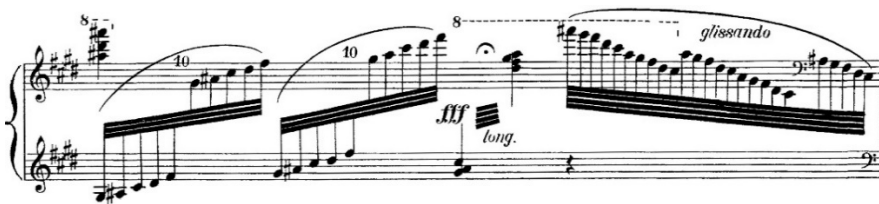
Along with the simultaneous use of minor and diminished seventh chords on the same root, the combination of the later with minor sevenths and the major ones is also of great significance for Ravel's writing, but also for Debussy's.¹⁸ In this respect, m. 35-36 show a diminished chord with minor seventh, first at the upper second, then at a lower semitone.

In a later stage (m. 37) the process of fragmentation is continued in the context of a duplicate section, where the relation between the diminished chord with minor seventh and the major is one of an upper perfect fourth. While in m. 37 and 38 the constant harmonic element consisted of the diminished chords with minor seventh (G \sharp -B-D-F \sharp) in the context of changing major chords, in m. 36 and 37 the harmonic persistence is ensured by the G-B-D major chord, the variable elements being the diminished chords with minor seventh that precede this harmonic structure.

The second stage of development ends with a totalization achieved by a rapid ascending passage of hemidemisemiquavers (end of m. 37) in a quasi-improvisational manner, based on symmetrical structures. All these solutions point on the one hand to a typical impressionist musical thinking, and on the other, they are the expression of intense developments based on the remarkable increases of the informational flow.

The third stage of development (m. 38-50) is articulated in three segments: s. 1 (m. 38-40), s. 2 (m. 41-42) and s. 3 (m. 43-50). In the latter, the musical material of m. 48-49 has a certain function of totalization in the context of a rhythm that tends towards the freedom of a rubato, where the duration of the sonorities begins to become free:

E.g. 16



Ravel: *Jeux d'Eau*, m. 48.

¹⁸ For example, Debussy: *Trois nocturnes*, p. I, *Nuages* (*Une peu animé*, from m. 64), where the solo flute is followed by the solo violin with the same chordal pattern; or at the beginning of Ravel's *Daphnis et Chloé*'s second suite there is also a similar combination (diminished chord with minor seventh and a major one with minor seventh = acoustic formula, where the two chords are in a pole-antipole relationship).

Even if m. 49-50 bring some musical materials related to interior fragmentation, they still continue this totalization of the quasi-free sound areas:

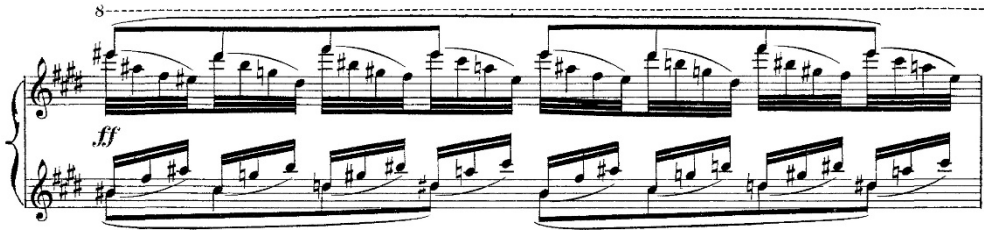
E.g. 17



Ravel: *Jeux d'Eau*, m. 49-50.

In s. 1 the symmetrical structures dominate the melodic line: D-C# - axis of symmetry, G#-Fx, G#-B-D. The segment begins with a duplication (m. 38 and 39), having as harmonic structure a combination of a major chord and a diminished one with minor seventh on the same root, followed by a measure of totalization, with internal fragmentations. From m. 41-42 the duplications continue on a larger scale. The first duplication from m. 38 and 39 is omitted, the material being resumed sequentially only once together with the musical material of m. 40 (on the upper perfect fourth). Thus, sequential developments and duplications merge further, which means a fusion between the constructive principles of Impressionism and that of a traditional sonata development.

S. 3 continues this fusion, by the duplicative resumption of s. 2, along with a rather abrupt sequential development, less characteristic of impressionist duplications. From m. 44 a bitonal element is introduced (C#-E-G-A#-B# = elliptical alpha chord in a pole-antipole relationship with the previous one: Fx-A#-C#-E#), which will be the basis of an intensified fragmentation, achieved through successive sequences. These take place first at the upper major second (m. 45) by a pendulum between two diminished sonorities of an upper-lower minor third relationship; then (in m. 46-47) to an upper augmented second, where it turns into an *ostinato* with four repetitions of the material consisting of four chords with their roots in ascending chromatic progression. The first of them is a diminished chord with minor seventh, which thus ensures the harmonic continuity already used, the following ones being included in two hexatonic systems:

Ravel: *Jeux d'Eau*, m. 46.

Stopping the sequences is compensated by doubling the speed of the harmonic change (from quaver to quaver, instead of changing on beats). The totalization already mentioned above (from m. 48-49) brings an extension of the sound area's ambitus and introduces an anhemitonic pentatonic system in opposition to the chromatic bass of the lower voice. It is therefore superimposed a diminished chord with minor seventh in inversion with a pentatonic system on the same root. This solution prepares the bitonality applied consistently in the next stage.

Like the second one, the fourth stage of development is based on the varied theme head of B consisting of three segments: s. 1 (m. 51-55), s. 2 (m. 56-60) and s. 3 (m. 60-61).

Segment 1 begins with a duplication (m. 51-52), where the material's repetition, like the exposition of theme B, is achieved by a register change and densification through parallel chords. In terms of harmonic structure, this material tends towards a bitonality circumscribed by a pole-antipole relationship, based on the following chords: G#-D#-F#-A#-C# an 11th chord, D-F#-A-B#-E# a double third-chord, and a G#-D-F#-A-B# sonority, where the antipole relationship and the acoustic structure are both present in a bitonality based on the harmonics series and the polarity of the circle of fifth alike.

The fragmentation in m. 53 and 54 is achieved through two duplications. We notice the persistence of the last structure (m. 54), which brings some permutations of the notes, followed by totalization (m. 55) also with a pole-antipole axis (F#-B#), based on a perfect fifth and an acoustic sonority on the two roots. This solution aims, therefore, also a special combination related to the axial system and a return to the G#-D-F#-A sonority with bitonal antipolarity and with a mobile cluster between D and G# described chromatically:

E.g. 19

Ravel: *Jeux d'Eau*, m. 53-55.

This means a visionary musical thinking, manifested later in the so-called axial system of Bartók creation, respectively in the idea of sound space where moments gradually melt into a unitary whole, by applying temporal sound segments characteristic of the compositional methods of Ligeti and Lutosławski.¹⁹

S. 2 (m. 56-60) continues the circumscription of bitonal sonorities. We emphasize, however, that in both s. 1 and s. 2 the virtual existence of the G#2 by the cyclic return to it as a kind of pivotal sound, underlines this trend. Here, in addition to the acoustic structures (E-G#-B-D), there are also some others used for color nuance: E-G-B-D = symmetrical vertical structure and E#-G#-B#. Both are harmonic “scordaturas” of the aforementioned acoustic structure. This segment brings back almost entirely the s. 1, excepting for its first measure. The initial duplication is waived, and only half of the existing musical material in m. 53 is used for resumption. Therefore, the same material appears with two compressed segments, in a different bitonal ambiance. The duplication becomes very extensive here, losing its original

¹⁹ It is no coincidence that Lutosławski sometimes adopted impressionist-like solutions along with expressionist techniques. Such an example can be seen in the final section of *Jeux Vénitiens* (Venetian Games) last movement, where after a culmination by means of a vast sound field he makes a gradual rarefaction.

character of blurring the moment. This solution is, somewhere, a middle ground between a sequential development of a motif and the impressionist duplication.

E.g. 20

Ravel: *Jeux d'Eau*, m. 60-61.

The extended areas of the last development section present solutions like that of the final part of *La mer* by Debussy. The last segment of this stage (m. 60-61) synthesizes all the elements of the first two segments: acoustic structures with minor seventh and major ninth, and G-F#-A#-C#, the well-known acoustic structure with 11th from the beginning of s. 1. Unlike the first two, s. 3 brings an effective bitonality, without circumscription, but used prudently. Thus, the bitonal moments realized with the use of a G# pedal point is mixed with chords in which G# is a constituent element. The example above (E.g. 20) shows the simultaneous use of three sonority planes: a pedal point, a mix of six-four chords and ones in parallel motion circumscribed by root position chords. All of these have completely different rhythm patterns, which demarcates and emphasizes their independence within the sound area.

Recapitulation

From m. 62 follows a dynamized recapitulation, in which the transition to B is achieved through a quasi-improvised segment but with a solid harmonic and constructive foundation. It is divided into three sections:

The first section contains three measures (m. 67-69), the last two of which are noted in a free measure, that produces a feeling of dilution regarding the tempo and pulsation. In m. 67 two harmonic structures are used, repeated in different registers:

E.g. 21



Ravel: *Jeux d'Eau*, m. 67.

The oscillation between a tritonic system – alluding to anhemitonic tetratony – and a minor chord continues in the next measure, where it is intertwined by a hexatony-like structure (F#-A#-Cx) and continued with a major chord. Both are presented in four sequential hypostases at the lower major second:

E.g. 22



Ravel: *Jeux d'Eau*, m. 68.

To intensify the fragmentation process, the composer cuts the first half of the sequential head, which he also repeats through a series of sequences at distances of lower minor third. Through this harmony relation, the sonority of the section approaches that of the system of axes (m. 69):

E.g. 23

Ravel: *Jeux d'Eau*, m. 69.

The improvised segment is followed by a *giusto* “rhythm island” (m. 70-71), also fragmented. The chordal system is organized according to the harmonic series and the principle of axes, which results in an “acoustic bitonality” (pole-antipole F#-C):

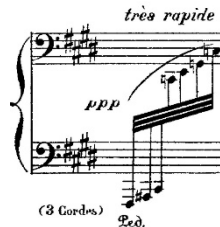
E.g. 24

Ravel: *Jeux d'Eau*, m. 70.

M. 72 resumes the free rhythm process. The relationship of the F#-A#-C# and C-E-G chords emphasizes once again the pole-antipole relationship, through the exclusive use of two acoustic chords. Their combination results in 4 basic formulas:

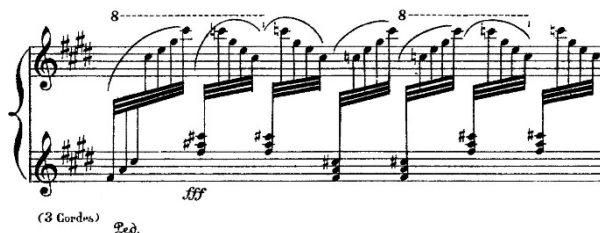
1. The first is repeated five times:

E.g. 25

Ravel: *Jeux d'Eau*, m. 72.

2. The second appears only once, but with various inner repetitions:

E.g. 26



Ravel: *Jeux d'Eau*, m. 72.

3. The third one is repeated three times:

E.g. 27



Ravel: *Jeux d'Eau*, m. 72.

4. The fourth formula, repeated 8 times, comes from no. 3, by overturning its structure (C-E-G-C) in a six-four position (G-C-E-G):

E.g. 28



Ravel: *Jeux d'Eau*, m. 72.

5. The last formula contains groups of four notes and is repeated twice, anticipating the duplication technique in the following segment:

E.g. 29



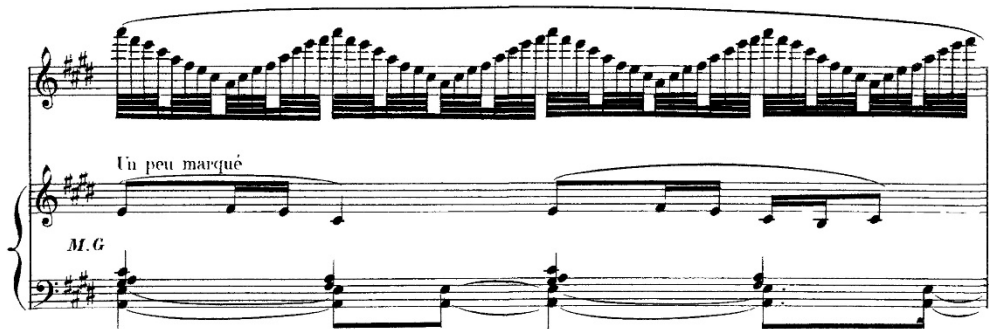
Ravel: *Jeux d'Eau*, m. 72.

Compared to symmetrical repetition patterns (2 or 8), the first formula is repeated 5 times, the third formula 3 times, which gives the musical discourse a pronounced asymmetry and emphasizes the freedom of improvisational evolution. Starting with the second formula, the first chords appear in the simultaneity of their components, i.e. the melody is transformed into chords (it generates chords) according to the principle of resonance harmony. The fact that in such a large area the composer uses *a single sonority* confirms the defining importance of sound areas in impressionist music.

In the followings, there are two segments of duplication (m. 73-74 and 75-76) duplicated between them, the second being enriched in sonority (densification by expanding the parallel chords and acoustic sonorities) and a prolonged chord on an acoustic formula. The latter comes from the second phase of development (m. 29-30) emphasizing that the recapitulation is its continuation and forms a common body with it.

The resumption of theme B is preceded by a quasi-free upbeat, that is almost imperceptibly transformed into the repetitive background over which the theme resumes (m. 79), thus ensuring the illusion of improvisational freedom in the context of fixed metric-rhythmic formulas. The background technique and the concomitant use of sound planes (especially from m. 81) denote a polyphonic thinking of a fundamentally new dimension, very characteristic of impressionist music:

E.g. 30



Ravel: *Jeux d'Eau*, m. 80.

The tetratony of the B theme already analysed, is combined with an acoustic sonority based on a circumscription of the B-D \sharp -F-A \sharp -C \sharp structure:

E.g. 31

Ravel: *Jeux d'Eau*, m. 78.

The last section of the theme brings a new acoustic chord (A-C#-E-G#), colored with the *sixte ajoutée* F#, which is in a secondary plagal relationship with the previous one. This combination of modal and acoustic principles produces a typically impressionist sonority, intensified both by the enrichment of the texture (see the E.g. 30).

Coda

The coda (m. 83-86) continues with the same harmonic background (major with major seventh and *sixte ajoutée*), but this time on the E root, over which is circumscribed a tetratony with a substructure of a minor chord (G# - B-C#-D#). Like the other segments of the work, *Coda* falls into the category of a sound area, the final cadence being in fact non-existent. *Jeux d'eau* ends on the central harmonic axis E-G#-B-D#, extended by means of piano resonance, a typical solution for impressionist music.

Final thoughts: *Jeux d'Eau* then and today

The piece was published in 1902, and it was performed in the first audition on 5 April of the same year by Ravel's friend Ricardo Viñes in Paris, Salle Pleyel. According to Benjamin Ivry, Saint-Saëns would have labelled *Jeux d'Eau* as a cacophony²⁰. (Before he became an acclaimed artist, Ravel went on a tortuous path, full of denials, scandals, and failures, almost constantly facing a relatively hostile critique.) A few years later his most eager opponent, the critic Pierre Lalo²¹ wrote an article about the premiere of the *Miroirs* piano

²⁰ Benjamin Ivry, *Maurice Ravel: A life*, Welcome Rain Publishers, New York, 2000, p. 31.

²¹ Pierre Lalo, son of the composer Edouard Lalo, was the main music critic of *Le Temps* magazine and a fervent supporter of Debussy's music.

cycle in 1906, in which he stated²², among other things, that his music, albeit involuntarily, has a striking resemblance to that of Debussy. Ravel replied in a letter (February 5, 1906), in which he claimed the primacy of the piano innovations exhibited since the *Jeux d'eau*: "I would [...] like to draw your impartial attention to the following point. You dwell upon the fact that Debussy invented a rather special kind of pianistic writing. Now, *Jeux d'eau* was published at the beginning of 1902, when nothing more than Debussy's three pieces, *Pour le piano*, were extant. I don't have to tell you of my deep admiration for these pieces (he orchestrated one of them, AN), but from a purely pianistic point of view, they contained nothing new."²³

Posterity confirmed the objectivity of this self-assessment. According to Burnett James "It is hardly too much to say that *Jeux d'eau* inaugurated a new era in pianism"²⁴, while Gerard Larner points out that the Impressionism of this work is different from that of Debussy.²⁵ Arbie Orenstein also appreciates: "In this work, the twenty-six-year-old composer opened up fresh paths in writing for the keyboard, combining sweeping virtuosity with the refined tinting of impressionism, and a personal blend of structural clarity with subtle chords of the seventh and ninth."²⁶

But the significance of the *Jeux d'eau* goes beyond even the modest self-esteem of the author, or the considerations presented above. For the charming writing and the playful expression hide a surprisingly fresh and complex view not only regarding the piano writing, but also the musical thinking, which foreshadows representative compositional solutions for the avant-garde of the first half of the 20th century and beyond. Ravel also demonstrates here, as in his later masterpieces, an impeccable balance of the two sides of his personality inherited from his parents' ethnical-cultural background: that of the Swiss watchmaker (according to Stravinsky's characterization) and the particular passion of the Basques.

Translated into English by Attila Fodor

²² "I have often spoken about this young musician, one of the most finely gifted of his generation, despite several very apparent and rather annoying faults. The most striking one is the strange resemblance of his music to that of M. Claude Debussy. It is a resemblance so extreme and so striking that often, when listening to a piece by M. Ravel, one thinks one is hearing a fragment of *Pelléas et Mélisande*..." In *A Ravel Reader: correspondence, articles, interviews* [compiled and edited by Arbie Orenstein], ed. cit., p. 79.

²³ Moreover, Ravel invokes in this regard even his first published work *Menuet antique* (1895), which in Orenstein's opinion "does not appear to contain any noteworthy pianistic innovations." Idem, p. 79-80.

²⁴ Burnett James, *Ravel, his life and times*, Hippocrene Books, New York, 1983, p. 30

²⁵ "*Jeux d'Eau* was a revelation to Ravel's friends because, as Fargue recalled, they were at that time »soaked body and soul in the impressionism of Debussy« and this impressionism was quite different. Ravel's was more precisely drawn and, as he himself pointed out, it was cast in a classical form." In Gerard Larner, *op. cit.*, p. 69.

²⁶ Arbie Orenstein, *Ravel: Man and musician*, Columbia University Press, New York and London, 1975, p. 36-37.

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EXPRESSION OF THE ROMANIAN FOLK STYLE IN BÉLA BARTÓK'S STRING QUARTET NO. 1¹

ANDRA DANIELA PĂTRAȘ²

SUMMARY. Bartók's string quartets play an important role in his overall output, as they represent a stylistic universe encompassing almost his entire oeuvre. In his *String Quartet No. 1*, Bartók aimed at reworking and expanding the folk elements as well as at developing his own personal expression. Despite being deeply rooted in folklore, this is not a folkloric work, but an expression that goes beyond folklore, which the composer placed in a new relationship to art-music. The aim of this research paper is to explore the aspects of language, the content conforming to the preoccupations of the modern era and the types of writing used, with a focus on the use of the melodic and rhythmic elements of folk music. The musical stylistics of this work is based precisely on the intertwining and fusion of the two great creative principles: folk and art.

Keywords: Béla Bartók, string quartet, folk elements.

1. Introduction

The musical language of Béla Bartók's six quartets encompasses the stylistic changes applied over the course of thirty-one years³, offering a blend of Late Romantic elements (in particular, the early quartets are often compared to Beethoven's and are considered to be under the influence of the French music, reflecting the influence of Debussy's music), a synthesis of folk elements, modern language and others. In fact, besides his creative work in which the genre of the quartet held an important place throughout

¹ The paper was presented at the scientific communications session "Perspective ale artelor – trecut, prezent și viitor" [Art Perspectives – Past, Present and Future], organized by the Faculty of Arts of the University of Oradea, on May 21, 2021.

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³ The First String Quartet was composed in 1908, and the last one in 1939.

his life, ethnomusicological research was another one of his areas of particular interest. Therefore, in most of the bibliographic sources consulted, chamber music is regarded as being most representative of his music. Moreover, by expressing the folk spirit in its essentialized, idealized form in instrumental music, the quartets are considered one of the major contributions to the chamber genre in the 20th century.

The style of Bartók's quartets is based on conciseness and clarity and is expressed with the utmost economy of means. The main stages of his creative development are steered in two directions: the former can be characterized by the modernization of the means of musical expression, while the latter by the absorption of folk music elements into his own musical language. These two combined result in the composer's development of a personal creative style, materialized in the tendencies of the epoch, such as⁴: a prospective, investigative attitude, open to experimentation, a product of his methodical spirit and boldness that shape most of his folk songs into expressions of the new musical language.

Of the types of writing used in his string quartets we will further focus our attention on the free use of melodic and rhythmic elements of the Romanian popular music, where the popular "transpires" as a spiritual model of style.

Below we provide a synoptic table (see Table 1) that brings together general information about the string quartets (identification data, number of movements – name, year of composition, year of first performance and dedication, if known, approximate duration), which should give an overall view of these works.

Table 1

Work	Quartet No. 1	Quartet No. 2	Quartet No. 3	Quartet No. 4	Quartet No. 5	Quartet No. 6
Opus/ Catalogue	Op. 7 Sz. 40 BB 52	Op. 17 Sz. 67 BB 75	Sz. 85 BB 93	Sz. 91 BB 95	Sz. 102 BB 110	Sz. 114 BB 119
No. of parts and movements	I. <i>Lento</i> II. <i>Allegretto</i> <i>Introduzione: Allegro</i> III. <i>Allegro vivace</i>	I. <i>Moderato</i> II. <i>Allegro molto capriccioso</i> III. <i>Lento</i>	I. <i>Prima parte: Moderato</i> II. <i>Seconda parte: Allegro</i> III. <i>Recapitazione della prima parte: Moderato</i>	I. <i>Allegro</i> II. <i>Prestissimo, con sordino</i> III. <i>Non troppo lento</i> IV. <i>Allegretto</i>	I. <i>Allegro</i> II. <i>Adagio molto</i> III. <i>Scherzo alla bulgarese</i> IV. <i>Andante</i> V. <i>Finale:</i>	I. <i>Mesto. Più mosso, pesante.</i> <i>Vivace</i> II. <i>Mesto.</i> III. <i>Mesto.</i> <i>Burletta:</i>

⁴ Firca, Clemana Liliana, *Modernitate și avangardă în muzica ante și interbelică a secolului XX (1900-1940)* [Modernity and Avant-Garde in the Pre- and Interwar Music of the 20th Century (1900-1940)], Doctoral thesis, "Gheorghe Dima" Academy of Music, Cluj-Napoca, 1998, p. 67.

Work	Quartet No. 1	Quartet No. 2	Quartet No. 3	Quartet No. 4	Quartet No. 5	Quartet No. 6
			IV. Coda: <i>Allegro molto</i>	<i>pizzicato</i> V. <i>Allegro molto</i>	<i>Allegro vivace.</i> <i>Presto</i>	<i>Moderato</i> IV. <i>Mesto</i>
Year of comp.	1908-1909	1915-1917	1927	1928	1934	1939
First performance	March 19, 1910	March 3, 1918	-	-	-	-
Dedication	-	Quatuor Hongrois Waldbauer	The Musical Fund Society of Philadelphia	Quatuor Pro Arte	Mrs. Sprague-Coolidge	-
Approx. duration	30'	27'	15'	25'	31'	30'

The following table (see Table 2) completes this image with the other works composed during the same period as the String Quartets No. 1.

Table 2

Year of composition	Title of work	Instrumentation
1907-08	<i>Two Portraits for Orchestra</i> , Op. 5	instrumental ensemble
1908	<i>14 Bagatelles for Piano</i> , Op. 6	piano
1908	<i>Ten Easy Piano Pieces</i>	piano
1908-09	<i>String Quartet No. 1</i>, Op. 7	two violins, viola, cello
1908-09	<i>Two Elegies for Piano</i> , Op. 8/b	piano
1908-09	<i>85 Hungarian and Slovak Folk Songs for Piano</i> (for children)	piano

2. Analytical insight

In this chapter we will not adopt an exhaustive analytical strategy on the syntactic and morphological elements but will focus instead on a general structural analysis of the key aspects of the formal, thematic, rhythmic etc. structure.

The first quartet, Op. 7⁵, picks up “the journey from the heights piano music has gradually reached”⁶, although a true expansion and development of chamber music polyphony will be seen in the quartets to come. Composed between 1908 and 1909⁷, it is a work of stylistic transition, inspired by Beethoven’s last quartets⁸ and drawing on various influences that coalesce into a well-rounded “musical organism.” The quartet is also considered a “return to life”⁹, by binding together the second and third movements in an increasingly faster tempo, which became a hallmark of Bartók’s new writing style.

The work is structured in three movements: *Lento*, *Allegretto* and *Allegro vivace*. As the composer himself confesses, the first quartet has a seemingly ordinary form: “the first movement is a common sonata form. The second one is a sort of rondo with a middle part of thematic development. The last movement is the hardest to define: basically, it is an expanded A-B-Av song form”¹⁰. In a letter to violinist Stefi Geyer¹¹, Bartók describes the first movement of his first quartet as a funeral dirge. This mournful atmosphere is musically evoked by a contrapuntal fabric, ornamented with numerous appoggiaturas, beginning with a slow section in *fugato* style.

⁵ The first performance took place in 1910, by the Hungarian string quartet Waldbauer-Kerpely; Wilhelm Georg Berger, *Ghid pentru muzica instrumentală de cameră* [Guide to Instrumental Chamber Music], Editura Muzicală, Bucharest, 1965, p. 295.

⁶ Szabolcsi, Bence, *Béla Bartók. Viața și opera* [Béla Bartók. Life and Work], Editura Muzicală, Bucharest, 1962, p. 68 (our translation).

⁷ In Romania, the quartet was first performed on the occasion of the inauguration of the new headquarters of the Romanian Composers’ Society, after the absolute first performance in Budapest had aroused indignation among the Hungarian public; Júlia Szegő, *Cantata Profana. Romanul vieții lui Bartók* [Cantata Profana. The Story of Bartók’s Life], Kriterion, Bucharest, 1972, p. 276.

⁸ It was also called “a tribute to Beethoven”.

⁹ As Kodály said about the *Quartet No. 1*.

¹⁰ Szabolcsi, Bence, *Béla Bartók. Viața și opera* [Béla Bartók. Life and Work], Editura Muzicală, Bucharest, 1962, p. 110 (our translation).

¹¹ <http://www.classicalarchives.com/work/40155.html#tvf=tracks&tv=about>.

E.g. 1

Lento ♩ = 60 (56-63)

VIOLINO I

p molto espress.

VIOLINO II

p molto espress.

Béla Bartók. *Quartet No.1*, 1st mvt., bars 1-4.

One of the most common resemblances to Beethoven's music occurs at the very beginning of the work, given that this is also how Beethoven begins his *Quartet Op. 131*. Another argument for placing this work within the stylistic framework of late Romanticism is the chromatic harmonic style also found in the works of Wagner, Brahms or Bruckner.

Returning to form structure: the first movement begins with a canonic texture between the two violins, followed by the introduction of the viola and cello in bar 8. The development of the first movement in sonata form also has a late Romantic flavour through the use of “impressionist” harmonies. This section unfolds in several stages, with a *trio* part in the middle (beginning with bar 33). The development is followed by the return of the *fugato* material (recapitulation – bar 53), then by a retransition to the Coda, consisting of a sequence of descending sixths.

E.g. 2

Béla Bartók, *Quartet No.1*, 1st mv't., bars 64-65, violin 1.

The coda brings back the opening motif and ends in parallel thirds, as if leaving the tonal frame open and thus creating an *attacca* transition to the second movement. Table 3 illustrates more clearly the structure of the first movement:

Table 3

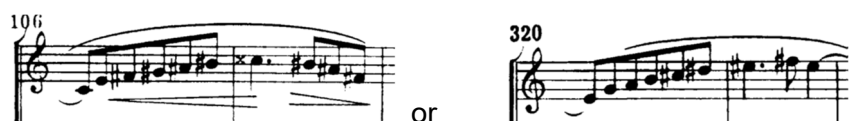
Exposition	Development	Recapitulation	Coda
bars 1 - 14	bars 15 - 52	bars 53 - 67	bars 68 - 71

The second movement is more of an extension of the first, sharing many of its elements. In terms of form, although the composer calls it a rondo, we can consider it a sonata form (see Table 4), on the following grounds:

Table 4

Introduction	Exposition	Development	Recapitulation	Coda
<i>Poco a poco accelerando al'Allegretto</i>	A , bars 18-42 Av , bars 43-69 Bridge , bars 70-90 B , bars 91-102 Trans. 1 , 103-124. Bv , bars 125-139	stage 1 stage 2 (from Bv) stage 3	A , bars 296-304 Av , bars 305-315 Trans. 2 , bars 316-357	<i>Molto sostenuto</i>
bars 1-17	bars 18-139	bars 140-295	bars 296-357	bars 358-367

The Impressionist influence is also evident here, this time in the melody, as illustrated by these whole-tone scales in the transitions 1 and 2:



The link to the third movement – *Allegro vivace* – is created by an *Introduzione – Allegro* segment combining melodic passages in a dialogue between a chordal *tutti* (played by the two violins and viola) and the cello playing a *quasi-improvisatory* melodic line, marked *rubato*.

E.g. 3



Béla Bartók, *Quartet No. 1, Introduzione*, bars 7-10

This paves the transition, without pause, to the third movement. *Allegro vivace* starts briskly with the obsessive repetition of a note, then turns into the *D-E-F* cluster followed, from bar 5 onwards, by a thematic motif played by the low strings, which will be frequently repeated and varied throughout the movement, serving as leitmotif.

E.g. 4



Béla Bartók, *Quartet No. 1, 3rd Mvt.*, section A, bars 1-9.

It is an A-B-Av ternary form, with each large section containing developed and evolving thematic ideas. The A section contains 4 such thematic ideas; it is interesting to note that after exposing the 4 thematic ideas (writing techniques), the composer interpolates at some point an overwhelmingly dramatic *Adagio* consisting of mainly Romantic harmonies. At the end of the A section, the main theme reappears (see Example 4) in a

new guise. In section B, two of the segments of the large form (3 segments) are governed by other principles of form such as that of a *trio* or *fugue* (segments 2 and 3). Section Av is a dynamic reprise of the first section, concluding with a coda that brings back the entire initial motif (see Table 5).

Table 5

A	B	Av	Coda
bars 1-120	bars 121-235	bars 236-360	bars 361-375

In terms of tonality, all the sources indicate the piece to be written in *A minor*, but this is rather a tonal centre that occurs more often than other tonalities suggested throughout the work. In this work we notice a characteristic feature of Bartók's music, namely the economy of thematic material, with the entire melodic material being stated already in the first movement. Hence derives the developmental and variational principle of the thematic material in order to create new thematic guises. One of the techniques used is the counterpoint, which leads the discourse towards the above mentioned forms. The tragic colours and "wrenching dissonances"¹² that pervade the *String Quartet No. 1* are the aesthetic reflection of the intertwinement of light and darkness.

Although here Bartók follows the classical structural principles¹³ (sonata form, rondo, ternary form), he realizes them with his own techniques, creating his own stylistic signature. All this was possible due to his power of melodic reinvention by adding new expressions to the inherited ones.

3. Transformation of folk elements

To identify and specify the Romanian folk language elements used by the composer in his first string quartet, we will resort to the intrinsic level of analysis. Thus, we will identify and name the corresponding folk techniques used in a stylized manner in his art music compositions. In this analysis we have established the main guiding principles we will focus on, whose selection

¹² It suggests the emotional loss suffered, Stefi Geyer; from Szegő, Júlia, *Cantata profană. Romanul vieții lui Bartók* [Cantata profana. The Story of Bartók's Life], Kriterion, Bucharest, 1972, p. 132.

¹³ Classical in the sense of established, traditional.

will be justified based on musical examples: melodic theme¹⁴, morphological elements¹⁵ and accompaniment aspects¹⁶.

Melodic themes

As far as folk quotations are concerned, this work does not contain any. The bibliographic sources consulted contain only references to the melodic line of the third movement which, from the Adagio onwards, derives from a song of Hungarian folk origin. This aspect is detailed in the article *Between Folk Music and Wagner: Sources of Inspiration in Bartók's First String Quartet*¹⁷.

E.g. 5

The image shows two musical staves. The top staff is labeled 'Bartók' and contains a musical excerpt from his 'Adagio' (marked '11' in a box, 'Adagio', and '♩ = 108'). The melody is in G major (one sharp) and 3/4 time. It features a series of eighth and quarter notes with a fermata over the final note. The bottom staff is labeled 'Folk song' and shows a similar melodic line. It is marked 'parlando' and includes a triplet of eighth notes. Below the Folk song staff, the lyrics 'Rom - lott testem a bo-kor-ba' are written.

Béla Bartók, *Quartet No. 1*, 3rd mvt., and the song *Romlott testem a bokorba* transcribed by Bartók

All the melodic lines that are founded upon certain folk characteristics, specific turns and morphological elements are composed in popular style. These elements can be found in:

- the *Introduzione* to the third movement, where the cello melody is hinting at the *doina* style of song, is marked *Rubato* and played without instrumental accompaniment.

¹⁴ i.e., the origin of the melodic lines, composition in folk style, the folk quotation (if applicable).

¹⁵ i.e., the construction of form or microstructure, aspects related to the modal or rhythmic system, or to tempo.

¹⁶ i.e., modes of accompaniment, dialogue between instruments.

¹⁷ Alan Anbari, "Between Folk Music and Wagner: Sources of Inspiration in Bartók's First String Quartet", in JSTORE, *International Journal of Musicology*, 2000, Vol. 9 (2000), pp. 179-180.

E.g. 6

Béla Bartók, *Quartet No. 1*, 1st mvt., bars 8-9.

- the last movement, where the folk style is clearly visible after having few references in the previous ones (dance rhythms, rhapsodic passages, ornaments, or the composition of the melodic lines in popular style). This melodic line played by the viola, which becomes the *fugato* theme, meets the characteristics mentioned above:

E.g. 7

Béla Bartók, *Quartet No. 1*, 3rd mvt., bars 158-165.

In terms of phrasing, continuity at a microstructural level is created through dense imitative textures, whereas at a macrostructural level it is achieved by combining the thematic motifs that are subsequently developed and elaborated.

Another stylistic feature is the conciseness of the thematic ideas, observable in all the movements of the quartet and which is also a central characteristic of folk songs;

Morphological elements

The morphological generative technique of repetition of a note is used in the second movement of the *Quartet No. 1*. Here, the rhythmic repetitions on the same note with different durations abound, as in the Romanian *parlando* folk songs. This is a typical feature of the ballad genres, or of the old

proper song. The unequal durations suggest the prosodic rhythm, the inner pulse given by the accents of the words in a recited text; this meaning is extrapolated to the instrumental interpretation. This figure occurs frequently throughout the second movement, also in varied form, with an oscillating note at the upper or lower second. There are many such examples:



The *parlando* character is also strengthened by the solo use, as in the following example (second movement):

E.g. 8



Béla Bartók, *Quartet No. 1*, 2nd Mvt., bars 213-216.

The modal character resides in the use of scales or structural units that are congruent with it.

For example, in this quartet we find the Locrian heptachord:



, which is also emphasized through repetition.

Ornamentation is one of the most important factors for subsuming the work under the archaic construction principles. Ornaments can be found in most of the work's movements.

The entire *Quartet* is based on the principle of thematic economy, developed and varied by creating new thematic guises; this principle is also found in folklore.

Accompaniment aspects

In the *Quartet No. 1*, we notice the use of accompaniment techniques that are typical of the folk music bands (*taraf*), here morphed into modern expressions. One of them refers to the example from the exposition of the first movement in which, after a sinuous path of the thematic ideas suggesting the continuous flow, the development section is characterized by a standstill on a sustained perfect fifth (A-E), derived from the accompaniment of the second violin of the *taraf*, over which the melody follows its sinuous path, hinting at bitonality.



The same bitonality is further used in the development of the first movement, while the accompaniment of a fifth (C-G) creates a grotesque effect by association with the upper voices and through the accents given by the *sf*.



The mode of attack of the first violin – a chord covering all four strings of the instrument – is also used in the accompaniment of the *taraf*, especially in the Transylvanian trio formula (violin 1, violin 2 (*contră*), double bass (*gordună*)) where the violin 1, in addition to playing the leading role, also plays a harmonic role precisely through this impetus produced by the chordal attack in certain cadential phrases.

E.g. 9



Béla Bartók, *Quartet No. 1*, 2nd mvt., bars 305-311.

4. Conclusions

The elements of popular origin used in the String Quartet No. 1 are:

- the **melody in folk style** is based on melodic-rhythmic gestures containing no actual folk quotations; specific melodic turns are prevalent, particularly in cadences. The characteristic features of the melody in folk style are also visible in phrase construction, such as the repetition of a note in a different rhythm – *parlando rubato* – or the *Rubato* marking;
- in terms of melodic construction, Bartók makes use of the **modal** scales;
- the **rhythmic** system is rooted in folklore, in twofold ways: firstly, through the use of rhythmic freedom, derived from the *parlando-rubato* style; and secondly, through the exact pulsation of the measured rhythmic systems;
- the **rubato character** of the slow movements;

- **ornamentation** receives a different value than in folklore, being used as a key element of melodic construction – the ornaments used include mordents, appoggiaturas or multiple fast rhythmic formulas preceding the main note;
- the **manners of accompaniment** appear morphed into modern expressions, but some of them are rooted in folklore, corresponding to: the drone accompaniment in fifths, chord over all 4 strings at the beginning of a phrase, drones in double stops, alternative singing imitating the rhythmic movement of the second violin (*braci*) and double bass.

As set forth in the introduction to this paper, Béla Bartók's *String Quartet No. 1*, through its well-crystallized musical language, reveals the assimilation of numerous folk-music influences (from several peoples) and art-music ones (from previous eras), along with the contemporary (impressionist) experience, passed through the filter of the composer's original creative personality. The intertwined principles of form, tempo and musical language create an ethos that has become a cornerstone of Bartók's music.

Translated from Romanian by Marcella Magda

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THE HYPNOTIC GARDEN: REPETITION AND TRANCE IN SALVATORE SCIARRINO'S WORKS FOR FLUTE¹

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SUMMARY. Salvatore Sciarrino creates what could be described as an isolated, mysterious “sonic garden”: a ghostly world of sounds where the archetypal corporal processes, such as breathing or heartbeat, are transformed into music. His conceptual thinking – refreshing the musical perception, the ecological hearing, the persistence of repetition, the figures of music (formal archetypes that can be adapted to any kind of art) – as well as his very particular, non-traditional sound make Sciarrino's music an incredibly rich world to explore. The flute seems to be his favourite instrument, due to its ability to incorporate so many corporeal noises of the performer (from voice to fingertips), becoming almost an extension of his body. The many and ingenious ways of applying repetition in his work, as well as the play with time length – taken to almost unbearable boundaries – make Salvatore Sciarrino one of the true explorers of musical trance today.

Keywords: Sciarrino, flute, contemporary music, repetition, persistence, musical figures

„With me, music inhabits a threshold region. Like dreams, where something both exists and does not yet exist, and exists as something else as well. [...] These are the sounds found close to the horizon of the senses, those, surely which, come from the purgatory of the intrauterine, magnified by ancient silence, through some submerged collapse of memory. They fluctuate, and you stand in the center, and an intact space soon pulsates in the dark”.³

¹ This paper was first published in the *Muzica* magazine, Ed. Muzicală, No. 5/2020, p. 87-100

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³ Sciarrino, Salvatore, *L'Opera per flauto*, vol. I, presentation of *Hermes*, Ricordi, Milan, 1990, p. 7

This is how Salvatore Sciarrino presents his *Opera per flauto*, a two-volume cycle reuniting twelve solo works for flute – the instrument he seems to hold most dear –, written over more than two decades, between 1977 and 2002.⁴ Extravagant, brilliant, arrogant, Sciarrino stands out, in the kaleidoscope of new music, as one of the most original, also one of the most polarizing, composers. Born in Sicily in 1947, he rose to fame in the 1970s – the climatic period of the Western musical avant-garde and experimentalism – by his rejection of the time's fashionable techniques, integral serialism, and structuralism. "A breath of fresh air", his music gradually enters the elite of 20th-century music, like an ever-rotating kaleidoscope, repetitive, refined, organic, of a hypnotic slowness and extremely particular as regards timbre. The very dilated, monotone musical process is reminiscent of American minimalists' compositional principles, Steve Reich's in particular; his music is thus part both Western-type development, specific to vectorial temporality, and of the expository stasis of a non-linearity correlated with the vertical, circular time of the Orient, a minimalism quite original on European soil and which influenced especially young Italian composers.

Salvatore Sciarrino's thought unfolds on several main coordinates: radical synaesthesia,⁵ the physiology of musical perception, naturalism,⁶ repetition as *persistence*, and musical figures,⁷ all of them in tight interrelation with one another. The composer wishes to renew and refresh musical perception by reducing it "to zero" (*azzerare*)⁸ and by proposing the notion of "eco hearing"⁹: a *different listening to music* in the concert hall. In other words, a much-needed cleaning of the ears. German musicologist Marina Seeber writes:

⁴ Volumul I: *All'aure in una lontananza* [Far-Away Breezes] (1977), *Hermes I* (1984), *Come vengono prodotti gli incantesimi* [How Spells Are Made] (1985), *Canzona di ringraziamento* [Songs of Gratitude] (1985), *Venere che le Grazie la fioriscono* [Venus, May the Graces Adorn Her with Flowers] (1989), *L'orizzonte luminoso di Aton* [The Luminous Horizon of Aton] (1989), *Fra i testi dedicati alle nubi* [Among the Texts Dedicated to Clouds] (1989). Volumul II: *Addio case del vento* [Good-bye Houses of the Wind] (1993), *L'orologio di Bergson* [Bergson's Clock] (1999), *Morte tamburo* [The Death of the Drum] (1999), *Immagine Fenicia* [Phenician Image] (2000), *Lettera degli antipodi portata dal vento* [Letter from the Antipodes Carried by the Wind] (2000).

⁵ See Vinai, Gianfranco, *Salvatore Sciarrino, l'invitation au silence*, in *Résonance*, Ircam/Centre Pompidou, Paris, May 1999, p. 16-17.

⁶ See Giacco, Grazia, *La notion de „figure” chez Salvatore Sciarrino* [The Notion of "Figure" in Salvatore Sciarrino's Works], L'Harmattan, Paris, 2001, p. 17.

⁷ See Sciarrino, Salvatore, *Le figure della Musica, da Beethoven a oggi* [Musical Figures from Beethoven through Today], Editura Ricordi, Milano, 1998.

⁸ Giacco, p. 24.

⁹ Notion presented in the conferences during the 2008 *Acanthes* Metz Festival.

Salvatore Sciarrino is a confessed „soundologist“. Surrounded by an environment that is constantly becoming louder and an accelerated perception of time, he advocated pausing for a moment. In the silence, the emptiness, he explains, we encounter ourselves, our nocturnal fears as well as our lost dreams.¹⁰

The *experience* therefore of a work by Sciarrino is comparable to a provisional escape into a “sound garden”, a shelter away from the daily rush, a sound space of recollection and introspection. Like John Cage in his famous 4'33", Sciarrino challenges us to turn our “ear” to ourselves, to our emotions and our *body*. As Seeber again argues, he renders musical “archetypical corporal processes, such breathing and heartbeat”.¹¹ Like a gigantic, emaciated creature, his music breathes, hisses, groans, snores, vibrates, trembles or gasps in a very soft dynamic palette at time run by instances of violent incisiveness. Captive in a restless world, Sciarrino opposes it a barely audible music, one step away from silence; to stressful speed he opposes a barely tolerable slowness; to information explosion, a minimal material, polished with jeweller-like care. Sciarrino's naturalism proposes a transfigured presentation of a subtly distorted real: an aesthetic of the *phantomatic*. But not only those sounds from within the human body come through in his music: the sound of waves too, the wind howling, leaves rustling, the hypnotic monotony of rain or birdsong; I mention here his superb *Canzona di ringraziamento* [Song of Gratitude] for flute, in which three types of “birdsong” alternate, two in a *hoquetus* relation and a third functioning as insertion in the continuum, the “tortorello”¹² effect being the most conspicuous and obvious onomatopoeia. Sciarrino creates an *echo of nature*, because for him, as Seeber too tells us, “the echo is more important than the reality”.¹³ The result is a sonic ambiance where we find ourselves charmed, lethargic, sometimes bored, other times on the contrary with sharpened senses, in a state of watchfulness.

The omnipresence of the *flute* in Salvatore Sciarrino's oeuvre is no wonder, for few other instruments have such a capacity to twist their sound palette, starting off in coloured transparency and reaching some shrill violence. And the type of sound production, directly into the embouchure, allows it to transform into an extension of the instrumentalist's body, into a fantastic creature using the performer's breath and excess thereof, incorporating growling

¹⁰ Seeber, Martina, “Salvatore Sciarrino Orchestral Works”, sleeve notes for CD *Salvatore Sciarrino – Orchestra Sinfonica Nazionale della RAI, Tito Ceccherini*, Rai Trade, KAIROS, 2008, no. 0012802KAI, p. 10.

¹¹ Seeber, p. 11.

¹² The effect is obtained by the simultaneity of a rapid chromatic motion in the left hand between G₄ and C_♯₂ and of D-D_♯ trill (keys A B) in the right hand.

¹³ Seeber, p. 12.

and the tongue – via percussion effects or the blocking of the embouchure (which transposes everything one major seventh lower, whereby the sound becomes fragile and “cavernous”) -, by the amplification of the haptic, of the noise that the musician’s fingers make on its keys. Through his timbral pursuits, supported by collaborations with the greatest contemporary flutists (from Roberto Fabbriciani to Mario Caroli), Sciarrino had a huge contribution to the discovery of new playing techniques, an entire palette of effects already associated to his name and massively enriching the contemporary repertoire. Mario Caroli remarked in a conference at the 2008 Metz Acanthes festival that by constantly avoiding the so-called “normal”, traditional sound, Sciarrino isn’t looking for one new, but for *the sound of an imaginary instrument*. This is for instance the case of *Hermes*, built almost entirely of harmonics (fragile whistles tones, biting clusters or jet whistles), suggesting an alternative, delicate or shrill pipe: the score¹⁴ specifically asks that the work be performed “in places with the most echo” and that the musician look for an “impure” sound, as that of an “archaic instrument”. I take the opportunity to underline the *structural*, determining role in the musical form of *timbre* in Sciarrino’s output, his most perceptible element of repetition.

The “radical synaesthesia” that Sciarrino aims for is connected also to a “natural” perception of music, free from prejudice and convention. Like such forerunners as Aleksandr Skriabin or Olivier Messiaen, Sciarrino believes that the audition of a work engages all senses, not only hearing, and that each one influences the others. Take for instance the immediate associations, in our cultural context, between sound registers and spatial perception: soft dynamics suggest distance, while a forte gives the impression of proximity, even of aggressivity. Sciarrino in fact very often plays with this technique of the echo and with the manipulation of the sonic space, inserting violent *sforzandi* in the most refined *pianissimo* textures. The tactile can be incorporated into music too: a short sound in the higher register “pinches”, while one low, deep, can create the illusion of “softness”.

The concern for a new type of perception as well as for the profound connections between the visual and the temporal arts led Sciarrino to develop a fundamental concept in his oeuvre – musical figures. Starting from the idea that there are some common principles of construction in all arts, the composer detects several archetypal organising structures which touch on the perception of musical material. These musical figures have thus an interdisciplinary, conceptual, abstract character, making them translatable into any artistic language; they are, in fact, identifiable structures that order form.¹⁵

¹⁴ *L’Opera per flauto*, vol. I, p. 7-8.

¹⁵ Sciarrino addresses figures at length in his *Le figure della musica da Beethoven a oggi*.

One such figure is the *window form*, a type of musical organisation borrowed from the visual arts. Looking at a photo, an instance of the past pinned down, we are allowed a temporal insertion in the continuity of the present: we dive into the past. In music, a temporal insertion of some “windows” to other temporal dimensions is related to an anti-rhetorical concept of form, one that valorises discontinuity, the fragmentary, unpredictability, a “short-circuiting of memory”.¹⁶ Musically, the window translates as break and polytemporality.¹⁷ Sciarrino assimilates this discontinuous, collage-like form, to when we change radio or TV channels.¹⁸ One of his famous works is in fact based on this very concept: *Efebo con radio* [Child with Radio] (1981) for voice and orchestra, is an autobiographical work in which Sciarrino remembers his childhood fascination for changing radio channels, and in particular for the static thus created.

The *little bang* musical figure is the element of surprise that occurs in a static situation, and not without consequences. A short incisive bite, a pistol-shot noise in a delicate aural fabric, *little bang* serves to suddenly refresh the listener’s perception or to even cause a change in the work’s unfolding. This sudden and unpredictable condensation of energy is not necessarily followed by a tension resolving event, as in the ancient arsis-thesis concept, but on the contrary breaks the discursive monotony, rendering it tense and providing it with new meanings.

Accumulation and *multiplication* are two other musical figures illustrating the different forms that the evolution of sound material takes. Sciarrino calls them “mass phenomena”,¹⁹ as they are tied to the global perception of the music. Accumulation is a natural, human process that Sciarrino generally applies on the macro-formal level.²⁰ This is the *chaotic* and *heterogeneous* development which heads towards a saturation point while also being an accumulation of energy, of tension, time seeming to condense within.²¹ The visual suggestion is one of filling of space. By contrast, multiplication represents the *ordered* and *homogenous* development by periodic repetitions, a derivation of imitative counterpoint. The degree of predictability results in a lesser energetic accumulation than with chaotic development. In the process of multiplication, the homogeneity of sound material leads to a seemingly dilated time.²²

¹⁶ Sciarrino, quoted by Sandro Cappelletto in the interview in *Il giornale della musica*, EDT&Allemandi, Torino, April 1988.

¹⁷ I am sure to mention here Aurel Stroe’s morphogenetic musics as a local example of a similar formal compositional technique but with clearly different aural results.

¹⁸ Sciarrino, *Le figure della musica*, p. 97.

¹⁹ Sciarrino, *Le figure della musica*, p. 23.

²⁰ Sciarrino, *Le figure della musica*, p. 41.

²¹ Sciarrino, *Le figure della musica*, p. 27.

²² Sciarrino, *Le figure della musica*, p. 27.

Going back to Sciarrino's musical space, he is concerned not so much with the physical spatialisation of sound sources, an obsession of such composers of the 1960s as Karlheinz Stockhausen or Edgard Varèse, as with a "mental space", defined by an essential factor in musical perception: memory. With the help of *repetition*, a fundamental technique in musical construction, listeners hear and memorize, recognize and anticipate, thus creating permanent connections between the three levels of linear, vectorial temporality: present, past and future. For Sciarrino, repetition has a dual purpose: to *fixate* a sonic image, to imprint it in the listeners' memory, and concomitantly to *transform* it, through the filter of memory. Sciarrino associates repetition with *persistence*,²³ a notion that he considers novel in Western music:²⁴ a sound object is "exposed", in the listener's auditive conscience, as an element of nature which simply *lasts*, with no consequence or perceptible development. We could call this process "durational repetition", like looking at a painting from up close – maybe one by one of Sciarrino's favourites, monochrome aestheticist Alberto Burri to whom the 1995 *Omaggio a Burri* for violin, alto flute and bass clarinet is dedicated.

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Analysing *L'opera per flauto*,²⁵ I was able to detect a series of structural techniques characteristic to the composer's entire oeuvre, all of them in close connection with the formal archetype of *repetition*. Sciarrino generates sonic continuities which he then distorts: the evolution of the musical material is like that of a living organism that grows, shrinks, is transformed, altered and parasitised by other organisms.

1. Sonic statism is materialized as the preference for *pedals* and repeated notes, whose horizontal, monotonous unfolding gradually fluctuates. The obsessive beat on a E_b pivot-sound in *Immagine Fenicia* [Phoenician Image], from which other elements progressively grow, in their turn subjected to a bending process, is an example thereof.

2. The *persistence* of a sonic element over long durations acquires a hypnotic force, extending the perception of the sound object into the listeners' memory even after the music has ended – as with *Canzona di ringraziamento*,

²³ Detailed in the conferences of the 2008 *Acanthes Metz Festival*.

²⁴ Variants of this idea however appear – in other forms – in Erik Satie ("furniture music") and even in American minimalists (from which Sciarrino is different, nevertheless, first and foremost by his aesthetics).

²⁵ In the PhD thesis "Transa recentă și principiul repetiției în muzica nouă" [Recent Trance and the Repetition Principle in New Music] completed in 2012 under the tutelage of Dan Dediu DHC at the National University of Music Bucharest.

which is, formally, a giant ostinato slowly evolving, with fluctuations on the various parameters, towards the upper register, or as with *Morte tamburo* [The Death of the Drum], where timbral repetition (tongue ram effect in occasional alternation with some harmonic cluster) is the most conspicuous.

3. A type of macro-pedal is the simulation of *breathing* through the obsessive repetition of the *crescendo* – *decrescendo* binomial. The process is integrated into the composer's naturalist suggestions. A slow background thus takes shape on which perturbing sonic ephemerides appear. This happens for instance in *L'orizzonte luminoso di Aton* [The Luminous Horizon of Aton], a slow uninterrupted cosmic breath of air sounds, like a strange windborne Gregorian chant over which remains of memory are occasionally placed.

4. *Continuous rapid motion* is another element which brings the naturalist suggestion to mind: a murmur, a rustle often barely audible, a vibration of nature present in almost all of his works for flute – and not only in those ones. *All'aure in una lontananza* [Far-away Breezes], the first work in *L'opera per flauto*, is a long tremolo harmonics flicker gradually turning into rapid air sounds melismas, a sound in the process of being born, pure and extremely delicate.

5. The *gradual replacement* of an element with another represents the formal simulation of a natural process of contamination. Sciarrino employs it too in *Come vengono prodotti gli incantesimi* [How Spells Are Made], where he replaces one pulsating mechanism with another, each of them based on a different timbral element: tongue ram (a), jet whistle (b), harmonics clusters (c) and a group of elements – *tortorello*, trill and microtonal glissando (d). The continuous type of form can thus be articulated into four distinct conjunct sections, according to the predominant timbral object.

6. The most frequently used structure is the *macromechanism of intersected cycles*, each of them representing in its turn a repetitive mechanism which either amplifies, then gradually reduces an element, or is based on a string of numbers slightly varying with each iteration. In *Immagine fenicia*, the obsessive tic-tac on sixteenth notes on E_b is initially ordered as a string of numbers (6-3-4-2-5-1-28-7 beats), later repeated throughout the work, at first identical and then varied (by permutation, omission, addition, or subtraction); the initial tongue ram effect turns too into an air sound, a bichord structure or a shadow cluster. This chain of numerical cycles intersects with other timbral elements which gradually change colour too. In *Lettera degli antipodi portata dal vento* [Letter from the Antipodes Carried by the Wind], after a violent introduction sixteen cycles are presented, intersected, and built on the principle of wail in an ascending, microtonal *glissando*; an immense *lamento* is thus produced, a lamentation reminiscent of the Baroque *passus duriusculus*.

7. Sonic cell/sound object *permutation* is used for instance in the first section of *Venere che le Grazie la fioriscono* [Venus, may the Graces Adorn Her with Flowers], a figurative continuum where all cells derive one from the other by sound amplification, condensation, addition, or elimination.

8. Mechanic repetition with *the changing of just one parameter* – timbre: in the same *Venere*, the second section,²⁶ a two-voice, three-note (D – B – E_b) ostinato canon intervenes on three timbral planes: tongue ram, key clicks and air sounds with embouchure hole coverage (resulting in a descending major seventh) gradually transformed into a jet whistle. The canon constantly overturns two short inframelodic segments, one continuous and one discontinuous, each with its “colour”. All six possible timbral combinations of the three methods of attack are used, the combinations appearing in an ever-permuted order.

9. *The organic evolution* of a repeated element by amplification and condensation is characteristic of almost all the works. A particular case of this process is *Morte tamburo*, where a melodic cell evolves by “rolling”: with each repetition it gains a sound at the end but loses the one in the beginning (at one point nothing is added and the cell eventually vanishes).²⁷ We might call this an almost cinematographic technique, as it simulates the camera’s movement from left to right (“repetition by camera shift”).

10. The introduction of some onomatopoeic *micro-mechanisms* and the immediate repetition of a musical gesture or of a sound.

11. *Staggered ostinato*: repetition is applied to several parameters, but the repetition sequence is different for each of them as well as changed throughout the mechanism.²⁸ In the incipit of *Fra i testi dedicati alle nubi* [Among the Texts Dedicated to Clouds] we see, after a short introduction, an eighth note ostinato unfolding over segments of *seven* units: seven eighth note pulsations in alternation with seven eighth note rests (changes will later appear). Over this rhythmic ostinato an intonational one is placed, of another dimension, a row of *eleven* multiphonics to be repeated (identically, amplified, permuted, or changed) another twenty-eight times throughout the work.

12. *Insertion*, with distinct roles: *perturbation of the mechanism, figure in the background* – a signal system grafted onto a homogenous sonic mechanism (as in *Hermes* or *L’orizzonte luminoso di Aton*) and *window*, unpredictable rupture with slow appearances and no formal consequences.

²⁶ *L’opera per flauto*, vol. I, p. 25.

²⁷ This technique is presented very clearly in the score, vol. II, p. 15, beginning with the 4th system, in the row of jet whistles and especially in the row of tongue rams.

²⁸ The technique is similar to the mediaeval isorhythmic process: the gap between *talea* (the rhythmic ostinato) and *color* (the melodic ostinato).

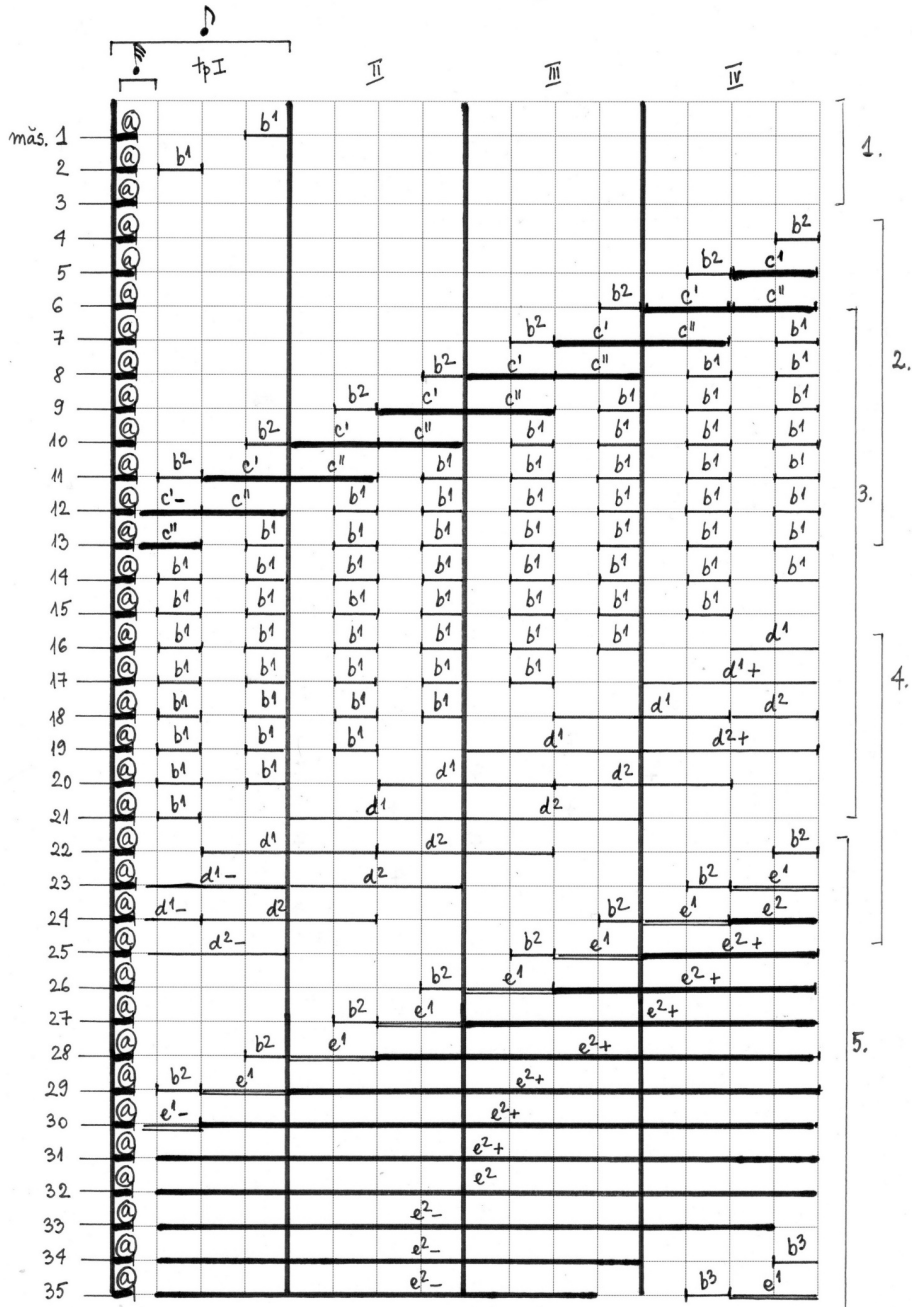
13. *L'orologio di Bergson [Bergson's Clock]* (1999) has a particular structure, based on *variation through translation* (present, on a smaller scale, in other works too), a process which consists of gradually moving a sound object in the opposite direction of the passage of time, namely, the 4/8 time signature. The visual result is a diagonal symmetry; the composer confessed the influence of modular variation found in Persian tapestries, giving in his book an example from the 19th century.²⁹

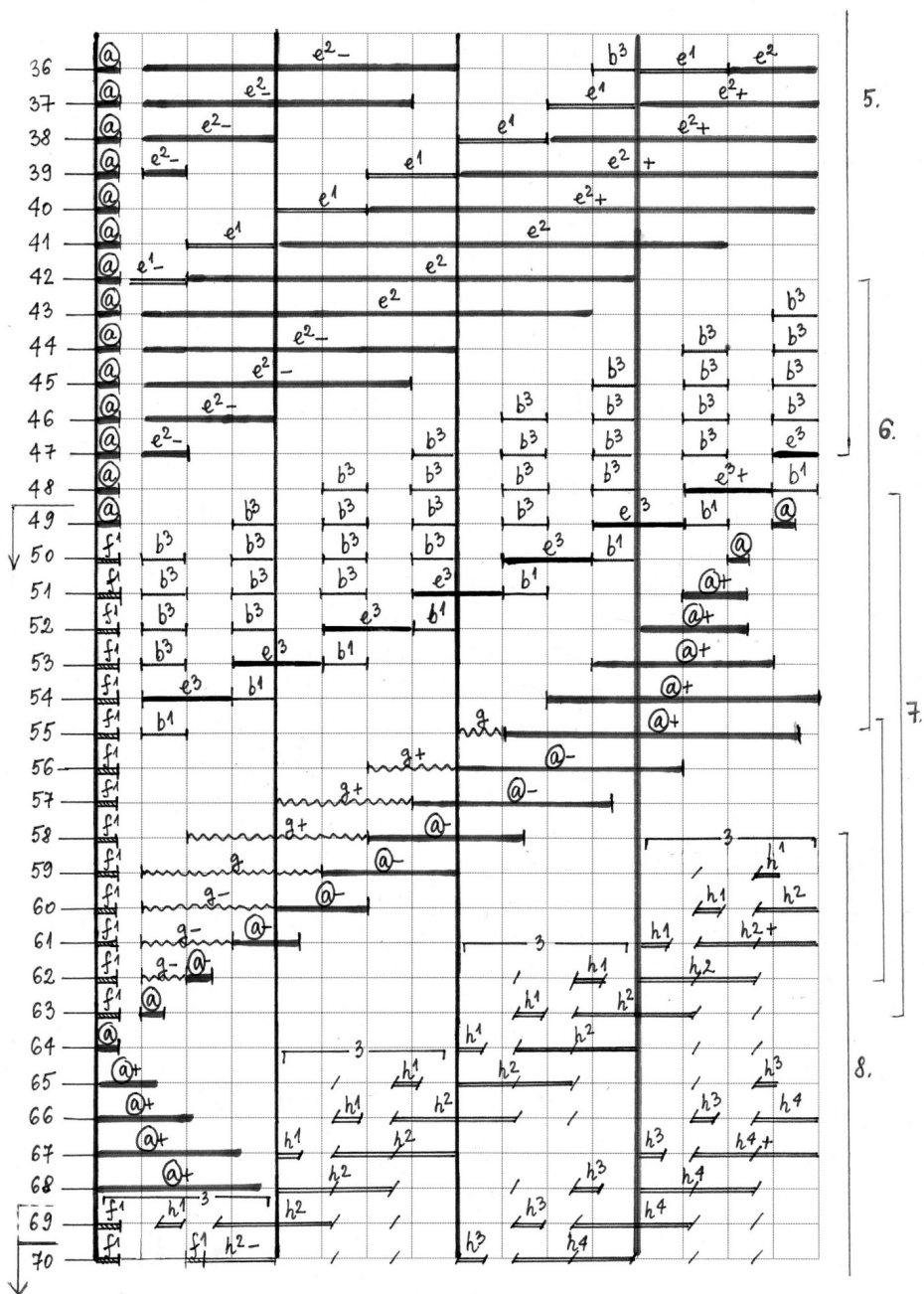
Below is the chart of *L'orologio's* tapestry-score:³⁰ *a-i* are the nine distinct sound objects (with their variants) and on the right-hand side there are the ten conjunct waves, each exposing a different object (the first wave is one introductory). The arrows indicate the three main sections of the piece:

²⁹ Sciarrino, *Le figure della musica*, fig. 69, p. 90.

³⁰ The chart is taken from Diana Rotaru, "Transa recentă și principiul repetiției în muzica nouă", p. 183-185

Table 1





The image shows a musical score for Salvatore Sciarrino's 'Garden-like Composer'. It consists of 24 staves, numbered 71 to 94. The notation is highly detailed, featuring various musical symbols such as notes, rests, and dynamic markings (f1, f2, f3, f4). There are also performance instructions like 'a+', 'a', 'b1', 'e1', 'e2', and 'e4'. The score is divided into two main sections by a bracket labeled '9.' and '10.'. The notation is complex and repetitive, characteristic of Sciarrino's style.

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Salvatore Sciarrino's repetitive minimalism, so particular to him, is justified by the idea of a musical *anti-rhetoric* towards which the composer strives, by the elimination of Western narrativity and its replacement with an organic evolution of the sound material, not only as in nature, but also as in ritualic, trance music. If audiences, be they knowledgeable, have divergent views, such divergence cannot deny the importance and profound originality of this *garden-like composer*, bizarre and ever fascinating.

Translation by Maria Monica Bojin
 Martina Seeber quotes: © Martina Seeber, 2008
 Salvatore Sciarrino quote: © Salvatore Sciarrino, 1990

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Éva PÉTER, PhD (born in 1965 in Cluj-Napoca) is a docent in Babeş-Bolyai University, Faculty of Reformed Theology and Music, Reformed Theology and Music Department. She completed her education at the Faculty of Music Pedagogy of the “Gheorghe Dima” Music Academy in Cluj-Napoca. At the beginning of her career,

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Cristina RADU-GIURGIU is a Romanian soprano who sustain an extensive operatic and concert activity. She is soloist of Brasov Opera and Lector PhD, at the Faculty of Music from Transilvania University of Braşov. Cristina began early her musical training, taken classes of violin and piano. She graduated the National Music University from Bucharest, studying singing with Maria Slătinaru-Nistor. Concerned about continuous artistic development, she followed master classes in Italy, Germany, U.S., and Romania, with prestigious artists like Virginia Zeani, Ileana Cotrubaş, Felicity Lott, Alberto Zedda, Emilia Petrescu, Denice Graves, Vasile Moldoveanu. In 2013 she obtains her PhD in musicology at the Bucharest National Music University with research regarding the condition of the opera singer in 20th century (original title: *Cântăreţul de operă şi epoca sa. Secolul XX*), under the guidance of the musicologist Grigore Constantinescu. As opera singer and as passionate interpreter of chamber music, Lied and oratorio repertoire she performed in Romania, Italy, Spain, Germany, Austria, United Kingdom, Portugal, Belgium, Bulgaria, Ukraine and USA. She is also constantly invited in music festivals. In 2017 Cristina Radu published her first book: "A modern perspective on training the opera singer" (original title: *O viziune modernă asupra formării cântăreţului de operă*), Muzicală Publishing House, Bucharest.

Diana ROTARU (b. 1981, Bucharest) has written from chamber and orchestral music to chamber opera, multimedia or dance shows and short film soundtracks. Her music explores different expressive directions, such as hypnagogia, imaginary folklore or humor. Diana Rotaru is currently teaching at the National University of Music in Bucharest, where she studied with Ştefan Niculescu and Dan Dediu (2000-2005); she later studied with Frédéric Durieux at the CNSMDP (2005-2006). She received residencies in Paris, Winterthur and Vienna and won numerous prizes, among which the Romanian Academy's *George Enescu Award* (2010), the ISCM-IAMIC Young Composer Award (World Music Days, Vilnius, 2008), the *Irino Prize* (Japan, 2004) or the *George Enescu Prize ex-aequo* (Romania, 2003 and 2005). Her works have been commissioned by Ensemble XXI (Dijon), Stockholm Saxophone Quartet, Pärlor för svin, Ernst von Siemens Foundation, Takefu International Music Festival etc. Since 2012 she has also been active as a promoter of new music in Romania, being the main coordinator of the Romanian Music Information Center (CIMRO). In 2019 she was elected President of the ISCM Romanian Section and Artistic Director of MERIDIAN international new music festival. Orcid Nr.: 0000-0002-1253-2691

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Sebastian SHWAN, a pianist, was born in Bucharest in August 1979 and began to play on the piano at the age of five. At the age of six he gave his first recital in Bucharest. At seven years old he entered the George Enescu National College of Music, where he was a student of Mihaela Zamfirescu. At the age of 15, he made his concerto debut playing Grieg's Piano Concerto in A minor, Op. 16. He continued his BA studies at the Transilvania University of Braşov – the Faculty of Music, under the guidance of Prof. Dr. Stela Drăgulin, with a BA examination at the National University of Music in Bucharest. He completed his MA studies at the Transilvania University of Braşov – the Faculty of Music, continuing his studies with Prof. Dr. Drăgulin. Currently, he is a PhD student at the Transilvania University of Braşov, guided by Prof. Dr. Stela Drăgulin. Among his performances, the following can be mentioned: at the age of 19, Sebastian performed in two consecutive evenings the complete Piano concertos by Ludwig van Beethoven; Romanian premiere of works by Charles-Valentin Alkan, Vladimir Horowitz, Marc-André Hamelin, and Arcadi Volodos; his debut at prestigious Wigmore Hall in London. He also recorded works for the Romanian Radio Broadcasting Company, he made special recordings at the Purcell School in London, and he was also featured in the shows of several national television channels (TVR, TVRM, Trinitas TV, RTT BV). His musical activity was confirmed by numerous first prizes in competitions, among which: the first prize at the 1st and 3rd editions of the International Competition *Jeunesse Musicales* – Bucharest; the Grand Prize *Constanţa Erbiceanu* at the *Mihail Jora* National Piano Competition – Bucharest; the Grand Prize at the International Competition *PRO PIANO* – Bucharest.

Cristina ŞUTEU, PhD is assistant lecturer in Musicology at the “Gheorghe Dima” National Music Academy, Cluj-Napoca, Romania. She authored the books: *Periegeză, exegeză şi hermeneutică în critica muzicală* [Periegesis, Exegesis and Hermeneutics of Musical Criticism] (Risoprint, 2016), *In honorem Cornel Țăranu* (MediaMusica, 2020), *Revista Muzica 1908-1925: Monografie şi Index bibliografic*

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[Muzica Journal: monograph and bibliographic index] (MediaMusica, 2021). In the latest volume she combined diachronic and synchronic approach: critical evaluation of the periodical within an (inter)national historical context of musical periodicals at the conjunction with 3 indexes she made of the journal: index for authors, titles and keywords. Research interests: musical life reflected in Romanian musical periodicals in XX-XXI centuries, reception of music through musical criticism, music in the socio-political context and academic research.

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STUDIA UNIVERSITATIS „BABEŞ-BOLYAI” series MUSICA, ISSN: 1844-4369
Editorial Office: Str. Horea nr. 7, 400174 Cluj-Napoca, Romania
Editor-in-chief: Univ. prof. dr. habil. Gabriela COCA, Phone: +40.742.932.923
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University of Babeș - Bolyai
Faculty of Reformed Theology and Music
Music Department
STUDIA UBB MUSICA, ISSN: 1844-4369
The address of the redaction: Str. Horea nr. 7
400174 Cluj-Napoca, Romania
Editor-in-chief:
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