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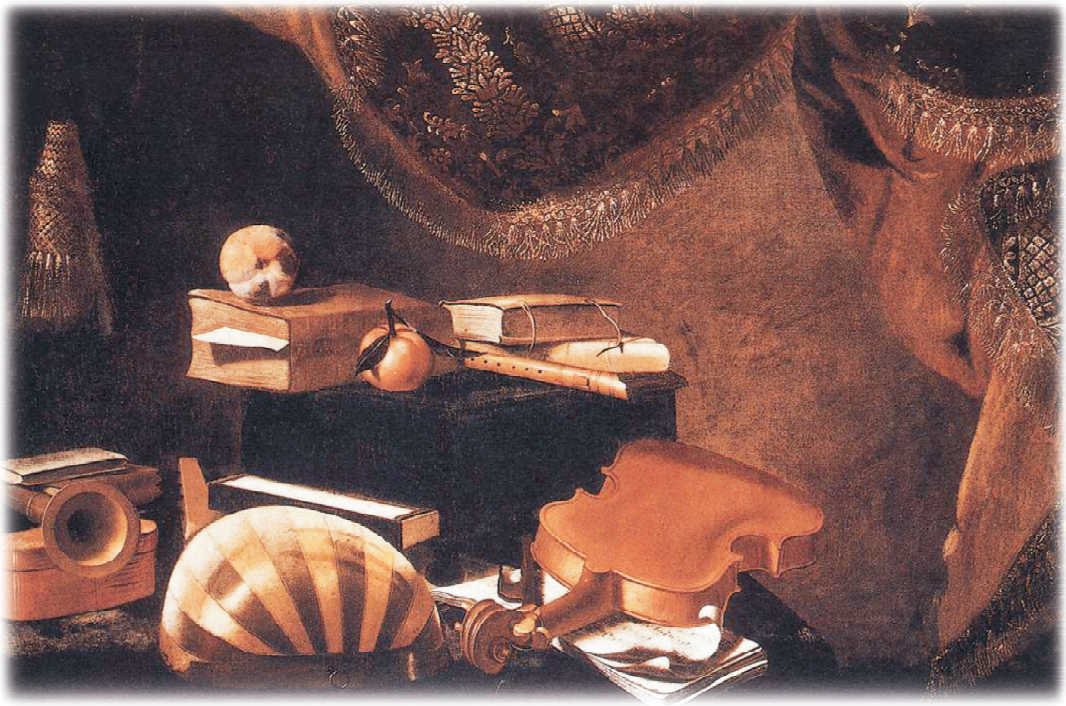

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SUMAR – SOMMAIRE – CONTENTS – INHALT

COMPOSERS PORTRAITS

BIANCA ŢIPLEA-TEMEŞ, *In Memoriam* DAN VOICULESCU. *Coda* to *A Book Without End* 3

MUSICAL AESTHETICS – PHILOSOPHY

OLEG GARAZ, The Dialectics of the Genesis of the Musical Phenomenon..... 31

LUANA STAN, Universaux de la Musique et Psychologie Cognitive. Quelques Réflexions á propos du Livre *L'Esprit Musicien* de John Sloboda..... 51

MUSICAL STYLISTIC

ÉVA PÉTER, Folk Song Arrangements in the Choral Works of Albert Márkos..... 67

MIRELA MERCEAN-ŢÂRC, Stylistic Stages in the Choral Works of the Composers from Cluj-Napoca 95

HISTORIOGRAPHY

ERZSÉBET WINDHAGER-GERÉD, István Kolonics (1826-1892). Orgelbaumeister aus Szabadka in Siebenbürgen 113

FOLK MUSIC – ETHNO MUSICOLOGY

TUDOR FERARU, Two Reports on Ethno Musicological Research 127

ILONA SZENIK, The Instances of an Archaic Melodic Pattern in Carols 135

MUSICAL ANALYSES

CSILLA SÓGOR, The *Herzlich tut mich verlangen* Choral within Organ Arrangements by Brahms, Reger and Gárdonyi 147

OANA ANDREICA, Gustav Mahler's *Das Klagende Lied*. The Story of a Beginning 163

ATTILA FODOR, The Place of Bartók's *The Miraculous Mandarin* in the Context of Twentieth-Century Music 173

ECATERINA BANCIU, Ede Terényi and *The 4 Seasons* 201

ANAMARIA MĂDĂLINA HOTORAN, *B. A. C. H. - Missal for Organ*, by Eduard Terényi 215

GABRIELA COCA, Ede Terényi – The Mono-Opera *"La Divina Commedia".* Form and Contents (III. Part – *"Paradiso"*) 247

BOOK REVIEWS

Molnár János, *Virágok a templomban*. Zsoboki (Kalotaszegi) kötények díszítőmotívumai *[The Flowers of the Church]*. The Ornamentical Motifs of the Aprons from Zsobok (Kalotaszeg), Ed. Egyetemi Műhely, Bolyai Társaság – Kolozsvár, 2009 (GABRIELA COCA) 275

CONTRIBUTORS 279

AGREEMENT OF CHANGE BETWEEN THE INSTITUTIONS 285

INVITATION FOR PUBLISHING 287

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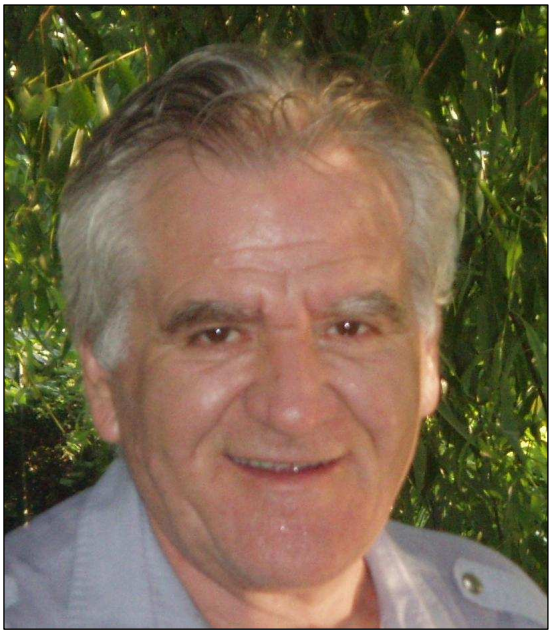
STUDIA UNIVERSITATIS BABEŞ-BOLYAI, MUSICA, LIV, 2, 2009 (p. 3-30)

IN MEMORIAM DAN VOICULESCU. *CODA* TO *A BOOK WITHOUT END*

BIANCA ȚIPLEA TEMEŞ[1]

SUMMARY. The composer, musicologist and Professor Dan Voiculescu, pivotal figure of the Transylvanian musical landscape, recently left this life. He leaves for posterity a valuable artistic and scientific legacy. This comprises his musical output, which spans all musical genres, his research, through which he made significant contributions on an academic level, and most remarkably his image as an unparallelled tutor and lecturer, both at the „Gheorghe Dima" Music Academy in Cluj (since 1963) and at the National Music University of Bucharest (since 2000). All these ensure a privileged place for him in our collective memory as well as a central role in the history of contemporary Romanian music[2].

Keywords: Dan Voiculescu, composer, musicologist, professor, polyphony



[3]

[1] Lecturer, Ph.D. „Gh. Dima" Music Academy Cluj-Napoca, Music Program Manager „Transilvania" Cluj State Philharmonic. E-mail: filarmonica_cluj_bianca@yahoo.com

[2] This article is being published simultaneously in Romanian, in the Journal „Muzica", Bucharest, No.4/2009.

[3] The photograph may not be reproduced without specific consent from Irina Voiculescu.

Brief biography

On 29 August 2009, with the passing of the composer and musicologist, Professor Dr Dan Voiculescu, a solid structural pillar is lost to the musical world of Cluj. Recording his contribution to music is more than an academic responsibility: it is an almost priestly mission. Entire generations of musicians saw him as a model of human and professional rigour; he established high standards incompatible with compromise. This is how his portrait remains engrained in the memory of his contemporaries and former disciples.

His artistic career was so rich in achievements, yet there is no ostentation in describing it; this is merely an objective survey in the factual style that he might have liked. It is a modest homage to a life given entirely over to art, to a human destiny that won the battle with non-linear time. This article is thought of as an overview of his work, intended to shine a light onto his personality which needs further detailed investigation in order to reveal his full worth and richness, as well as to point out an uncontested treasure of the Romanian musical art. In order to sketch his complex personality, it is necessary – though difficult – to strike a balance between emotion and scholarship, and to be guided, in a manner well-known by his disciples, by the rigour that he himself held so highly, with scrupulous attention for seemingly insignificant detail.

Dan Voiculescu was born in Saschiz on 20 July 1940, and was trained as a composer in the class of Maestro Sigismund Toduță. At the same time he graduated from the piano class of Professor Magda Kardos. Sigismund Toduță was the master who inspired his appreciation of Baroque music, and of an almost geometric order in musical thinking. Amongst the lecturers who, alongside Sigismund Toduță, formed him within the Music Academy of Cluj were the most prominent figures of the time: Liviu Comes and Cornel Țăranu (harmony), Max Eisikovits (counterpoint), Wilhelm Demian and Jodál Gábor (orchestration), Gheorghe Merişescu and Romeo Ghircoiaşiu (music history), Ioan Radu Nicola and Traian Mârza (folk music). His artistic development was given a further impetus in 1968 in Venice, at a summer school course where he benefited from the guidance of Virgilio Mortari. In 1971-1972 in Germany he continued to strengthen his training at *Hochschule für Musik* in Köln under the famous composer Karlheinz Stockhausen, and also in 1971 and 1978 in Darmstadt at the *Internationale Ferienkurse für Neue Musik*. In this way he came into direct contact with the avant-garde composition techniques of those years, and became acquainted with the stylistic elements of the most recent European musical trends.

He completed his Doctorate in 1983 in Cluj, under the supervision of Sigismund Toduță. His topic encompassed both his academic and his composition interests, and yielded a survey of high scientific standing on *Aspects of the Twentieth Century polyphony*.

Dan Voiculescu – professor

Dan Voiculescu's professional career spans the complementary aspects of composition, musicology and pedagogy. Since this tribute is written from the perspective of one of his disciples, it is inevitable that this obituary portrait begins with an emphasis on his exceptional qualities as a teacher.

In 1963, Dan Voiculescu was co-opted onto the Faculty of the "Gheorghe Dima" Music Academy in Cluj, where he taught counterpoint and composition until the year 2000, when he transferred to the National Music University of Bucharest. His lectures were a model of concision and clarity, his theoretical knowledge constantly backed up by examples from musical literature. The synthesis of his lecturing activity is assembled in his reference textbooks, such as: *Renaissance choral anthology*[4], *Baroque polyphony in the work of J.S. Bach*[5], *Palestrina anthology*[6], *Fugue in the work of J.S. Bach*[7] and culminating in *The Polyphony of the Twentieth Century*[8]. He thus not only continued the interests of Max Eisikovits and his lectures on counterpoint[9], but also contributed substantially to making Counterpoint a well-established topic within the Music Academy of Cluj, focusing the analysis of the vast contemporary musical literature.

His most recent book, *The polyphony of the Twentieth Century* – as well as his other treatises on counterpoint – are remarkable for the excellent chapter organisation of the topics tackled, for the vast bibliography (with no less than one hundred titles), and for references to the essential writings of authors such as René Leibowitz, Ernst Pepping, Pierre Boulez, as well as his own tutor in this subject, Max Eisikovits. All aspects related to the polyphony of the Twentieth Century are copiously illustrated: the explanations in the text are always accompanied by excerpts from the music of the most significant composers cited. There are names such as Stravinsky, Schoenberg, Prokofiev, Messiaen, Varèse, Stockhausen, Hindemith, Berg, Webern, Ligeti, Lutoslawsky, Penderecki, Boulez, Nono, Xenakis, Bartók, who receive the "counterpoint" of an

[4] Published at the „Gheorghe Dima" Music Academy, Cluj, 1972.
[5] Published at the „Gheorghe Dima" Music Academy, Cluj, 1975 (vol.I), 1995 (vol.II).
[6] Published at the „Gheorghe Dima" Music Academy, Cluj, 1986.
[7] Published at the „Gheorge Dima" Music Academy, Cluj, 1986 and Ed. Muzicală, Bucharest, 2000).
[8] Published in Bucharest, Ed. Muzicală, 2005.
[9] Eisikovits, Max: *Polifonia vocală a Renaşterii, stilul palestrinian* (*The Renaissance vocal polyphony - Palestrinian Style*), Ed. Muzicală, Bucharest, 1966, *Polifonia Barocului – Stilul bachian* (*Baroque polyphony - Bach's Style*), Ed. Muzicală, Bucharest, 1973, *Introducere în polifonia vocală a secolului XX* (*Introduction to the vocal polyphony of the Twentieth Century*), Ed. Muzicală, Bucharest, 1976.

array of Romanian authors, such as George Enescu, Sigismund Toduță, Cornel Țăranu, Ede Terényi, Hans Peter Türk, Vasile Herman, Aurel Stroe, Miriam Marbé, Doru Popovici, Ştefan Niculescu, Mihai Moldovan, Dan Constantinescu, Mircea Istrate.

Dan Voiculescu – composer

The year in which Dan Voiculescu became a faculty member at the Music Academy in Cluj coincides with his debut as composer. Awards including ten prizes of the Union of the Romanian Composers and Musicologists (UCMR) for composition[10], the "George Enescu" Prize of the Romanian Academy (1984) and the "Mihai Eminescu" Prize (1989) which followed in the subsequent decades are but a few examples of recognition that proves the value of his work. Even though he essayed all musical genres, it is evident that he focused his interests towards chamber music, choral works and songs.

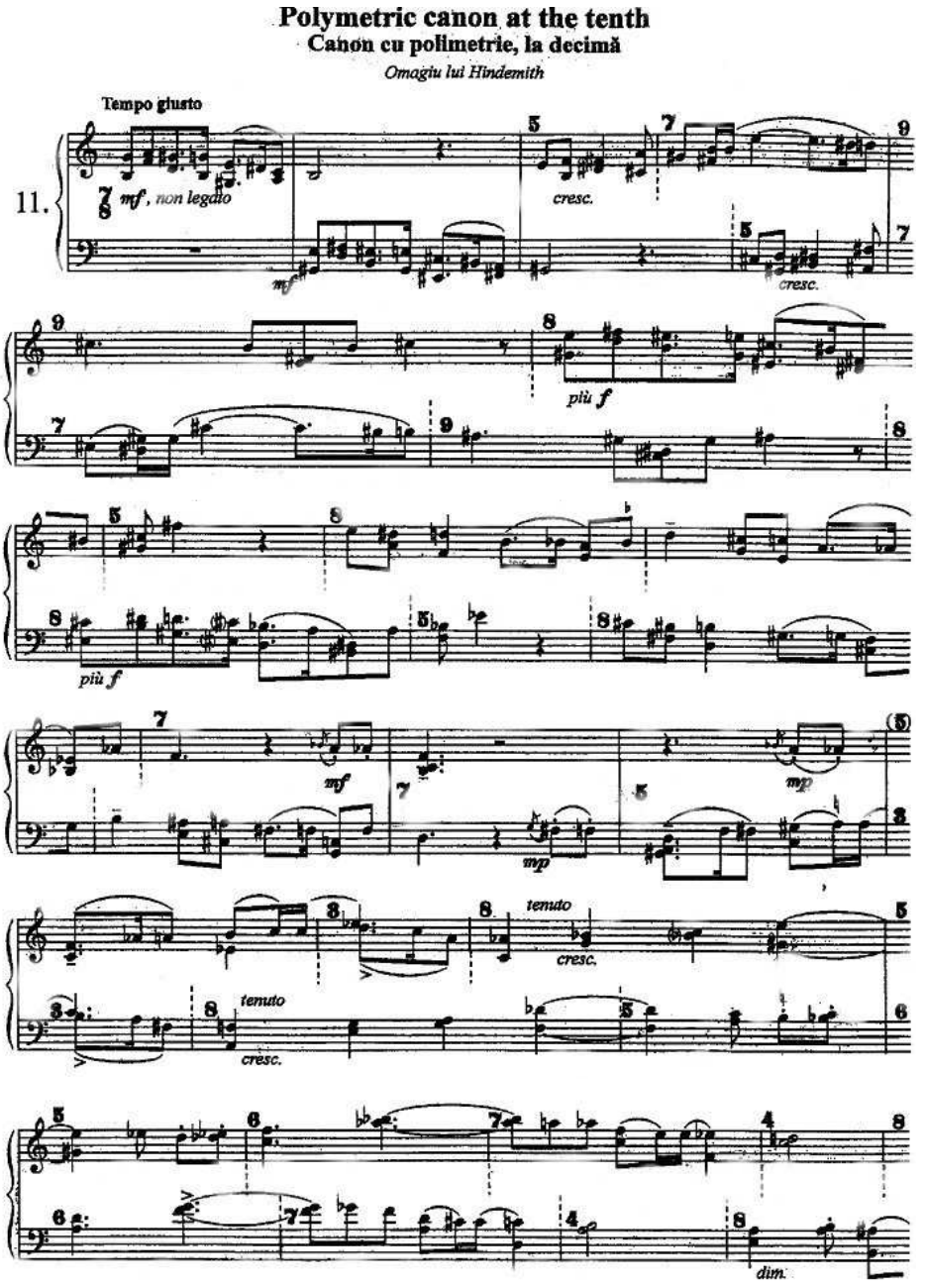
His chamber pieces between 1963 and 1985 disclose the composer's preference for certain instruments (piano, flute, clarinet, viola or the piano-violin duo). The musical language is one that puts dissonance to good use. From about 1985, Dan Voiculescu diversified the range of timbres, including amongst his output works for percussion, bell board, trombone, horn, guitar, bassoon, oboe, and even an instrumental septet.

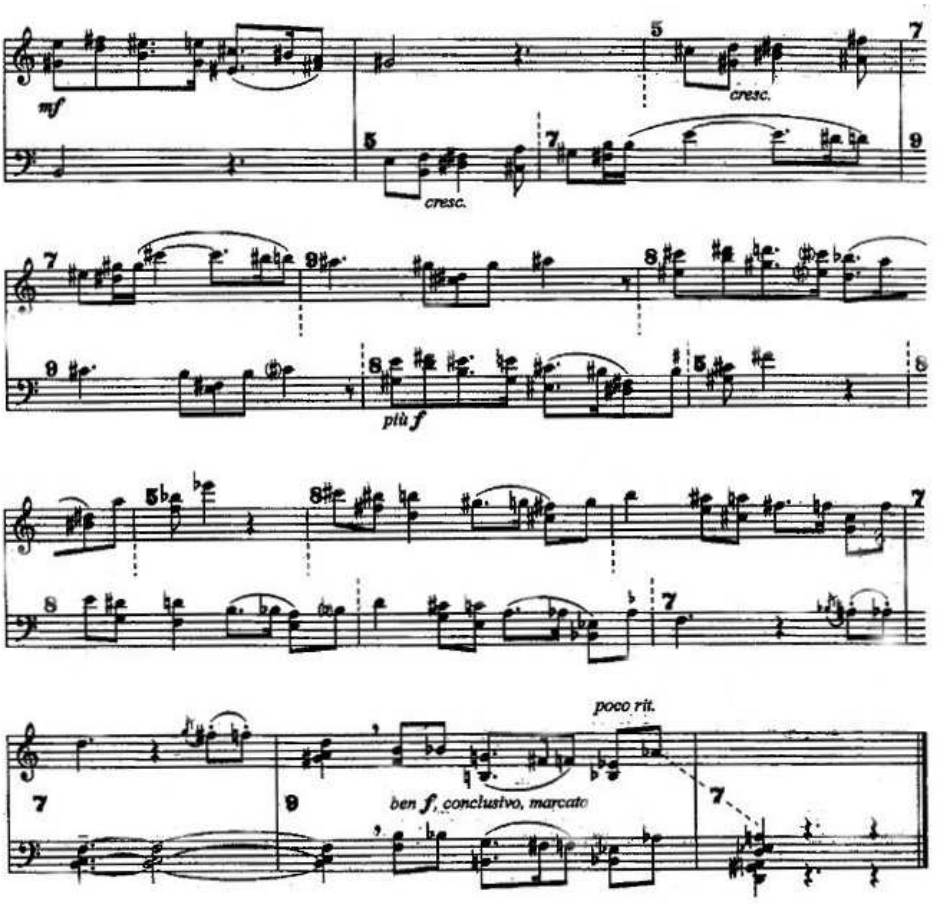
His piano work, however, remains amongst the most representative of his art. In it he reveals his interest in polyphony, as well as his inclination towards certain composers. The cycle of piano pieces titled *Canonica* testifies that the semantic fuel of his art is the polyphonic discourse. This whole cycle can be considered as an exhaustive research into the counterpoint techniques of canon; it is a demonstration of creative virtuosity, as well as a stylistic study (found in the pieces dedicated to Hidemith, Bartók, Schumann or Bach). Amongst the pieces included in this volume, it is worth mentioning *Canon with little and large recurrences*, *Stretto canon at the sixth*, *Canon with an axis of symmetry – in double recurring counterpoint, Canon at the dimished fifth, with ostinato base, Augmenting canon with double counterpoint, Free canon in echo form – at different intervals, Double inverted canon, Canon with variations*. Illustrated here – because of its ingenuity – is one of the pieces of this cycle which exploits the metric parameter through overlapping homogeneous and heterogeneous time signatures.

[10] Distinctions awarded in 1972-1987, 1995, 2000, 2005.

Ex. 1

Canonica





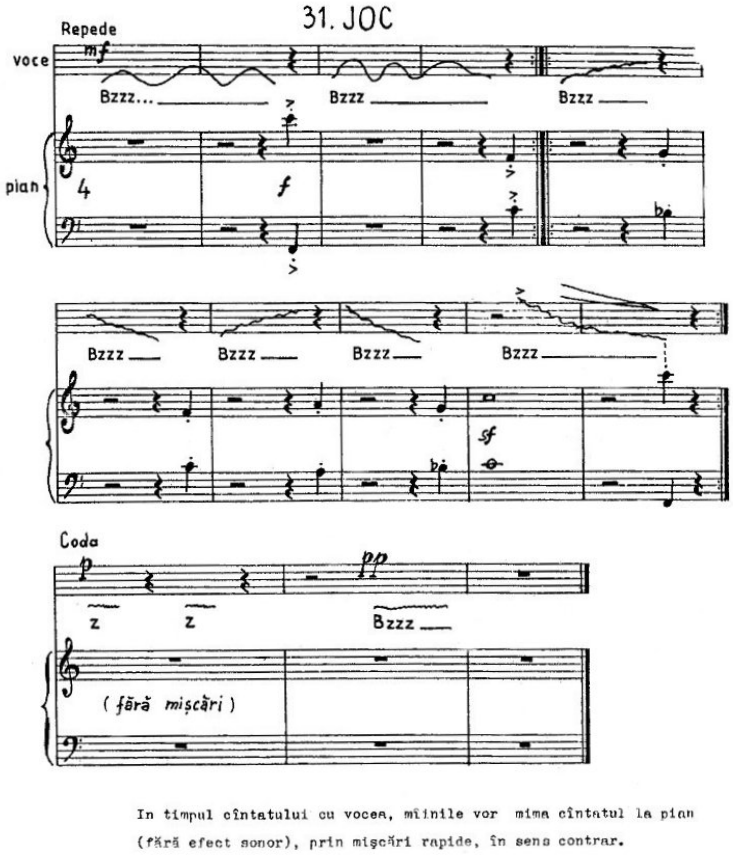
The three volumes gathered under the title *A book without end*[11] are of both academic and musical interest. They echo the concepts of Bartók's *Mikrokozmosz* which initiates young pianists into the universe of contemporary music[12]. A key ingredient of this work is the author's constant sense of humour. This is illustrated in piece number 31 of Volume I – *Game*: in order to sketch the discourse, Dan Voiculescu resorts to various bruitist elements, such as the buzzing of the fly hovering over the piano keyboard.

[11] Vol. I – Ed. Conservatorului „Gh. Dima", Cluj, 1987; Vol. II – Ed. Conservatorului „Gh. Dima", Cluj, 1988; Vol. III – Ed. Arpeggione, Cluj, 2000.

[12] There is a nuanced and detailed analysis of these children's volumes in Prof. Ştefan Angi's study *Ludicul pianistic în creația lui Dan Voiculescu* (*The pianistic ludic in Dan Voiculescu's work*), in the Journal „Muzica", year XVII, number 3(67), July-September 2006, Bucharest, pp.33-52.

Ex. 2

A book without end, Vol. I



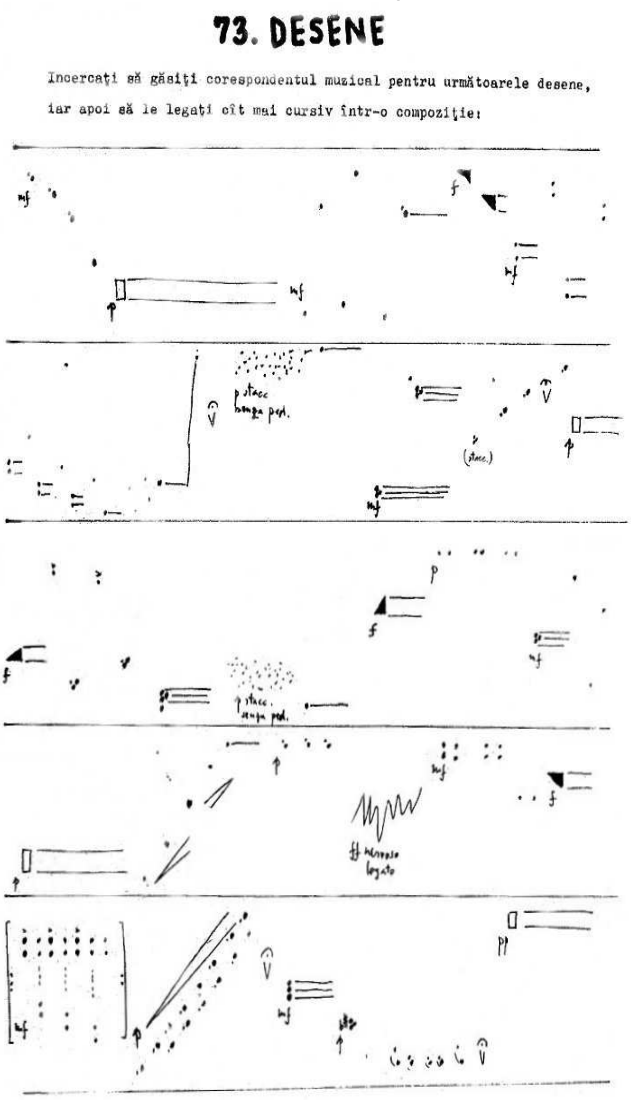
In timpul cîntatului cu vocea, mîinile vor mima cîntatul la pian (fără efect sonor), prin mișcări rapide, în sens contrar.

The wide aesthetic range in all three volumes is spanned by one shared feature which constitutes their common driving force: it is the emphasis that the author places on the interpreter's creativity. Some pieces allow the soloist to determine the pitch[13], the rhythm[14], or even the entire piece, as in a true improvisation exercise, on the basis of some narrative instructions[15] or of graphical suggestions[16].

[13] Vol. I, no. 21 – *Pic, Pic, Pic* (*Drip, drip, drip*); Vol. II - *Trei etaje* (*Three levels*); vol. III no. 93 – *Studiu de ritm* (*Rhythm study*).
[14] Vol. I, no. 28 - *Scrieți voi ritmul* (*Write the rhythm yourself*); Vol. II, no. 77 - *Tensiune* (*Tension*); Vol. III, no. 88 - *Șiruri negre de furnici* (*Black ants in array*).
[15] Vol. I, no. 45 – *Notele s-au pierdut* (*The notes have gone missing*); Vol. II, no. 73 – *Acțiuni* (*Actions*); no. 75 - *Piesă imaginativă* (*Imaginative piece*); Vol. III, no. 96-105 – *Variabile 1-10* (*Variables 1-10*).
[16] Vol. II, no. 73 – *Desene* (*Drawings*).

Ex. 3

***A book without end*, Vol. II**



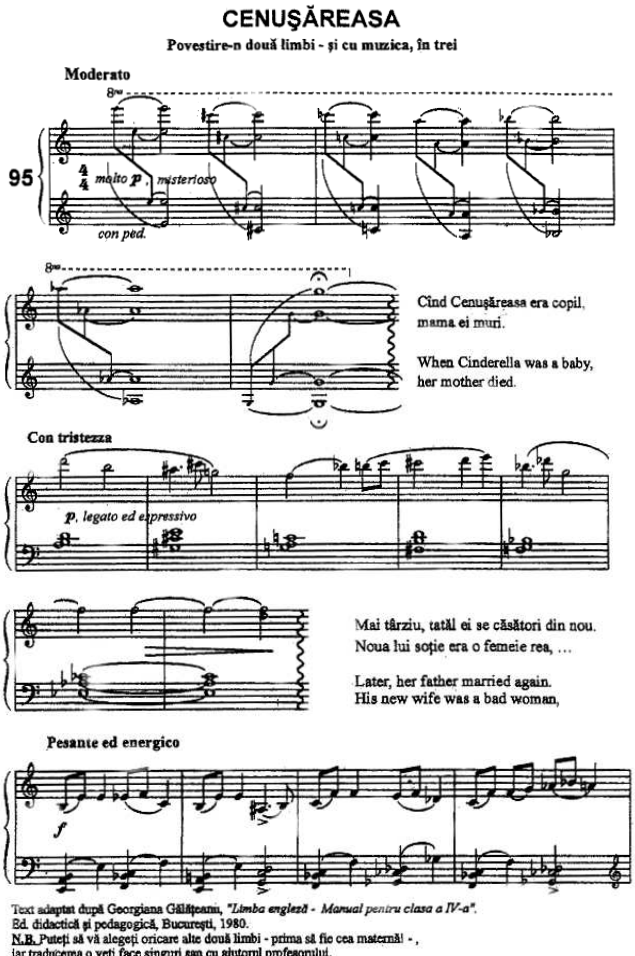
The author's emphasis on the development of the pupil's musical thinking goes beyond the mere manipulation of rhythm or of melody. In an inspired musical syntax puzzle, Dan Voiculescu converts the sections of these miniatures into pieces that can be re-ordered according to the interpreter's own logic and inspiration[17].

[17] Vol. II, no. 71 – *Vals fals* (*False waltz*).

The same volumes contain a relatively large proportion of pieces which are close to the concept of instrumental drama. Such pieces can be found not only in Volumes II[18] and III[19], but also in his flute literature[20]. In the latter the author inserted stage directions into the score. All these theatrical traits reveal the roots of later further-reaching projects which culminated in the 1990s with the opera *Cântăreața chealâ* (*The bald prima donna*) after Eugene Ionesco.

Ex. 4

***A book without end*, Vol. III**



[18] Vol. II, no. 78 - *Piesă cu vorbire - variațiuni inverse* (*Piece with talking bits - inverse variations*); no. 79 – *Domnul Goe diletant* (*Master Goe dilettante*).

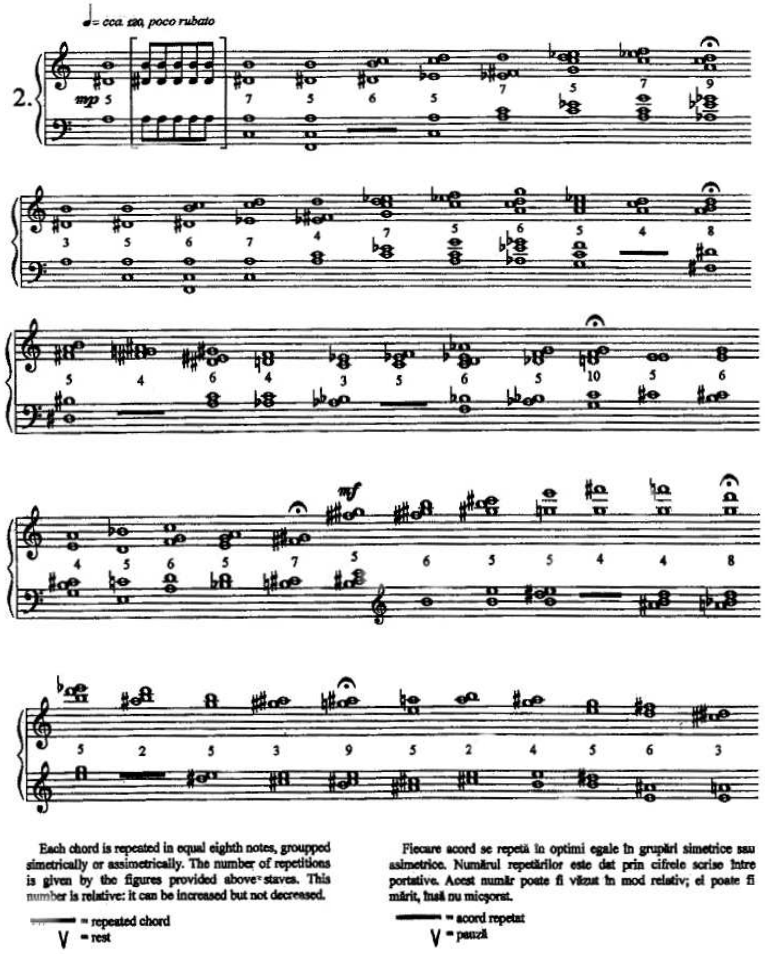
[19] Vol. III, no. 95 - *Cenuşăreasa. Povestire în două limbi – şi cu muzica, în trei* (*Cinderella: bilingual story, or trilingual when taking the music into account*).

[20] *Sonata pentru flaut nr.4 cu mişcare scenică* (*Flute Sonata no. 4 with stage directions*).

Equally representative of his piano literature are titles such as *Fables* (1963), *Dialogues* (1965), *Sketches* (1968), *Sonances* (1968), *Spirals* (1963), *Cadenza to a Mozart Concerto* (1999) and, chiefly, the *Toccatas* (written since 1989 and collected in a volume published in Cluj by Arpeggione Music Publishers, in 2005). Some of the *Toccatas* were premiered by the author himself[21]. A Baroque musical form, the *toccata* has been modernised by Dan Voiculescu through penetrating harmonies (*Toccata armonica*), through the emphasis on obsessive-repetitive traits (*Toccata robotica*), through the paradox of a muted *toccata* (*Toccata piano*), or through the challenge of an inherently brisk piece but for only one hand (*Toccata cuarta per una mano*).

Ex. 5

***Toccata armonica* (excerpt)**

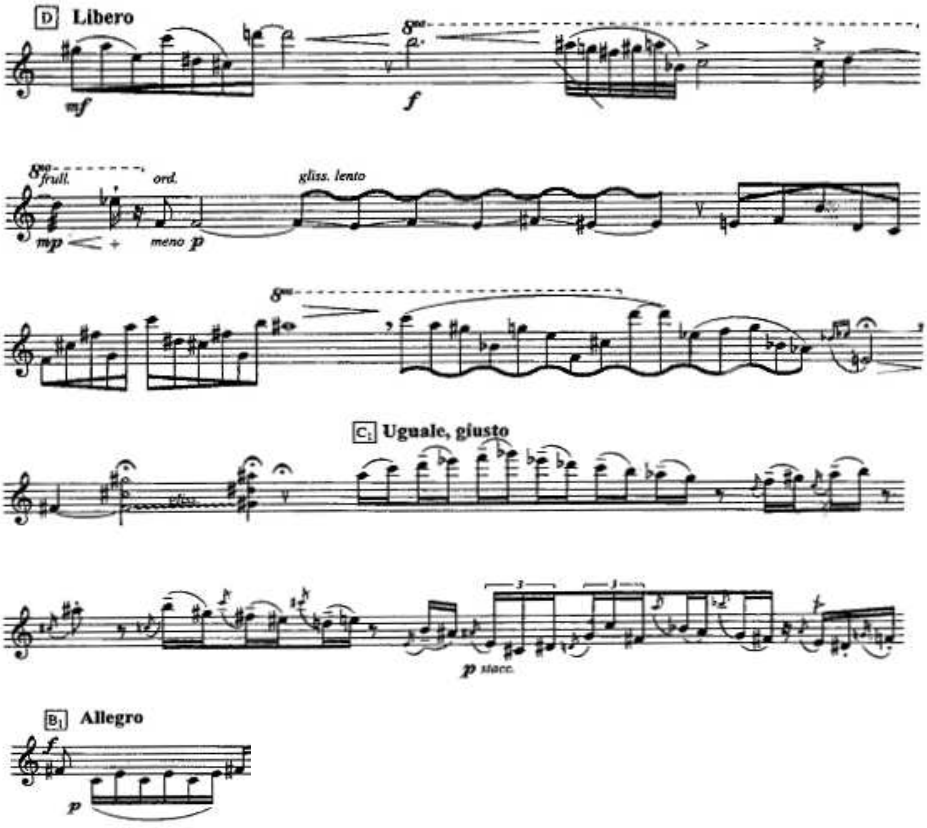


[21] „The Musical Autumn" Festival in Cluj, editions 1989 (*Toccata piano*) and 1993 (*Toccata robotica*).

Another valuable opus is the collection of *Nine Flute Sonatas*. This was one of the author's constant interests since about 1964, alongside pieces for clarinet, oboe, horn, bassoon or trombone. Despite their contemporary musical language, the concise structure of the Flute Sonatas evokes the universe of Scarlatti's keyboard *Sonatas*. The author's inspiration is remarkable in the way he configures the rhythm on a background of flexible time signature, as well as in his timbre effects of *multison*, *frullato*, *vibrato lento*, *glissando*, *senza sofiare*, *slap tongue*, *yellow trill*.

Ex. 6

***Flute Sonata* no. 3 (excerpt)**



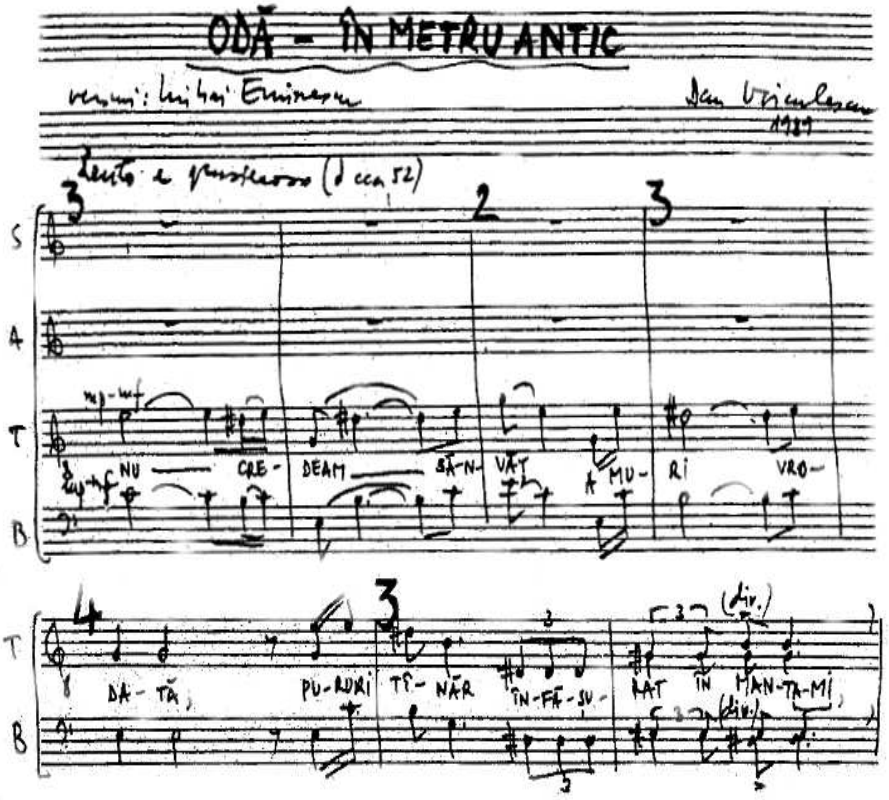
Vocal music - songs and choral music alike - gave the composer a good opportunity to explore Romanian poetry. In his over 60 songs and his choir tomes (for mixed choir, children's choir, or equal voices) Dan Voiculescu combined sound with the words of notable Romanian poets. In the case of

choral pieces, his artistic instinct led him towards the poetry of George Bacovia[22], George Topârceanu, Lucian Blaga, Nina Cassian, Negoiță Irimie, Virgil Carianopol, Marin Sorescu, Nichita Stănescu, Mihai Eminescu, Tudor Arghezi, Elena Farago, Vasile Alecsandri, Nicolae Tăutu, Ienăchiță Văcărescu, Şt.O. Iosif, George Coşbuc, Adrian Păunescu, Tristan Tzara, Cezar Ivănescu, and also Wolfgang Goethe; in songs, he crossed paths with the verse of Nicolae Labiş, Emil Isac, Lucian Blaga, Marin Sorescu, Nichita Stănescu, Otilia Cazimir, Tudor Arghezi.

The choral scores of the author's various creative periods can be regarded as searches for harmony in full concord with the chosen poetry.

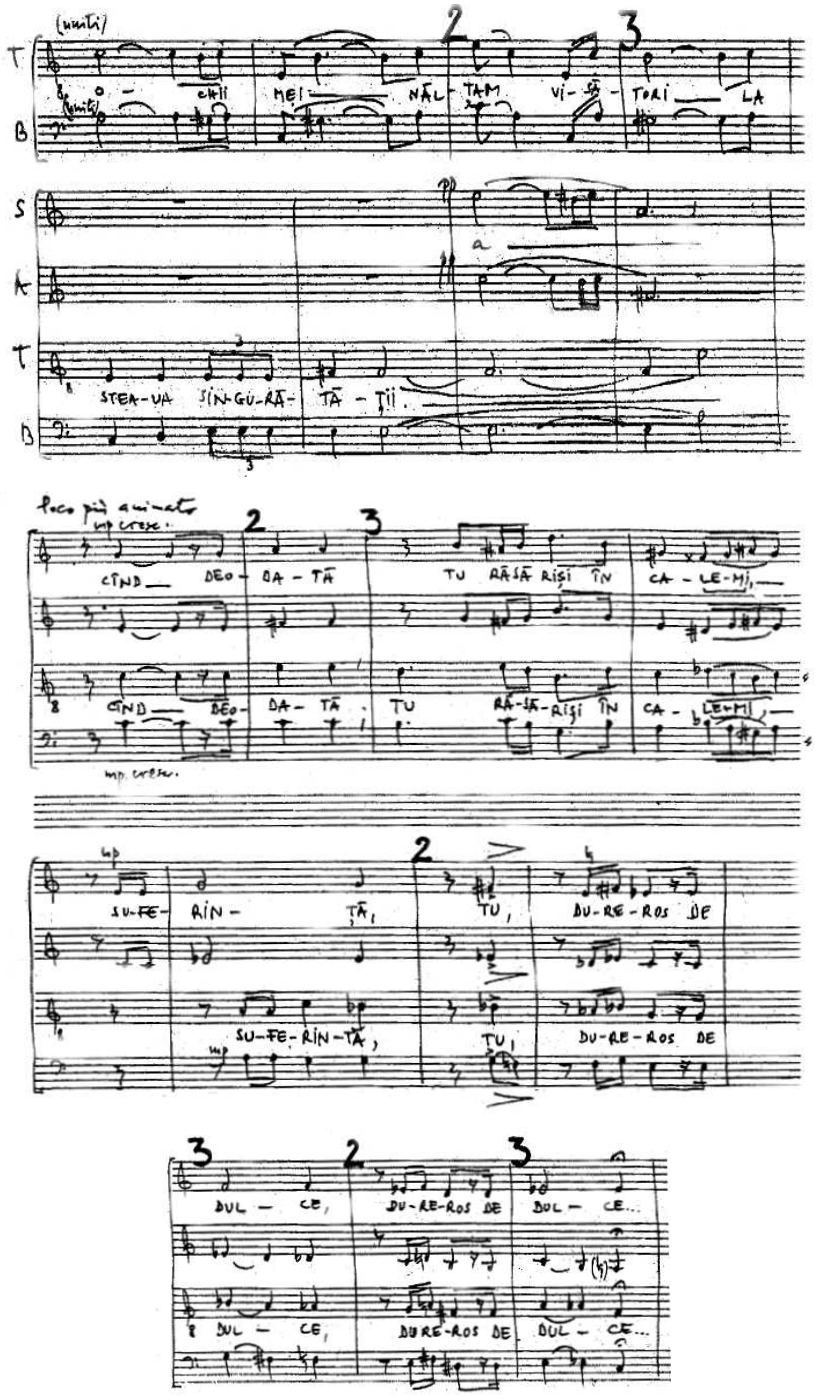
Ex. 7

***Odă în metru antic* (*Ode, in ancient metre*) - facsimile**[23]



[22] See also the relevant sections of Doru Popovici's *Muzica corală românească* (*Romanian choral music*), Editura Muzicală, Bucharest, 1966 (pp. 309-311), which refer to Dan Voiculescu's choirs inspired by Bacovia's verse.

[23] Reproduction of the facsimile from the "Gheorghe Dima" Music Academy in Cluj.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T
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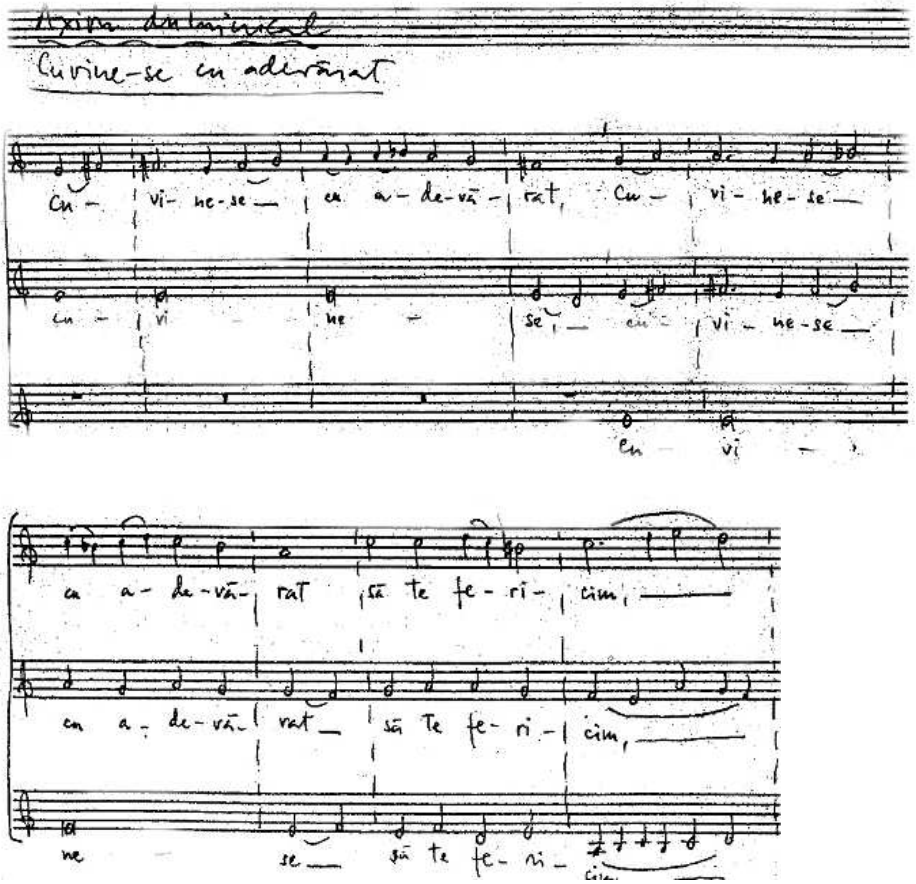
STEA - UA SÎN - GU - RĂ - TĂ - ȚII.
Poco più animato
mp cresc.
CÎND DEO - DA - TĂ TU RĂSĂ RIȘI ÎN CA - LE - MI,
CÎND DEO - DA - TĂ TU RĂ - SĂ - RIȘI ÎN CA - LE - MI,
mp cresc.
SU - FE - RÎN - ȚĂ, TU, DU - RE - ROS DE
SU - FE - RÎN - TĂ, TU, DU - RE - ROS DE
DUL - CE, DU - RE - ROS DE DUL - CE...
DUL - CE, DU RE - ROS DE DUL - CE...

An isolated example of diatonicism is the *Liturgy for equal voices*, written in 1996 and dedicated to Sigismund Toduță. It is a religious work, sketched through the transparent use of modes, unisons and ison sections, with definite references to the Palestrinian style.

Ex. 8

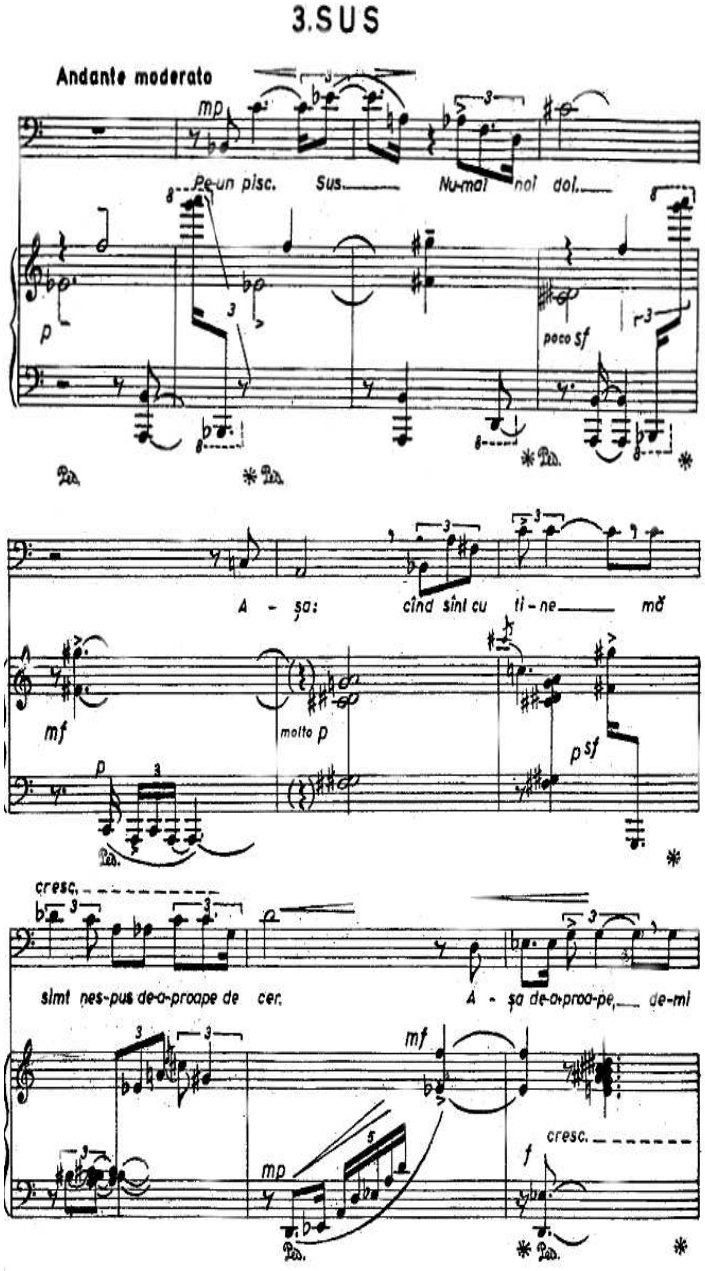
***Liturghia pe voci egale. Axion duminical* (*Liturgy for equal voices. Sunday Axion*), bars 1-39 – facsimile**

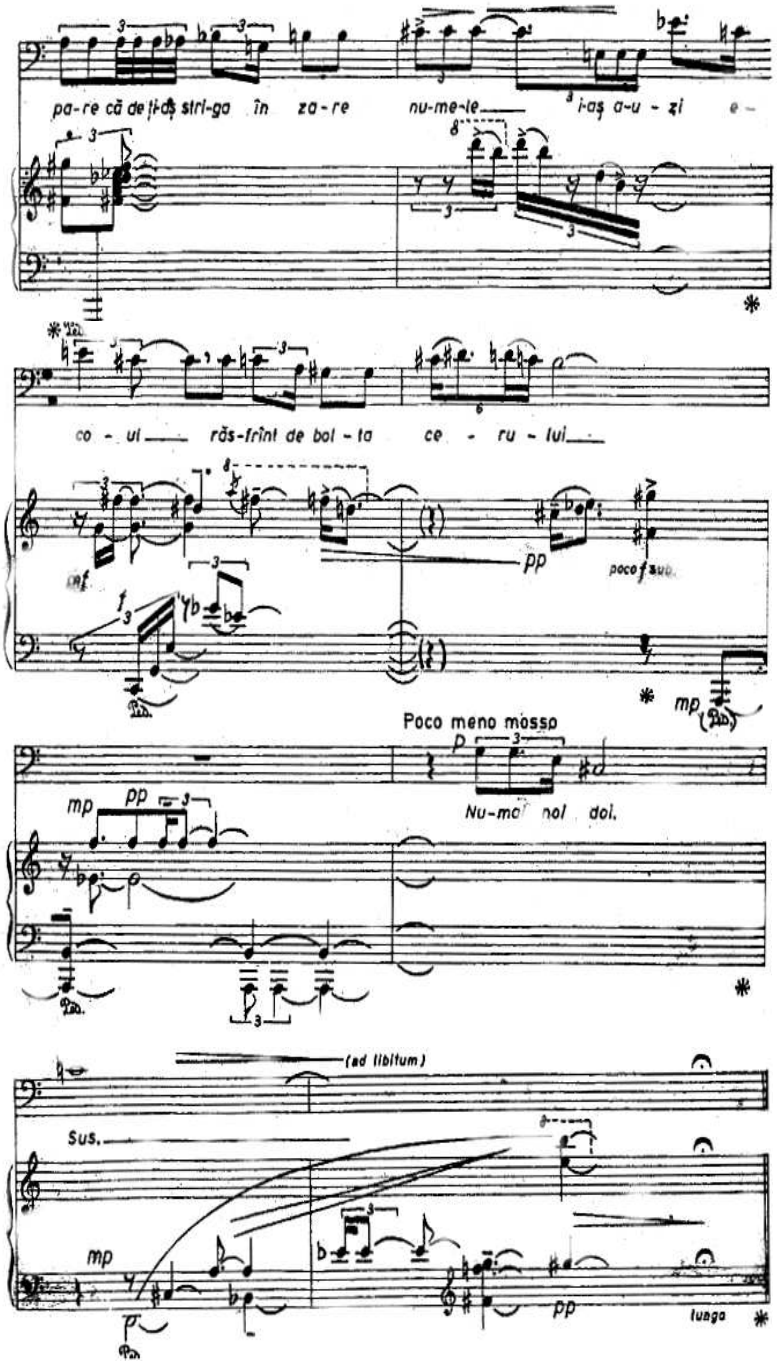


Dan Voiculescu's songs distinguish themselves through their expressionistic discourse emphasised both through an intentionally contorted combination of intervals (e.g. reversed chromaticism, leaps), and also through an accompaniment abundant with dissonance. All these components have remained the composer's hall-mark up until his last pieces, such as the settings of poetry by Nichita Stănescu, for soprano and piano (2005) or the settings of poems by Otilia Cazimir, for solo voice (2005).

Ex. 9

***Cântece de dor* (*Songs of longing*), settings of poems by Lucian Blaga (1966)**

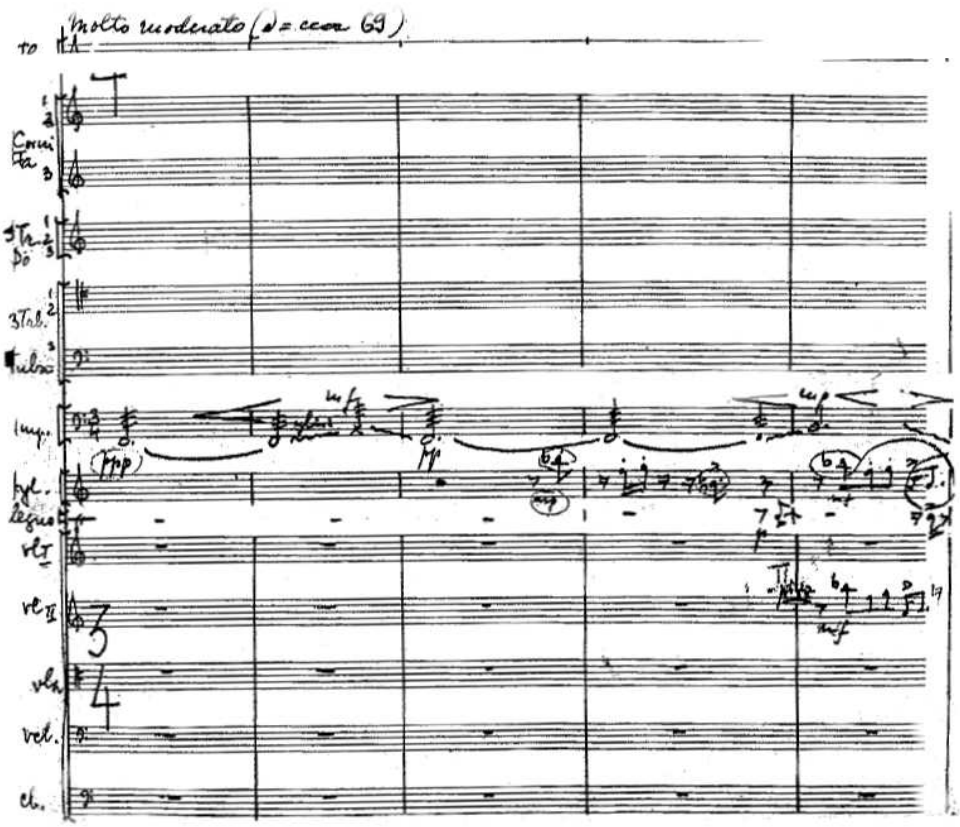



pa-re că de ți-aș stri-ga în za-re nu-me-le i-aș a-u - zi
co - ui răs-frînt de boi - ta ce - ru - lui
Poco meno mosso
Nu-mai noi doi.
(ad libitum)
Sus.
lunga

His symphonic and vocal-symphonic work is concentrated mostly in the 1960s and 1970s and includes titles such as *Divertimento for string orchestra* (1962), *Ostinato Symphony* (1963), *Cosmic visions*[24] (1968), *Blocks* (1969), *States of being – three orchestral pieces* (1969), *Music for strings* (1971), *Orchestral pieces* (1973), *Homeland Cantata* (1977) and *Codex Caioni Suite* (1996).

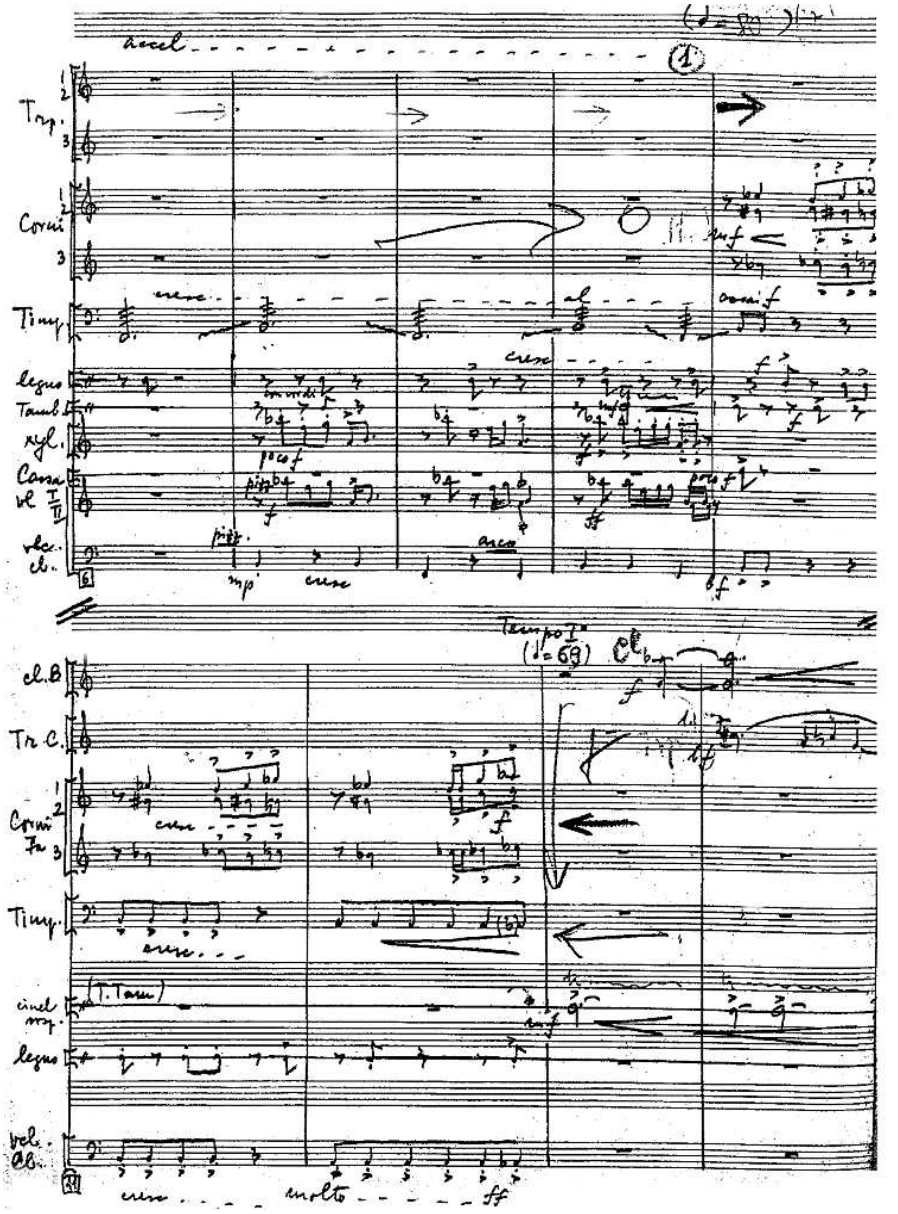
Ex. 10

***Simfonia ostinato* (*Ostinato Symphony*)[25], bars 1-14 (facsimile)**



[24] In an article published in the Journal "Muzica", Bucharest (no. 5/1972), pp. 14-15, the composer Vasile Herman remarked that Dan Voiculescu had "a vision of rich colour and timbre and a firm handle on contemporary techniques", and he concluded that "*Cosmic visions* distinguish themselves through poetry and discrete lyricism".

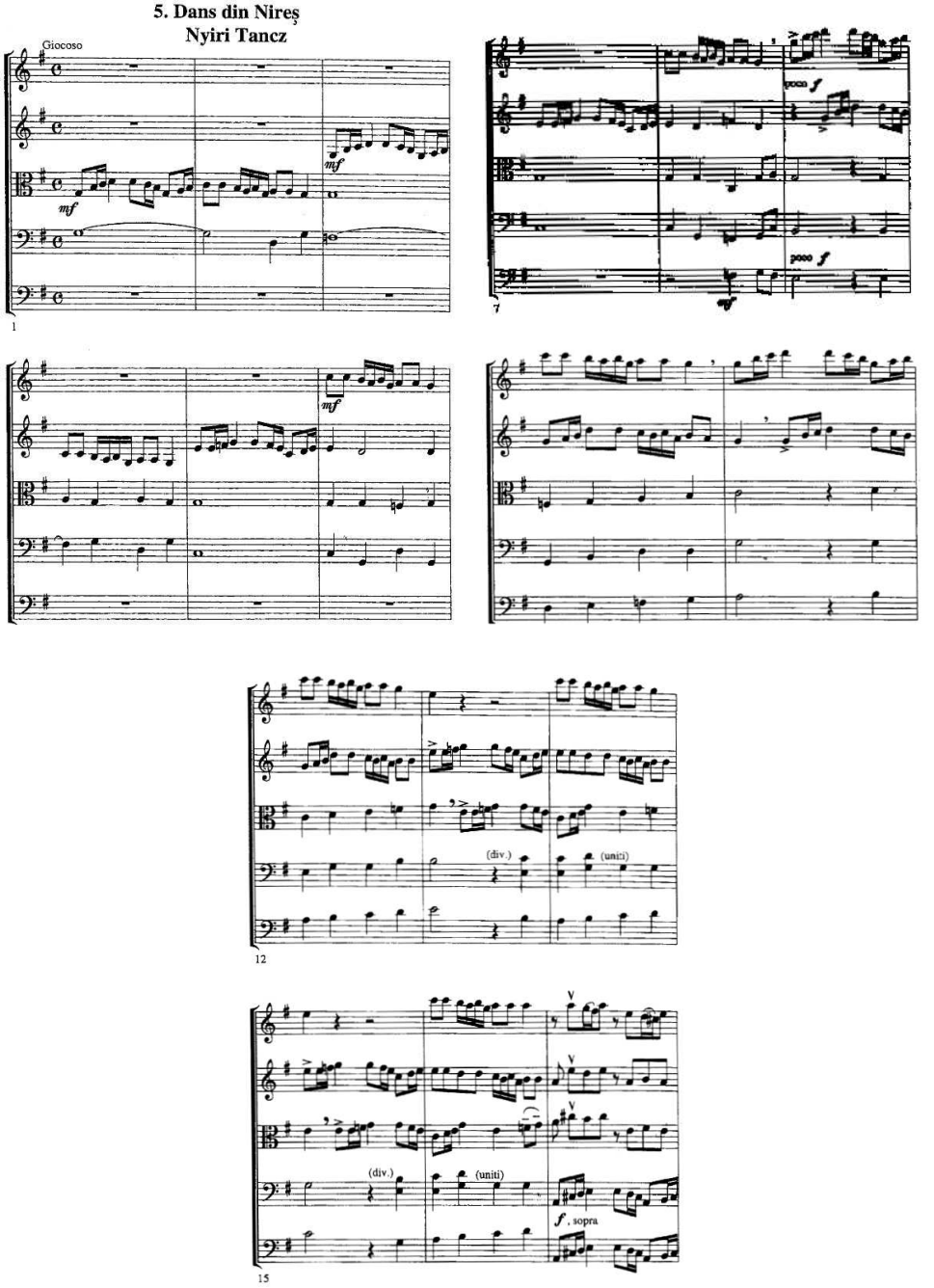
[25] This is the opus which Dan Voiculescu composed for his graduation from the Music Academy in Cluj. It was premiered in 1963 in Târgu-Mureş, and then it was performed Cluj in November 1965, by the "Transilvania" Philharmonic in Cluj, conducted by Emil Simon.



Dan Voiculescu's concepts of composing in this musical genre appear to have distilled over the years: from the contemporary sound of the *Ostinato Symphony*, woven with drama, the composer's style evolves in the 1990s towards a lighter style of the archaic musical language found in the *Codex Caioni Suite*, with its distinctive imitative technique.

Ex. 11

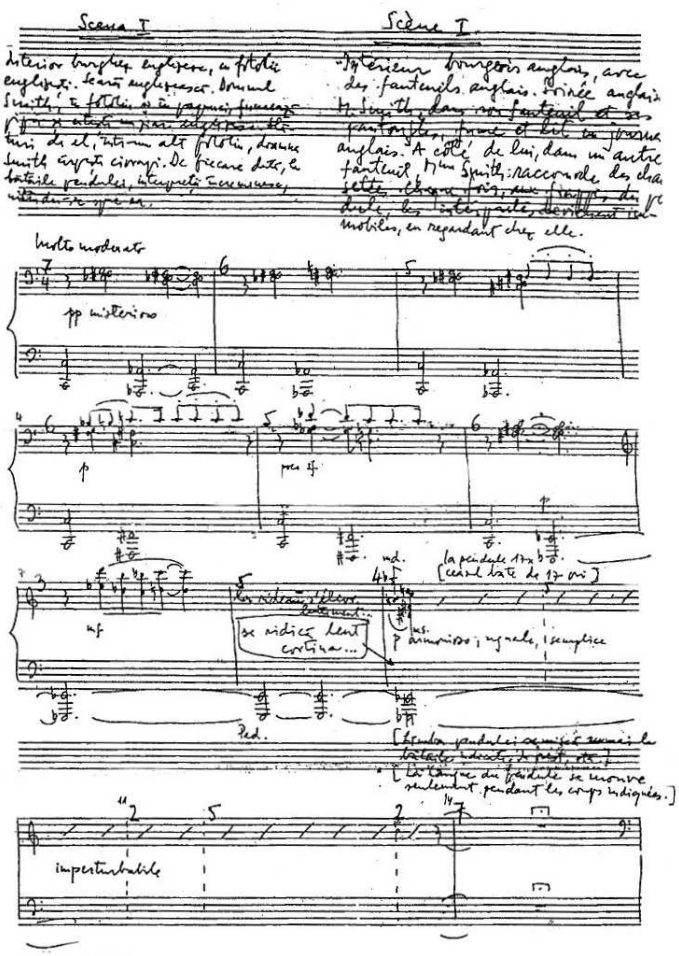
Codex Caioni Suite



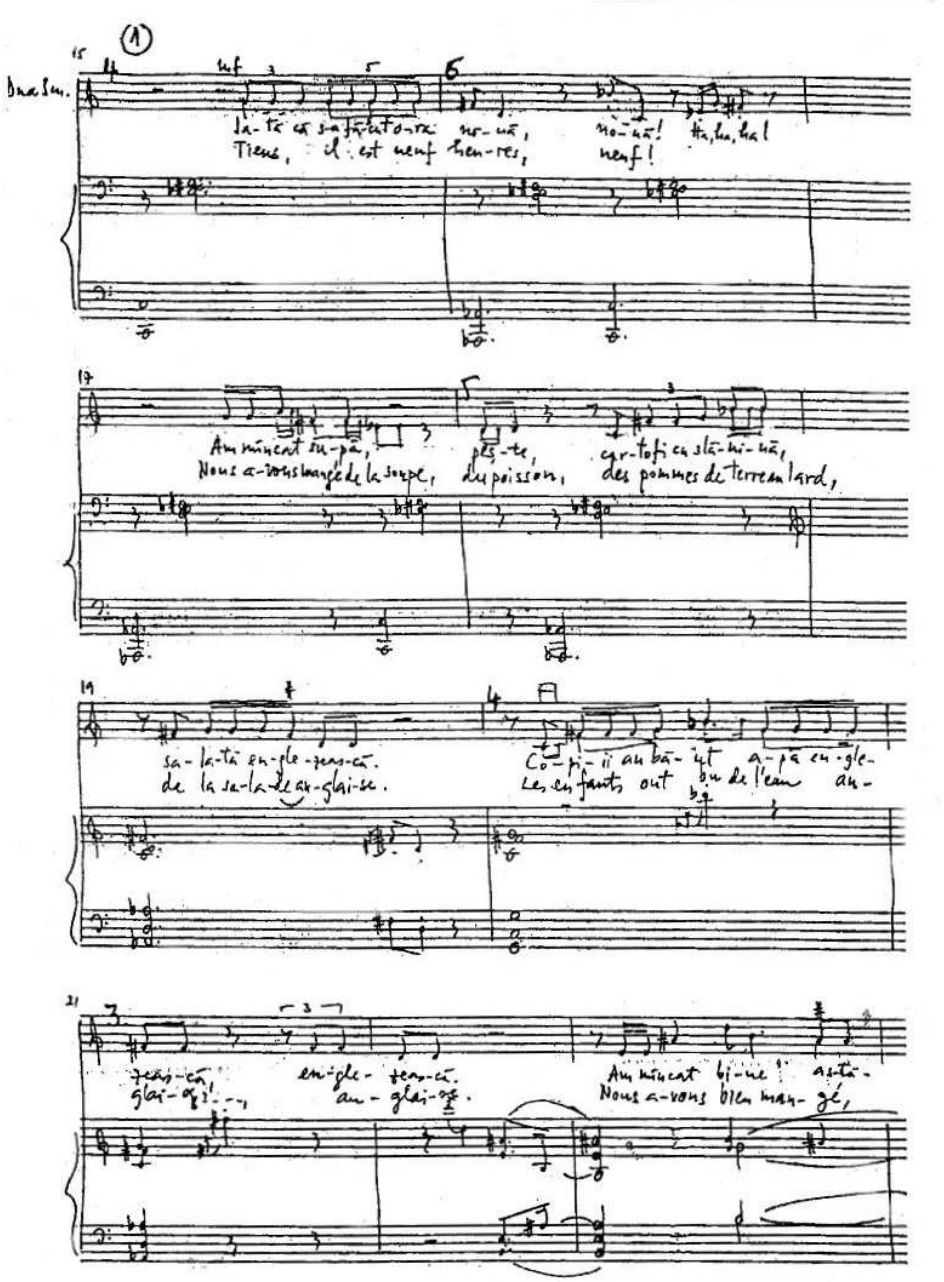
In the genre of opera, Dan Voiculescu left to posterity only one item, which synthesises and elevates interests that were evidently present in his earlier miniatures; such interests encompass instrumental drama and comedy, and also explore the co-existence of words and music. His chamber opera *The bald prima donna*, after Eugene Ionesco, was finished in 1993 and reveals itself as a contemporary score. It was premiered on the stage of the "Gheorghe Dima" Music Academy in Cluj[26]. The voices evolve in a *parlando* style, even though the pitch is denoted precisely. The comical-grotesque features are thus well emphasised and are sustained by the accompaniment which comments with great effect.

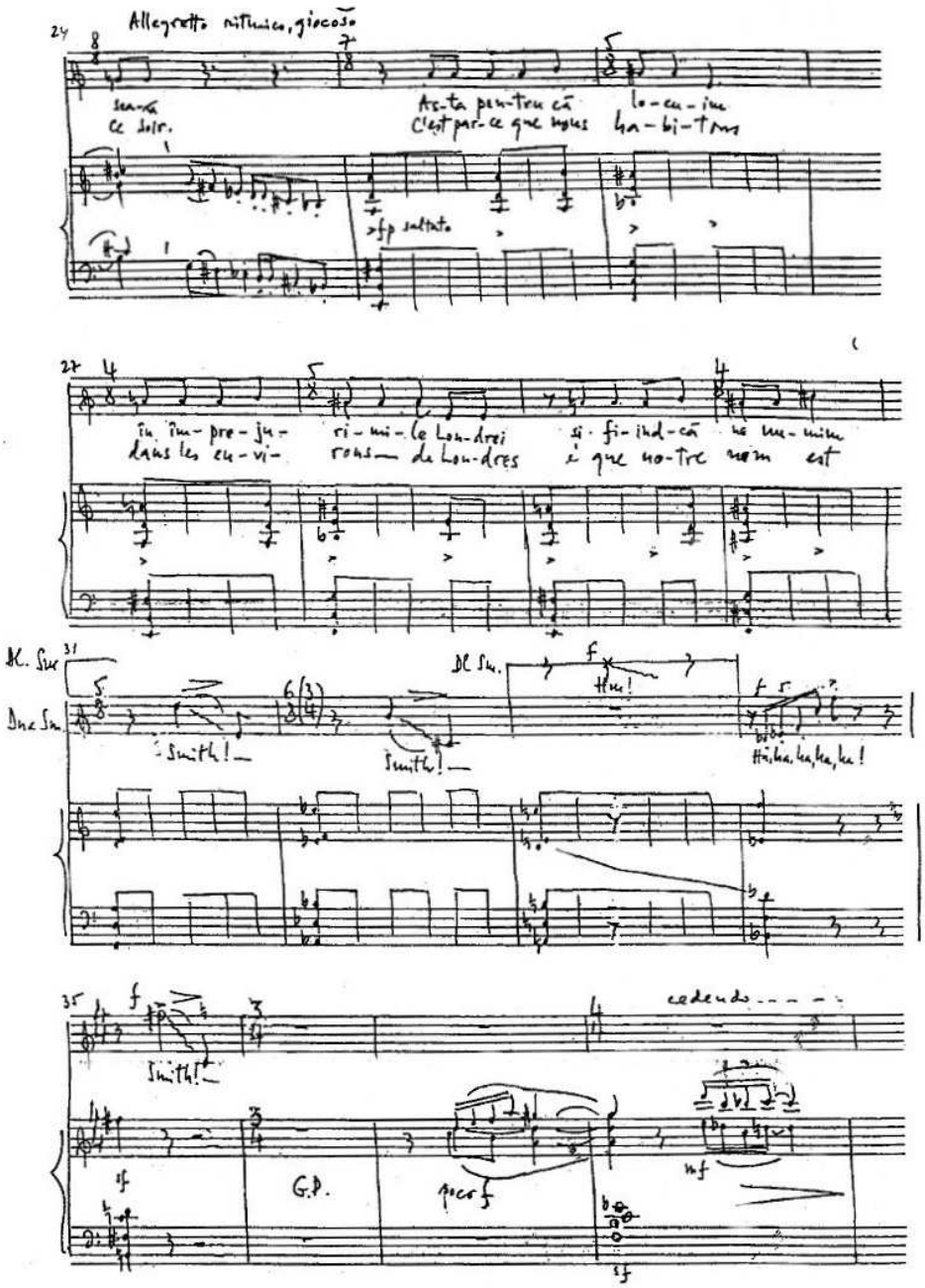
Ex. 12

***Cântăreața chealã* (*The bald prima donna*), piano reduction, bars 1-38 – facsimile**



[26] The premiere was conducted by Adrian Morar and directed by Alexandru Fărcaş.


Dna Sm.
Ia-tă că s-a fă-cut o-ra no-uă, no-uă! Ha, ha, ha!
Tiens, il est neuf heu-res, neuf!
Am mîncat su-pă, peș-te, car-tofi cu slă-ni-nă,
Nous a-vons mangé de la soupe, du poisson, des pommes de terre au lard,
sa-la-tă en-gle-zeas-că.
de la sa-la-de an-glai-se.
Co-pi-ii au bă-ut a-pă en-gle-
Les enfants ont bu de l'eau an-
zeas-că, en-gle-zeas-că.
glai-se!... an-glai-se.
Am mîncat bi-ne! as-tă-
Nous a-vons bien man-gé,


Allegretto ritmico, giocoso
Ce soir.
As-ta pen-tru că lo-cu-im
C'est par-ce que nous ha-bi-tons
fp saltato
în îm-pre-ju-ri-mi-le Lon-drei și fi-ind-că ne nu-mim
dans les en-vi-rons de Lon-dres é que no-tre nom est
Dl. Sm.
Dna Sm.
Smith!
Smith!
Dl Sm.
Hm!
Hă, ha, ha, ha, ha!
Smith!
cedendo
G.P.
poco f
mf

Dan Voiculescu - musicologist

As with his art, this musician's research activity was also substantial. The counterpoint treatises already mentioned stand themselves as proof to his scholarly research; he also published various articles in Romanian, French, Italian and Moldovan journals. With his typical rigour, he analysed various polyphonic, harmonic, stylistic, and tonal facets of the art of Romanian and international composers; his writings also tackled topics of music didactics.

The central and invaluable human and ethical lesson that he passed on to all his disciples was that of his utmost respect for his predecessors. This came across as a central quality of his personality, which manifested itself not only abstractly but also through concrete, often noble, actions. It would be enough to mention his initiative and engagement in promoting the names of his elders and colleagues: in his compositions, he dedicated his own work to his maestro, Sigismund Toduță, to composers such as Hans Peter Türk, Ede Terényi, to soloists such as Dumitru Pop, Gavril Costea, Gerda Türk, Ioan Bogdan Ştefănescu, to the famous Pierre-Yves Artaud, and others. Many of his musicological studies investigate the many ways in which the cultural landscape of Romania in general, and Cluj in particular were influenced by Sigismund Toduță's contributions. Dan Voiculescu spent great portions of his time, alongside the professor and composer Hans Peter Türk, setting up in Cluj the “Sigismund Toduță” Foundation, whose president he was between 1995 and 2000. Moreover, as doctoral and masters supervisor, he launched each of his musicology students onto a path where they could initiate themselves, deepen their research knowledge and continue to promote the Romanian (and specifically the Transylvanian) cultural heritage[27].

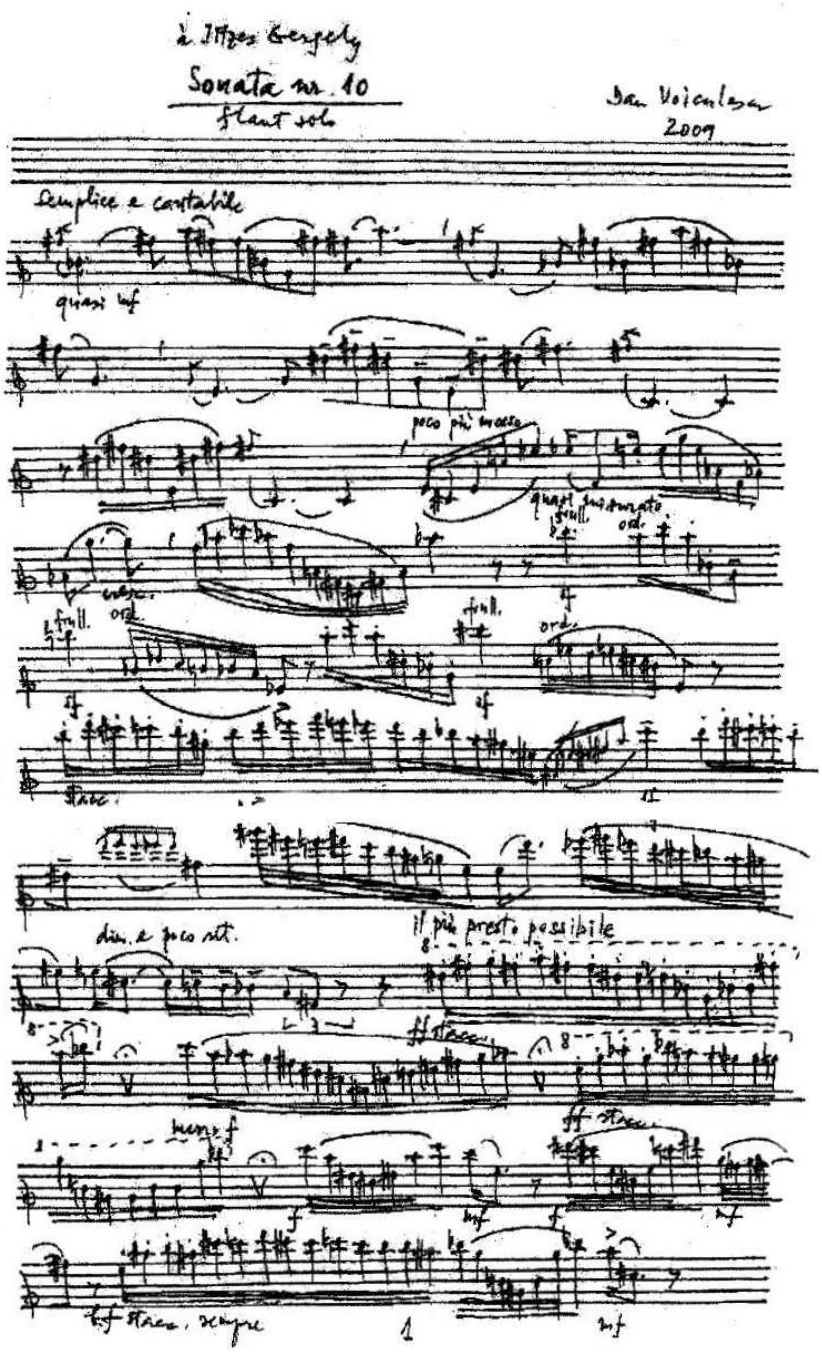
Swansong

The effervescence of Dan Voiculescu's creativity lasted until his very last days. At the point of his death he had just completed a number of instrumental pieces, autographed copies of which were sent to a few soloists. There is hope that some of these will be published posthumously. Amongst these are *Sonata Brava* for harpsichord, a new volume of settings of Passionaria Stoicescu's verse for children's choir, titled *Poems, songs and melody about what you'd like to be*, *Flute Sonata* no.10, dedicated to Gergely Ittzés[28], *Trilobat* for viola solo, dedicated to Cornelia Petroiu (who will premiere the piece in December 2009, within the SNC-SIMC's Meridian Festival), and *Fantasia e fuga sulle pedale per organo*[29]*.* The last there are dated July 2009.

[27] A list of research theses on Romanian music is provided in the Appendix.
[28] Facsimile obtained through the kindness of the composer's daughter, Irina Voiculescu.
[29] Facsimile obtained through the kindness of the organist Erich Türk.

Ex. 13

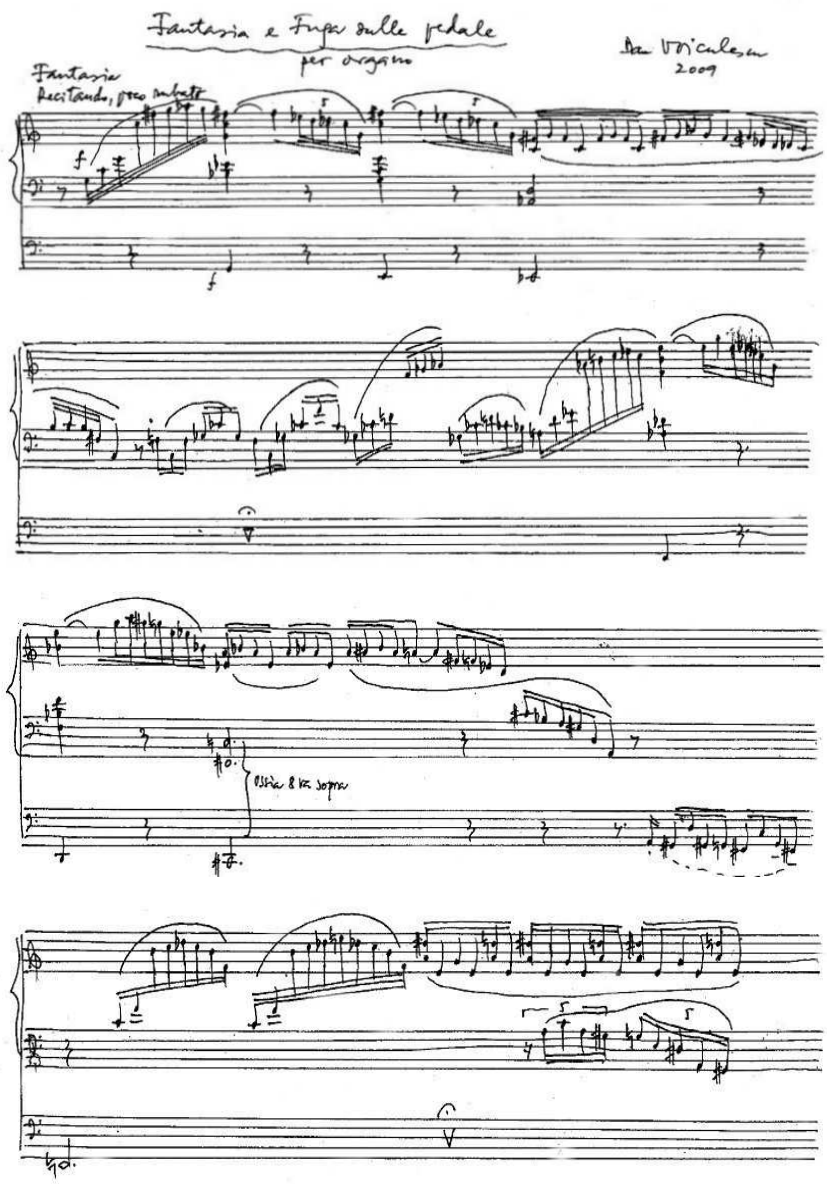
***Flute Sonata* no.10**



The organ piece features all the distinctive attributes of the characteristic style that Dan Voiculescu modelled throughout his artistic career: improvisation, the chorale and the Fugue techniques.

Ex. 14

Fantasia e fuga sulle pedale per organo



The composer's British granddaughter received new settings of English nursery rhymes. On the composer's desk there were a Piano Concerto and draft settings of Ana Blandiana's verse, left unfinished.

His most recently completed musicological study was about Scarlatti's keyboard Sonatas. A tireless researcher, he had discovered the richness of tonality of each piece, in some cases modulating through the full 24 keys in a single Sonata. Because of his analytic attention to detail backed up by precise statistical sense, Dan Voiculescu managed to draw some unexpected conclusions which are worth publishing in the very near future.

Final thoughts

Having initially placed himself in the conceptual wake of his predecessor Sigismund Toduță, and having been somewhat influenced by Stockhausen's work, the composer Dan Voiculescu managed within a short time to find his own individual voice. He evolved towards an area of free chromatic language, with latent modal inserts. He wrote complex and mostly polyphonic music, and has thus become a champion of open music forms, yet with a well-articulated internal morphology manifested through contrapuntal logic. His music has been played in concerts ever since 1965; the State Philharmonic in Cluj has been constantly promoting his art. His music has been published in Romania as well as abroad (Musikverlag Gentner-Hartmann, Trossingen, Germany), and many of his pieces have been recorded for radio, on LP and CD. All these achievements confirm his central role in the Romanian cultural legacy.

Recently departed to analyse celestial group polyphony, Maestro Dan Voiculescu teaches us a final lesson of double counterpoint, through his sophianic location at the meeting place of rising immanence and descending transcendence. Through his passing, there may be less music amongst us, less rigour and less noblesse. He certainly leaves in our memory the image of an artist whose hyper-sensitivity was defensively draped in rigour and scholarliness. Both his human and his professional example will remain for all those who were fortunate to be his disciples a *cantus firmus*, onto which to build our own counterpoint.

(Translated into English by Irina Voiculescu)

APPENDIX

Chronological list of research theses supervised by Dan Voiculescu in the general area of Romanian music (1994-2009)

Bianca Țiplea - *Max Eisikovits – reprezentant de seamă al şcolii muzicale clujene postbelice. Studiu monografic* (*Max Eisikovits – notable representative of the post-war musical school of Cluj. Monograph*) - Final year project, Cluj, 1994

Bianca Țiplea - *Polifonia în creația corală a lui Tudor Jarda* (*Polyphony in the choral work of Tudor Jarda*) - Master thesis, Cluj, 1995

Hilda Şerdean Iacob - *Aspecte stilistice în creația vocală, corală şi vocal-simfonică a lui Sigismund Toduță* (*Stylistic aspects in the vocal and vocal-symphonic work of Sigismund Toduta*) - Doctoral thesis, Cluj, 1998, published by Ed. MediaMusica, Cluj, 2002

Adrian Stoica - *Direcții stilistice în creația pianistică românească. 1900-1945* (*Stylistic routes in Romanian piano music of 1900-1945*) - Doctoral thesis, Cluj, 2000, published as *Creația pianistică românească între anii 1900-1945. Direcții stilistice* (*Romanian piano music between 1900-1945. Stylistic routes*), Ed. Muzicală, Bucharest, 2007

Bianca Țiplea Temeş - *Augustin Bena. Monografie* (*Augustin Bena. Monograph*) - Doctoral thesis, Bucharest, 2002, published by Ed. Risoprint, 2004

Gheorghe Duțică - *Fenomenul bi- şi polimodal în creația contemporană românească* (*The bimodal and polimodal phenomenon in Romanian contemporary music*) - Doctoral thesis, Bucharest, 2003, published also as *Universul gândirii polimodale* (*The universe of polimodal thought*), Ed. Junimea, Iaşi, 2004

Bianca Luigia Manoleanu - *Direcții poetice în creația românească de lied a secolului XX* (*Poetic approaches in Romanian song writing of the Twentieth Century*) - Doctoral thesis, Bucharest, 2004, published by UNMB, Bucharest, 2005

Petre Marcel Vârlan - *Tudor Ciortea. Studiu monografic* (*Tudor Ciortea. Monograph*) - Doctoral thesis, Bucharest, 2004, also published in three volumes as *Tudor Ciortea – pe strunele vieții* (*Tudor Ciortea, on life's strings*); *Tudor Ciortea – creația muzicologică* (*Tudor Ciortea, musicological output*), published at the Transylvania University Braşov 2008, and *Modelul enescian în creația lui Tudor Ciortea* (*Enescu-based models in Tudor Ciortea's work*, to be published in 2009

Corina Bura - *Concertul pentru vioară şi orchestră în creația românească. Aspecte stilistice, estetice şi interpretative* (*Violin concertos in Romanian music. Style, aesthetics and interpretation*) - Doctoral thesis, Bucharest, 2004, also published in two volumes as *Concertul românesc pentru vioară şi orchestră* (*Romanian violin concertos*) Ed. Muzicală, Bucharest, 2007, and *Un univers modal* (*A modal universe*), Ed. Muzicală, Bucharest, 2008

Rodica Dănceanu - *Ansamblul Archaeus – virtualitate şi actualitate în interpretarea muzicii contemporane* (*The Archaeus ensemble's influence in the interpretation of contemporary Romanian music*) - Doctoral thesis, Bucharest, 2005, also published as *De douăzeci de ori Archaeus* (*Twenty times Archaeus*), Ed. S.C. Corgal Press SRL, Bacău, 2005

Mihaela Modoran - *Educația muzicală în România interbelică* (*Musical education in Romania in the interwar period*) - Doctoral thesis, Bucharest, 2005

Roxana Maria Pepelea - *Modalismul în creația lui Paul Constantinescu* (*Modes in the work of Paul Constantinescu*) - Doctoral thesis, Bucharest, 2006, published by Ed. Universității Transilvania Braşov, 2007

Valentin Petculescu - *Creația concertantă a lui Anatol Vieru* (*Anatol Vieru's Concertos*) - Doctoral thesis, Bucharest, 2006, published as *Anatol Vieru. Creația concertantă* (*Anatol Vieru. Concertos)*, Ed. Libertas, Ploieşti, 2006

Dan Pavelescu - *Modalismul în creația lui Alexandru Paşcanu* (*Modes in the work of Alexandru Paşcanu*) - Doctoral thesis, Bucharest, 2008

Judit-Emese Benkö - *Antecedentele muzicii simfonice la Cluj de la începutul secolului al XIX-lea până la înființarea Filarmonicii de Stat* (*The ancestry of symphonic music in Cluj from the beginning of the 19th Century until the founding of the State Philharmonic*) - Doctoral thesis, Bucharest, 2009

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Caranica-Fulea, Mihaela, *Cu Dan Voiculescu despre şcoala lui Stockhausen (With Dan Voiculescu, about Stockhausen's school)*, in: The Journal "Tribuna", Cluj, 16, number 45 (829) / 9.XII.1972.

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Cosma, Octavian Lazăr, *Universitatea din Bucureşti la 140 de ani. Sinteză istorică* (*The University in Bucharest at its 140th anniversary. Historical survey*), published at the National Music University of Bucharest, 2004.

Cosma, Viorel, *Muzicieni români. Lexicon* (*Romanian musicians. Lexicon*), Ed. Muzicală, Bucharest, 1970

Cosma, Viorel, *Muzicieni din România*. Lexicon, vol.IX (*Musicians from Romania. Lexicon*), vol.IX, Ed. Muzicală, Bucharest, 2006.

Herman Vasile, "*Viziuni cosmice" de Dan Voiculescu* (*Dan Voiculescu's "Cosmic visions"*), in: The Journal "Muzica", Bucharest, number 5/1970.

László, Francisc, *O autoritate artistică şi academică: Dan Voiculescu* (*An artistic and academic authority: Dan Voiculescu*), in the Journal "Melos", Bucharest, I-III / 2000.

Popovici, Doru, *Muzica corală românească* (*Romanian choral music*), Ed. Muzicală, Bucharest, 1966.

Popovici, Doru, *Muzica românească contemporană* (*Romanian contemporary music*), Ed. Albatros, Bucharest, 1970.

Popovici, Fred, *"Cantata Patriei" de Dan Voiculescu* (*Dan Voiculescu's "Homeland cantata"*), in: The Journal "Muzica", Bucharest, no. 1 (29) / 1979.

Sandu-Dediu, Valentina, *Muzica românească între 1944-2000* (*Romanian music between 1944-2000*), Ed. Muzicală, Bucharest, 2002.

Țăranu, Cornel, *"Simfonia ostinato" de Dan Voiculescu* (*Dan Voiculescu's "Ostinato Symphony"*), in the Journal "Tribuna", Cluj, no.16 (429) / 22.IV.1965.

STUDIA UNIVERSITATIS BABEŞ-BOLYAI, MUSICA, LIV, 2, 2009 (p. 31-50)

THE DIALECTICS OF THE GENESIS OF THE MUSICAL PHENOMENON

OLEG GARAZ[1]

Motto:

This history of mine, says Herodot*, have looked from the beginning to the suplimentary aspects of the central arguments*
Michael Ondaatje, *The English Patient,* p. 99

SUMMARY. Introduction: We can imagine the field of the cultural phenomenon, which is defined as a unifying function of the *syncretism principle.* That is similar to a *vegetal* structure, even a tree-like structure where the functioning of the primordial principle – *the syncretism* – would serve as an analogy for what is to be globally received as a tree – *its stem, the crown and the roots*. However, *the crown* and *the roots* respectively, would symbolize the area of the infinite realization of the conjuncture possibilities of a multitude of variants of the possible. Here, the evidence of *the syncretism principle* would be diminished, why not, fractal to an almost total dissolution without ever disappearing altogether in a fatally definitive mode. In this image, the stem would serve as a "bridge" or "deck" or "ligature" between the two "zones of multiplication" or the circular "spreading" and, in the same time, "the hemispheric one".

In the same time, *the tree-like* analogy and the image of the "antinomy" relationship that is established between *the crown* and its *roots* can be regarded as a fundamental analogy of the main ideate thread of this text. In one first moment, we can distinguish the *polarizing* significance of this relationship all the time when *the crown* is opposed to its own *roots* as both are structured as *poles* or, in other words, they can be found at *the extremities of the stem*. The *polarizing* and *dichotomising* significance and, in the same time, the implicitly *antithetic* one is conferred to them through the visibility of the crown and the invisibility of the roots. These are two "*ontology*"[2] that are articulated through the extremely radical division of the two fields as two divergent "*ontology*" ("hemispheres").

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[2] The preference of *the tree* as an analogy for *an ontological structure* can be found in the Nordic cosmogony of the Scandinavian people under the form of a cosmic ash-tree, Yggdrasil, which covers with its branches numerous worlds – *Jotunheim, Nijtheim, Asgard*- the Middle and the People World, and *Aesir*. the Scandinavian cosmology proposes a tri-morph image of the cosmos, where its *roots* correspond to the underworld, the *stem* – the Middle Worlds, and the *crown* has the Above Worlds (see: Borbely, Şt., *Mitologie generală (General Mythology)*, Editura "Limes", Cluj-Napoca, 2004, pp. 113-114).

However, a much more adequate image is that where these two ontologies are, as a matter of fact, *convergent*. When both of them exist, they survive and function due to the *stem*, which is a "bridge between the worlds" which is imposed in its quality of a world. In this way, the image of the "tree" of the cultural phenomenon could represent, in the real sense of the world, a symbol, for *the syncretism unit* of its three elements. The trinity of *the stem, the crown* and its *roots* – as an osmotic super-ontology that defines, in essence, the truth of the communication between the spheres that are the Earth and the Sky[3].

Once with the idea of the two natural habitats, which symbolize *the crown* and *the roots*, we get access to the image of *the ghosts* that are part of the existence of *the tree*. So, *the roots* will symbolize the ghosts of *the earth* and *the water*, the humidity and *the steepness* of *the depths*, whereas *the crown* in the same time with the image of the sky, would symbolize the attribute of a ghost-like which are the air, *the light, the celestial fire* which will define the "*upside-down" depths* of *the heights*.

Only from this short hermeneutics of the image of the tree, which we use in its archetypal quality, we find a sum of criteria. These define the representation modes of the articulation of *the syncretism phenomenon* in the field of the musical phenomena both on the horizontal axis of the actuality moment and also through the vertical of the stylistic epochs.

Keywords: dialectics, genesis, musical phenomenon, syncretism, sacrum, synchronic

1. The Syncretism Principle and the Visible – Invisible Dialectics

1.1 The Zone of the Visible Explicit and the Immediate Deductible

The *Syncretic* Stage

Taking a first look, the functioning area of *the syncretism principle* is strictly limited by the exemplarity of the cultural context of the Antiquity. As an extension, it functions to the level of the entire Middle Age and, it has as an original habitat *the syncretism* that defines the articulation of the proto-cultural phenomena of "the people of the nature" to the level of the shaman – style "cultures".

In these three types of cultural structure, we can identify the generating *algorithm* of *the syncretism*, which is edified through the interaction of its three *morphemes*. They are as follows, *the ritual, the mythological* and *the sacrum*

[3] What will be in a total conformity with one of the basic principles of the laws of the Emerald Table that were formulated by Hermes Trismegitus: *"What it is up it is down also"*, the celestial things are mirrored in the earthen and the other way round.

which function as *an invariable* both in the shaman *non - religious* culture or the *proto – religious* one (the animist, the totemic culture, and so on) and also it functions in the religious cultures of the Antiquity and the Middle Ages.

All the three *morphemes* that make *the principle of the syncretism* find their analogy in the structure and *the articulation of the cultural – artistic artefact*, which is *the piece of art*. So that, *the ritual* defines the specific of the **articulation** of the piece of art, *the mythological* is a sign for **the contents** and *the sacrum* represents the analogy of **the substance**, which is a *unifying* and *sensitive* parameter in the same time.

It is important to notice the homogeneity that defines the functioning of the syncretism equation on the line of the three invariables. These are – *the ritual, the mythology* and *the sacrum* – both in the worshipping of the divinity structures – the Dionysian or the Orphic mysteries that were orgiastic through their own essence. On the other hand, it can be the divine service (the antic or the medieval one), where *the syncretism* represents an algorithm and, in the same time, it is a stigmatic which puts its imprint to the artistic activities in their derivation and separation process from the main religious activities. In other words, as they are emancipated from the religious context, the music "inherits" from it the constitutive *morphemes* but, in the same time, it makes a transfer that is in fact, a mutation of the contents. The significance of *the ritual* gets its explicit and exclusive form of *the representation* from *the mythology*. As it is *the fictional* and *the conventional* invariable of the way of conceiving and articulate of the contents and the structure of *the sacrum* that us transferred and transformed will determine the teleological aspect of the matter as, through *the actualization* function, we want to obtain some *cathartic* effects. In a unifying meaning, the three parameters of the equation of the syncretism will generate or, in other words, it determines the development as *a field* or *a modus operandi* of *the scenic work* genre. In the Antiquity, we can identify this type of scenic *work* in the genre of *the tragedy*. To this level, we are able to recognize already the first signs of the detachment of the artistic activity of the canon of the religious practices although the three *morphemes* are presented in an obvious mode and the entire *assembly of the syncretism* functions undisturbed from the invariables and its mechanisms. However, the configuration of *the dramatic act* implies an essential movement that rearrange the accents of the relationship between *the ritual, the mythological* and *the sacra* through the activation of a specific *syncretism trinity* that is subordinated to a primordial trinity. We talk about the relation of the activities, the forms and the genres and the principles of an artistic type of thinking and it is not an explicit scientific or a religious activity. This will gravitate around the *poetry – music – dance* trinity as all three of them obviously have similar ends to the religious ritual without going so far with the same consequences as the religious ritual did. The objective of an activity of this type is restricted to *the*

formative – educative function that is *normative* somehow and, consequently it is *purifying* through the *exemplarity* of the models that are offered towards the reception of the public. However, the accent is on the function and *the civic* substance of the artistic discourse. *The syncretism* condition of the dramatic work serves in the same way as the religious context, to the *function of presenting* of the characters as it carried the symbolic function. The exemplary subject through the revealing accents and, in the same way, it is through *the moralizing accents* of the narrative drama that is articulated as a *model of the possible* quality.

The model and the scheme of a certain process of transfer this time being that of the derivation of the philosophy from the religion is offered by J. P. Vernant in his essay *"Originile gândirii greceşti"* (*The Origins of the Greek Thinking*)[4]. However, if we talk about the edification of some preliminary forms of the scientific thinking or that of the so-called philosophy; both of them were made in a certain way, which put them close together to the artistic principle of the *representation*. "*In the same way as it is drawn on a map, a pinax which is the plan of the entire earth. it lays to everyone's eyes the configuration of the inhabited world that has the land, the seas and its rivers in the same way, they* (the Ionians) *build some mechanical models of the universe as that manufactured sphere, as some say, by Anaximandros. By offering in this way the cosmos «to be seen» they make a theory, a show in the real sense of the word*."[5]

The signs of the *morphemic* trinity can be identified in the structuring of the philosophy. *The ritual* can be identified both in the *peripatric* mode of practice or in the context of a *banquet*, a fete. The *mythological* indicates in an indirect tone, the priority contents of the philosophic discourse, the symbols if not even its referential *arch*-es. The *sacra*, especially in the Platonic philosophy is *the transcendental referent* and the primordial state of the proto-types, it is a space where they exist in their authenticity and their purity.

The classic Antiquity represents the period when, from the inside of the religious practices, models of the somehow concurrencies thinking are separated from it. However, they preserve the signs of the originally religious context that are, *the art, the philosophy* and *the science.* In this respect, the domain of the thinking and that of the religious practices from the Greek Antiquity represents, through an inverted extrapolation, the model of a "hearth" of a syncretism of the substance from which the alternative models of thinking burst in the moment of touching of a certain sufficiency of the means of specific representation of the reality.

[4] Vernant, J. P., *Originile gândirii greceşti (The Origins of the Greek Thinking)*, Editura "Symposion", Bucureşti, 1995. To see, from the same point of view – J. P. Vernant, *Mit şi religie în Grecia Antică (Myth and Religion in the Ancient Greek)*, Editura Meridiane, Bucureşti, 1995

[5] Idem., p. 154

However, this separation produces, as a compensatory phenomenon, a real explosion of many *syncretism of the triads* an authentic visible whirling especially in the domains of the artistic activities. The *syncretism* itself that is edified based on the interwoven and the interdependence (1) of the *ritual-mythological-sacra* goes into an equation of interdependence with the principles of mimetic and the cathartic one. In this way, there appears another trinity (2) *syncretism-mimetic-cathartic* one as we find the definition of the "minimum programme" and the specific of the constitution of a tragedy. If it were not sufficient, the algorithm is still working, it already makes a trinity, in the interior of the dramatic work, (3) *poems-dance-music* which, in the plan of the ethical - aesthetic categories leads to a superior synthesis level. In addition, closing the circle, into the formulation of a triad (4) truth-beauty-good or, in other words, it is in a *syncretism- composite* way, *kalokagathia*.

Obviously, this generative "whirlwind" appears and it is imposed, and we stress this thing, as a compensatory mechanism, one of re-equilibration of the germinator processes that have as a consequence the birth of the art, the philosophy and the science from the intimacy of the field of the thinking and the religious practice.

In this way, we could represent *the visible part* of the things without the exclusion of an existence through the extrapolation either positive or negative in conformity with the image of the circular waves that are spreading onto the surface of the water. In the same time, the continuity of the cultural progression is assured through the deviation from the "dogma", the law and the canon, from *the syncretism principle*.

1.2 The Zone of the Invisible Implicit, the Indirect Deductible

An alternative hypothesis of the ideas of deviation from *the syncretism canon* could be represented in the limitations of the *weakening* context of the inner determinations *that keep in a functioning state,* the syncretism order of the things. We admit an intimate connection between *the deviation* processes and, in the same time, *the weakening* process having the idea that, along a longer temporal-historical area, the deviations are possible through the weakening of the syncretism mechanism. In this way, a gradual dissolution will be possible we talk about a gradual *dissolution* of the main principle and its development into a second plan of its aesthetic, stylistic, morphological importance if we talk about the context of the cultural – artistically activities and especially in the configuration of the artistically product.

By casting a sketchy look on three epochs where the *syncretism* represents a close-up principle in the articulation of the artistic activities, we can notice an indissoluble connection of the interdependence and, implicitly, the inter-determination between the presence of the *principle of the syncretism* and the religious substance of the context where it exists in a priority regime.

In this respect, this osmotic connection exists between the two principles and because of the derivation of the artistic activity from the *religious* activities; we admit that the weakening of the invariable and that if the religious determinant would implicitly go to the *weakening* of the *syncretism* of the invariable. This *weakening* intervenes on the line of the religious dichotomy *religious – lay* or/ and sacra/profane and it was manifested with a special power in the Renascence *humanism*.

The determining element of the mutation that is made in the Renascence can be defined in its essence through the turning back of the launching of the direct thinking towards the values of the Antiquity. The reasons of making such an important leap are obvious. However, the fact that such a possibility could be imagined and admitted and even more, it is made totally. It stays under a sign of taking out from the inaccessibility of the "taboo" of the entire set of values and the precepts where the European Christianity are blocked in an interdicted dogmatism which can be closed in front of the access of a thinking of a certain type than the doctrinal-dogmatic religious. For the humanists of the Renascence, the only alternative was the making of a turned back jump "over" the Christian millennium backwards, towards the original ideal forms and, implicitly they become archetypal to the "golden period" of the European culture. Without operating on the concepts towards where the Church exercise the stricter control the solution was found in its trial to *re-invent* a sum of spiritual (scientifically and artistically) invariables of that period time that appeared in the conscience of the Renaissance intellectuals as a depositary sum of a lost ideal however, there are possibilities of regaining it. In this way, an alternated and a parallel track of the official ideology, the concurrent tensions do not hesitate to show up and to dynamite from the inside the silence and the peace of the Christian Europe.

The *Synthetic* Stage – (1) the *Re-Dediscovery* (and the Re-Invention) of the *Ritualic*

What happened in the artistic context and, largely in the spiritual frame of the Renaissance, it determines a revival to the image of the three constitutive *morphemes* of the *syncretism principle* (*the ritual, the mythological* and *the sacra*). In addition, if in the context of the Antiquity we could represent the image of the three elements in an approximate equal mode as an important function, and, in a certain mode, a *bi-dimensional* mode and a flat one as the Egyptian fresco. There, all the three elements are situated in the same plan of the importance, a first post-medieval epoch that put to good use this functional trinity first of all, through its own spatiality it offers an unsuspected and surprising relationship of a *perspective depth*.

However, in this archetypal-algorithmically plan of the *ritual-mythological-sacra*, the acceptation of the expression *perspective depth* gains a very different

signification than the one that gained also in the Renaissance in the field of the pictures. It is about a real depth; primarily we talk about *a real access* towards the operation on the constitutive elements of the *syncretism of the trinity*.

The primordial of the thinking and that of the religious mentality offers to the three *morphs* a priority status, in fact it is a protection towards the dispute – assertive (when these would be articulated) through its own *intangibility*, I mean, the impossibility to rationalize towards them in different terms to the discourse and the religious imaginary. On the other hand, the first humanistic epoch destroys this interdiction and this avoids it and it approached the states of the thinking straight from the Antiquity through the intention to appropriate the first attribute of the trinity – the *ritual* – as it declares its own responsibility. Then, we can see the capacity with the power of resigning it by transferring it from the area of the *religiousness* in the spheres of the *lay* without touching the ritual that is present from the Christian religious context. *The ritual* is re-invented after the anterior model and also that of the antic one. However, the attitude of the Renaissance man seems to be justified by the model itself to be conceived in the image of the history as "*in the same way as the Antiquity people, we have the Humanists to believe in a unique interpretation or one restart of an older one. Some of them considered that they could become 'new Romanians' and their fellows as well in the sense of talking, writing and thinking as Romanians and, in the same time, to emulate their achievements since the Coliseum and Eneid to the Roman Empire itself*."[6]

Nevertheless, this transfer procedure is, in fact synonymous to the re-inventing procedure that proposes the Florentine Room (Camerata) itself when it is tried to ***re-invent*** the antic tragedy; in fact, it is ***inventing*** one of the magisterial genres of the European musical culture, which is *the opera* itself. *The opera* genre, through the particular new modelling (which is new) in the ritual parameter as it grows to rivalry the canonical acceptation of *the ritual* which is limited to the exclusive significance as a specific form of the divine service.

In the European musical culture, a first crack is produced and the dissolution of *the syncretism principle* that is disbanded through its doctrinal *intangibility* this can happen through the initiation of a state of things that *take place in the same time*. As a representative genre of *the lay* ritual type, ***the musical work*** successfully competes with the *missa* genre. In this way, in the plan of the artistic realities there will start a competition between the genres that has an end and, in the same time, as a relevant criteria the efficiency in a social plan. The most powerful articulation of the capacity is to catch some auditorium as large as possible. The most concurrencies of

[6] Burke, P., *Renaşterea*, Editura "ALLFA", Bucureşti, 1998, p. 25

the power of the musical work proves to be extraordinary powerful so that the sacra musical genres adopts a descending trajectory in the plan of the priorities of the artistic activities field and, once with the Enlightenment, the genre itself of the *opera* is strongly competed by the *symphony* genre.

From the competition between two heterogeneous genres in their substance when one is *sacra* and the other is *profane*, we have, in the second half of the eighteenth century, the main accent of the competition to be moved exclusively on the lay field area. In the same time, the rivalry with the religious genres loses its importance totally. The genres of the sacrum music do not come back but under the form of some artistically explained productions without keeping the implicitly applied character that is used to the divine service.

The *Synthetic* Stage – (2) the *Re-Discovery* (and the Re-Invention) of the *Mythological*

However, we cannot but remark that the compensatory function when the classicizing principle has in this case so long as it represents the possibility of an unconditioned recourse and one, which is even blessed in the esthetical area of the values of the Antiquity. By aiming to the strongly preservation of the *mythological principle* as a deposit to the *canonizing kalokagathia* as we can clearly deduce which principle followed *the ritual* by posing itself in the predatory power of the lay[7] principle.

The state of the things is perpetuated through the succession of three classicisms (the French dramaturgic, the Vienna musical classicism and the European pictorial academics and also the French one). These represent the same amount of the stages where the capacity of the *mythological* principle is tested to see if it can function in a new context that is radically different from the initial one. We can see the testing of the conditions where the myth would not serve exclusively to the structures of the divine service. It can be un-ritualism or, to be more specific, a new ritualism frame is re-invented. The *mythological* has the functioning power tested in the contexts that have a much more advanced admissibility than it is in the previous stages.

More than that, the *mythological* is tested according to the singular functioning without having any possibility of being associated with the initial ritualism as there is no possibility for any recurrences than the *lay*, opera type. In the same time, as the transfer is made as a lay structure, we have the mythological to be broken from the other side that is still inaccessible to the sacrum parameter. As it is isolated from the initial context that is in relation with the lay ritualism type, we can see *the mythological principle* to loose some of its proportion, or depth and power. It becomes gradually, a base-

[7] Due to this gaining succession by the non-professionals, gradually of the syncretism components, we can consider the three morphemes of the syncretism principle as being structured in a wide hierarchy and the elements are accessible in the same time.

type structure for many *allegorical* elements where the playwright and the composers could borrow when they felt were necessary for their creative needs.

In a particular way, by imposing the exclusivist to *the allegorical* function where the mythological symbols get in the new *ritualism* of the context. Then, we have the destroying of the implicit *esoteric* of a mythological structure by making a transfer from the doctrine aspect to a modest one of a middle, and then, there is the composing element of the artistically discourse. From a *doctrinal* structure, we can see the development of *the myth* to be a component of the discursive structure of an artistically substance that covers *the lay* variant that is exclusive for the contents zone.

As a culmination and the last moment of glory which is short but extraordinary intense is the myth that can be found in the creation of Richard Wagner. This is in the limits of the grandiose and no less than in the utopia project of the *Gesammtkunstwerk* where the great German tried to "initial" the myth as it is just a concept over the time. Also, he trie to give back the signification which this have in the initial syncretic ecuation. The musical works of Wagner have the tendency of becoming *rituals* (especially in the case of the Tetralogy) where the *mythological* can finds its lost connection to the *sacrality* and all three elements become for a short moment of glory, authentical *syncretic* in their *cathartic* orientation not only to the public from the room but also to the destiny of the entire Europe.

The dispersion of the Romantics after the paroxysm that defined the coming back of the mythological in the Wagnerian creation opens the access routes towards the possibilities to reformulation and the re-invention of the last composing element of the *syncretism* of the equation, namely, *the sacrum*.

We talk about the context of the radical, *militant laity* in its *militant* essence and also through the sanction of the marginalization of the religious practices to the definitely losing of the competition for the political - administrative hegemony.

The *Synthetic* Stage – (3) the *Re-Discovery* (and Re-Invention) of the *Sacrum*

The new epoch of the Europe is defined through the rejection of *the individual* and that of *the subjectivity* by favouring the impersonal *mass* ("a darkness of people" - Sloterdijk) whose needs, wishes and requests represent the only criteria of the objectivity and also, that of the truth (Marx). The image about the man itself is under transformation as well and the last barrier which restricted the access in the intimacy of the psychic and the affective-imaginative movements where the same multiplicity is discovered or invented, to be more precise. We clearly see that as a conclusion there is the belief that even in the intimacy of the own psychic not only we are alone, but we are not "in our own house" either (Freud / Dostoyevsky).

Even more, the human being has a part taken from the divinity that is dominated by the instincts. This is a theory that is in the same group of the third big problem that sanctions the unconditioned access to "inventing / re-inventing" strategies of the imaginary, which was forbidden beforehand, and it is represented by *the evolving theory* (Darwin). It is obvious that this context has all the attributes of a un-sacrum context as it is destroyed in this way from cognitive, positivist and *progress* reasons, implicitly. The last restriction towards *the substance* and *the senses* save the equilibrium and the integrity of an image of the (inner and exterior) reality so far. We talk about the context of the big social cataclysms (1917) where a first theoretical writing can be found to deal with the problem of the sacrum - "The Sacrum" of Rudolf Otto. This can be seen as a clear sign of the sufficient removal of this specific category in order to be represented through a conceiving – discursive way.

The artistic practices explore the new spaces that are accessible after the breaking of the last "seal" that covers the entire period from the *verism* to the expressionist musical works of Berg ("Wozzeck") and Bartók ("The Miraculous Mandarin"). We can find the total of an extremely large and diversified spectrum of the hypostasis of the human (from *the instinctual* to the *neo-folkloric* ancestral and the *techniquism machinist*). Then, the Second World War marks the ending of the syncretism (synthetic) stage that of testing the laying variants on three parameters – *the ritual, the mythological and the sacrum* and to test them with the conditions of the artistic activities.

The *Synchronic* Stage – the *Re-Invention* of the *Syncretism*

The period of the post-war musical vanguard marks the entering in a final phase of the *dissolution trajectory* of the *principle of the syncretism.* This is a stage where the dissemination of this principle becomes an invariable from the interior of the cultural activities. A total abolition was in the representation of the three constitutive morphemes of the principle of the syncretism that have the quality of being *restrictive principles* or *criteria* and, in the same time they are *determining* principles in the equation of the artistic phenomenon by defining of the substance, the forms and its contents.

Therefore, the context of the artistic activities enters in its evolving phase that is defined by *the radicalism* of the conceptual-creative attitude and by *the ignoring* of the other elements of the "semiotic triangle" (the interpreter, the public) and, implicitly, the *reception*. This situation is defined through the priority of the aggregation state of the *morphemes* (a collage, a sonorous mass and an uncontrollable processing). They definitively lose *the image, the form and the substance* and they adopt the hypostasis of *coefficients* of the development (what used to be *the ritualism*) of the connotation and the signification (what used to be *the mythological*) and the aesthetical – ideological appurtenance / identity (what used to be *the sacrum*).

Sometimes this stage is called *post-modernism* and it is defined both by the *hyper-accessibility* of any conceptual/structural "aggregates" which the artists can involve in their works and the aesthetical validity as well. The *hyper-tolerance* (that is induced and implicitly it is imposed) towards any type of forms and contents could adopt these artistic works. Starting from Duchamps and Pollock to Boulez, Xenakis and then Denisov, Schnittke and Glass, we have this *hyper-admissibility* to be imposed as a synchronism state that exists to the level of all the constitutive parameters of an artistic conception.

We can see that, in this way, the returning to an apparent bi-dimensionality of the three morphemes is received to be a fragrant slip from the "politically correctness" idea of the artistic activities area. This can happen because the perspective depth has been long abolished as an operandi image so that the allusion itself to a constitutive hierarchy in the relation with the ritualism, the mythological and the sacrum is regarded like this skidding.

The synchrony signifies together with the probability of the aggregation of a new creative concept by using accidental laws (as we find that there is an aesthetic of the accident as an artistic programme) that there is an imposing as a defining invariable of the artistic thinking. This can be defined as the *collage* image, which is a hyper- holding construct, or, at least, it has an *indefinite admissibility* regarding the *quality* and especially the *quantity* of the possible contents.

This *hyper-tolerance, hyper-permissively* and *digesting* which can be classed as "Pantagruellic" which defines the specific of the post-modern artistic procedure impose as an ultimate acquisition a valorised sum of ideas, concepts and phenomena that totally enter under the hegemony of the *simulacrum*. In a different sense, all the three states symbolize, in a valorised order of the things, *the expansion of the periphery* that invade *the centre, the dissemination* of the centricity idea itself and also of the dissolution of the *hierarchical* image (a valorised one) and the *succession* (the historical image) as well.

We can record the initiation and the articulation of the second stage that is defined by the intensification of *the re-invention* processes (which is a notion that is tasted very much especially in the post-modernity). However, beyond the hyper – democratized, post – industrial and informatization *laicism* to the limit of the possible, there is no space to construct conceptual, identifying artistic or religious alternatives in the real meaning of the words. So that, the only valid possibility from this point of view is offered by the virtual spaces if the *video* or *cyber* type culture and, in this respect, the *simulacrum* becomes the only structure, *interface* and *support* that are capable to receive the contents of this type of mediums. The *synchronism* state of the *morphemes* but also that of any constitutive elements of an artistic conception and also the existing aggregation possibilities (which is a state that is opposed to the *dissolution*) that practically edify the image of a *simulacrum* of the *syncretism* state. We could define it as a neo- syncretism state so long as it seems that the need (which is often unconscious in the area of the artistic conception) *of the ritual,*

the mythological and the *sacrum* represents an invariable not only in the field of the artistic activities but, rather of the human conscience. We can deduce form here the artistic type of thinking.

This is the point of perigee or, in other words of maximum interpretation of the historical "pendulum" which is a stage that can be defined by deleting of any marking signs of the otherness, of the barriers between the states and the demarcation lines between *the words* and *the things*.

2. The Principle of Syncretism and the Problem of the Genesis of the Musical Phenomenon

Due to this tree-like image of the syncretism of the initial crown (an undoubtedly evidence of the syncretism) and the ulterior dissemination of the principle of the syncretism (a mediate, deductive evidence that is not always immediately visible) there is a problem that appears here as well. It could have been exposed as a *preamble* to the entire drama (both the *dramatic* and also a *filmic* one) of the exposé from the lines, we talked about beforehand. This is the problem *of the underdetermining relationship between the morphology and the substance of the principle of the syncretism and the problem of the musical phenomenon genesis.*

In the first moment, we can see the fact that is obvious that the *syncretism* is representative for the primordially state of the things, a context where certain *insufficiency* is relevant (from our point of view for example and not from a representative of "the people of the nature"). This situation is defined through a certain "mutual aid" of the things when some of them are represented and they are effectively given to one another. They exist through one another, through the state of *metaphysic* and that of *sympathy* of the essences is one of the *lectures ke*ys that are essential to this context. So that we can talk about a state of *infantilism* both to the level of an age type of a particular human individual but also through a metaphorical transfer of the entire humankind – the cultures of "the people of the nature".

However, this notion itself – *the smallness* of it – raises the suspicion of existence between two ontological worlds and they define two opposing state of things although both optics indicate as an obligatory reference the syncretism state of things that is decisive in the "making" of the image of the world.

One acceptation of the *purity* and the *insufficiency* could be susceptible of being *vitiate* through its own appurtenance to our civilized way of seeing the things as they were seen at the beginning. In addition, in a second sense, it would allow the making of some unjustified hierarchies from an ethical, cultural and historical point of view where the representatives of "the people of the nature" as the exponents of a shamanic type culture. They could be considered inferiors to the civilized (post-modern) recent human being that is an exponent of a post – industrial culture. In this context, the *scantiness* would serve as an eliminatory and exclusivist criterion by imposing the priority

of the *quantitative* criterion and it would eliminate totally any possibility of judging the things *qualitatively* in their valorised essence. The incapacity of an aboriginal of the Pacific islands to open a fish tin would serve in this type of optics as a sufficient criterion to put it under a certain limit of the acceptable from the point of view of the civilized human being.

The second acceptation of the *purity* would refer not only to the cultural content area but also to the means of operation by using the contents. In addition, in this way, the revelation of the *syncretism state* could be motivated by a certain inconclusiveness with would be established to a *too filled* at an imaginary level I mean, that of the contents and the offer of the linguistically means and, largely, the imagistic ones that represents the contents in an adequate way. In this way, we can motivate and finally we could explain *the genesis of the metaphor* not only through the search of a *minimum* (optimum) lexical for a *maximum* (indefinable extended) of the contents but through the searching of some specific *linguistic forms* that are *specific to those contents*. Obviously, they are different to the usual states of the real that is accessible through the day-to-day trivial existence.

Nevertheless, here, we could invoke a second attribute of the *principle of the syncretism*, namely, the interference, or, even better, *the osmotic interpenetration* as an un-*disseminated* state of the things before sufficient means were elaborated to represent them in an emancipated, autonomous way[8].

We find ourselves here directly in the epicentre of the problems that are connected to the genesis of the musical phenomenon. In addition, through this, implicitly, we get a spore of details regarding the particularities of the revelation, the configuration and the articulation of the *coefficient of the syncretism*. This defines the specific of a certain mode that is historically and culturally determined to represent the world and, what is more important, the specific of the dynamism is found in a multitude very much comprising of the representative aspects.

[8] Here, a question appears to be justified in our opinion. We do this by inverting the order of the things, and, anyway, by the mixture of the *causes* and the *effects*. Could it be possible, that, through the continuous elaboration of new and newer supplementary means of representation this thing was done to cut the normal connections between the things by "quibbling"? On the other hand, as alternative to this idea, if not the elaboration of certain supplementary means of representation separation of the things effectively by "dismembering" the reality through the substitution of this through the discourse this connoted it and, implicitly there is no possibility to go back to their initial, osmotic state. This possibility is under question that the elaboration of such means of representation to be represented by a favourable idea. Moreover, the justification through the amplification and the continuous incitation that is mechanic through its own essence of the cognitive intention could be one of the most inefficient variants from many others that might be regarded as being more fortunate than this one. The syncretism type of thinking as opposed to the conceptual-rational type is imposed as a thinking that is defined first through its fundamental sanity, through its integrity and its vital force but also through the subtlety and the refinement of the way of receiving and assimilation of the irrationality of the reality.

We start from the presumption that, together with the Danish philosopher L. Hjelmslev[9] "*behind all the processes there is a system as the process exists only due to the fact that behind it there is a system that controls it and this represents a determining factor in the probability of the apparition of it*.". As a continuation of this quotation, the Czech musicologist, J. Jirankek presents a system of strata, which is presumed as a representation of the sphere of the process that is defined by him as a *musical semiosis* that is presented as follows:

"*1. The Stratum of the Natural and Anthropological Significations;*
2. The Semantic Stratum of the Human Social Practices;
3. The Semantic Stratum of the Musical Philogenesis. "[10]

The content of each stratum is diversified as well so that:

• the first stratum has two compartments: a) *the elementary sonorous orientation in space and time* and *b) the anthropological significations that are mediated through a complex synaesthesia.*

• the second stratum has: *a) the process of the semiosis in the process of the human productivity activities, b) the role of the speaking (and in the articulated language) in the forming of the semantic significations in the music, c) the spontaneous sonorous manifestation and d) the mediate impact of the "dumb" intonations of the mimic and dancing movements (the choreographic movements);*

• the third stratum is defined by an impressing complexity of factors by structuring in the image of a hierarchy of growing in the complexity and the abstracting of the manifestation of the four parameters of the sound that are *the duration, the intensity, the timbre* and *the pitch.*

The above exposed system has the appearance of a system potentially capable to generate processes and at least, to explain them in the image of a defined hierarchy by the gradual amplification of the complexity of the generative processes of a morphological and semantically morphology.

Beyond the mechanism of these images, exclusively based on the presentation of the generative function as a singular function and an autonomous one, in a way, the entire system is presented as some system of *effects*. And, not only it is one of the *causes* that set going the generative and synthetic processes that have an increased advanced order in the hierarchy of the human social-artistic practices.

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[9] Quotation from: Jiranek, J., *Teoria intonațională a lui Asafiev în lumina abordării marxiste moderne a analizei semantice a muzicii (The Intonational Theory of Asafiev in the Light of the Marxist Thinking of the Semantic Analysis of the Music)*; from *Problemele metodologice ale muzicologie (The Methodological Problems of the Musicology)*, Editura Muzîka, Moscova, 1987, p. 75

[10] Jiranek, J., *Teoria intonațională a lui Asafiev în lumina abordării marxiste moderne a analizei semantice a muzicii (The Intonational Theory of Asafiev in the Light of the Marxist Thinking of the Semantic Analysis of the Music)*; from: *Problemele metodologice ale muzicologie (The Methodological Problems of the Musicology)*, Editura Muzîka, Moscova, 1987, p. 75

Our attention is going, first of all to the following expression – *the semiosis process in the process of the human production activity* – that is invoked by the importance of the regularity in the execution of certain movements in the acknowledgement, the assuming and the consciously usage of *the rhythmical parameter* as a means of expression of certain contents. That is not connected as a rule to the context where this acknowledgement took place.

A second idea, that is vitiated in its own essence through the *mechanistic* of the image itself that is suggested - *in the role of the speaking (and also in the articulated language) in the formation of the semantic signification in the music* – this idea can be accepted in its quality as an autonomous parameter to an extremely advanced level of the musical practice (for example, in the musical work "*The Wedding*" of Mussorgsky or in the *sprichtstimme* or *sprechgesang experiments*). Moreover, it cannot be seen in their quality of a determining factor in the process of the configuration of the expressive – semantically state of the music.

The touching of the syncretism of a psychological type that is defined through the zone of the reception phenomenon is produced, somehow impersonally *through the anthropological significations that are mediated through a complex synaesthesia.* However, all the three levels that we already mentioned have an essential component missing, namely, the relation component – the *communication* – that is definitive in our opinion as a factor that can move in the process of "secretion" of a certain spore of significations. Moreover, more than that, it can modify the elaboration of a synaesthetic system of representing a superior order *that is the musical thinking and practice*.

The system that the Czech musicologist presents can identify and characterize through his thinking a zone of some exclusive positivist dealing. In addition, we can find the *utilitarian - pragmatic* and *mechanical* accent that is dealt in a specific *Marxist* way of the artistic phenomenon. It becomes susceptible of being an inefficient way as a generator of processes through the absence of the *communicative component* where one is implicit to any system of coding that is elaborated by the *formulation* and the *expressing* of certain senses and, in the same way, it transmits information.

Much more pertinent is the idea of Lévy-Strauss that refers to the two generative patterns of music. The first one – *the physiological pattern*, implies the primary significations that belong to *the respiratory cyclical and the cardiac one* as well. The second one is – the so-*called cultural pattern* of the synthetic senses. These refer to the notation system of the parameters that are determined belonging to the musical tone. In addition, this is an image where the idea of *rhythm* represents a structure that is implicit to the human physiology without defining the genesis of the conscience of the *rhythm* through the specific of the articulation of the manual work.

However, along with the lack of the *communicational motivation*, the system of J. Jiranek (a fervent disciple of the intonational theory of Asafiev) there lacks a formulation of *the determining causes* and *the companioning motivations* of *amplifying* and the *acceleration* of the synthesis processes. In addition, there is an increase in their complexity of the human, musical "behaviour" but also the type of context where the musical semiosis could start. There is no allusion to one or many *necessity states* which could start this way of specific formulation of certain contents that are transmitted on *a sonorous-musical* way.

In an ultimate way, this *mechanic* image of the musical semiosis processes suffers, in our opinion, of an extraordinary platitude. Firstly, from the fact itself that it does not offers the opening that is necessary in the case of a musical "behaviour" between a space of the imaginary and one that is *beyond* the reality that is defined by relations and *utilitarian* attitudes that follow the gain of a *material* spore.

Even if the incipient phases of the human social practices we cannot talk of a specific "musical" behaviour that appears to superior levels of the human social development. Here, it is characterized through the quality as a composing, auxiliary element of an assembly that belongs to, in our opinion, to the *semiosis* processes that is called a *musical* semiosis. It starts in a context that is defined as being syncretism where the *osmotic* state of the interference of the elements serves to the formulation and the expressing of some state of things that are inexpressible but through the collaboration of many types of alternating "behaviours" to the verbal type. We have the movement (a chorographical coefficient), the intonation (sonorous – musical coefficient) and the speaking (proto-poetical factor). In this context, *the syncretism* signifies the *inter-potency* by attaining of some *advanced degrees of formulation and the expressing of some contents* that hint to some supra-ordered realities that are immediate to the human existence.

The magic ritual is presented as an alternating activity to the production of a material spore but nevertheless equally in its measure if not even in a bigger way it participate to the assurance of the *survival* to the *salvation* and the control of the communitarian existence. However, we can presume that the shamanic ritual as opposed to the *orgiastic* and *dramaturgic* ritual of the Antiquity, the *liturgics* ritual of the Middle Ages and the *opera* of the Renaissance or that of the Baroque is presented as an alternating activity to the cultivation of the land, the hunting and the fishing. This is done to assure some optimal conditions of the survival of the community – it is an assurance ritual through the gaining of some spiritual experience. Some elements participate to the form of these elements that then are emancipated and will form *the dance, the poetry and the music*.

This spiritual nature of the goods gained to survive or the maintaining of a communitarian existence between optimal limits presents *the shamanic ritual* as a bivalent activity. It is also a pragmatic, a proto-artistic and spiritual activity in the same time. This is a fact which will distinguish the primordial

importance in the process through the semiotics of the means and, generally, to the activities that can be defined as artistically activities later on. Here, our attention is attracted by the *conservation* facts and, implicitly by the re-*signification* of the existence in the terms of some spiritual realities of a different order than the accessible reality in the limits of some immediate experience.

However, we can say that, both these elements – proto-artistically and the archetypal in the same time – which are *the dance, the song and the speaking* and also their orientation by gaining a valorised spore of a spiritual substance is presented as a primordial generative context of the artistically conscience and thinking. This is done especially in opposition to the production activities of a material valorised spore as this separation is definite in the characterisation of the *latent* contents or, as it is said in other words, the *residual* contents that characterize the contents of the superior artistic forms of an information coding.

In this way, we represent the context of *the sacra ritual* as an epicentre of significations in the processes of gaining of a material rising, of powering and, in the same way, that of re-signification through the inclusion into a *super-humane* order of the reality and to their importance. That has *the adequate community* to this in order to assure the survival of the optimal individual and the community.

From this point of view, the significance of the involved elements in the *symbolic connotation* in the context of the ritual gains the significance of a generator pattern of something that becomes a *religious ritua*l or an *artistic act* beyond the specific ends that are formulated in the case of each separately. In the special case of the musical artistic act, we can see the amplification of the *recuperative invariable* in the spiritual area.

The context of the *musical semiosis* can be looked at from an inverted way from the point of view of the function of a superior order which are made by the music where, in a specific way which is culturally mediated and especially artistic it identify its origin in the morphology of *the sacrum ritual* of a shamanic origin.

To the level of the primary morphology of the music, the parameter of the invisibility is imposed as a defining criterion in *the symbol* and *the signification* of the Invisible itself as a sign of the Transcendental. Of the structure of a meta – real type, of that “system” that generates a reality and it is inaccessible to the human beings which sits behind the processes where the human being take part as a constitutive element. Through this sympathy, that is similar to the symbolical implications, the music participates, together with the dance and the *proto-poetical forms of the verbal discourse*, to the production of a rising or, in other words, to a supplement of energy that is needed to establish the communication with a level that is supra-ordinate to the man of the reality.

We can see the *bi-univocal* orientation of the communication process as the development of the sacra ritual is developed *in the presence* and *by the participation* of the entire community in its quality of a *public representation*.

The development of the process of communication of the shaman with the Invisible is developed in a synchronic type in its "information" quality of the public regarding the successive states that will be crossed through him in its quality as a *main actor* to hit the target. In this way, the assistance represents, in its turn, an active *companioning element* from which energy we have the acting shaman to fuel the propulsion in his coerced – interrogatory trance. In this context, the importance of the three elements of the syncretism of the equation exercises their complementary[11] function of *acceleration*. Each of them represents an essential form that is elaborated for the deposit of a *power and energy* supplement.

The three elements of *the acting evolution* are concatenated in a common element and we can represent in this respect the *rhythm* as a unifying element (a common denominator) of *the intonation, the speaking and the dance* to the level of the articulation as a *melee*. The character of the suggestively that belongs to *the corporal, manual or facial movement* finds its corresponding figure in the intervallic amplitude. Alternatively, it can be the dynamic amplitude of the intonation; *the tempo and the cadence* of the speaking of the vowels (onomatopeia, interjections, the text itself, some groups as the rows of vowels) all the elements are corroborated to the increased powerful focalisation of the *acting* to the touching of the *trance*.

As a conclusion, the sacra ritual is presented as a primordially pattern where the *principle of the syncretism* of organisation of the representative act finds a first model of a concluding manifestation. It is imposed as *a pattern* or/ and *a proto-type* for the ulterior models of structuring and articulation of *the sacra ritual* in their quality of generative patterns of the artistic activities. The latter can be represented as derived forms that are culturally mediated to those non-artistic primordial forms through their abstracts character of the intention character of some senses of the cultural – artistic substance.

Among the contextual significance where the primordial model is formulated to articulate the principle of the syncretism and, in the same time *the shamanic ritual* is imposed as a primordial model of the *representational act* where "the semiotic triangle" functions in analogue terms to the actual artistic contexts. The major bet is placed on the *communicational invariable* where the primordial role of the participative invariable (the *bi-univocal* identification of the actors), the appellation of some *structures of the imaginary* are communitarian shared in the following of the gaining of some cognitive rise of a spiritual nature. The participation to a *scenario* that has *a pre-established "dramaturgy*" is only a limited row of attributes of the modern artistic act that can be found if we launch ourselves retro-versively in the magic ancestral, *in nuce* in the *sacra ritual of a shamanic nature*.

[11] We can see, in this way, a possible interpretation od the expression *„the magic of the music"*. In this way it is formulated the the function and the power of implication of the assistence which is exercised by the act of musical interpretation that has its own determining consequences that are impressive and they are determined by the impact of the musical work.

We can presume that, beyond the specific cultural configuration that is specific to the context in which *the syncretism of the equation* is generated and it is relevant equally, it is exemplary for the totality of the contexts where *the syncretism* is present. It becomes the signification and the gaining of the immediate rise of a spiritual value that is imposed, indifferent of the temporal-historical "terrace" as an *archetype* a *mechanism* and a *symbol* of the transcendental orientation, which the human conscience has. It also manifests this quality as *a vital or instinctual necessity* of a superior order. Moreover, this priority of the spirit defines the articulation of *the generative necessity* as a primordial energy in the articulation of the totality of the cultural processes.

In this way, *the syncretism* in its conceiving forms of *the conception*, *the coefficient* and *the model* or an assembly of factors of the field of the cultural activities become a structure of an archetypal order in the formulation and the speaking of the sums of necessary contents. They are sufficient to the human need of *artistic, spiritua*l and, as a conclusion, that of the *sacra*.

(Translated from the Romanian by Maria Cozma)

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UNIVERSAUX DE LA MUSIQUE ET PSYCHOLOGIE COGNITIVE. QUELQUES RÉFLEXIONS À PROPOS DU LIVRE *L'ESPRIT MUSICIEN* DE JOHN SLOBODA

LUANA STAN[1]

SUMMARY. In his book, The Musical Mind, published in 1985, Sloboda tries to fill up a void between psychological studies on music and the experience and understanding of the musician. Sloboda finds similarities and differences between Chomsky's and Schenker's theories. He tries to find musical universals both on the surface of the musical discourse, and within its profound structure. He suggests that, if there are characteristical particularities in most musicians, these particularities are linked to a universal cognitive base in music that transcends the individual cultures. Because all pre-linguistical human thoughts have the same type of form, he suggests that all profound linguistical structures representing them should equally have the same type of form. Therefore he asks himself if there is or not such an entity that finds itself in the same relation with the musical sequence, as the thought with a linguistical sequence. He suggests Schenker's *Ursatz* as a possible universal structural model. In our study, we are trying to understand how the issue of the musical universals (or the fundamental patterns and structures) appear at all times in Sloboda's book.

Keywords: Musical universals, cognitive psychology, Ursatz, Chomsky, Schenker, generative grammar, ethnocentrism

1. La musique: plaisir ou nécessité ?

Qui ne s'est jamais posé la question si « la musique est-elle nécessaire à l'homme ? Et si tel est le cas, alors le fait d'en être privé, pourrait être quelque peu nocif. »[2]

D'un point de vue purement biologique, nous pouvons en effet penser que la musique est totalement inutile à l'évolution de l'Homme et pourrait disparaître sans que notre espèce ne s'en porte pas plus mal. Mais, si la musique ne sert à rien, si elle n'est qu'un « auditory cheesecake » comme l'écrit Steven Pinker dans son livre *How the mind works?* et si elle n'est qu'un objet de plaisir auditif, pourquoi toutes les civilisations humaines sans exceptions l'ont-elles conservée?

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[2] Sloboda, John, *L'esprit musicien,* Pierre Mardaga, Bruxelles, 1988, p. 365.

Dans *L'esprit musicien*, John Sloboda se préoccupe aussi de cette question de « l'utilité » de la musique : « De fait, il n'existe pas de culture sans musique, mais il paraît difficile d'imaginer en quoi le manque de musique serait nuisible à une civilisation comme la nôtre.»[3]

De nombreuses études tendent à montrer que, du point de vue cognitif, la musique exerce une influence sur le comportement qui va au-delà des simples aspects esthétiques et affectifs qu'elle est supposée transmettre.

2. Les intentions de Sloboda dans *L'esprit musicien*

L'esprit musicien de John Sloboda, qui date de 1985[4], visait à « combler un vide » entre les études psychologiques sur la musique et l'expérience et la compréhension du musicien. Il s'agissait d'éclaircir non seulement les structures des œuvres, mais aussi les processus mentaux impliqués dans l'écoute, l'exécution et la composition musicale.

Jusqu'alors, les études de psychologie cognitive de la musique étaient animées d'un désir scientifique de contrôler et d'expliquer la plus grande partie des aspects musicaux par des situations expérimentales. Cependant, la priorité était accordée à la réception de la musique et non à la création ou à la performance, et cela, en étroite liaison avec la nature de l'engagement musical dans les cultures occidentales contemporaines. Ainsi, la plupart des gens dans ces cultures écoutent souvent de la musique, mais très peu d'entre eux en composent ou en jouent.

Dans son livre qui date de 1985, Sloboda ne se contente pas de faire le compte-rendu des recherches existantes sur l'écoute, mais effectue également des études dans les domaines comme la composition, l'improvisation et la compétence musicale au sein des cultures de tradition orale. Comme musicien praticien ou comme psychologue, il expose ses connaissances et son expérience propres, en s'efforçant de donner un aperçu général qui soit à la fois érudit et accessible au lecteur moyen.

L'étendu très vaste de ses préoccupations peut être observé dès une première approche: la problématique cognitive dans le domaine de la musique (premier chapitre), une parallèle entre musique et langage (chapitre 2), les trois compétences musicales - l'exécution, la création et l'écoute - (chapitres 3, 4 et 5), l'apprentissage musical (chapitre 6) et des études sur la biologie et la psychologie cognitive (chapitre 7).

Dans notre étude, nous essayons de voir comment le problème des universaux de la musique (ou des patterns et structures fondamentales) surgisse à tout moment dans le livre de Sloboda.

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[3] *Idem*, p. 365.

[4] *The Musical Mind. The cognitive psychology of music*, Clarendon Press, Oxford, 1985. John Sloboda est professeur de psychologie à l'Université de Keele en Grande-Bretagne, pianiste et dirige un chœur de chambre.

3. Les « universaux » en musique

Sloboda essaye de trouver des universaux musicaux tant à la *surface* du discours musical, que dans sa *structure profonde*. Il suggère que, s'il existe des particularités caractéristiques à la majorité des musiques, ces particularités se rattachent à une base cognitive universelle en musique, laquelle transcende les cultures individuelles.[5]

En ce qui concerne la *structure profonde*, Sloboda, en faisant la comparaison entre le langage et la musique, essaye de trouver des universaux de la structure musicale.

Puisque toutes les pensées humaines pré linguistiques ont le même type de forme, il suggère que toutes les structures profondes linguistiques qui les représentent doivent également avoir le même type de forme. Alors, toujours dans la quête de similitudes entre le langage et la musique, Sloboda se demande « s'il existe ou non une entité qui soit dans la même relation avec une séquence musicale que la pensée avec une séquence linguistique. »[6]

Il suggère une analogie entre le substrat mental de la musique et celui qui est sous-jacent à certains types de récit. Ces récits débuteront en position d'équilibre, suivi d'une tension ou perturbation qui doit être résolu, et s'achèveront par le retour à l'équilibre. Alors, Sloboda propose l'*Ursatz* comme un possible modèle de structure universelle : « Nous devrions sans doute étudier de plus près l'*Ursatz* schenkerien pour nous faire une idée de la nature possible des universaux »[7].

Au niveau de la *surface*, Sloboda cherche des éléments « universaux » tant au niveau des hauteurs qu'au niveau temporel.

Au niveau des hauteurs il propose les notions de *tonique* et d'*échelle*. Dans toutes les musiques, Sloboda observe des hauteurs *de référence* fixes. Dans quantités de cultures, la hauteur (ou les hauteurs) de référence principale est maintenue tout au long de l'œuvre sous la forme d'un « bourdon » (habituellement instrumental). Même lorsqu'il y a absence de bourdon, l'on constate habituellement que certaines hauteurs se trouvent « privilégiées », en ce sens que la musique retourne fréquemment vers elles.

L'une des fonctions principales de l'*échelle* consisterait dans la *localisation* et Sloboda prend comme modèle l'échelle diatonique. De la sorte, il la justifie historiquement (elle provient des théories anciennes), acoustiquement (elle provient de la série des harmoniques naturelles) et culturellement (les autres organisations ont tendance à s'y intégrer) : « il est indubitable que la division de 12 est psychologiquement la meilleure ».[8] Et, à l'intérieur de la

[5] Sloboda, John, *op.cit.*, p. 346.
[6] *Idem*, p. 37.
[7] *Idem*.
[8] *Idem*, p. 351.

plupart des échelles, Sloboda trouve que l'intervalle d'*octave* semble être particulièrement privilégié. »[9]

Toujours au niveau de la surface, Sloboda essaye de trouver des universaux du rythme. « La capacité du rythme à donner à un auditeur un sentiment très fin de la *localisation temporelle* à l'intérieur de l'unité métrique par la subdivision asymétrique des unités de temps suggère que, dans un certain sens, les structures rythmiques complexes remplissent le même genre de fonction cognitive que celles qui sont soutenues par la tonalité diatonique dans notre culture. »[10] En ce sens, Sloboda propose le *dactyle* (un intervalle long suivi de deux intervalles courts)[11] comme un des rythmes les plus simples et le plus souvent trouvé dans les différentes cultures.

4. L'existence des « patterns » à tous les niveaux de la pensée musicale

En se concentrant sur les processus impliqués lors de l'exécution, la lecture musicale implique probablement *une* reconnaissance des patterns intervenant fréquemment, la répétition crée des habitudes et des mécanismes de rappel et l'exécution est le résultat d'une interaction entre un *projet* mental et un système de programmation flexible qui évaluerait les patterns de contractions musculaires.

Une compétence importante de la mémorisation est l'aptitude à encoder la musique en termes de groupements familiers et de structures familières. Il arrive parfois que la structure soit « dissimulée », et Sloboda soutient qu'il faut « découvrir le pattern pour réaliser une exécution adéquate». La mémoire étant *structurale*, sa base fondamentale serait l'aptitude à extraire une structure d'ordre supérieur d'une séquence de notes.

En ce qui concerne la création, Sloboda examine les manuscrits et les esquisses des compositeurs pour essayer de reconstruire l'histoire psychologique de la genèse d'une œuvre. Il trouve que certaines esquisses sont en quelque sorte une « aide-mémoire » pour le compositeur, stockant les idées musicales pour un traitement futur.

Le compositeur comme l'improvisateur utilisent des grammaires stylistiques fondamentales - « schéma directeur » ou « squelette » - à partir desquelles (ou contre lesquelles) ils inventent des musiques nouvelles.

Mais, alors que le compositeur écarte des solutions possibles jusqu'à ce qu'il en découvre une qui lui paraisse le mieux convenir à ses projets, l'improvisateur doit accepter la première solution qui se présente en ornant ou complétant un modèle, dans la plupart des cas fournis de l'extérieur par la culture.

[9] *Idem*, p. 347.
[10] *Idem*, p. 355.
[11] *Idem*, p. 354.

Dans les deux cas, il faut que le créateur dispose d'un répertoire de patterns.[12]

Même au niveau de l'écoute musicale, Sloboda soutien que les auditeurs découvrent des relations entre les paramètres des pièces. Une « audition structurale » franchit d'importantes quantités de notes pour extraire l'essence de la pièce. Leonard Meyer soutient que le cerveau des auditeurs est capable de percevoir les patterns comme des unités, des « données »[13]. Les compositeurs écrivent pour les auditeurs - non pour les analystes - et les témoignages de maints auditeurs révèlent qu'ils sont capables de discerner les relations à grande échelle que les analystes caractérisent.»[14]

Un aspect étonnant du cerveau humain est qu'il est capable de réorganiser l'information reçue, de manière à la représenter selon les critères habituels. De même que le cerveau regroupe deux lignes mélodiques issues de deux sources différentes en une seule (Sloboda parle de l'illusion d'échelle), il y a aussi l'aspect du groupement par la hauteur ou *formation de courants auditifs* qui permet à une source unique d'être perçue *comme* deux sources indépendantes. Ces tendances s'expliquent par un principe du groupement gestaltiste ; la *bonne conduite.*

Pour Léonard Meyer, l'une des fonctions d'une ligne mélodique consiste à créer des implications pour les événements futurs. Les implications sont des caractéristiques objectives d'une mélodie qui créent une « mise en pattern » ou une direction permettant une continuation.[15]

La musique se déroule dans un temps linéaire, mais la perception auditive ne fonctionne pas seulement selon cette linéarité: la mémoire réorganise le temps. Au moment de l'audition de l'œuvre musicale, la mémoire réfléchie ne s'attache pas seulement au *passé (*c'est-à-dire à la partie déjà écoulée du discours musical) mais elle se projette dans le *futur* et anticipe ce qui n'a pas encore été entendu - ce qui lui permet de retenir et d'organiser ce qui s'est écoulé.

On peut dire que la mémoire dans l'écoute musicale participe à la création d'une autre temporalité (*un temps psychologique,* une sorte de *présent virtuel* différent du temps objectif qui correspond au déroulement linéaire de la musique). Ce mode de perception n'est possible que lorsque la musique fait référence à des *structures préétablies* et qu'elle est construite sur une conception du temps réversible, fondé sur le souvenir et l'anticipation.

Sloboda explique comment les patterns de temporalité s'apprennent dès l'enfance. En ce qui concerne l'apprentissage de la musique chantée, il insiste sur le fait que les enfants, dans une première étape, associent des

[12] *Idem*, p. 205.
[13] Meyer, Leonard, *Emotion and Meaning in Music,* University of Chicago Press, 1970, p. 130.
[14] Sloboda, John, *op. cit.*, p. 209.
[15] Meyer, Leonard, *Explaining music,* University of California Press, Berkeley, 1973.

patterns de mots au type de fragment mélodique et plus tard, ils vont extraire les patterns de rythme et de hauteur caractéristique des chansons de la culture.[16]

Peut-être d'autres cultures apprennent-elles aux enfants d'autres manières de percevoir la musique à travers le temps…

5. L'analogie entre la musique et le langage

On a beaucoup parlé de la musique comme « langage des sentiments », mais est-elle vraiment un « autre » langage ? Ou, est-ce qu'il faut croire au postulat de Roman Jakobson selon lequel la musique est un langage qui se signifie soi-même[17] ?

La linguistique - fondée comme science moderne par Ferdinand de Saussure - était l'un des grands courants de pensée qui a influencé les théories musicales au XXe siècle. Les théories de Saussure ont commencé à influencer les théories musicales dans les années 1930-40 avant d'avoir un impact plus grand dans les années 1950-60, conjointement avec le structuralisme et la sémiologie. Après la guerre, on distingue trois principaux groupes de linguistes qui se sont préoccupés de la musique: ils se situent à Prague (Roman Jakobson et N. S. Troubetzkoy), à Copenhague (Luis Hjelmslev) et aux Etats-Unis (Zellig Harris et Noam Chomsky).[18]

La plus importante tentative de rapprochement de la musique et la linguistique (la théorie de la grammaire générative) se retrouve dans le livre *A Generative Theory of Tonal Music* de Fred Lerdahl et Ray Jackendoff (1983). Les auteurs offrent un modèle de règles de base qui tente de comparer l'intuition musicale des auditeurs de musique tonale classique. Ils étudient comment les patterns musicaux sont perçus, mémorisées et compris par les auditeurs. Dans cette perspective, Lerdahl et Jackendoff donnent un argument psychologique pour des modèles réducteurs de la structure musicale (en particulier les modèles de Schenker) : « L'auditeur réussit à organiser toutes les notes d'une pièce dans une seule structure cohérente »[19] Ils soutiennent que les représentations mentales de la musique sont gouvernées par une grammaire musicale, par des lois analytiques et innées stockées dans l'inconscient et qui nous permettent de nous représenter ce qui nous est donné à écouter comme une structure cohérente et intelligible.

Dans *L'Esprit musicien*, Sloboda fait également une parallèle entre la théorie du linguiste Noam Chomsky et celle du musicologue Heinrich Schenker. La majeure partie du second chapitre s'organise autour de la subdivision du langage et de la musique en trois composantes : la phonologie, la syntaxe et la sémantique.

[16] Sloboda, John, op. *cit.*, p. 279.
[17] Jackobson, Roman, *Six Leçons sur le son et le sens*, Paris, Editions de Minuit, 1976.
[18] *The New Grove Dictionary of Music*, 2001, vol 1, p. 556.
[19] *Idem*, vol 21, p. 297.

La phonologie musicale, dont le phonème de base est la note, comprend les catégories des fréquences et des durées. La syntaxe essaye de voir comment les phonèmes se combinent en séquences en découvrant les règles. Et la sémantique explore la manière dont le sens est véhiculé par les séquences ainsi construites.

Dans la comparaison entre la musique et le langage, Sloboda suggère qu'il faille tenir compte du fait que la musique n'est pas simplement un autre langage naturel, que cette analogie peut être considérée d'une manière métaphorique et qu'on ne connaît pas encore les limites d'une telle analogie.

D'abord, Sloboda remarque les similitudes entre la perception de la *structure profonde* de la musique et du langage dans les théories de Chomsky et Schenker :

- « Pour Chomsky, toutes les langues naturelles ont, à un niveau profond, la même structure, et cette structure nous apprend quelque chose d'universel sur l'intelligence humaine. »[20]
- « Schenker affirme que, à un niveau profond, toute composition musicale de qualité a le même type de structure, et que cette structure nous révèle quelque chose sur la nature de l'intuition musicale. »[21]

Les deux théories posent la différence entre la structure *de surface* et la structure *profonde*.

La *structure de surface* est la forme réelle d'un texte ou d'une musique (ce qu'on entend ou ce qu'on peut lire).

Pour Chomsky, la *structure profonde* d'une phrase est représentée par un « arbre de constituants immédiats » à l'intérieur duquel les mots, qui sont en étroite relation grammaticale, sont gouvernés par le même *nœud*. Les règles qui gouvernent la décomposition en nœuds sont appelées « règles génératives ».

Pour Schenker, la structure profonde c'est l'*Ursatz,* avec ses deux composantes ; la ligne mélodique fondamentale (*Urlinie*) et une basse arpégée (I-V-I) à l'intérieur de la même tonalité. La source de l'*Ursatz* (le nœud supérieur d'une hypothétique structure arborescente) est l'accord parfait de la tonique.

Mais pendant que les linguistes ont cherché à trouver un ensemble de règles transformationnelles et génératives qui seraient capables de générer toutes les phrases acceptables d'une langue, ni Schenker ni aucun de ses disciples n'ont élaboré quoi que se soit qui puisse se comparer à une grammaire générative formelle. Mais ils ont démontré que l'on pourrait trouver d'*Ursatz* dans un très grand nombre de compositions tonales.

La méthode de Schenker est, par essence, analytique, mais elle n'est pas générative.[22]

[20] Sloboda, John, *L'esprit musicien,* Pierre Mardaga, Bruxelles, 1988, p. 24.
[21] *Idem*, p. 25.
[22] *Idem*, p. 29.

Cependant, la comparaison entre le langage et la musique peut être poursuivie. Pour Chomsky et Schenker, le moyen naturel est audio-vocal et Sloboda montre que tant le langage que la musique sont des caractéristiques de l'espèce humaine qui semblent à la fois *universelles* à tous les humains et *spécifiques* aux humains.

Cela veut dire que les êtres humains ont une aptitude générale – naturelle pour les enfants - à acquérir une compétence linguistique ou musicale. Mais, dans le processus de l'apprentissage, dans la musique comme dans le langage, les compétences réceptives précédent les compétences productives. C'est pourquoi les enfants ont la capacité de comprendre des phrases (linguistiques ou musicales) qui mettent en œuvre certaines constructions bien avant d'être capable d'inventer des phrases qui utilisent ces mêmes constructions.

En même temps, il y a de nombreuses cultures qui ont développé des procédés de notation de la musique semblables à un alphabet.

Toutefois, les formes que prennent la langue naturelle et la musique naturelle diffèrent au sein des diverses cultures, mais elles sont néanmoins régies par certains caractéristiques universelles. Du fait de la multiplicité des formes, les individus familiarisés avec une forme particulière sont souvent incapables de traiter de manière appropriée les autres formes.[23]

Sloboda fait un parallèle intéressant entre la composition (l'improvisation) et la grammaire générative. En 1976, Sundberg et Lindblom ont rédigé une grammaire générative de comptines suédoises qui démontre qu'il est possible de générer une musique d'un style défini à partir d'un ensemble fini de règles grammaticales.[24] Mais on peut avoir des réserves quant à la manière dont une grammaire de la musique est *utilisée*.

Sloboda précise que, s'agissant du langage, le locuteur et le récepteur *respectent* la grammaire et que, normalement, l'intention de celui qui parle est de se faire comprendre par celui qui écoute en utilisant des énoncés non ambigus.

En musique, le compositeur peut se servir de la grammaire mais peut aussi s'en éloigner, ce que celui qui écoute ne peut pas faire. Le compositeur anticipe les stratégies de réception et cherche des façons intéressantes de les contrecarrer. [25]

6. La musique comme « autre » langage

Bien qu'il y ait des similitudes entre la musique et le langage, il y a aussi des différences essentielles qui les situent même en opposition l'une par rapport à l'autre.

[23] *Idem*, p. 32-35.
[24] *Idem*, p. 61-64.
[25] *Idem*, p. 78.

Si on revient au niveau de la représentation de la structure profonde de Chomsky et Schenker, on peut dire que, même si l'*Ursatz* est banal, il constitue en lui-même une authentique pièce musicale. Il obéit aux règles de contrepoint et à celles de la progression harmonique, exactement comme le font les éléments de la « surface ». Au contraire, les structures de Chomsky ne constituent pas en tant que telles des phrases acceptables.[26]

Une *Ursatz* est la représentation d'une pièce musicale (avec des centaines de notes) alors que les structures profondes chomskyennes sont la représentation de phrases courtes.

Le « sens » d'une pièce musicale se trouve toujours à la surface, dans les détails concrets de la pièce (selon Schenker, il existe très peu de types différents d'*Ursatz*) mais, dans le langage, le sens d'une phrase se trouve presque entièrement contenu dans sa structure profonde (Il existe un nombre infini de structures profondes, qui correspondent à toutes les différentes propositions qu'une langue peut exprimer.)

Si la musique et le langage ont souvent été comparés dans l'histoire de la psychologie, on a eu trop vite tendance à les opposer d'un point de vue cognitif et anatomo-fonctionnel. Alors que le langage semble latéralisé fonctionnellement à gauche dans le cerveau de la majorité des auditeurs (en ce qui concerne les traitements phonologiques et sémantiques), la musique ne peut être considérée comme sa contrepartie droite.

On a pensé alors qu'il s'agissait tout simplement de deux types de langages différents.

Lorsque quelqu'un n'est habitué à fonctionner que selon un système de pensée « monologique » (hémisphère gauche), il lui est difficile de saisir le langage musical alors que celui-si est d'habitude compris par l'hémisphère droit. On dirait que la musique réalise une synthèse d'opérations et que le cerveau reconnaît la musique comme une représentation intégrale, comme une valeur holistique de type *Gestalt*.

On a longtemps pensé que le cerveau gauche peut organiser une nouvelle information dans l'ensemble des structures existantes, mais il ne peut pas engendrer de nouvelles idées, alors que le cerveau droit voit le contexte et, donc, la signification. En ce cas, la pensée musicale serait utile et nécessaire aux humains grâce à ses attributs cognitifs.

Selon l'opinion d'Isabelle Peretz, la musique et le langage constituent un ensemble de stimuli dont le traitement est effectué par des modules spécialisés. Il existe des déficits spécifiques de la musique (amusies), ne touchant ni les aptitudes de traitement du langage ni les capacités auditives non verbales (reconnaissance des sons de l'environnement). Dans ce cas, la musique serait un processus modulaire sous-tendu par une architecture neuronale spécialisée.

[26] *Idem*, p. 29.

Mais les expériences ont montré que la perception des sons (hauteur, timbre, durée…) et des séquences de sons (contour mélodique, intervalles, tonalité, rythme et métrique) est effectuée par des mécanismes séparés. Isabelle Peretz suggère alors que « musique » et « langage » ne sont pas des facultés mentales indépendantes, mais des étiquettes pour décrire des séries complexes de processus, parmi lesquelles quelques unes sont communes et d'autres sont spécifiques.[27]

Nicholas Cook montre l'incompatibilité entre la théorie de la perception et la théorie musicale[28], tandis que Rita Aiello attire notre attention sur les dangers d'une approche systématique entre théories linguistiques et pratiques cognitivistes, mais parallèlement, exprime une assertion qui peut sembler étonnante de prime abord : « La musique peut être perçue comme langage universel en ce sens qu'elle a une signification pour chaque auditeur. »[29]

7. Des « universaux » ou des « occidentalismes » ?

Nous avons vu dans leurs grandes lignes quelques repères dans la démarche de Sloboda. On peut d'abord s'interroger sur la réalité des « universaux ». On accepte en général l'opinion de nombreux chercheurs croyant que les êtres humains partagent certaines perceptions fondamentales de la temporalité, et que celles-ci sont apparentes dans les systèmes musicaux à travers le monde. Mais cela est très loin de la musique comme « langage universel » et du modèle d'*Ursatz* comme structure universelle : *équilibre – tension – repos*. James Kippen, dans l'article « A la recherche du temps musical » suggère que « lorsque l'on commence à s'intéresser aux réelles manifestations culturelles du rythme, on s'aperçoit que les cultures du monde montrent dans leur essence des perceptions différentes du temps »[30]. La société occidentale perçoit le temps de manière identique à un mouvement qui impliquerait une numération (une linéarité). « On peut invoquer la forme sonate classique comme représentation de ce voyage : l'exposition fait naître la musique, le développement permet la croissance et la réalisation du potentiel total des idées thématiques, et, plus tard, la cadence finale marque … la fin. D'un point de vue musicologique, nous savons que ce plan ne pourrait fonctionner pour toutes les ères stylistiques, et qu'une cadence parfaite affirmée sur une harmonique fonctionnelle n'aurait eu aucun sens

[27] Patel, Aniruddh; Peretz, Isabelle, «Is Music Autonomous from Language?», in Deliege, Irène; Sloboda, John (Editeurs), *Perception and Cognition of Music*, Psychology Press, East Sussex, 1997, p. 208.

[28] Cook, Nicolas, «Perception: A Perspective from Music Theory», in Aiello, Rita; Sloboda, John (Editeurs), *Musical Perceptions*, Oxford University Press, New York, 1994, p. 64 -95.

[29] Aiello, Rita, «Music and Language: Parallels and Cotrasts», in Aiello, Rita; Sloboda, John (Editeurs), *Musical Perceptions*, Oxford University Press, New York, 1994, p. 60.

[30] Kippen, James, *A la recherche du temps musical*, http://www. sociologies. org/ temporalistes/home/ texte/kippen/kipp1.html, p.1.

pour un compositeur médiéval, pas plus qu'elle n'aurait eu d'utilité pour Anton Webern. »[31] Ainsi, le modèle d'*Ursatz* comme structure profonde ne se retrouve pas dans d'autres cultures (où on peut trouver la perception des structures du temps cyclique ou répétitif qui influenceront la musique), ni même dans toutes les cultures occidentales.

Plusieurs chercheurs ont essayé de donner une définition générale de la musique à partir des caractères structuraux communs contenus dans toutes les musiques connues. Ainsi, des éléments comme l'intervalle de seconde majeure, la ligne mélodique descendante, la répétition, la variation, etc. ont été employés pour justifier les « constantes » dans la musique.

Même si la majorité des chercheurs ont travaillé à partir de l'idée que les universaux de la musique sont des éléments structurels « objectifs », John Blacking estime que les universaux ne doivent pas être cherchés seulement dans les propriétés acoustiques ou structurelles de la musique (dans les structures immanentes), mais plutôt dans les conditions sociales où elle se produit : dans les comportements associés aux phénomènes sonores. Il suggère qu l'on ne doit pas comparer des musiques différentes sans comparer les réalités socioculturelles génératives de ces musiques.[32]

De son coté, Bruno Nettl - en partant du constat que les faits inventoriés dans la matière sonore considérés par le musicologue comme identiques n'ont pas nécessairement le même sens pour chacun des autochtones qui les exécutent – écrit : « Des concepts tels que tonalité, mètre et types spécifiques de forme devraient être employés avec précaution de façon à faciliter plutôt qu'obscurcir la perception de styles musicaux dans lesquels on trouve des phénomènes semblables mais génétiquement non apparentés. »[33]

On constate combien les types d'interprétants sélectionnés peuvent varier d'un chercheur à l'autre, en fonction de ses théories de référence, de sa formation, des questions qu'il se pose. Alors que certains chercheurs ont préféré chercher des universaux dans les structures immanents, d'autres se sont plutôt pencher vers les stratégies poïétiques ou esthésiques (Lerdahl et Jackendoff ont donné comme but leur théorie générative de la musique tonale de faire apparaître des universaux perceptifs[34]). Jean-Jacques Nattiez suggère que, si la musique apparaît bien comme un fait universel, il faut chercher les universaux plutôt du côté des processus qu'au niveau immanent: « C'est seulement quand on disposera de listes d'universaux poïétiques et esthésiques de manière plus systématique, qu'on pourra examiner ce qu'ils ont en commun ».[35]

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[31] *Idem.*

[32] Blacking, John, „Can Musical Universals be Heard?", *The World of Music*, vol. XIX, n° 1-2, 1977, p. 20-21.

[33] Nettl, Bruno, *Theory and Method in Ethnomusicology*, The Free Press, New York, 1964, p. 167.

[34] Lerdahl, Fred; Jackendoff, Ray, *A generative Theory of Tonal Music*, The Massachusetts Institute of Technology, 1983.

[35] Nattiez, Jean-Jacques, *Musicologie générale et sémiologie*, Christian Bourgois Editeur, Paris, 1987, p. 95.

8. L'« ethnocentrisme » du chercheur occidental

Certains peuvent accuser Sloboda d'ethnocentrisme en proposant un fondement naturel à la tonalité, en prenant des exemples de l'éducation (enculturation et formation) des enfants occidentaux et en se situant toujours dans la position d'un représentant d'une culture privilégiée : la « nôtre ». Ainsi, les exemples d'improvisations dans les chants épiques des peuples de Yougoslavie[36] ou d'exemples de complexité rythmique dans les chants *Venda* (Afrique du Sud)[37], peuvent passer comme inaperçus parmi l'énorme appui sur la culture occidentale.

Mais on ne peut pas reprocher à Sloboda sa position, si consciemment tracée dans ses limites dès le début : « Bien que l'ignorance ne me permette pas de m'étendre longuement sur la musique d'autres cultures, le chapitre 7 tente d'évaluer jusqu'à quel point les principes cognitifs sous-jacents à la compétence musicale occidentale sont pertinents, s'agissant d'autres formes musicales. »[38]

D'autres critiques pourraient suggérer que la musique « d'avant la tonalité » et le XXe siècle ont été « oubliés ». Sloboda traite parfois, dans les expériences auditives, la musique atonale comme une « déviation » de la normalité, musique qui, « tout en utilisant les notes de l'échelle chromatique, enfreint les règles normales de la construction harmonique et mélodique ».[39]

Pour apercevoir « l'universalité » de son point de vue « ethnocentrique », il suffit d'observer n'importe quelle *Histoire de la musique* ou de lire des définitions de la musique. On observe alors que cette *histoire* apparaît comme un processus de « rationalisation » et de « spécialisation ». La fine ironie de Jean Molino est significative en ce sens : « On pourrait employer le langage de la fable et raconter ainsi l'histoire de la musique occidentale : il y eut un jour un homme – blanc -, qui découvrit les lois du son et donna les règles universelles de la musique, fondées sur la nature des choses ; ainsi la musique ayant atteint sa vérité, point d'aboutissement des errements et des tentatives antérieures, devint enfin elle-même dans sa pureté. »[40] Les définitions sont très limitées, autant du point de vue spatial que temporel. « Derrière ces définitions se trouve l'idée exclusiviste (ethnocentriste) que le concept de la musique dominant à partir du premier baroque jusqu'au post-romantisme (à l'exclusion de le musique occidentale pré-baroque et celle du XXe siècle !) a une valeur universelle. »[41]

[36] Sloboda, John, *op. cit.*, p. 195.
[37] *Idem*, p. 338.
[38] *Idem*, p. 18.
[39] *Idem*, p. 243.
[40] Molino, Jean, « Fait musical et sémiologie de la musique », *Musique en Jeu*, N°17, 1975, p. 39.
[41] Padilla, Alfonso, « Les universaux en musique et la définition de la musique », in Miereanu, Costion ; Hascher, Xavier (dir.), *Les Universaux en musique*, Série Esthétique, n°1, Actes du 4e « Congrès International sur la signification musicale », Sorbonne, Paris, 1994, p. 225.

Toutefois, comme Sloboda ne se considère pas comme un défenseur de l'atonalisme, mais toujours comme un musicien (pianiste) « classique » et compositeur de musique chorale « anglaise », sa position est clairement délimitée.

9. Le caractère inné ou acquis des compétences musicales

Un des débats récurrents de la psychologie de la musique concerne le rôle relatif des aspects génétiques et environnementaux sur l'excellence artistique. Sloboda semble nier l'influence de prédispositions génétiques en disant que seuls la pratique et un environnement approprié conduiraient au génie musical. En considérant d'un point de vue cognitif la possibilité de stockage des patterns, il « affirme qu'un 'exploit' tel que la mémorisation du *Miserere* d'Allegri par Mozart (…) n'implique pas des processus inexplicables le plaçant au-dessus des musiciens ordinaires. Par cet exploit, il se distingue plutôt comme quelqu'un qui, de par la supériorité de sa connaissance et de son talent, est en mesure d'accomplir, rapidement et avec une assurance sans mélange, ce que la plupart d'entre nous peuvent réaliser, encore que de manière moins efficace et sur une plus petite échelle. »[42]

On se demande alors quelle est la nature du talent. D'autres chercheurs considèrent que l'entraînement, s'il permet une pratique acceptable, ne peut pas expliquer l'existence de talents exceptionnels. D'après John Blacking, la musique est plus qu'une conduite apprise ; elle a une base biologique, psychologique : l'être humain possède des dispositions musicales innées que la culture permet de développer.[43] »

Alfonso Padilla considère que la musique a un fondement biologique (inné et héréditaire) et aussi culturel (des conventions apprises)[44] tandis que Fred Lerdahl et Ray Jackendoff suggèrent qu'une bonne part de la complexité de l'intuition musicale n'est pas apprise, mais donnée par l'organisation inhérente du cerveau déterminée à son tour par l'hérédité génétique humaine.[45]

La présence chez certains sujets de performances musicales excellentes concomitantes avec de mauvaises performances verbales ou motrices (le cas des autistes ou du syndrome de Williams-Beuren) nous permet de penser qu'un facteur génétique est en jeu. Mais comment expliquer que ce facteur affecte spécifiquement une aptitude aussi complexe que la musique? En 1991, Sloboda se demandait ce qu'il en était des aspects esthétiques et affectifs chez de tels "phénomènes musicaux" puisque l'on constate souvent que les productions de ces personnes ne véhiculent pas de dynamique, de contenu émotionnel et esthétique chez ceux qui les écoutent.

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[42] Sloboda, John, *op. cit.*, p. 263.
[43] Blacking, John, *How Musical is Man?*, Faber and Faber, London, 1976, p. 9.
[44] Padilla, Alfonso, *op. cit.*, p. 226.
[45] Lerdahl, Fred; Jackendoff, Ray, *A Generative Theory of Tonal Music*, The Massachusetts Institute of Technology, 1983, p. 281.

10. La légitimité d'une recherche scientifique

On se demande maintenant quelles sont les limites d'une démarche scientifique, si la nature de la musique est l'émotion, comment peut-on l'aborder de manière scientifique.

Depuis la parution de son livre, la position de Sloboda a changé ces dernières années, en s'approchant de l'émotion et de l'affectivité dans la musique.

Des études nouvelles montrent que les aspects cognitifs sont fonctionnellement et structurellement distincts des aspects esthétiques et émotionnels de la musique. Isabelle Peretz étudie des malades qui, tout en demeurant incapable de discriminer deux mélodies entre elles, ressentent encore des émotions à l'écoute de la musique. Récemment Sloboda a également mis au point des paradigmes expérimentaux permettant de mesurer et de comparer objectivement la réaction émotionnelle issue de la musique, allant ainsi à l'encontre d'une tradition de la psychologie expérimentale « s'interdisant » de considérer les émotions comme un objet scientifique d'étude.

Peut-on, et doit-on, considérer la cognition musicale comme indépendante de l'affect? Dans quelle mesure peut-on décrire scientifiquement l'expérience affective, émotionnelle, esthétique des auditeurs?

Un livre scientifique est toujours susceptible de subir des changements dans le temps. Ce que Sloboda reconnaît dès le début : « Pour avoir pris plaisir à écrire ce livre, je n'en ai pas moins conscience que le domaine a progressé durant les deux années où je me suis absenté du laboratoire pour en achever la rédaction. »[46] Mais, comme « nous n'avons de connaissance complète de rien »[47], nous ne pouvons pas accuser un chercheur d'aborder un sujet d'une manière scientifique.

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[46] Sloboda, John, *op. cit.*, p. 8.
[47] Vayne, Paul, *Comment on écrit l'histoire*, Seuil, Paris, 1971, p. 309.

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FOLK SONG ARRANGEMENTS IN THE CHORAL WORKS OF ALBERT MÁRKOS

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SUMMARY. We intend to point you three main parts the following study; we take a short glance to the life and work of the composer Albert Márkos, followed by a systematic and general overview of his work, ending with the actual analysis of his choral works. To be more precise, there is about the choral works that are folk song arrangements. My research has shown this aspect to be a particularly important one regarding the works of Albert Márkos, being also of a considerable large quantity. However, I had been fortunate enough to have access to the relevant scores as well as other sheet music, some of which were actually published. Moreover, I have conducted an archivist research principally in the family collection. My analysis contains aspects regarding the origin of folk songs, the manner of their arrangement as well as the composition technique used by him. The matter of the text as well as the prosody is an aspect to be considered in a different paper perhaps.

Keywords: folk song arrangement, polyphony, homophony, monody, stanza, choir.

1. Life and Work

Albert Márkos was born on October 17, 1914 in Cristurul Secuiesc, county Harghita, Romania. His father was a Hungarian and Latin teacher, while his mother, Sándor Ilona, was an amateur painter.

He began his studies at the Unitarian Middle School within the Brassai Sámuel High School. He was a self-taught violinist, later having been guided by amateur violinists as well as other musicians. Since he was in the 6th grade until he graduated high school he studied with Kouba Paula. Márkos has performed as a violinist in numerous presentations, twice winning the first prize at a competition held by the Hungarian Musicologists Union.

In 1932, Márkos has enrolled in college, at the Music and Dramatic Art Academy, in Cluj-Napoca. He graduated music pedagogy in 1936 and violin in 1938. He had Romulus Cionca as his violin teacher. He studied harmony with Mihail Andreescu-Skeletti; counterpoint, musical form and composition with Marțian Negrea; conducting and musical encyclopaedia with Augustin Bena and music history with George Simonis.

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Albert Márkos has started his teaching career as a violin teacher at the Hungarian Music Conservatory (1938-1939), while at the same time being a violinist in the orchestra of the Hungarian Opera House.

He married Éva Kovács in 1944, and he had two sons, Albert – born in December 1944, and András – born in March 1946.

Together with his teaching as well as being a violinist with the opera, he performed many times as a soloist together with Gabriella Imbery (they have played Mozart's *E minor Sonata for Violin and Piano* (K.V. 304) together), also with Péter Zsurka, István Nagy, I. Varga, László Boga (he performed with them in a string quartet ensemble, for instance at a recital held on June 10, 1949, when they have played Quartet op. 127 by Beethoven, and Quartet no. 2 by Bartók).

After 1945 he had turned his attention toward the amateur choir movement, which has later became "*his main preoccupation, a sort of musical-human ars poetica for Albert Márkos' entire life and career*."[2] He conducted the men's choir of the Cluj Steel Factory in 1945, he even became the musical director of the Dermata Shoe Factory and of the semi-symphonic orchestra (the Dermata choir has performed many concerts, and has even been present at the premiere of Ede Szigligeti's play - *Liliomfi*, based on Kálmán Szerdahelyi's music, conducted by no one else than Albert Márkos himself). He led also the *Înfrățirea*[3] choir with which he won II prize at the Republican Choir Contest in 1949. This was an amateur choir, but they performed intricate, highly complicated pieces. As appreciation for his work, Albert Márkos has received a "*Work Medal"* in 1951.

As far as his work as a composer, he writes mainly for his own ensembles – mixed choir and his instrumental group. He develops a particular interest in folklore, a trait noticeable within his compositions (arrangements on the *Seara la secui, Dansuri secuieşti, Suita din Ardeal* folk songs).

Starting from 1946, Albert Márkos teaches musical theory as well as methodology at the *Gh. Dima Music Academy* in Cluj-Napoca. He has also taught a few semesters of instrument theory as well as acoustics. He was the dean of the Theoretical Faculty between 1954 and 1958.

He had worked 38 years as a teacher. He was an accessible as well as innovative teacher within the musical pedagogy field. Márkos thought choosing the right material for the songs of children to be very important. Just as Kodály, he also considered old school songs to be unsuitable for children, for they ruined their taste in music, and that the soul of the child was open towards folk songs, and especially child songs within the folk repertoire. He called this material "*musical maternal language".*

[2] Zsigmond, Enikő: *Márkos Albert – monographic sketch*, manuscript, Cluj, 1984.
[3] *Brotherhood*

Another innovative idea he had as a teacher was teaching music exclusively through music. In his opinion, not unlike mandatory literary works, each student should pursue a musical repertoire. He has written many schoolbooks (as a co-author)[4] and contributed toward the elaboration of reform projects to revitalize superior musical education. He was familiar with and used the pedagogical works of Zoltán Kodály, Bertalotti, Antal Molnár. Along with other professors within the musical theory chair, he contributed in composing a solfeggio album, named *Metronom,* which contains classical as well as contemporary music fragments. He shares his teaching experience with the readers of a certain column, named *Şcoala de Muzică*[5], within *Művelődés* magazine. He often participates in organizing choir contests as a member of the jury. He was a member of the Artistic Commission of the Philharmonic, as well as being in the Teachers Committee at the Music Academy.

He was extremely interested in the amateur choir movement. This particular interest brings him closer to folk music. Márkos had also written works intended to help village choir conductors, in which he used pedagogical methods developed both in his own country and abroad.

Together with his colleagues, who were professors as well as students within the Music Academy and Music High school (such as János Jagamas, Miklós Szalay, Pál Buzás, Péter Vermesy, György Orbán), he has collected folk songs in the villages around Călata. They have eventually arranged these songs to fit the choir needs of the village choir ensembles, which they led. Albert Márkos conducted the choir at Izvorul Crişului, Mikós Szalay that of Macău, Péter Vermesy that of Viştea, Pál Buzás led the choir in Bicălat, while György Orbán the one in Gheorgheni. Choir festivals were held to benefit these choirs at Huedni, Săvădisla and Agârbiciu.

Albert Márkos retired in June 1976, but continued his work as a composer until 1981, when he passed away and 77, on June 11.

Albert Márkos' Work

Albert Márkos has confessed in an interview that composition was his '*main occupation*'. He was a complex composer, who created works in many genres: the symphonic, chamber music, he wrote many lieds on the lyrics of great poets, then, he wrote theatre music, ballet music, as well as arranged some of Bartók's pieces for instrumental ensembles. I must emphasize the fact that there had been a genre that was present throughout his work. Not unlike the major influence folklore had on his career, guiding his every step.

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[4] Márkos, Albert – Cherebenţiu, C., *Curs de metodica predării muzicii (curs universitar) (Methodical Course in Music Teaching – for university);* Márkos, Albert – Guttman, Mihály, *Carte de cântece pentru clasa a VII-a (Song book for the 7th grade)* Editura Didactică şi Pedagogică, 1968.

[5] *Music school*

In his first creative period (1945-1952), he is absorbed by the choir music. His first composition written in 1945 - *Szabadságinduló*[6] - was written in the memory of Árpád Szabó and Teréz Ocskó. His second creation comes to life in the same year, as it is entitled *Véres napokról álmodok*[7], based on the text of Sándor Petőfi. The united men's choirs sang the piece at the anniversary dedicated to Petőfi in 1945, at Sighişoara. This was the first work that the composer deemed to be acceptable. After the great success achieved with the Steel Factory's men's choir in Cluj, Albert Márkos, the conductor was invited the lead the mixed choir of the Dermata Shoe Factory. This work inspired him to writing more elaborate pieces, therefore, he will write *Cântec de pace*[8] based on the lyrics of Mihály Száva in 1949, *Marş pentru tineret*[9] on a poem by Gyula Juhász in 1950, *În grâul nostru*[10] based on a poem by István Horváth in 1951, *Cântecul soldatului chinez*[11] on lyrics by Júlia Szeghő in 1952, a piece written for the mixed choir and Tenor solo, called *Cântec festiv*[12] based on lyrics by Erik Majtényi. He orchestrates *Seara la secui*, as well as pieces from the *Für Kinder* album by Bartók, he meant to play all by his own instrumental ensemble. The influence of the folklore can already be noticed within his works, the *În grâul nostru* piece is based on a folk song.

Other musical compositions are created also in this period, such as the orchestral pieces directly inspired from the folklore: *Dans popular românesc*[13], *Dansuri Secuieşti*[14] as well as *Suita din Ardeal*[15], the last two written in 1951. We find out from a concert brochure[16] than the first piece, *Dans secuiesc*, from the *Dansuri secuieşti* symphonic suite, was presented in the same year at the Romanian Music Week between September 22 and 30, held and the Romanian Athenaeum, where the Radio Committee Orchestra of Bucharest performed. There is a short introduction of the piece as it is presented in the brochure: *"... it is a lively folk game that has the syncopated rhythm, energetic and joyful character of the csárdás. The work's harmonies are consistent with the realistic spirit in which the great composers Béla Bartók and Zoltán Kodály have arranged beautiful Hungarian folk song melodies and folk games.*

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[6] *Freedom March*
[7] *Of Bloody Days I Dream*
[8] *Song of Peace*
[9] *Youth March*
[10] *In our Wheat*
[11] *Song of the Chinese Soldier*
[12] *Festive Song*
[13] *Romanian Folk Dance*
[14] *Secui Dances*
[15] *Suite from Ardeal*
[16] Concert brochure: Romanian Music Week, Romanian Athenaeum, Bucharest, September 22-30, 1951

Through the arrangement of these folk songs and folk games, the composer Albert Márkos through these dances contributes to the enrichment of Hungarian music literature in Ardeal."[17]

Suita din Ardeal was also presented during this Romanian Music Week, only in Cluj. The Romanian Opera Orchestra, conducted by Constantin Bugeanu, on September 30, 1951, performed the musical piece.

After 1953, the composer's focus turned towards chamber music. He writes *Cvartetul pentru flaut şi corzi (vioară, violă şi violoncel)*[18], but unfortunately the sheet music for the piece had been lost since. He writes *Două lieduri pentru voce şi pian*[19] in the same year, based on lyrics by Sándor Benczédi. He returns to choral works in 1954, with his *Hymne Olympique* for mixed choir and orchestra, based on a work by Pindar, while in 1956 he will compose a singspiel on Jenő Kiss' *Trei zile fac un an*[20] play, ballet music – *Tribunalul pădurii*[21], and the *Oaspeții din Bihor*[22] suite requested by the Târgu-Mureş *Székely State Ensemble*. At that time, the Medicine and Pharmaceutical University of Târgu-Mureş also had a musical folk ensemble. The composer dedicated the following work to that particular ensemble: *Egy népi tánc zenéje*[23], as well as two other madrigal arrangements for the Székely State Ensemble. Two first year students (Mária Kécskei and Elena Fodoreanu) of the "Gh. Dima" Music Academy presented another work composed by Márkos – *Énektanulmány két női hangra*[24] - in the same year.

Albert Márkos decides to begin working on a classic genre, an instrumental concerto. His *Violin Concerto* was born after two years of hard work, in 1958, and was dedicated to his good friend, Péter Zsurka. István Ruha and the Cluj Philharmonic Orchestra, conducted by Mircea Cristescu, performed the piece. In a newspaper article, Professor András Benkő said this piece to be "*Albert Márkos' most important work*"[25]. Júlia Szegö remarks the following characteristics in Márkos' work: "*the piece is extremely rich in nuances as well as rhythmical formulas, has a chamber music character to it, still with a full sonority... it is not by any means programme music, yet one of the parts wears the Pastorale title. The image of nature is conveyed exceptionally even without any use of words*. "[26] István Lakatos refers to the theme of the work as well as its technical completion when saying: "*the melody*

[17] Concert brochure Romanian Music Week, Romanian Athenaeum, Bucharest, September 22-30, 1951
[18] *Quartet for Strings and Flute* – violin, viola and violoncello.
[19] *Two Lied Pieces for Voice and Piano*
[20] *Three Days Will Make a Year*
[21] *Court of the Forest*
[22] *Guests from Bihor*
[23] *The Music of a Folk Dance*
[24] *Etude for Women's Voices*
[25] Indeed, the Professor's remark was accurate, since this had been the most expounding of his works until that particular date.
[26] *Három Új Zenei Mű (Three new Musical Pieces),* within the *Forum* column in the *Igazság* newspaper, issued on January 30, 1965.

is primordial, the musical themes derive from folk songs, and still its popular character did not match the Romantic technique used here... Márkos is very well acquainted with the violin, thus he exploits its resources to the fullest."[27] In a different article, the critic István Lakatos observes a noticeable evolution of Márkos' works, stating, "*The great orchestrator, a melodic universe grown out of folk music, as well as a polyphonic composition technique reveals itself for the first time in his Violin Concerto*"[28].

After a few mixed choir works in 1959, such as *Munți de cărămizi*[29], *Cântec de toamnă*[30], with Soprano solo as well as *Memento al războaielor nimicitoare*[31], all three based on lyrics by István Angi and a piece called *Doină*, based on the lyrics of Jenő Kiss, there emerges according to István Rónai, "*the single most successful violin and piano miniature created in the entire Hungarian music literature in Romania."*[32] He spoke about the piece called *La joc*[33], composed in 1960. With this work, a new period of creation begins for the composer, a period in which choral works will not be present, making place for other genres, such as chamber and symphonic music.

In 1960, Albert Márkos composes *Patru cântece de dragoste*[34], for mezzo-soprano and string quartet, requested by singer Klió Kemény. The texts of these four songs are chosen out of the work of the following poets: Endre Ady, Gyula Juhász, Jenő Dsida and Dezső Kosztolányi.

The work *Două piese mici pentru violoncel şi pian* [35] was created in 1961, whereas in 1963 a different composition period emerges with large-scale symphonic works, the first of which was the *Simfonia "per aspera ad libertatem*". The first performance of this work took place on 25 January 1964, played by the Cluj Philharmonic Orchestra, conducted by Emil Simon. Referring to the concert and the manner in which the composer utilizes the elements of folk music, István Lakatos says: "*Albert Márkos' work satisfies both the music lovers as well as the specialists' requirements... the most successful segment of the work from a musical as well as formal standpoint is the final part, in which the composer evokes the firm rhythm of folk dances."* [36]

We have found a few rows referring to this piece in the *Tribuna*, detailing the manner in which the composer uses his technique: "*the work shows many artistic qualities, among which clarity as well as efficiently employed means of expression is the most valuable ones."*[37]

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[27] In a column (*A work of a Composer from Cluj as the Repertoire of the Philharmonic)* in the Igazság newspaper
[28] *First symphony* acrticle - a fragment of the introduction, in the *Igazság* newspaper
[29] *Brick Walls*
[30] *Autumn Song*
[31] *Mementos of Crushing Wars*
[32] In issue no 6 of "*A Hét) (The week*), April 15, 1983
[33] *Dance*
[34] *Four Love Songs*
[35] *Two Small Pieces for Violoncello and Piano*
[36] *Zenei Élet (Musical Life)*, in: "Igazság", January 29, 1964
[37] October, 1964

Another symphonic piece – *Simfonia Concertante* – was also composed in 1964. Albert Márkos indicates a highly unusual instrumental ensemble: wind quintet, double string orchestra and percussion. Analyzing this work, István Lakatos refers to the classification of the work within a certain genre as well as to the melody configuration, when he states the following: "*the work is related to the Divertimento and Suite genres, it is based on a chromatic melody, the character of which transforms throughout the work. It tells us something new with every movement, while it is still being built on the same melody throughout the piece. From a technical standpoint, it uses Bartók's polyphonic structure... The ironic chorale as well as fugue of the last movement is highly ingenious, it is used by Albert Márkos to parody some modern composers, who are hung up on polyphonic technique, not to mention his own counterpoint construction tendencies*."[38]

A cycle follows this work entitled *Patru lieduri pe versuri de Eminescu*[39], written in 1966 for baritone and piano, based upon the following poems: *Stau în cerdacul tău, Şi dacă de cu ziuă, Cu penetul ca sideful* şi *Vreo zgâtie de fată.*

In an article called *Note de concert*[40], the composer Dan Voiculescu presents the new work of Albert Márkos, the *Double Concerto for violin, violoncello and orchestra,* and speaks about the style of the composer, which " *is a testament of the continuous evolution of the composer... on the road to maturity, by way of simplicity in expression, such as Shostakovich and Bartók...*"[41]

We can also read in a different article that the piece "*is no concerto designed to be performed by school students, and even if its length is just a little bit shorter than a regular concerto, it is a highly rigorous work both from a technical standpoint as well as regarding its content and therefore requires soloists with serious backgrounds.*"[42]

In 1968, Albert Márkos composes stage music for the *Pasărea cântătoare*[43] play by Áron Tamási, followed by a three-act ballet suite in 1970, entitled *La curtea domniței*[44], based on a work by Nicolae Pârvu. His passion for theatre is translated by some musical sketches that were never finished, existing only in manuscripts, such as *Poveste despre o secuiană*[45] şi *Szép Domokos Anna*[46], as well as a piece written for radio theater – *Somn îndurător*[47].

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[38] In *Igazság*, 20 December 1964, in an article entitled: *Kolozsvări szerző művének bemutatójáról* (*On the Work of a Composer from Cluj*)
[39] *Four Lied Pieces on Lyrics by Eminescu*
[40] *Concert Notes*
[41] In *Făclia* – May 6, 1967
[42] In *Igazság – Hangversenytermekből (From Concert Halls*) article, May 4, 1967
[43] *Singing Bird*
[44] *At the Lady's Court*
[45] *Tale about a székely girl*
[46] *Beautiful Anna Domokos*
[47] *Merciful Sleep*

He ends this segment of his creation in 1973 with *Glumă*[48]*,* and starts a new period dominated by choral works and especially folk song arrangements. In 1975, he writes a song suite, entitled *Egerbegyi népdalfeldolgozások*[49] for mixed choir, and roughly in the same year and other work is created – *Jőnek, jőnek*[50] – for women's choir. A few other pieces will follow in 1977, such as *Ardeal*, for mixed choir and narrator; *Azt add meg kérlek*[51], for mixed choir, both based on lyrics by István Horváth; whereas in 1979 he will compose *Munca*[52] for mixed choir based on lyrics by Gyula Juhász, and *Szeress, szeress*[53] in 1981 for mixed choir. Meanwhile, in 1975 a chamber music piece emerges *Prelude and Fugue for String Orchestra "In Memoriam Zoltán Kodály".* This is based on the *Jőnek, jőnek* folk song, which has been arranged in the same year for women's choir. The Music High School Orchestra in Cluj performed the work, in 1976. The work *Impresii săteşti*[54] was composed in 1978, being dedicated to a folk ensemble, thus emphasizing once again the composer's preoccupation with folk music.

At the suggestion of musicologist and critic Ferenc László, two medieval song albums were written in 1979, called *Virágénekek*[55]*.* They were performed by the mezzo-soprano Magda Barabás Kásler.[56]

The only piece written by Albert Márkos for a string quartet – *Torso I*. - was performed in 1979 to the Chamber Music Festival in Braşov. The work was requested by the *Concordia* quartet. *Torso II*, his final chamber music piece was written for a brass quintet. This work was finalized On February 7, 1980. The first audition of this piece took place at the *Gh. Dima* Musica Academy in Cluj, in 1981, followed by several performances by the Târgu-Mureş and Cluj Philharmonic Orchestras.

There are several folk song arrangements either within the composer's family archives – printed or in a manuscript – they do not have a date or a time line of creation written on them. Some of these arrangements are choral works, like *Udvaromon*[57]*; Kimosom a zsbkendőmet*[58]*; Inaktelkén*[59]*; Este, este*[60]*; Tatárhágón*[61]*; Sír a kislány*[62]*, Elveszett a lovam*[63]*, Este későn*[64]*, Kalákának*

[48] *Joke*
[49] *Folk Song Arrangements from Egerbegy*
[50] *They Are Coming*
[51] *Give Me That Certain Thing, Please*
[52] *Work*
[53] *Love Me, Love Me*
[54] *Village Impressions*
[55] *Medieval Songs*
[56] This album also appears on the record made by the singer entitled *Recital de lieduri (Lied recital),* EC 01926
[57] *In My Courtyard*
[58] *Washing my Handkerchief*
[59] *At Inaktelke*
[60] *Evening, Evening*
[61] *At Tatárhágó*
[62] *The Little Girl Cries*
[63] *I've Lost My Horse*
[64] *Late in the evening*

Rugonfalvára[65]*,* as well as pieces meant for folk ensembles, such as *Dansuri vechi din Harghita*[66]*, Amintiri din regiune Odorhei* [67] (folk suite for choir and orchestra) and *Bal în Corund*[68].

I have found within the manuscripts the coral arrangements of three Romanian melodies from Bihor, collected by Traian Mârza, they were on double sheet of paper pinned together and numbered: *I. Trei păcurărei*[69]*, II. Hora Miresei*[70]*, III. Frumoasă-i mireasa*[71]*.*

Therefore, we can safely say that the composer dedicated most of his energy to his creation, thus achieving viable works in various musical genres.

An Analytical Review of Albert Márkos' Arrangements

Great composers have always paid special attention to folk music and they tried to find ways to implement these original masterpieces into their own works. Regarding the manner of arranging Folk songs, the great George Enescu said, "*we are becoming more and more aware of the true treasures waiting to be explored within our folklore; we must do so without being too greedy. The bits of folklore are treasures within themselves, sole standing masterpieces, which we must respect in their candour and wholesomeness. Only skilled artists will be able to touch them without altering in any way their shine. Because for such jewels the art is in displaying them on a board showing off their beauty, without even mentioning the fact that some recognition should go to the one who arranged the display. The true merit belongs to the anonymous one who conceived the melody itself. Here lies the future of our music*. "[72]

In a study regarding the Folk music influences onto the contemporary classical music, Béla Bartók has defined two types of folk songs: "*in one category, the accompaniment, prelude, interlude or postlude of a piece has only a secondary role in the big picture, being merely the setting, the frame in which we mount the main work, as in the folk melody, the way we set a precious stone in its mounting.*

Regarding the other type, the situation is the exact opposite – the folk melody plays the role of motto while the main, important element is that which is set around and beneath it. These two types are linked together by endless transition phases; therefore, they are some instances when even we cannot determine which one is the predominant element of the work.

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[65] *For the Rugonfalva sitting*
[66] *Old dances in Harghita*
[67] *Memories from the Odorhei region*
[68] *Ball in Corund*
[69] *Three little shepherds*
[70] *The bride's hora*
[71] *The beautiful bride*
[72] *Enescu, George,* in: Buciu, Dan, *Elemente de scriitură modală, (Elements of Modal Composition*), Editura muzicală, Bucureşti, 1981.

However, it is always highly important that the musical material in which we adorn the melody to be obvious by way of its character, the special musical traits it contains in a visible or more subtle way, so that the melody and all its subsidiary elements create the impression of an indivisible whole. "[73]

Albert Márkos was constantly preoccupied throughout his career with the relationship between classical and folk creations, as a parallel between the maternal language and musical language of each individual and each nation. Undoubtedly, folklore is the source for the maternal musical language, and especially that of the national folklore of that particular composer. As artists, we must forge a unique language within this national musical language. This is the highest action, the ultimate supreme performance of each composer."[74]

A. Folk Song Arrangements

The composer's interest in the amateur choral movement has materialized in a series of magazine and newspaper articles.[75] Some writings that had a unique trait to help improve choir masters in villages were based on a very well thought out methodical system, starting from the folk song towards theoretical phrasing, bearing in mind the most recent results in the field of musical pedagogy both within country and abroad. These cultural activities of the amateur choral movement bring Albert Márkos closer to the people and the folk song. Here relentlessly participates at the weekly auditions held by the Folklore Institute, where the newly collected folk songs were presented. In 1970-71, a group out of teachers as well as students of the Gh. Dima Music Academy was formed by members like János Jagamas, Miklós Szalay, Albert Márkos and others in the interest to awaken the amateur choral movement within the villages of Călata-Cluj region. These people gathered as well as arranged the most beautiful folk songs of the regions.

Albert Márkos was highly strict in choosing the folk songs that were later arranged. (In the example listed below the scale is transposed on unaltered notes while the absolute pitch of the arrangement is mentioned alongside the melody).

As far as the style of the melodies, Albert Márkos composes arrangements for both new and old styled melodies.

The old style melody in Hungarian folk music consists of many layers, which are distinctive from both the point of view of their modal structure (pentatonic or diatonic) as well as their linear progression. Therefore, the

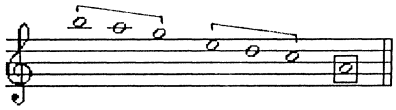
[73] Bartók, Béla, *Însemnări asupra cântecului popular (Notes regarding folk songs),* Translation and preface by Zeno Vancea, E S P L A Bucureşti, 1965.
[74] Pintér, Lajos, *Albert Márkos*, Előre, October 11, 1970.
[75] *A kórusmozgalom érdekeben* (*In the Interest of the Choral Movement*), in: Igazság, June 2, 1976.
Észrevételek a Kolozs tartományi korusmozgalom ügyében (Observations Regarding the Amateur Choral Movement in the Cluj Region), in: Előre*,* January 10, 1964.
Az élet ihlesse (To Breath Life into it), in*:* Igazság, July, 1959.

pentatonic layer contains descending melodies, including those that have a fifth descending structure, as well as psalmody type melodies that revolve around the pentatonic picnon.

Old style melodies may be diatonic (with pentatonic under layer) in the following form ABBB, A^5BBA.

The *Inaktelkén* melody is an old style song, in a pentatonic scale, descending line, which bares the marks of a lower fifth repetition. This structural principal is also present in the relationship between the two picnons that are a perfect fifth apart.

Ex. 1

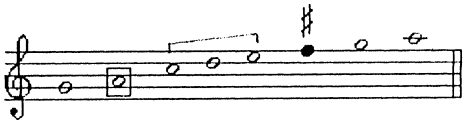


(*d* arrangement)

This phenomenon can be easily compared with the pentatonic metabol called this way by C. Brăiloiu, meaning the use of pien notes, which lead to the transformation of the modal structure.

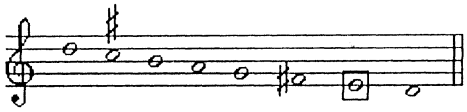
The *Udvaromon* and *Jőnek, jőnek* pieces are old style psalmody recitativo melodies, with minor pentatonic under layer (the picnon of the sixth degree brings forth the minor sixth). *Elveszett a lovam* is an old style melody with a pentatonic under layer, but the sixth degree pien note is unstable therefore it suggests both a Dorian as well as Aeolian character. The scale of these three melodies is transposed on unaltered notes, which in there arrangements will be G, D, C respectively.

Ex. 2



Another branch of old style melodies is the diatonic one. For example, the *Este késŏn*[76] piece, Mix Lydian structure, with its ending of the second degree, altered ascending seventh, thus was attaining a major character.

Ex. 3



(*e* arrangement)

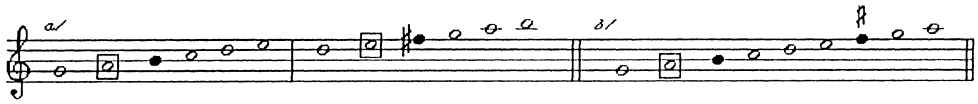
[76] *Late at night*

Another such example is the *Sír a kislány*[77] melody, through the old style of a diatonic recitativo (this belongs to a wedding repertoire; it is about the bridal song). It is a slow dance tune, in *e,* still it is not in a Phrygian mode, for it lacks the Phrygian second (arrangement: first verse – *e*, second verse – *b*, third verse – *e*).

Here are some other songs that are part of the old style of diatonic construction: *Megyek az uton lefele*[78]*, Anyám megöle*[79]*, Édesanyám mondta nékem*[80]*, A citrusfa*[81], and *Édösanyám*[82]*.* The first song is built on a major scale, the second one on a minor scale, the third one on a Phrygian scale, as is the fourth one with a chromatic inflection (and altered ascending third degree), last song is built on a major Hexachord (in the arrangements they will be in the following scales: D, g, d, c, C.)

In contrast with those melodies written in the old style, others written in the new style are characterized by a specific architectonic structure: the first verse line returns in the fourth one; while the middle rows may be repeated at the superior fifth (AA^5A^5A or AA^5BA); or even the side verse lines can differ (ABBA). The melody progression will draw an arch because of the superior fifth repetition or positioning the B lines over a fifth to the original melody. From a modal standpoint, they can have either a pentatonic or a diatonic under layer. The pentatonic character of the *Most jövök Gyuláról*[83] and *A búzánkban* songs, is a result of the superior fifth repetition of the Dorian sixth (in the 1st arrangement on *e*, in the second one on *d*). A minor sixth (*Virágos kenderem*[84]*, Kopogtat a betyár az ablakon*[85], - built on an *e* and *f* respectively in their arrangements) or an alternating sixth (*Tatárhágón* – arrangement on *e*) appears in the rest of the melodies.

Ex. 4

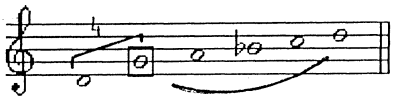


The diatonic melodies belong to the Mix Lydian (*Este, este* – in a *c* arrangement) as well as to the major (*Kilyukadt a selyemkendőm közepe*[86] – in a *D* arrangement) scales.

[77] *The little girl cries*
[78] *I go down the road*
[79] *My mother killed me...*
[80] *My mother told me*
[81] *The lemon tree*
[82] *Mother dearest*
[83] *I'm arriving from Gyula*
[84] *My Blooming Hemp*
[85] *The outlaw knock at the window*
[86] *The Mid Section of my Handkerchief*

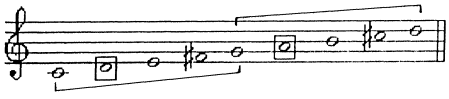
We have not yet mentioned the *Kimosom a zsebkendőmet*[87] song, since this does belong neither to the old nor to the new style. Either way, this represents an intermediate category, for it has a diatonic melody, which belongs to a newer layer, still based on a minor position pentachord mode, with a support fourth.

Ex. 5



There are also three Romanian folk songs included among the arrangements, collected in the Bihor region by Traian Mârza. The first of them is a carol, entitled *Trei păcurărei* (based on the very famous popular verse, Mioriţa), which has a syllabic bicron giusto rhythm, upon a major *g* hexachord. The second piece, *Hora miresei,* is a wedding ceremonial melody, typical for the Bihor region, built on a major hexachord. The last play, *Frumoasa-i mireasa*, is based upon a dance melody in the wedding repertoire; its character emulates that of a dance, and belongs to melodic shouting (*strigături*: rhythmic shouts in verses). This particular melody is constructed on a typical scale of the Bihor region, that of a Lydian pentachord, which has its final cadence on the second degree.

Ex. 6



B. Arrangement Methods

"Each of us have gathered as well as arranged folk songs, still the main aspect lies not in the arrangement of the folkloric material, but transmitting its atmosphere, original flavour, as well as emotional content."[88]

1. Choral Ensembles

These arrangements are written for various choral ensembles. Starting from the simplest ones – those written for two voices, without specifying the voice types, they could easily be written for children's, women's or men's choir; or those indicated for two women's voices (Soprano, Alto), al the way to arrangements composed for 3 women's voices (Soprano, Mezzo-soprano, Alto) or even for 3 men's voices (Tenor, Baritone, Bass). We are slowly coming to the more complex choral ensembles, such as four mixed voice ensembles, which represent the majority of the pieces.

[87] *As I Wash My Handkerchief*
[88] Pintér, Lajos, *Márkos Albert,* in: "Előre", October 11, 1970.

A difference occurs between those arrangements that have been included in the suites. In the *Egerbegyi népdalfeldolgozások* suite the choral ensembles alternate, therefore if the first melody is written for a four mixed voice ensemble, the second one is intended for three woman's voices, followed by another piece for a four mixed voice ensemble, which elaborates on another verse of the first song. The *Este későn* suite starts out with a small ensemble (Soprano, Alto), but then it expands to four voices. The *Kalákának Rugonfalvára* suite was intended to be a little more special, showing off women's as well as men's groups in contrast with each other. They will sometimes sing in unison, other times at two voices (women and men), while the four voiced mixed ensemble appears as the intensification of the entire piece. The entire *Udvarhelyszéki dalcsokor* was supposed to be played by a mixed ensemble.

There are some arrangements that start out from a single melodic line, may that be presented at a single voice (*Most jöttem Gyuláról* – the bass), or by three or even four voices in unison (*Jőnek, jőnek, Trei păcurărei* – three voices; *The Lemon Tree* – four voices). In some cases only the first segment or first verse-line appears in unison: *Elveszett a lovam (*three men's voices*), În grâul nostru* (two voices), and as the piece progresses the number of voices increase as well.

A number of pieces have a constant ensemble from start to finish, but there are also works that start with a diminished ensemble (one or two voices), and then build up to four voices (for example, in *În grâul nostru, Most jöttem Gyuláról, Trei păcurărei)*, or pieces that alternate between two and four voices (*Kimosom a zsbkendőmet, Tatárhágón).*

2. The Structure of Choral Works

There are two categories from a structural standpoint:

- **a.** The arrangement of a single melody, in a strophic (the same arrangement is applied for every stanza), or variation setting (the melody stanzas are arranged differently throughout the song).
- **b.** The arrangement of several melodies within a suite

The strophic setting is a simple arrangement. The manner in which the melody is arranged as well as its tonality stays the same throughout the entire piece, regardless of what stanza follows. The arrangements using a variation setting are somewhat more complex regarding their tonality. There are two kinds of arrangements within this category: id est the pieces that remain in their original tonality from beginning to end, and those that change tonalities throughout the work. In the majority of cases, the tonality change refers to that dominant tonality, for example: *d – a - d* (*În grâul nostru), e – b – e (Sír a kislány, Tatárhágón)* or subdominant tonality, for example d – g – f# (*Inaktelkén*). There is also one example, where the melody is transposed to the ascending

third, the modal structure of that piece being the following: d - f# - d – f# (*Jőnek, jőnek).* As far as the arrangement goes, it differs from one stanza to the next, as we encounter many times both homophonic as well as polyphonic arrangement techniques within the same stanza.

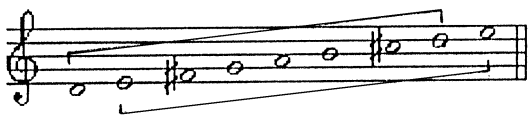
The melody progression within the four suites is quite different. The common traits of the works are in the alternating slow-quick tempo (we will from here on name the melodies that were included within the suites with capital letters, such as: A, B, etc.)

The simplest structure we can find will be in the *Este későn* suite, in which two melodies that have different tempo alternate – A B A_v B, as well as the two melodies that have the same tonality – *e* – but they have a distinctive arrangement method. A, the first one, is constructed by way of free imitation, the reprise A_v in a homophonic setting; while B is an accompanied monody both times is occurs.

The A A B A structure of the *Egerbegyi népdalfeldolgozások* includes two melodies: A – a Phrygian one, B – an Aeolian one. The tonality of the arrangement is as follows: A_1 – in a Phrygian *d*, while its repetition starts from a Phrygian *g* and ends in a Phrygian *d*. The choice to place a part of the melody in another tonality is given by the structure of the folk song itself, for in the second segment there is a varied passage – to a fourth of the first segment. Therefore, from a modal standpoint, the entire suite has the following structure: *d – g – d – g – d.*

The third suite, *Udvarhelyszéki dalcsokor,* has a more diverse structure: A B A C A B. Two different tempos alternate here as well: slow-quick. The tonality of the arrangement is *D major*, with the exception of C, that structures itself on a *Dorian e* (sharing the same musical material).

Ex. 7



As far as the stanza arrangement is concerned, A is presented three times in the same fashion, in a homophonic setting, with only a difference in the text; stanza B is repeated identically, arranged in a strict imitation, in a *stretto* part at an octave interval sung by the men and women. In the same time, the stanza C appears only one time, starting in unison, when the second voice is presented with a counterpoint, ending in an imitation.

The *Kalákának Rugonfalvára* seems to be the most complex of the cycles, having an A B A B C structure. The A-s is *Andante* movements, the B parts *Piu lento* ones, while the final C an *Allegretto*. The A melody appears both times in a Phrygian *c* (only the arrangement is different), the B melody appears in *C major* for the first time, the second time in *F* (while the arrangements diverge, for the first B uses a counterpoint technique, while the second one the imitation). The final C melody in *c* has a heavy counterpoint.

C. The Arrangement Technique

Albert Márkos uses polyphonic as well as homophonic arrangement techniques. Usually the arrangements are not purely polyphonic or even purely homophonic. They vary from one stanza to the other, even from one segment to the next. Still, we cannot observe a rupture between the diversely arranged segments.

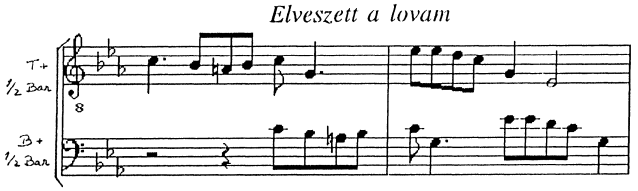
a. Polyphonic Construction Methods

In the pieces I have already presented so far, I will try to underline both the technique of strict imitation, as well as free imitation, and they are used equally throughout Albert Márkos' works.

a. From a melodic point of view, strict imitations are preformed at a unison, octave, superior fifth, inferior fifth, descending minor sixth intervals, while from the standpoint of the meter, we can notice an affinity toward the stretto (usually imitation a single beat or two beats apart, once at three beats apart).

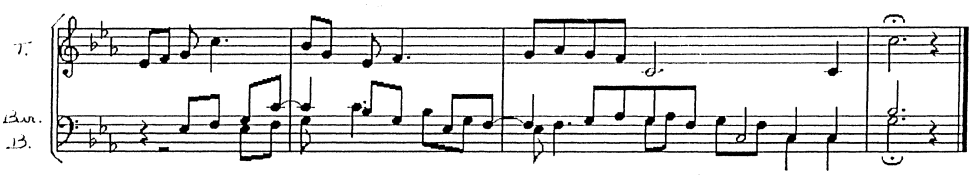
A unison imitation is used in the *Elveszett a lovam* piece. The three men's voices have divided onto two, the first one singing the melody, while the second one imitating it at unison, at three beats apart. Because of the *rubato* tempo, the measures alternate, thus the imitation in the second voice suffers a small rhythmical alteration (therefore a dotted quarter note becomes an eighth), as a result, the initial three beat distance reduces to a two beat distance, between the two occurrences of the beginning.

Ex. 8



We also encounter strict unison imitations at the ending of stanzas (for example, in *Elveszett a lovam, A citrusfa, Kilyukadt a selyemkendőm).* In all these examples, the unison imitation appears as a final synthesis, all the voices stating the same verse-line, at one or two beats apart.

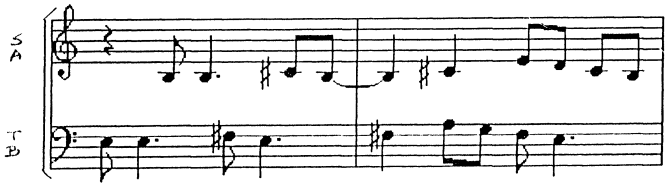
Ex. 9



In the final stanza or in the final segment of the arrangements, often the number of voices is reduced, therefore, Soprano and Alto voices as well as Tenor and Bass voices sing in unison. It is this way the choral ensemble is altered in the *Kimosom a zsbkendőmet* piece. The men's voices imitate at an octave interval the melody in the women's voices, followed by the inversion of these roles. A similar case appears in the *Kilyukadt a selyemkendőm* piece also.

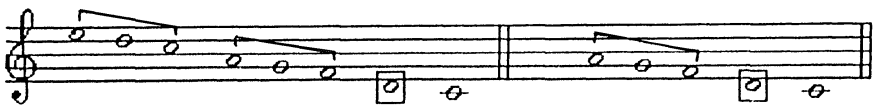
In the second stanza of the *Sír a kislány* it is a musical piece where we can observe a strict imitation at the superior perfect fifth. This is a two-voice imitation, in *stretto*, as well as the previous examples.

Ex. 10



In the first segment of the first stanza in *Inaktelkén,* the initial voice presents the melody in *d*, while the second one imitates it in *g*, at a perfect fifth inferior interval, two beats apart. This sort of imitation derives from the actual structure of the melody, characterized by a two picnon pentatonic setting, a perfect fifth apart.

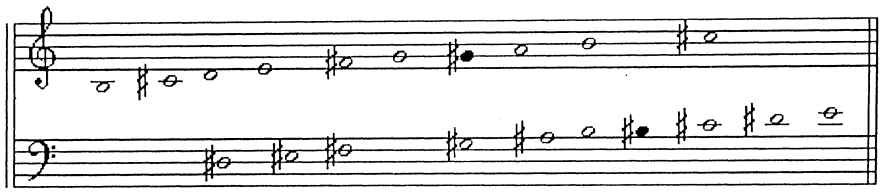
Ex. 11



The first verse-line of the third stanza in the *Jőnek, jőnek* piece is also imitated at an inferior perfect fifth, two beats apart.

We can also encounter a more rare form of imitation that of an inferior minor sixth. In the second stanza of *Tatárhágón*, the imitation that follows one beat apart keeps the interval structure of the melody, thus the altered notes in the imitative voice enrich the diatonic setting of the melody, reaching full chromatics.

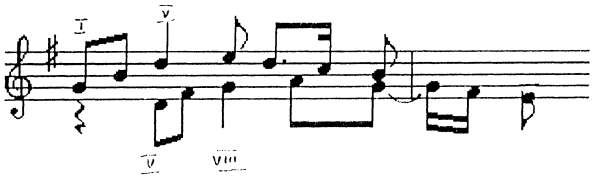
Ex. 12



As far as the strict imitation is concerned, there is only one exception: the second verse-line of the first segment, where the melody starts with: 5th degree – 8th degree (*f#-b* interval in *b minor*, a perfect fourth interval), while the response of the second voice is a tonal one (6th degree – 8th degree, perfect fifth).

A similar example of tonal imitations can also be observed in the *Trei păcurărei* piece. In the sixth verse, the relationship between the 5th and 8th degrees in the imitation is consistent with the initial relation between the 1st and 5th degrees.

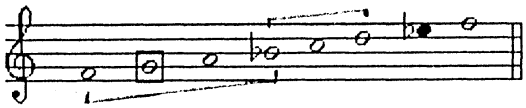
Ex. 13



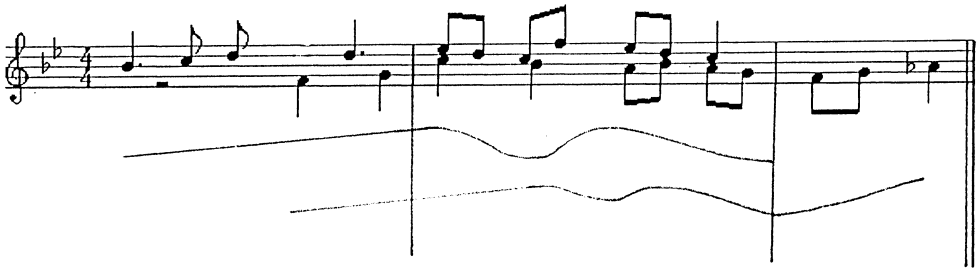
b. Another polyphonic arrangement method used by Albert Márkos is that of the free imitation. This is based on the motifs, and the melodic turns, derived from the folk song arrangement, still the intervals of the song are not maintained all the way through, they are merely outlining the contour of the melody.

Such an arrangement can be found in the *Udvaromon* piece (for two equal voices). The melody that has a strong pentatonic under layer appears in the first voice, while at two beats apart (time signature 4/4) the second voice carries out the imitation, starting in the sub final, thus emphasizing the principal pillars of the pentatonic scale: the fundamental note of the picnon resting on the lower fourth. The free imitation is based upon the motif structure of the folk melody, in other words, on ascending, descending and rotating motifs.

Ex. 14

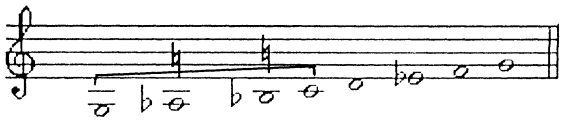


Ex. 15



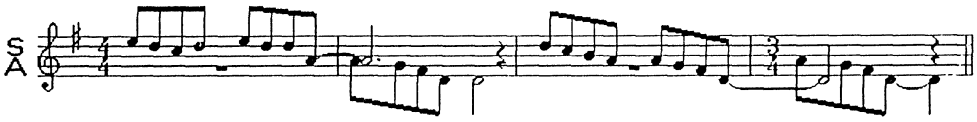
From the point of view of the intervals, the imitation is free until the last measure, where the final formula emerges. The main notes of the second voice are part of the same pentatonic layer, still they bring forth a modal inflexion (toward a melodic *c minor*), and in the direction of a Phrygian *g*.

Ex. 16



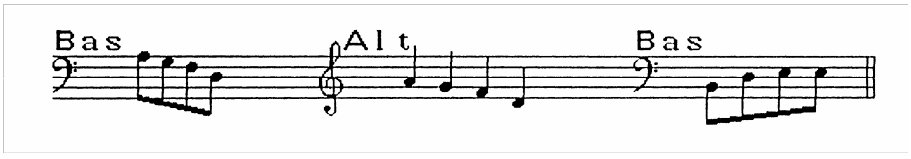
The free imitation technique employed in the *Este későn* piece (for mixed choir) is based upon using the characteristic motifs as well as cells of the folk song. They appear in the instances that the melody stagnates, emerging as a rhythmical compensation.

Ex. 17



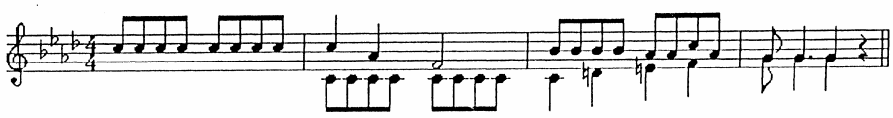
Within the third stanza, the number of voices augments to four, while the melody stays in the soprano voice, and the imitative motif is brought forth identically in the bass. Still, the motif also appears in the alto voice, with some augmentative values, as well as later in the cadence, in a retrograde form.

Ex. 18



Within the *Kalákának Rugonfalvára* suite, the *A citrusfa* piece has been arranged in two different manners. While the first way is a strict imitation, the second on is free imitation, in which only the original motif is kept and later continued in variations.

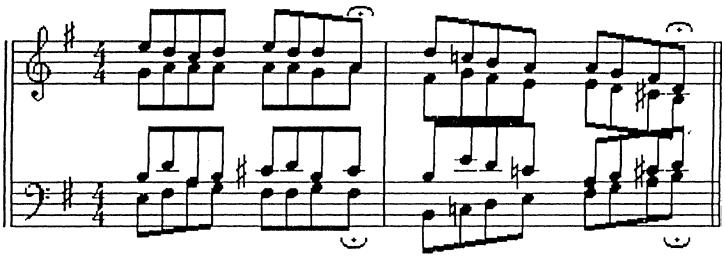
Ex. 19



2. Homophonic Construction Methods

As demonstrated, Albert Márkos' choral pieces are based on the independence of their compartments, or at least, on the principal linear progression of the voices, however, within this polyphony vertical harmonization principles also coexist. There are passages where all the voices are in constant movement, thus generating harmonic successions.

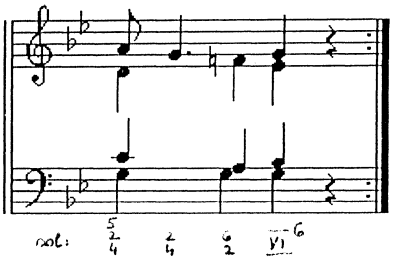
Ex. 20



All throughout our analysis, we have only encountered homophonic fragments. Within the fourth and fifth stanzas of the *Este későn* piece, there are a majority of inverted third chords, as well as seventh chords. If we take a close look at the plagal as well as authentic relationships, we can easily see the fact that they are almost equally represented (12 authentic ones, 10 plagal ones), ex. 20. Subsequently, a mixed chord was formed on an off-beat, out of the sounds within this particular passage in the bass and tenor voices, linking it to the next chord.

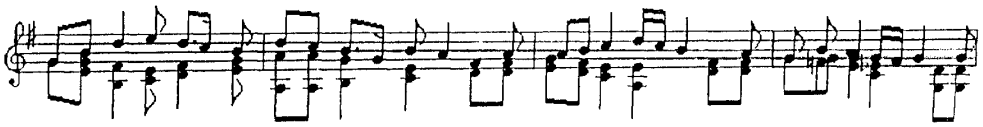
In the final segment of the *Kimosom a zsebkendőmet* piece, we observe different inversions of fifth as well as second intervals, which resolute on a 6th degree sixth chord.

Ex. 21



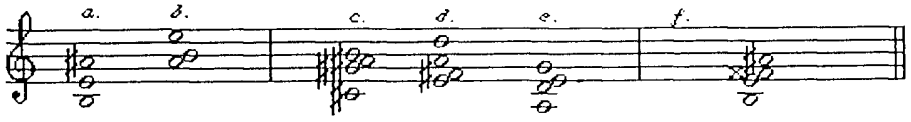
In the arrangement of stanza nine in the *Trei păcurărei* piece, the simple writing of the first few verses gets more intricate. Whereas until that part only unison voices or two voices appeared, from that particular point on we can definitely distinguish three separate voices. The harmonic structure is a simple one, often interjected by third elliptic chords or moments when all the voices meet on the fundamental element of the chord.

Ex. 22



The voices are conducted in a linear fashion within the final stanza of *Tatárhágón*, still we can find some homophonic moments here and there within the segment. Different inversions of fourth (ex. a, b) as well as second (ex. c, d, e) chords emerge. Alongside these elements, we can also find chords made up of an-hemi-tonic pentatonic segments, built on major seconds as well as minor thirds, elements that are highlighted by the mere fact that they were not present in any of our aforementioned examples (ex. f.).

Ex. 23



3. Accompanied Monody

We included within this category the arrangement manner in which all the voices – alongside the melody itself – form a compact unity, without creating the impression of a homophonic vertical harmonization. This is in fact a homophony that has melodic horizontal planes, the individuality of each voice becomes least perceptible, the characteristics of the voices being truly evident only within the whole of the piece. A two or three voice compartment has a special profile (consecutive descending passages, rotating motif structures etc.); therefore, they have a relatively linear independence. From a rhythmical standpoint, most often they mark the basic pulsations of the slow melodies, of the quarter notes, in concordance with the rhythmical character of those melodies that are slow dance tunes. There are also fragments within this category that could take their place in the polyphony (pedals, polyphonic cadences) however, they are included in this category, for they appear consecutively, or at the ending of these certain sections. Dan Buciu gathers these elements under the following title: Polyphony with vertical structural organization. [89]

We have encountered many times throughout our analysis the accompanied monody, as a manner of arrangement. This accompaniment has appeared under many different aspects: third as well as sixth interval mixtures,

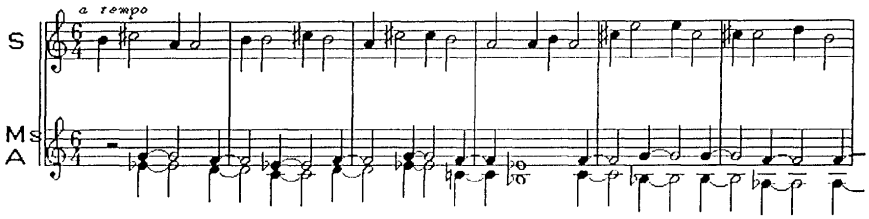
[89] Buciu, Dan, *Elemente de scriitură modală (Modal Composition Elements*), Editura muzicală, Bucureşti, 1981, p. 130.

fifth mixtures in which a rotating or arch motif is repeated in a quasi-ostinato manner. However, there are some instances in which instead of the accompaniment, the composer uses long notes, pedals at one or two voices, and then joined by the third one, the counterpoint; and we can even observe an interesting case where the melody is accompanied by a mournful onomatopoeic motif.

Subsequently, we will illustrate the aforementioned techniques by showing one of each characteristic example, and if there are more than one examples present in a single song we will convey them successively.

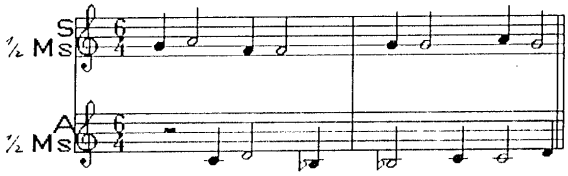
In the second stanza of the *Jőnek, jőnek* song, the accompaniment is made up of a mixture of thirds, fourths as well as sixths. The actual accompaniment begins two beats later than the melody (time signature 6/4), with dotted half note, thus creating the impression of a syncopation with harmonic anticipations; but which is in fact a rhythmical compensation, leading to melody movement on each of the quarter notes.

Ex. 24



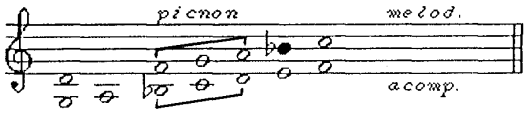
There is an imitative segment within the third stanza, which lasts for four measures, and it appears at two different voices, in which the same meter displacement emerges between formulas.

Ex. 25



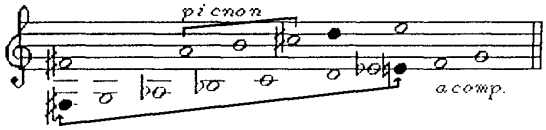
The melody's modal structure has a minor state pentatonic under layer (6th degree pien note). In the third stanza, the accompaniment derives from the real imitation – at an inferior fifth – of the melody, which introduces a Dorian *g* modal inflection, highlighting the picnon.

Ex. 26



In the second as well as fourth stanzas, the melody is transposed to a superior major third, on *f#.*

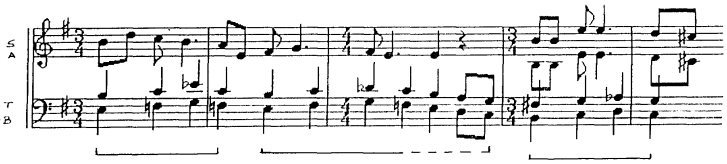
Ex. 27



The musical material used within the two accompanying voices is a diatonic one, emerging into a Phrygian *g* mode. In the final two measures of the second stanza, two new elements appear *f#* and *e*, thus the partial chromatics of the segment transform into total chromatics.

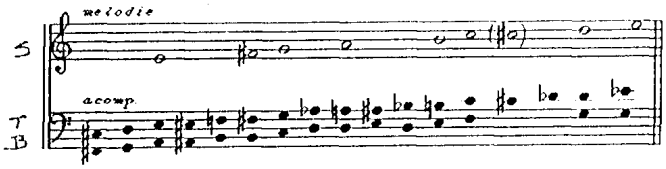
A similar example can be found in *Tatárhágón*. The melody here is also accompanied by a mixture interval progression, in fifths this time. A rotating quasi-ostinato motif is repeated within these passages, with a melodic line of four beats. This motif – from the meter's point of view - is shifting, for its time signature is ever changing and every verse line is structured upon 3 + 3 + 4 beats. Throughout the melody changes, the motif shifts according to the cadences on *e, b* (in the second verse line), and *f#* (two descending fourths) respectively, without interruption. (Ex. measures 2-5).

Ex. 28



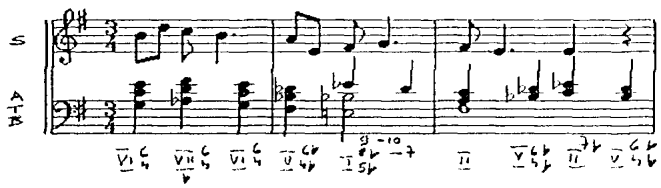
The basic modal scale of the melody has a pentatonic under layer, with alternating Aeolian as well as Dorian character.

Ex. 29



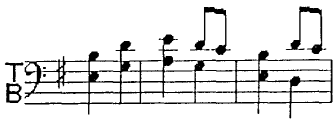
In the third stanza, a mixture of chords accompanies the melody, mostly six-four chords.

Ex. 30



The first as well as final melodic verse line of the *Virágos kenderem* piece are accompanied in the tenor and bass voices by a mixture of fifths.

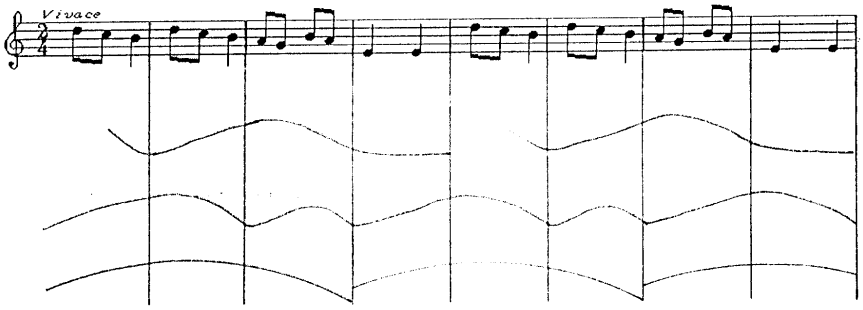
Ex. 31



These form an arch motif of three measures.

There is a four-measure rotating motif within the alto voice, which is added to the fifth mixtures, forming a particular accompaniment, with pentatonic, quasi-ostinato turns. The outline of the melody and its accompaniment:

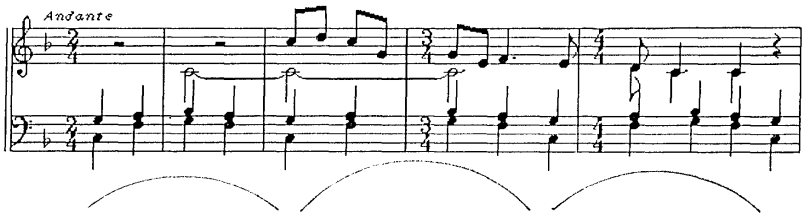
Ex. 32



Within the third row of the melody, new modal elements are introduced, obtained by the descending alteration of the 2nd as well as 5th degrees. The melodic row closes on a first-degree chord, with its altered base note, alteration responsible for an augmented chord – *e flat – g – b*, representing a severe dissonance, after which the previous pentatonic passage returns.

The exact same technique is used in the *Este, este* piece. The melody appears in the soprano voice of the arrangement, while the alto has a pedal on the base note, and the male voices present wavy melodic motifs in ostinato, based on the bottom note of the chord at the bass, and the fifth within the tenor voice. The bass motif is the retrograde version of the initial motif, only with augmented rhythm.

Ex. 33



The accompaniment is built on equal note values, alongside a mobile melody in alternating measures.

Long held notes, pedals of the *g* base note in the bass voice, as well as its superior octave at the tenor (sung on the *Sej!* syllable), accompany an entire segment of the *Kimosom a zsebkendőmet* melody within its second stanza. The alto voice is the counterpoint, conveyed in half notes and quarters in contrast with the eighths of the melody itself.

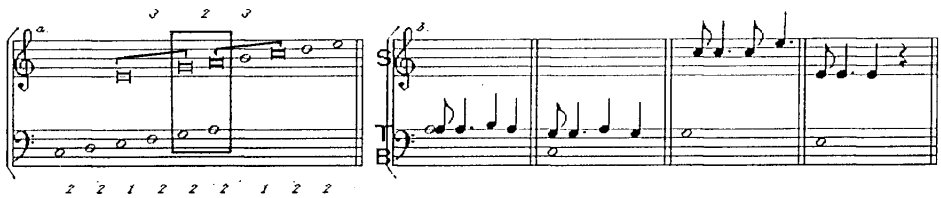
A similar example can be found within the *Édesanyám mondta nékem* piece, where the first four-five measures of the bass and partially in the tenor voice, where we encounter a rhythmical pedal on the base note.

The second voice accompanies the melody in the *Frumoasa-i mireasa noastră* piece, with a slowly descending melodic line, in half notes, in contrast with the third voice, which is a rhythmical pedal conveyed in syncopated rhythm on the base note.

The melody within the *Sír a kislány* piece is accompanied by mournful motifs (on the *jaj, jaj* text), which set the mood of the work. The piece is a wedding song usually performed as the bride leaves her parents' home. It is important to mention the fact that the slow dance melodies from Transylvania uses these kinds of interjections are common as a refrain, often utilized at the end of stanzas, a structural elements that is also present within the melody of the chorale. In an *e* modal scale – which is in fact not Phrygian, for it lacks its Phrygian second degree – the modal pillars are emphasized by their positions within the musical context: reference notes within the formulas that have a distinct recitativo character, situated on an *a* in the initial motif, on *c* in the second segment of the initial motif, on *g* in the cadential motif within the first segment, and on *e* in the final one. Successively, these degrees form a tetra tone of retrograde symmetry: minor third – major second – minor third (the distances between semitones: 3 – 2 – 3.)

In the arrangement, the musical material derived from the melody is completed and symmetrically augmented in the bass. The symmetry axis is the same as that of the tetra tone formed on the pillars: *a – g* major second. (In the a. example below, the modal pillars are marked by nota brevis).

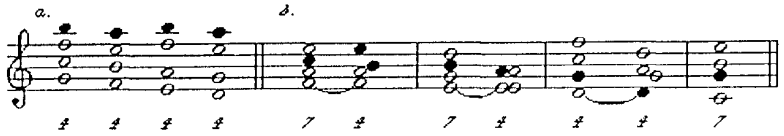
Ex. 34



The aforementioned positions as well as the bass highlights the notes of the tetra tone made up of the pillars (the melodic motifs as well as the bass are extracted in example b.).

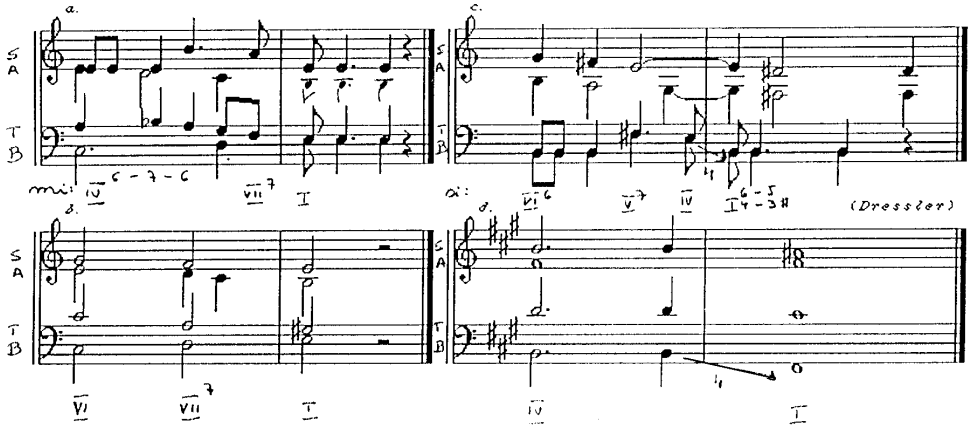
In the example below we have concentrated on a vertical scale the chords which resonate on every single quarter note, and which integrate themselves in the notes of the melody (notes marked with black note heads, while chords with hollow notes). In example *a.,* (measure 11) there is a fourth chord progression, while the melody is situated in an acute position; in example b. (measures 4 to 8), the melody interjects itself as a chord element in an alternating seventh and fourth chord succession. Therefore, these segments are dominated by a quasi-homophonic conception.

Ex. 35



The cadence of the first stanza suggests a Locrian mode (example a.: the 5b alteration, elliptic third resolving). The same cadential formula is shown in the second stanza (in a Phrygian *b* this time), but this does not bring forth an alteration for change, only a Picardy third (ex. c.). Alongside these two examples, we have introduced a few examples of similar cadences, illustrated by Bárdos, in the musical literature of the Renaissance (ex. b as well as d.).[90]

Ex. 36

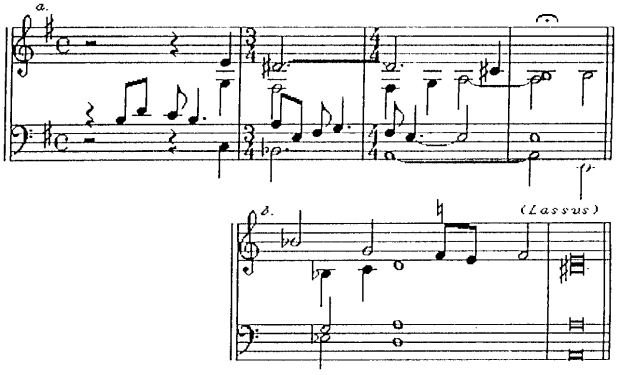


A similar example for this kind of a Locrian cadence can be found within the *Tatárhágón* piece, (ex. a.). In order to compare these we will also mention a cadence from the aforementioned Bárdos work. (ex. b)[91]

[90] Bárdos, Lajos, *Modális Harmóniák (Modal harmonies),* Zeneműkiadó, Budapest, 1979, p. 134-135, ex. b – Bárdos ex. 241a; ex. d. = Bárdos ex. 242d.

[91] Bárdos, Lajos, *Modális Harmóniák (Modal harmonies),* Zeneműkiadó, Budapest, 1979, p.135, ex. 256.

Ex. 37



As a conclusion, we can safely say, that there is a great variety of polyphonic as well as harmonic techniques used by the composer within his arrangements of folk songs, technique derived from the inner structure of the folk song itself.

Conclusions

Albert Márkos was a complex composer, who created pieces in almost every single genre: symphonic, chamber music, theatre music, ballet, or even in the lied genre, still, his entire creation was infused by choral music.

His life's work can be divided up in four major periods 1945-1952, he is preoccupied with choral music, while after 1953 he turns his attention toward chamber music, and in the sixties creates large symphonic pieces, just to return to choral music 1973-1975, and especially to folk song arrangements.

As a teacher, he was not only the maestro of future pedagogues, but also that of amateur choirs. After 1945, he turned toward the amateur choir movement, which later became a principal part of his life, a sort of musical–human *ars poetica* of his entire life as well as career. He had set out as an important goal to set the bases of choral culture by way of the folk song.

The manner in which he arranged his pieces derived from the inner structure of the folk song itself. The arrangements are not purely polyphonic or homophonic ones, the composition technique changing from stanza to stanza and even from one segment to the other.

Albert Márkos' choral pieces are based on compartmental independence, or at least the principal quality of linear voice progression, but within this polyphony, other vertical harmonization techniques also coexist. There are some passages, where the voices are simultaneously in motion, thus creating the harmonic progression. The modal techniques of harmonization are predominant: plagal chord progression, elliptic chords, octave as well as fifth parallels of an organ nature.

Taking into consideration the sheer weight of folk song arrangement, such as other choral works, we can state that he had a calling for educating not only the professionals, but also the wide circle of music lovers.

(Translated by Köpeczi Juliánna Erika)

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STYLISTIC STAGES IN THE CHORAL WORKS OF THE COMPOSERS FROM CLUJ-NAPOCA

MIRELA MERCEAN-ȚÂRC[1]

SUMMARY. The paper suggests a synthetic view of the choral works belonging to the composers in Cluj-Napoca, generating a panorama of the musical language and of its means of expression. The stylistic data reflect several evolutionary stages, beginning with the romantic creation and culminating with the one influenced by the national school of composition based on the integration of traditional folkloric values, from neo modal to the avant-garde and postmodernism.

Keywords: Romanian choral works, stylistic stages, evolution of musical languages, romanticism, neomodalism, serialsm, avantgarde, aleatorism, postmodernism, polystylism

In the context of the 20th century Romanian music history, the numerous choral works of the Cluj-Napoca composers reflect the evolution and the development, the research and the metamorphoses in language of a musically active, restless century, a century obsessed with change and innovation.

As a collection of their stylistic data, these works with an originality coefficient raised at the number of personalities expressing through the choral art are the reflection of the stylistic dynamics of the works belonging to several generations of composers belonging to the generous cultural Transylvanian space. The classification criterion according to the stylistic stages is mainly represented by a language with common characteristics in organizing the compositional process such as the tonal expression, but also compositional techniques or specific modes of expression.

• The generation of the forefathers represented by George Dima and his Romantic works,

• The generation of the composers who consolidate the national style and express themselves in a tonal/functional and/or modal diatonic language, Romantic and/or sometimes with Impressionist influences: Augustin Bena, Marțian Negrea, Mihail Andreescu-Skeletty, Iuliu Mureşianu, Celestin Cherebețiu, Eugen Cuteanu, Albert Markos, Mircea Popa, Nicolae Ursu and others,

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• The generation of the neo modal or neoclassic composers whose modal-diatonic works are being enriched by the adoption of a chromatic language having the same creational data: Sigismund Toduță, Max Eisikovits, Tudor Jarda, or by radical changes such as the adoption of the dodecaphonic serialism in Liviu Comes' works.

• The generation of the contemporary composers whose common avant-garde position manifests itself in the 20th century 60s and 70s by the adaptation of dodecaphonic serial (rigorously or freely treated), of aleatory, of techniques based on mathematic calculations and of heterophonic texture embracing a vast range of innovative means of expression, to the Romanian characteristics. It is the generation of: Vasile Herman, Cornel Țăranu, Ede Terényi, Constantin Râpă, Hans Peter Türk, Dan Voiculescu, Valentin Timaru, Adrian Pop, Szegö Peter, Dora Cojocaru a generation where, during the last two decades, every composer consolidates his or her own stylistic approach and synthesizes their own accumulated experiences and ways of musical representation,

• The most recent generation of composers belonging to the Cluj-Napoca school of composition who express themselves artistically through means of expression belonging to a musical Postmodernism, mostly undeclared: Ionică Pop, Iulia Cibişescu, Adrian Borza, Ciprian Pop, Cristian Bence-Muk, Răzvan Metea, Tudor Feraru and others.

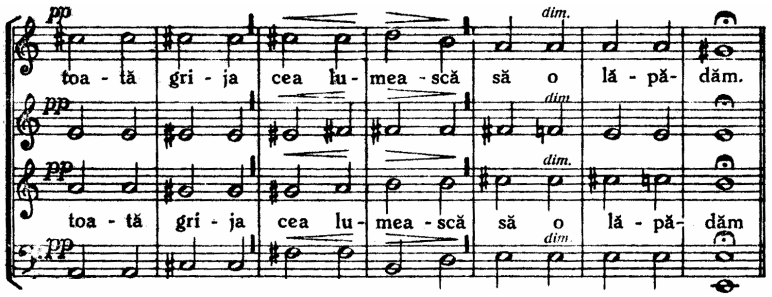
The choral genre has had a capital influence on the emergence and on the evolution of the Romanian cultured musical creation in the end of the 19th century and the beginning of the 20th century, actually being one of the few possibilities of existence and of propagation of a national musical style. The generations of the forefathers have composed their choral works firstly in a classic language, then in a romantic one, the "Romanian solution" regarding the originality of the national school of composition consisting of firstly adopting the fiddlers' music and secondly the peasant music as well as adopting melodic lines specific to the local church music. George Dima's choral works adhere to a classic Romanticism clearly manifested in the religious choral works as well as in the madrigals with lyrics written by Romanian romantic poets (Vasile Alecsandri, Mihai Eminescu). The affiliation with the romantic expressiveness can be identified in the following language data: the characteristic melody viewed from the perspective of a complex harmony with articulated chords, chords with sevenths, ninths, diatonic and chromatic sounds used in a constant erratic tonal discourse due to the enharmonic, chromatic inflexions, a discourse made dominant, marked by tonal and character contrasts, by the use of plagal sequences as well as of frequent open cadences, all these means being used to serve very profound musical and poetic images.

We find such a musical image at the end of the *Cari pre heruvimi (Who of the cherubs*) choir from St. John Chrysostom's liturgy, where the composer enhances with a refined sense of the tonal chromatic the state of grace, the

inner peace gained by the Christian through freeing himself/herself from the "earthly" dimension and entering a spiritual dimension of communication through prayer: *Toată grija cea lumească să o lepădăm (Let Us Leave All Our Worldly Cares Behind):* The inflexions succeed each other as follows:

Ex. 1

Liturghia Sf. Ioan Gură de Aur, *Carii pre heruvimi*
(Whom of the Cherubs)



Although G. Dima apprehended certain ways of harmonizing the peasant song, which is modal in its essence, the research of the authentic folklore and the extraction of several principles for the organization of the music in this area is the achievement of the generation following him. The awareness of the fact that folklore is the only resource of authenticity in the vast European cultural space is due to the romantic composers' generation, but, without the contribution of folklorist composers such as G.Musicescu, I. Vidu, D.G. Kiriac, T. Brediceanu and others, the source of "originality" would have been limited to urban folklore. The road was long, the years 1920-1950 being years of controversy, but also a time of stabilization of a concrete direction in the Romanian choral music: the direction of the folkloric and/or Byzantine "Classicism" as a source of inspiration for the miniature choral works signed by the composers of the generation that includes: Sabin Drăgoi, Mihail Andricu, Paul Constantinescu, Constantin Silvestri and in the Cluj-Napoca school Augustin Bena, Marțian Negrea, Iuliu Mureşianu, Mihail Andreescu, Sigismund Toduță, Max Eisikovits, Tudor Jarda and others. Vasile Herman calls this stage the stage of diatonic modal[2], a time when composers discover some of the modal principles found *in nuce* in the quoted songs. From the point of view of progressive development of certain ways to capitalize the modal folkloric in the studied choral works we find three stages: 1) the quotation and the harmonization of the folkloric and Byzantine song; 2) the processing of the original source according to the compositional data of the time; 3) the creation of original choral works preserving the expressivity of the Romanian folkloric ethos.

[2] Herman, Vasile, *Formă şi stil în noua creație muzicală românească, (Form and style in the new Romanian musical creation)* Editura Muzicală, Bucureşti (1977), pg. 61

Almost all of the composers from Cluj-Napoca in the first part of the century have taken this creative path.

The stages of gaining awareness of the characteristics of the folkloric peasant song are clearly represented in G. Dima and A. Bena's choral works, the two composers quoting the folk song, especially the Transylvanian one.

• Both composers see the folk song from the point of view of the tonal-functional harmony and use the chord in the harmonic sequences.

• Both composers avoid the subtonic chords in moments of tonal-functional ambiguity. These "situations" are rare in the case of G. Dima and generalized in A. Bena's works.

• In G. Dima's works the middle and final cadences are generally obtained with the main steps of the function of the basic tonality and in A. Bena's works modal cadences with an under tone are frequent, as well as Phrygian and Dorian ones.

• Both composers prefer songs which can be harmonized from a tonal-functional point of view by forming sequences with the main functions of the basic tonality. In G. Dima's works we often find inflexions or tonal leaps in order to adapt the strictly modal moments to the tonality. In A. Bena's writings the sequences with secondary functions of the tonality are frequent.

If the stylistic evolution of the choral music composed by G. Dima and the generation following him diminishes the stylistic gap between Romanian and European music, culminating along the first half of the 20th century with the style of the Romanticism and of the romantic national school in parallel with the compositional principles deduced from the folkloric modal structure, many of the composers belonging to the second generation together with those belonging to the third generation will seek to integrate in their choral works those intonations resulted from compositional techniques contemporary to the European Modernism such as: the hexatone scale, the chord with sixth ajouttée, with sevenths and ninths, elevenths from Debussy's impressionism, the polytonality and the poly-modal, the chord poly-functionality, the harmonies of fourths, fifths, seconds from the specific texture of Stravinsky's and Bartók's discourses, various uses of imitative polyphonic syntax and also of the recovering form of Baroque classical traditions in the European neoclassicism. Together with the intensification of the collection and research of peasant folklore phenomenon, from the 40s to the 60s, in parallel with the renewals in the modern European music, the principles which connect the choral works, but not only them, to national neo modal, to a Romanian modernism, were clarified. The Cluj-Napoca composers S. Toduță, Max Eisikovits, Liviu Comes and Tudor Jarda are tightly connected with the language acquisitions of Romanian musical modernism, which, following the assimilation of the profound structures of the peasant music, get to create surprising syntheses interweaving their essential data with the newest achievements in matters of contemporary compositional techniques.

An analysis of these composers' choral works has emphasized the fact that the harmonization of folkloric quotations has significantly evolved in what regards the capitalization of the particular ethos as well as especially the stage of the mastery processing of the folk song.

For the first stage two ways of harmonization of the folkloric quotation can be distinguished. The first consists of harmonization with tonal-functional chords, found in the choral works composed by Tudor Jarda during the 50s and the 70s[3]. Composers such as Max Eisikovits[4] use methods which configure a neo renaissance modal and Liviu Comes[5] processes the Romanian folkloric modal in the same manner preserving its particular ethos (melody and cadences).

The second stage in the evolution of the processing of the folkloric quotation is represented by the mastery processing of the source by means of the newest compositional procedures belonging to musical modernism in perfect agreement with the expressive essences of the folkloric modal assimilated by the composers. S. Toduță's three volumes of choral works[6] have been revealing in this sense, as well as the spectacular adaptation to neo modal of Tudor Jarda's choral works written in the period 1970-1980[7], or L. Comes' choral works composed with an educational purpose in the 80s[8]. The analyses have highlighted ways for the capitalization of the most intimate sources of expressiveness of the folkloric modal by means of specific procedures such as: an accompanying or rhythmic pedal tone, poly-modal chords of seconds, fourths, fifths, free sequences, and specific cadences: subtonic, Phrygian, Dorian, Lydian, adapted to the melody. The mostly polyphonic syntax, the neo modal scales as a hexachord scale, the models 1-2-1, 1-3-1, the non-octavian constructions (8-; the major/minor chord)), symmetry as a model for organizing discourse and others, these are all elements belonging to the contemporary neo modal tradition of the analyzed composers.

A more and more acute tendency towards the chromatism of the melodic line can be seen in the works of the composers belonging to this generation. Consequently, chromatically transfigured diatonic melodic formulas specific to folklore, or cadences (Phrygian, subtonic) can often be noticed.

---

[3] Jarda, Tudor, *Coruri pe versuri populare, (Choral Works with Folk Lyrics),* Editura Muzicală, 1964

[4] Eisikovits, Max, *Három Erdélyi Magyar Népdal, (Three Hungarian Folk Songs),* xerox, Academia de Muzică, Cluj Napoca, in: *10 Choral works for men*

[5] Comes, Liviu, *10 Coruri Bărbăteşti, (10 Choral Works for Men),* Editura de Stat pentru literatură şi artă, f.a.

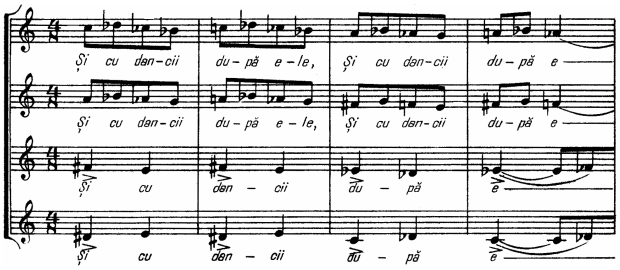
[6] Toduță, Sigismund, *20 de coruri pentru voci egale, vol I, (20 Choral Works for Equal Voices,* vol. I), Editura Muzicală, Bucureşti, 1966. Toduță, Sigismund, *10 coruri mixte, 10 Choral Works Mixed Voices),* vol II, Editura Muzicală, 1968. Toduță, Sigismund, *15 coruri mixte, (15 Choral Works for Mixed Voices),* vol. III, Ed. Muzicală, Bucureşti, 1970

[7] Jarda, Tudor, *Coruri pe versuri de Lucian Blaga, (Choral Works with Lirics by Lucian Blaga)* litogr. Cluj Napoca, f.a.

[8] Comes, Liviu, *Miniaturi corale, (Choral Miniatures)* litogr. Conservatorului Ciprian Porumbescu, Bucureşti, 1981

Ex.2

Max Eisikovits, *Vin țigăncile la crâng*
(The Gipsy Women Come to the Grove)

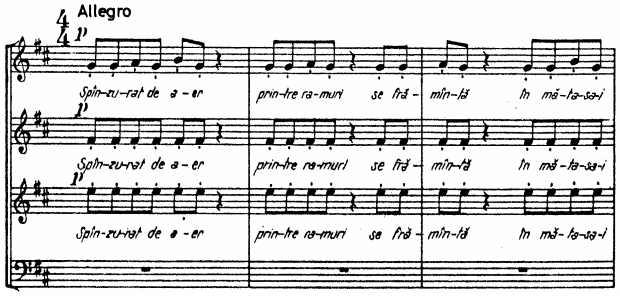


Among the ways of expression belonging to this style there are also the melodies based on the pentatonic, pent-hex-chord, oligo-chord substratum. In his choral works with lyrics by Lucian Blaga, Tudor Jarda manipulates these essential modal foundations into thematic frames which harmonize with the ancestral metaphor bearing the archetypal sense in their respective works.

- *Stalactita (The Stalactite)* - tetra tonal material,
- *În marea trecere (In the Great Passing)* – tri-chord,
- *Vei plânge mult ori vei zâmbi (Will You Cry for Long or You Will Smile)* - Dorian-Aeolian tetrachord on G,
- *Visătorul (The Dreamer)* - Dorian pentachord on E, in chord (trichord in the melody)
- *Zeul aşteaptă (The God Awaits)* – Mix - Lydian pentachord,
- *Stă în codru fără slavă (He Sits in the Forest with No Glory)* - Lydian pentachord.

Ex. 3

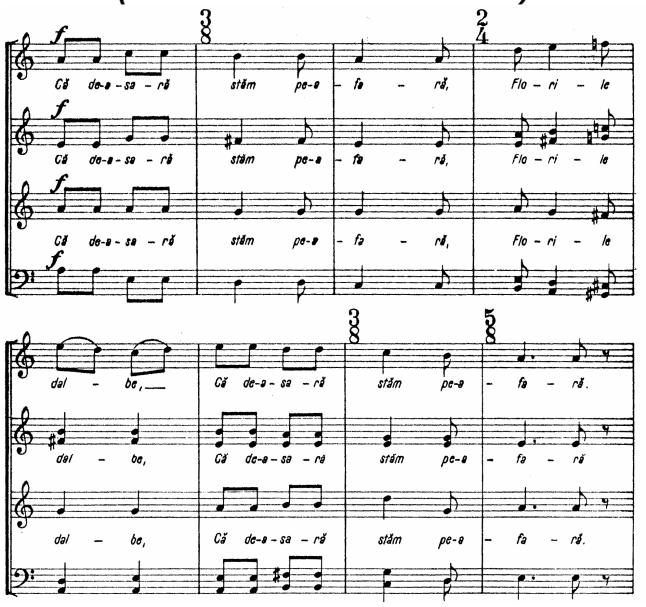
***Visătorul (The dreamer)*- Dorian pentachord on E,**
synthesized on the harmonic vertical (trichord in the melody)



The ninth-octave melodic frame, in most choral works, results from the overlapping of the major and minor states of the modal structures in the polyphonic lines. The geometric harmonic syntheses organize the neo modal discourse through symmetry or mathematic references in the absence of a functional tonality.

Ex. 4

Tudor Jarda, *La casa di peste drum*
(At the House Across the Street)



We notice the geometric symmetry of the melody generating a consonantal polyphony where the natural and the adulterated notes are simultaneous (measure 4) and the chords made up of fourths are bi-functional.

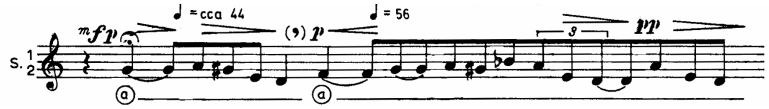
The rhythmical and metrical analysis of some of the choral works belonging to the composers in Cluj-Napoca has highlighted dissolution of the strict configuration of these parameters by the adoption of alternative measures, of asymmetric rhythmic pulsations, going further up to eliminating the bars in S. Toduță's last works.

The analysis of the original works of the neo- modal composers has revealed the fact that the unique style of each and every one of them designs a common direction: that of the achromatized modal. Therefore, what V. Herman calls "the chromatic transfiguration" of the melody, of the harmony and of the mode appears here. The convention of association with the folkloric substratum as ethos is sometimes transcended, only the specific compositional principles used to give meaning to the poetic text being preserved.

The modal world of the choral works in *La curțile dorului* by Sigismund Toduță will implacably try to reveal that ancestral ethos resulted from the melody conceived in the manner of the slow rubato in consonance with the aesthetic of Blaga's poems. A recitative which capitalizes this Romanian ethos is the inspired monody in *Arhaisme*, or that in *La curțile dorului* (*At the Courtyard of Yearning):*

Ex. 5

S. Toduță, *La curțile dorului*
(At the Courtyard of Yearning)



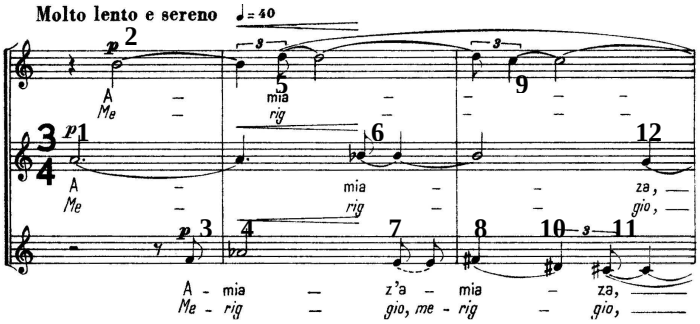
In *Corurile pe versuri de Lucian Blaga*[9] *(Choral Works on Lyrics by Lucian Blaga)*, Tudor Jarda is in resonance with the poetic metaphor building a musical discourse of essences where diatonic and chromatic modal manifests itself in intonation archetypes in the context of great imagistic permeability.

Max Eisikovits' *Hore şi Madrigale*[10] *(Horas and Madrigals)* reflect a very diverse universe of expression, where the chromatic modal reaches atonal expressions, the neo modal language being represented by the version free of Romanian ethos. The poetic themes preferred by Max Eisikovits in these works introduce us to a universe of playfulness with the sound where subtle irony and parody live together with the introvert or dramatic expression.

The chromatic is emphasized by approaching it from different perspectives: in the works of Sigismund Toduță, Tudor Jarda and Max Eisikovits it sporadically appears by the overlapping of polyphonic modal lines, or as a means of highlighting certain expressions, certain states of mind and melodies, the language remaining essentially modal, though. On the contrary, Liviu Comes writes his cycle *Trei pasteluri (Three pastels)* on lyrics by George Lesnea[11] using the 12 sounds of the dodecaphonic series, exploiting them freely. His complex language in this choral cycle includes the complete series processed by inversion, transposition or fractions of the theme series freely processed.

Ex. 6

L. Comes, *Lacul (The Lake):* Pointillist attacks

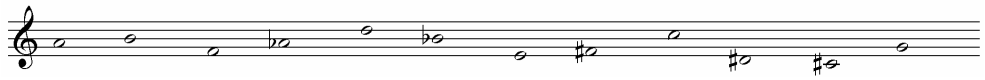


[9] Jarda, Tudor, *Coruri, (Choral Works),* Editura Muzicală, 1980

[10] Eisikovits, Max, *Hore şi Madrigale pentru cor a cappella, (Horas and Madrigals for an A Cappella Choir),* Editura Muzicală, Bucureşti, 1965

[11] Comes, Liviu, *Trei pasteluri pentru cor de femei la trei voci*, (*Three Pastels for Women Choir for three Voices),* Editura Muzicală, 1968, composed in 1965 and printed in Bucharest

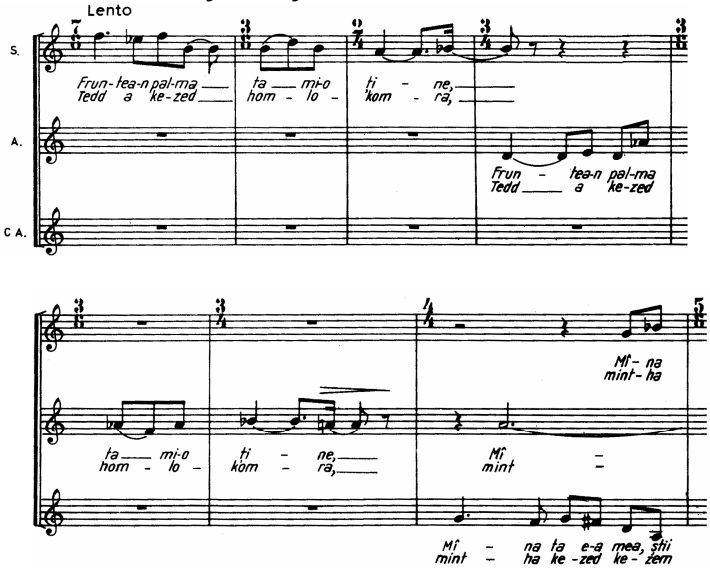
series:



Therefore Liviu Comes's choral works subscribe successfully to the new compositional wave adopted by the composers in Cluj-Napoca who, in the 60s and 70s, adapt the techniques of the dodecaphonic serials to the reality of the national culture. The style of the choral works belonging to contemporary composers: Cornel Țăranu, Vasile Herman, Ede Terényi, Constantin Rîpă, Valentin Timaru, Dan Voiculescu and Adrian Pop will go beyond neoclassicism and neo modal creatively using the possibility to freely manipulate the chromatic whole. Some reminiscences of the serial organization are preserved in: the repetition of the series, the free inversion or even the retrograde-inversion, various transpositions of the serial fragments seen as individual thematic focal points present in the choral works of Cornel Țăranu with lyrics by József Attila, Ion Vinea, Ady Endre, Lucian Blaga, or Vasile Herman in *Viersuri de dor (Lyrics of Yearning), Cantilații (Cantillations)*.

Ex.7

C Țăranu, *Fruntea-n palma ta (My forehead in the palm of your hand),* lyrics by József Attila[12]



The melodic system of the chromatic total through which the contemporary composers (constructivists) express themselves experiences in the 70s revitalization by melding with certain innovative ways of processing the sounds such as:

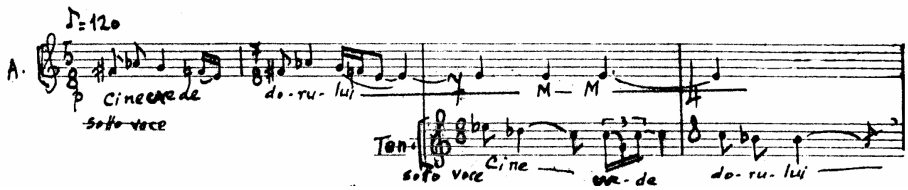
[12] the thematic fragment is continued with its own inversion

• The non figurative, atonal melody used by all of the contemporary composers, without becoming a dodecaphonic series.

• ultra chromatic substratum of the melody, with few chords

Ex. 8

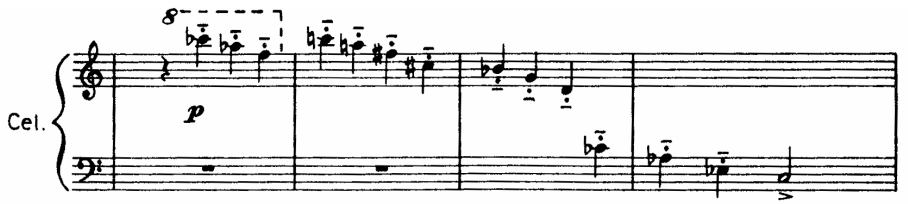
V. Herman, *Cine crede dorului (Who Believes in the Yearning)*[13]



• modes deduced from mathematic calculus,

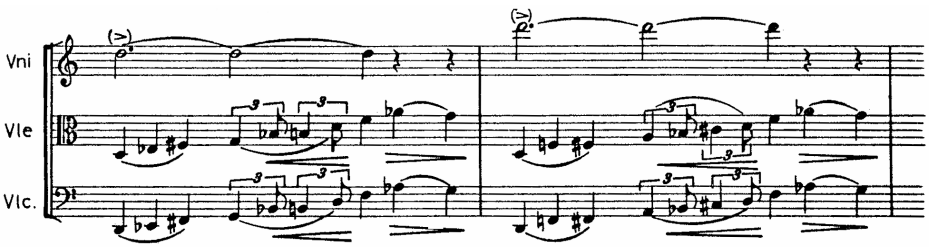
Ex. 9

Scale with repetitive structure 3-3-5 in *Elegie* from *Coruri pe versuri de Ana Blandiana (Choral Works with Lyrics by Ana Blandiana)* de H.P. Türk[14]



In the choral work *Ține ochii închiși (Keep Your Eyes Closed)* the image of the snow gradually embracing everything is created in the accompaniment of the string instruments, using modal structures in the form of a ladder made up of various intervallic relations:

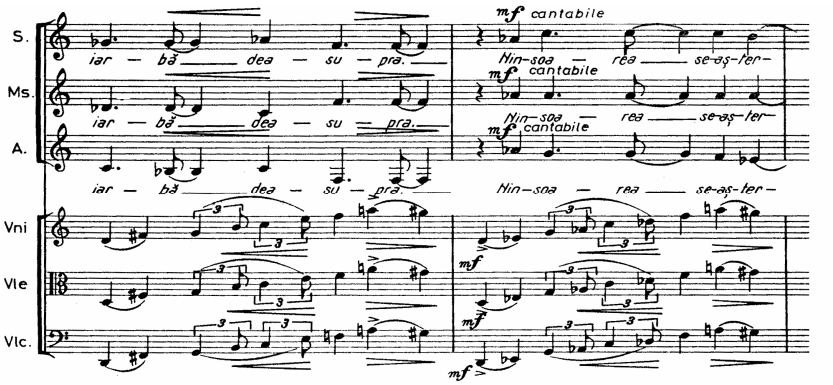
1-3-1 scale:



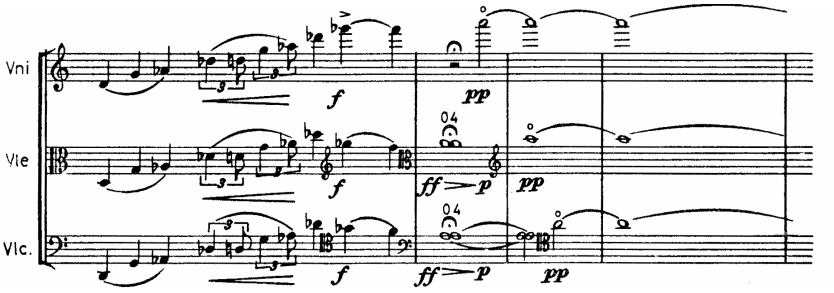
[13] Herman, Vasile, *Viersuri de dor* (*Lyrics of Yearning*), litogr. Conservatorul de Muzică Gh. Dima, Cluj Napoca, 1970

[14] Türk, Hans-Peter, *Trei coruri pentru cor de femei şi orchestră de cameră pe versuri de Ana Blandiana (Three Choral Works for Women's Choir and Chamber Orchestra with Lyrics by Ana Blandiana)*, Editura Muzicală, Bucureşti, 1977

1-4-1 scale:



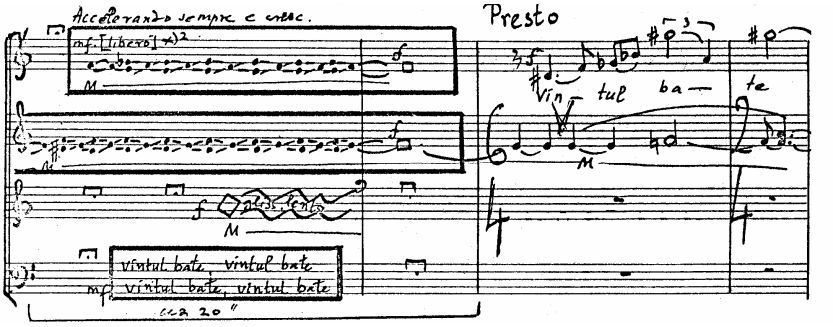
1-5-1 scale:



• new voicing techniques, types of glissando, vibrato, a large variety of attacks on definite or relative pitches

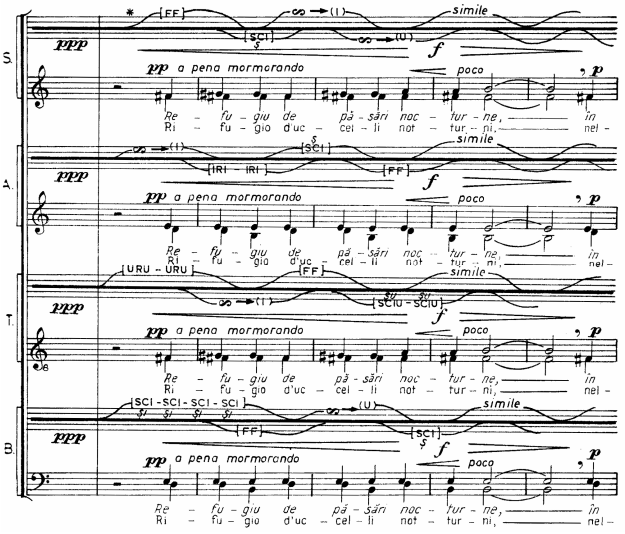
Ex. 10

Vasile Herman, Viersuri de dor, *Dor departe, (Yearning Far Away)*
***(*glissando lento, scansion, atonal melody)**



Ex. 11

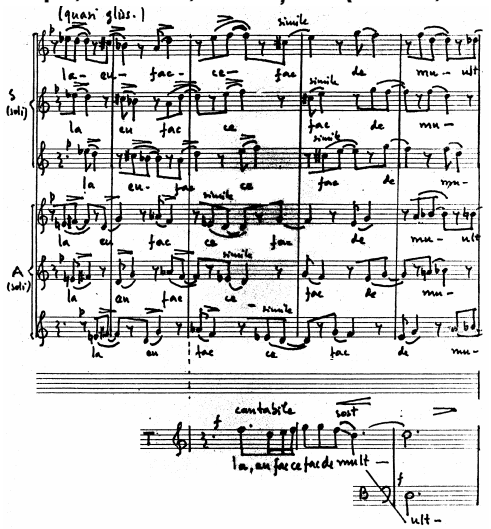
Refugiu de păsări nocturne* by Adrian Pop[15] *(Refuge for Nocturnal Birds)
sounds that imitate the rustle of the forest and the chirping of the birds overlap the musical discourse



- free or controlled aleatory moments:
- heterophonic textures on definite or relative pitches

Ex. 12

C. Râpă, *Codrule, codruțule*[16] *(Forest, Little Forest)*

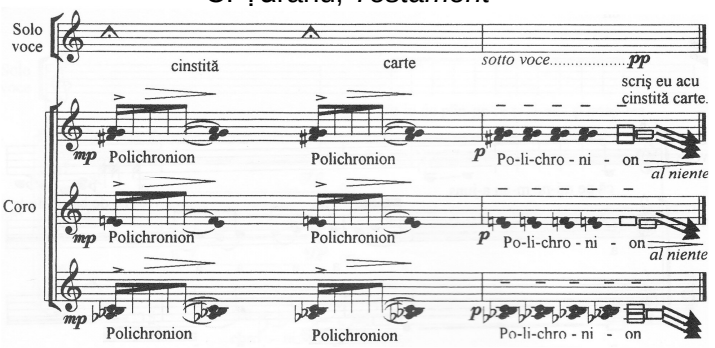


[15] Pop, Adrian, *Coruri,(Choral Works)*, Editura Muzicală, Bucureşti, 1987
[16] Râpă, Constantin, *Codrule, Codruțule (Forest, Little Forest)* for a mixt choir, with lyrics by Mihai Eminescu, Conservatorul de Muzică, Gh. Dima, 1989

- Various aspects of the cluster: chromatic (black) diatonic (white), mixed, or in tones (Lydian cluster)

Ex. 13

C. Țăranu, *Testament*[17]



The individual artistic personality of every composer's style is in itself a universe so rich that only specific monographs can comprise them. If we analyze them from the point of view of language, we find in the works of the composers in Cluj-Napoca common tendencies to adopt the techniques of the avant-garde: present in the 60s in the works of Țăranu, Herman, Terényi and in the 70s in the works of Rîpă, Timaru, Voiculescu and Türk. After the 80s every composer will follow "his own stylistic destiny" marking these common techniques and creating their own syntheses of expression different not only from one composer to another, but also from one work to another. The beginning of a new, postmodern era dominated by the aesthetic, rich, eclectic, playful, ironic and unconventional is reflected in the choral works of the composers in Cluj-Napoca in a free poly-stylus.

Therefore, Vasile Herman's creation remains part of a contemporary neo folklore manifested in the cycles *Viersuri de dor (Lyrics on Yearning), Cantilene (Cantillations), Paleomusica* exploring the characteristics of the neo Byzantine also present in Cornel Țăranu's work *Testament,* whose style reaches the syntheses by going back to the lyric of the first stage of creation enriched by the maturity and the experience coming from a lifetime dedicated to creation. Ede Terényi consolidates in the same way his contemporary style using the old, cultured Transylvanian music as a source of inspiration. Constantin Rîpă's valuable choral works reflect an original way of handling all the possibilities of choral vocalizing in thematically and interpretatively heterogeneous works. In his Romanian folkloric or medieval works (Codex Caioni), as well as in the original ones, the composer creates musical images with a remarkable force due to the use of archaic resonances polyphonically and hetero-phonically processed, where aleatory or pointillist moments can be noticed. In the last two

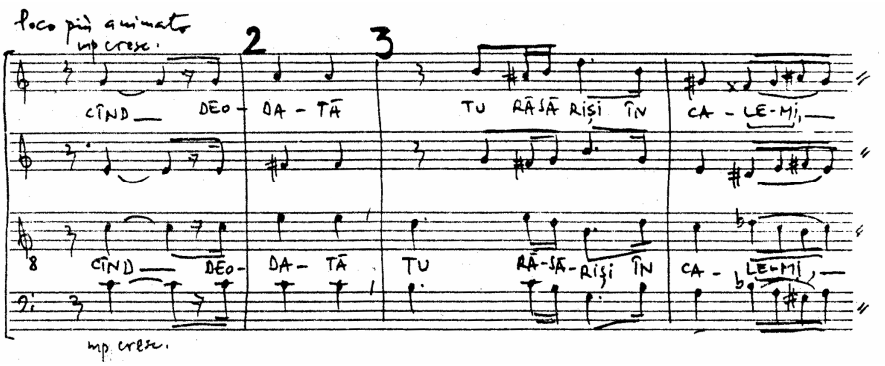
[17] Țăranu, Cornel, *Testament,* Conservatorul de Muzică, Gh. Dima, 1988

decades the composer is inclined towards the neo Byzantine in the Liturgy for a mixed choir and towards the poly-stylus, neo folkloric works such as the *Missa* for a mixed choir and soloists.

In parallel with the wave of the New Consonance in the Western European music of the 70s and the 80s manifesting itself by a reclaim of color, of consonantal harmony and even of the tonality, we notice in the works of the composers in Cluj-Napoca of the 80s and the 90s a "taming" of the atonal melody, of the constructivist abstractionism and of the dissonances in the choral discourse, as well as the appearance of tonal oases and of certain restoration "suggestions" such as: Neo romantic suggestions in Dan Voiculescu's *Elegii eminesciene (Eminescu's Elegies)*[18].

Ex. 14

Odă în metru antic (Ode in Antic Meter)



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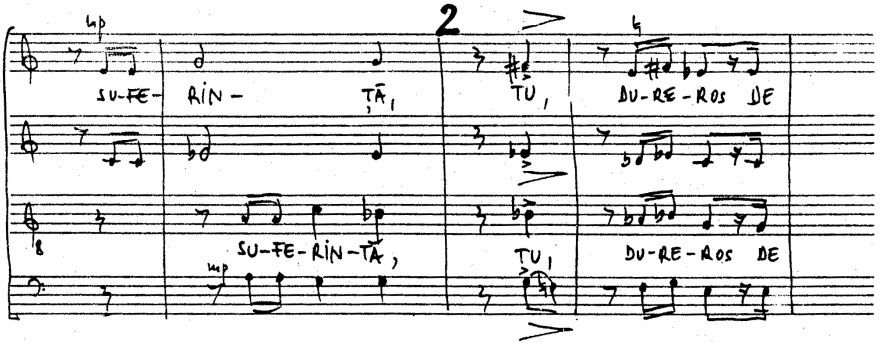

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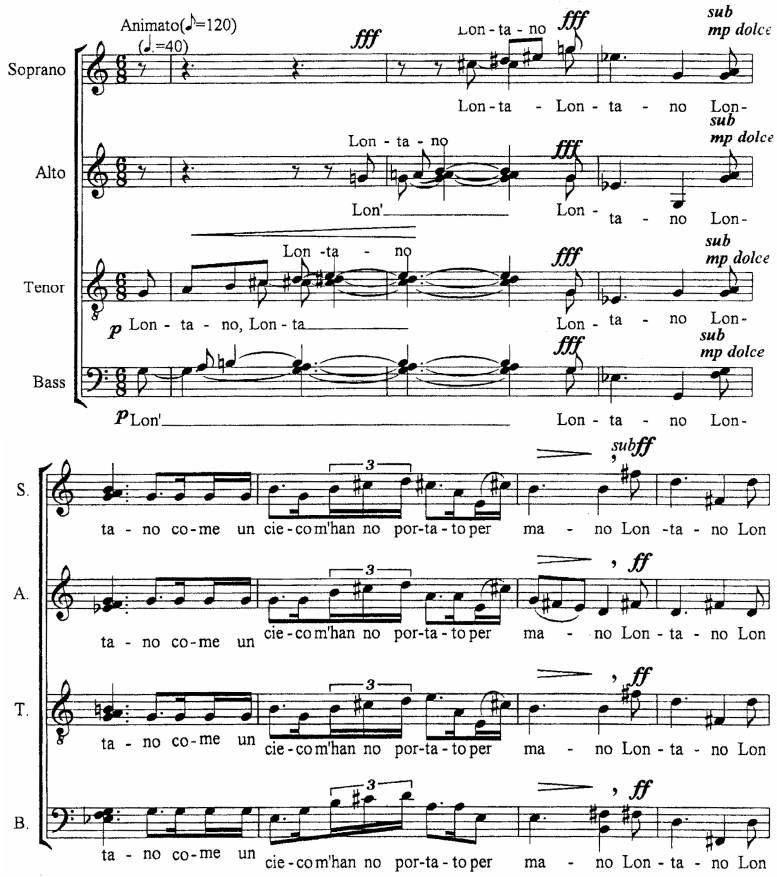
[18] Voiculescu, Dan, *Elegii eminesciene,* Conservatorul de Muzică Gh Dima, Cluj-Napoca, 1989

Or neoimpressionist suggestions: (Timaru, V., *Musica per Ungaretti)*.

Ex.15

The hexatone scale, horizontally and vertically synthesized in Valentin Timaru's *Musica per Ungaretti, Lontano*[19]



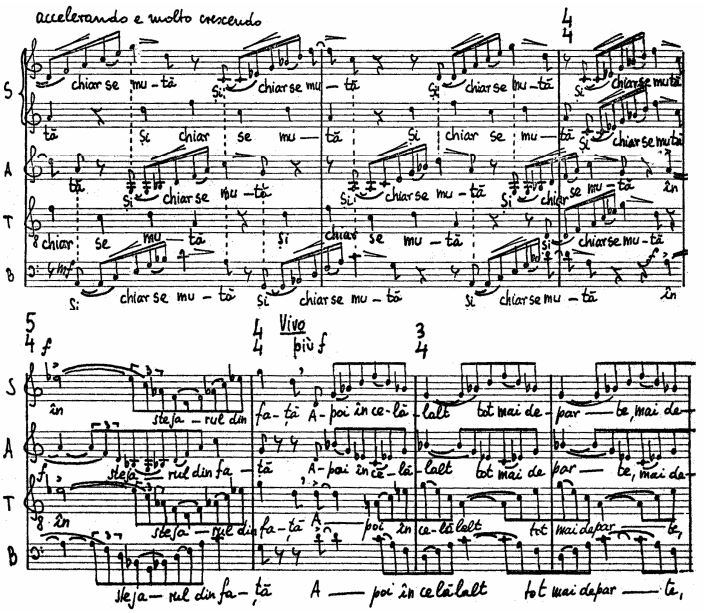
The reconsidering of the chord with sevenths and ninths in the context of free, neo modal functionality can be seen in Hans-Peter Türk's *Trei coruri pe versuri de Ana Blandiana* (*(Three Choral Works with Lyrics by Ana Blandiana)*, but also in his *Două coruri pe versuri de Marin Sorescu Two Choral Works with Lyrics by Marin Sorescu)*[20]*.*

[19] Timaru, Valentin, *Musica per Ungaretti,* Conservatorul de Muzică Gh Dima, Cluj Napoca, 1980

[20] Türk, Hans-Peter, *Two choral works with lyrics by Marin Sorescu,* Cluj, litogr. the Gh. Dima Music Conservatory, f.a.

Ex. 16

Hans-Peter Türk, *Spațiu (Space)*



The game and the subtle cultural suggestion are characteristic to Adrian Pop's choral works. The composer expresses himself in a personal style, integrating various expressive sources and a compositional technique that gives meaning to the poetic text. Therefore he dares to use a neo renaissance or neo medieval modal language in *Trei cântece pe versuri din lirica truverilor (Three Songs with Lyrics Written by Troubadours)*[21], or a chromatic, quasi-serial language in the madrigals with lyrics by Salvadore Quasimodo and a heterogeneous, poly-stylistic one in *Bagatele* with lyrics by Christian Morgenstern[22].

The styles in the choral works of the 20th century composers from Cluj-Napoca reflect the evolution in thought and musical representation of the Romanian music in a universal context. Beginning with the classic Romanticism of the national school, adopting then the neo classical and avant-garde techniques of modernism and reaching nowadays the current postmodern directions that recover the aesthetic discourse using heterogeneous cultural references, this panoramic image is enhanced by the original contributions of the notable figures belonging to this school of composition.

(Translated by Roxana Huza)

[21] Adrian Pop, *op. cit.*
[22] idem

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ISTVÁN KOLONICS (1826-1892) ORGELBAUMEISTER AUS SZABADKA IN SIEBENBÜRGEN*

ERZSÉBET WINDHAGER-GERÉD[1]

SUMMARY. István Kolonics, born in Szabadka (Subotica), moved to Kézdivásárhely (Târgu Secuiesc) in 1855. He eventually became one of the most famous and most assiduous organ builders of the nineteenth century in Transylvania. He built about two hundred new instruments and repaired several. He also instructed numerous assistants. For many years this guaranteed the organs in Hungarian Catholic and Protestant churches to be in working order. This article presents some unknown sources concerning his origin and work in Szabadka in the first 30 years of his life.

Keywords: Kolonics, Hungarian, organ builder, nineteen's century, Szabadka, Transylvania

Einführung

Siebenbürgen, auch Transsylvanien genannt, ist ein geographisches und politisches Gebiet, das seit 1918 zu Rumänien gehört und während der vergangenen Jahrhunderte eine turbulente und komplizierte Geschichte hatte.

Bis ins 18 Jahrhundert war Siebenbürgen ein autonomes Fürstentum zwischen der Habsburgischen Monarchie und dem Osmanischen Reich, dann gehörte das Land, das eine Fläche von etwa 57000 km² aufweist und damit über ein größeres Territorium als das heutige Ungarn verfügt, zum ungarischen Königreich und somit zur Österreichisch-Ungarischen Monarchie. Nach dem 1 Weltkrieg wurde es von Rumänien anektiert, und dort blieb es, bis auf eine kurze Teilrückgabe (1940-1944) während des 2 Weltkrieges, bis heute.

Orgeln wurden in Siebenbürgen in den katholischen und protestantischen Kirchen gebaut. Die rumänisch-orthodoxe Kirche sieht keine Instrumente und somit auch keine Orgel in der Liturgie vor. Nur wenige Konzertsäle in Rumänien verfügen über eine Orgel. Diejenige in der „Gheorghe Dima Musikakademie" in Klausenburg (Kolozsvár / Cluj), gebaut 1819/1820 von Samuel Maetz, stand ursprünglich in der evangelischen Kirche von Halvelagen (Holdvilág / Hoghilag). Im Amfiteatru Bucharest (Bukarest / Bucureşti) steht eine Walcker-Orgel von 1939 und im Kulturpalast von Marosvásárhely (Neumarkt am Mieresch / Târgu Mureş) eine Rieger-Orgel von 1914.

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Während der kommunistischen Diktatur ist die orthodoxe Kirche als Staatskirche anerkannt worden. Die katholischen und protestantischen Konfessionen wurden nur geduldet, besonders, wenn der Gottesdienst in ungarischer oder deutscher Sprache abgehalten wurde.

Man würde denken, dass die Orgelkultur unter diesen ungünstigen Voraussetzungen ein bloßes Schattendasein gefristet habe. Das trifft zum Teil auch zu. Werbung und Ankündigungen für die Konzerte, die trotzdem stattfanden, wurden, wenn überhaupt, nur beschränkt erlaubt. Mitunter schloss man skurile Kompromisse, indem man z.B. die Choralnamen umging und nur mehr die Nummern angab (z.B. Choral Nr.3 aus dem „Orgelbüchlein" von Johann Sebastian Bach statt „Christe, du Lamm Gottes"[2]).

Die Orgelkonzerte wurden aber auch als Möglichkeit des wortlosen Protestes wahrgenommen, und zwar von allen: Gläubigen und Atheisten, Rumänen, Deutschen und Ungarn.

Sie waren sehr gut besucht, ein Umstand der sich nach der Wende wegen der nun bestehenden Freiheit und der Übersättigung an Angeboten rasch veränderte. Das Interesse an der Orgelmusik pendelte sich, nachdem der Hauch des Verbotenen verschwunden war, in dem auch im Westen bekannten Minimalbereich ein.

Dass die Orgelkultur während der finsteren Zeit des Kommunismus weiterbestehen konnte, ist einigen mutigen Menschen zu verdanken, die mit unermüdlichem ideellen und materiellen Einsatz und unter Gefährdung ihrer persönlichen Freiheit der Sache treu geblieben sind. Das klingt sehr einfach, ist aber für eine Generation schwer nachvollziehbar, die die kommunistische Diktatur nicht mehr aus eigener Anschauung kennt. Die immensen Verdienste dieser Visionäre, die trotz aller Schikanen – vom staatlich verordneten Stromausfall bis zur Einschränkung des Zugangs zur Bildung (etwa für Kinder kirchlicher Angestellter) – für ihre Ziele gekämpft haben, können nicht hoch genug eingeschätzt werden. Es sind hunderte Schicksale, leider oft mit tragischem Ausgang (Emigration, Isolation usw.). Es wäre angebracht sie zumindest auszugsweise in einer Anthologie von Memoiren zu sammeln.

Über die jahrhundertealte Tradition der siebenbürgischen Orgelkultur wurden bereits während der Diktatur mehrere Artikel verfasst, die meist in staatsunabhängigen Kirchenblättern oder Jahreskalendern veröffentlicht wurden. Es sind hauptsächlich informelle Artikel, die über die vielen kostbaren und nur wenigen Fachleuten bekannten Orgel-Schätze und ihre Historie berichten. Auch die Intellektuellen, die das Land verließen oder verlassen mussten, trugen dazu bei, das Interesse der Fachleute in Europa wachzuhalten oder zu wecken.

Nach 1989 sind zahlreiche Berichte über die Situation der Orgellandschaft in Siebenbürgen in vielen renommierten ausländischen Zeitschriften erschienen.

[2] Bach, Johann Sebastian, *Orgelwerke,* Band V., Edition Peters Frankfurt, 1952, Seite 3

Immerhin haben auch während der politischen Isolation Rumäniens Informationen und musikalische Materialien wie Noten, Bücher etc. aus dem Ausland ihren Weg über die geschlossenen Grenzen gefunden. So ist zum Beispiel Anfang der 1990-er Jahre in Ungarn eine Gesellschaft zur Rettung siebenbürgischer Orgeln ins Leben gerufen worden, von einem aus Siebenbürgen stammenden Organisten namens István Dávid. Ihm ist es auch als Erstem gelungen, die finanziellen Mittel für die Veröffentlichung einer Anthologie[3] aufzubringen, mit den von mehreren Forschern[4] zusammengetragenen Daten über Orgeln in Siebenbürgen.

Beachtlich ist das sehr gut recherchierte, im Jahre 2000 erschienene Buch von Hermann Binder[5], der jahrzehntelang als Orgelsachverständiger der evangelischen Kirche H.B. in Siebenbürgen in der Zeit vor 1989 viele Orgeln des Landes (interkonfessionell) betreute und sich somit ein sehr profundes Wissen über deren Zustand und leider auch Verfall aneignen konnte. Er beschränkt sich in seinem Buch auf die Orgeln der evangelischen Kirchen, setzt einen beachtlichen Schwerpunkt auf die Recherchen in den Archiven und ermöglicht einen tiefen Einblick durch genaue und interessante Quellenangaben.

István Kolonics (1826-1892)

Zur István Kolonics sind einige Artikel und Arbeiten veröffentlicht worden[6]. Er war im 19. Jahrhundert einer der meistbeschäftigten Orgelbaumeister Siebenbürgens.

Nicht nur schuf er eine beachtliche Anzahl von neuen Instrumenten, sondern restaurierte auch zahlreiche. Darüber hinaus sind ihm durch die Ausbildung junger ungarischer Orgelbauer in dem bis dahin eher von sächsischen Orgelbauern dominierten Siebenbürgen der Bau vieler neuer Orgeln und die Instandhaltung der Instrumente in den katholischen und protestanten Kirchen ungarischer Sprache zu verdanken.

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[3] Dávid,István, *Műemlék orgonák Erdélyben*, *(Denkmalgeschützte Orgeln in Siebenbürgen),* Polis Könyvkiadó Kolozsvár / Balassi Kiadó Budapest,1996

[4] Binder, Hermann; Geréd, Vilmos; Kovács, László-Attila

[5] Binder, Hermann, *Orgeln in Siebenbürgen,* Gehan Musikverlag, Kludenbach, 2000

[6] Geréd, Vilmos, *A kolozsvári Szent Mihály-templom orgonáiról*, *(Über die Orgeln der St. Michael Kirche in Klausenburg)*in Magyar Egyházzene III (1995/1996) S.351-360, *A gyulafehérvári székesegyház orgonáinak története*, *(Die Geschichte der Orgeln in der Kathedrale Karlsburg),* in Magyar Egyházzene V (1997/1998) S. 317-230

Dávid, István: *Műemlék orgonák Erdélyben*, *(Denkmalgeschützte Orgeln in Siebenbürgen),* Polis Könyvkiadó Kolozsvár/Balassi Kiadó Budapest ,1996

Csíky, Csaba, *Kolonics*, Marosvásárhely Színművészeti Egyetem Kiadója, Marosvásárhely, 2007

Abb. 1



István Kolonics und seine Familie

Einer, der sich sehr intensiv mit István Kolonics beschäftigte, ist mein Vater, Vilmos Geréd. Seine Artikel[7] und auch die persönlichen Gespräche mit ihm haben mein Interesse an diesem Orgelbauer geweckt, der in kürzester Zeit ca. 200 neue Orgeln in Siebenbürgen gebaut und zahlreiche andere restauriert hat.

István Kolonics stammte aus Szabadka und verbrachte dort die ersten 30 Jahre seines Lebens. Er kam erst 1855 nach Siebenbürgen, einem Auftrag für einen Orgelneubau folgend, der so gut gelang, dass er eingeladen worden ist, gänzlich nach Siebenbürgen zu übersiedeln. Das hat er dann im gleichen Jahr auch getan, gründete in Kézdivásárhely (Szekler Neumarkt / Târgu Secuiesc) eine Orgelbauwerkstätte und lebte bis zu seinem Tod 1892 in der neuen Heimat.

[7] Geréd, Vilmos, *A kolozsvári Szent Mihály-templom orgonáiról*, *(Über die Orgeln der St. Michael Kirche in Klausenburg),* in: Magyar Egyházzene III (1995/1996) S.351-360, *A gyulafehérvári székesegyház orgonáinak története, (Die Geschichte der Orgeln in der Kathedrale Karlsburg)* in Magyar Egyházzene V (1997/1998) S. 317-230, *Kolonics István orgonaépítő, (Der Orgelbaumeister István Kolonics),* in: Incze, Dénes, *Erdély Katolikus nagyjai*, Tipographic, Miercurea-Ciuc, 2003, S.165-173

Vor dem Hintergrund der Geschichte Mittel- und Südosteuropas ist es nicht verwunderlich, dass sich die bisherigen Forschungsarbeiten über István Kolonics ausdrücklich auf seine Jahre in Siebenbürgen konzentrieren. Die gewaltigen politischen Veränderungen der letzten Jahrzehnte, die immer größer werdende Gemeinschaft der europäischen Länder, aber auch die Öffnung und Demokratisierung noch nicht zur Europäischen Union gehörender Staaten, hat die grenzübergreifende Forschungsarbeit erleichtert und in manchen Fällen überhaupt erst möglich gemacht. Die Arbeit ist zwar noch immer sehr mühsam. Viele Archive sind nicht aufgearbeitet, manche in den vielen Kriegen und politischen Turbulenzen spurlos verschwunden.

Trotz alledem findet man ab und zu wertvolle Hinweise, z.B. durch die Digitalisierung der Ausgaben 1854-1860 der Zeitschrift „Vasárnapi Újság“ (Sonntagsblatt), die plötzlich unbekannte Aspekte des Lebens des Orgelbauers István Kolonics belegen. So wissen wir zwar relativ viel über die ca. **200** Orgeln, die er nach 1855, nach seiner Übersiedlung aus dem Gebiet der Batschka (Bácska), näher seine Heimatstadt Szabadka (damals Österreich-Ungarn, heute Subotica in Serbien), in seiner neuen Heimat Siebenbürgen baute, wo er sich in der Kleinstadt Kézdivásárhely (Szekler Neumarkt, damals ebenfalls Österreich-Ungarn, heute Târgu Secuiesc / Rumänien) niederließ. Über die ersten 30 Jahre seines Lebens hingegen waren Nachforschungen wegen der ungünstigen politischen Umstände (Serbien war zuerst eine Teilrepublik Jugoslawiens, dann herrschte jahrelang Krieg auf dem Balkan) kaum möglich.

Natürlich sind viele Daten in den vergangenen fast 200 Jahren verschwunden, oder es existieren solche, die wir erwarten würden, gar nicht. Ich wage es trotzdem, einige der vielen Fragen in der Vita des István Kolonics zu klären und manche Spekulationen oder Missverständnisse, die aufgrund der schwierigen Quellenlage entstanden sind, zurecht zu rücken.

Herkunft von István Kolonics

Wenn wir mit den Begriffen fehlende Grenzen, freier Reiseverkehr und zusammenwachsendes Europa Errungenschaften der neueren Zeit verbinden, dann muss ich dem widersprechen. „Keine Grenzen“ gab es schon im 19.Jahrhundert in der Donaumonarchie, und das spielte im Leben von István Kolonics eine wesentliche Rolle.

Der berühmteste ungarische Orgelbauer Siebenbürgens wurde 1826 als Sohn von Alexander (Sándor) Kolonits und Therezia (Teréz) Markovits geboren. Die entsprechende Eintragung findet sich im Taufbuch von Szabadka unter der Nummer 1102, am 16. August 1826.

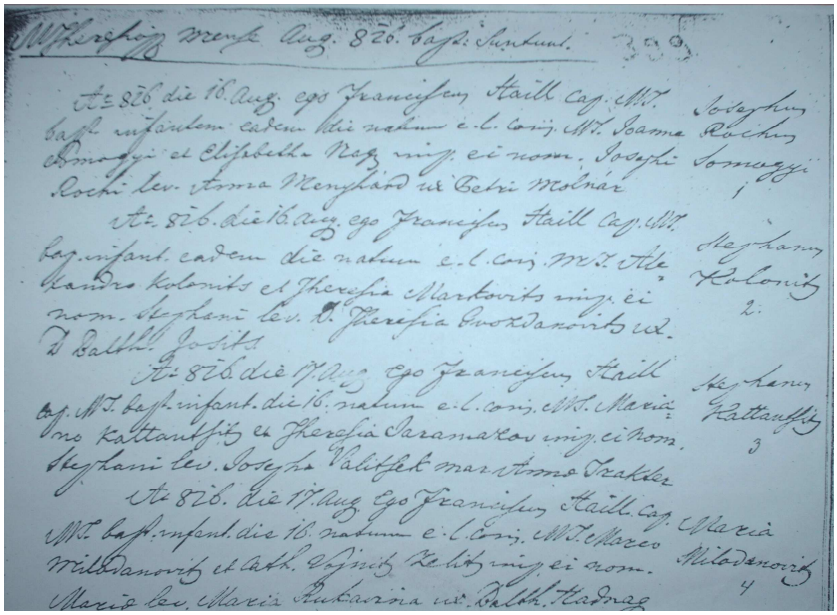
Die Familie bekam noch eine Tochter, Juliánna, die später einen János Vojnics heiratete. Diese Daten werden auch von István Kolonics´ noch lebender

Urenkelin, Juliánna Borcsa aus Csíkszereda (Miercurea Ciuc / Rumänien) in verschiedenen Publikationen bestätigt.[8]

Auch in einem persönlichem Gespräch, das ich mit Frau Borcsa bei einem Besuch im Sommer 2009 geführt habe, konnte ich mich von der Richtigkeit dieser Angaben überzeugen.

Bei meinen Recherchen in den Archiven der Stadt Szabadka konnte ich feststellen, dass es es – entgegen anderslautenden Meinungen[9] – keinerlei Hinweise auf eine serbische Abstammung der Familie Kolonics gibt. István ist in dem Taufbuch, das damals noch in lateinischer Sprache geführt worden ist, unter dem Namen *Stephanus Kolonits* eingetragen.

Abb. 2



Faksimile des Taufscheins

Gewiss, der Name **Kolonits** ließe den Gedanken zu, dass er slawischer Abstammung wäre. Diese Vermutung könnte man aber leicht mit Beispielen ähnlich klingender Namen anderer berühmter Persönlichkeiten relativieren. Ich erinnere hier an Leopold Karl von **Kollonitsch** (auch *Kollonich*, *Collonicz*, *Kollonitz* geschrieben), der ab 1688 Erzbischof von Kalocsa (Kalocsawar)

[8] Geréd, Vilmos, *Kolonics István orgonaépítő, (Der orgelbaumeister István Kolonics),* in: Hrsg. Incze, Dénes, Erdély Katolikus Nagyjai, Tipographic, Miercurea-Ciuc, 2003, S. 165

[9] Csíky, Csaba, *Kolonics*, Marosvásárhely Színművészeti Egyetem Kiadója, Marosvásárhely, 2007, S. 74

war. Kollonitsch entstammte einer Adelsfamilie aus Komorn, war Malteserritter, Kammerherr in Wien und dann, nach mehreren Stationen, Bischof von Raab in Ungarn. Oder an László **Kollonich** (1787-1817), der im 18 Jahrhundert ebenfalls Erzbischof von Kalocsa war.

Interessanter und aufschlussreicher ist für mich, dass István Kolonics als Taufpaten zwei Adelige hatte: Theresia Gnozdanovits und Balthazar Josits. Auch wenn diese zwei Namen ebenfalls auf slawische Herkunft weisen, sollte man in der Batschka wie auch im angrenzenden Banat mit voreiligen Rückschlüssen auf die Nationalität vorsichtig sein.

Der Kaplan, der die Taufe durchführte, hieß übrigens Franziskus Haill und gehörte vermutlich der schwäbischen Bevölkerungsgruppe an.

István Kolonics (Kolonits) strebte später die Änderung seines Namens selber an und schrieb sich, einige Jahre nach seiner Übersiedlung nach Siebenbürgen, in der modernen ungarische Schreibweise **Kolonics**.

Dass er zwei einer höheren gesellschaftlichen Schicht angehörende Personen, nämlich Kleinadelige, als Taufpaten hatte, lässt den Rückschluss zu, dass er aus dem aufstrebenden Bürgertum stammte.

Seine spätere Handschrift, deren Ästhetik man in vielen Aufträgen oder Angeboten bewundern kann und welche die Kalligraphie eines im Schreiben gewandten Mannes spiegelt, seine Wortwahl sowie seine eleganten und kultivierten Formulierungen verraten, dass er vielleicht eine höhere Schule hat besuchen können, auf jeden Fall aber eine in jeder Hinsicht sorgfältige Ausbildung genossen hat.

Ausbildung von István Kolonics und die Anfänge als Orgelbaumeister in Szabadka

Dem Zeitgeist entsprechend lernte Kolonics sein Metier in verschiedenen Orgelbauwerkstätten. Leider kennen wir diese nur teilweise. Nachweislich war er in der Orgelbauwerkstätte des berühmten Orgelbaumeisters **Nemes** (Adeliger) **Lajos Bárány** aus Székesfehérvár tätig. Er ist als sein Geselle 1846 bei den Orgelbauarbeiten in der reformierten Kirche in Bicske anwesend und wird auch namentlich erwähnt.[10]

Bárány baute zwei Jahre später, 1848, in der reformierten Kirche in Kiskunhalas ein anderes Instrument[11]. Ob bei diesen Arbeiten Kolonics bereits seinen eigenen Betrieb hatte oder noch als Geselle bei ihm tätig war, ist ungewiss. Eine weitere, bis heute im Gebrauch befindliche Bárány-Orgel

[10] Csíky, Csaba, *Kolonics*, Marosvásárhely Színművészeti Egyetem Kiadója, Marosvásárhely, 2007, S. 74

[11] *Magyar Katolikus Lexikon*, *(Ungarisches Katholisches Lexikon),* http://lexikon.katolikus.hu/O/orgona%C3%A9p%C3%ADt%C5%91.html, 2009-09-18

mit acht Registern wurde schon 1840 von der evangelische Kirche in Penc angeschafft.[12] Beim Bau dieses Instrumentes war der damals 14-jähriger Kolonics wohl noch nicht dabei. Die Bárány–Orgel aus Penc ist für unsere Untersuchung sehr interessant, da sie als eines der wenigen im Originalzustand erhalten gebliebenen Instrumente von Bárány über die klanglichen Aspekte Auskunft geben kann, die den jungen Kolonics in den Ausbildungsjahren beeinflussten.

Szabadka, die Geburtsstadt von István Kolonics, gehörte damals zum Erzbistum Kalocsa.

Dieses wuchs gerade Anfang des 19 Jahrhunderts im Zuge der Rekatholisierung sehr stark. Gleichzeitig veränderten sich die Strukturen der kirchlichen Organisation kaum; die Zahl der Pfarren blieb fast gleich, obwohl die Anzahl der Katholiken sich um das Anderthalbfache erhöhte. Diese Entwicklung hielt bis Ende des 19.Jahrhunderts an.

Geteilt wurde das Erzbistum nach dem Ersten Weltkrieg, als die Stadt Szabadka, nach der Auflösung der Monarchie und der Neuordnung der Staatsgrenzen durch die Alliierten, Serbien zufiel. Drei Viertel des Territoriums des Erzbistums, zwei Drittel seiner Pfarren und mehr als die Hälfte der Priesterschaft gehörten nach dieser Grenzverschiebungen nun nicht mehr zu Ungarn. Bis 1923 wurde dieser Teil des Erzbistums Kalocsa durch einen Vertreter des Erzbischofs geleitet, dann aber schuf der Heilige Stuhl die eigenständige Apostolische Nuntiatur in der Batschka (Bácska), mit Sitz in Szabadka.[13]

Ein sehr interessanter Aspekt ist in diesem Zusammenhang auch, dass gerade Anfang des 19 Jahrhunderts im Erzbistum von Kalocsa viele neue Kirchen gebaut worden sind, und da gehörte eine neue Orgel offenbar selbstverständlich dazu.

Wir wissen, dass István Kolonics als eigenständiger Orgelbaumeister bis zu seiner Übersiedlung nach Kézdivásárhely im Jahre 1855 in der Werkstätte von **Szabadka ca 15 neue Orgeln** baute und 30 schon bestehende Instrumente zur größten Zufriedenheit seiner Auftraggeber renovierte.

Ein Artikel aus der Zeitschrift „Vasárnapi Újság“ (Sammlung der Jahrgänge 1854-1860), berichtet über die Fertigstellung der neuen Orgel in **Kiskőrös** (Ungarn). In diesem Bericht wird bereits von einer siebenjährigen Tätigkeit István Kolonics´ gesprochen.

> *„Nagylelkűség. Hazai művész. – Kiskőrös, april 17. Kalocsai érsek Kunszt József ur ő kegyelmessége, legközelebb a Kiskőrös mezővárosbeli kath. gyülekezetű, magyar de szegényebb sorsu hiveket, a csinos templomban volt*

[12] http://penc.lutheran.hu/templom_leiras.php, 2009-09-18

[13] *A kalocsai érsekség a 19-20. században, (Das Erzbistum von Kalocsawar im 19-20 Jahrhundert)*, http://www.asztrik.hu/archivum/info/historia.htm#19-20, 2009-09-15

öreg és roncsolt, hangolatlan és botrányos sivitásu orgona helyett, egy uj orgonával ajándékképen megörvendeztette, melly tiszta és kellemes hangjával, először is a husvéti szent ünnepkor emelte a hivek buzgó ima énekét a világ Megváltójához, s egyszersmind ébresztette ő kegyelmessége mint jóltevője iránti hála-érzetet, melly e kis gyülekezet kebeléből soha ki nem alszik. A művet Kolonics István, szabadkai hazánkfia készitvén, s april 8-án megbirálás alá bocsátván, több műértő jelenlétében, több változatu hangjának tisztaságaért, olly sikerültnek találtatott, hogy ezen fiatal és szorgalmas müvész hazánkfia, ki hét év óta, már 15 uj, többek között a bajai plébánia templombeli 36 változatu orgonát is, és mintegy 30 avult orgonát gyökeres kiigazitás mellett, jutányos árakon és pontosan elkészitett, méltán közfigyelembe ajánlható.“ [14]

„Großzügigkeit. Heimischer Künstler - Kiskőrös, 17. April. Der Erzbischof von Kalocsa, Seine Gnaden Herr József Kunszt, erfreute die ungarischsprachige, aber auch ärmere, kath. Gemeinde aus Kiskőrös in der hübschen Kirche mit einer neuen anstatt der alten und verfallenen, verstimmten und entsetzlich kreischenden Orgel als Geschenk, die mit ihrer reinen und angenehmen Stimme das erste Mal zu den heiligen Osterfesttagen den eifrigen Gebetsgesang der Gläubigen zum Erlöser der Welt erhob und – an Seine Gnaden als Gönner gerichtet- ein Gefühl der Dankbarkeit erweckte, die aus der Seele dieser kleinen Gemeinde nie verschwinden wird. Das Werk unseres Landsmannes István Kolonics (sic!) aus Szabadka, am 8. April zur Begutachtung freigegeben, wurde in Anwesenheit mehrerer Fachleute übereinstimmend als so rein und gelungen befunden, dass dieser unser junger und fleißiger Künstler-Landsmann, der seit sieben Jahren bereits 15 neue Orgeln, darunter auch die mit 36 Stimmen aus der Pfarrkirche in Baja, preisgünstig und pünktlich anfertigte und etwa 30 veraltete Orgeln mit grundlegenden Verbesserungen versehen hat, verdienterweise der Aufmerksamkeit aller empfohlen werden darf.“[15]

Das größte neu erbaute Instrument von István Kolonics aus dieser Zeit war also die Orgel für die evangelische Kirche in **Baja** (Ungarn). Verwirrend ist, dass in diesem Zeitungsartikel von „36 klingenden Registern“ gesprochen wird. Aus den Aufzeichnungen des Orgelforschers und Benediktiners aus Pannonhalma, Kilián Szigeti [16], erfahren wir von der Existenz eines Positivs. Das wurde auch von der Sekretärin Kilián Szigetis in einem Briefwechsel mit Juliánna Borcsa, der in Csíkszereda lebenden Urenkelin von István Kolonics, bestätigt.

Wurde der Kostenvoranschlag aus dem Jahre 1853 für ein Werk mit 36 klingenden Registern gemacht? Könnte der Auftrag in diesem Ausmaß realisiert worden sein? Die Orgel wurde bereits im Jänner 1854 in der Kirche aufgestellt

[14] *Vasárnapi Ùjság (Sonntagsblatt) 1854 -1860,* http://epa.oszk.hu/00000/00030/00166/datum03580/cim103593/cim203598.htm, 2009-04-18

[15] Übersetzung Erzsébet Windhager - Geréd

[16] Szigeti, Kilián, *Régi magyar orgonák- Szeged*, *(Alte ungarische Orgeln-Szeged),* Zeneműkiadó, Budapest, 1982, Seite 167

und eingeweiht. Leider ist dieses Instrument der Kirchenpolitik zum Opfer gefallen. Nach Angaben von Kilián Szigeti wurde es bei der Erweiterung der ehemals bescheidenen Kirche durch eine Donation einer reichen evangelischen Familie durch ein zweimanualiges, harmoniumartiges Instrument ersetzt.

Wir wissen nicht, wohin diese frühe Kolonics-Orgel verschwunden ist. Wurde sie von einem aufstrebenden Orgelbauer gekauft oder eventuell gar Kolonics zurückgegeben? Vielleicht erklingt sie als ein späteres Opus des Meisters noch heute in Siebenbürgen?!

István Kolonics musste damals schon ein sehr bekannter und anerkannter Orgelbaumeister gewesen sein, um für ein Instrument dieser Größenordnung überhaupt einen Auftrag zu bekommen. Und seine Orgelbauwerkstätte in Szabadka musste auch dementsprechend gut ausgestattet gewesen sein, um ein so großes Instrument in dieser kurzen Zeit bauen und transportieren zu können (Baja liegt ca 80 km von Szabadka entfernt). Als Inhaber eines eingetragenen Unternehmens hatte er allerdings sicher auch Gesellen.

Der zitierte Artikel ist in den Jahren 1855-1856, nach der Fertigstellung der Orgel in Baja, erschienen. Das bedeutet, dass István Kolonics seine Tätigkeit als Orgelbaumeister in Szabadka sieben Jahre vorher, also ca 1849, aufgenommen hatte. Und es bedeutet auch, dass er seine Tätigkeiten in Szabadka und Umgebung nach seiner Übersiedlung nach Kézdivásárhely im Jahre 1855 nicht sofort abbrach, sondern die bereits unter Vertrag stehenden Arbeiten gewissenhaft fertigstellte. Im gleichen Jahr stellte er bereits die erste Orgel in Siebenbürgen auf, diejenige in Nagyenyed (Straßburg am Mieresch / Aiud).

Abb. 3



Kolonics-Orgel Nagyenyed (Straßburg am Mieresch / Aiud), 1855
Foto: Ursula Philippi

Ein weiteres Indiz für die Fortsetzung seiner Aktivitäten in der Umgebung von Szabadka ist, dass er in den ersten drei Jahren nach seiner Niederlassung in Siebenbürgen keine weiteren Instrumente baute. Es ist schwer vorstellbar dass der bis dahin sehr tüchtige und kluge Geschäftsmann, und das war Kolonics zweifelsohne, plötzlich an Auftragsmangel gelitten hätte. Er hat ja nachweislich schon in seiner Werkstätte in Szabadka in den ersten sieben Jahren viele neue Orgel gebaut und weitere renoviert. Und all das gleich nach der Revolution von 1848, wo die kleinen Städte wirtschaftlich nicht besonders gut gestellt waren.

Eines der noch in der alten Heimat gebauten Instrumente war die Orgel in **Keczel** (Ungarn, heute Kecel geschrieben). Die „Vasárnapi Újság" berichtet darüber Folgendes:

> *Keczel. A „Vasárnapi ujság" folyó év 6-iki számában, az iskolai és egyházi ügyek közt a baracskai harangokról olvasván, együgyü falusi notárus létemre ugy találtam okoskodni: ha a tavali makói értesitések olly szép hasznát vették a baracskaiak, (szivből ohajtom, hogy a derék harangöntők is, minél több hasznát lássák) talán épen olly hasznos szolgálatot tehetek – szerkesztő ur engedelmével – a „Vasárnapi ujság" tisztelt olvasó közönségének az által, ha elmondom azt, mi uton jutottak a keczeliek egy jó, szép és olcsó orgona birtokába. – Történt tehát, hogy régi orgonánk haszonvehetlenné válván, főtisztelendő Fratricsevics Márton helybeli plébános és alesperest ur fáradhatlan buzgalmának sikerült, a hivek filléreiből egy ollyan összeget gyüjteni, melly képessé tevé a gyülekezetet, a régi rosz orgona helyett, egy – tágas szentegyházunknak megfelelő – új orgonát rendelhetni. – Az uj orgona – halá az Istennek – emberül el is készült, és annak felszentelése alkalmából – more patrio – az áldomást is megittuk. – Több müértő, köztük a kalocsai érseki cathedrale ügyes karnagya a Láng János ur, ki a mü megbirálására volt felkérve, ugy nyilatkozot: hogy az orgona, mind kellemetes s egyszersmind rendkivül erős hangjára, mind pedig külső csinosságára és tartós szerkezetére nézve kitünő münek tekintendő. Most már meg is mondom, hogy e jeles müvet ki épitette. Mi biz azt sem, Vestfáliából, sem más idegen országból nem hozattuk, hanem – tisztelet becsület a hazai iparnak – azt Szabadkán készitettük; s ha netán, valamelly község, templomának diszére egy jó orgonát szándékoznék épittetni, tegyen ugy, mint mi keczeliek tettünk, küldjön tudniillik deputátiot Szabadkára Kolonics István orgonaépitőhez és szerződjék vele, tudom! hogy e tanácsot az illetők maholnap megköszönik a keczeli nótárusnak*[17]

> "Keczel. In der Nr 6 des aktuellen Jahrganges der „Vasárnapi Újság" (Sonntagsblatt), zwischen den Berichten über schulische und kirchliche Angelegenheiten über die Glocken von Baracska lesend, begann ich, ein einfacher Dorf-Notar, mit dem Gedanken zu spielen: Wenn die Leute aus Baracska so schön von den Berichten vom vergangenen Jahr aus Makó profitiert haben (ich wünsche von Herzen, dass die braven Glockengießer ebenfalls davon das Möglichste profitieren), vielleicht kann ich – mit Erlaubnis des Herrn Redakteurs – der verehrten Leserschaft der "Vasárnapi Újság"

[17] *Vasárnapi Újság, (Sonntagsblatt) 1854 -1860*, http://epa.oszk.hu/00000/00030/00108/datum02360/cim102367/cim202370.htm, 2009-04-19

genauso nützlich sein, wenn ich erzähle, auf welchem Wege die Leute aus Keczel in den Besitz einer guten, schönen und günstigen Orgel kamen. – Es geschah also, dass es, als unsere alte Orgel unbenützbar (unbrauchbar) geworden ist, den unermüdlichen Bemühungen unseres Hochwürden Márton Fratricsevics, des Ortspfarrers und Subprobstes, gelungen ist, aus den Groschen (Fillér) der Gläubigen eine Summe zu sammeln, die es der Gemeinde ermöglichte, statt der alten, schlechten Orgel eine für unser geräumiges Gotteshaus adäquatere neue Orgel zu bestellen. Die neue Orgel ist – Gott sei Dank – auch fertig gestellt worden, und aus Anlass der Einweihung haben wir – more patrio – auch den Segenstrunk trinken können. Mehrere Fachleute, darunter der geschickte Kapellmeister der Erzbischöflichen Kathedrale aus Kalocsa, Herr János Láng, der für die Abnahme des Werkes berufen worden ist, erklärten, dass die Orgel sowohl in Anbetracht ihres angenehmen und gleichzeitig kräftigen Klanges als auch ihres Aussehens und ihrer soliden Bauweise als ausgezeichnet gelungen betrachtet werden darf. Gleich werde ich sagen, wer dieses ausgezeichnete Werk erbaute. Wir haben es weder aus Westfalen noch aus irgend einem anderen fremden Land, sondern – Ehre und Anerkennung dem heimischen Handwerker – haben es in Szabadka anfertigen lassen; und falls irgendeine Ortschaft gedenkt, zum Schmuck ihrer Kirche eine gute Orgel bauen zu lassen, soll sie es uns, den Keczelern, gleichtun, soll eine Deputation nach Szabadka zum Orgelbaumeister István Kolonics senden und sie einen Auftrag abschließen lassen, so wie wir es gemacht haben. Ich weiß, dass sie diesen Rat baldigst dem Notar aus Keczel danken wird.“[18]

Eine weitere, kleine Orgel mit 10 Registern baute István Kolonics für die römisch-katholische Kirche in **Tiszaföldvár** (Ungarn). Diese Orgel war von der damaligen ungarischen Regierung im Auftrag gegeben worden.

„(Örömnap Tisza-Földváron.) Feszült keblekkel vártuk a magas kormánytól kiküldött cs. k. hivatalnokokat, és szakértő férfiakat, kik nov. 19-én a Tisza-Földvár r. kath. templomában elkészült uj orgonát birálat alá vették, s azt a községnek, mint ajándékot át is adták. – A 10 változatu uj orgonát a magas kormány mint patronatus, az Isten dicsőségére, s templomunk diszére saját költségén épittette, melly kegyes s nagy adományért a község nem mulasztá el legmélyebb háláját nyilvánitani. Az orgona mind reggeli, mind délutáni órákon, szigoru vizsgálat alá vétetvén, tökéletes műnek találtatott, – mit szakértő férfiak jelentettek ki. – Ezen örömünk második főtényezője Kolonics István szabadkai orgonaművész ur, kit is ezen orgona elkészitésére a m. kormány megbizott, s e műve által kiérdemlette mind a magas küldöttség teljes megelégedését, mind a község köszönetét, a község szóbeli köszönetét még 100 p. forint ajándékkal tetézte. – Ohajtjuk is minden községnek, hogy hasonló örömben részesüljön s a derék s szakavatott művésznek minél több alkalom nyiljék, orgonát állitani. – Tisza-Földvár községe megbizásából közli Ellinger Ignácz, néptanitó.“[19]

[18] Übersetzung Erzsébet Windhager - Geréd

[19] *Vasárnapi Újság, (Sonntagsblatt) 1854 -1860*, http://www.epa.oszk.hu/00000/00030/00199 / datum05374/cim105382/cim205387.htm 2009-11-04

In dem zitierten Artikel wird István Kolonics nicht mehr als Handwerker oder Orgelbaumeister bezeichnet, sondern er wird „orgona művész“ (Künstler der Orgel) genannt.

Welche Wendungen Kolonics' vielversprechende Karriere nach seiner Übersiedlung nach Siebenbürgen genommen hat, werde ich in den nächsten Ausgaben der „Studia Musica“ darstellen.

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TWO REPORTS ON ETHNO MUSICOLOGICAL RESEARCH

TUDOR FERARU[1]

SUMMARY. The two reports attempt to clarify several terminological and classification issues related to the study of folk song. From an ethnomusicologist's point of view, the concepts of composition, improvisation, authorship, paternity or similarity are not as clear-cut as might be generally understood. Several writings by prominent scholars Bruno Nettl, Alan P. Merriam and Stephen Erdely are used as a base for the debate over these concepts.

The first report focuses on the problem of what exactly constitutes music and musical creation, a question that seems to receive distinct answers in different cultural contexts around the world. The second report presents and compares various methods of classification applied to folk tunes and tune families.

Keywords: Ethnomusicology, folklore, culture, anthropology, tradition, song, tune, composition, repertoire

1. What is Music? Processes of Composition and Improvisation

We all live in a sounding world, where we hear and process many kinds of acoustic phenomena on a daily basis. Most of the time, however, we are ignorant of what the origin of most sounds is, or what influence these phenomena might have on us. There is a very fine line between what we, as individuals or as a society, consider "music" and what we regard as purely incidental sound, unworthy of being included in the same category.

In the first chapter of his book, "The Study of Ethnomusicology: Twenty-Nine Issues and Concepts," Bruno Nettl describes a number of attempts to define music. He refers to scholarly writings and dictionaries, as well as to public opinion and local traditional beliefs. His goal is to come up with a new and more inclusive perspective on what music is, by sifting through all the criteria that people from different cultures, at different points in time have formulated. Nettl is confronted with the paradox of having to deal with music all the time, without being able to determine precisely what music actually is. The approach he is taking seems to avoid the strategy of establishing what DOES NOT constitute music. Using the question of what

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music represents to the Western culture as a point of departure; Nettl gradually broadens his view to the point where he affirms the necessity of sanctioning with precision what music is in an intercultural valid way.

In Bruno Nettl's opinion, consensus upon criteria to define music is culture-specific. He reprobates the fact that most debates on what music really is do not fructify by enunciating a definition, and that even when a definition is put forward it lacks clarity and conciseness. It is however important to mention that, at the end of his study, Nettl himself provides only a vague characterization of what he believes music is. In spite of the many discrepancies between what dictionaries stipulate and what people from different societies think about music, there are a few points where all these opinions seem to meet. According to most definitions and beliefs, music must have certain traits in order to be accepted as "proper" music. These traits might vary greatly from culture to culture, but what is important is that people agree on the necessity of setting limits in general. We also find strong agreement on the fact that music in itself represents something good. The concept of "good" only pushes us further into the territory of the relative, but it nevertheless represents common ground. Westerners have much more restrictive views on what should be considered music, than peoples from other parts of the world. Most of the interviewees from Europe and North America think that music has to be preconceived, notated, and composed. Nettl explains in detail why "composition" (or preparation, in the case of performance) is regarded here as being nobler than "improvisation." People in civilized countries also believe that slightly similar phenomena happening in other societies would not qualify as music. After pointing out that all societies have music, and that all humans can identify music in some form, Bruno Nettl makes a few conclusive statements, which reveal his position as an ethnomusicologist. First, he concludes that different cultures and societies proceed to formulating definitions only after they have dealt with musical phenomena, and charged it with function and value. Thus, whenever and wherever music fulfils different functions and embodies different meanings, the definitions are very different, too. Nettl's second conclusion is that ethnomusicologists have the most topical reasons to define music broadly, since the definition of music determines the definition of ethnomusicology. In the light of these considerations, he generally describes music as being "human sound communication outside the scope of spoken language."

The second chapter of the book focuses on the more particular concept of music composition. The idea that certain music is newly composed, as opposed to just being improvised or re-created, serves as the starting point here. Judging the degree of innovation in traditional music, however, has never been an easy task. Nettl indicates clearly that there are ways in which all societies evaluate musical creation. In order to make comparison between these different criteria possible, one must establish exactly what the role of composers, performers and improvisers is in the respective cultural contexts.

While it is quite clear that Western practices imply the existence of a known composer, whom can claim paternity over the composition itself, and who can enjoy a relative autonomy from the society as a dissemination space, other cultures have very different views of what constitutes musical creation. It is difficult to analyze the way in which music, whatever it may represent, finds way into the thinking of people. What Nettl seems to be positive about is that to some extent any music is inspired. Subsequent stages of the music creation process do not differ that much from one culture to the other after all. Bruno Nettl shows that manipulation, rearrangement, and generally hard thinking are typical to every music creation context. Furthermore, he believes that pure improvisation and prepared composition are just two aspects of the same process, and are interrelated. The former involves spontaneity, speed and risk taking, whereas the later is based on laborious, thoughtful action. Nevertheless, there is no improvisation that lacks completely some sort of preparation, and no composition process that totally escapes the influence of hazard.

Nettl points out to the numerous stages that shape a piece of music (song), especially to those specific to traditional cultures: preparatory work (inspiration, trance), composition (trial and error), revision, adjustments, mistakes and cover-up, slips (some of them incorporated), and voluntary alteration (mostly applied to the texts). In the case of folk music, many variants circulate simultaneously, are orally transmitted and modified. Even when different versions of the same song remain recognizable, it is very hard to determine precisely which of their features are old and which new. From what Bruno Nettl explains, there is no certainty with respect to separating new from old in traditional music. The old lives on through tradition becoming cause for the new, and the new slips away into being old through the layering of infinite variants.

Referring to processes of composition, in *The Anthropology of Music,* Alan P. Merriam provides a more detailed insight into how ethnomusicology tries to shed light on the nature of musical creation. Chapter nine of this particular book mainly restates what Bruno Nettl had discussed before. However, the point that Merriam does not subscribe to is the dichotomy between conscious and unconscious composition. According to Nettle, uncivilized peoples create music and propagate it by various means, without being completely aware of the scope of their activities. On the other hand, Merriam argues there is enough evidence to support the idea that musically non-literate people recognize composition as a distinct and specific process. On a series of other issues, Merriam seems to have more nuanced positions. For example, he is more interested than Nettl in crediting the phenomenon of group composition, and especially group contributions to a certain traditional style.

Learning, as the first step of the composition process, plays a very important role in Merriam's description. He believes that contact with the song repertory as listeners and imitators is crucial to the overall musicianship of people, and ultimately to them being able to put together new songs. Fast-

learning and slow-learning eventually distinguish between individuals who are more or less likely to contribute creatively, to become “composers.” Among these talented individuals, Merriam identifies three categories: the specialist composer, the casual composer, and the group composer. It is important to mention that these categories are very flexible, and their configuration depends greatly on which traditional society one looks at.

As opposed to Nettl’s rather general presentation of the micro-processes that music composition involves, Merriam describes in detail what contributes to the emergence of new songs and variants. First of all, every new song or variant has to be approved by people who are to sing it. This reality stands out to define oral traditions as being very different from “properly” composed Western music, which is in essence individualistic, and sometimes seeking originality at any cost. According to Merriam, an oral tradition is the end result of infinite changes over time, since the original versions were created. As a result, all songs become property of the entire group or nation rather than of any one individual. In fact, all singers are deemed to alter the songs every time they perform. With regard to the opposition between composition and improvisation, Merriam proposes the new concept of “communal re-creation”, which includes both over-time thoughtful adjustment, and on-the-spot inspirational enrichment. At the same time, the concept suggests that no definite version of a traditional “composition” will ever exist.

Just as Bruno Nettl did at the end his study, Alan Merriam draws a set of generalizing conclusions. He affirms that all composition is conscious, that the process itself in the Western culture differs from the one elsewhere only in the question of writing. Then, those composers belong to three categories – according to their inclination and proficiency that songs must be accepted by the society at large in order to circulate, and that text is at least as important to the creation process as melody is. Detailed compositional techniques specific to oral traditions are also provided; among them are embellishment, rephrasing, elimination or incorporation of elements, transposition, combination, and word changing. This last procedure is often regarded as leading to completely new songs. Probably the most important characteristic of the composition process (absent from Bruno Nettl’s enumeration) is the implication of learning, its capital contribution to stability and change.

Both studies referenced here are thoroughly investigative and well based. With a few exceptions, they discuss problems along the same lines, also complementing each other. While Nettl seems to be preoccupied with relating all the compositional concepts to their univocal meaning in Western culture, Merriam opens up a less ideologically influenced discussion, in which features of all music cultures can be scrutinized without any trace of preconception.

2. Defining Tune Families

Since the beginning of the twentieth century, European scholars interested in the study of folk song have tried to measure the degree of similarity between entities of their object of research. While for historical musicologists outlining “difference” represents an essential analytical tool, folklorists have been seeking ways of comparing the repertoires based on similarity and common ground. Today there is still no measuring unit to designate the degree of similarity between different art music styles, eras, composers, or individual compositions. Therefore, such comparisons are merely intuitive, with the process being left to our subjective ability of discerning whether something is more or less similar to something else.

Bruno Nettl, in *A Note for Note Steal* from *The Study of Ethnomusicology: Twenty-Nine Issues and Concepts,* presents chronologically a series of scholarly attempts to lay the foundation for a universal method of classifying and comparing folk tunes. He warns about the danger of becoming too subjective when comparing and labelling songs from different areas of the globe. Often to make a point, or to attach fictitious significance to the music we are studying, we are tempted to construe similarities, and turn a blind eye to actual, touchable details.

However, methods have been devised to help with establishing the similarity degree. Among these, Nettl points out to various attempts of classifying tunes that belong to the same repertoire, to study the genetic tune relationship, and to do comparative research of different repertoires. The major step in this direction was taken by European folklorists, as early as the first decade of the 20th century. With the massive collection of folksongs, especially from rural Eastern Europe, began the grouping of tunes, rituals, and repertoires, as well as finding typologies that would help in the process of classification. Enabling to locate tunes and to distinguish among them has constituted one of the most important achievements of this undertaking. Different criteria for classification and cataloguing emerged, with some being more objective than other is. Bruno Nettl briefly describes a few theories that researchers came up with (among the most prominent theorists are Ilmari Krohn, Zoltán Kodály, Béla Bartók, and Bertrand Harris Bronson). Their separate approaches often conflict radically, but are nevertheless applicable to their respective territory of interest.

For example, Bartók’s method provides fairly accurate and consistent results in the study of folksongs from Hungary and neighbouring countries, but would not work at all for German or English tunes. It means that Bartók was able to look from the inside at the repertoires he was interested. He knew intimately how things worked in the case of the respective musical dialects, and therefore identified and shaped criteria that would prove appropriate for their classification.

Bronson devised broader categories, with more flexible criteria, based on relationships between melody, mode, contour and singing style. He implied that there is a very fine line between similarity and difference, and that it is very difficult to capture the ineffable of the tunes under a very strict and rigid classification.

Later on, with all the developments in the field of computers and software, even criteria much more sophisticated of classification were born. However, Nettl is convinced that analyzing tunes and repertoires to the tiniest details will not be enough to elucidate the mystery of resemblance or antinomy. It will only result in the accumulation of huge databases, with little certitude to the conclusions. A certain amount of intuitive introspect will always be necessary to provide a perfectible perspective on these issues.

We discover a much more technical and focused point of view in Stephen Erdely's book *Methods and Principles of Hungarian Ethnomusicology* (particularly in the chapter dedicated to systems of classification). The author is limiting his area of observation to a few regions in Central-Eastern Europe. The justification for not looking beyond the frontiers of this territory lies in the awareness of the existence of a "perplexing variety of folksong styles prevailing in the Carpathian Basin."

Erdely first discusses the "Lexicographical Method" of classification employed by Zoltán Kodály. It is mainly based on identifying and ordering tunes according to their strophic structure. Melodies seem to be easily located by mechanical means when this method is utilized. It has a major disadvantage, however: sometimes variants of the same melody are placed far apart from one another. The "Lexicographical Method" of classification is not well suited for songs that belong to the *parlando rubato* singing style, for example. Kodály, who was almost exclusively preoccupied with Hungarian repertoire, held this method very dear, and did not care about its drawbacks.

A more comprehensive method, and always an adjustable one, belongs to Béla Bartók. He strongly believed that comparing repertoires from different regions was at least as important as comparing songs of the same repertoire. The striking similarities among tunes from different European cultures compelled Bartók to collect and catalogue material from Hungary, Slovakia, Romania, the Ukraine, Bulgaria, Croatia, Serbia, and even Anatolia. He also launched the hypothesis according to which a tune never existed in a singular recognizable form (model), but rather in parallel versions of its original form. It is we, as analysts, who have extracted the idealistic model, as a reference for comparison. Béla Bartók preferred the "Grammatical Method" of classification, which enabled him to group together melodies belonging to the same family. Among the precisely hierarchical criteria that he established, top consideration is given to the number of syllables per line of text (melody line). Next in line is the cadence configuration, specifically the relationship between cadence tones and a standardized final tone. In Bartók's comparative work, every tune

is reduced (transposed) to a common final (G). The third criteria for classification would be overall form (structure) of the melody. The arrangement of tunes follows a dictionary-like order, where it becomes possible for related songs to be placed next to one another. Further criteria, such as length of tunes, range (ambit), rhythmical character (*giusto* versus *rubato*), scale system, or melodic content generate particular subgroups. Bartók also advanced the theory that primitive forms in folksong are indicative of an earlier stage in evolution. Melodies evolved from fewer to more syllables per line, from fewer to more lines per song, from narrower to wider range, from a scarcity of distinct pitches to more complex scales, from ceremonial to non-ceremonial styles, from total syncretism to separation of song from dance and ritual. This theory provides us with a time perspective, and possibly a "Historical Method" for classification, which complements Bartók's "Grammatical Method."

Other classification methods that have been proposed by Hungarian scholars are based on melody types (Pál Járdányi), and on song function (György Kerényi). Járdányi advocated the idea of a unified principle of classification that would require close observation of the melodic essence of the tunes. On the other hand, the "Functional" approach tried to apply all the principles of classification that Hungarian folksong research had developed before. It represents in essence an extension and refinement of all the previous methods.

Stephen Erdely dedicates a chapter to the even trickier task of classifying children's songs. Children's repertoire throughout the globe seems to be very distinct from adults' repertoire. The former displays characteristics closer to universality, such as the constant twin-bar rhythmical motive.

Most of the classification systems described here seem viable even to a very sceptical reader. Given the fact that repertoires across countries and continents still seem to vary greatly, the conclusion that we came to is that every repertoire must determine its own classification system, based on criteria specific to it. The truth might be that insiders (such Bartók studying Hungarian tunes) will always have a better understanding of a local phenomenon, and will be able to formulate better and more appropriate criteria of classification and comparison with respect to that particular local context. Furthermore, depending on the hierarchy set among criteria, classification and measurement could produce different groupings. Bruno Nettl generalizes this idea by implying that our judgement of tune similarity often depends on discretionarily choosing special criteria.

The question of precise measurement falls into the domain of relativity. For example, songs labelled as different, but belonging to the same category, will appear to be more similar when compared to other, very different categories. So far, the study of tunes and their relationships has resulted at best in implications, certainly not in univocal statements of similarity.

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THE INSTANCES OF AN ARCHAIC MELODIC PATTERN IN CAROLS

ILONA SZENIK[1]

SUMMARY. Starting from the findings of previous studies, which have proved the long existence of the melodic category, in which the finale is situated on the fifth step of the six-cord scale, in this paper, the investigation is expanded onto the instances taken by this phenomenon in the repertoire of Romanian carols. The songs are grouped into general profile patterns. Groups and subgroups are constituted, on the basis of correlating the following criteria: architectonic patterns, sound structure and pitch of final cadences. From the findings, it follows that the finale on the fifth step is just one of the possibilities. Despite the variety of instances, there is a tight connection amongst the different melodic categories, due to the use of elements of common musical language.

Keywords: general profile patterns, groups, subgroups, types, architectonic pattern, final cadence.

In the melodies of Romanian carols, ethno musicological research has noted the location of the final cadence on the fifth step, as a distinctive trait. The studies we are referring to insist on the presentation of melodic patterns ending with a leap or an ascending line, placing the finale on the fifth step of the six-, seven-cord module of major stance. Amongst the comparative examples, one can also find songs from Byzantine and Gregorian music, proving the long existence of this particularity. The same studies also contain a historical argumentation, in which the authors refer to the pre-Christian ritual oral practice, to which the structures discussed belong as well, representing the source of certain Gregorian and Byzantine songs.

Gheorghe Ciobanu[2] quotes melodies of Romanian carols, in comparison to Bulgarian melodies and intonation formulas with a similar profile from Byzantine and Gregorian music[3]. In the end, he states his hypothesis, according

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[2] Ciobanu, Gheorghe, *Elemente muzicale vechi în creaţiile populare româneşti şi bulgăreşti*, *(Old musical elements in the Romanian and Bulgarian popular creations),* in: *Studii de muzicologie (Musicological Studies)*, Vol. I, Musical Edition, Bucharest, 1965, 385-399.

[3] The intonation formulas specific to each ***eh*** *"...fulfilled a mnemonic function – the Byzantines called them* ***enechema****, sometimes* ***epechema*** *or* ***apechema****, while the Latins referred to them as* ***noane****."* Ciobanu, Idem, 395.

to which, in the case of these similarities "… it is a matter of common source: the Geta-Tracian world; […] it is not a matter of influence of one people on another, but of a common basis."[4]

While seeking the origins and the spread of the melodic style to which belong the secular wishing chants sung by Hungarians, as part of the winter cycle's traditions, called "regös-ének", Janka Szendrei[5] follows the same pattern of unity, while enriching the comparisons through the expansion of the geographical area (Romanian carols, Bulgarian and Greek songs, Byzantine intonation formulas, Gregorian songs, as well as several examples from Western Europe). His ultimate finding is that the centre of intensity and spread was in the musical culture of South-Eastern Europe, and long ago, it was probably common to the entire Mediterranean area, from where it may have spread to the rest of Europe.[6]

From the typological classification of the carols' melodies, it has resulted that the general profile pattern in which the melodies presented in the abovementioned studies are included actually constitutes no more than a part of the typological group which is to be described next.[7] We shall observe, on the one hand, the unity comprised in the use of similar or comparable melodic entities, and on the other hand, the diversity emerging from the structure of the strophes, with an effect on the general profile pattern, in the modal structures and the pitch of cadences.

1. General Characteristics

1.1. In the process of defining *general profile patterns*, the decisive entity is the melodic line with a concave or ascending drawing, which leads to the cadence situated on a step from the medium or acute segment of the ambitus (with a provisional title, they can be named *suspended cadences*). In every type of strophe, this line is preceded by a curved or descending line which, most frequently, crosses the medium-acute segment of the ambitus (patterns A1, B1, C1), and more seldom, descends to the grave segment

[4] Ciobanu, Idem, 399.

[5] Szendrei, J., *Zur Frage der Verbreitung der Regös-Melodien*. In: *Studia musicologica Academiae Scientiarum Hungaricae*, Tomes IX., Fasc. 1-2, Budapest, 1967, 33-53. In connection to the genre in discussion, it has to be mentioned that it is scarce, and it has been collected from only a small area in Western Hungary, Transylvania and a few localities from Covasna County; most songs occur in a non-strophic form, based upon motif repetitions, the literary text is secular and it contains refrains.

[6] Szendrei, Idem. 44 and 50.

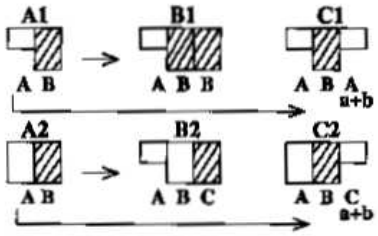
[7] Szenik, Ileana, *Tipologia melodică a colindelor (The Melodic Typology of the Carols),* in: *Studii de etnomuzicologie (Ethno Musicological Studies)*, vol. II, Media Musica Edition, Cluj-Napoca, 2008, Supragroup 02, p. 25.

(patterns A2, B2, C2). Hence, a linear contrast (firstly descending, then ascending) is formed between the composing entities.

The general profile patterns are represented by using rectangles, each corresponding to a certain melodic line (figure 1; at the concave/ascending lines, they are striped, while the empty ones depict lines with a curved or descending contour; the differences in the position within the ambitus are shown at the lower level of the rectangles).

The general profile patterns, in correlation to the architectonic pattern of the strophe – which, by definition, includes the potential variations – constitute the first order criterion for the differentiation, as well as for grouping the types (in figure 1, above the patterns, the groups are marked with capital letters + digits; underneath, the typical architectonic pattern is marked with capital letters).

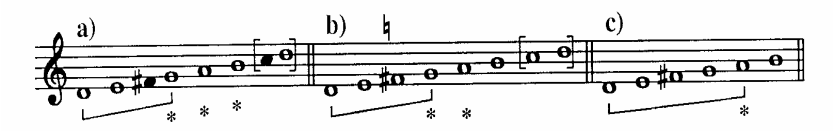
Figure 1



1.2. The *strophes* are composed of two or three melodic lines. From the content connections it can be deduced that the two-line strophe would be the basic norm (patterns A1, A2), from which the three-line strophes have developed (patterns B1, B2 and C1, C2); the arrows point to the directions of transformation). Some types have also got amplified forms (which will be presented below, under markings A31, A32 and B31, B32).

1.3. The *sound structures* in which the songs occur are pentatonic (pentatonic substrate respectively) or diatonic (hypoionian, hypomixolydian, hexa-, hepta-chord of major stance). The most common ambitus is of sixth, which can expand, at the upper level, into a seventh or an octave. Taking into account the mobility of the final cadences (in example 1, marked with *), the scales are relatively transposed, because in this way the common layers of the structures emerge (hereafter, the melodic examples are transposed in a similar way).

Ex. 1



The melodic movements of the song reveal the main steps of the modes, as well as their relation to a *modal centre* and to the final-tone (in example 1, the braces). In a pentatonic scale (scale *a*), the relation d^1-g^1 is dominant, g^1 being the modal centre (the g^1 centre is also obvious in the situations where step d^1 is either missing or attained for mere ornamental reasons); the final cadence can be any of the steps belonging to the pentatonic picnon (g^1-a^1-b^1). The relation d^1-g^1 is obvious in both hypoionian and hypomixolydian (scale *b*), though here – the most frequent final-tone being a^1 – a *bivalence* is sometimes created, through the forming of the relation d^1-a^1 (see examples 3a, 6, 8b). Regarding these two modes, we also mention that there are melodies in which the third is variable (f^1/ f^1#), or, in terms of melodic variants, one is in hypoionian and another in hypomixolydian (see comparatively examples 3b and 10a). In the major stance hexachord (scale *c*), the relation of the steps is undeniable, the d^1-step being fundamental and the a^1-step final-tone.

In some of the examples presented, a leap on the last unstressed syllable of the verse appears, with an opposite direction to that of the melodic line (see the final descending leap in example 5a and at the median line in example 9b, in comparison to the final-tone in example 2a, as well as the ascending final leap in example 8b, in comparison to the end of the second line). In these cases, the real cadence (either interior or final) is the step situated on the stressed syllable. From the typological comparisons, it follows that such leaps (in a descending or ascending direction) are *movements of cadence* which can be found in many types and do not have a constant nature - they are nothing more than structural artifices.[8]

1.4. As with the vast majority of types of carols, the verses attached to the melodic lines can be either tripod (5-6 syllables) or tetra-pod (7-8 syllables). In the strophes appear refrains, which can have the same metre as the verses, but they can also be shorter or longer. In the typological group under discussion, the refrain usually occupies the ascending/ concave line; in patterns A and B, this is the final line, while in patterns C, it is in the middle of the strophe. The exceptions to this regularity – the lack of refrain or placement on another line – are rare. There are also tripod melodies in which appear anterior attached refrain-like text elements (see example 9b); their presence is not a characteristic belonging exclusively to this group, because it is found in many other types.[9]

[8] Szenik, Idem 15. See also Bartók, *Melodien der Rumänischen Colinde (Weihnachtslieder),* Universal Edition, Wien, 1935, no. 81a-d in comparison to variants 81e-g; in the presence of descending leaps of cadence, in the transposition onto the unique final-tone g^1, the melody variants are not at the same pitch.

[9] Szenik, Idem 24. See also, in the Addendum, the songs marked with*.

2. Melodic types

The general profile patterns, in correlation to the architectonic pattern, constitute the framework in grouping the songs (according to point 1.1). In each group, the melodic types will be differentiated according to the pitch of the cadence from the determining melodic line, which – as it follows from all of the above – are final in the two-line strophes from the A groups and in the three-line ones; in the C groups, they are in the middle of the strophe. Based on the pitch of these cadences, in correlation with the relation to the modal centre, four *subgroups* have been constituted: *(1)=*g^1*, (2)=*b^1 (both in modal structures with the centre g^1, mostly in the pentatonic substrate), *(3)=*a^1 (in structures with the centre g^1 or bivalent), *(4)=*g^1 (in major hexachord with the fundamental d^1).[10]

The following examples illustrate the most representative structural aspects of the typological group under discussion; they have been selected from vast documentary materials.[11]

A1 and A2 Patterns

In melodies with two-line strophes, with an AB architectonic scheme, the characteristic linear contrast can be followed the most obviously. In pattern A1, the first line occurs in the medium/acute segment of the ambitus, the gravest point being attained only in the second line, from where the melodic line increases to the final cadence. In pattern A2, the linear balance is symmetrical, due to the decrease of the first line to the gravest point.

In pattern **A1** are represented all the four subgroups which have been differentiated according to the pitch of the final cadences, as well as the abovementioned modal structures. In the A melodic lines, the cadences are variable: they are set either on the same, or on another step than the final tone; the melodic scheme is contoured in several shades: the first motif can be gradually ascendant or – after the ascendant step – it can stagnate around or on the step of the final cadence. All of these particularities can be found in three-line profile patterns too. Moreover, the link between the types belonging to the different pattern categories occurs even in the use of the same melodic components, whether they are motifs or whole lines (these cases will be mentioned later).

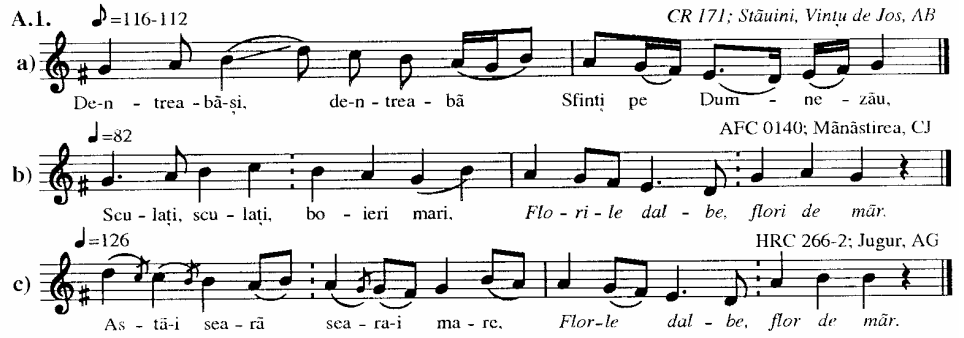
The songs from examples 2a and 2b are part of subgroup *(1)*; they are close variants, though the former is tripod and the latter is tetra-pod. Example 2c belongs to subgroup *(2)*; although the final cadence is on b^1 and the initial motif is descendent, starting from the acute segment of the

[10] Certainly, when it comes to regrouping vast materials, other subordinated criteria apply as well, such as: variable cadences, initial formulas etc. In the material analyzed, not all of the four subgroups have been found in all the general profile patterns.

[11] In the carol catalogue, the respective group is represented by means of 395 songs, of which 281 have been published and 114 are catalogued in the archives of AIC and AMC.

ambitus, it has contact surfaces with the anterior example (the second motif from line A and the first motif from line B).

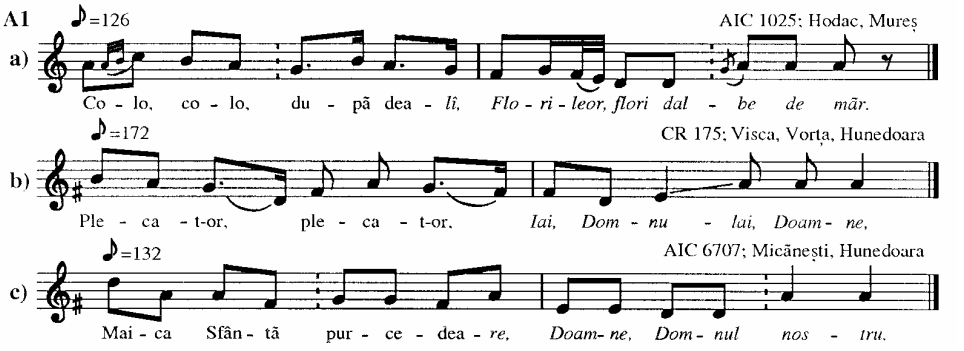
Ex. 2



In the example 3, one can notice songs with different modal structures, the final-tone being on step a^1. In the first two, line A cadences on g^1 and, through the melodic movements, this step affirms itself as a modal centre (in example 3a in hypomixolydian, the cadential motif; less noticeable in example 3b, in hypoionian, the initial motif); in lines B, the step d^1 affirms itself as a modal centre, in relation to the final a^1; hence, the relations between steps are bivalent in both scales. The two types fit into subgroup *(3)*.

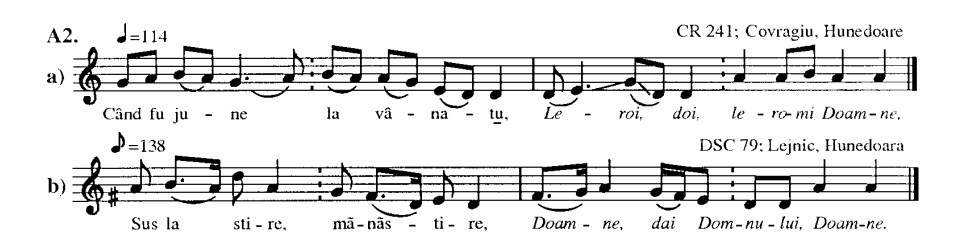
In the melody from example 3c, the relation d^1-a^1 is emphasized, thus it will belong to subgroup *(4)*. (If we regarded it mechanically, without taking into account the relations resulting from the melodic movements, the scales in examples 3b and 3c would fit into the same category, as they vary only in the acute step.)

Ex. 3.



Pattern **A2** is illustrated by means of two songs with the final-tone a^1: example 4a belongs to subgroup *(3)*, in the pentatonic scale the modal centre is on g^1; example 4b belongs to subgroup *(4)*, occurring in major hexachord.

Ex. 4



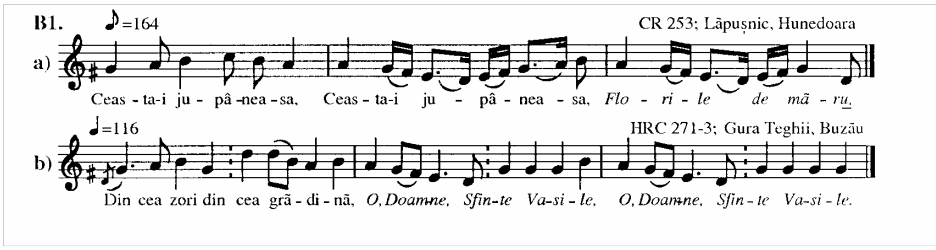
Amplified forms: A31 and A32

From the extra-Carpathian areas, several amplified melodies have been published, under the forms AABB or ABAB. They have been formed through repetition – sometimes varied – from the two-line strophes (patterns A1 and A2; these cases will be enumerated in the addendum). Such amplifications appear in other typological categories as well, although they are rare.

Pattern B1

In the three-line strophes with an ABB architectonic scheme – based on the melodic similarities with the types from pattern A1 – it can be noticed that there is a tendency of enlargement, which characterizes other categories as well.[12] One of the cases illustrating the existence of the same melody in two forms can be seen in example 5a, compared to example 2a (by comparing the two melodies, the already mentioned displacement of the final cadence in the leap g^1- d^1 can be followed above as well). Under the form ABB, the refrain moves onto the final line. The cadence of the first B is different from the final one, thus creating unity by the contrast between the two lines with identical content. The melodies from examples 5a and 5b belong to subgroup *(1)*; they have a different metre, though they are similar through lines B, which in example 5b are enlarged to the measure of the tetra-pod verse.

Ex. 5

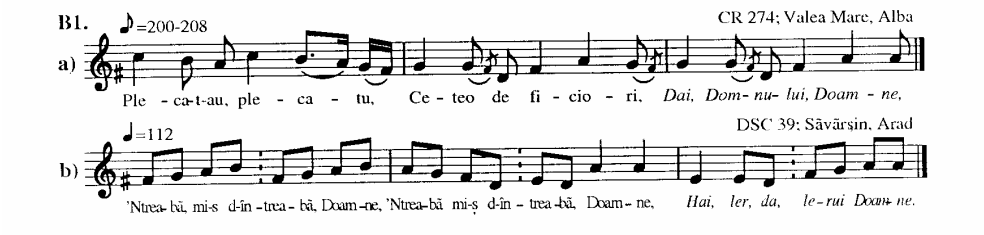


The subgroup *(3)* is illustrated with a melody which occurs in a bivalent hypoionian; in example 6a, in lines B, the arpeggios d^1-f^1#-a^1 shades the role of center of the g^1 step. In several cases, the two concave/ascending lines are not identical; the architectonic scheme is ABC, as in example 6b. The

[12] According to Szenik, Idem 18.

hexachord modal structure and the final cadence on *b*[1] place this type into subgroup *(4)*.

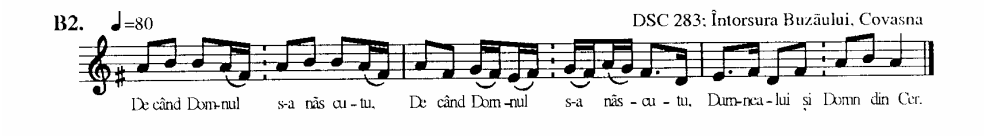
Ex. 6



Pattern B2

The ascending line is preceded by two melodic lines, and the descent into grave occurs in the second line. In example 7, the architectonic scheme is ABC. The type belongs to subgroup *(4)*, the cadence of line B is fundamental to the major hexachord, and the final-tone is on the fifth step.

Ex. 7



Amplified forms: B31 and B32

Just like in the case of the enlargement of the strophe by means of repetition, abovementioned in pattern B, the amplification of the strophe to five melodic lines is a process encountered in many typological categories, therefore it is not a phenomenon linked entirely to this group. It occurs only in melodies sung on tripod lines.[13] In the studied material, these amplified forms come only from Transylvania (the counties of Hunedoara and Alba).

The amplified patterns have been formed from the three-line strophes: B31 from B1, and B32 from B2. The amplification resides in the return, after a complete strophe, of two lines from the strophe, so that the refrain sung on the final line will be located in the middle of the strophe.

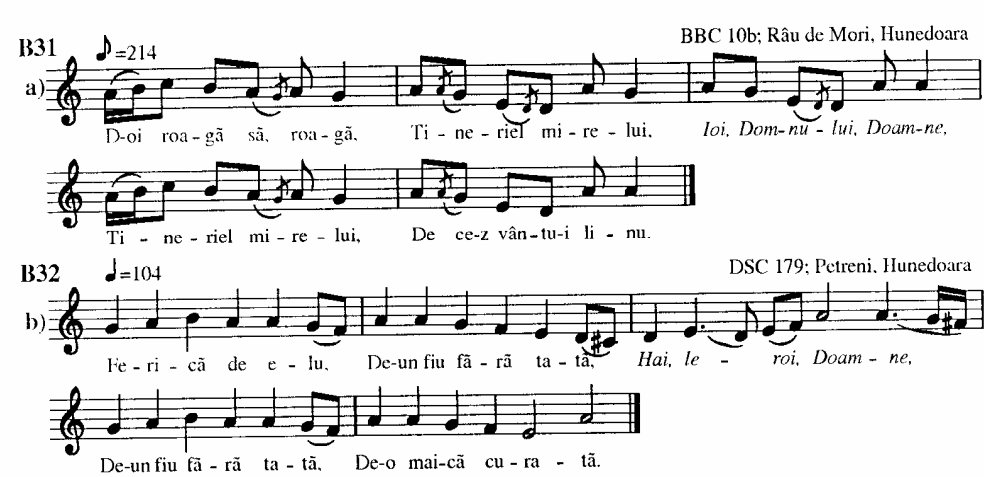
In pattern B31 (example 8a) the architectonic scheme is ABBkABk, which means the first and third lines are returned. The melodic type belongs to subgroup *(3)*.

In pattern B32 (example 8b) the architectonic scheme is ABCAB; the melodic type also belongs to subgroup *(3)*. The first two lines being returned in the amplification, the melody would end in the grave segment of the ambitus

[13] See the description in Szenik, Idem, 18-19, with references to the findings of B. Bartók.

on d^1. But in the final line B, the cadence is displaced with an ascendant step on d^1, thus repeating the cadence of line C.

Ex. 8



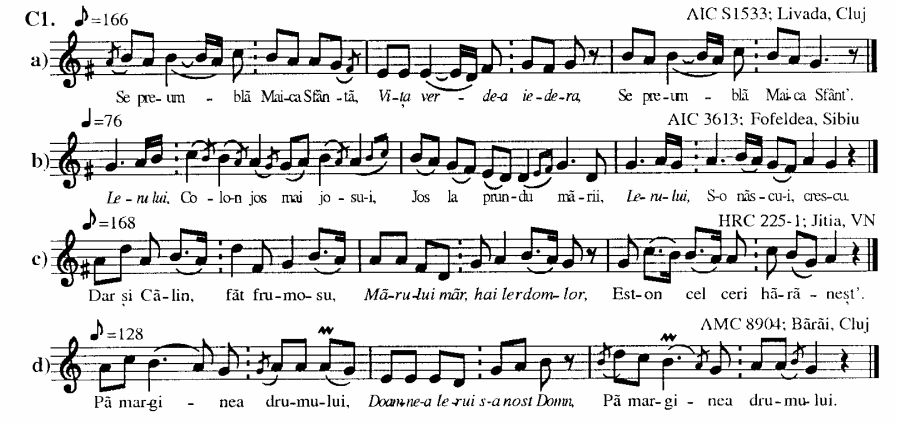
Patterns C1, C2

The typical architectonic pattern in this model is ABA; the determining line of the group, with a concave/ascendant drawing – along with the refrain – areas in line B. These signs prove that it has formed from the AB strophe, through the return of the initial line. The cadences of lines A are variable: the two can be either on the same step or on different steps, which is why in the classification into subgroups, we shall consider the cadence of line B. More seldom, the final line is different from the initial one, the architectonic scheme changing into ABC. The contour of line C is formed in the same portion of the ambitus, thus it brings no change to the general profile pattern.

The first three examples (9a, b, and c) illustrate melodies belonging to subgroup *(1)*, having the cadence of line B on g^1. All three occur in hypomixolydian, with the centre on g^1. The cadences of lines A are on the same step only in example 9a. Compared to the typical architectonic scheme ABA from example 9a, the structural scheme in the remaining two is ABC. In example 9b, the metre of the verses is tripod and, in the lateral lines, an anterior refrain-like three syllabic element is attached; the melodic motif of the refrains enlarges the melodic line, fitting organically into its contour. In this melody appears another uncommon phenomenon: the displacement of the cadence of B line, through a descending leap to d^1 (on these elements, see the findings at points 1.3 and 1.4.)

The melody in example 9d is similar to example 9a, although through the cadence of line B on b^1, it is part of subgroup *(2)*.

Ex. 9

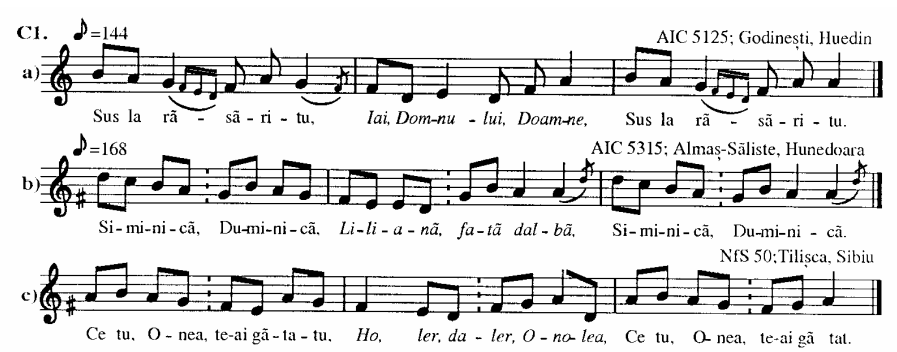


In the melodies from example 10, the cadences of line B are on g^1; according to their modal structure, they fit into subgroups *(3)* and *(4)*.

The content connection with pattern A1 is proved by example 10a, in comparison to example 3a; the comparison of these two melodies also sheds light onto the connections amongst modal structures, through the mobility of step $f^1/f^1\#$ (example 3a is in hypoionian, example 10a in hypomixolydian).

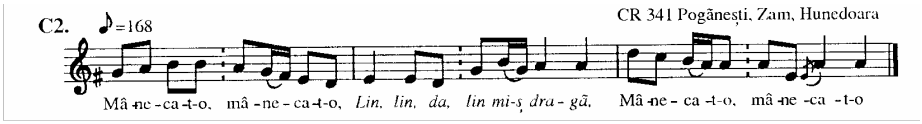
In all three melodies, it can be noticed that in the final line the cadential step of line B is repeated. Furthermore, in examples 10b and 10c, the entire cadential formula is repeated, the architectonic scheme changing into ABa+b. By comparing these two melodies from a modal point of view, it becomes obvious – much more accurately than in other cases – the difference in the relations between steps. This is due to the melodic movements. From the melody in example 10b, the skeleton d^2-g^1-d^1 can be extracted, where g^1 is the fundamental, the final-tone is the second step, while in example 10c, the skeleton is d^1-$f^1\#$-a^1, d^1 representing the first step and the final-tone being the fifth.

Ex. 10



In the melody which exemplifies pattern **C2** (example 11), one can find the same relations between steps as in example 10b; even the melody of lines 3-4 is varied.

Ex. 11



Conclusions

Our investigation proves that in the repertoire of Romanian carols, the final cadences situated in the acute or medium segment of the ambitus are found in different relations: the distance between the gravest step of the ambitus and the final step can be a fourth, a fifth or even a sixth; hence, the cadence on the fifth step is just one of the possibilities. The variety of instances can be followed in the sound structures as well, as well as in the patterns of the musical strophes. Despite this variety, it has been found that –taken as a whole – these melodies are linked to one another through the use of certain elements of common musical language.

From the data of the documentary materials, it follows that the typological group presented is more intensely found in the counties of Hunedoara and Alba, without lacking from the repertoire of other parts of Transylvania and the extra-Carpathian areas.

(Translated from the Romanian by Adrian Corpădean)

ADDENDUM

The table informs on the melodies belonging to the groups under discussion, distributed on typological groups, published in the most important collections of carols. (The collections are signed with the abbreviation from the bibliography and the number of order or page; the sign * shows the presence of anterior attached refrain-like syllables.)

Groups	Collections
A1	BBC 4, 9, 10b, 23b, 81j, 82b, 86h; BCI 165, 173; BGC 7, 28, 237; CR 171-239; DSC 64, 133, 146, 150, 222; HRC 156/4, 158/3, 202/3, 225/4, 244/3, 245/1, 248/2, 266/2, 271/1, 288/3
A2	BGC 286; CR 240-248; DSC 79, 93, 181
A31	BCI 194; HRC 250/3
A32	BCI 175, BGC 255
B1	BBC 4, BCI 197, BGC 55; CR 249-285; DSC 1, 39, 72, 95, 288; HRC 129/2, 147/1, 241/1, 241/2, 271/2
B2	BBC 23b; CR 286-288; DSC 283; HRC 271/3, 272/1
B31	BBC 9, 10b; CR 289-293; DSC 196
B32	CR 294-296; DSC 179
C1	BBC 63, 65, 81a-g, 82a, 94a,b; BCI 152, 156*, 210*, 244, 266; BGC 38, 76, 83, 102, 115; CR 297-339; DSC 20,24, 43, 48, 49, 50, 199, 210, 252; HRC 150/3*, 152/1*, 153/1*, 186/3, 224/1, 226/3, 230/2, 244/4, 259/2, 265/1; NFS 50
C2	BBC 102j; CR 340-343; DSC 29, 40

REFERENCES AND ABBREVIATIONS

AIC+no. *Archive of the Institute of Folklore*, Cluj-Napoca

AMC+no. *Archive of the Music Academy "Gh. Dima" Cluj-Napoca*

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BCI Brăiloiu, Constantin – Ispas, Sabina, *Sub aripa cerului (Under the Sky's Wing),* Encyclopedic Edition, Bucharest, 1998

BGC Breazul, George, *Colinde (Carols)*, Romanian Writing, Craiova, 1938

CR * *Colinde Româneşti*, Coordinator Ioan Bocşa, Media Musica Edition, Cluj-Napoca, 2003

Ciobanu, Gheorghe, *Elemente muzicale vechi în creaţiile populare româneşti şi bulgăreşti (Old Musical Elements in the Romanian and Bulgarian Popular Creations),* in: *Studii de muzicologie (Musicological Studies),* Vol. I, Musical Edition, Bucharest, 1965, p. 385-399. Republished in Ciobanu Gh.: *Studii de etnomuzicologie şi bizantinologie*, The Musical Edition of the Union of Composers, Bucharest, 1974, p. 40-55

DSC Drăgoi, Sabin, *303 colinde cu text şi melodie (303 Carols with Text and Melody)*, Romanian Writing, Craiova, 1925

HRC Herţea, Iosif, *Romanian Carols*, The Romanian Cultural Foundation Publishing House, Bucharest, 1999

NFS Nicola, R. Ioan, *Folclor muzical din Mărginimea Sibiului (Musical Folk from Mărginimea Sibiului)*, Musical Edition, Bucharest. 1987

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STUDIA UNIVERSITATIS BABEŞ-BOLYAI, MUSICA, LIV, 2, 2009 (p. 147-162)

THE *HERZLICH TUT MICH VERLANGEN* CHORAL WITHIN ORGAN ARRANGEMENTS BY BRAHMS, REGER AND GÁRDONYI

CSILLA SÓGOR[1]

SUMMARY. In my previous article, I have presented the organ arrangements of the *Herzlich tut mich verlangen* choral by Dietrich Buxtehude (1637-1707) (choral prelude BuxWV 178) and by Johann Sebastian Bach (1685-1750) (chorale prelude BWV 727 and BWV 742).[2] As a continuation of this topic, I would like to present the same chorale in different organ arrangements by Johannes Brahms (1833-1897) – *Herzlich tut mich verlagen* op. 122/9 and op. 122/10 chorale prelude. Then, the next one is composed by Max Reger (1873-1916) – *O Haupt voll Blut und Wunden* chorale prelude, op. 135, and finally by Gárdonyi Zsolt (*1946) – *Ó Krisztusfő, Te zúzott* chorale prelude.

Keywords: chorale arrangements for organ, chorale prelude, Herzlich tut mich verlangen, Ach Herr mich armen Sünder, Protestant chorale.

1. Choral Arrangements for Organ after 1750

The generations of organ composers following Bach occasionally wrote organ chorales in a style that was reminiscent of Bach. Undeniably, chorales written for organ at the end of the 18th century were envisaged to be accompaniments that would set the appropriate mood for the congregation while singing.

During the first half of the 19th century, organ music intended for religious mass was produced in enormous quantities, but these represented – with only a few exceptions worth mentioning – the poorest quality works of this genre in its entire history. A deliberately neutral as well as utilitarian style was created, characterized by a chord texture, moderate tempo and cadences, stereotypical modulations and rhythms.

Nevertheless, the "Bach Renaissance" that started in the 1820s and continued vigorously in almost the entire middle of the century, had an increasingly larger influence on the genre. Is it obvious for example in the 11 chorale preludes for organ composed by Brahms, that these are reminiscent of Bach's great cantus firmus chorales, although especially in the form of the

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[2] Studia Musica 1/2009

miniatures appearing in his *Orgel-Buchlein,* pieces that are actually compatible with the Romantic keyboard tradition of the *character-piece* or of the *song without words*.

Mendelssohn's six sonatas op. 65 (1844-45), probably the most important works written for organ in the first half of the 19th century, represent a much more original assimilation of Bach's influence; three of the sonatas using *chorale melodies*, therefore being often referred to as "*chorale sonatas*", although there are not written in the classical form of a *sonata allegro*. In fact, the sixth sonata does have the form of a baroque chorale partita, a form that has been periodically cultivated at the end of the 18th and the beginning of the 19th century. The variations (on *Vater unser im Himmelreich*) begin with simple chord setting followed by a series of cantus firmus variations culminating in a choral fugue on the first line of the tune. The lyrical final section, a character-piece, is not related in any obvious way to the chorale. Mendelssohn's organ sonatas inspired numerous imitations that formed important links with Reger's chorale fantasias of 1898-1900. Two out of Reger's three fantasias op. 52 (on *Wachet auf, ruft uns die Stimme* and *Halleluja! Gott zu loben*) brought about a synthesis of modern as well as retrograde tendencies of the 19th century. They combine the principles of chorale variations with those of the symphonic poem, employing all of the technical as well as tonal resources of Romanticism and of the Romantic organ. However, Reger – not unlike Brahms and other composers of the era – wrote organ pieces based on small-scale forms, particularly chorale preludes, which unlike the large-scale chorale fantasias, were intended for religious mass.[3]

An important subgroup of chorale preludes is represented by choral intonations, which are brief melodic phrases that introduce the chorale to the congregation, consisting of two to four imitative sections with counterpoint on the bass of the chorale melody introduction. Although this was an improvised tradition, many such examples of small organ preludes were published in harmonized chorale anthologies.

2. Arrangements of the *Herzlich tut mich verlangen* Choral

2. 1. *Herzlich tut mich verlangen* Chorale Prelude by Johannes Brahms (1833-1897)

Brahms had approached many different musical genres throughout his work. In his early years he was especially drawn towards the piano, while immediately after, he developed a special rapport with instrumental chamber music ensembles. In the glory years of Brahms' genius – between 1860 and 1880 – the importance of large vocal-symphonic works increased, leading him

[3] *The New Grove Dictionary of Music and Musicians*, vol. V., Oxford University Press, Oxford, 2001, p. 760-761

to return at the end of his life to instrumental chamber music and to the piano. Thus, throughout his life, he has been loyal to the vocal genre, writing 380 such pieces.

Brahms was an excellent pianist. However, in his mature years he has seldom appeared in public to perform works written by other composers, whereas he had no problems performing Bach, Mozart, Beethoven, Schubert, Strauss and Schumann among friends. He had created an entire series of exercises meant to improve technically the skills of a pianist. He granted an enormous importance toward the independent progress of fingers, for both hands. He required the strictest legato in the execution of his melodies, paying special attention to its 'articulation' – judiciously distributing all the accents, rests and harmonies. Brahms was especially fond of leading his melodies by way of third and sixth intervals. He also liked bold melodic leaps, often in octave intervals, free take over of the theme from one hand to the other, and finally establishing the range of the right and left hand at a great distance. His approach toward the rhythmical principles is just as original. In the musical context of large compositional technique, of full sonority, which lent an orchestral colouring to the piano, the structured element of the energetic, dotted rhythm stood out. On the other hand, the sound of chamber music is revealed through complex instable rhythm, syncopated at times or which combined binary and ternary measures. Bach, Beethoven, Schumann as well as Schubert heavily influenced the character of his piano music. [4] Unlike any other German composer in the second half of the 19th century, Brahms absorbed a great deal of all that was good within the past of the national culture, managing to generalize as well as develop the conquests of the progressive national culture. This is the reason he remained the last classic of German music.

Considering the multitude of innovation in the realm of form as well as musical genre, but also in the building of instruments from 1700 up to Brahms, much to our surprise we can discover that almost nothing has changed regarding the organ. The total absence of the organ in the works of Schubert or Beethoven, or the very few pieces written for organ by Schumann and Brahms could be explained by the fact that the Baroque organ could not compete with the piano anymore since the days of Carl Philipp Emmanuel Bach. While the necessary evolution that took place for the purpose of adapting the instrument to fit the requirements of that era was delayed almost 100 years, thus rendering the organ to play a relatively marginal role in the works of the great composers. At the end of the 19th century, as a response to historicism, organ music begins to be revived by the works of Schumann, Mendelssohn, Reinberger and Liszt.

[4] Druskin, M.S., *Johannes Brahms*, Editura Muzicala, Bucharest, 1961, p. 98

The genres Brahms used for his organ works already existed in the Baroque period – 2 prelude and fugues, one fugue, a chorale prelude with fugue as well as 11 chorale preludes. In France, where Cavaille-Coll is building new organs, composers such as Franck, Widor and Vierne make the organ to be a rival of the orchestra through their works. [5]

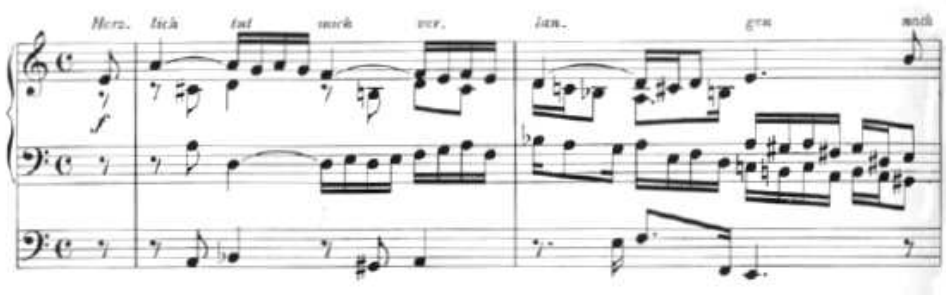
"Brahms' conservative nature can be observed already in the first measure of the *a minor prelude*. This measure could also be the beginning of a Baroque prelude. Furthermore, Bruhns or Buxtehude can compare the style of the G minor Prelude to that of a prelude. However, from a harmonic point of view they reflect Brahms entirely. We can also encounter hemiolas as well as juxtapositions of binary and ternary rhythm patterns.

We can also observe a rather pianist element in chorale prelude no. 4 *Herzlich tut mich erfreuen*: the arpeggios within the middle voices give us something to think about since they are marked with two legatos. The upper legato most likely is thought to be an element of phrasing, while the lower one refers to articulation, resembling its Baroque equivalent, which might have meant that all the keys were not to be released until the ending of the legato. Thus, we can achieve a similar effect of that of the piano pedal. "[6]

2. 1. 1. *Herzlich tut mich verlagen* Choral Prelude, op. 122/9

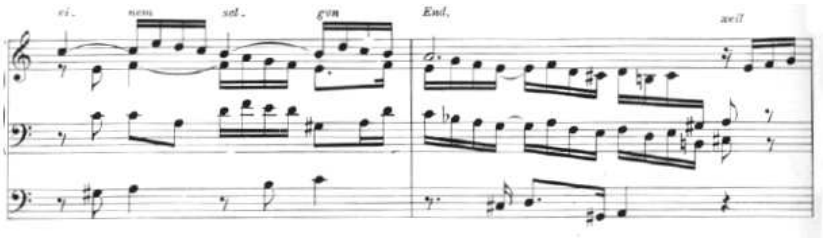
The highly ornamented *cantus firmus* within this chorale prelude is positioned in the soprano voice. The ornamentation is carried out through two separate motifs: by way of auxiliary notes (for example, in the first measure: G-A-G) or by a tetra chord (third measure: E-D-C-B). These motifs are then transferred and developed by the middle voices (alto and tenor).

Ex. 1



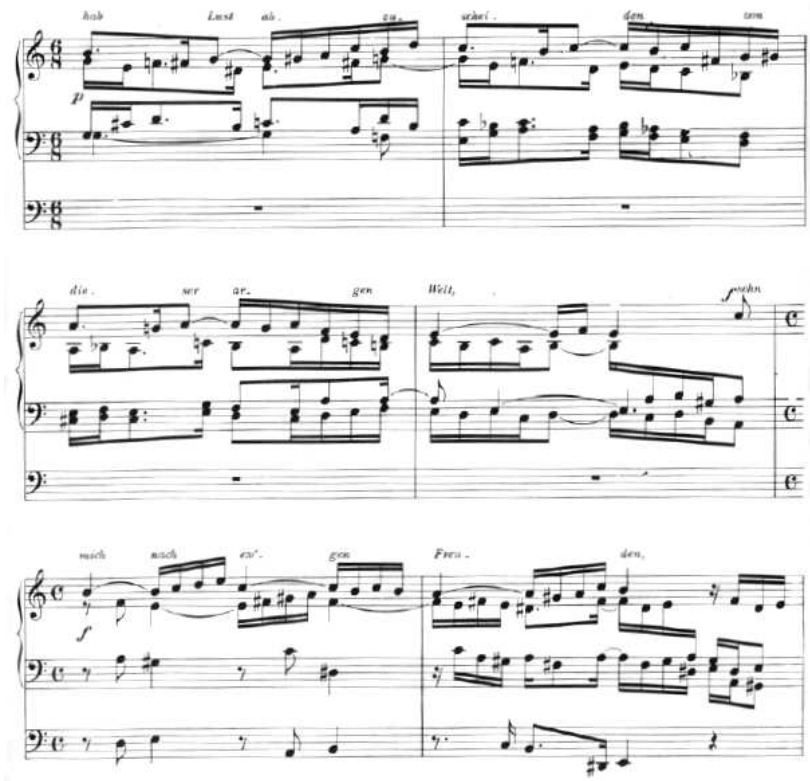
[5] Dietel, Gerhard, *Zenetörténet évszámokban (Chronological Music History*) vol. II, Springer, Budapesta, 1996, p. 495

[6] Türk, Erich Michael, *Introducere în construcția orgii şi exemple de scriitura idiomatică din perioada 1600-1930*, *(Introduction in organ construction and examples of idiomatic writing between 1600-1930)*, in: *Disertație de încheiere a ciclului de studii aprofundate*, *(undergraduate thesis)*, "Gheorghe Dima" Academy of Music, Cluj- Napoca, 1997, p. 20



The bass has a particular motif (measures 1 and 2), which then recurs within other variations, while the rhythm stays the same all through the piece. This rhythmical ostinato motif is interrupted only in measures 9-12, during the second to last verse-line: *"Ich hab Lust, abzuscheiden von dieser argen Welt"*[7]. The detachment from this "dreary", materialistic world is illustrated in these four measures by the lack of bass (in the pedalled), dynamic changes (from *forte* to *piano*) as well as a bar change (from a 4/4 time signature to 6/8).

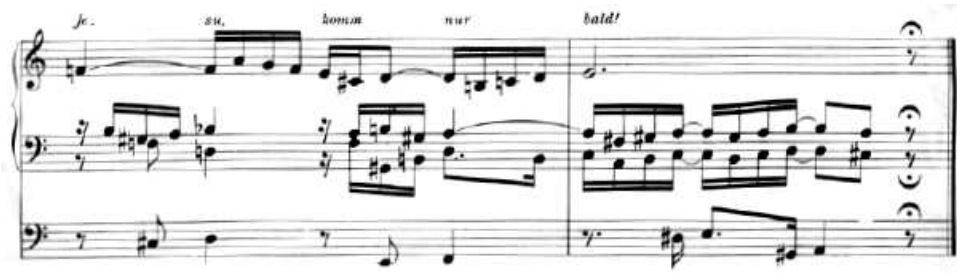
Ex. 2



[7] *I long to say farewell to such a dreary world*

Within the final verse-line, the original 4/4 time signature returns, as well as the *forte* indication and the ostinato rhythm in the bass. The Phrygian melody is interpreted in a minor, while it is ending on the harmonized dominant by way of the sixth chord of the first degree. The inferior voices continue the cadence in a melodic a minor, resting on the 1st degree A major chord, root position. The piece includes a number of dissonances, is highly enriched by chromatic harmony typical of Brahms' works.

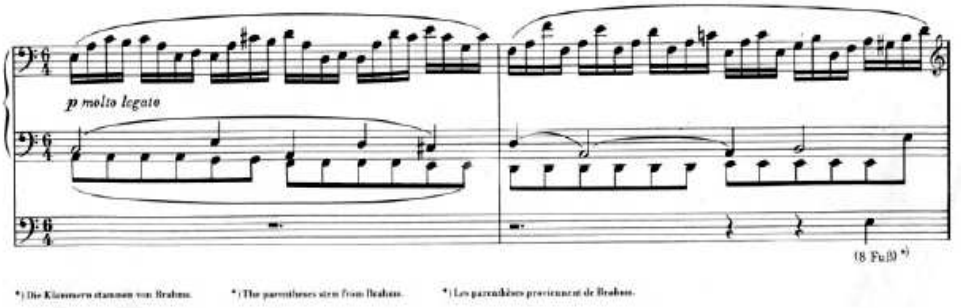
Ex. 3



2. 1. 2. *Herzlich tut mich verlagen* Choral Prelude, op. 122/10

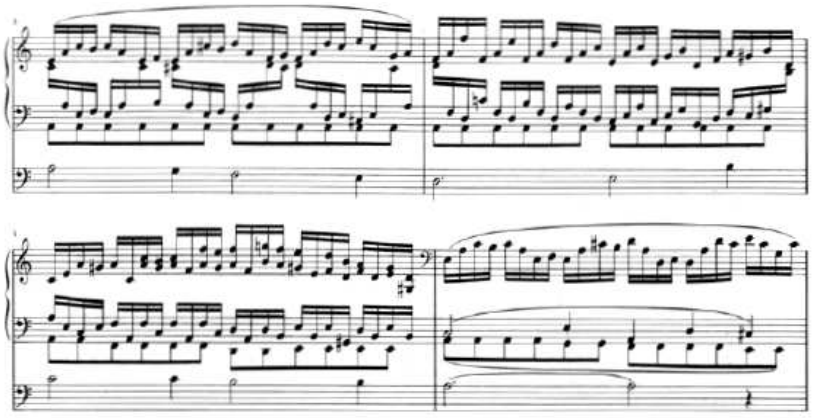
Chorale prelude no. 10 is another rendition of the *Herzlich tut mich verlagen* chant. It begins with some pianist elements, such as arpeggios and repeated notes with the '*molto legato'* indication, thus achieving a similar effect, as would a piano pedal. The bass melodic line in the first two measures is nothing else but the actual cantus firmus, without its upbeat.

Ex. 4



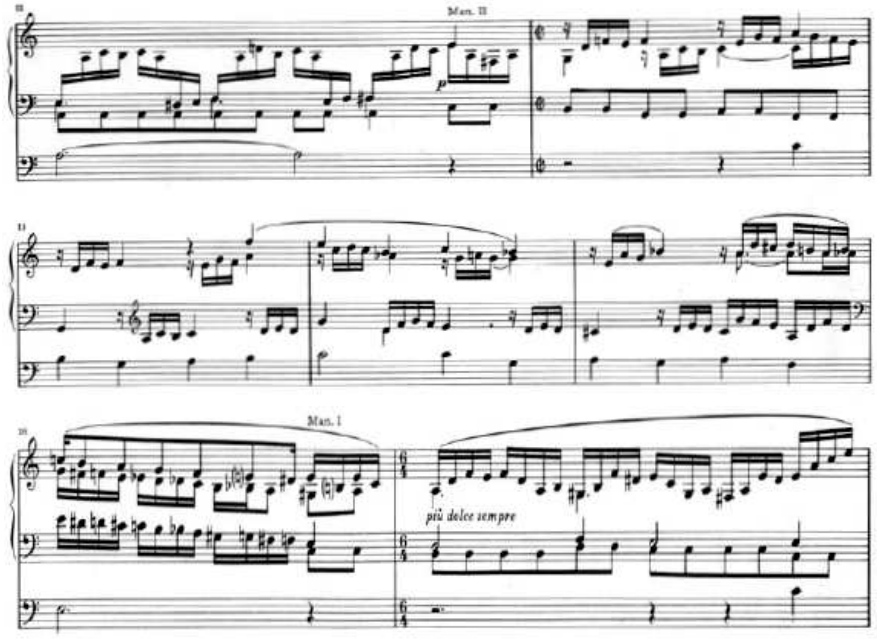
Upon this rhythmically monotone a minor layer (with sixteenths at the soprano, and eights at the bass), the tenor introduces the cantus firmus. A different pedalier register emphasizes this: 8´, as indicated within the chorale, while the left hand plays the bass.

Ex. 5



The *a minor milieu* gets unhinged for a brief moment, by chromatic notes, such as: C#, G#. Much like the beating of a heart, the eighths in the bass line pulsate all throughout the prelude, pausing only for four measures (measures 12-15), during the second to last verse-line: *"Ich hab Lust, abzuscheiden von dieser argen Welt"*[8]

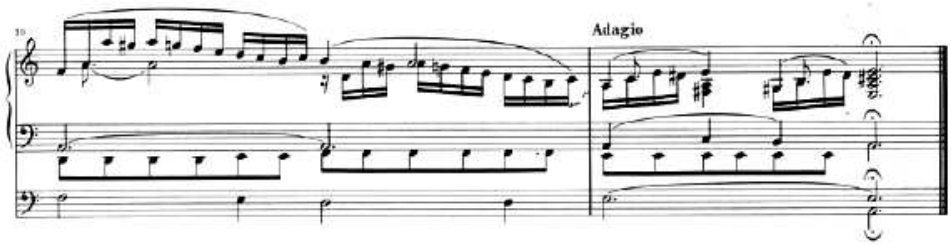
Ex. 6



[8] *I long to say farewell to such a dreary world*

This particular verse line (measures 12 through 16) distances itself from the rest of the prelude by the following elements: a time signature of 4/4, a softer register (man II indication), while the cantus firmus picks up the beat (the quarters). The major tonality conveys also this detachment from the earthly world, contrasting with the predominant minor tonality of the whole piece (modulation to C major – measures 12-14). The return to "*such a dreary world"* is depicted by the descending chromatic passage of the sixteenths within the superior voices. The 6/4 time signature returns during the last verse-line, where the original motif introduced at the beginning of the prelude recurs. An E cadence of the cantus firmus follows as the dominant of a minor, still, during the last measure unexpected modulations take place, and the dominant resolves to the tonic of A major, as almost depicting the act of salvation.

Ex. 7



When we compare the two different chorale preludes – op. 122/9 and op. 122/10, we can easily observe the dissimilar approach of the melodic line (while in the first case the cantus firmus is heavily ornamented in the Soprano voice, in the latter the cantus firmus appears in the Tenor, executed from the pedalier). Still we find that both of them reveal a contrast between the second to last verse line of the chorale and the other verse lines. In both arrangements the detachment from this 'dreary' life is emphasized by time signature changes, dynamical changes (of the register), by interrupting the bass motif (for the lack of this bass 'facilitates' passing on).

2. 2. *O Haupt voll Blut und Wunden* Choral Prelude, op. 135, by Max Reger (1873-1916)

Reger's work can only be compared with that of the great composers of classicism from the quantitative point of view. Undoubtedly, his works is also irregular, as the composer himself stated at one point. He had approached almost all genres, with the exception of theatre. Combining 'Baroque force' with 'Romantic tenderness', while flawlessly mastering the musical material by way of an absolutely modern take on harmonic mobility, his music remains truly

personal.[9] His organ works are entirely conditioned by his personal experience as an organist, a performer of Bach's works. Some have even called him "*the next Bach*". He used Beethoven and Schumann's works as point of reference; also, they are much attached to Wagner's chromatic approach. Still Brahms remains his most important and unanimously accepted mentor, for his synthesis on romantic inspiration and expressivity.

Reger blends an intricate polyphonic counterpoint with dense musical material, intense chromatic passages and enharmonic setting with traditional gestures as well as rhythms. In some cases, such as *Psalm 100* (op. 106) he pushes the boundaries of tonality, still in others he gladly returns to the principles of Classicism – in his *Mozart Variations* (op. 132) and in *Geistliche Gesange* (op. 138). [10]

While in Brahms' era new organs with crescendo pedal, soft timbre and pneumatic pallet (light touch) were very rare, the organ was rediscovered due also to some ingenious organ builders (Cavaille-Coll, Sauer, Steinmeyer and others). Therefore, the instrument was able to carry out fluid dynamic changes as well as offering new sounds from the finest, celestial, to the bombastic and majestic. Consequently, the thirst for such instruments that were able to express the period's dreams as well as feelings were so high, that around 1920 a counter-movement was born, named '*Orgelbewegung'* in which Albert Schweitzer played a major role, aimed to recover and 'save' Baroque organs from 'improvements' and transformation.

Finally, the organ has made a long awaited step – resisting the test of time - toward becoming more like the piano, which is considered to be to this day the most complex instrument known to man. We can detect an entire array of new traits in Max Reger's organ works, best illustrated by his *Fantasia and Fugue* in d, op. 135b[11]:

- The coexistence of a homophonic texture alongside a pianist musical material, arpeggios as well as chord figuration, third and sixth passages, leaps of over a tenth interval in the left hand.

- The octaves and doubles used for 'thick' sonority. this is an unusual technique used for organ, for by adding an 4' stop to an existing 8', we will obtain parallel octaves within a single voice, while by adding a 2' stop and 1', and eventually a 16' stop, we will be able to hear what is played throughout 5 different octaves! Still, Reger uses this technique to take the sonic as well as contrasting possibilities of the instrument to the extreme.

- The large dynamic palette, from *ppp* to *fff*, there are crescendos and decrescendos in almost every single measure.

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[9] Larousse, *Dicţionar de mari muzicieni (A Dictionary of Great Musicians),* Ed. Univers Enciclopedic, 2000, p. 392

[10] Michels, Ulrich, *SH Atlasz Zene (SH Music Atlas*), Spinger Hungarica Budapest, 1994, p. 477

[11] Türk, Erich Michael, *op. cit.*

- The double fugue was conceived to be ever growing from a strictly dynamic point of view, representing a technique of that time that was also used for Bach's fugues. Unlike the Baroque fugues, written for equally important voices, in this case the voice that presents the theme is the most important one, the others offering merely a harmonic backdrop or a simple accompaniment. In order to be able to emphasize a theme in the Alto or Tenor voice, the composer transfers it to a different manual, using a more powerful dynamic setting (indicating the manual change). Subsequently to the evolution of the first theme from *pppp* to *fff*, the second theme is introduced in *ppp*, the dynamic ascension takes place in the same manner: each theme introduction brings forth a nuance development, while the ending always resembles the fantasia.

The *O Haupt voll Blut und Wunden (Herzlich tut mich verlangen)* chorale prelude was published in the *Dreißig kleine Choralvorspiele* Op. 135[a] (*zu den gebräuchlisten Chorälen*) volume.

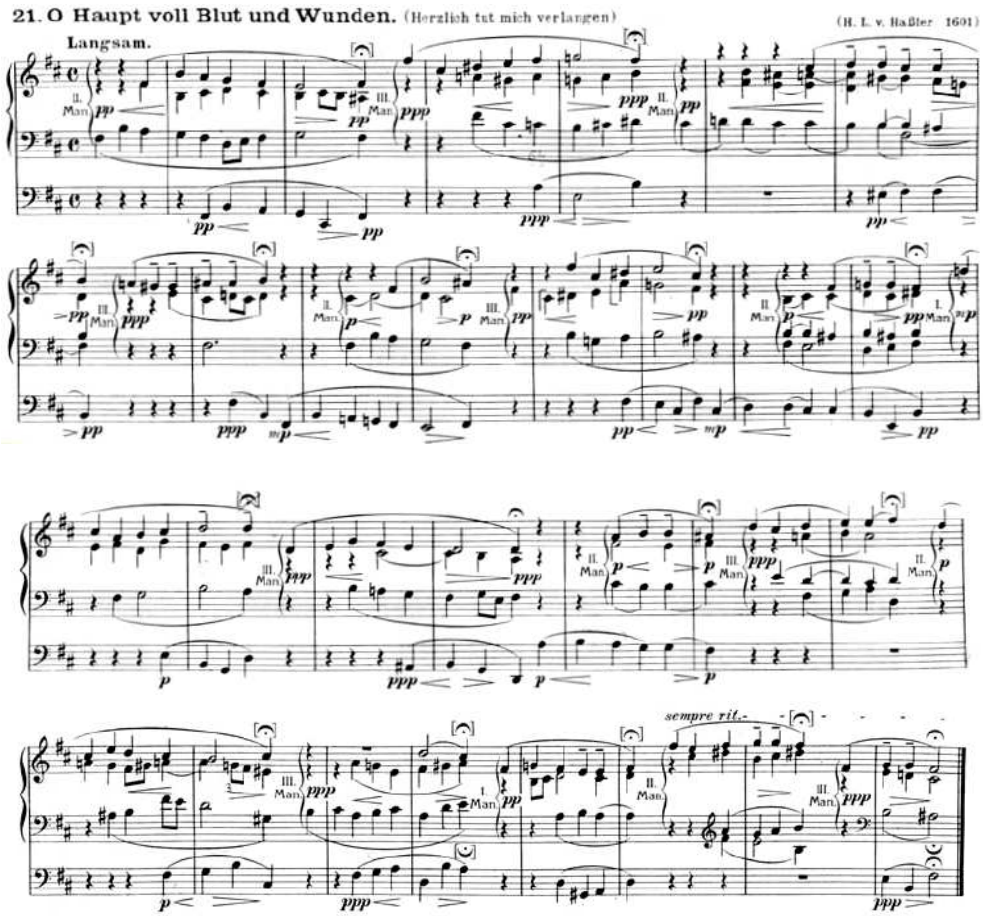
Its structural pattern relies on polyphony. The cantus firmus is put forward by every voice, and each verse line is followed by a short echoing phrase, which presents the cantus firmus in retrograde. The structure of the chorale melody is as follows: AABC (in which A, B, C are the melodic phrases), except in this prelude, the phrases are divided in 8 shorter sections.

Table 1

	Manual	**Pre-imitation**	**Cantus firmus (c.f.)**	**Cadence**
Section 1	II. *pp*	Theme head: T –S, A –B	**S**	**b: D: V 3# (major)**
echo	III. *ppp*	-	Retrograde c.f. at **S**	b: D: V 3# (major)
Section 2	II. *pp*	Theme head: T–S	**S**	b: T: I. (minor)
echo	III. *ppp*	-	Retrograde c.f. at **S**	b: T: I (minor)
Section 3	II. *mp*	-	**B** –T –S	b: D: V 3# (major)
echo	III. *pp*	-	Retrograde at **A** – S	b: D: V 3# (major)
Section 4	II. *mp*	-	**B**	b: T: I 3# (major)
echo	-	-	-	-
Section 5	I. *mp*		**S**	D: I (major)
echo	III. *ppp*		Retrograde at **S**	D: I (major)
Section 6	II. *p*	-	**B**	b: D: V 3# (major)
echo	III *ppp*	-	Retrograde c.f. at superior fourth of **S**	D: I (major)
Section 7	II. *p*		**S**	b: Dd: II 3# (major)
echo	III. *ppp*	-	Retrograde c.f. at inferior third of **T**	D: V (major)
Section 8	I. *pp*		**S**	D: I (major)
echo	II.		Retrograde c.f. at superior octave of **S**	b: I 3# (major)
echo	III. *ppp*		**S**	**b: D, V 3# (major)**

The piece is written for a three Manual organ (Man.). The terraced organ conception is emphasized – for each choral verse-line has an echo. The dynamic range of the prelude extends from *ppp* to *p*, while only 8 measures do not contain a *crescendo* or *decrescendo* indication (out of a total of 30) all throughout the piece.

Ex. 8



2. 3. *Ó Krisztusfő, Te zúzott* Choral Prelude by Zsolt Gárdonyi (*1946)

Zsolt Gárdonyi is a well-known organist and composer. He lives in Germany since 1968, and teaches harmony, counterpoint, organ and improvisation at *Musiktheorie an der Hochschule für Musik* in Würzburg since 1980.[12]

[12] http://www.gardonyi.de

He has written organ pieces, works for chamber ensembles with organ, as well as pieces meant for mix choir (with or without instrumental accompaniment).

More than 250 years after the publishing of *Orgelbuchlein,* some of Zoltán Gárdonyi's chorale preludes were edited along with a few pieces written by the composer's son, Zsolt Gárdonyi: *Harmincöt orgonakorál*[13]*,* with the purpose of performing them in concert or within mass – the introduction of a hymn, or by featuring as a musical preamble or conclusion.

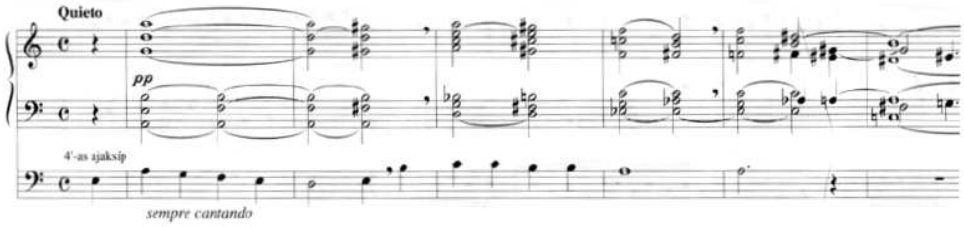
This aforementioned compendium has a key significance within the Hungarian Protestant church music. In many churches, the organ by way of a short intonation (4 to 8 measures) introduces the song of the congregation, an intonation that is at times lamentable, poorly executed, which is by no means the embodiment of the "Reformed modesty", but more of a caricature of that. In order to ease this problem, in 1985 an intonation album was distributed for the hymns of the Hymnbook of the Reformed Church from Hungary. In its preface the organist and Professor Dezső Karasszon of Debrecen reveals the importance of being acquainted with and following the examples set by the great masters Johann Pachelbel, Johann Christoph Bach, as well as Zoltán Gárdonyi, the most renowned professor-composer of church music within the 20th century. The second edition (1993) of the same album unfortunately contains more pieces that have become obsolete (in elaboration, style and dimensions). This has a major influence on the accompaniment of the congregation, the level of singing; rarely even trained organists become content in playing superficial accompaniments.[14]

Dezső Karasszon edits the 1997 album *Harmincöt orgonakorál*[15]*,* which has a didactical purpose, to show organists the manner in which an 'old' Protestant chorale can be preformed in a new style, the way a church song can be artistically developed to a certain musical genre. This album is also a starting point for pretentious liturgical improvisation, for example.

The *Herzlich tut mich verlangen* chorale is also a part of this album. It is a chorale prelude composed by Zsolt Gárdonyi in 1986. The composer writes the following in a letter drafted in May 2008: "*The organist traits of my father's works is present within this piece, as it is I believe – hopefully – in my other works also." "The melodic setting of this piece is made up of acoustic and distant harmonies, in which the notes organically fit in the cantus firmus – or from another point of view: the notes of the melody generate the creation of harmonies (a process that was natural also in the diatonic tonalities of earlier centuries).*"

[13] *Thirty-five organ chorales*
[14] Gárdonyi, Zoltán – Gárdonyi, Zsolt, *Harmincöt orgonakorál*, Ed. ReZeM, Budapest, 1997, p. 3
[15] *Thirty-five organ chorales*

Ex. 9



The chord setting emphasizes the cantus firmus in the pedal with the help of a different register: 4' (labial), as it is indicated within the choral. The harmonic layer of the piece is built on long chords (that last for half notes, whole notes and pedals), played with a soft register in *pp,* contrasting with the melody in the Alto voice. The chord progression is lead by counterpoint (for example, in the first three measures – left hand: E-F-F#-G-F#), there are no leaps. The chorale verse-lines are separated by chord progressions. This chorale prelude can be interpreted in a minor, while its chords are different inversions of ninth chords, eleventh chords, thirteenth chords. (In the *Ó Krisztusfő, te zúzott* chorale prelude, Gárdonyi pushes the heptatonic pattern opening it toward the distantial system, distantial harmonies.) In the fourth measure, the second chord is a bi-third (E-A-Ab-C-F#-B-D), the notes present within these chords make up an octatonic elliptical F-system: Eb – D – C – B – – Ab – F # (the distance of semitones between the notes of this system are 1-2-1-2-1-2-1). The cadence is accomplished in 10 measures by way of an ascending chord progression, while the bass notes appear a minor third apart.

Conclusion

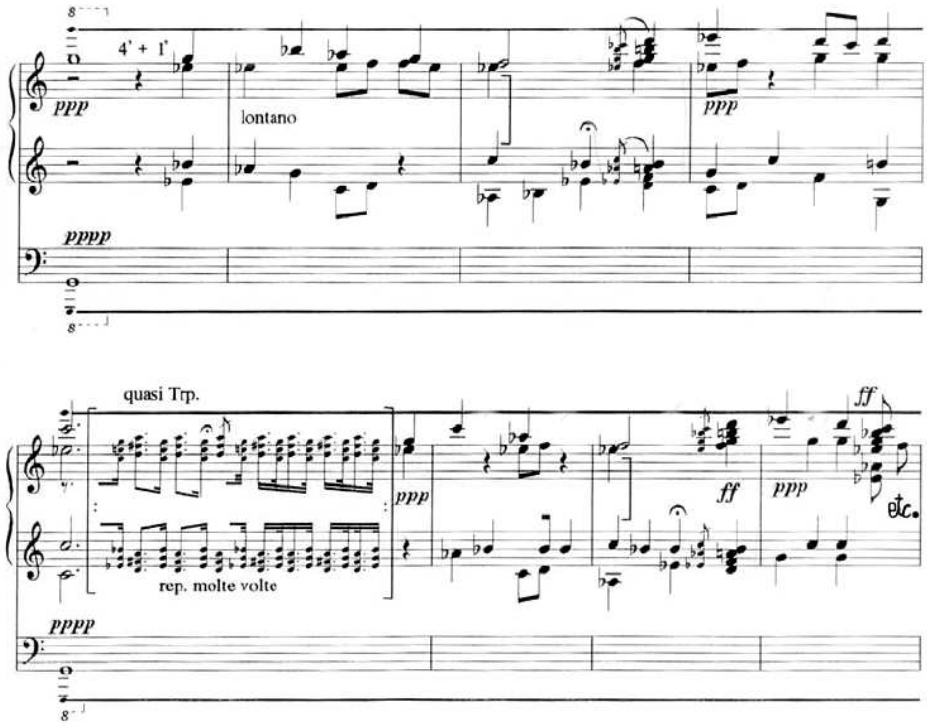
We have presented only a few organ pieces to you. We must however emphasize the fact that even contemporary composers have included this melody in their works, for example *Die Trompeten Gottes* by Ede Terényi for organ, or *Eine Siebenburgische Passion* by Hans Peter Türk. This latter piece is based on chapter 27 of the Gospel of Matthew, also using some psalm texts and chorale verses (such as the *Herzlich tut mich verlangen* chorale). The work was written for soloists, choir and organ, and is using a contemporary musical language.[16]

[16] Philippi, Ursula, *Rolul orgii în liturghia Bisericii Evanghelice din Transilvania,* (*The role of the organ within the Transylvanian Evangelical Church Liturgy*), Ph.Dr. Thesis, "Gh. Dima" Academy of Music, Cluj-Napoca, 2006, p. 130

The composer Ede Terényi has said the following about his work, *Die Trompeten Gottes: I have named my piece, Die Trompeten Gottes, made up of seven parts, to be the Dante Sonata of my creation. Inferno, catharsis, and salvation. Hear the trumpets of the seven Angels. A horrific image appears before us: the devastating cruelty of Judgment Day. "All green grass was burned", "the sea became blood", "and there fell out of heaven a great star", "an angel flew shouting: Woe, woe, woe!" On the trumpet of the fourth angel, the sound of bits of a chorale head can be heard placed between the endless heights and infinite lows."* The soloist musical material of the chorale bits (fragments of the *Herzlich tut mich verlangen* chorale) as well as the sounds offered by the trumpets of angels alternate – in a dynamical as well as timbre contrast – between two static points (organ points: the G3 key of the pedal and G5 of the manual). [17]

Angel dialogue, a fragment of the 6th segment, measures 100 to 107:

Ex. 10



[17] Molnár, Tünde, *Orga în Transilvania în secolul al XX-lea. Constructori de orgă – instrumente moderne, compoziții noi, probleme interpretative, (The organ in Transylvania in the 20th century. Organ builders – modern isntruments, new compositions, interpretative problems)*, Ph.Dr. Thesis, "Gh. Dima" Academy of Music, Cluj-Napoca, 2004, p. 365

Table 2.

Comparison between Choral Preludes Depending on Their Cantus Firmus

Chorlale prelude	Type of organ required for interpretation	Cantus firmus	
		Voice	Characteristics
J. Brahms "Herzlich tut mich verlangen" Op. 122/9 (1897)	Two manual organ and pedalier (Principal manual and expression manual)	Soprano	Very richly ornamented (by way of auxiliary notes and tetra chords)
J. Brahms "Herzlich tut mich verlangen" Op. 122/10 (1897)	Two manual organ and pedalier (Principal manual and expression manual)	Tenor (pedalier 8')	The actual cantus firmus is preceded by the intonation of the melody in the bass line.
M. Reger "O Haupt voll Blut und Wunden" Op. 135 (1894)	Three manual organ and pedalier	All the voices, one at a time	Every verse-line (4 measures each) is divided into two sections (of 2 measures each). The echo of that particular section then follows each section.
Zs.Gárdonyi "Ó Krisztusfő, te zúzott" (1986)	Two manual organ and pedalier	Alto pedalier 4')	-

All the pieces require a two manual organ and pedal. With the exception of Reger and Brahms' preludes (op. 122/9), the cantus firmus is emphasized by a different register (in the Soprano voice or in the pedal).

(Translated by Köpeczi Juliánna Erika)

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http://www.gardonyi.de

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GUSTAV MAHLER'S *DAS KLAGENDE LIED*. THE STORY OF A BEGINNING

OANA ANDREICA[1]

SUMMARY. Together with Beethoven and Mozart, Mahler is one of the most analyzed composers in the history of music. The notes he wrote on his manuscripts, rich in extra-musical meaning, allowed the clinicians and musicologists to analyze both the man and the musician. The controversies built around his personality reached a level almost without precedent.

The permanent conflict that one can feel in Mahler's music has been explained in terms of the struggle between his activity as a conductor and the necessity for creation. Furthermore, his music reflects the turbulent social-cultural environment typical for the last days of the Austro-Hungarian Empire, as well as the tensions of his childhood and youth.

Mahler began working on *Das klagende Lied* when he was still a student. The composer himself considered it as his *opus 1*. Indeed, in this work, one can find the roots to his later works that occupied the next thirty years of his career as a composer.

Keywords: Gustav Mahler, Das klagende Lied, archetypes, fairy-tale

One of the most important centers of Europe, Vienna gave rise to some of the most radical and revolutionary currents of thinking of the *fin-de-siècle*. As capital of the Austro-Hungarian Empire, whose symbol was Franz Josef, Vienna was responsible for maintaining the political and cultural order. Although Vienna had an exceptional musical inheritance, due to the classical style emerged here, it began, by the end of the 19th century, to show signs of anxiety. Despite the prosperity of art and science, the monarchy was already old and exceeded, and a sensitive observer could feel the proximity of an imminent catastrophe. The political tensions, which predicted the dissolution of the empire, were reflected in the works of radical artists and scientists. Among them, the physician Sigmund Freud, the architects Otto Wagner and Adolph Loos, the painters Gustav Klimt and Oskar Kokoschka, the writers Arthur Schnitzler and Hugo von Hofmannsthal, the composers Gustav Mahler and Arnold Schönberg. Vienna would eventually become the expression of the wish to keep the values of the past and, as a contradiction, to generate the new.

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Gustav Mahler's complex personality embodied perfectly the duality that was characteristic for Vienna at that time. As an opera conductor, he chose the masterpieces of the standard repertoire, being known also for his revolutionary visions. In the same way, his compositions were the perfect example of the conflict between the melancholy for the past and the continuous struggle for finding the new. Furthermore, even though Mahler was one of the greatest opera conductors, he never composed one single work of this kind. He chose to depict his inner life through the dramatic force of his songs and symphonies.

Mahler's life and artistic achievements were dominated by the battle between the duties of one of the most appreciated conductors of his times and the high requirements of a creative genius. His two-folded personality, which determined Leonard Bernstein to describe him as *"one of the most miserable men in history"*, was intimately bound to the special circumstances of his life. The difficult situation of his family and the twisted picture of his childhood and youth affected Mahler's life and determined, in a way, its course.

The artistic creativity can be either amplified, or inhibited by the artist's contact with the outer world, by the interaction of his conflicts and desires with the present, by the sanctions from the society or from the most severe critic, his conscience. Composers like Schumann or Wolf had to face serious obstacles as mental disorders were destroying their creative activity. But for Mahler, his psychic conflict led his art to a superior level of efficiency. Moreover, he turned his inner disquiets into symbols, thus adding extra-musical significances to his compositions, reaching the deepest level of human sufferance and depicting the dark forces that invade it.

Mahler's complex personality, with Austrian, Czech, German and Jewish elements, remained a mystery for many. Mahler's work is, above all, based on his personal experience, on his philosophy of life. His style, unusual and bold through the heterogeneity of its elements, determined the audience to adopt either a positive attitude, or a negative one, but never one of indifference. Besides, the effort of his disciples, like Bruno Walter, Richard Strauss or Otto Klemperer, increased his reputation substantially after his death. The less decent sides of the human existence, as well as the sublime ones find an expression in Mahler's music. Thus can one explain the contradictions, the sudden changes in mood and character, the predilection for grotesque, the street tunes, followed by some of the most elevated ideas.

Composed between 1879 and1880, the cantata *Das klagende Lied* is one of the few works of Mahler's youth that subsequently managed to be successful[2]. In a letter addressed to Max Marschalk, dated December 1896,

[2] There are proofs that the work has been submitted to a competition for the Beethoven Prize, organized by the *Gesellschaft der Musikfreunde*. Brahms and Hanslick were presidents of the jury and Mahler's work was rejected. The prize went to Robert Fuchs, for his *Piano Concerto*.

Mahler wrote: *"The first of my works in which I find myself again as «Mahler» is a fairy-tale for choir, soloists and orchestra,* ***Das klagende Lied****. I have designated this work as op. 1"*[3].

In his biography of Mahler, Henry-Louis de la Grange paints a picture of the composer's childhood as one absorbed with the acoustical and psychological elements of sound, both as music and as spoken word. As Mahler's personal life is practically indistinguishable from his art, we can say that the sensual experiences of his childhood infused his song-cycles and his symphonies with deep spiritual and psychological implications. Mahler himself said: *"The impressions of the spiritual experiences of that period gave my future life its form and its content…"*

It becomes quite understandable why Mahler chose to base his first major work upon folktale. As it is well known, most of all through the work of the analytical psychologist Carl Gustav Jung, folktale and myth contain psychological archetypes embedded in the receding hinterland of the human psyche. These archetypes give birth to primordial images and motifs that, through the mediation of metaphor in art and religion, reconnect our consciousness (individual and collective) to our common human origins. The archetypal motif disguised in metaphor has the power to create in us a resonance so deep as to cause recognition of ourselves in an archaic past, a past that could be seen as a "childhood" of humanity. It is clear that Mahler understood (intuitively or consciously, it's not so important after all) the great potential of the metaphoric aspects of folktale in bringing primeval archetypal motifs into the present. This can readily be inferred from the poem he wrote as the text for the cantata, at the center of which lies the ancient crime of fratricide and the innocence of a child's soul.

Some of Mahler's most important scholars, such as H.F. Redlich, Paul Stefan or Henry-Louis de la Grange, have considered that, originally, the work had been meant to be a fantastic opera in three acts: *Waldmärchen*[4], *Der Spielmann* and *Hochzeitstück*. Donald Mitchell contradicts this hypothesis, due to the lack of evidence to support it. The history of the composition and revisions is fascinating. Mahler composed the original three-movement work between 1878 and1880. In this version, the bone flute was scored for a boy's voice and an off-stage band was used in the second and third movement. The orchestration involved six harps and natural horns.

In the 1893 revision, Mahler dropped the first movement, deleted the off-stage band, reduced the number of harps to two and cut the vocal soloists from eleven to four, eliminating the boy's voices. The year 1898 brought a second revision. He once again added the off-stage band into the orchestra

[3] Gustav Mahler, *Briefe*, Herausgegeben von Mathias Hansen, Verlag Philipp Reclam jun., Leipzig, 1985, pp. 205-206

[4] In an undated letter to Anton Krisper, Mahler wrote the text that would eventually serve for *Waldmärchen*, bearing the title *Ballade vom blonden und braunen Reitersmann*.

and rewrote the textural balances between the soloists, chorus and orchestra. However, he never rejoined the first movement to the other two.

The unpublished manuscript of the first movement was in Justine Mahler Rosé's possession and, later, in Alfred Rosé's who, up until 1969, kept the score away from the critics' eyes. *Waldmärchen* was first performed in 1970, in London. Some musicologists considered Mahler's decision of removing the first section as a very inspired one. As a motivation, they invoked its high level of eclectic, as well as its less original music. Besides, Mahler's revisions on the second and the last movement have made the discrepancies between the early style and the mature one even deeper.

The text of the cantata, completed by Mahler in 1878, is inspired from Ludwig Bechstein's anthology of fairy-tales *Neues deutsches Märchenbuch*. Another notable source is the tale *Märchen von singenden Knochen* by Brothers Grimm. With some significant changes, Mahler tells the story of two brothers fighting for the love of the same woman.

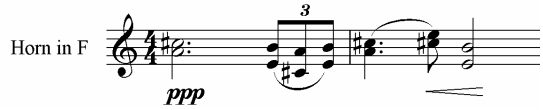
Mahler's version relates, in *Waldmärchen*, about the challenge of a queen: she will marry the man who will find a rare red flower in the woods. Two brothers set off in search for the flower. The youngest one finds it, hides it under the hat and falls asleep under a willow. But his brother murders him and buries him deep in the woods. Then he steals the flower, goes back to the castle and proposes to the queen.

The plasticity and power of expression that will become distinct features in Mahler's later works can already be detected in the first measures of *Das klagende Lied*. Naturally, Mahler begins his story with the famous *Once upon a time…*, underlined by the tremolos of the timpani, the horn signals and the ascendant arpeggios of the harp, followed by a development of the texture. The large orchestral prelude introduces the most significant musical items of the movement, in the manner of an overture. This was probably one of the reasons leading to the belief that Mahler had intended to compose an opera.

Mahler builds the entire section around two basic motifs and their multiple variations.

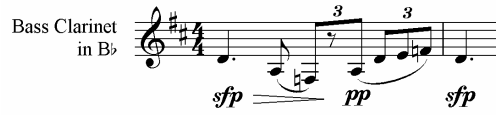
Ex. 1

Motif α



Ex. 2

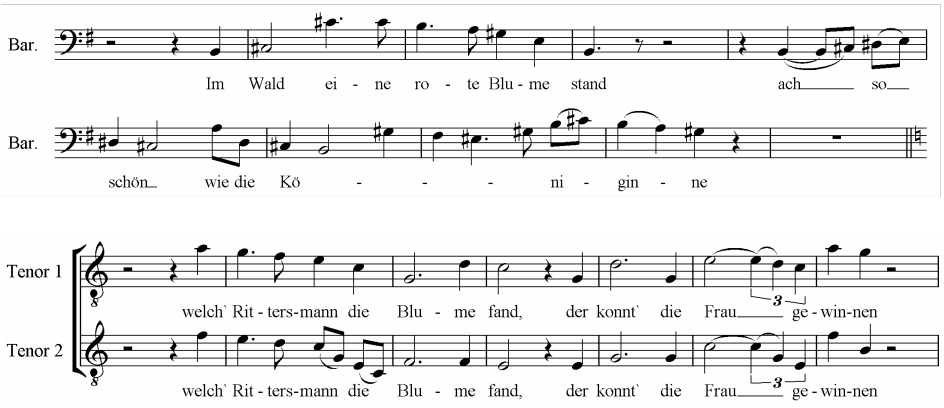
Motif β



One of the elements that were suppressed when Mahler decided to remove this first movement was the flower theme. Its importance however deprived the story of the intrigue itself.

Ex. 3

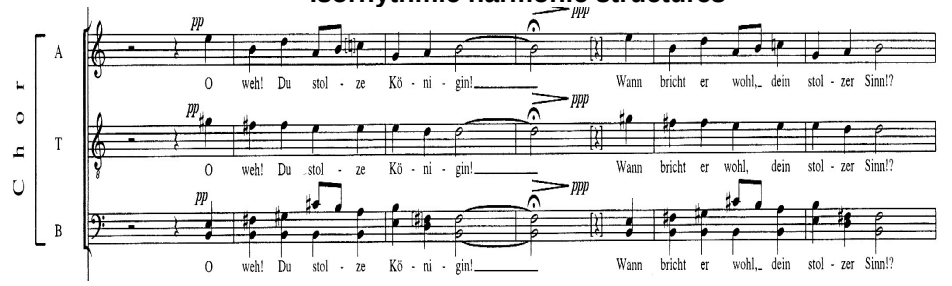
The flower theme



The choir interventions, although discrete, have a powerful effect, either as isorhythmic harmonic structures, or as imitative polyphony.

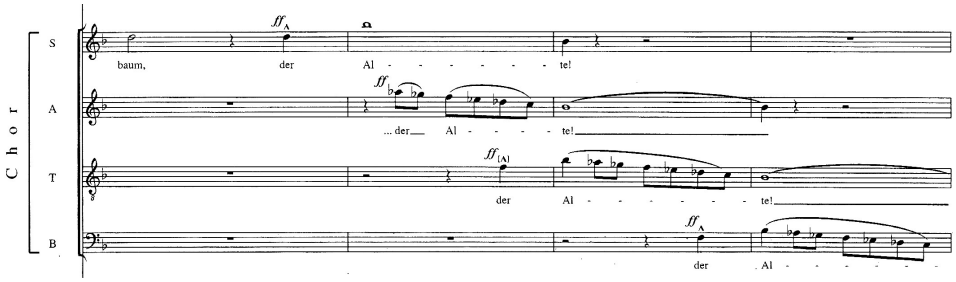
Ex. 4

Isorhythmic harmonic structures



Ex. 5

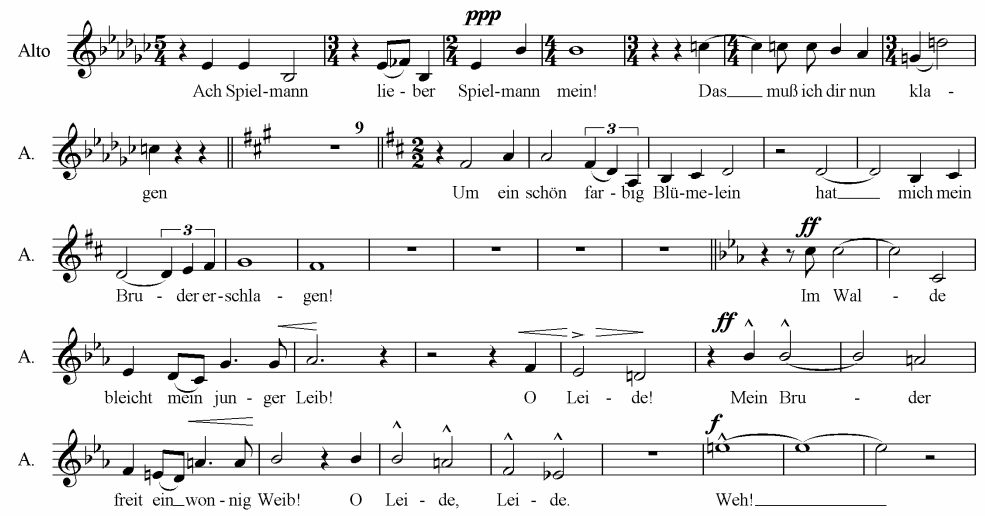
Imitative polyphony



In the second movement, *Der Spielmann*, a minstrel, walking in the woods, finds a bone and uses it to make a flute. Once he starts playing, the flute tells the story of the horrible murder. The minstrel decides to go to the castle in search of the king and his bride. The “sorrowful” song of the flute displays tonal and metrical instability in its progression fragmented by frequent leaps.

Ex. 6

Song of the flute



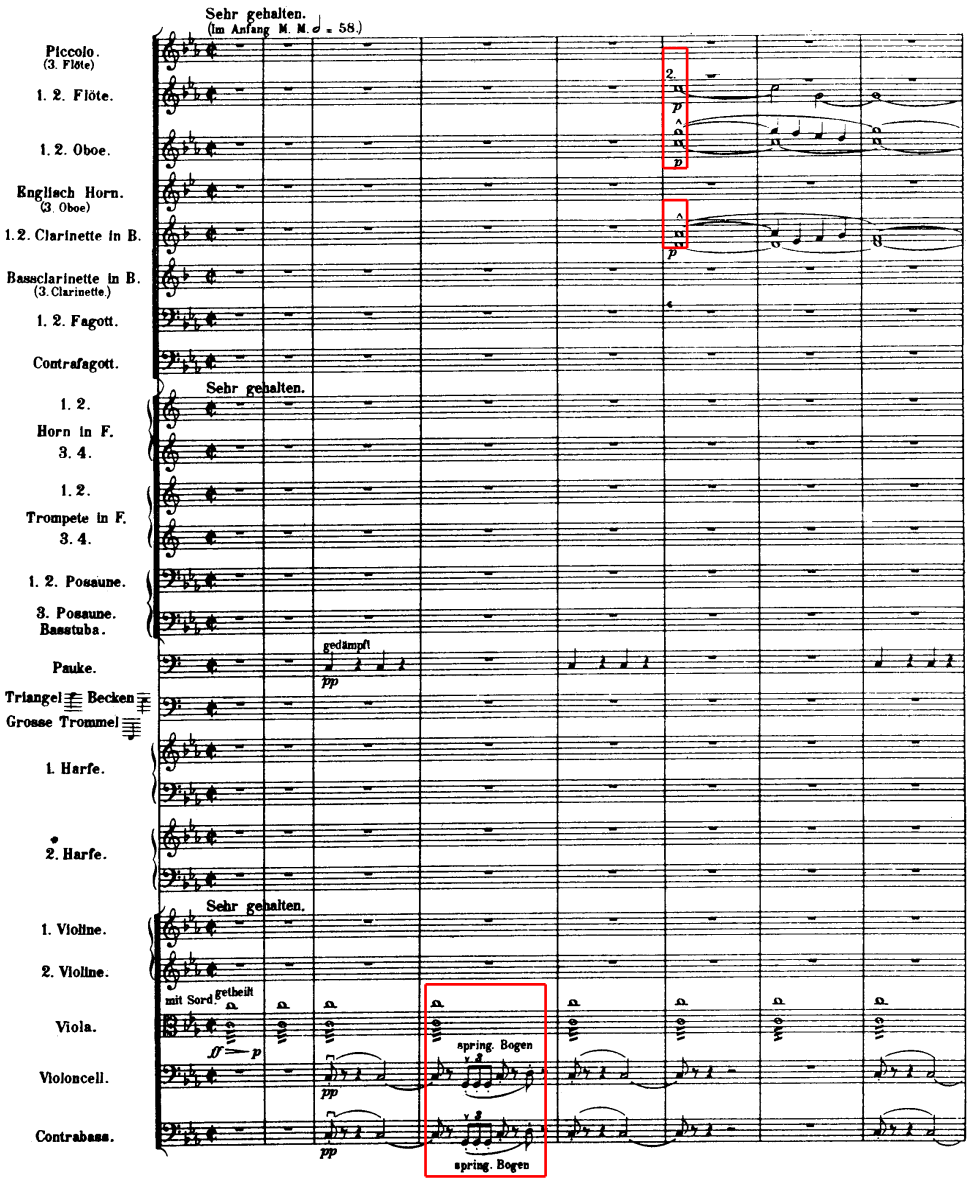
The contradictory attitude Mahler had toward the harmonic parameter of his works is excellently announced in the first measures of this second movement, where the composer displays the particular function he will later confer to empty fourths and fifths. The same technique will be applied to the symphonies (that often begin with fourth of fifth signals), as well as to the songs for voice and orchestra (where these intervals denote a harmonically austere writing) (see Ex. 7).

Traces of the cantata can be easily found in later works, such as *Lieder eines fahrenden Gesellen*, *First* or *Second Symphony*. For instance, the *tremolo* at the opening of the second movement, followed by the motif of celli and basses, can also be heard in the first measures of the *Second Symphony*. Furthermore, the two fragments are similar by setting them in the same key, c minor.

The last movement of the cantata, *Hochzeitstück*, takes us to the castle, in the wedding day. The minstrel plays the flute, revealing the secret of the grave hidden in the woods. The king grabs the flute and takes it to his mouth, thus telling the story of the dreadful fratricide once again. The queen collapses, the guests run away and the walls of the castle fall down.

Ex. 7

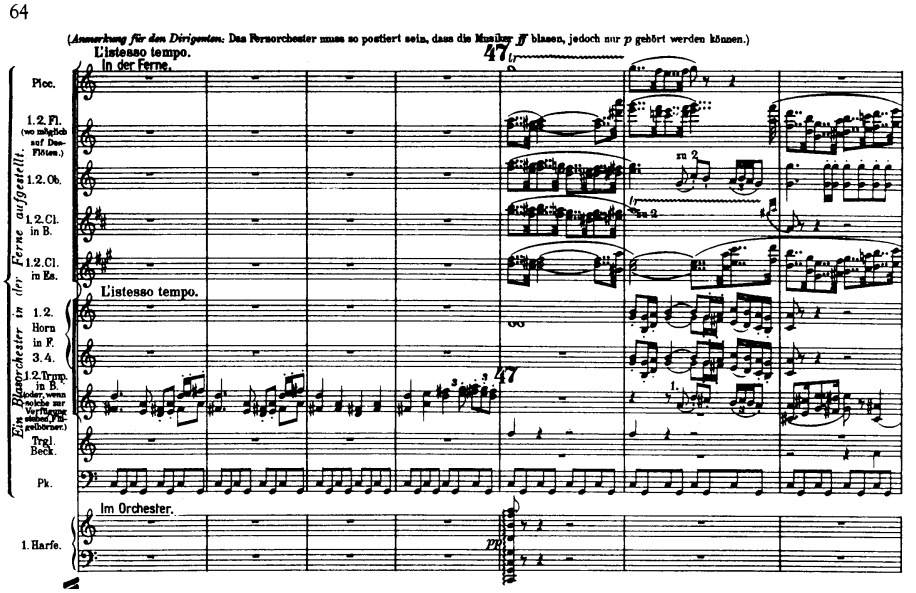
Empty fourths and fifths



Mahler obtains an outstanding acoustic effect by using an off-stage band (*Fernorchster*), which has the role of evoking the atmosphere of festivity and joy. In the original version, Mahler wrote that the orchestra should be such positioned so that the musicians, although playing *fortissimo*, sound *piano*.

Ex. 8

Fernorchester



Bechstein's story, the source of Mahler's text, tells about the king's two children, a boy and a girl who, after their father's death, dispute over the succession to the throne: the one who finds the flower in the woods will lead the kingdom. The little princess finds it, but she is killed by her brother. Many years later, a peasant's child finds a bone and makes a flute. The instrument repeats the murder story. A knight hears the song and decides to go to the castle. There, the princess's brother is already the king and the mother still grieves her daughter's death. The queen hears the flute and then plays it in front of her son and a festive gathering. During the night, the queen breaks the flute to make sure its horrible story is never heard again.

The changes Mahler brings to the original literary version are essential. First of all, he suppresses the brother-sister rivalry and, as a consequence, any feminine intervention. Furthermore, the composer omits another element from the story, namely the child's voice that can be heard out of the flute. In his work it is the king who tells the guest about the terrible crime. Donald Mitchell's explanation to the significant substitutions regards the relationship between the composer and his family: *"The roots of the variations made by Mahler on Bechstein's text can be found in his psychological structure, the altered relationships being conditioned by the emotional attitude Mahler*

had toward the members of his family"[5].

Critics have assumed that one of the reasons for the removal of the first movement was Mahler's wish to repress the feelings of guilt he had when his brother Ernst died. Another explanation would be purely dramaturgical: *Waldmärchen* has been seen as redundant in the context of the cantata, since both the second and the third movement repeat the story. What is missing though is the flower motif, the actual reason for the fratricide. Choosing the minstrel as the character who reveals the secret (in the original legend it is the shepherd's child who finds the bone and makes the flute) brings back, along with the theme of love, rivalry, revenge and final justice, the ancient belief that music has the power to change people.

Mahler's elaborate rhymes resemble Heine's and Eichendorff's, displaying a remarkable simplicity, as well as a predisposition toward German medieval sonorities (besides, while working on the text, Mahler was taking part, at the Vienna University, to a series of lectures on the history of ancient German literature[6]). The songs on *Des Knaben Wunderhorn* are foreshadowed, especially by absorbing the language of popular origin within an elaborated structure. This dichotomy can also be detected in Mahler's musical vocabulary, thus explaining the opposition between the "old" and the "modern" sonorities.

As for the instrumentation, Mahler proves himself, even as a young composer in his 20s, to be a very refined connoisseur of the timbres and their combinations, fully exploiting their importance and efficiency within the texture. Furthermore, by using the large-scale romantic orchestra, Mahler already expresses his preference for less used instruments, such as the flute in d-flat or the cornet in e-flat. When employing the off-stage band (*Fernorchester,* as Mahler names it), the composer brings the contrast, through different rhythms and opposed tonalities, also creating the sensation of distance and great dimensions. He will also use this technique in later works, such as, for instance, the *Second Symphony*.

Surprisingly original, although it still keeps the influences of the great romantic composers, the music displays some of the features that will compose Mahler's artistic profile, as known from his mature works. We can already detect his predilection for the march-like rhythms, for the tools meant to help him depict the nature or for the pronounced contrast between the various orchestral levels. One of the cantata's most original moments is represented by the lights that turn off and the walls that fall down. The rarefied writing in counterpoint, sustained only by the pedal, anticipate the austerity of Mahler's last works and also destroys, in the listener's mind, the impression of conventionality that the cantata may often create.

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[5] Mitchell, Donald, *Gustav Mahler. The Early Years* (1958), Boydell Press, Suffolk, 2003, p. 143

[6] The intellectual and artistic ambiance out of which Mahler's poem emerged was one dominated by a late Romanticism and historicism preoccupied with the German Middle Ages and with the influence of opera steeped in Nordic legend and mythology emanating from the pen of Richard Wagner.

The two essential features in *Das klagende Lied*, which represent elements that will define Mahler's unique style, reside in the epic dimension of the work, as well as in the technique of instrumentation. The epic flavour that Mahler gives to his cantata is a result of the formal structure that the composer uses in order to shape his musical "story". Already in *Das klagende Lied*, Mahler succeeds to create the illusion of a stage where the characters of his imaginary novel play their roles. What is also obvious is Mahler's tendency to refer to various literary texts, subjecting them to adjustments that fit his musical goals. Generally speaking, Mahler's oeuvre has a prominent narrative component, connected either to a legend, fairy-tale, philosophical idea or to aspects from his own life. All these made Pierre Boulez observe that *"from its very beginning, Mahler's form strives for the epic"*.

(Translated into English by Oana Andreica)

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THE PLACE OF BARTÓK'S THE MIRACULOUS MANDARIN IN THE CONTEXT OF TWENTIETH-CENTURY MUSIC

ATTILA FODOR[1]

SUMMARY. *The Miraculous Mandarin* takes a special place in Bartók's oeuvre. It is clashing in it with an ancestral force the mythical pureness of the human ideal and our decayed world fell into a deep moral crisis. This contrast appears symbolically in the contrast of East and West, experienced by Bartók as a geographical and mainly as a cultural tension in his own life and artistic faith. This crossroad brought into life that musical representation, which contrasts the primary force of primitive music with the avant-garde trepidations. *The Miraculous Mandarin* well illustrates that creative ideal, which lines up the compositional techniques for its aesthetical value. Thus, the musical language of this pantomime could become extremely novel, exceeding in its progressive character many works of the contemporary avant-garde tendencies.

Our study is focused on three moments of *The Miraculous Mandarin* ("Introduction", "The decoy games" and "The chase") examining its main style elements such as the problem of sonority surfaces, the phenomenon of central sonorities, the dynamic of exposition-densification-saturation, the moving cluster, the use of contrasting musical plans, the rubato-technique etc. Throughout our analysis, we recall some contemporary and later composers (like Debussy, Webern, Varèse, Stravinsky, Lutosławski, Ligeti) and their masterworks, which musical language is related to the achievements of *The Miraculous Mandarin*.

Keywords: Bartók, The Miraculous Mandarin, style elements, sonority surface, central sonorities, moving cluster, contrasting musical plan, rubato-technique.

The last scenic work of Béla Bartók has been investigated by several scholars, in both stylistic and the aesthetic perspectives as well. First, we have to mention the study[2] of the Hungarian musicologist, Bence Szabolcsi, which represented a turning point in the early reception of *The Miraculous Mandarin*. Further, his pupil, György Kroó, offered an accurate and deep analysis of the pantomime in his book entitled *The Stage Works of Béla Bartók*.[3] Both of

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[2] Szabolcsi, Bence, *The Miraculous Mandarin*, Musicological Studies in the memory of Liszt and Bartók, vol. III., Akadémiai Kiadó, Budapest, 1955, pp. 519-533.

[3] Kroó, György, *The Stage Works of Béla Bartók*, Zeneműkiadó Vállalat, Budapest, 1962.

them emphasize the prominent role of this work in Bartók's oeuvre. Vera Lampert wrote another study focused on the pantomime's genesis circumstances (*The Miraculous Mandarin: Melchior Lengyel, His Pantomime, and His Connections to Béla Bartók*).[4] We also cite here the book of the Bartók scholar, Ernő Lendvai (*Bartók's Dramaturgy: Stage works and Cantata Profana*)[5] and that of Körtvélyes Géza (*On the Ways of Modern Dance Art*)[6] concerning the staging aspects of the pantomime.

Thus, in our study we try to focus on a wider aesthetic and stylistic context of this Bartókian masterwork, which has received – in our opinion – a much less attention than the other work of the same author.

As it is known, the music of *The Miraculous Mandarin* was written between 1918 and 1925 based on Lengyel Menyhért's pantomime with the same title, piece read by Bartók in the notorious Hungarian avant-garde journal of his time, *Nyugat*. Initially, the composer intended to make a setting of a Sándor Bródy libretto, but the uncertainties occur in the delivering of the libretto made Bartók to give up this project for other subjects. Concerning the musical setting of *The Miraculous Mandarin* text-book originally appeared also the name of Ernő Dohnányi, but he finally renounced in the favor of Bartók. Though it is doubtful to find a certain expectant of the Mandarin-subject, we mention – as a point of interest – the name of Serge Diaghilev among them, who was stationing by that time with his well-known dance company at Budapest.

One could wonder on the composer's interest concerning this playbook of a strange thematic and message. For Bartók it certainly represented a creative starting-point, which was called for expressionistic composing tools. This was the allegoric structure of the story, its gesture based, movie-like character[7], the conciseness of the plot, the suddenness and elementary force of musical changes, the paradoxical nature of the personages. One can understand that the composer was carried away by this pantomime, not only by its philosophical deepness, but certainly also in the perspective that was opening to a musical elaboration. However, *The Miraculous Mandarin* proved to be attractive to several other reasons, as its thematic was closely attached to his outlook, historical-geographical context and artistic attitude. That is to say, Bartók was not led in the framing of his solely eastern character by an interest towards of a pure exoticism, as it happened in the case of impressionists,

[4] Lampert, Vera, *The Miraculous Mandarin: Melchior Lengyel, His Pantomime, and His Connections to Béla Bartók*, In: Péter Laki (ed.): *Bartók and His World*, Princeton University Press, Princeton, 1995, pp. 149-171.

[5] Lendvai, Ernő, *Bartók's Dramaturgy: Stage works and Cantata Profana*, Zeneműkiadó, Budapest, 1964.

[6] Körtvélyes, Géza, *On the Ways of Modern Dance Art*, Zeneműkiadó, Budapest, 1970.

[7] The generic term of Lengyel's work is *grotesque pantomime*, a genre without words, in vogue at that time. This builds upon the expression of body and it's appearance coincides approximately with the born of the silent movie, cultivated by Lengyel as a screenwriter in his American years.

but he also projected his ideal of the strongly nature-related man (*homo naturalis*) on this strange character. This interpretation of the East-concept appears in the study of the Transylvanian musicologist, Ferenc László, *Béla Bartók and the East*: „In this symbolical system we can discover Bartók's entire world view. His own sense of foreignness, the consciousness of his own alternation in contrast to the inhumane, modern western world and also its belief in the existence of a true and straighten humanity; even it is rare, strange and fearful a little bit, like the Mandarin."[8]

According to the Hungarian musicologist Bence Szabolcsi, the pantomime's first competent analyst: „the Mandarin announces an epochal turning-point in Bartók's evolution, showing the departure of the composer towards a novel steep way – and this departure coincides exactly with the first significant crisis, with the moment when throughout the world the fever curve of the European music was highly raised. The third and the last stage work of Bartók represent its most passionate, most flashing encounter with this world crisis and at the same time the reckoning with this crisis and his turn away from it."[9]

The conditions of his showdown with the past drew up in *The Miraculous Mandarin*, were given to some extent in his two former stage works, since they also focus on the man-woman relationship: the *Bluebeard's Castle* formulates the hopelessness of approaching, while *The Wooden Prince* drafts the fairytale-like optimistic finding of each other. The problematic of *The Miraculous Mandarin* stretches between these alternatives, as it does not seek for the dissolving of desire in the terrestrial hopelessness or in a celestial illusion, but in a radical metamorphose beyond death.

If one survey, the message and the expressive mechanisms of *The Miraculous Mandarin* in the panoramic context of modernist musical trends, the pantomime seems to denote many relationships not only with the expressionism, but also with several artistic behaviors, although externally adhered to the proper expressionism, however tangentially connected with the latter. Bartók is also situated among those, who were linked with expressionism in such a manner, without undertaking of its artistic program.

The shocking force of *The Miraculous Mandarin* – like several other Twentieth-Century works' – roots in the paradoxical idea of defending the ideal of humaneness through extreme artistic representations. Therefore, the expressive techniques of music and sister arts took shape on this manner, frequently giving rise to the conservative audience's disagreement. Mainly the expressionists gave the ground-note of these innovations, but the revolutionary renewal of music has gone far beyond them. Though the stage and chamber works of A. Schoenberg and A. Berg, like *Erwartung* or *Pierrot Lunaire*, respectively

[8] László Ferenc, *Bartók Béla and the East*, "Forrás", 1998/4.
[9] Szabolcsi Bence, *op. cit.*, p. 520.

Wozzeck or *Lulu* are undoubtedly remarkable, we cannot forget the masterworks of other contemporary composers. The world of primitive music is reviving with extremely novel tools in Stravinsky's *Le Sacre du Printemps*, as Edgar Varèse elaborates the futurist sounding ideals of metropolitan tumult not infrequently with primitive intonation elements. However, since the Bartókian employment of primitive musical elements in *The Miraculous Mandarin* is motivated by a wider moral context, Stravinsky and Varèse as a purpose in itself, to obtain musical tension, use the same elementary force.

Though Bartók's pantomime is connected with the above-mentioned works concerning its subject and expression, it remains profoundly original in spite of these links. One can say that he sums up the achievements of modern music in a unique synthesis. Moreover, he prefigures some of the compositional solutions widely used only decades later.

A major component of its originality resides undoubtedly in his compositional thought developed in the spirit of folk music, which is though less obvious in *The Miraculous Mandarin*, yet we feel its presence in the rubato, the eastern melodic, and above all in the immense force rising from the primitive music. Though scholars link – rather disputable – the sonorities of this pantomime to the atonalism (emphasizing on the twelve-tone themes guided by the complementary principle, or the fourth-based melodic), yet it seems, that the real basic pillars of this work are the complex sonority surfaces which rise from the subtle tonal and rhythmic interplay of the central-elements and other musical components. These, however, are considerably alien to the music of Schoenberg, which pre-dodecaphonic period is often – curiously – considered as an antecedent of *The Miraculous Mandarin*.

The difficulties encountered in the staging process denote a conservative and sometimes hypocrite attitude of the contemporary public, manifested also toward other progressive compositions: "the difficulties encountered in the musical and choreographic performance represented an obstacle even in those situations when moral impediments didn't occur."[10] – wrote Szabolcsi. As it is known, the composer has been already faced with the objection that his works' interpretation – so to say – is impossible. Vera Lampert noticed, "Although Bartók later called the story marvellously beautiful, its shocking subject of crime and prostitution is often singled out in the Bartók literature as the main obstacle to the work's success."[11]

His insistence on this subject though he probably was aware of the staging difficulties shows that Bartók found in this textbook remarkable possibilities of innovation and a creative challenge. Gyula Harangozó mention in his notes that "the Mandarin would have been one of his favorite compositions, since the conversations about this subject could distract his sorrowful thoughts."[12]

[10] *idem*, p. 523.
[11] Lampert ,Vera, *op. cit.*, p. 154.
[12] The notes of Gyula Harangozó, "Táncművészet", febr. 1955, cited by Szabolcsi, *op. cit.*, p. 520.

Though he undertook with this subject such a creative process, which successful staging was doubtful to happen during his life, it became obvious for the posterity, that he was aware of his pantomime's importance and its necessity. Szabolcsi considers "Bartók in his first creative period until 1920 or more afterwards, maybe until the *Cantata Profana*, didn't write such a symphonic work, which could be comparable in force, courage and dramatic veracity to Mandarin."[13]

Hereinafter, we emphasize three episodes concerning *The Miraculous Mandarin*, which in our opinion properly illustrates the remarkable novelty and prefiguring character of the compositional solutions employed in this pantomime. Our examples are based on three distinct moments according to the threefold structure of the dramaturgy: the presentation of the aggressive, wild western world, the girl's metamorphose in the mirror of decoy games, and the fearful, but human presence of the Mandarin in his ecstatic dance ("The chase"). Throughout of our analysis we try to point at those composers and compositions, which show a certain affinity with this pantomime, let it be composers who lived before or after Bartók.

Introduction

Among the stylistic elements of *The Miraculous Mandarin*, it raises above the problematic of the sonority surfaces. This consists of the mutually generative relationship between melody and harmony, thus they are organically rooted in the same phenomenon, that is to say, in an inseparable manner. The importance of the moment in the context of the sonority surface is second- or third-rate, as the verticality is not defined by a single moment, but all those musical events that are sounding together span several moments of the musical time and space. This idea appeared – not accidentally – simultaneously at Bartók, Stravinsky and Varèse, but also can be found in the works of other composers, like the fourth movement of Webern's *Six Pieces for the Orchestra* (op. 6, 1909) for example (see ex. 1).

In the above-mentioned work one can notice, as the block consists of rhythmically repeated notes is built upon a percussive noise-carpet (in the former one may recognize a later Varèse-technique), giving rise to a sonority surface.

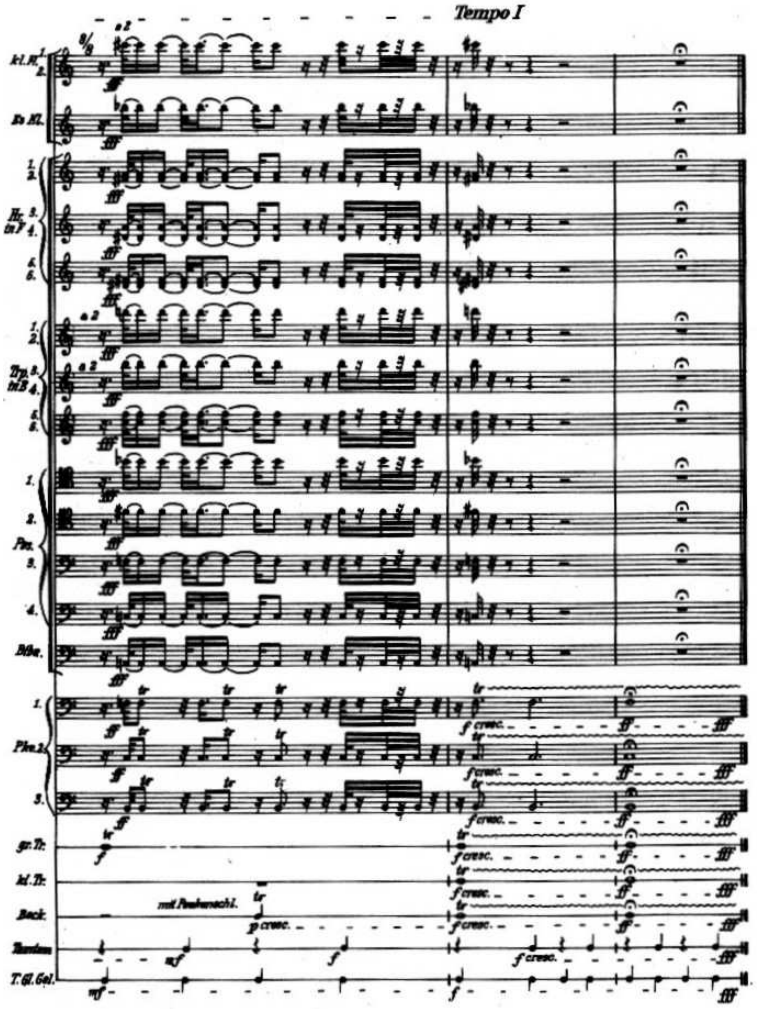
Though many scholars considered the sonorities of the *Second Viennese School* as being the most progressive, the use of sound surfaces wasn't a characteristic of this tendency, rather appeared in the later evolving phases of the serialization. Though the *Six pieces for orchestra* is one of Webern's pre-serialization works, we can safely assert that its sonorities are much progressive than ones of his many serialization works. Namely, the series

[13] Szabolcsi, Bence, *op. cit.*, p. 528.

cut up the musical structure in smaller unities, which produce frequently a contrary effect to the sonority surfaces. For these and other reasons, we consider that *The Miraculous Mandarin* as all those Varèse works, which are based on sonority surfaces, is much "modern" than those of the *Second Viennese School*'s composers'. If we also consider, that the sonority surfaces are present mainly in the first creative period of Stravinsky, we have to detail the concept of "modernity" from this perspective. First, we have to point out that "modernity" means necessarily neither atonality nor tonality in the traditional sense of the word.

Ex. 1

Anton Webern, *Six Pieces for the Orchestra*, 4th movement



In Varèse's works, like in Stravinsky's or in Bartók's the sonority surface goes hand in hand with a special type of tonality: the phenomenon of central-sound, central-interval, central-harmony or central-sonority. This means, that the above-mentioned sounding qualities have an accentuated presence related to the others, without having an increased importance. In Varèse case, the central- or pivot-note means that a melodic line is returning to the same note repeated with several rhythm formulas, thus it becomes naturally emphasized. In relation to this sound, several other sounds enter in the musical space-giving rise to complex space sonority, and in such a way, they finalize the exposition of the musical material, preparing the apparition of a new musical quality (contrast). In the case of such a sonority block, one note is giving rise to multiple notes. In the so-called dead-point moments, when the central-note is held without being rhythmically repeated, the musical material is sustained by complex percussion entries in order to prepare and calling for the phase of saturation.

The sonority surfaces are based on a simple formula, consisting of the following movements: exposition, densification or gradation, and saturation. The same scheme represented the base of Mozart's or Beethoven's music in the threefold phases of exposition-fragmentation-totalizing.

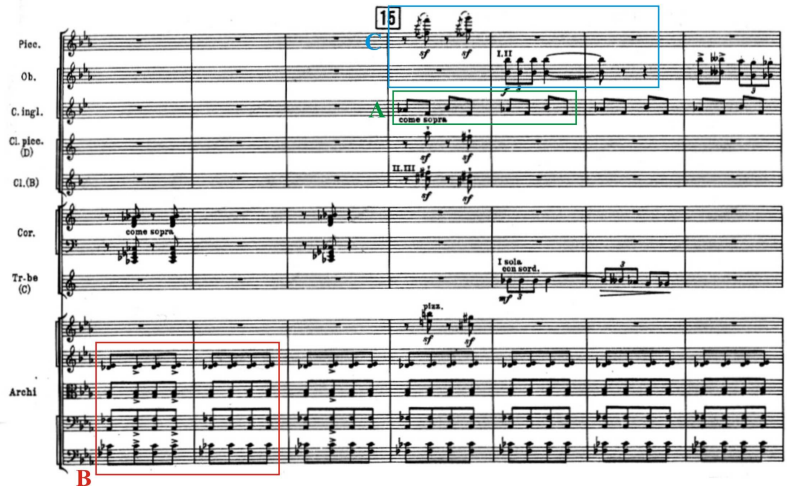
Hereinafter, we examine the presence and functioning of these basic principles in the opening of *The Miraculous Mandarin*, which musical evolution is based on a sonority surface. This opening, as it is known, sensitize the inhumanity of the western world, so antipathetic to Bartók, which is contrasted by the composer with the chilly, but threatening character of Mandarin. This section plays an essential role in the formal architecture of the entire work, being present at the murdering attempts and having a major impact on the pantomime's prevailing atmosphere.

Contrary to Varèse's sonority surfaces, Bartók prefers the central-sounds, central-harmonies and, finally, the central-sound groups. If at Varèse the percussion entries appear in the death-point phase of sustained notes, many times similar to the alternating movements of Baroque music, in Bartók's case, there is a steady motion and the densification-saturation process produces a different effect. This conception is much closer to those of Stravinsky's, but the expositive phases are still very different.

In Stravinsky's *Le Sacre du Printemps* (1913) prevails obviously the montage-technique in such a manner, that the certain montage-elements occur later simultaneously instead of their succession. The continuous shortening of the cuts and the increasing frequency of fresh musical materials occurrence suits with the densification phase, while the superposition of them represents the saturation process:

Ex. 2

Igor Stravinsky, Le Sacre du Printemps, Première Partie,
Les augures printaniers - Danses des adolescentes



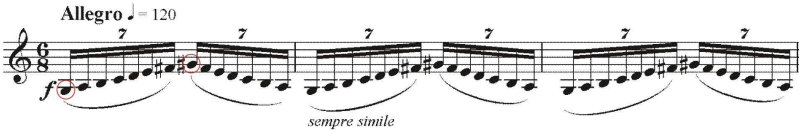
In the opening of *The Miraculous Mandarin* there is no montage-technique, meanwhile the intensity of the musical work is enhanced by the immediately occurrence of superposition and the use of different musical plans already in the exposition.

1. Exposition

The first musical plan, which represents at the same time an ostinato-material, is the following:

Ex. 3

Bartók Béla, The Miraculous Mandarin, "Introduction", 1st plan



The use of the obsessive repetition is very suitable for expressing an increased and embossed rhythm of life, since such an opening lead – musically speak – to a tumult. The above mentioned ostinato background sonority is based on a central-interval structure rarely used by Bartók, the augmented octave, which is an essential interval of the Bartókian chromatic[14] harmony conception. It

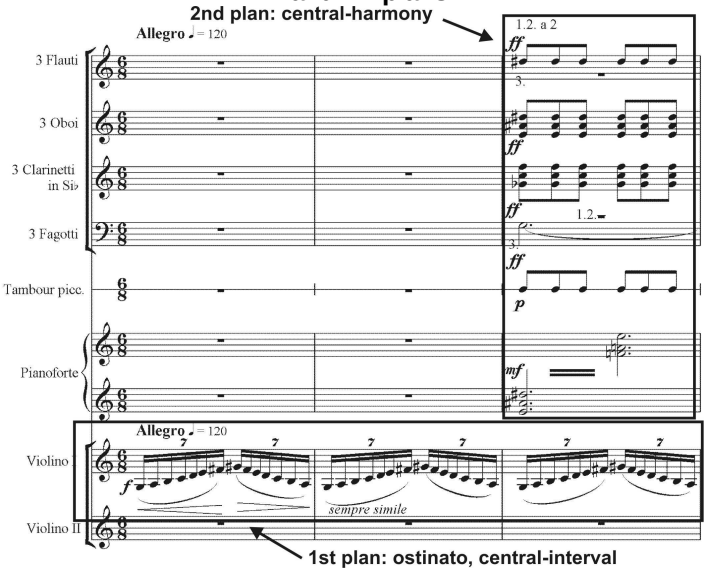
[14] We use this concept conform to the classification of the Hungarian musicologist Lendvai Ernő, which discerns two basic harmonic systems used by Bartók: 1. the diatonic – which represents the totality of both traditional diatonic and acoustic systems; 2. the chromatics – the totality of sound-systems based on the Fibonacci sequence, the axial system and alfa-structures. cf: Lendvai Ernő, *The Harmonic World of Bartók and Kodály*, Zeneműkiadó, Budapest, 1975.

is not only the carrier of the bi- and polytonality, but also a central-interval, since the ostinato repeating permanently emphasizes this interval.

On this plan is built on a second and a third contrasting plan. The second plan consists of a central-harmony derived by the *g-e-a sharp-d sharp* alpha sonority:

Ex. 4

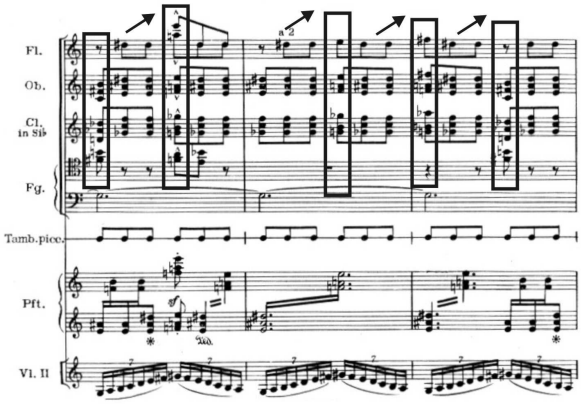
Bartók Béla, The Miraculous Mandarin, "Introduction", 1st and 2nd plans



This harmony alternates more and more with other harmonies; meanwhile these deflections recur to the same basic central-harmony:

Ex. 5

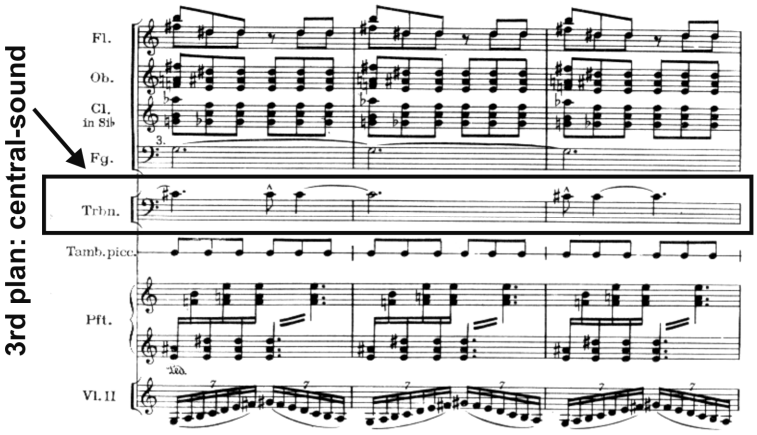
Bartók Béla, The Miraculous Mandarin, Introduction, Deflections from the central-harmony



The *c sharp* note of the third plan, which occurs at the outset on the trombone, completes the *g-e-a sharp-d sharp* central-harmony to a more complete alpha harmony. Then, it enters in a counter-pole relationship with the bass of this harmony and with the lower note of the ostinato material:

Ex. 6

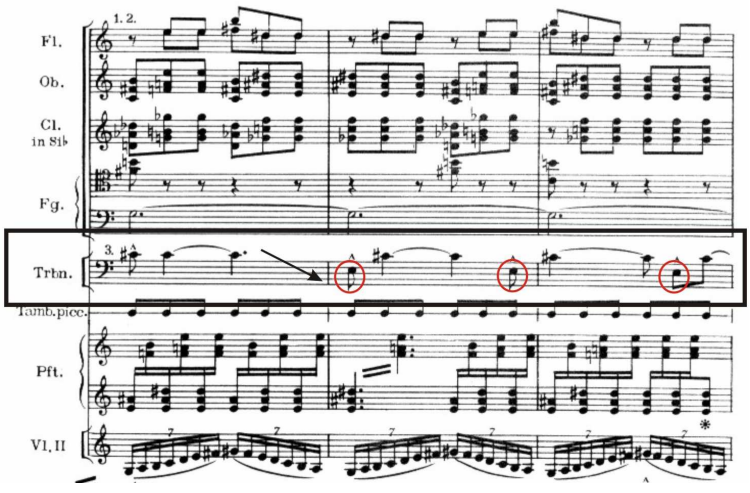
Bartók Béla, The Miraculous Mandarin, "Introduction", 3rd plan



The signal-like repeating of the *c sharp* central-note rises in frequency, then two other notes will be alternate with it (*e* and *d*), increasing therefore the densification and diversifying the signals:

Ex. 7

Bartók Béla, The Miraculous Mandarin, "Introduction"

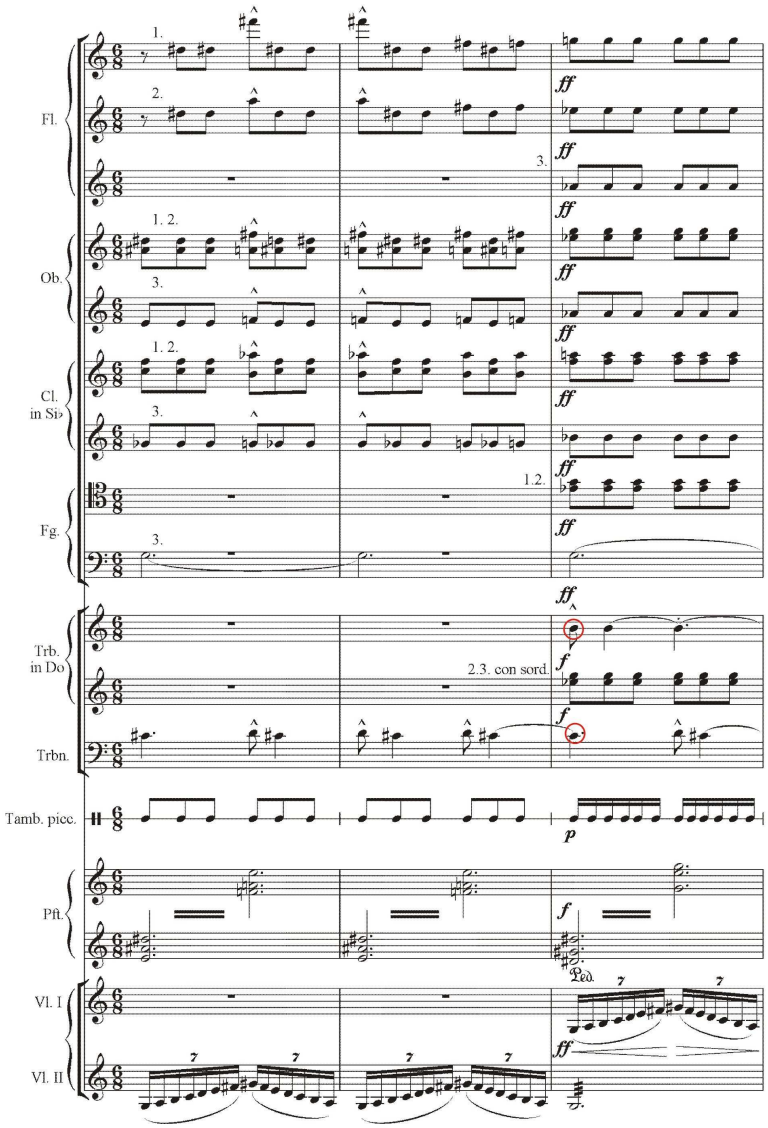


2. Densification

The beginning of this phase is announced by the drastic change of the harmony content occurred in the second plan, which is transformed into an *a flat – b - e flat - g* structure (which is also a central-harmony), followed by the

Ex. 8

Bartók Béla, The Miraculous Mandarin, "Introduction"



densification of the alternative harmonic jumps as well. Its extreme notes constitute a diminished octave just like the ostinato-plans' completing them acoustically with a chromatic solution. This may apparently lead to a decrease of the sonority intensity, but the *c sharp* centre of the third plan is completed to a *c sharp-h* central-interval.

This time the trumpet backs up the trombone.

The trombone and trumpet are moving in an *e – c sharp – d – b – c* symmetrical structure, producing meanwhile a cluster-effect, which component notes are thrown all over in the space by the composer. This is one of the first occurrences of moving cluster-structures in the music of the Twentieth-Century, which plays an essential role just in the opening of *The Miraculous Mandarin*.

The musical development presented up to this point, inevitable produces a tumult-effect, as the goal is to evoke the intensified pulsation of the metropolitan life: we recognize in it the signals of the hooters (trombone and trumpet), the rushing of masses and the mercilessness of tramping each other. Though Varèse's music also raises the metropolitan atmosphere, nevertheless, is concentrating on the grimness of the general impression. The Bartókian solution is more tinged, seizing the bustle in its aesthetical quality, expressing its suffocating, devastating force (see ex. 8).

3. Saturation

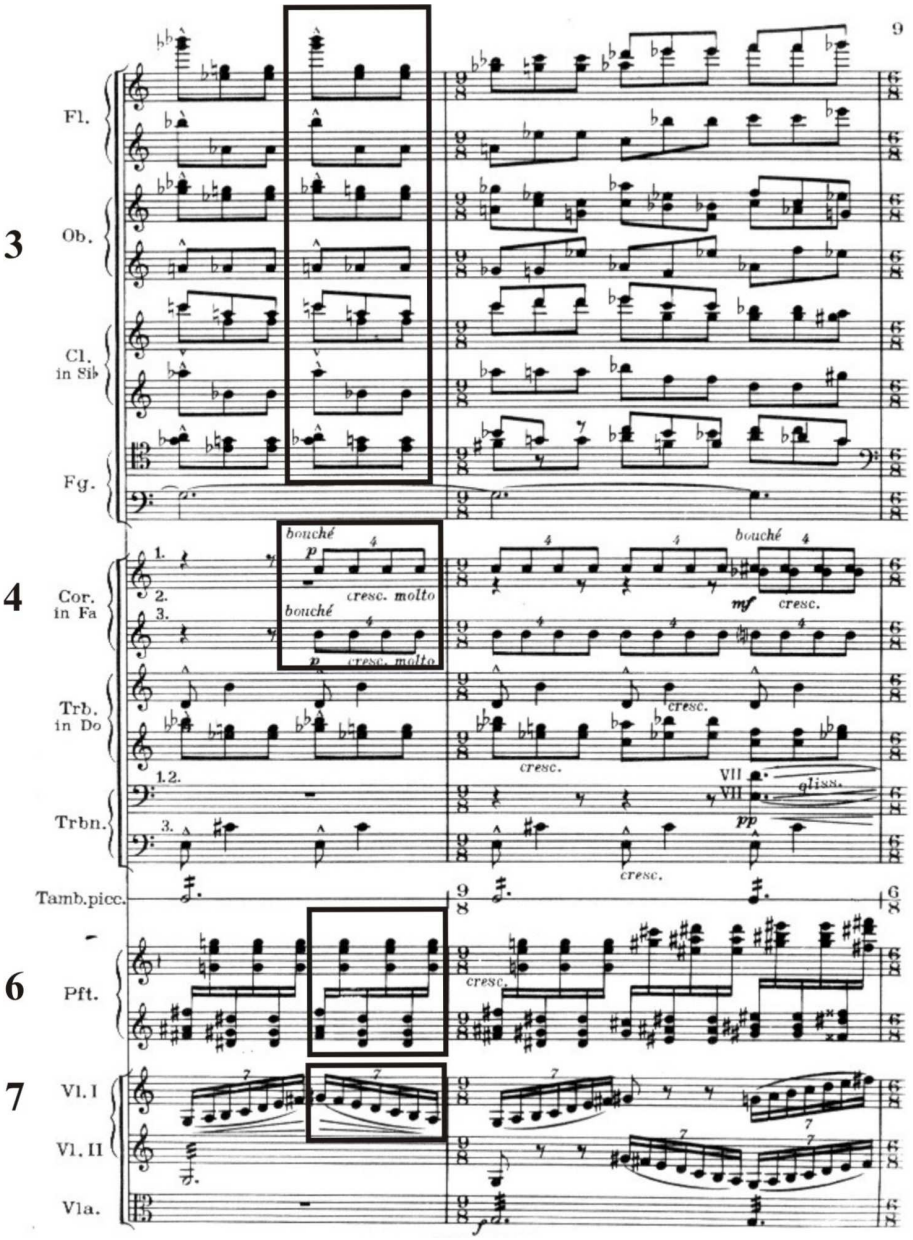
In the saturation phase, the rhythm is dense by the quadruplets of the horns, and the sonority is completed by the chromatics of the moving cluster. So, in this phase, the triplet, quadruplet, sextuplet, septuplet are sounding together (see ex. 9).

A somewhat similar solution is used by C. Debussy in the first movement of *La Mer* (1905), when at the end of the slow movement the lineal used musical materials are superposed in the same way as in *The Miraculous Mandarin* or in the *Le Sacre du Printemps*, working out the simultaneity of seven different rhythm pulsations (see ex. 10).

Following the saturation, there are two optimal possibilities of continuing the musical discourse: introducing a contrast, or reintroducing the same material with less density, which latter would produce a decrease in the information flow. To avoid this, Bartók subsequently diversifies the sonority surface, by the superposition of musical plans in the spirit of double counterpoint. Thus, the ostinato plan which has been populated the lower segment of the sonority surface is moved to the upper register, and, naturally, the rest of sounding materials is moved below. Besides, the ostinato-plan is transformed into a moving cluster, a phenomenon linked by the scholars with the name of Ligeti. However, as it is clearly shown in the following example, this stylistic element is already a determining component of Bartók's musical thought (see ex. 11).

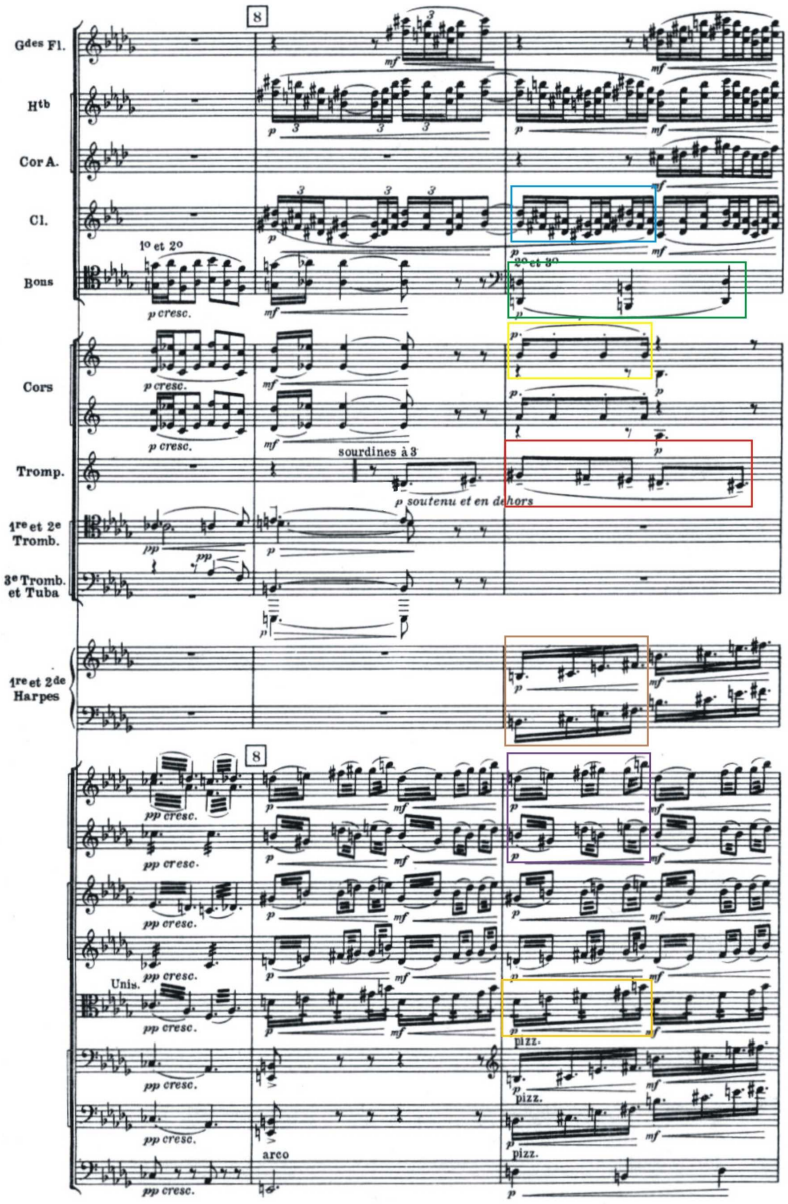
Ex. 9

Bartók Béla, The Miraculous Mandarin, "Introduction"



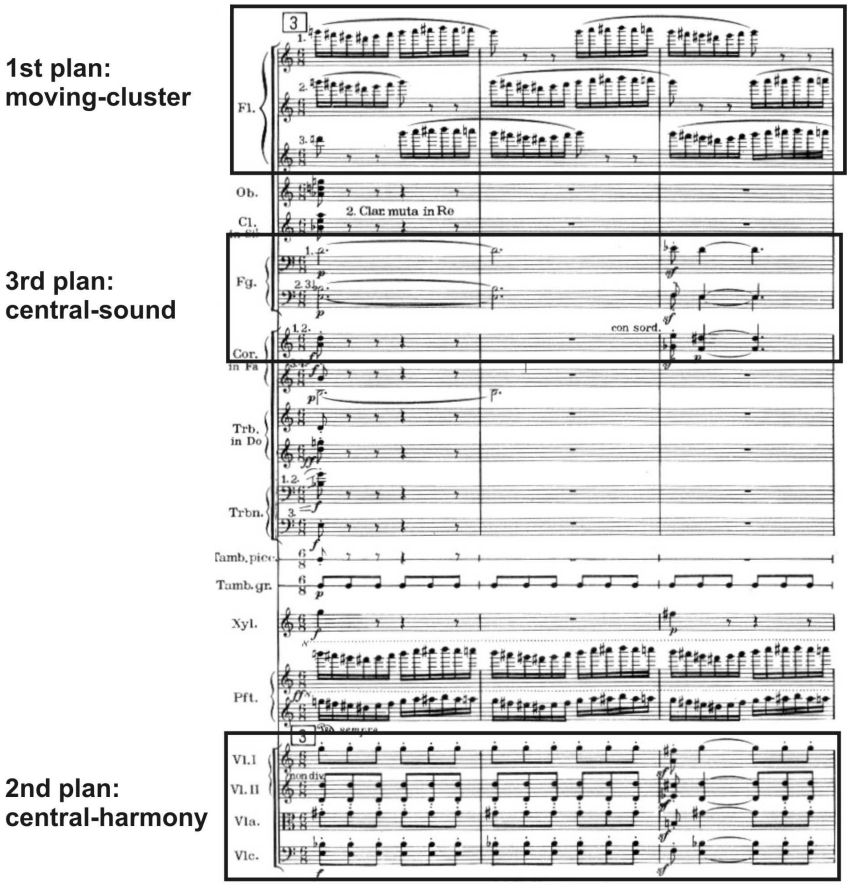
Ex. 10

Claude Debussy, La Mer, 1st movement, De l'aube à midi sur la mer



Ex. 11

Bartók Béla, The Miraculous Mandarin, "Introduction", moving-cluster

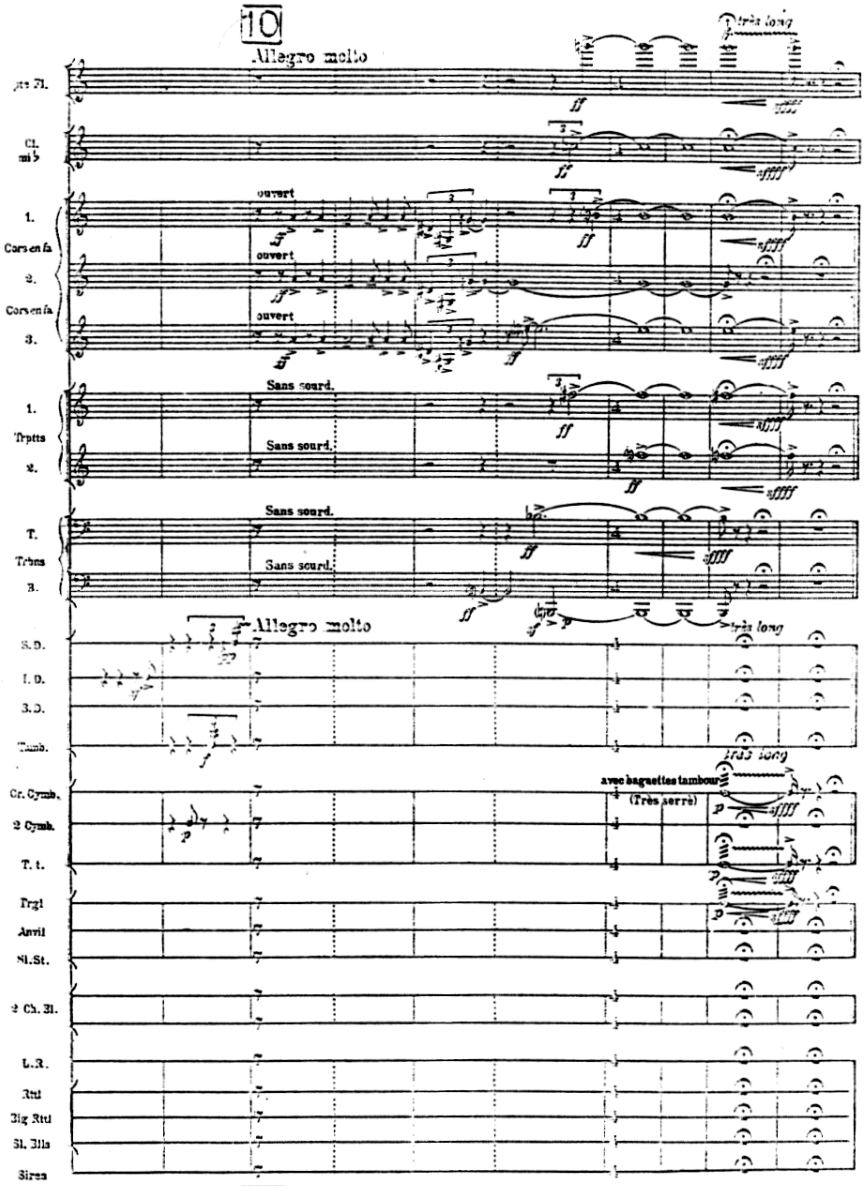


Undoubtedly, *The Miraculous Mandarin* prefigures each Ligeti-, Lutosławski- and Varèse-like saturations, using these posterior solutions simultaneously. Therefore, one can speak of an advanced synthesis. All the three above mentioned saturation methods are based on the following procedure: during the musical discourse a simple, sometimes explicitly, linear material develops into a certain sonority space, while the multiplication of the moving between registers leads to the widening of the musical space. At Lutosławski, this method is functioning also by inversion or in combination, i.e. a larger sonority block is narrowing, and then expanding again. Either Ligeti or Lutosławski is taken as a starting-point, the concept of the moving cluster proves to be a basic phenomenon of such musical works.

In the case of Varèse, the flash-like entry of sustained pedals increasing in numbers shapes up a sonority space which covers huge musical spaces in extremely short periods of time. The prototype of the Varèsian saturation appears clearly in the ending section of *Hyperprism* (1923). This characteristically linear

Ex. 12

Edgar Varèse, Hyperprism

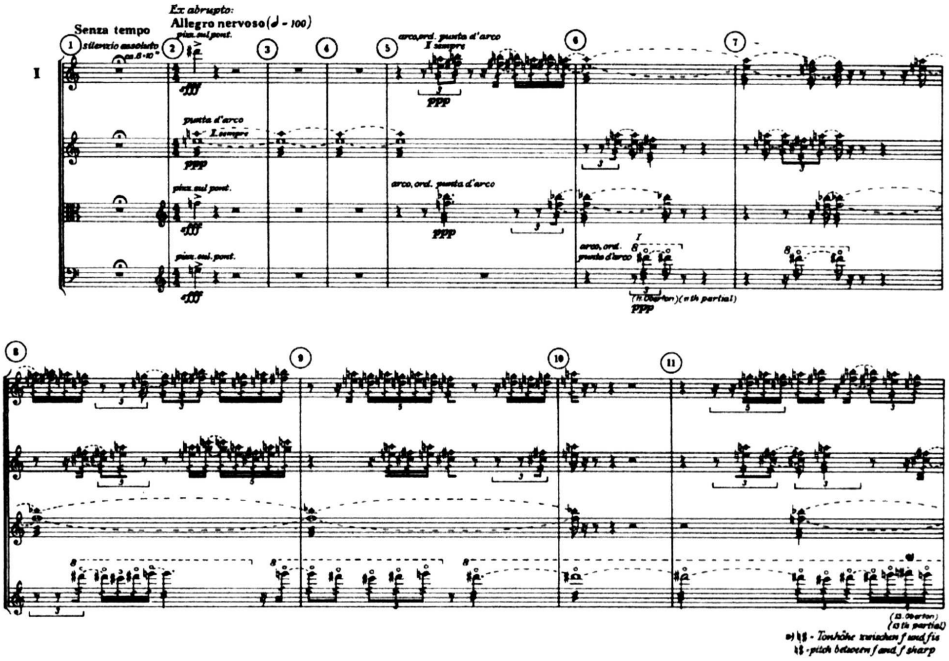


exposition consisting of rhythmically repeated notes (as a basic Varèsian style element) is followed by the superposition of several sustained voices, which enter with great rapidness and in extreme registers, leading finally into a brief and extensive population of musical space.

The gradual expansion of the moving clusters, and frequently their subsequent narrowing, while the chromatic rhythms[15] are ensuring the continuous sonority, represents the basic principle of Ligeti-like saturation. One can observe this procedure at the beginning of the *Second String Quartet* (1968), as in several other works as well. The gradual widening of the register, just as the use of progressively superposing triplet, sixteenth and sixteenth-quintuplet formulas assures the gradation and maintenance of the moving cluster's density. Sometimes, the echo-like sustained notes, which represents several elements of the given cluster – though simultaneously the articulation of the sonority and the work itself – assures on the contrasting basis of stopping moving the alternation and variety of the sounding surfaces:

Ex. 13

Ligeti György, String Quartet No. 2, 1st movement, Allegro nervosa

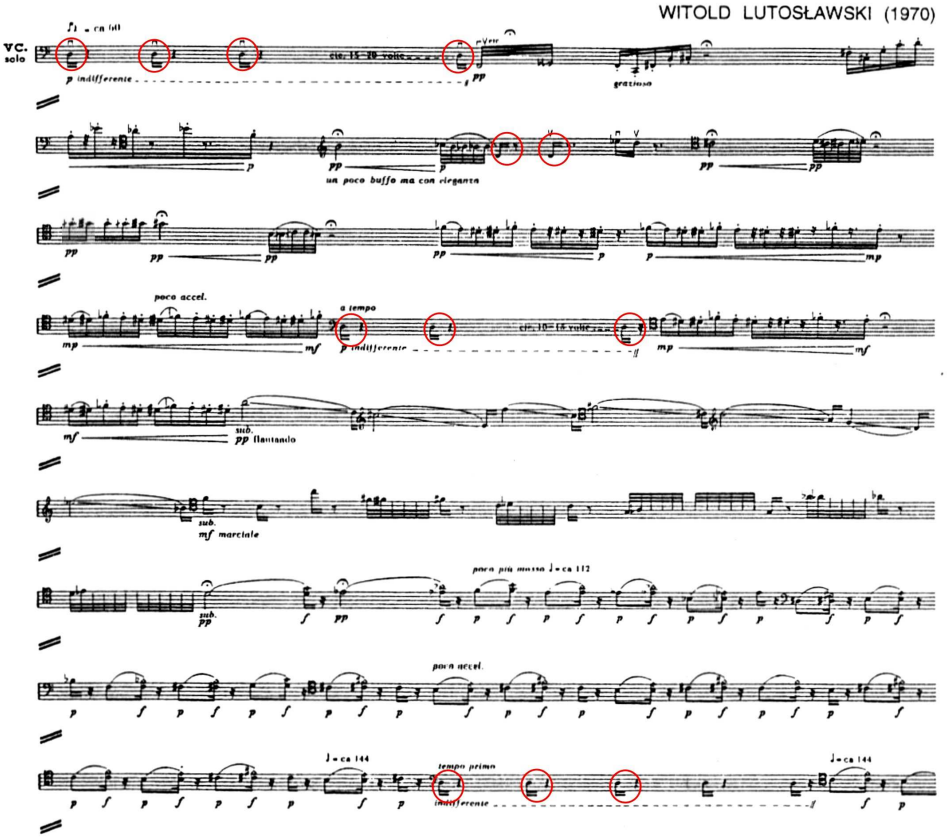


[15] Chromatic rhythm - The regular use of progressively increasing rhythm values, used originally on a wider scale by O. Messiaen. For example, a series of a quaver, dotted quaver, half note represents a chromatic rhythm. In the case of Ligeti, this concept has a quite different meaning: i.e. The progressive increase or decrease of the motion's frequency with the superposition of several rhythm groupings.

At Lutosławski, one can observe also the gradual expansion of the diapason, but contrary to Ligeti, he makes use of free rhythms and aleatory procedures, which assures the flexibility of the expansions and the sonority surfaces' of the moving clusters. A good example for this is the beginning of the *Cello Concerto* (1969-70), where the aleatory repeated *d* notes uncontrolled by their numbers represent such a reference point, in comparison with the register is widening gradually and quickly with permanently diversified tools. The returning *d* notes maintain continuously the reference-level:

Ex. 14

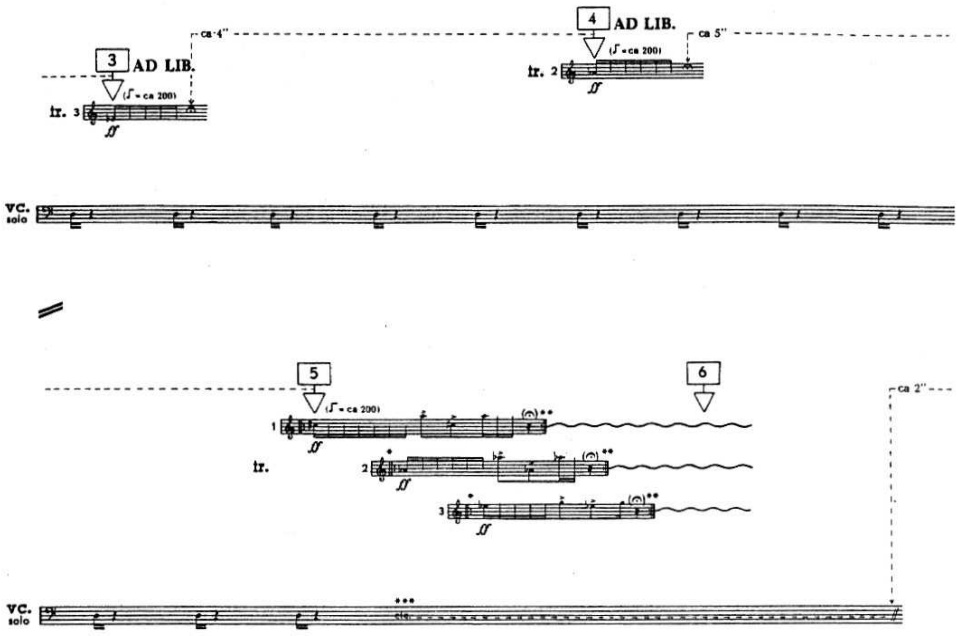
Witold Lutosławski, *Cello Concerto*



Before the musical tools are being exhausted, enter the brass-lines keeping in such a way the movement of the cluster sonorities. All of them are repeating aleatory two notes with register changes, with two sorts of rhythmic values and with an undetermined caesura (a sixteenth-rest with hold), which assures the de-synchronization. This is necessary because the homogenous sonority space is much more held together by the freedom of its components:

Ex. 15

Witold Lutosławski, *Cello Concerto*



The opening of the *Miraculous Mandarin* uses all three sorts of saturation simultaneously. Thus, the signal-sounds rhythmically repeated in space denotes Varèsian principles, the different rhythm-structures synchronically used prefigures the chromatic rhythm of Ligeti, as the gradual expansion of sound systems, the modification of central-harmonies and the multiplication of certain central-sounds is going toward Lutosławski's musical thought.

The Decoy Game

While Lengyel focused on the Mandarin's character, almost neglecting the girl, Bartók uses just the latter in order to dissolve the fearful tension between the two forces in the spirit of a deeper metamorphosis. As Kroó formulated "Bartók transformed a street-walker into the heroine of his pantomime."[16] One of the major artistic achievements of *The Miraculous Mandarin* resides exactly in

[16] Kroó György, *op. cit.*, p. 244.

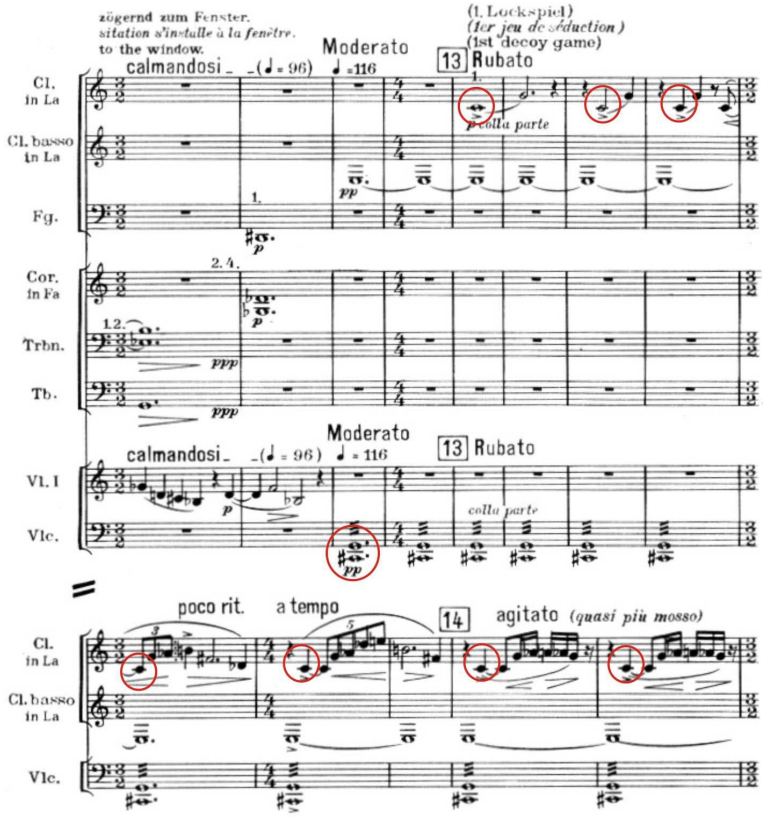
the endowment of this sketchy text-book with a deeper musical meaning in such a way, that the musical images of the characters or symbols always gain an aesthetical value in the context of their otherness. Therefore, the three decoy games and their related dance-movements contribute in each case by their particularities to the shaping of girl's character. Her character musically shaped in this pantomime is attached with complicated threads not only to the two forces, but also the two episodic figures projects indirectly her ambiguous situation. While in the initial moments of urging her theme is identifying with those of the tramps, her sloping melody calls our attention (musically speak) to her disagreement. The decoy games and the following dances show in many nuanced ways her internal metamorphose: the almost grotesque situation of her defenselessness and the pure, innocent love suppressed into the depths of her heart.

The use of rubato-element has been proven extremely useful to express the eroticism of the cheating-moments and to substantiate the internal transformation of the Girl. The third decoy game clashes significantly from the preceding ones, since we hear only some scraps of the decoy-motif, as the forced eroticism of the lure is coupled with frightening. After the decoys, the shaping of her character comes to an end, as her destiny is already sealed: on the one hand, she cuts herself adrift from the tramps (monopolizing their common musical motif), on the other, she involuntarily recognizes – amidst her fluctuating feelings between fear and attraction – her redeeming mission in the tragedy of the Mandarin.

Let's examine briefly one of the *decoy game*'s sections: the clarinet solo. Albeit this passage is based on determined rhythm values, it is clear, that we are talking about a totally rubato, which is indicated expressly by the musical score. Here, the rhythm values represent rather approximate, then precise relationships. The frequently used *ritardandos* and tempo changes are significant in this sense. The gradual expansion of the sound system – which is based both on distance and acoustic principles, as the chromatic is combined all the time with the diatonic – gives rise to a very special melody. We have to consider once more, that the gradual expansion of the sound system is not an achievement of the late Twentieth-Century music, since – as it can be seen – it has a multiple presence in *The Miraculous Mandarin*. However, those of fourths replace the fifth sonorities, the acoustic character remains. One of the main components of the melody, the central-note, is enforced as a counter-pole by the pedal (*c sharp-g*), calling forth to an acoustic sonority (*c sharp – g – a*):

Ex. 16

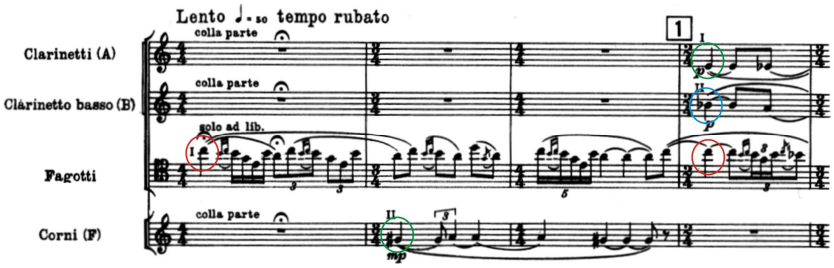
Bartók Béla, *The Miraculous Mandarin*, 1st decoy game



A similarly conceived rubato melody based on the central-sound – central-harmony technique appears at the beginning of I. Stravinsky's masterwork, *Le Sacre du Printemps*, on the bassoon:

Ex. 17

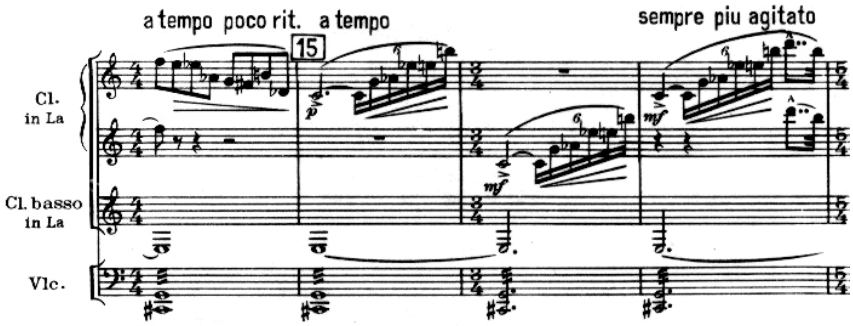
Igor Stravinsky, Le Sacre du Printemps, Première Partie, L'adoration de la Terre, Introduction



There are several examples for the blending of acoustic- and distance-based materials in the decoy games. We quote below one of them:

Ex. 18

Bartók Béla, *The Miraculous Mandarin*, 1st decoy game



As we already said, the chromatic in the strict sense of the word, which derives from the world of cluster-sonorities, is also an essential element. This huge melodic arch based on the sudden blending and richness of the sonority systems, as on the obsessively repeated chromatic motives of the Arabian pipes can be described really with a single word: enchantment.

The gradual expansion of the melodic arch in the already cited *decoy game* solo, which circumscribes the sonorities at the same time (namely gradually extending sonorities) it, prefigures a Lutosławskian principle. The huge difference resides in the rubato. That is to say, Lutosławski does not make use of such a rubato. In his case, the rubato is attained with the employment of the aleatory freeness, although most formulas used by him in aleatory are giusto formulas. Nevertheless, the rhythmical restrictions derived from using giusto formulas are liberated by the already mentioned, undefined lengthy caesuras.

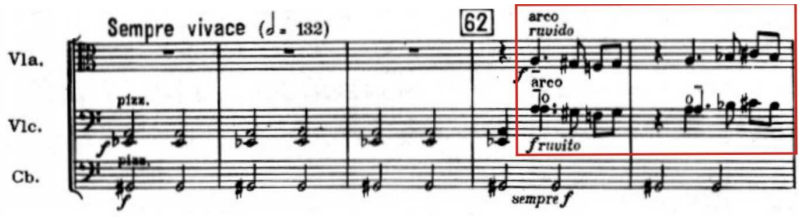
The Chase (Mandarin's dance)

The musical materials cited up to this point, their richness and variety denote a vision opposed to a monothematic thought. Thus, it seems to be natural, that Bartók sought the possibility of a contrast, in order to increase the musical coherence of his work. However, the monothematic construction – present in "The chase" – offers such a solution not only from a pure musical, but also from a dramaturgical point of view. So, in order to emphasis the distinctness of Mandarin's character, Bartók employs it beside detune a pentatonic structure and the minor-third motif. The monothematic construction naturally asks for the use of *fugato*-technique. György Kroó "the chase", which terminologically is related to the signification of fugue, calls this section of the pantomime.

The theme of this *fugato* evokes categorically the melodic turns of Arabian folklore. However, the rich percussion background as a well-known characteristic of Northern-African popular music is evoked here less with percussion, as with melodic instruments, which are imitating percussion-effects. In this *fugato*, the themes are used somewhat freer, to facilitate – suchlike a pretext – for densification purposes. The background sonority is based on an *a-e flat-a* central-harmony, which prepares the entry of the *fugato*-theme with the *a* central-sound. This pole-anti pole relationship shows clearly the presence of the axis system, contrary to the fourth and fifth relationships of the traditional fugato and fugue structures (score fragment):

Ex. 19

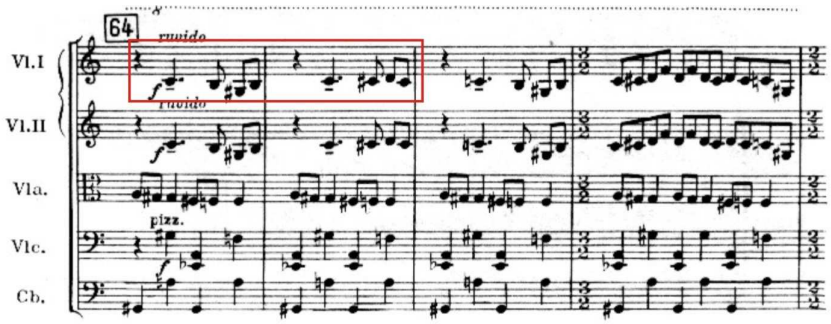
Bartók Béla, *The Miraculous Mandarin*, "The C hase"



The second thematic entry occurs on the upper minor third (*c* central-note), which is a characteristic interval of the axis system (score fragment):

Ex. 20

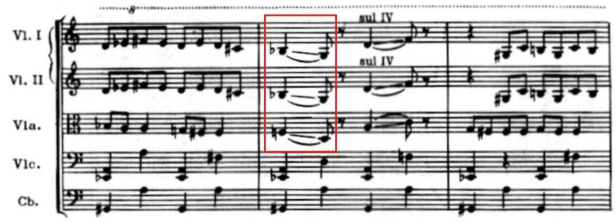
Bartók Béla, *The Miraculous Mandarin*, "The chase"



By the way, we mention that the minor-third leitmotiv of the Mandarin is being built on the linking materials. This appears in a diminished form, in the root position and inverted, varied naturally with *glissando*s and coloring notes (score fragment):

Ex. 21

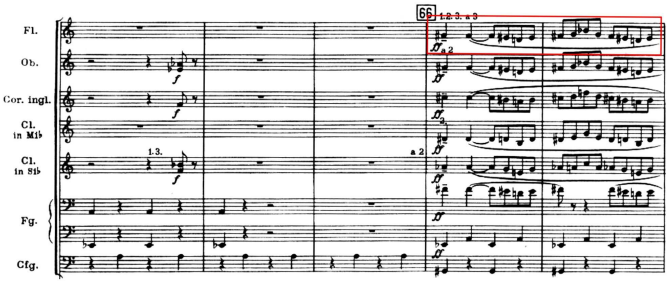
Bartók Béla, *The Miraculous Mandarin*, "The chase"



The third thematic entry on the *f sharp* central-note represents the counter-pole of the *c* central-note, so the relationships of the thematic entrances are unambiguously determined by the axis system (score fragment):

Ex. 22

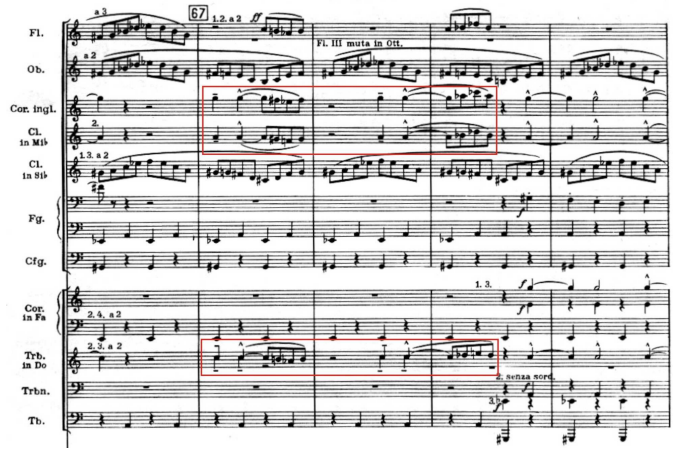
Bartók Béla, *The Miraculous Mandarin*, "The chase"



The *c* central-note of the trumpets, English horn and clarinets, as the fourth thematic entry, indicate the axial relationships as well (score fragment):

Ex. 23

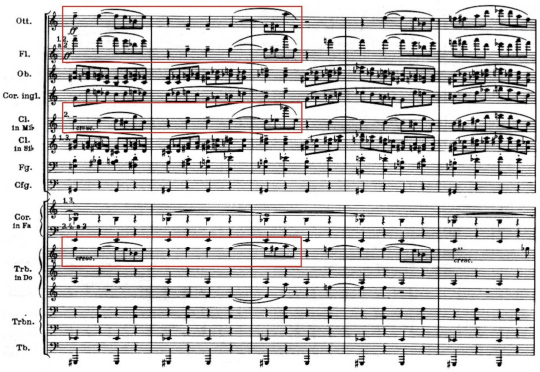
Bartók Béla, *The Miraculous Mandarin*, "The chase"



This series of entrances is broken by a fifth thematic entry, which steps out from the axial system: though it is based on the *f* central-note, it remains in acoustic relationship with the last thematic entry (*c-f*) (score fragment):

Ex. 24

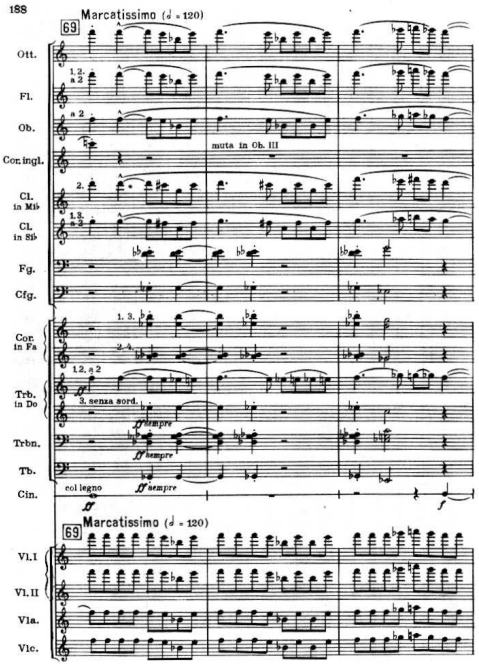
Bartók Béla, *The Miraculous Mandarin*, "The Chase"



The mixtures that accompany the theme are continually growing in density, until the fugato is broken into a block-like horizontal polyphony, based on a short imitation material:

Ex. 25

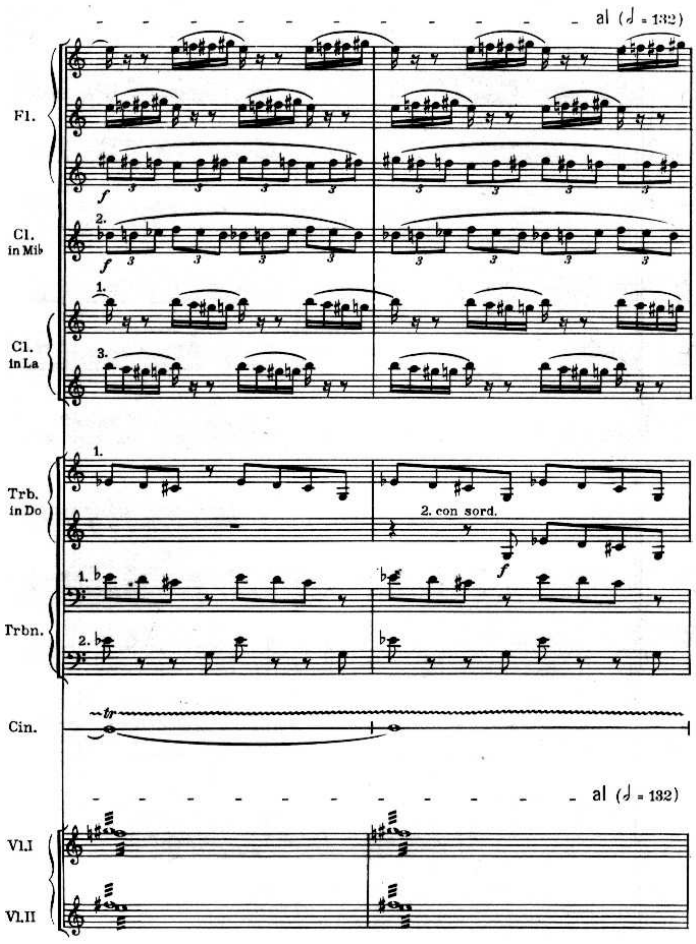
Bartók Béla, *The Miraculous Mandarin*, "The Chase"



"The chase", as an axial fugato structure, which shows a gradually expansion of sonority anticipates a Lutosławskian technique, as the solo discourse of the two trombones, which precedes this section, is realized in the spirit of the chromatic rhythm[17], known as a basic Ligeti-principle:

Ex. 26

Bartók Béla, *The Miraculous Mandarin*, "The Chase"



Nevertheless, the moving cluster, which accompanies the discourse of trombones, is a certain forerunner of some Ligeti-sonorities present in works like *Continuum* for harpsichord (1968) or *Six Bagatelles for Wind Quintet* (1953).

[17] The simultaneous movement of sixteenths and quaver-triplets along with the quaver formulas of the trombones confirms the presence of this phenomenon.

Conclusions

The Miraculous Mandarin takes a special place in Bartók's oeuvre, and one can safely assert that this pantomime is a masterwork of the Twentieth-Century music. A major creative merit of this output resides in the firm expression of a pure world-ideal in his very confused times, by evoking the musical and aesthetical treasures of the East, of the folklore music, which provided to his music a special deepness, originality and straightness. Thus, the language of Bartók would not become similar to his contemporaries, as his creative attitude was based on a double foundation. On the one hand, he had a critical look on the western artistic attitudes, on the other, he proved to be capable of filter-out every valuable element for his own music. As it has been cleared out of our considerations, the *Miraculous Mandarin* not only synthesizes the most progressive musical techniques of his times, but also makes use – in some cases simultaneously – of such a solution, which has been completed by the later avant-garde oriented composers like Varèse, Lutosławski or Ligeti. Though the concept of the exposition, densification and saturation process was given to a certain extent, in some former compositional traditions (for example in the Classical threefold phase of exposition, fragmentation, totalizing), Bartók employs this technique in a special manner, combining it with novel creative devices like the central-elements, the moving cluster or the rubato.

Finally, let us make some brief considerations about Bartók's relationship with his contemporaries. We don't know, if Th. W. Adorno, the eminent representative of the avant-garde musicology, have heard *The Miraculous Mandarin*. In any case, Adorno received his folklore-based music with a skeptical attitude. Thus, as the Transylvanian aesthetician, István Angi set forth[18], Adorno couldn't find a place for the Bartókian music in his black-white aesthetical system. This is somehow natural, regarding his aesthetical thought, which divides music in two extremely different attitudes: the progression at any price and the valueless repeating of the musical past. The music of Bartók represents in this instance a creative middle way. His critique, formulated about the idol of his youth, Richard Strauss, is eloquent concerning his artistic statement, which queries at the same time all kinds of music inconsequent in expressing its message: "after Salome Electra is a disappointment ... . But one thing I cannot understand in these and other Strauss works: how can get on somebody, who has so many interesting things to say, to express so-called sublime emotions in such a shallow, tepid Kapellmeister-music?"[19]

Concerning the music of two other contemporaries, Bartók remained open, but he could not follow them only to a certain extent. As the mature works of Schoenberg he found interesting, he could not accept his speculative musical

[18] Angi István, *The aesthetical antinomies of Adorno in the mirror of the Frankfurt School's outcomes*, in: *Papers on musicology,* vol. 10-11, Cluj, 1979, pp. 45-63.

[19] Bartók's critique of R. Strauss's *Elektra* published in the 1910 April issue of "Zene"; cited by Szabolcsi, Bence, *op. cit.*, p. 529.

system, and in general the folklore-repudiating attitude of the Second Vienese School. I. Stravinsky's masterworks also aroused his interest, but his *l'art pour l'art* attitude and demagogical slogans were far away from him. It seems to be certitude, that Bartók does not consider the innovation with any price as a major goal of his creative mission. Just *The Miraculous Mandarin* makes us to discover that extraordinary steadiness, emphasized by him all time in the relationship between message and expression. Since the storming energy of this work arose in the strictest sense of the word from his inward, producing such style elements, which would be proven by greatly to the extremist avant-garde composers credit. Thus, instead of sonorous manifests, the music of *The Miraculous Mandarin* bears beside all its fearfulness and wildness something fascinating. The pantomime's unique place in his oeuvre illustrates that he did not intentioned to degrade it to a stereotype. Such were born, as a continuation of his internal fight for humanity, but deeply reformulated, the much austere and nevertheless sublime music of *Cantata Profana*, will regain its eternal peacefulness in the hymn remembrance of the *Third Piano Concerto*'s forest prayer.

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EDE TERÉNYI AND *THE 4 SEASONS*

ECATERINA BANCIU[1]

Omnis ars imitatio est naturae[2]
Seneca

SUMMARY. A post-modernist projection on a Vivaldian theme seems surprising at the beginning of the 21st century; this phenomenon coincides with composer Ede Terényi's artistic creed: "the art of the new century will pursue the ideal of a tri-dimensional portrait, comprising the visual, the auditory, and the spiritual and sentimental significance of the word. The 21st-century artists will be defined by the ease of movement in these three temporal dimensions: the past, the present of their life, and their previsions for the future will probably be anchored in the past."

Keywords: Vivaldi, Haydn, Tchaikovsky, Terényi, concert, oratory, piano, harpsichord, seasons, autumn.

The cycle of life and nature has been, in the history of music, a theme, which has been musically transfigured in all the periods of creation. Haydn's vocal-symphonic variant is closet o the notoriety of Vivaldi's *Seasons* (1725). Tchaikovsky's twelve pianist months are a mosaic replica, in the manner of the instrumental miniatures. The 20th century music does not avoid this theme, either. The composer Ede Terényi has created four concerts dedicated to seasons *Golden spring*, a concert for harpsichord solo, string orchestra and percussion (1996), *"La puerta del sol",* for violin, solo cello and string orchestra (1987), *The flames of autumn,* for two violins, string orchestra and percussion (1988), and the *Silver Forest* for solo percussion, string orchestra and percussion (1987).

The first remark is connected to the diversity of genre, which renders the theme of seasons: concert for solo violin (Vivaldi), oratory (Haydn), piano miniatures (Tchaikovsky) and concert for various instrumental formations (Terényi).

In addition, we would like to point out the poetic sources, which have been the bases of these paradigms: the paintings of the epoch and the poems of Metastasio (dedicated to spring) in Vivaldi's case, James Thomson's poem for Haydn, the 19th century Russian poetry (Pushkin and others) for Tchaikovsky, and his own visual arts creations for Terényi.

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[2] "All art is an imitation of nature".

We were astounded by the persistence of the theme, which occurs as often as myths; in our approach, we are interested in the means of expression, of rendering profound sense that the above-mentioned creations generate.

Thus, Monteverdi (1567-1643) illustrates the dramatic *ethos* with specific timbres, trumpets with cymbals for the monumental and flute for the pastoral. The picturesque of the onomatopoeias had been inaugurated by Clément Jannequin (1485-1559) in the madrigals *Le chant des oyseaux* and by Adriano Banchieri (1568-1634) in *Contraponto bestiale alla mente*. The Flemish painter Pieter Brueghel the Old (1525/1530-1569), in the series *Months of the Year* (1565) represents the peasants' everyday life in a natural setting, in the *Hunter in the Winter* (Vienna), *The Storm* (id.), *Mowing* (Prague), *Harvest* (New York) and *Return of the herds* (Vienna). Brueghel integrates the cycle of seasons even in religious topics such as *Saint Paul's Conversion* (1567, id.) or *Adoration of the Magi in Winter* (1567, Winterthur, private collection).[3] J.J. Rousseau (1712-1778) in his novel *Julia or the New Eloise* (1761) eulogises pure life in the middle of nature. *Modulation and harmony imitate in the most appropriate manner what words want to express!* – says Gioseffo Zarlino.[4]

The *Seasons* of Antonio Vivaldi (1678-1741), which belong to the cycle *Il cimento dell'armonia e dell'invenzione* op.8, were published in 1725. It was not for the first time when the composer names his opera in an unusual way: op. 4 contained 12 concerts entitled *La stravaganza,* which impressed through the novelty of the harmonies, the ingenious modulations in the slower parts and the non-harmonic tones, which outdid the theorisation thus far. Again, the composer meets his Venetian audiences with something new. Each season is expressed in a sonnet composed by him and applied not only before each concert, but also throughout the work to illustrate spring with the breeze of zephyrs, the chirping of birds, the rest of the shepherd. The lightning and thunder, which foretell rain, interrupt for a short while, but do not upset the balance of the idyllic tableau.

The interest for the phenomena of nature dated back to Renaissance, when after the ancient model, space and time as dimensions of the cosmos, were rediscovered. "Jupiter ended old spring, and through winters, summers, unequal autumns, and brief springs he divided the year in four seasons. Then for the first time the air heated by brought and ice built a bridge secured by winds".[5] Michelangelo imagines *The Night and Aurora* as female characters, and the *Day* and *Crepuscule,* as male characters, when he creates the tomb of Julian and Lorenzo the Medici.

[3] Fride-Carrasat, Patricia, *Maeştrii picturii (The Masters of the Pictures),* Enciclopedia RAO 2004.
[4] Zarlino, *Cantici carnascialeschi del Rinascimento,* Bari, 1936, p.184, cit. in: Ion Ianegic, *Antonio Vivaldi,* p. 115, Editura Muzicală a U.C., Bucureşti,1965.
[5] Ovidius, *Metamorfoze (Metamorphoses)*, Editura Ştiințifică, Bucureşti, 1972, p. 50.

Vivaldi's predecessors in annexing a program to an instrumental work are Johann Kuhnau, who in the year 1700 composes 6 sonatas for harpsichord, each of them preceded by a Biblical story; and after four years, J.S. Bach, in *Capriccio sopra la lontananza del suo fratello diletissimo.*

Haydn will have a classicising vision on the presentation of *Seasons,* despite his librettist's, van Swieten's, annoying insistence, who was asking him for excessive onomatopoeia. Such imitations in the preceding oratory, *Creation*, attracted him the label "king of animal imitator" from the critics. In this dispute, Haydn would have the last word accomplishing the lightning in his five-decade style, through the melodic zigzag of the flutes and not the pizzicato of the strings. The success of the 24 April 1801 premiere led to the repetition of the concert on May 1, and on May 24, it was played in front of 4,000 spectators. Haydn would receive the gold medal "Saviour" of Vienna for three concerts of the *Seasons*, performed for charitable purposes. The starting point of the oratory was the poem *Seasons* of the English enlightenment poet James Thomson (1700-1748). The poem reflected the spirit of the late Renaissance and the early humanism. Thomson eulogized the beauty of nature and "nature's influence on man's life in the countryside" and the "healthy, moral reflex nature has on human's psychic". As for a literary piece, the poem was a small encyclopaedia including historical, geographical and biological data connected to the climate. Haydn's *Seasons* are a lay oratory, a stage opera structured in recitatives of lyric opera, choruses and orchestral pages. The entire work gives off a jovial optimism based on wisdom and spiritual balance.

A more personal, interiorised *Season* is that of the twelve miniatures for piano by Tchaikovsky. Composed in the period December 1875 - November 1876, each month bears a suggestive title and they are preceded by verses of contemporary Russian poets, the list headed by Pushkin. Continuing the Schumann-style of miniatures of the *Scenes for Children* and of the *Album for Youth*, Tchaikovsky combines typically Russian images, such as *Maşleniţa,* a winter festival celebrated in February, *The White Nights* of May and the *Troika* of November with the Venetian cityscape, and the swinging style of the *Barcarola* in June. Ten years before (1886), the Russian seasons had inspired the young Tchaikovsky, a fresh graduate of the Sankt Petersburg Music Conservatory to compose his first symphony, *Winter Dreams*. His last symphony, which he called "Program Symphony", entitled *Patetica* after the premiere in 28 October 1893, according to the plan he had made a note of in 1892, would have reflected the following idea: the first movement, *Life*, and the final one, *Death*. Parts 2 and 3 evoked loved, and disappointment, respectively. The plan of the symphony would be altered preserving, however, the deeply pessimistic tone.

The second half of the 19th century marked the evolution of music toward modernism, following the same track of "dissolution and reconstitution"[6] as the other arts. It started with the complex structures of chromatic harmonies in the creations of Wagner, Bruckner and Mahler, the creation of obsessive leitmotifs and of hyperbolising sonorities. The 20th century will bring on a national-inspired music organised around percussion and rhythm, such as in the works of Stravinsky and Bartók. Scriabin, Berg, Schönberg and Webern break free from the traditions of western harmonies, building atonal systems, while the Italian Luigi Russolo, composer but also a futuristic painter and inventor, created an "art of noises".

Modernism aimed to "de-sanctify musical matter through the emergence of the non-formal, the non-instituted and the non-representative".[7] Once with the dissolution of musical conformism, once with giving up the traditional language, there emerged the composer-inventor profile.

In his *Seasons,* composer Eduard Terényi accomplishes a juxtaposition of new images: themes built in the modal Renaissance system of baroque writing and modern orchestration. The architecture of the four concerts, each bearing a title, *Golden Spring,* concert for solo harpsichord, string orchestra and percussion (1996), *La puerta del Sol,* for violin, solo cello and string orchestra (1987), *The Flames of Autumn* for two violins, string orchestra and percussion (1988) and *The Silver Forest* for solo percussion, string orchestra and percussion (1987), leads to the Vivaldian tripartite vision. The suggestive combination of the twelve engravings representing the months of the year, accomplished by the composer himself, set him close to the Tchaikovskian vision of *Seasons*.

The choice of the third season, *The Autumn,* of composer Eduard Terényi's concerts to be presented in the symposium is justified by the importance this concert holds in the composer's life. This is the season, which reminds him of the first encounter with Cluj, which he loves profoundly and to which he is connected by over forty-five years of creation. *Autumn* in Terényian vision is a season of purifying fires, which are burnt in the gardens to remove the dead leaves. The dance of flames is woven into the thematic lines of the solo violins like garlands, and the flames of fire reach the sky in the super acute register of the violin. Although he uses minor modes, the work is profoundly optimistic, "there is no melancholy here, only ardour". In fact, the work was presented also under the title *Autumnal ardour.* The various parts of the concert, following the composer's painting, envisage for Part 1, *September – autumnal bunches,* for Part 2, *October – Colourful leaves* and Part 3, *November – Frosty landscape.*

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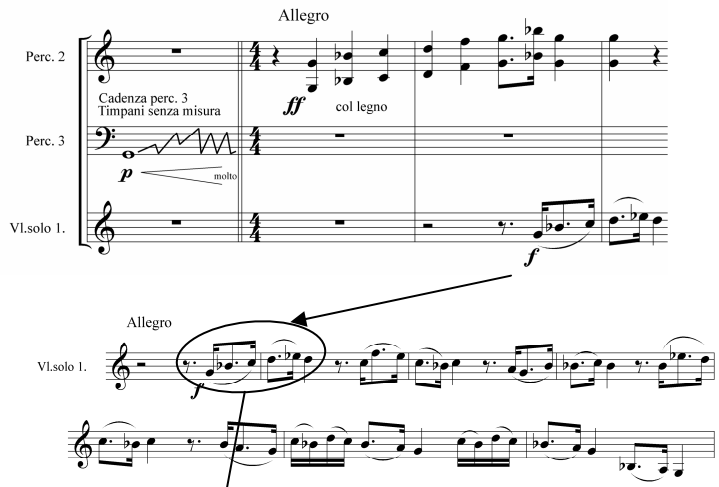
[6] Connor, Steven, *Cultura postmodernă (The postmodern Culture),* in: "Hrestomaţie pentru disciplinele *Teorii moderne asupra artei şi retorica muzicală*" *(Modern Theories about the Arts and the Musical Rhetoric),* p. 211.

[7] *Idem*, p. 213.

Part 1, *Allegro* of *Flames of Autumn* starts with an improvised tympana solo followed by a firm entry in *fortissimo* of the string orchestra, as if announcing the beginning of a ritual. The main theme, built of successions of small thirds and large seconds, with intonations of an Aeolic G in pointed, *saltarello* rhythm, will dominate the evolution of part 1 through its multiple appearances, in various aspects: direct, transposed, imitated, refined of the asperities of the pointed rhythm, counter-pointed or augmented. A similarity to the previous *Seasons* could be the closeness of the generating Terényian motif to the beginning of Haydn's *The Autumn*.

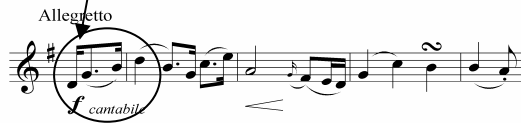
Ex. 1

Terényi, *The Flames of Autumn,* part I, motif one:



Ex. 2

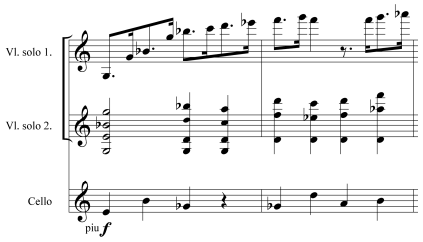
Haydn, *Autumn*, motif one:



The theme 1 in Terényi's work will be encountered again only once in part 3, section A, superimposed on the major theme.

Ex. 3

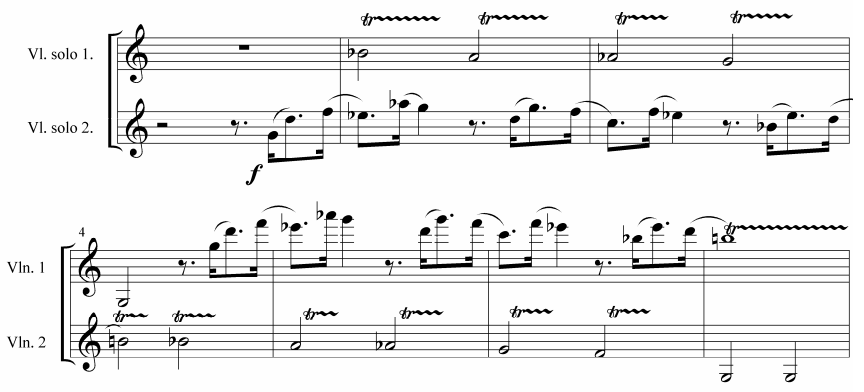
part 3, p. 32, beat 45-46:



Returning to part 1, there appears a lyrical version of the first theme, with the role of rhythmic contrast, in section A, beat 40. The tonality remains minor, an Aeolic C. The élan of theme 1, which is still present alternately in the two violins, will be ended by spectacular “downfalls”. The effect will be augmented by *passus duriusculus* in trill positioned in double counterpoint with the theme.

Ex. 4

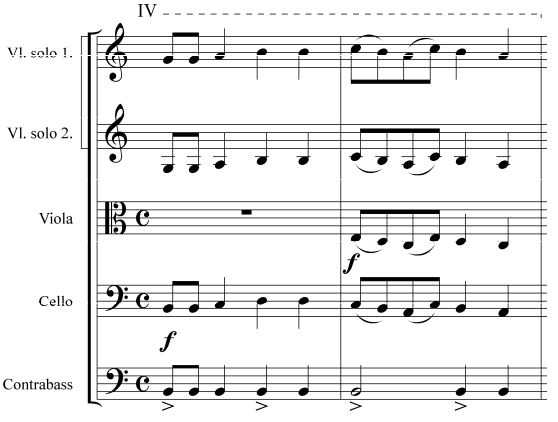
part 1, p. 6 beats 51-55:



The rhythm of the discourse gets more rapid in section B, with the appearance of a playful melody imitated in *stretto,* the Doric sixth lightening up the so far melancholic spectre. The metamorphosis of the game in a Mix Lydian G, amplified by a *tutti* in fortissimo and marked by the rhythm of the tom-tom will usher in the brighter part of the concert.

Ex. 5

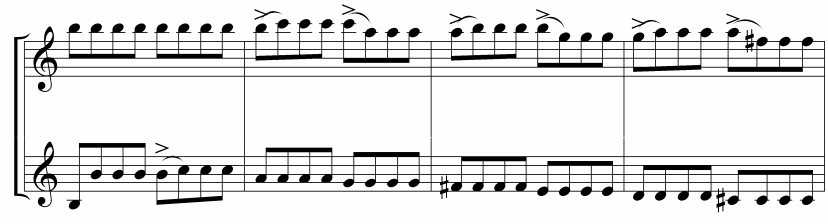
part 1, p. 8, beats 68-69:



After 25 beats of brightness, the landscape will again put on a mantle of melancholy in a theme of Aeolic E, maintaining however the previous rhythmic élan which gives way to the dynamics in a *pianissimo possible*. It is now the time for reference to Antonio Vivaldi's Seasons, though not to the exuberant *The Autumn*, as one might expect, but to the suave *The Spring*.[8]

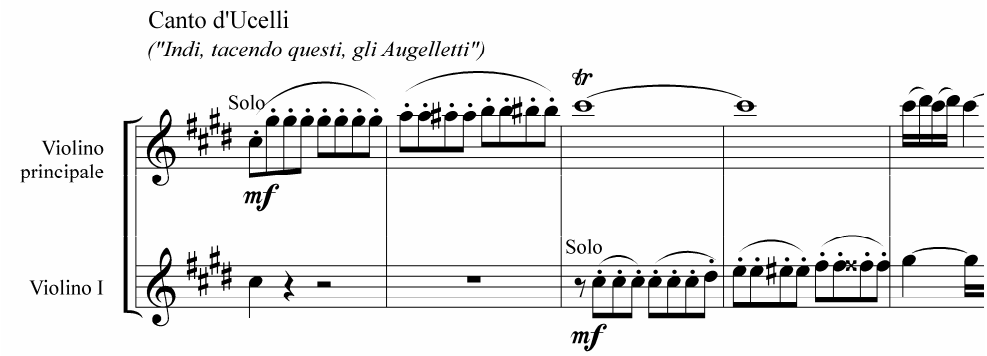
Ex. 6

Terényi, part I, p.12, beats 99-102:



Ex. 7

Vivaldi, *Spring*, part 1, beats 39-44:

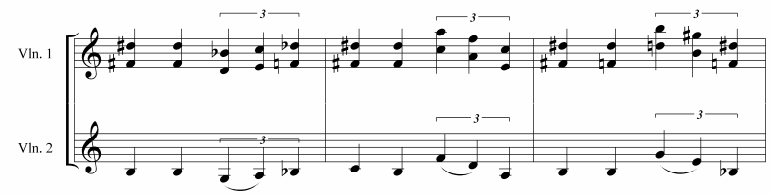


The repetitive motif will be preserved in the accompaniment in the following, the soloists executing an incisive, isorhythmic, binary-ternary motif in direct three-sound harmonies.

[8] *Canto d'Uccelli* (*"Indi, tacendo questi, gli Augelletti"*) – Song of the Birds ("From far away the silent winged").

Ex. 8

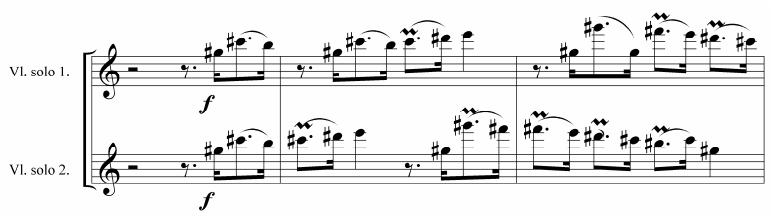
part 1, p. 13, beats105-106:



Section D stands for a thematic development, which the major theme undergoes, starting with a surprising modulation at the upper small second, an Aeolic on G #.

Ex. 9

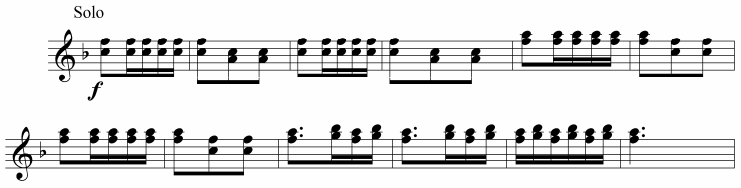
part 1, p. 14, beats 126-132:



We encounter a similar modulation, in D major and in Eb major in Haydn's *seasons, The Autumn,* to suggest the hunters' emotions that pursue the hidden stag in the thicket. The sounds of the horns in Eb replace the horns in D and pursue the animal until the hunters triumph. We should mark the presence of the hunting scene in the last part of Vivaldi's concert *The Autumn*, where the solo violin sounds out the call of the horns immediately after the orchestral *tutti.* In Tchaikovsky's *September,* prefaced by Pushkin's verse, the piano will invoke all through section A the characteristic motif of the hunters' horns.

Ex. 10

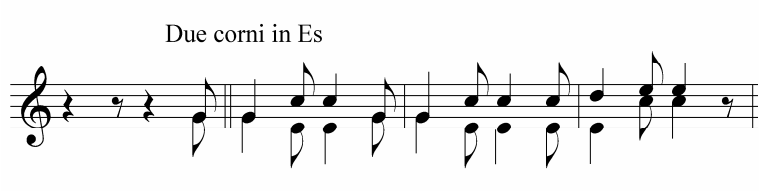
Vivaldi, *The Autumn*,[9] p. 3, beats 30-41:



[9] Vivaldi, Antonio, *The Autumn: "The hunters have been at work since dawn, / With horns, shotguns and hounds. / Stalking the fleeing beast. "*

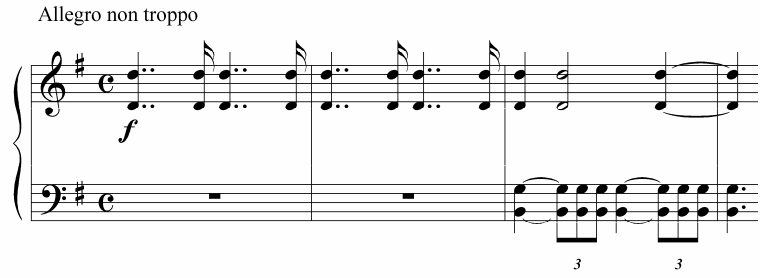
Ex. 11

Haydn, *The Autumn,* section F, beat 72 and G., beat 83:



Ex. 12

Tchaikovsky, *September,* [10] beats 1-21:



Following the thematic evolution of D, theme 1, with well-known rondo-like valences surprises us this time through its permuted elements, presented in polyphonic-imitative manner (for example: part 1, p. 16, beats 146-147).

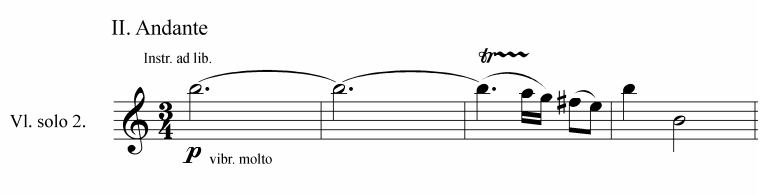
The élan of the polyphonic dialog among the soloists is amplified by the *tremolo* and the alternation *sforzando-piano* from the string orchestra, and by the presence of the cymbals, the triangle and the tympanum. Divided by a caesura, the gong and the tam-tam start an E *Misterioso (meno mosso)* in pianissimo, an a *passus duriusculus* pace, while the soloists produce effects of *col arco battutta.* The last two apparitions of the principal theme, the first – a variant in equal values, in nuances of *pianissimo,* and the second in the initial form and tonality, with the role of a final reprise, will mark the season through the full use of the *marimba* and the *vibraphone col legno* as equal partners in the polyphonic discourse. The end of part 1 in *fortissimo* with Picardian cadence lends energy to the work.

Part 2, *Andante* starts idyllically with a theme played by the second soloist in B-Phrygian. The low strings play counterpoints while the violins and the viola repeat in *pizzicato* a pedal on the tonic, a composition similar to the beginning of Vivaldi's *The Winter*.

[10] Puşkin, A., from the poem: "*Count Nulin",*1825 - *September –"Hunting": "The time has come! There blows the horn, / The whippers-in, dressed for the chase / Sit mounted in the early morn. / The borzois bound, leashed into place."*

Ex. 13

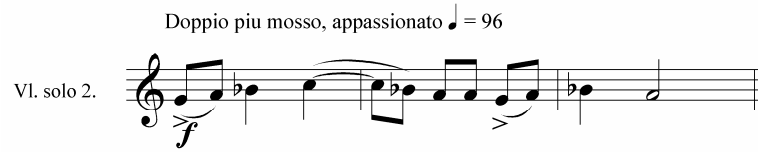
part 2, p 21, beats 1-4:



Theme 2, (A-beat 31), passionate, in harmonies of sevenths will bring back the nostalgic tonality in G-Aeolian of part 1.

Ex. 14

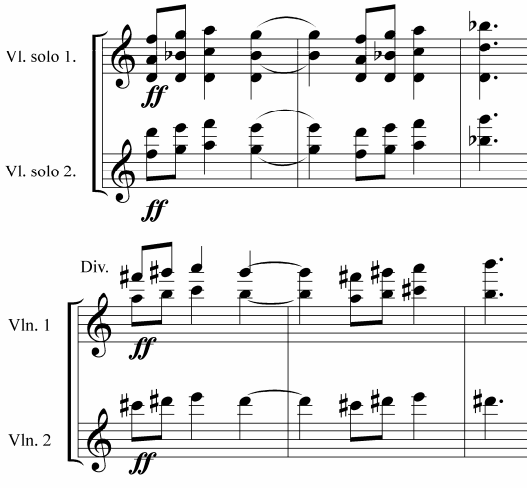
part 2, p.22, beat 31:



Theme 3 (A-beat 39), in E-Dorian will get additional colour, with *Glockenspiel,* while the fourth (B-beat 55), in the same tonality, will be doubled in the reiteration by the marimba and the vibraphone *col legno*. Theme 5, in G minor (C- beat 74), in harmonies of sixth chords amplifies through tempo and doubling the drama of part 2. Transposing the theme in a superior second (C-beat 85), encountered in part 1 of the work, will mark a culmination here, too.

Ex. 15

part 2, p. 26, beats 80-81 and 85-86:

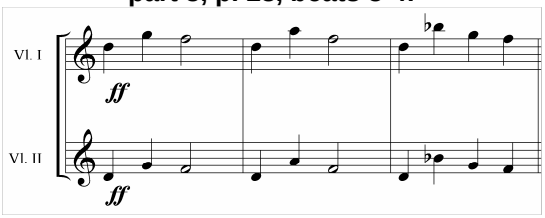


A constantly descending, diatonic evolution on the vibraphone, doubled after 4 beats of marimba *in rilievo*, will confer a diaphanous air to this ending in unison, on B. We should point out the unity in diversity of the themes in this part: the gradual evolution, the lack of leaps, the narrow ambits, all prove the intention of filigrane.

Part 3, *Allegro* starts in force: *sforzando* and forte in the string orchestra, tympana, cymbals and tom-toms prepare the entry in *fortissimo* of a firm violin march-like theme, imitated by the marimba. The first soloist will play a figurate expansive theme reminiscent of the message of the title: flames of autumn of "the flame that rises to the sky reflects the élan to spiritualization", as Paul Diel would put it.[11]

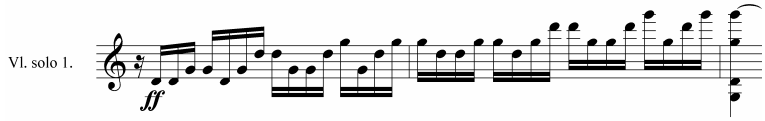
Ex. 16

part 3, p. 28, beats 3-4:



Ex. 17

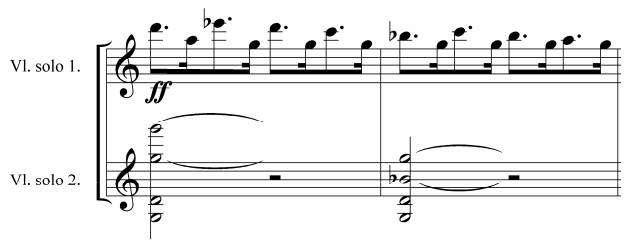
part 3, p. 28, beats 5-6:



The second theme, interpreted by the first solo violin (A-beat 13) unfolds horizontally, in latent polyphony and with an incisive pointed rhythmic profile, which takes us to the theme that generated the first part, a justified similarity and tonal unity in G-Aeolian.

Ex. 18

part 3, p. 29, beats 13-14:

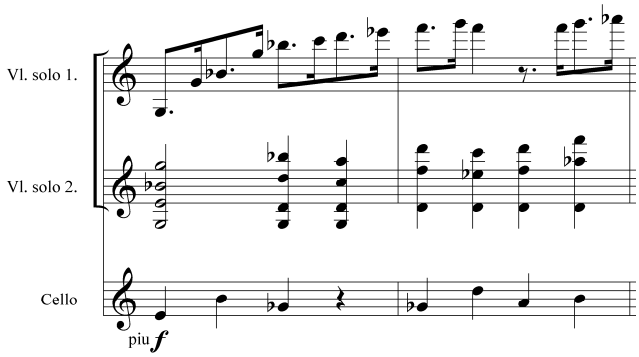


[11] Chevalier, Jean and Gheerbrandt, Alain, *Dicționar de simboluri (Dictionary of Symbols),* vol. I, Editura Artemis, Bucureşti 1994, vol. II, p.66.

It is time for a fire / a new theme, the composer seems to say, but not before, we look back at the theme of part 1, overlapping a march (A-beat 44).

Ex. 19

part 3, p. 32, beats 45-46:

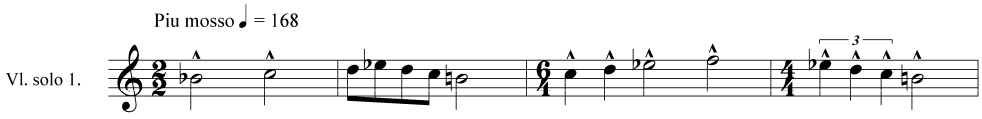


The new theme, the third (B-beat 55), of an oriental fragrance, clad in polymetry, brings in an exotic note speeding up the tempo of the work.

A more temperate state of spirit follows in *Calmo, doppio meno mosso* (B-beat 67), a brief one followed by the frenzy of the oriental theme (B-beat 91).

Ex. 20

part 3, p.33, beats 55-58:



Unlike the first two parts, in which seven and six themes and their variants are presented, respectively, the composer uses only three themes in part 3, but he subjects them to the most ingenious work. We have the modulation on the superior second (F-beat 189), rhythmic variations of the theme (B-beat 94), descending rhythm (G-beat 214), use of double counterpoint (D-beat 130), imitation in *stretto* at the third (D-beat 139) and harmonic structures (from F-beat 174). Add the polyphony, the thematic and improvisational involvement of the percussion instruments to all these.

The surprise element in the final part, after a minute elaboration, is the *unison* on G, the governing tonality of the entire work, a tacit dedication to the baroque (see the end of Bach's *Ciaccona*).

A post-modernist projection on a Vivaldian theme seems surprising at the beginning of the 21st century; this phenomenon coincides with composer Ede Terényi's artistic creed: "the art of the new century will pursue the ideal of a tri-dimensional portrait, comprising the visual, the auditory, and the spiritual and sentimental significance of the word. The 21st-century artists will be defined by the ease of movement in these three temporal dimensions: the past, the present of their life, and their previsions for the future will probably be anchored in the past." Aesthetician Ştefan Angi would add: "reminiscing is not for the past. It always points to the future. The artist amplifies the present facing the promising future or the memorable past."

This could be the sense of invoking Vivaldi's *Spring* in Terényi's *The Autumn*, the promise of regeneration of life, in full maturity, a look back, which is a hope for the future.

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B. A. C. H. - MISSAL FOR ORGAN, BY EDUARD TERÉNYI

ANAMARIA MĂDĂLINA HOTORAN[1]

SUMMARY. *B. A. C. H. missal for the organ* op. 4 (1967) constitutes the prototype of the creation period of the 62s – 72s that is considered by the maestro Eduard Terényi to be "constructivist" or "the crystal music", that is characterized through symmetry (melodic lines, chords, mirrored rhythmic reports) and also, the closeness to the serialisation through the application of certain pre-established rhythmical-melodically patterns.

"Not even a tone is free!" the author declares. The entire musical work has a constructive characteristic, which has the key in the anagram B.A.C.H. The generating motif is extrapolated to other levels of articulation: the rhythmical, the harmonically, the formal, the one of the central tones, the dimensions in bars and that of the macro-organisation of the work. Regarding the circularity idea that is suggested by the B.A.C.H. melodic movement, the formal technique is that of a melodic ostinato, either harmonically or polyphonically.

The B. A. C. H. motif is treated as a micro-series as it can be found in all the four hypostases of the *modus quaternion*, into transpositions of these and also into permutations and transpositions of the permutations. We can remark the composer's preference for the symmetrical, palindromical structures: the exposing in a vertical mirror (the recurrence) or the horizontal one (the inversion) of two or more motifs of the B. A. C. H. type; the chords in the mirror.

The rhythmic formulae are generated by a unique proportion of 4 - 3 - 2 – 3, that represents the translation in rhythmic duration of the idea of circularity that is contained inside the melodic line of the B. A. C. H. motif. The entire structure of the musical work symbolizes the circularity through the central tones of every part (pedal tone or the pylon) summing up the letters B. A. C. H., the dimension in bars of the sections of the work give the characteristic report to the fundamental rhythmic formulae: 3 - 2 - 3 - 4. The duration in minutes and seconds of the execution of the parts comes closer to the above – mentioned report.

The connotations of the B. A. C. H motif as symbol of the cross (*Kreutzmotiv*) are extrapolated to the content of affections and ideas of the whole work. The title could have been *Passio* – maestro Terényi confesses. As it was composed after the author's meditations that took place on Golgotha, *B.A.C.H. - Missal for Organ* carries the connotative semantics of an ideated programme that was declared by the author to refer directly to the suffering, the death and the resurrection of the Saviour.

Keywords: Eduard Terényi, contemporary organ music, instrumental missal, B. A. C. H. motif/pattern, Christ's passion and death, constructivism in music, mirror symmetry

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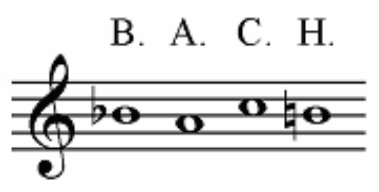
The title is illustrative as the work is entirely constructed on the B. A. C. H. pattern and in the same time it reminds us of J. S. Bach's *Partitas*, through the naming and the improvisatory or polyphonic style of the five sections:

Prelude	– No. I, II, III, IV
Toccata	– No. V, VI, VII
Fantasy	– No. VIII, IX, X, XI
Fugue	– No. XII, XIII, XIV, XV
Postlude	– No. XVI, XVII

Why an "instrumental missal"? In this respect, the composer highlights the sacred, even liturgical substratum of the work, stating that it has also some (undeclared in the score) references to the parts of the missal: *Kyrie* (*The Prelude*), *Gloria* (*Toccata*), *Credo* (*The Fantasy*), *Agnus Dei* (*The Choral*), *Ite missa est* (*The Final Fugue*).

The B. A. C. H. motif (2m↓ + 3m↑ + 2m↓) represents not only the musical anagram of J. S. Bach, but it has also become in the course of time a musical symptom, condensing an association of ideas.

Ex. 1



Through its graphic image, B. A. C. H is a visual symbol of the cross[2]; it was used with this meaning by J. S. Bach himself[3], as for example in the varied form of 2m↓ 4-↑ 2m↓, in his oratorio *Matthäus-Passion*[4] and it

[2] "Through the graphic projection of the cell B. A. C. H. we have the intersection of two lines of a lying cross that is known in the assembly of the rhetoric figures as a Kreutzmotiv. However, the list of the musical symbols use also the name of Chiasmus. After Fr. Smend <The Chiasm appears under the form of a-b-b-a of the Greek letter chi χ> (...). Through the chiastic of the notes we understand the arrangement of four notes in such a way as through the unification of the first note to the fourth one and the second note to the three one we can see the optic form of the cross."- Sigismund Toduță, *Formele muzicale ale Barocului în operele lui J. S. Bach* (*The forms of the Baroque music in J. S. Bach's musical works*) vol. ll, Muzica Publishing House, Bucharest, 1973, p. 426.

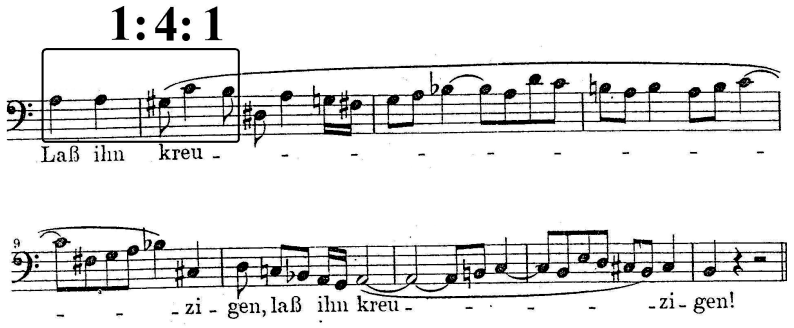
[3] J. S. Bach has used it in *The Art of the Fugue* (1750), in the final *Fugue XV* (which he did not finish), and he also used it in some other musical works as well, even if in a transient way.

[4] The significance of B. A. C. H as *Kreutzmotiv* is explicit in Bach's *Matthäus-Passion*, in the polyphonic chorus no. 54 and 59. The head of the theme appears at the basso and it is imitated by the rest of the voices. It is schetched on the crowd's exclamation: „Lass Ihn kreuzigen!" (Crucify Him!) the intervallic pattern 1: 4: 1 that is derived from B. A. C. H (1= 1 semitone; 4= four semitones= a diminished fourth).

has been crystallized as *Kreutzmotiv* along the history channel of Christ's suffering musical commemoration [5]. B. A. C. H is also an affective symbol of the cross - the two descending minor seconds have a discordant function, entities that latently contain the evocation of a whole world's suffering.

In Terényi's *B. A. C. H* these connotations are extrapolated to the structural and affective content of the whole work. As a matter of fact, the title – as the maestro Terényi confesses – could have been *Passio*. An instrumental *Passio* does not take us by surprise; one of the tendencies of the author is that he is able to express himself through the art of the sound without using a word in the genres that traditionally are consecrated to a vocal-symphonic assembly as *Missal* or *Requiem*[6].

As it was composed after the author's meditations that took place on Golgotha, *B.A.C.H. - Missal for Organ* carries the connotative semantics of an ideated programme that was declared by the author to refer directly to



[5] Of the eighteenth century, the musical anagram of the great composer J. S. Bach represented a steady source of inspiration for many composers, such as: B. Bartók, L. van Beethoven, J. Brahms, F. Busoni, A. Casella, L. Dallapiccola, P. Hindemith, A. Honneger, V. D'Indy, E. Krenek, F. Liszt, B. Maderna, G. F: Malipiero, K. Penderecki, F. Poulenc, M. Reger, Rimski-Korsakov, A. Roussel, R. Schumann, A. Schönberg, I. Stravinsky, A. Webern and so on.

The motif B. A. C. H. was processed in musical works for organ by other native composers as: A. Mendelssohn, L. Alexandra, Ş. Nichifor, S. Toduță and so on.

[6] His belief that the force of the expression of the music transgresses the limits of the words, as it has the gift of bringing to light the deepest and the most complex and fundamental feelings of the human soul more than any other artistic language in the reason which determined E. Terényi to follow the road of catching the essence in the ineffable zone of the sound.

In this way, there were composed the most recent *Mass Paraphrases* (1992) for string orchestra and also *Requiem* (1999), a symphony for the organ and the orchestra.

A related group from this point of view is made of the compositions where the author uses texts written in languages that are very difficult to access by the non-professionals.

In this respect we can think of *Kalevala* (1999), an opera in one act for the soprano, percussion, the harp and the piano in the ancient Finnish and also we can think of *Japanese Flowers* (1998), for the soprano, percussion, the harp and the piano in Japanese (on the verses of some *haiku* poems of M. Basho). These are the works where the significance of the word take the second level and the phonetics and also the intonation take the first level.

the suffering, the death and the resurrection of the Saviour. Consequently, all the sixteenth segments represent referrals from the ideated and also from the expressive point of view to certain moments that are connected to this subject. They are meditations and connective states of mind. In the great majority, the titles have a programmatic character as they represent, in the same time, indicators for the musical rendition.

The first section – *The Prelude* has an introductive and narrative character in analogy (in the pure musical language) with the Evangelist's narration in the traditional *oratorio-passions*.

The following sections, *Toccata* and *The Fantasy* are impregnated with the dramatist of Christ's crucifixion.

In the penultimate section, *The Fugue*, we are able to find again the recommencing of a remote perspective regarding the things that had happened. Their impact on our interior universe determines the meditative character of that part, where are to be found the unrests, the doubts, the searches, so that in the end we will reach the certitude of the salvation.

The following presentation is taken from the interview that was given by the composer, regarding the expressive content of this musical work.

THE PRELUDE:

I. *Semplice* - the simple, neat tone *semplice* of a remote narration with an introductory function. (ex. 2, 16)

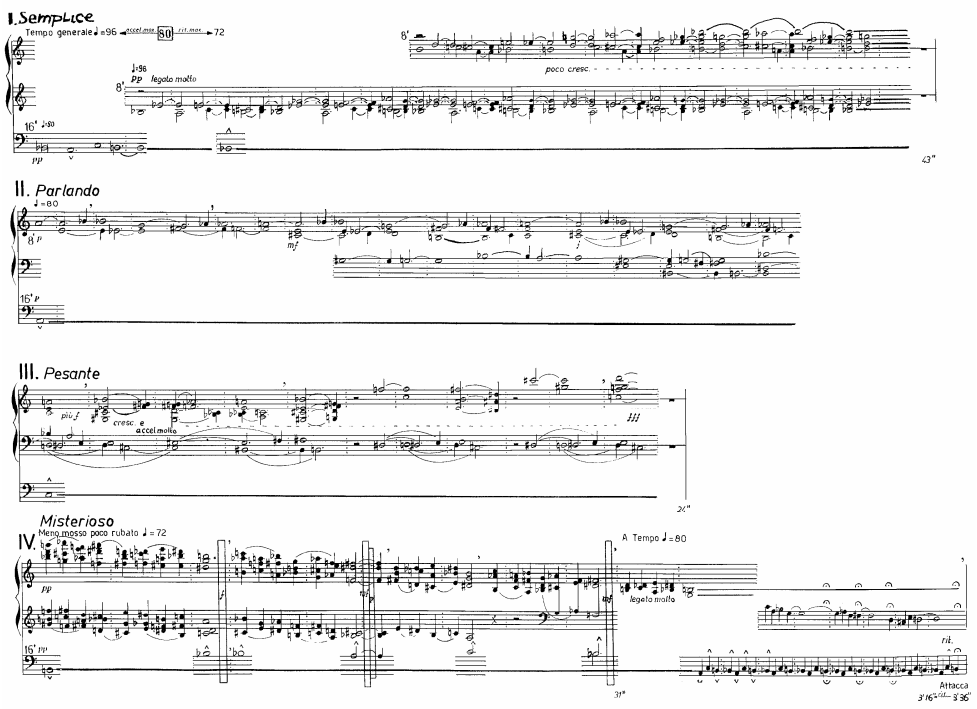
II. *Parlando* - as the title suggests, this section represents the unfolding of the biblical narration (ex. 2, 16)

III. *Pesante*. Through the increase of the dynamics (*fff* in the bar 11) and the acceleration of the tempo (*accel. molto* bar 3), the discourse rises towards its culminating point, Christ's death. The tensed character is requested by the author through the indication *Pesante*.

IV. *Misterioso* will stipulate the mystery of the resurrection and the rising of Christ (ex. 2, 19).

Ex. 2

The Prelude



TOCCATA:

V. *Feroce*. The indication of *feroce* (*fierce*) but also the ostinato technique and the amplification of the ambitus through the steady addition of the voices are expressing the extreme intensification of the brutal force of the people that physically and verbally assault Christ.

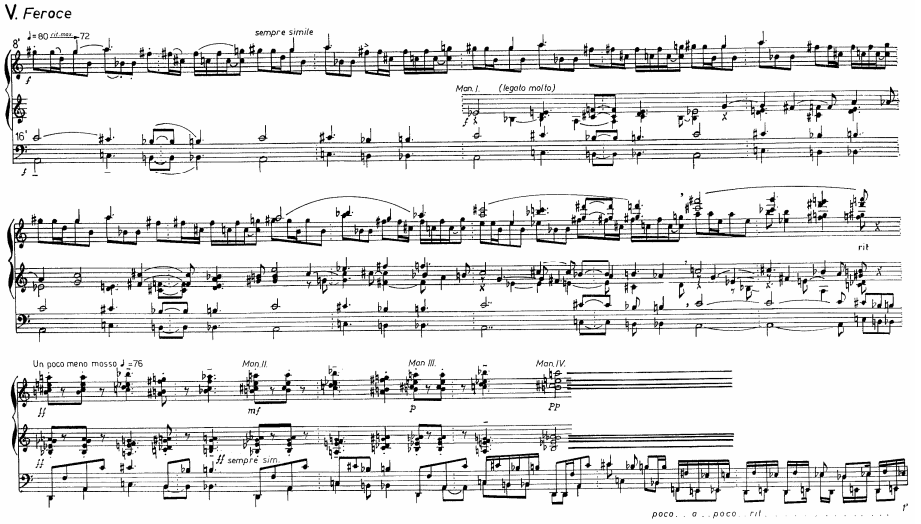
VI. *Agitato*. The picture of the agitation around Christ continues now for His salvation too. The opposite parties are confronted (*Risoluto* [firm, deciding] in *ff*, bars 5 to 8) and then, the scene is gradually becoming remote (starting to *Leggiero*, bars 8 to 11 and *Lontano*, bar 11 – ex. 4).

VII. ***Energico***. By alluding to *Tempo I, Energico* takes the character of *Agitato* (ex. 18). From an expressive point of view, the number VII clearly reminds us to the sufferings of Christ as they are aiming to show the energy, the force of the fury with which the cruelty act is made.

Through the delta chords in the bars 5, 6 and 11 (chords of a *passio* type, in the author's conception – ex. 23) the crucifixion in the following section (*The Fantasy*) is prefigured. The 7th segment and together with it, the entire *Toccata* ends in a meditative tone (*Un poco meno mosso,* bar 14). As if in a memory, in *piano* and *ritenuto,* there can be heard certain fragments of No. V (*Feroce*).

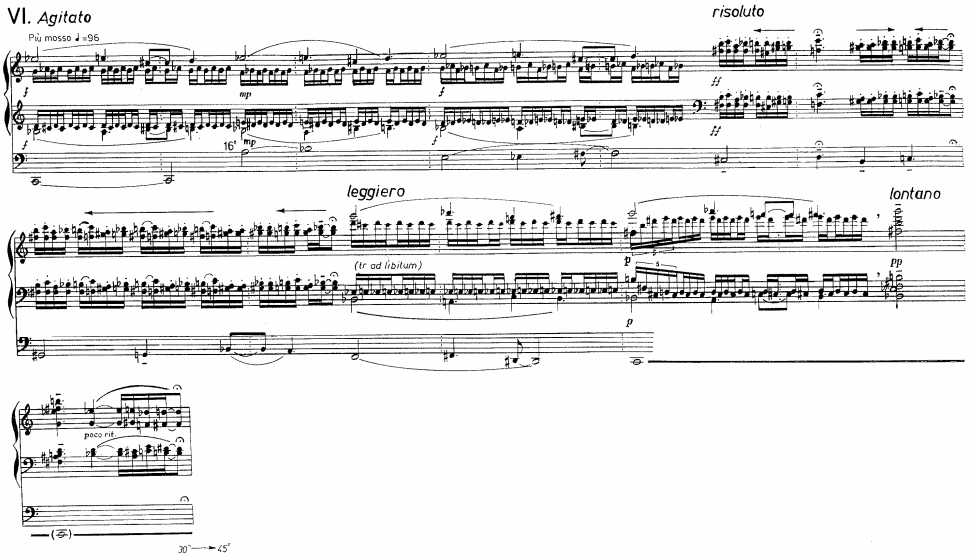
Ex. 3

Toccata: Section V (Feroce)



Ex. 4

Toccata: Section VI (Agitato)

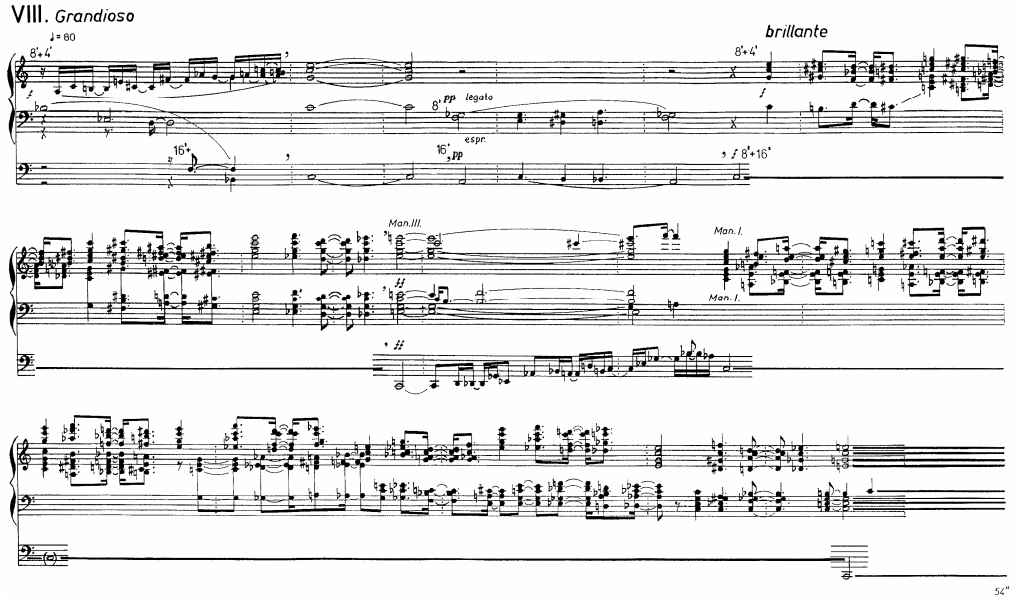


THE FANTASY

VIII. *Grandioso*. This expresses the moment in which Pilate stays in front of the crowd and says, “I do not find any guilt in Him. What do you want me to do with Him?”. It is about the tension of putting Jesus and Barabbas in a balance and of the fact that the entire humanity will be saved through a murder.

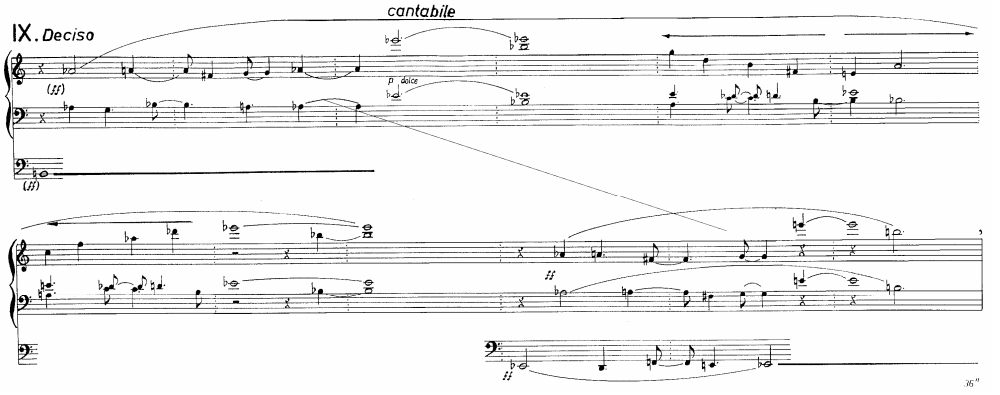
Ex. 5

The Fantasy: Section VIII (Grandioso)



Ex. 6

The Fantasy: Section IX (Deciso)



IX. *Deciso*. This section expresses a dilemma in the divine nature and the truths of by Christ. The question that is asked two times through the descending perfect fourth E b – B b (the bars 3 - 4 and 8 – 9) would get an answer in the bar 12, through its transposition with one semi-tone up (E natural – B natural in the bars 11 – 12) – ex. 6.

X. *Pesante* starts with the descending fourth E – B in *ff* that will express this time Pilate's sentence (ex. 24). The illustration, similar to an acoustic photography of the crowd that talks ("Let Him Be Crucified!") starting with *Virtuosamente* (that has bar 7) and culminating with the last and supreme flounder of Christ when the harmony is suffocated by the noise of the dissonant chords in *fff* (the bars 14 – 17, see ex. 20) and then, in the end, the death come and it is shown through the metaphor of a break. However, the death is not the equivalent of the ending, but it is a passing into an unearthly, weightless dimension that is suggested by the author through a hexatone cluster, which has the sounds grouped three by three that symbolically, sends us to the Trinity (ex. 20)

Cadenza – represents an *intermezzo*, a sonorous isle that intervenes after the apogee of the musical work and it hasn't a number, as it does not present any organically connection to the evolving development of the events. In *Cadenza,* we can see the continuation of the sonorous metaphor of the world beyond whose timelessness is expressed through a static writing, through some clusters with a long, aleatory time.

Towards the end of *Cadenza*, through *glissando con motore ab* (glissando by switching of the engine of the organ), the perspective comes back down to the Earth, where one can hear the harmonies of the next section: *Choral*.

XI. *Choral*. Having long rhythmic values, in a large, diluted time and also, with the pedal-chords of the previous *Cadenza* pulsating in the voice of the basso and the soprano, the *Choral* translates our feelings in front of this *actus tragicus*: the pain and the confusion are quickly transformed into consolation and waiting.

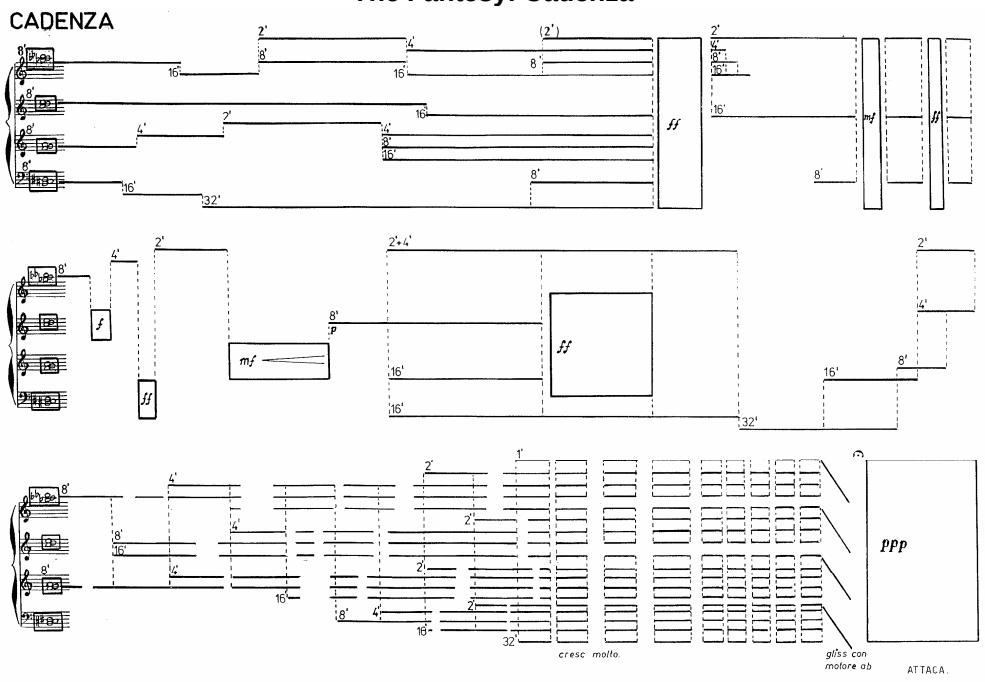
THE FUGUE:

The fugue is made of three themes that are successively exposed in the numbers XII – XIV and which will be reunited in the number XV.

XII. *Andante poco rubato*. Our attitude regarding what had happened is full of bewilderment and doubts (ex. 17).

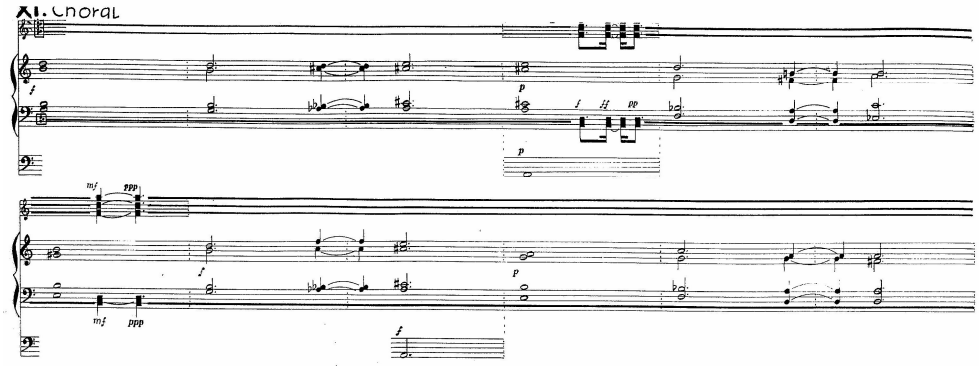
Ex. 7

The Fantesy: Cadenza

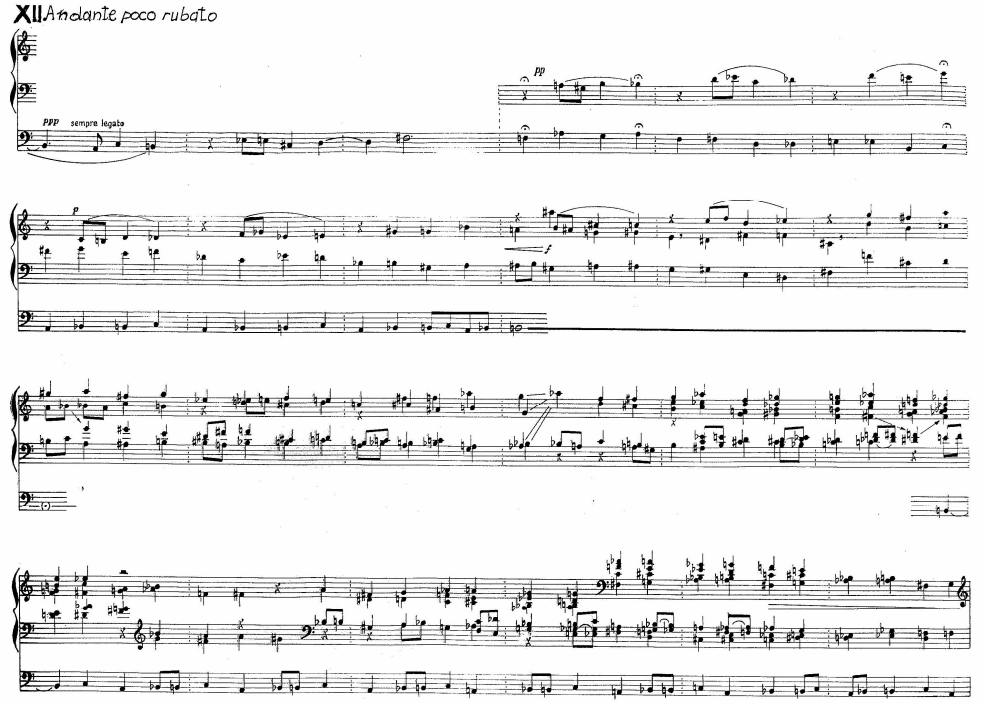


Ex. 8

Choral, bars 1-12



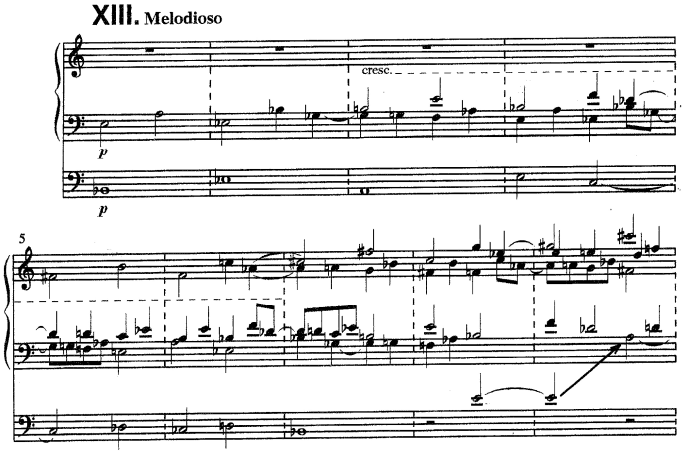
Ex. 9



XIII. ***Melodioso*** expresses a total acceptation of the Jesus' divinity.

Ex. 10

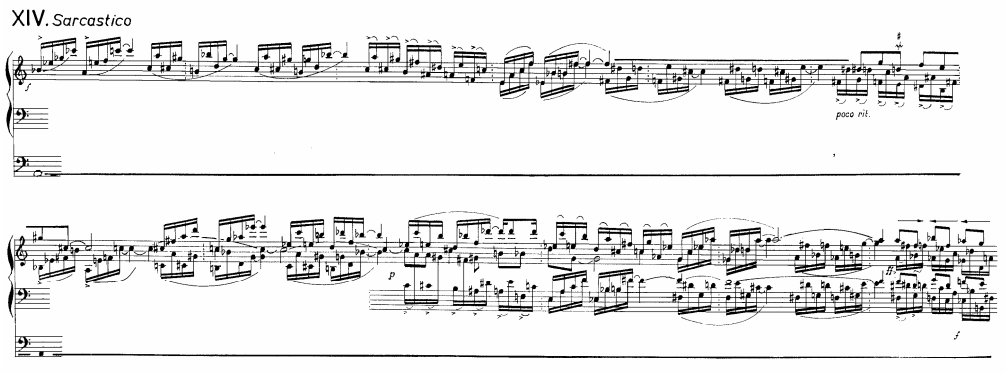
No XIII, bars 1-9



XIV. *Sarcastico* (ex. 11, 30) introduces a negation of the divine: "There are always doubts. You always question the Divinity, Jesus.... it is about the sarcasm, the revolt within us, about our disputing spirit" maestro Terényi states.

Ex. 11

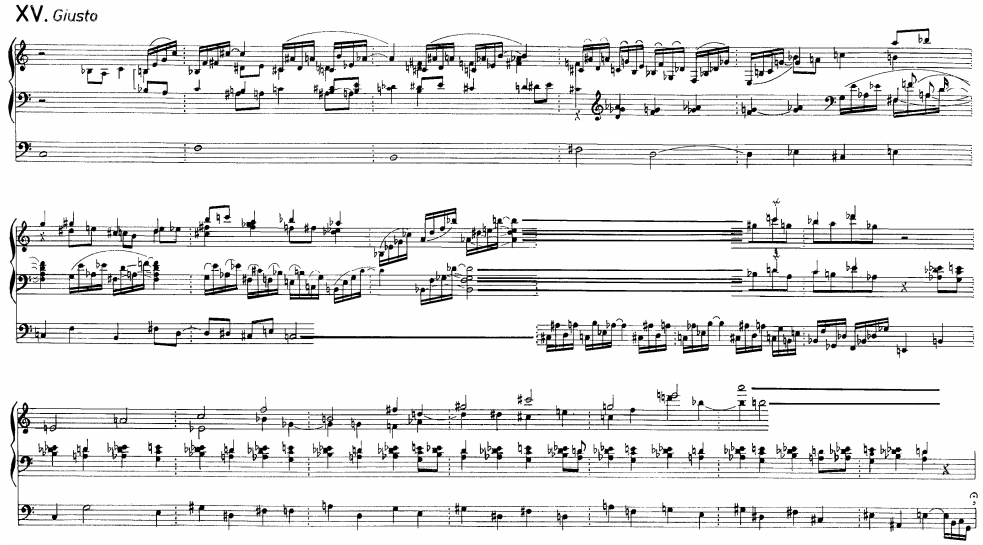
The Fugue: Section XIV (Sarcastico), bars 1-12



XV. *Giusto* expresses those three previous attitudes, in the agitated synthesis of the fugue themes, which, at the end of the segment XV (bar 11) is transfigured in a triumphal march that exult the victory of the fantastic salvation.

Ex. 12

The Fugue: Section XV (Giusto)



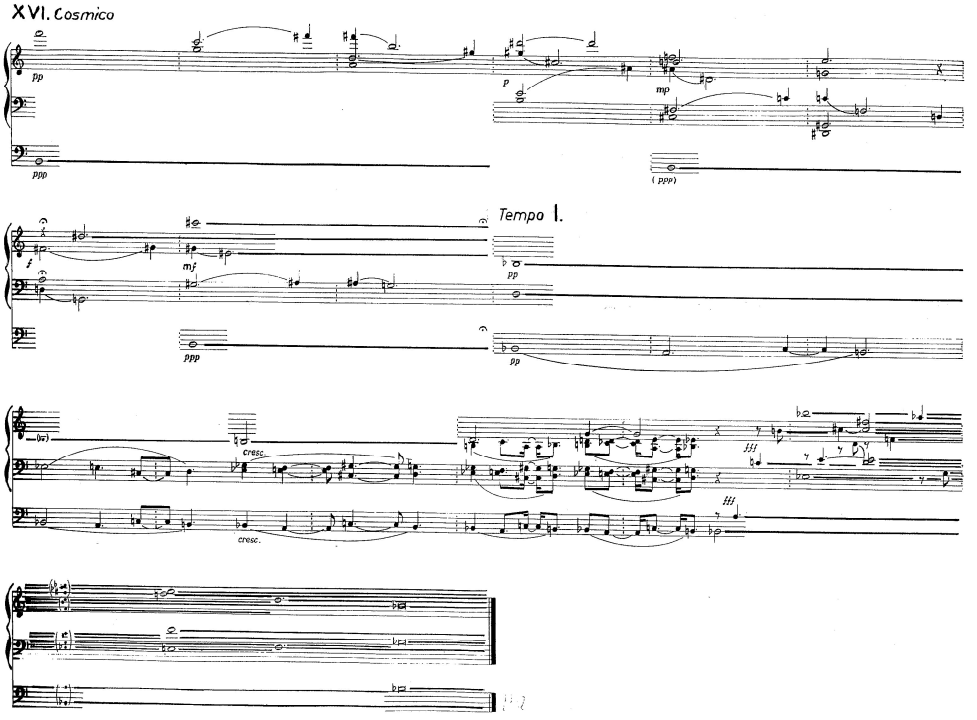
XVI. *Cosmico*. In the same way as the *Misterioso* (no. III) and the *Cadenza*, *Cosmico* also represents the resurrection as release of the soul into another dimension.

Tempo I (Coda) brings (in the frame of the number XVI) a revival in the earthen essence (bar 17, *fff*) where we aspire, in our souls, towards the *Divinity*.

The musical work is ended through a luminescent chord of B flat major, the tonality which the composer attributes in his own expressive system of the tonal quadrant, the *ethos* of the earthen happiness.

Ex. 13

No XVI, Cosmico



THE B. A. C. H. MOTIF AS CONSTRUCTIVIST PATTERN

"Not even a tone is free!" the author declares. The entire musical work has a constructive characteristic, which has the key in the anagram B. A. C. H. The generating motif is extrapolated to other levels of articulation: the rhythmical, the harmonically, the formal, the one of the central tones, the dimensions in bars and that of the macro-organisation of the work. Regarding the circularity idea that is suggested by the B. A. C. H. melodic movement, the formal technique is that of a melodic ostinato, either harmonically or polyphonically.

The B. A. C. H. motif is treated as a micro-series as it can be found in all the four hypostases of the *modus quaternion* (original, inversion[7], retrograde[8], the retrograde inversion[9] – O, I, R, RI), into transpositions of these and also into permutations and transpositions of the permutations.

The composer reverses and permutes the B. A. C. H. motif and certain combinations of the formulae are defined even as real series that come in different instances under one or many possible forms.

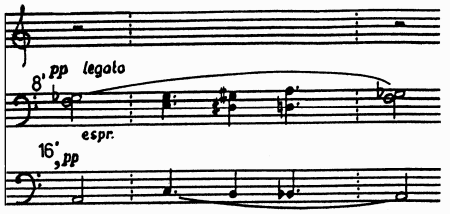
The juxtapositions and the mirrored superposition of the direct (original) state are specific to the recurrence or the inversion of the B.A.C.H. motif. We can remark the composer's preference for the symmetrical, palindromical structures:

- The exposing in a vertical mirror (the recurrence) or the horizontal one (the inversion) of two or more motifs of the B.A.C.H. type;
- The chords in the mirror;
- The rhythmic report 4 - 3 - 2 - 3 - 4 (see ex. 35)

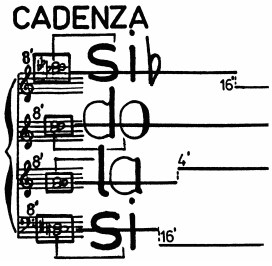
The other forms are: the incomplete one that is made of three tones (for example: B b, A, C) and the form made of five tones, through the return – under the circular movement – to the starting tone (B *b*, A, B natural, B*b*) which is coupled, most of the times with the non-retrogradable/ palindromical rhythmic formulae:

Ex. 14

No. VIII, bars 3 - 5



Ex. 15



[7] Reversal in pitch
[8] Reversal in time
[9] Inverted series in retrograde

The B. A. C. H. motif crosses horizontally the entire musical work, with only one exception: in *Cadenza*, where its tones constitute the basis and the peak of two hexatonal overlapped scales (ex. 15).

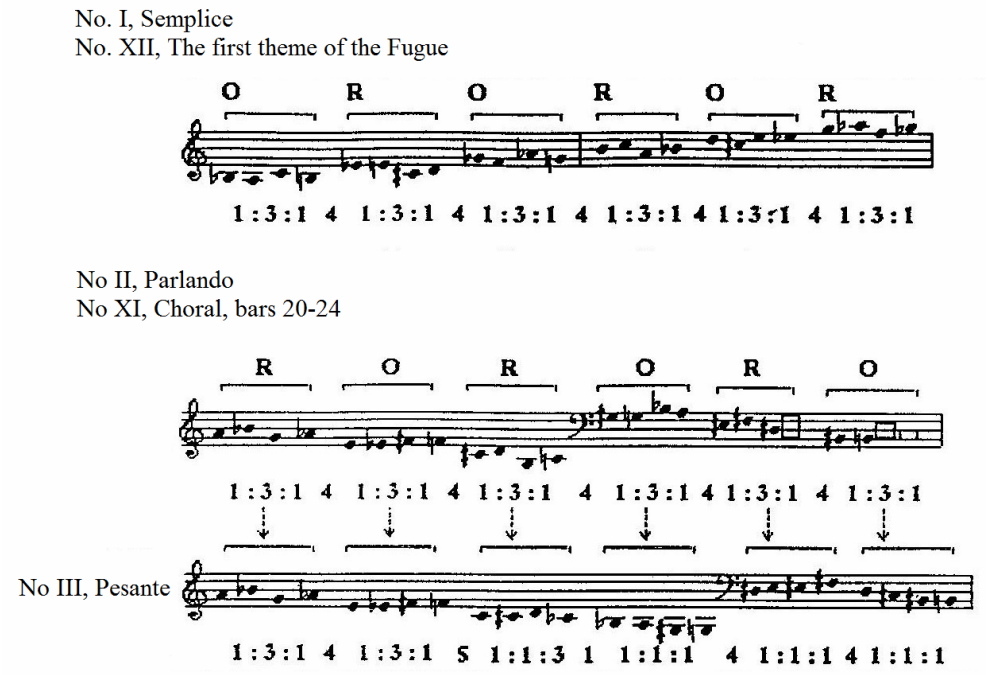
VERTICAL MIRRORS

The juxtaposition to an equal or unequal intervallic distance of some B.A.C.H. patterns in a recurrent mirror results in dodecaphonic rows that are exposed through some procedures as follows:

- The polyphonic imitation through the overlapping of the B.A.C.H. motifs of one dodecaphonic row. Each motif is repeated to a certain voice. The sections I, II and III of *Prelude* constitute on the whole these types of canons based on a dodecaphonic series:

Ex. 16

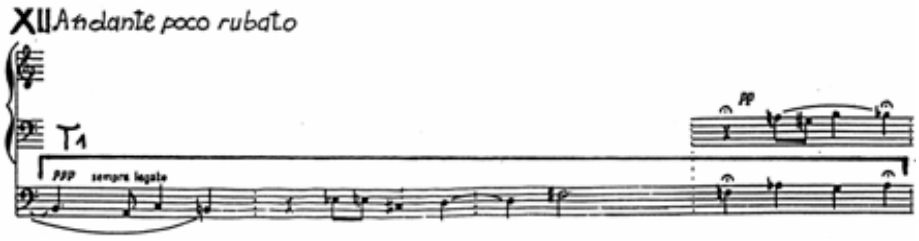
The series:



- The linearity as the one for example of Theme 1 of the No XVII (ex. 17) or the dodecaphonic row of the pedal of the organ of No VII (ex. 18):

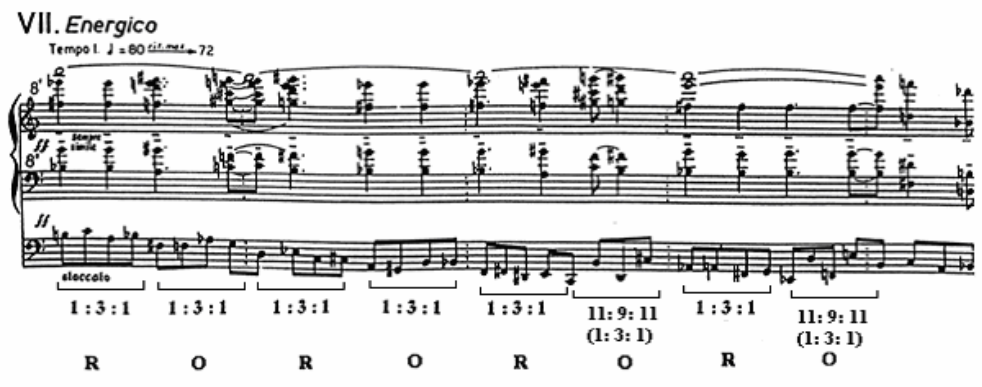
Ex. 17

No. XII



Ex. 18

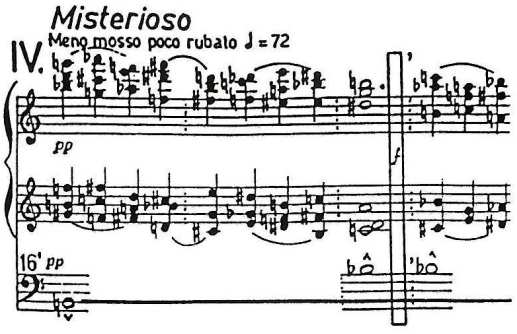
No. VII



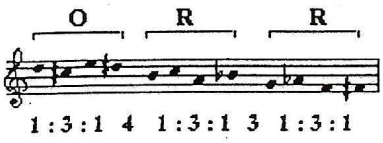
- Through the superposition of the series to itself in moving chords. Illustrative are: the entire No IV (ex. 19) and also the moment when Christ dies (No X) where we meet the most dense vertical structure of the musical work, through the accumulation of chords till they reach 12 tones (ex. 20):

Ex. 19

No. IV

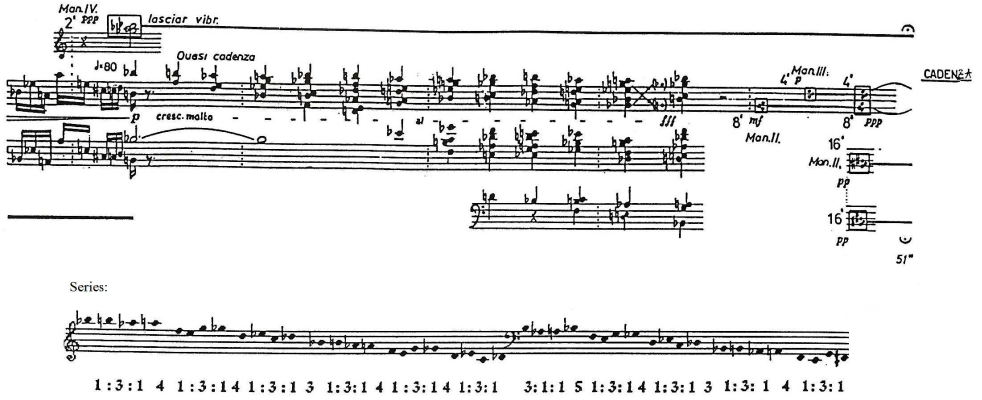


Dodecaphonic series:



Ex. 20

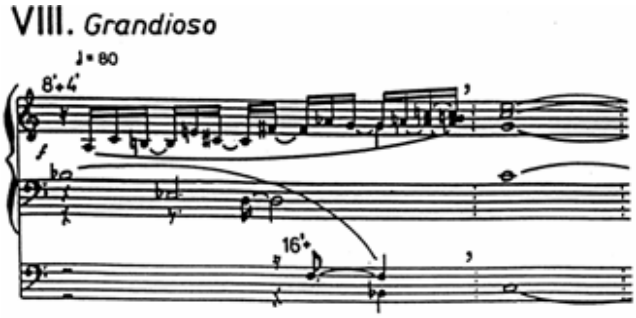
No. X, bars 14-17
The series:



- The dodecaphonic row appears through the dialogue between two voices as can be found in No VIII:

Ex. 21

No VIII



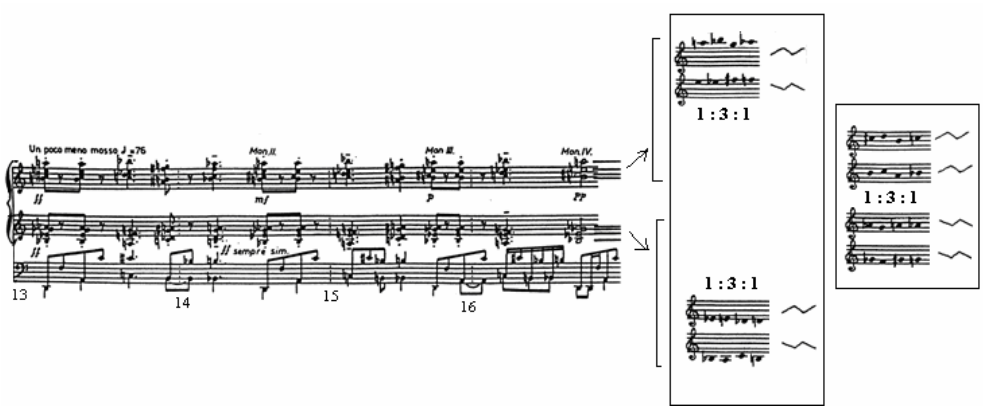
HORIZONTAL MIRRORS

- The geometrical and gravitational[10] chords made of the mirrored B.A.C.H. models: major-minor chords (No VII) and chords in parallel motion (No V):

[10] The terminology is taken from: Terényi, E. - *The Harmony of the Modern Music (1900-1950)*, Grafycolor Publishing House, Cluj-Napoca, 2006

Ex. 22

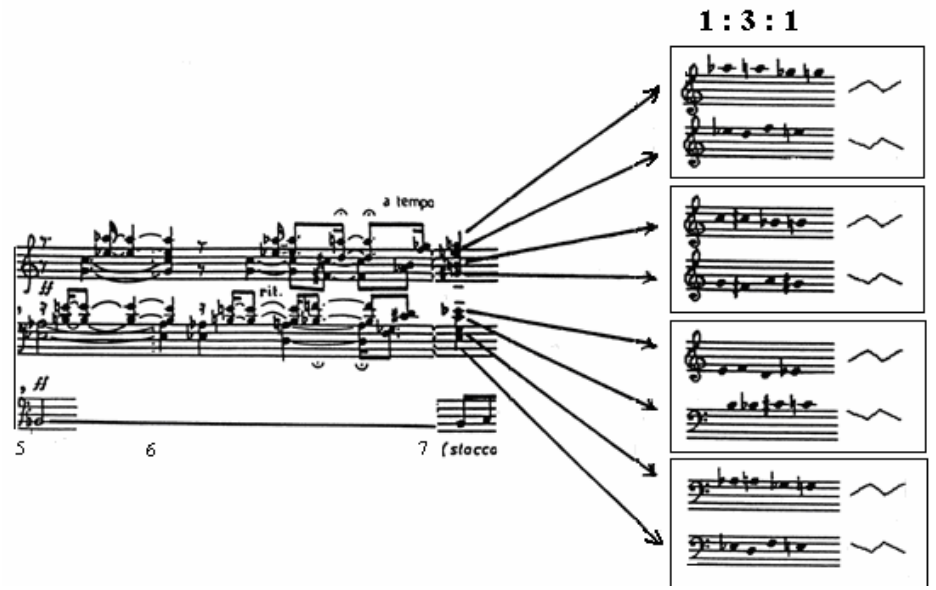
No. V, bars 13-16, there is a mirror symmetry made by the chords of the left hand and the chords of the right hand



- The overlapping in stretto, to a perfect interval fourth of some mirrored B.A.C.H. patterns:

Ex. 23

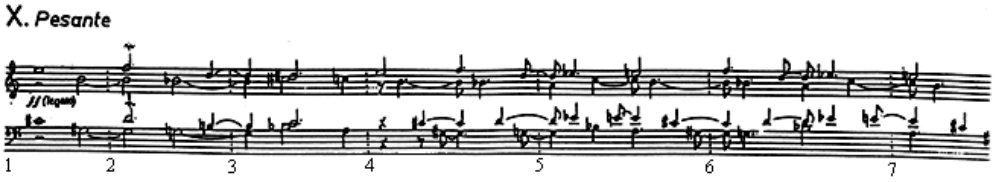
No. VII, Energico, bars 5-7



- Stretto:

Ex. 24

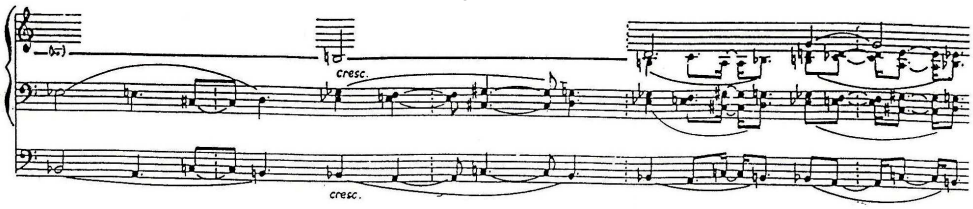
No. X, bars 1-7



- Homophony of 2 – 5 voices:

Ex. 25

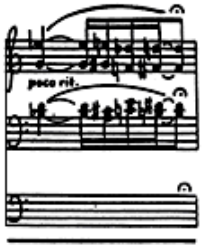
No. XVI, bars 13-17



- Doublings in parallel minor tierces and / or minor sixths:

Ex. 26

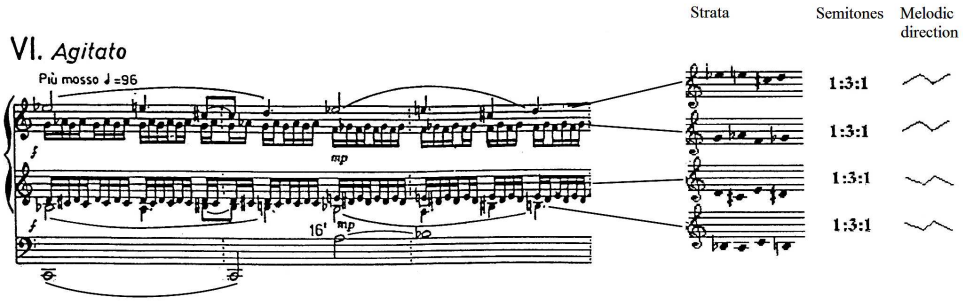
No. VI, bar 12



- The mirrored trill:

Ex. 27

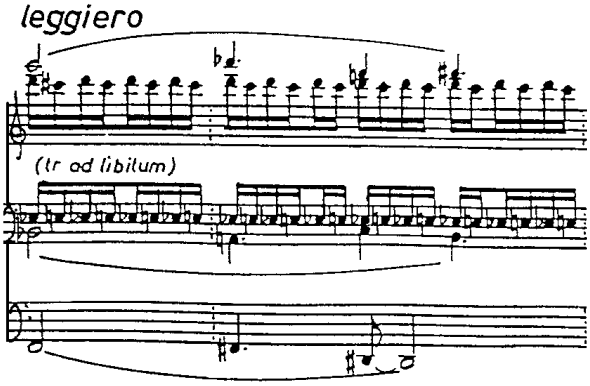
No. VI, bars 1-3



- The trill with the B.A.C.H. structure divided between the two segments of the trill – two minor overlapped seconds:

Ex. 28

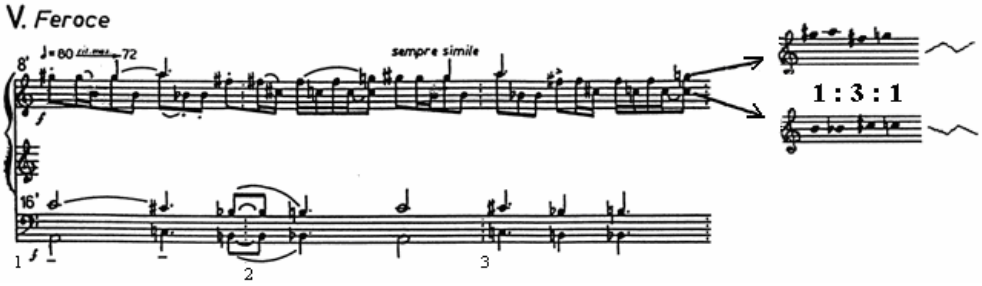
No. VI, bars 8-9



- The placing of the B. A. C. H. patterns in a latent polyphony on two to five horizontal levels (ex. 33), often in the mirror. The chosen examples illustrate a possible grouping on two types: the separation of the B.A.C.H. motifs through their placing into different eighths (see ex. 29 – No V, the first measure for the right hand; ex. 30 – the third Theme of the fugue of No XIV is formulated in the same way as well) and their twining in the same eighth (ex. 31 – the second Theme of the fugue of No XIII is made in the same way, of two symmetrical patterns; ex. 32 represents the measures 7 – 9 of No X)

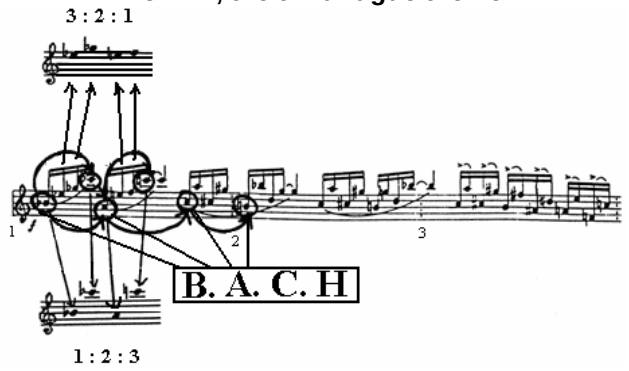
Ex. 29

No. V, the first bars at the right hand



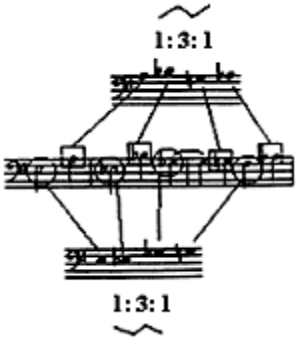
Ex. 30

No. XIV, the third fugue theme



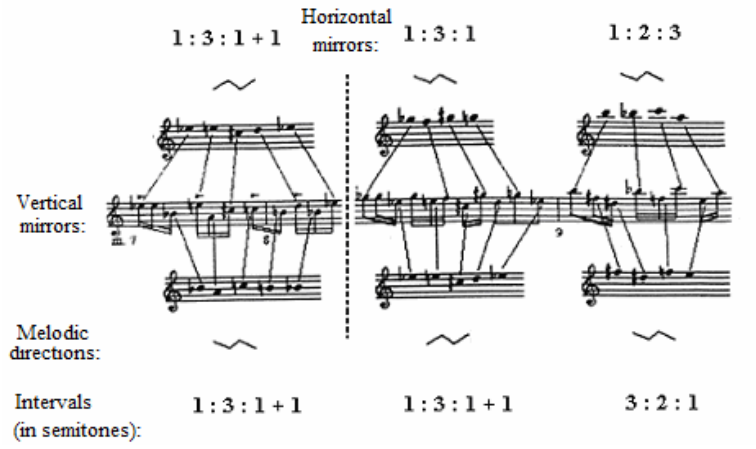
Ex. 31

No. XIII, the second fugue theme is based on two mirrored B. A. C. H figures



Ex. 32

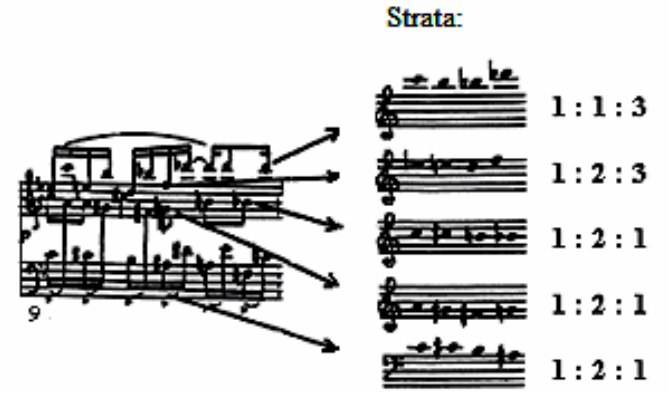
No. X, bars 7-9



There can be found up to 5 strata in superposition:

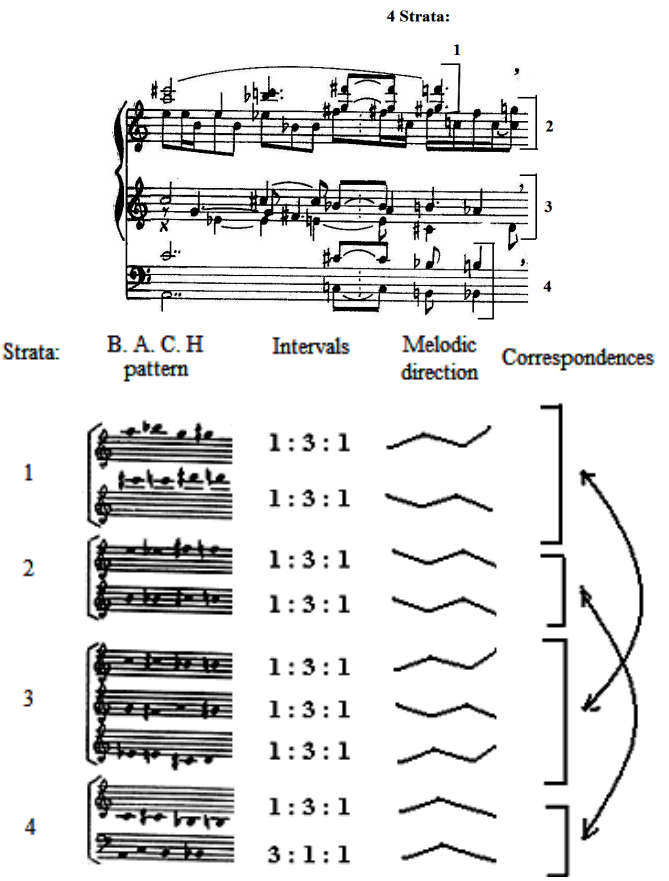
Ex. 33

No. XIV, bar 9



Ex. 34

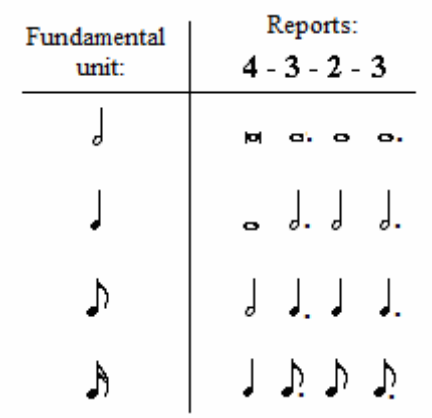
No. V, bars 10-11



THE RHYTHMIC FORMULAE are generated by a unique proportion that represents the translation in rhythmic duration of the idea of circularity that is contained inside the melodic line of the B. A. C. H. motif. Consequently, the report of the durations is of **4 - 3 - 2 - 3** and the fundamental unit, which constitutes the minimum divisor, is of variable pulsation (it may be sixteenth, eighth, crotchet or minim[11]):

Ex. 35

The numerical expression of rhythm



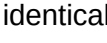
The rhythmic unit can be steady or variable through:

- The alternation – in No VIII, the rhythmic unit alternates between the eighth and the sixteenth;
- The gradual reduction – in No X and XVI, the unit is gradually reduced from the fourth to the eighth and the sixteenth note.

The entire musical work is conventionally noted in 4/4, but the organisation in collocations is made by the repetition of the rhythmic report 4 - 3 - 2 – 3, which leads to the elimination of the periodical metrical accent (to these we can see the contribution of the connections of prolongation over the measuring bar), the main accents deriving from the poignancy of the rhythmic-melodically motifs.

In this way, the general impression is that of one horizontal poly-metrical by the alternation of the binary metrical with the ternary one **4** (2+2)+**3**+**2**+**3**+**4** (2+2), whereas in the numbers where the eighth is the unit and the pulsation, we can see this alternation to receive a similar character to that of the giusto-syllabic rhythm.

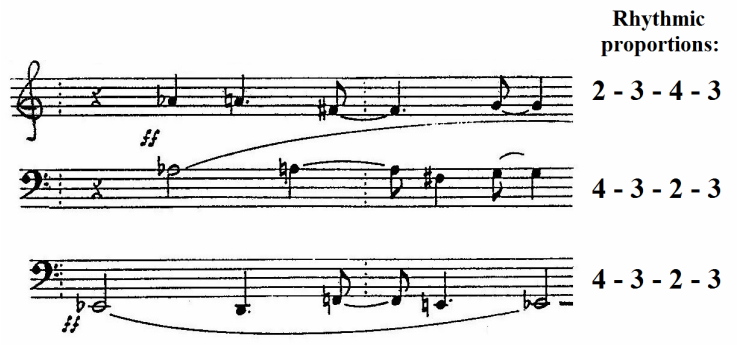
[11] The minimum comes as a unit only at the beginning and the end of the musical work in the first measure of that respective number and then, in the last measure of the last number.

Also, some features as: the asymmetry of the durations (the report of 2/3) and the identical repetition of the rhythmic group  or  remind us of the structure of the aksak limping rhythm, inside those parts and fragments where the tempo is a bit more rapid (♩=96, therefore  , which represents the pulsation, it will be of 192)[12].

The basic rhythmic report is processed through a series of procedures. As we have already prevented above, a certain rhythmic duration is taken as a minimal unit 1 in a report that is formed through the adding of the 2, 3 and 4 respectively.

Ex. 36

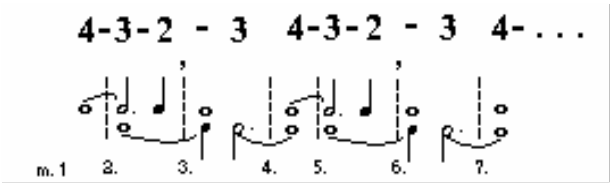
The common divisor is the eighth



- The circular reports can be made through the rhythmic complementarily between two voices (the reports are given by the total duration of the times that spin till the apparition of a new tone of one of the two voices):

Ex. 37

No. II

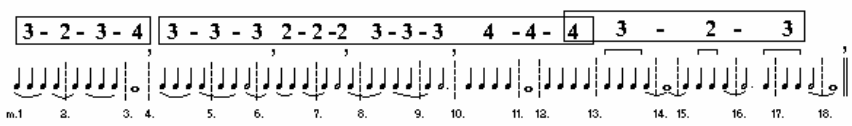


- The binding of two, three or four tones or chords through legato of expression in the case of the fourths (ex. 38) or through grouping the eighths (ex. 39) and sixteenth notes (ex. 40):

[12] The tempo is not sufficiently rapid for a complete similarity, in the aksak the speed is very high, with a pulsation of 288 – 790.

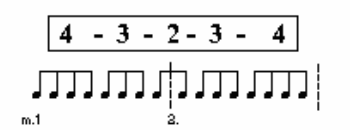
Ex. 38 (see also ex. 19)

No. IV



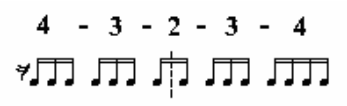
Ex. 39

No. VII



Ex. 40

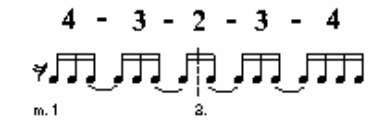
No. VIII



- One is: the grouping of the tones in terms of the basic reports but using a prolongation legato between the groups of notes:

Ex. 41

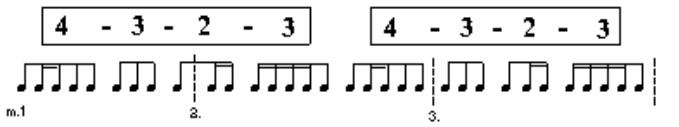
No. VIII



- The other is the dividing of the basic unit (ex. 42) or its replacement with a break (ex. 43).

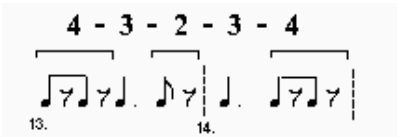
Ex. 42

No. V



Ex. 43

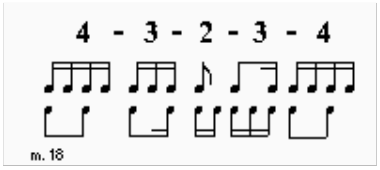
No. V



The example no 44 illustrates the overlapping of two rhythmic levels which, through their accumulation make the same types of reports.

Ex. 44

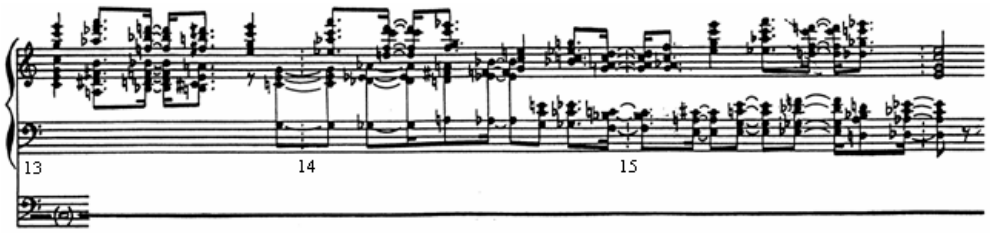
No. V



The rhythmic series whose unit is the sixteenth note is the basis for all the rhythmic canons of the musical work.

Ex. 45

No. VIII, bars 13-15, rhythmical canon of parallel chords

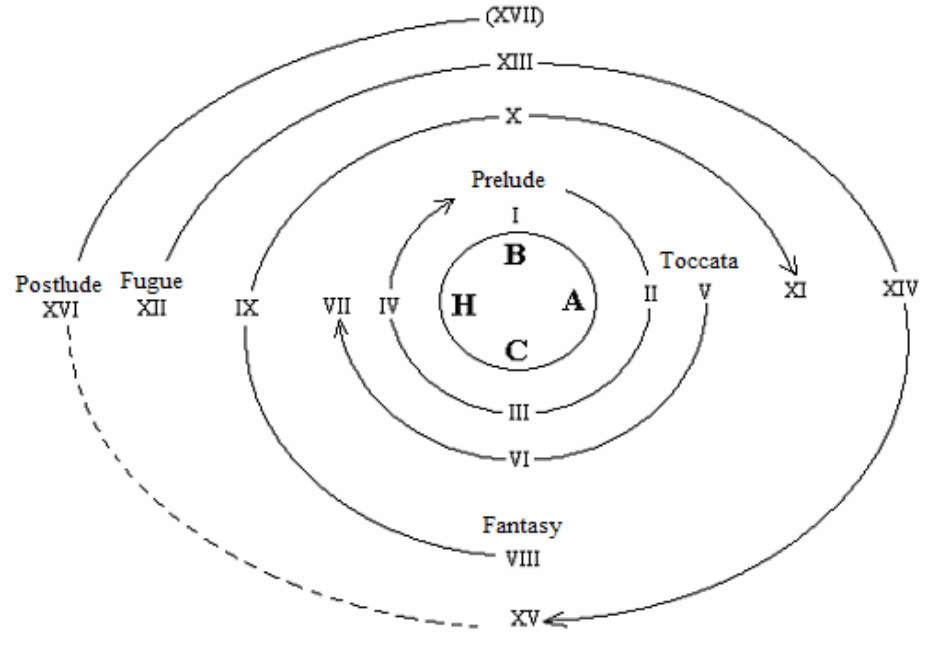


THE ENTIRE STRUCTURE OF THE MUSICAL WORK symbolizes the circularity. The central tone of every part (pedal tone or the pylon) is one of the four tones of the B. A. C. H. motif. The central tone is not always represented by a single tone, but it can be defined by the tonal axis whose it belongs and which becomes in this respect a central tonal axis. The scheme of the ex. 46 shows the central tones of each part.

Adding the central tones of the seventeenth parts (ex. 46), it is summed up to the following:

- Each part (*The Prelude, Toccata, The Fantasy, The Fugue*) have B. A. C. H. motif as their basis, in its original or permutation shape, and *Toccata* has the incomplete motif of three tones (see also table 2, the column “Central Tones”)
- The circular motion is applied to another level as well. If we take into consideration the central tone of each number which opens a new section (No 1 – B b; No V – A; No VIII – C; No XII - B) and the last number (No XVII – the musical work is finished with a B b) a B. A. C. H. + B results for the completion of the circle.

Ex. 46



Regarding the dimension in measures of the numbers, they can be of 12, 18, or 24 bars; these ciphers give the characteristic report to the fundamental rhythmic formulae:

3 (18 bars) – **2** (12 bars) – **3** (18 bars) – **4** (24 bars)

Regarding one unit of 24 measures in the same report (3 - 2 - 3 - 4) results between the sections: *The Prelude* has 72 measures in total; *Toccata* has 48, *The Fantasy* 72 and *The Fugue* together with *The Postlude* 96 (table 1):

3 (72 bars) – **2** (48 bars) – **3** (72 bars) – **4** (96 bars)

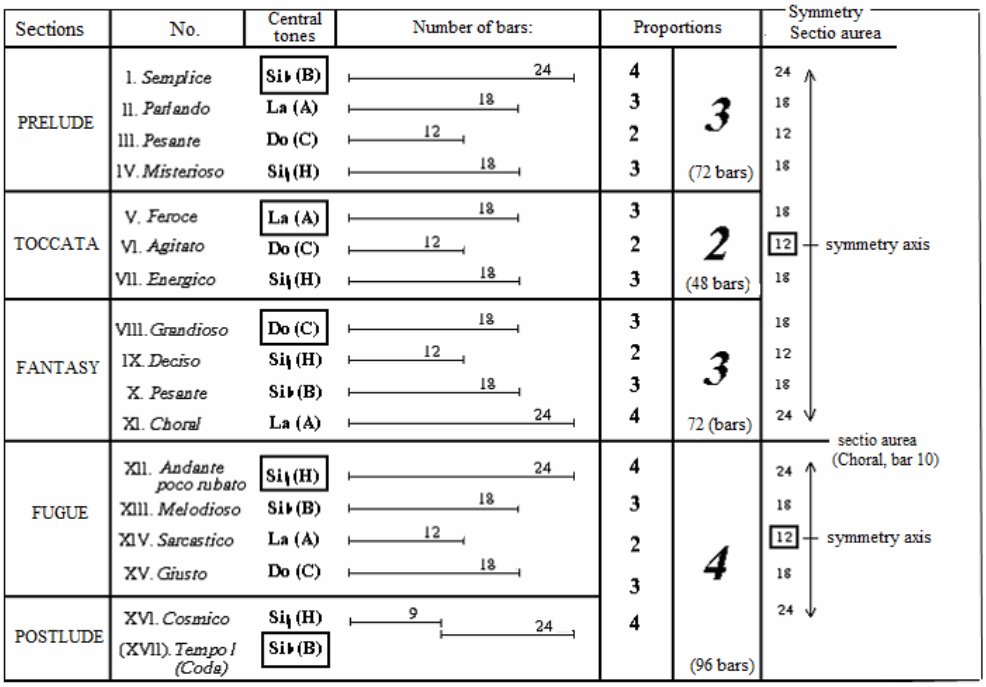
The duration in minutes and seconds of the execution of the parts comes closer to the above – mentioned report.

3 (minutes) – **2** (minutes) – **3** (minutes) – **4** (minutes)

Table 1

PRELUDE	***TOCCATA***	***FANTASY***	***FUGUE***	***POSTLUDE***
B	**A**	**C**	**H**	**B**
SI b	*LA*	*DO*	*SI natural*	*SI b*
3 minutes, 17-36 sec.	**2** min., 30-45 sec.	**3** min., 33-36 sec.	**4** min.,	**42-48** sec.
3 (18 bars)	**2** (12 bars)	**3** (18 bars)	**4** (24 bars)	
				

Table 2



The first three sections (*The Prelude*, *Toccata*, *The Fantasy*) taken as a whole, presents a symmetry axis to No VI (*Agitato*) in the same way as sections 4 and 5 (*The Fugue* and *The Postlude*) which are organized around a symmetry axis to No XIV (*Sarcastico*). Not only by chance, No VI and XIV are written in sixteenths and they are similar through their writing to each other. So that, to make the macro-structure perfect, the positive *section aurea*

of the entire musical work (that is calculated taking into consideration the number of measures) comes back in the *Choral*, to the border of two sections that are each situated around a symmetry axis (table 2).

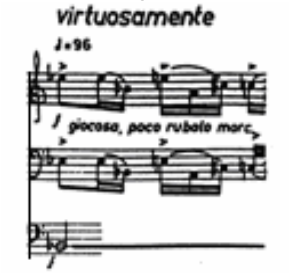
THE PERFECT FOURTH

As a geometrical interval, the perfect fourth constitutes in the musical language of the maestro Eduard Terényi, one of the suitable materials for making of a *passio* type atmosphere, especially when combined with the minor third. In the language of the musical work, consequently, there come the collocations and the patterns that are made by the already-mentioned intervals:

- The canons where the imitation is made at the musical intervals of thirds and fourths are specific as for example, those of No I (a canon of the perfect ascendant fourth) and No II (a canon of the perfect descending fourth) or just to the fourth as it is the one of No X, bars 1 – 7 (ex. 24)
- The perfect fourth often constitutes the incipit interval of the melodic lines. Some significant examples are: (1) the perfect descending fourth at the beginning of No X (bar 7), symbolising "the murmur of the crowd" and which comes back along the musical work (ex. 47); (2) the case of the melodic line of the canon of *Cosmico* (ex. 48).

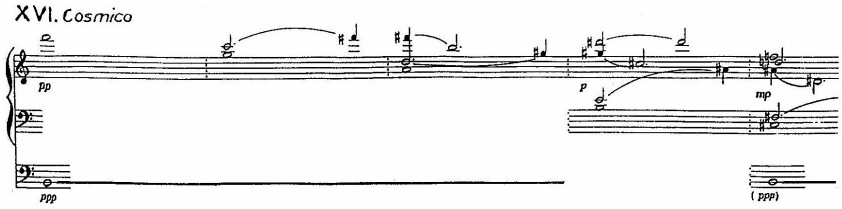
Ex. 47

No. X, bar 7



Ex. 48

No XVI

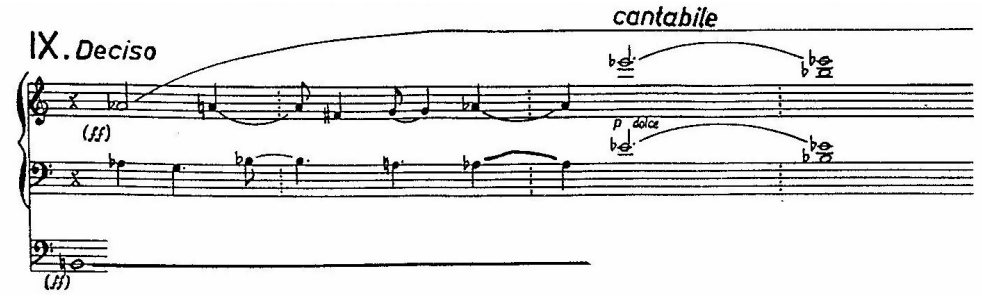


The incipit of the second theme and of the third theme of the fugue (No XIII and XIV respectively) relies also on perfect ascending fourths (ex. 30 and ex. 31).

The perfect fourth has along the entire musical work a rhetoric function. The rhetoric question of No IX (ex. 49) is expressed through a perfect descending fourth (bars 3 – 4, 8 - 9), that is followed, in the soprano line, by the couple that has already become a pattern: perfect fourth – minor third (ex. 50).

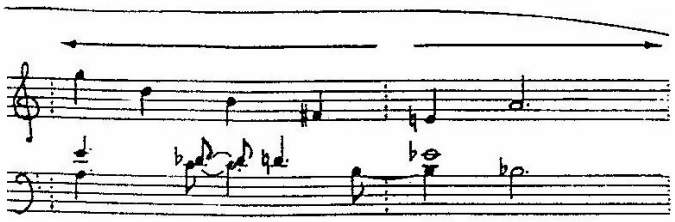
Ex. 49

No. IX



Ex. 50

No. IX



In the following number, *Pesante*, the fourth has the same essential role – the mirrored B. A. C. H. type models to a fourth distance one to the other (ex. 24, bars 1 - 7) and also in the melodic line from bar 7 to bar 14 (ex. 32) that metaphor the dispute of the crowds regarding the choice that it has to make. The same role is played by the fourth, for example in the case of the incipit of the third theme of the fugue in No XIV *Sarcastico* (ex. 30, ex. 11).

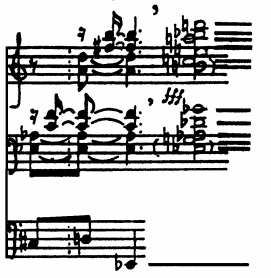
The important function of the fourth in the configuration of the chorded structures is illustrated by the massive frequency of the delta chords[13] in different hypostasis:

[13] Terényi, E. - *The Harmony of the Modern Music (1900-1950)*, Grafycolor Publishing House, Cluj-Napoca, 2006

1. One delta singular chord;
2. The delta overlapped equidistant chords. Their density varies from the superposition of two delta chords to the chords formed towers of the fourths in No VII, bars 5 – 6 (ex. 23) and the bars 10 – 11 (ex. 51) or the mirrored chord *Lontano* of No VI, bar 11 (ex. 52);

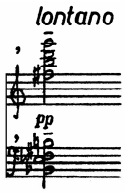
Ex. 51

No. VII, bar 10-11



Ex. 52

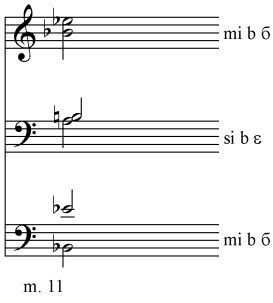
No. VI, bar 11



3. One delta chord in superposition to other geometrical chords and also gravitational chords (No VIII, bar 7, No V bars 13-16 and so on – see ex. 22);
4. For the superposition of the perfect fourth with other geometrical intervals (as the major second for example), the mirrored chorded structure is suggestive of No XIII, measure 18 (ex. 53).

Ex. 53

No. XIII



(Translated by Maria Cozma)

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EDE TERÉNYI – THE MONO-OPERA *"LA DIVINA COMMEDIA"* FORM AND CONTENTS (III. PART – *"PARADISO"*)[*]

GABRIELA COCA[1]

SUMMARY. Ede Terényi had come across the poetical work *La Divina Commedia* for the first time at the beginning of the 1970's. As it was a turning point in his life as well, the work of Dante had a very sensitive influence in his own life as along thirty years of his life, the composer came back thorough his creations to this subject. His impressions were transposed both in a colour visual form – by creating a series of twenty-five pictures that were entitled *Dantesca*, and in a musical sonorous form by composing the mono-opera *La Divina Commedia*. Not only this musical work but also many other musical works from the 1971-2004 have the print of the work of Dante. This study has the short and the analytical presentation of the mono-opera *La Divina Commedia* by the mirroring of the pictures in the series *Dantesca* that were signed by the composer.

Keywords: Ede Terényi, Divina Commedia, Paradiso, form, structure

"*The three parts of the **Paradiso** 'draw' in the tones of the three portraits of Dante entering the spiritual world. In the first part, Dante notices that **The Golden Steps** that «**running up so high That my sight could not trace it to the top»**[2]"*

*In our imagination, **the predictive** face of Dante is enlightened. The sonorous world of the part is built from glittering of the light. Dante is **alone with the light:***

> *«And I was so inflamed with the new vision*
> *That — however luminous the light —*
> *60 My eyes could have withstood the sight of it..»*[3]

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[*] This work is the continuation, and the end part of the analysis that was started in the 2/2008 number of our magazine (Studia Universitatis Babeş-Bolyai, series *Musica*).

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[2] Dante, Alighieri, *The Divine Comedy*, Translated by James Finn Cotter, Web Edition by Charles Franco, Paradise, Canto XXI, ***I saw a ladder, glimmering like gold***

[3] Idem, Canto XXX (verse 58-60)

*The third part is **The Divine Vision***
«O everlasting Light, you dwell alone
125 In yourself, know yourself alone, and known
And knowing, love and smile upon yourself! »[4]

*Through the eyes, the glittering light of the exterior world penetrates in our soul. After seeing the blinding **Light**, our eyes go toward the interior, towards the visualizing of the interior light. Moreover, in the third place, we find behind the inner light the EVERLASTING LIGHT. (...)*

***Paradiso** as a spiritual world overpasses the terrestrial attracting circle and it conquers freely the supremacy of the gravitational forces that go higher as an arrow in Endlessness. This is the place where we, the people arrived on the Earth. That is why **Paradiso** is a special world that has no connection to those two parts of the Dantescian creation either with the **under-world** or the **world of the above**. The earth with all its problems, having the lows and the highs is a lonely tiny planet if we 'regard it from the point of view of the stars'. It is a speck of dust in the Endlessness of the Cosmos. It is a TERRESTRIAL COMEDY in THE COSMIC DIVINA COMMEDIA. But our spirit before flying again freely in the Cosmos is embodied on the Earth, by going in every circle of the spiral that goes down into the abyss and then it goes up in an enflamed rising."*[5]

This part of the mono-opera is made for voice and piano.

The text in the Italian language is selective and it is musically processed as the previous parts have been processed. The composer extracts the following lines from the contexts.

Table 13

PARADISE – I.[6]

Canto XXI – *I saw a ladder, glimmering like gold*

28 ***I saw a ladder, glimmering like gold***
Lit by a sunbeam, running up so high
That my sight could not trace it to the top.

I saw so many splendours stepping down
On all its rungs that I thought every star
In heaven was cascading down from it,
(…)

[4] Ibidem, Canto XXXIII, (verse 124-126.)
[5] Terényi, Ede, *Dante: La Divina Commedia*, in: *Zene – Költői világ (Music – Poetical World)*, Ed. Grafycolor, Cluj-Napoca, 2008, p. 133.
[6] Dante, Alighieri, *The Divine Comedy*, Translated by James Finn Cotter, Web Edition by Charles Franco.

58 *"And tell me why within this wheeling sphere*
The sweet symphony of paradise is silent,
Which through the spheres below sounds so devoutly."
"You have the sight and hearing of a mortal,"
He answered me; "there is no singing here
(…)

64 *"Down on the holy ladder's rungs I stepped*
So far to offer you warm-hearted welcome
With my talk and the light that mantles me:
(…)

83 *"Divine light comes to focus here on me*
By piercing through the beams embracing me:

"Its power, fusing with my sight, uplifts
My soul so high above itself, I see
The Supreme Being from which it flows out.

"From this sight comes the joy with which I flame,
For as my seeing sharpens, so I match
The sharpness of my flame to equal it.
(…)

100 *"The mind is light here, on earth it is smoke.*
Consider, then, how it can do down there
What it cannot do up here with heaven's help."

PARADISE – II.

Canto XXX - *From out this river shot up living sparks*

64 *From out this river shot up living sparks*
That dropped on every side into the blossoms,
Like rubies in a setting of pure gold.

Then, as if intoxicated by the fragrance,
They dove once more into the wondrous flood,
And as one sank, another spark shot out.

70 *"The flame of high desire driving you*
To gain more knowledge of what you see here
Pleases me the more the more it surges.

"But first you are required to drink this water
Before your burning thirst can be relieved."

PARADISE – III.

Canto XXXIII – *"Virgin mother, daughter of your Son,*

(*Ave Maria gratia plena!* – added text in front by the composer)

1 ***"Virgin mother, daughter of your Son,***
Humbler and higher than all other creatures,
(…)

4 *"You are the one who lifted human nature*
To such nobility that its own Maker
Did not disdain to be made of its making.

"Within your womb was lit once more the flame
Of that love through whose warmth this flower opened
To its full bloom in everlasting peace.

10 *"To us up here you are the torch of noon*
Blazing with love, and for the mortals down there
You are the living fountainhead of hope.
(…)

124 *O everlasting Light, you dwell alone*
In yourself, know yourself alone, and known
And knowing, love and smile upon yourself!
(…)

142 *Here powers failed my high imagination:*
But by now my desire and will were turned,
Like a balanced wheel rotated evenly,

*By the Love that moves the sun and the other stars.**"****

The First part (Paradiso I) – (Canto XXI.) is subdivided into three sections of decreasing measures: 61 + 25 + 10 measures (*Andante* ♩=72-84, *Allegretto grazioso, Tempo I. + Coda*).

The first section adopts a rondo form of the following scheme:

A	**+ B**	**+ A_{var1}**	**+ C**	**transition**	**A_{var2}**	**transition**
(m.1-25.)	(25-33.)	(33-46.)	(47-54.)	(54-56.)	(57-61.)	(61-62.)
24 m.	8 m.	14 m.	7 m.	3 m.	4 m.	1 m.

The Structural Conception of the Composing Parts of the Musical Work: Paradiso – I. (Canto XXI.)

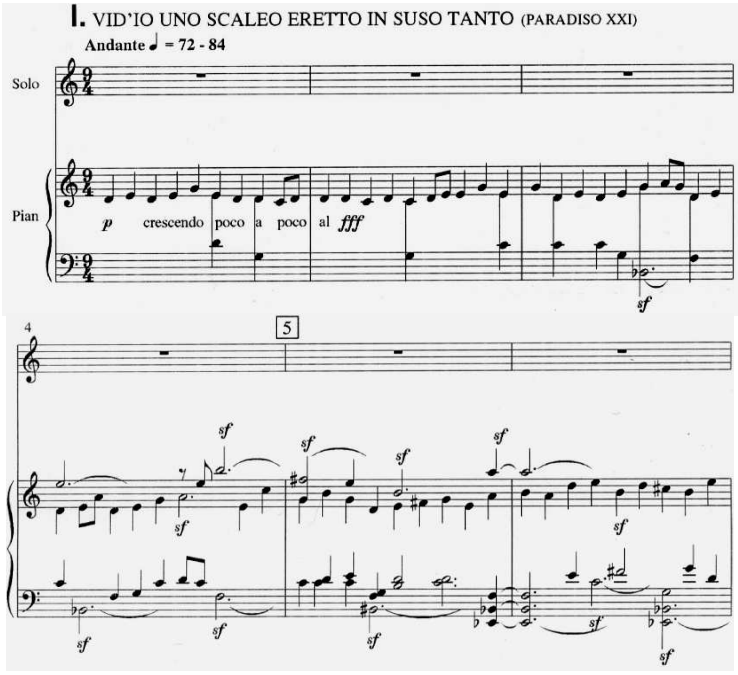
Ede Terényi: *Dantesca, Paradiso, "The Golden Steps"*



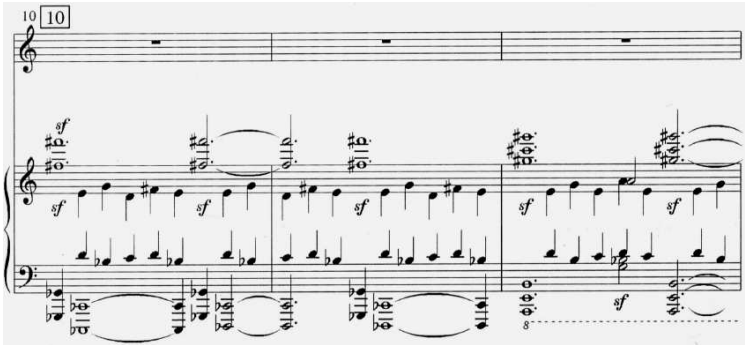
As we can see from the scheme of the form, the proportionality of the composing segments is very flexible. The composer allows an ampler development for the thematic segments **A** except for $\mathbf{A}_{\mathbf{var2}}$ that in the four measures have the roles to remind of the main thematic material before the musical approach of a new section.

The Segment A involves only the party of the piano. In this way, it constitutes an ample introduction for the entire **Paradiso**. Its own highlighted chords on one hand, by the *sforzando*, and on the other hand, by their prolongation under the form of the pedals in the acute and the low register that frame the flow of crochets of the inner voices. They suggest the tolling of the bells.

Ex. 54



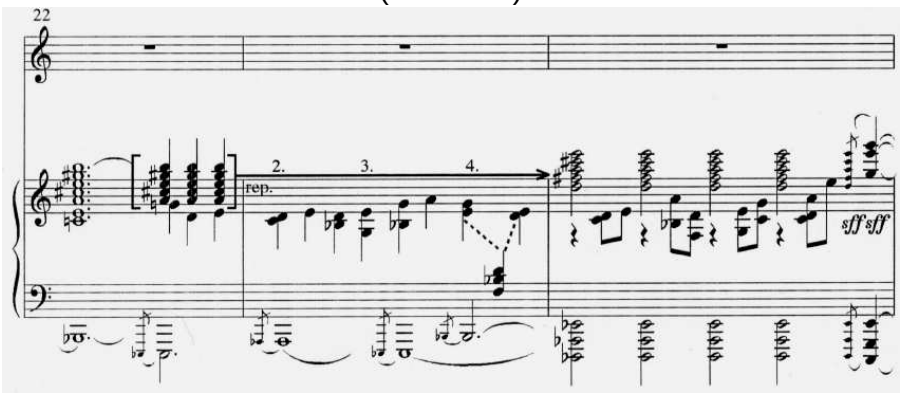
Ex. 55



Alongside the sinusoidal oscillation or the ascendance under the shape of a scale of the crochets and the pedals that are prolonged, we can come across a harmonic procedure that is adopted by the composer as the chorded repetition under the form of a rhythmic pedal.

Ex. 56

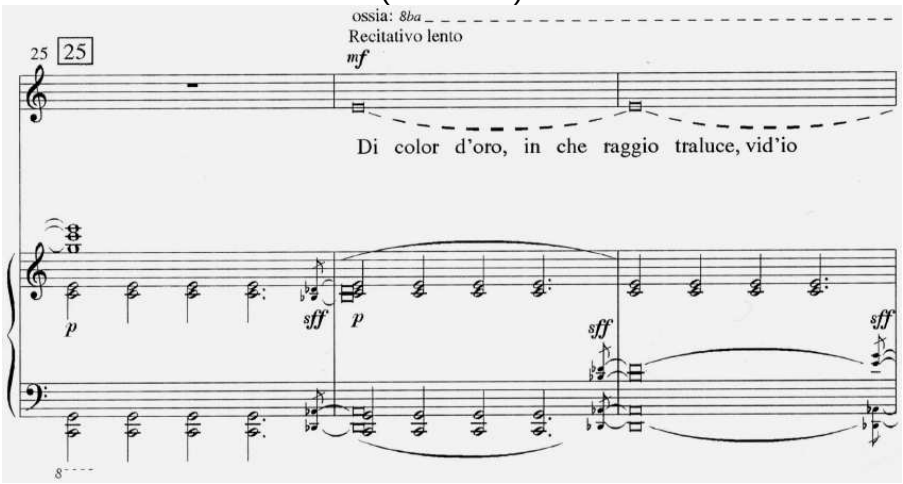
(m. 22-24.)



The Segment B imposes in a forefront the tone *C* and the chord *C major* as a symbol of the golden glittering light, which is the way through which Dante perceives the ascending steps of a wonderful scale.

Ex. 57

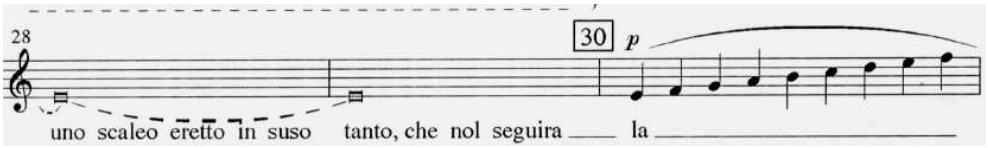
(m. 25-27.)



In this segment, the solo voice intervenes through a *recitativo parlato lento* on the *E* tone. This recitativo is suggestively ended through an illustrative programme music on an ascending Phrygian scale.

Ex. 58

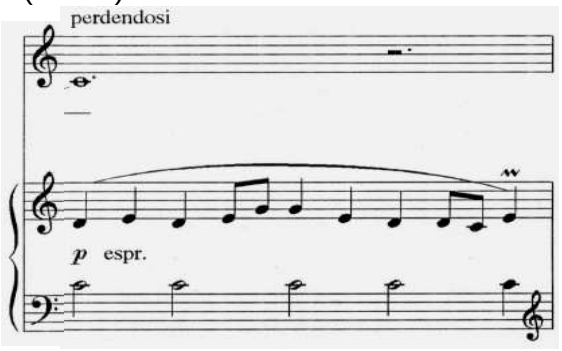
(m. 28-30.)



The following segment $\mathbf{A}_{var1}$ brings back the ascending suggestive motifs as some synaesthetic counterparts of the golden scale. The central *C* tone is imposed as a rhythmic pedal from the first measure of the tone already (see m. 33). Alongside the segment, the musical discourse circumscribes the following axis:

Ex. 59

(m. 33.)



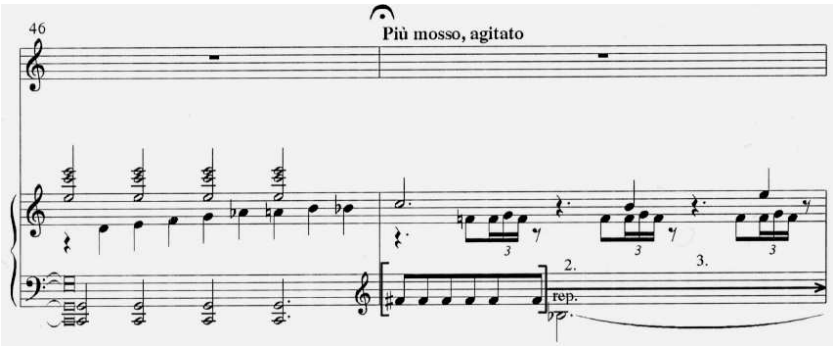
$$\underline{G\ \#\ -\ B\ -\ \boldsymbol{D}\ -\ F\ -\ Ab}$$
$$\boldsymbol{C}$$

This *D* axis is overlapped as a shadow on the tone C – a tone that dominated the two previous parts (*Inferno* and *Purgatorio*)[7]. The presence of the tone *C* can be found in the melodic line of the solo, too; however, it is seen in a latent form.

The Segment C brings as a novelty in the first place the modification of the tempo in *Più mosso, agitato*. In the case of the light symbol, closed to the tone *C,* the anti-pole is imposed in a forefront in the axial system, which is the tone *F#.* This tone appears to medium voice of the instrument under the form of a rhythmic pedal that is coated with its own scordatura (the tone *F* that alternatively appears in the Triplet) of Semiquavers. We can mention the fact that, so far, in this part, the composer has not used any values of the semiquavers or any exceptional metrical divisions either.

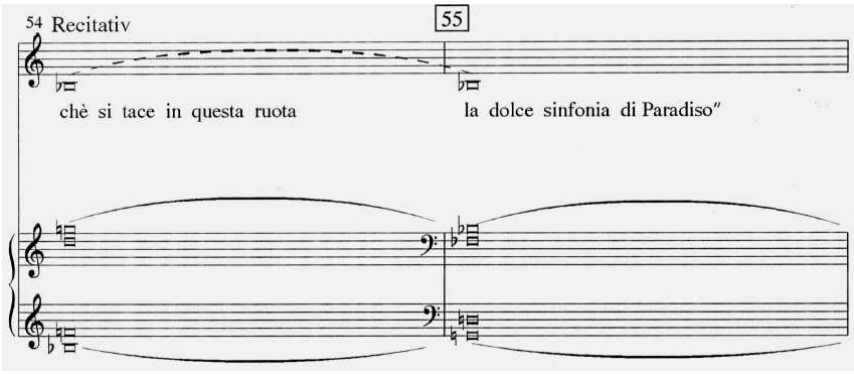
[7] See the analysis of these parts in the previous numbers of the magazine.

Ex. 60



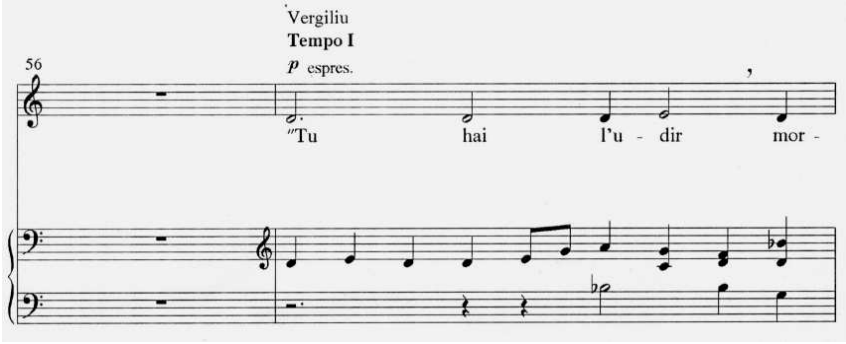
The transition of a *recitativo secco, parlato* type of two measures that is followed by a measure of a general pause that connects the second thematic comeback $\mathbf{A_{var2}}$:

Ex. 61



The Section $\mathbf{A_{var2}}$ has the dimension of a simple musical phrase of four measures. It reproduces the main thematic material under a varied form.

Ex. 62



A transition of the dimension of a sole measure under the form of a *recitativo recto-tono* and one that belongs to the mixture of the chorded oscillation of the piano makes the connection towards **the second section of the form of this first part.** It is a ***Quasi trio*** in an ***Allegretto grazioso*** tempo**.**

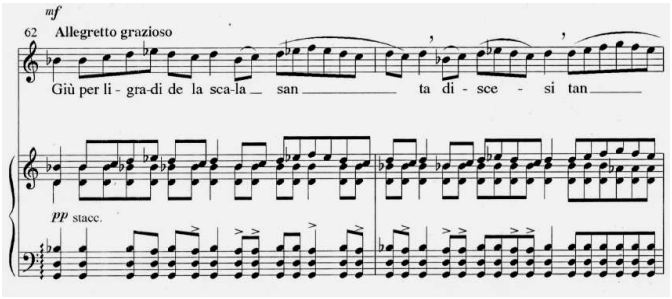
This new section of the form develops using the following scheme:

A	**B**	**A_{var1}**
(m. 62-69.)	(m. 70-72.)	(m. 73-86.)
8m.	3m.	14m.
(a + b)		[a_{var1} + b_{var1} + a_{var2} (tranz) + b_{var2}]
4 + 4m		5 + 3,5 + 1,5 (1) + 3

From the dimensions of the composing segments of this second section, we can see the freedom that the author uses for this musical period.

The Segment A makes its début with a melodically line that goes beyond some random arpeggio chords. By this procedure of harmonic support, we can find the author to allude subtly to the sonority of the harp.

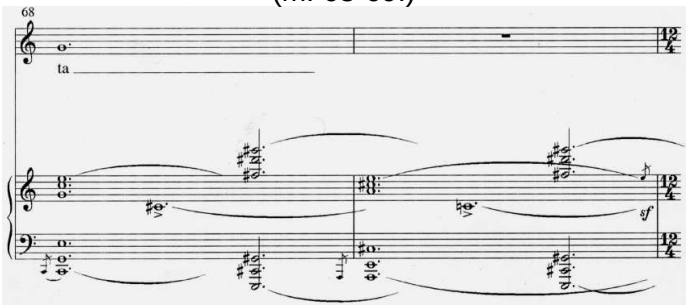
Ex. 63



Here, the tone *G* is imposed as it represents the human dimension. The segment **A** is ended through chords of longer duration and, by using the *legato*, it suggests the bangs of the bells through an illustrative programme music:

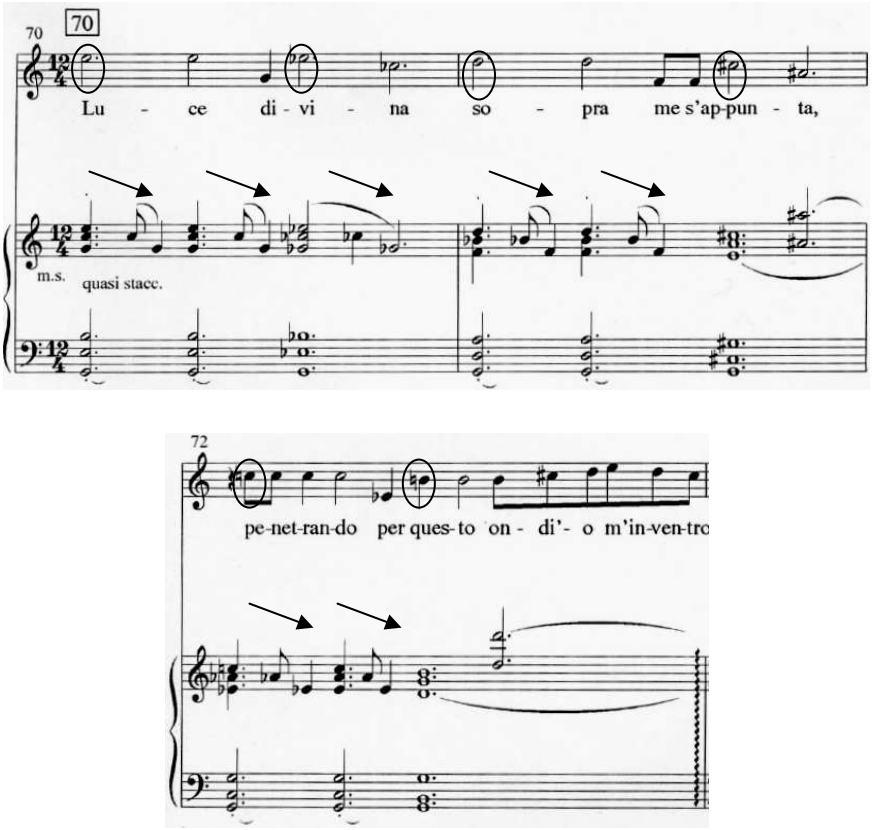
Ex. 64

(m. 68-69.)



The Segment B brings the first meter change of this part. The meter 9/4 that was a steady meter until this time, it is transformed now in 12/4. However, the tempo stays unchanged as an *Allegretto grazioso*. The entire segment, along the three measures is in fact, a melodic circumscription of a chromatic descendant scale between the tones that are situated to the pole - anti-pole, namely*, E – Bb*. In the party of the piano, above a *G* pedal that is chord amplified, the right hand develops an arpeggio of a descending chromatic six-four chord. The sustaining chords are interpreted into a *Quasi Staccato*:

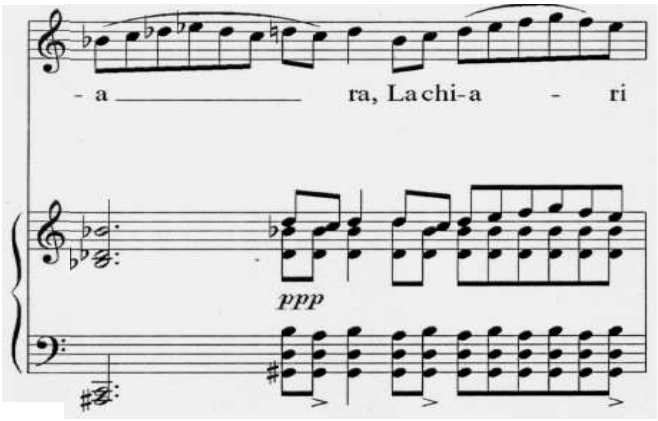
Ex. 65



The Segment A_{var1} rounds the section *Quasi Trio* amplifying the segment **A** to an almost double value (14 measures as opposed to 8) and it adopts the following processing scheme of the musical material: **a_{var1} + b_{var1} + a_{var2} (tranz.) + b_{var2} [**5+3,5+1,5 (+1) +3 measures**].** Regarding the symmetrical structure (4 + 4 measures) of the segment **A**, in the segment **A_{var1}** we notice the preponderant tendency of avoidance of the quadrant

section by using asymmetrical motifs and phrases. From a tonal point of view, one of the most interesting solutions is offered in the measure 81 at the beginning of the segment $\mathbf{A}_{\mathbf{var2}}$. Here, in the moment of the apparition of the **a** motif under a varied form ($_{\mathbf{var2}}$) the basic *G minor* tonality of the previous segments this is changed through *Bb*
G#-D-B.

Ex. 66



Compared with the human dimension that is expressed through the tonal centre *G* of this section, the tonal ethos of the previous sections express the passion (*F minor*) the death (*Ab*), the demonic (*D*) and the transcendental (*B*)

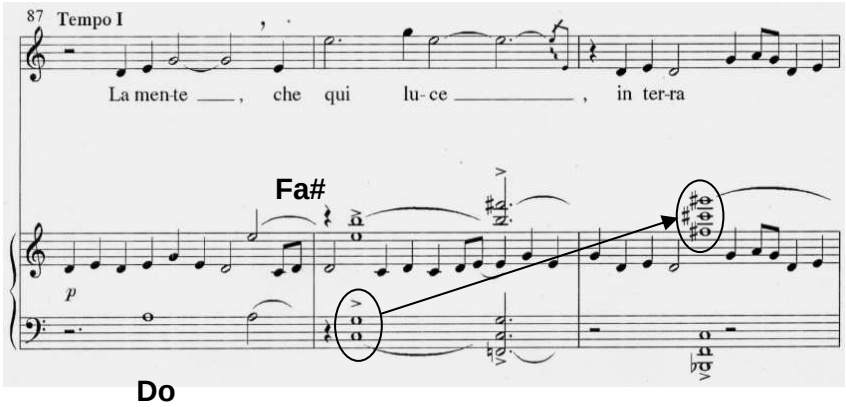
The Section 3 has a role of a repeat. Regarding the sixty-one measures of the first *Andante* section, this coming-back to the first tempo (*Tempo* I.) it totalizes just eight measures that are followed by two *Coda* measures. It is conceived as a rounding of the musical form that has the role to re-equilibrate the musical discourse.

"The mind is light here, on earth it is smoke.
Consider, then, how it can do down there
What it cannot do up here with heaven's help."[8]
- as the poetic text admits.

In the same section, the basic musical motif of the first section, comes back in the same tonal context, *C – F#*.

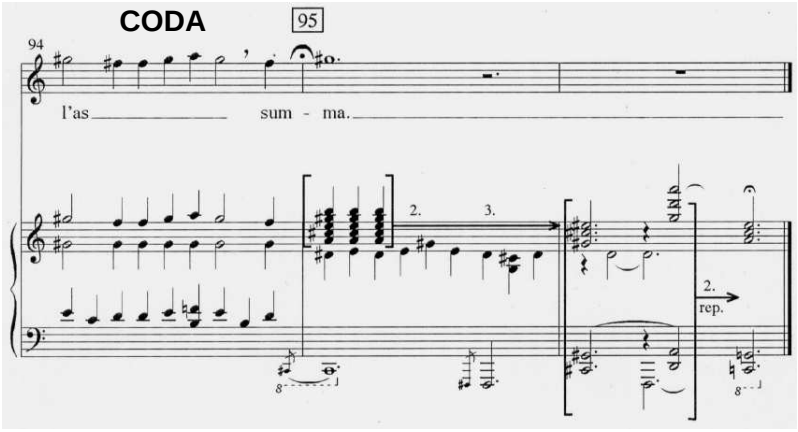
[8] Dante, Alighieri, *The Divine Comedy*, Translated by James Finn Cotter, Web Edition by Charles Franco, Paradise, Canto XXI.

Ex. 67



Following a pause (fermata) that suspends the musical discourse for a few moments, the two measures of the *Coda* develops above a *C* pedal a sonorous pallet that, in the vision of the composer, symbolize the colour spectre of the white light. The median sonorous stratum brings back into an intervallic distorted form the debut musical motif of the first part of the *Paradiso*.

Ex. 68



We have to imagine the entire first part as sonority of the pianistic accompaniment that seems to be electronically amplified. These effects are recommended to be made with the use it the electronic apparatus in the concert hall, as they will bring an advantage to the interpretation. If the interpretation is made by the use of a traditional piano, the piano player has to appropriate an attack of the keys that would suggest electronically sonorities.

Paradiso – II. (Canto XXX.)
Ede Terényi: *Dantesca, Paradiso, "The Dante's Rising Towards the Sun"*



In **the Second Part (Paradiso II) – (Canto XXX) – *"E di Novella Vista mi Raccesi"*,** we find the image of the stream a clear, incandescent light from the depths of which the golden and the silvery sparkles go out. The composer through a **scherzo** of 84 measures that is conceived for the piano, percussion and the solo voice transposes this into music. The second part has a three-quarto-strophic sectioning as it is made of three form sections when the middle section is divided into two ample segments. The basic tempo of the part is *Presto*, which the composer will slow down in the median section through *Poco sostenuto*. The metric of this part is alternative as the composing sections are delimited through changes of the measure. In this way, the following measures are in a succession: 12/8, 9/4, 12/4, 8/4, 12/4, 9/4.

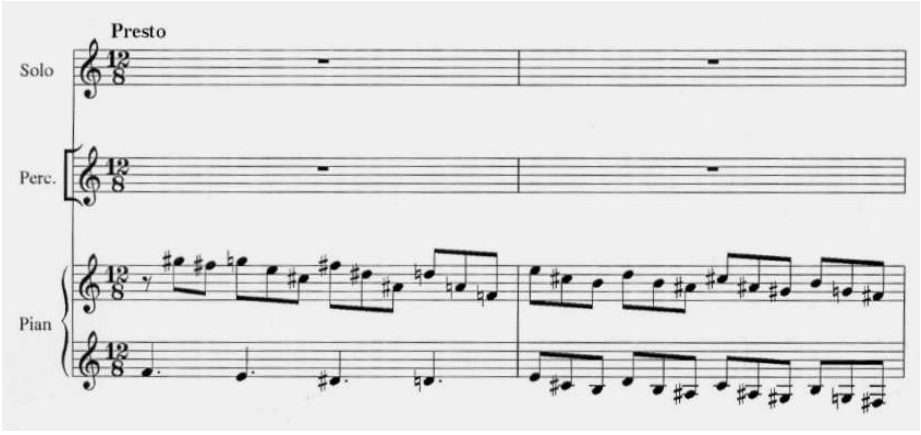
The scheme of the form is as follows:

Section 1	**Section 2**		**Section 3**
***Presto* (12/8)**	***Poco sostenuto***	⟶	
(m. 1 – 28.)	**A**(9/4)(12/4)	**B** (8/4; 12/4)	(m. 73 – 84.)
28 measures	(m. 29 – 44.)	(m. 45 – 72.)	11 measures
	16 measures	28 measures	

Out of the composing sections of the form, only the **B** segment is a vocal – instrumental segment, the rest of the part is of a pure instrumental form, either a piano, or piano + percussion part. The dimension of the sections is alternated as an extension (28 + 16 + 28 + 11 measures).

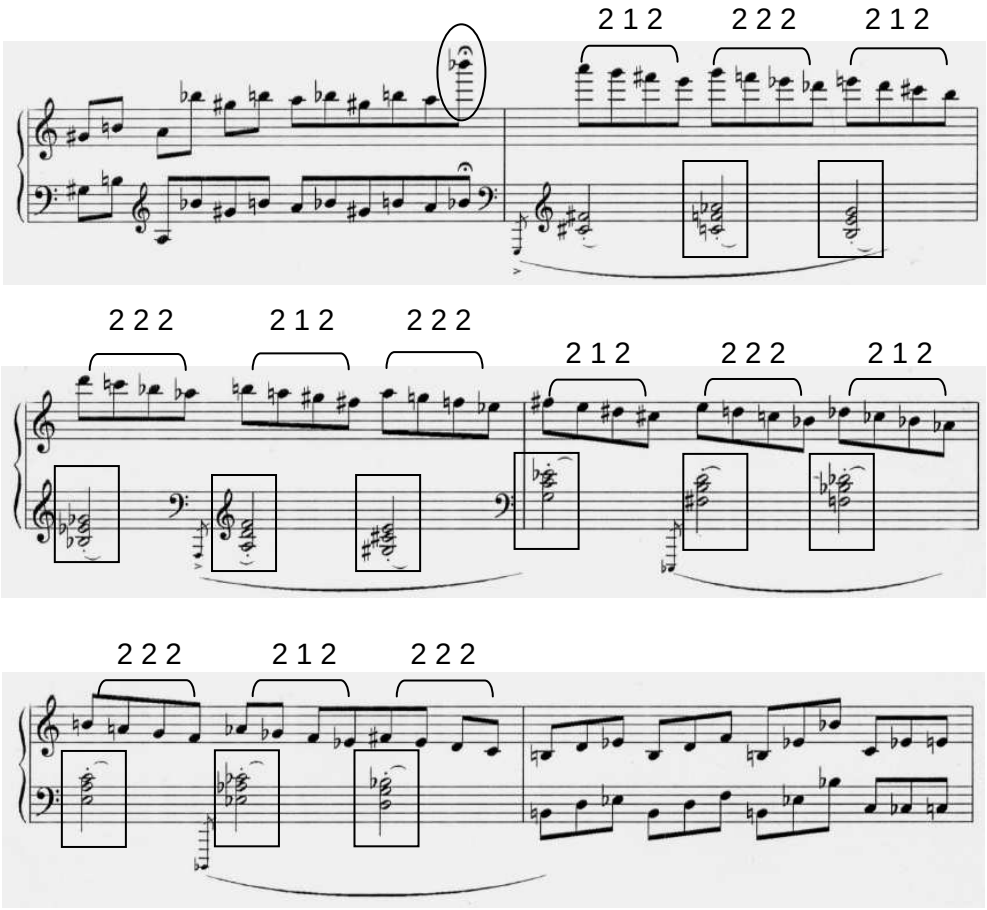
Section 1 makes its debut on the basic tonal axis of the musical work: *F – G#.*

Ex. 69



Along this first section of the form, the tonal centre is very unstable as it can be found in a permanent transformation. The continuous broken arpeggio, the semi-chromatic descending and ascending passages of the piano shape an evolving form. There is a genuine action music, a continuous rush in *veloce*, that have just one moment of respire, a stop on a pause (fermata) that is situated on a quaver, the tone *Bb7* is a culminating point as an ambitus in this section (see measure 19).

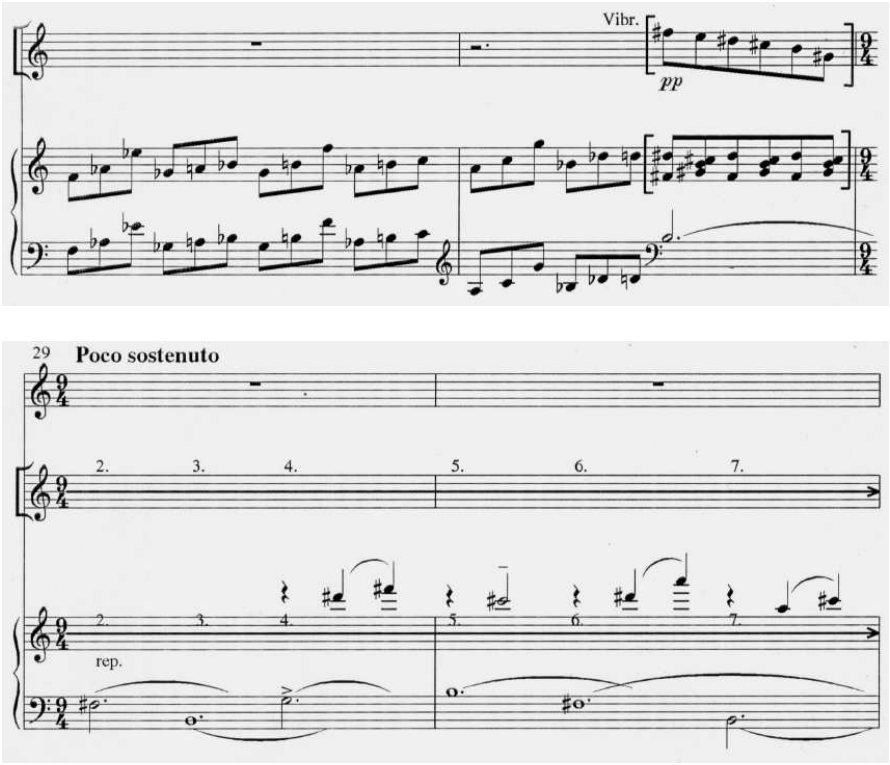
Ex. 70



The descending scale that follows the culminating point is reeled under the form of a geometrical scale of a Bartókian type: 2+1+2 / 2+2+2 / 2+1+2 / 2+2+2 and so on. The chromatic descending six-four chord mixtures sustain this scale of the models. At the end of this first section of the second part, we have the vibraphone to come near the piano in a short transition (half a measure) towards the second section that brings a slow motion into the movement: *Poco sostenuto*.

The second section is made of two segments **A** and **B.** On a **B** pedal, the second section starts in the measure 29 through decomposing chords that remind of the tolls of the bells through the prolongations of the *legato*.

Ex. 71



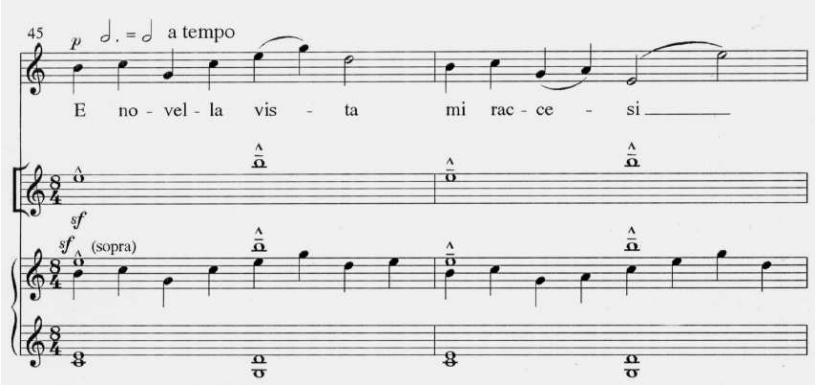
This segment presents a series of the models **2:3, 1:2, 2:1, 5:1.**

The *ostinato* repeated harmonies realize the fusion of the musical material of the segment that actions as a force to unify the entire instrumental discourse.

Taking into consideration the debut of this segment, **the segment (B)** intervenes with an ascending scordatura – on the tone *C*, as it is finished on the *D* tone that is prolonged as if a pedal is pressed.

In this frame, there are binary and ternary metrical pulsations, **1:3** model-scales, and strata-chords. The evolution of the musical discourse that is made in sequences is also a feature of the segment.

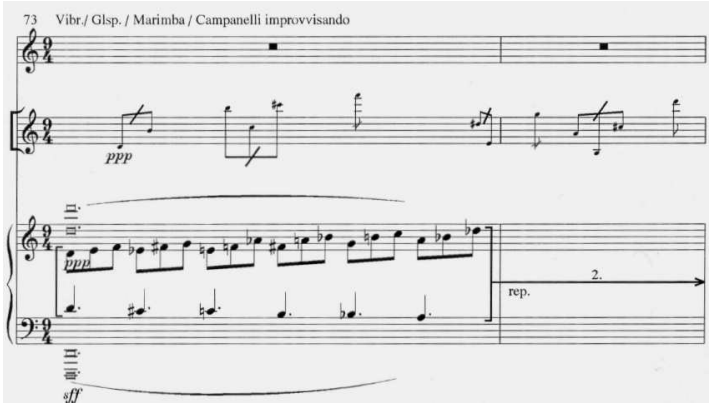
Ex. 72



In this **B** segment, the solo voice intervenes. The melodic line of the right hand of the piano player permanently doubles its discourse as it created the impression of a shadow that permanently accompanies the light.

The Third Section of the form makes its debut in the measure 73 as it totally contains twelve unitary measures as a conception. The percussion instruments have the main role (Vibraphone, Glockenspiel, Marimba, Campanelli improvised). These are sustained by the *ostinato* formulae of the piano, which are framed by two pedals *D* that are played in an octave. They are semi-chromatically opened under the shape of a fan. The sonorous effects of the percussion instruments would suggest here short glittering of the light.

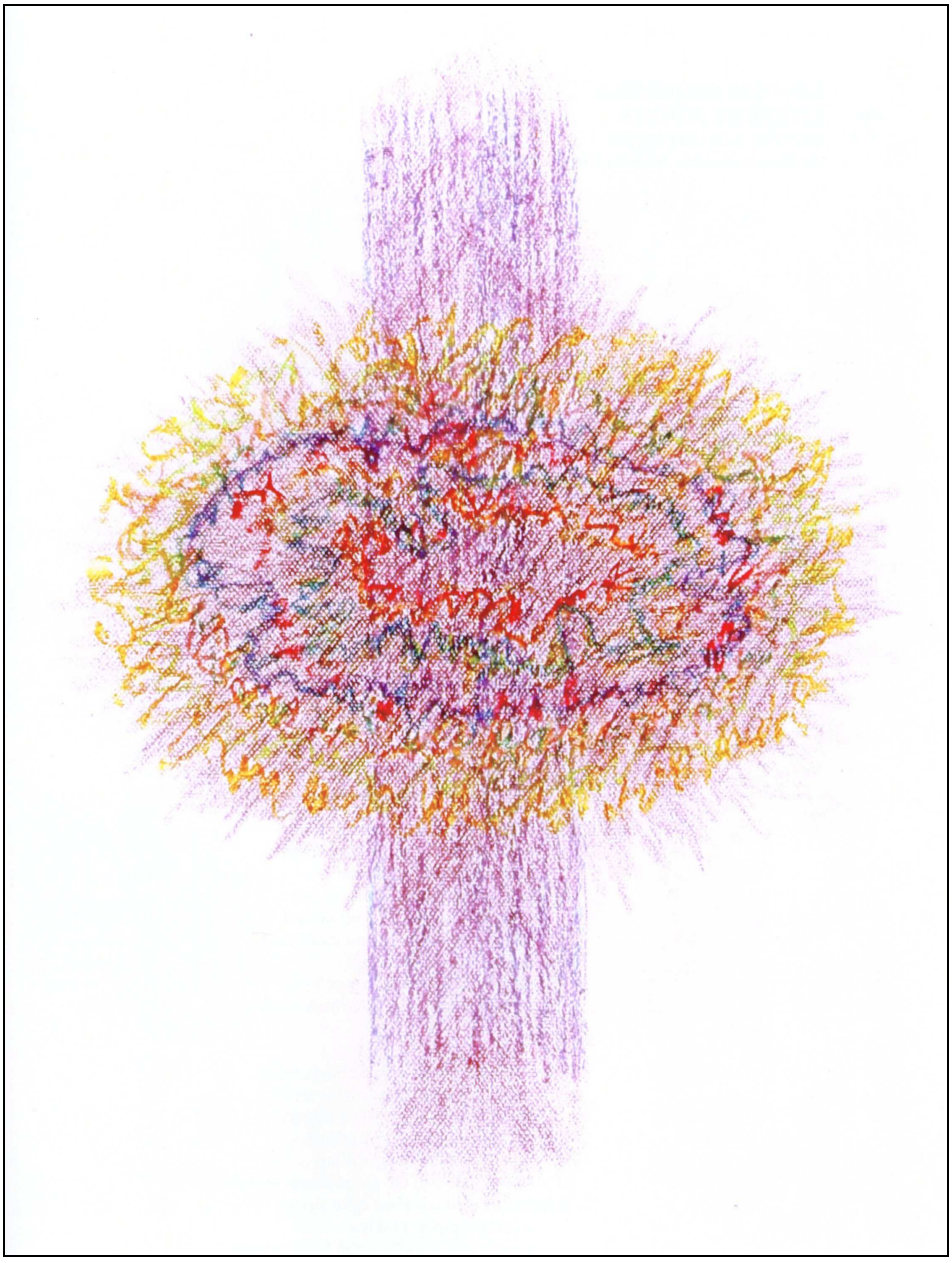
Ex. 73



The tone *D* constitutes the main axis of this section whose sonorous material highlights in the first plan, the subdominant, the dominant and the intra-axial anti-tonic of the basic tone (*G # – B – **D** – F – Ab*)

Paradiso – III. (Canto XXXIII.)

Ede Terényi: *Dantesca, Paradiso, „Light and Cross"*



The third part (Paradiso III) – (Canto XXXIII) is structured under a bi-strophic form (**A + A_{var1}**), the musical work ends with a Coda in five measures.

The scheme of the form of the part is outlined in the following way:

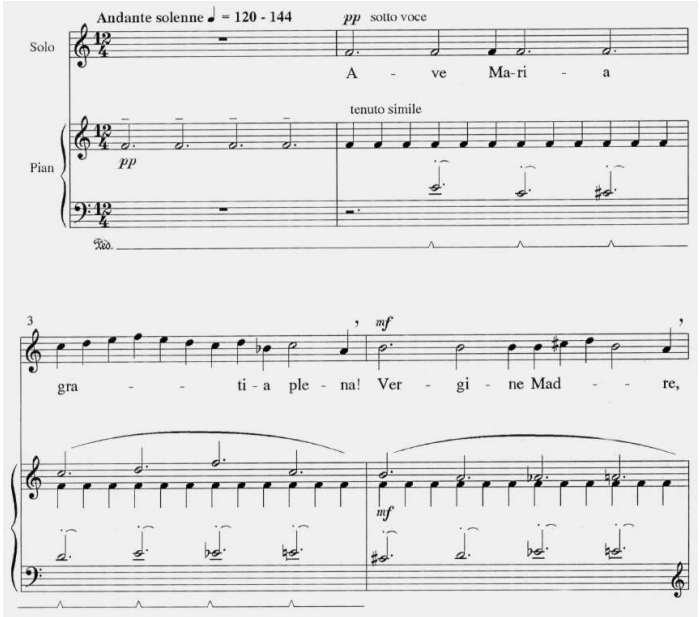
A	**Avar1**	**trans + Coda**
a + a_{var1}	**a_{var2} + a_{var3}**	𝄐 𝄐 𝄐
(m. 1-12.) (m. 13-21.)	(m. 22-32.) (m.33-41.)	(m. 42-43.) (m. 44-48.)

The text of the third part makes its debut with the phrase: *Ave Maria gratia plena!,* a phrase that does not belong to the text of the *Divine Comedy* of Dante, as there is a supplement of the composer.

As it was conceived for the piano and the voice, this part has a metric that is established by 12/4 (4 X 3) until it reaches the moment of the Coda when, through a succession of four duplets (𝅗𝅥. = 𝅗𝅥) the composer creates the impression of a measure 8/4 that was not declared.

Section A (*Andante solenne* ♩ = 120-144) reminds of the tolls of the bells from the first part of the musical work. The sinusoidal melodic line of the solo voice is accompanied by three pedal strata of the piano. The middle strata would be a rhythmic pedal that results from the assiduous repetition of a tone.

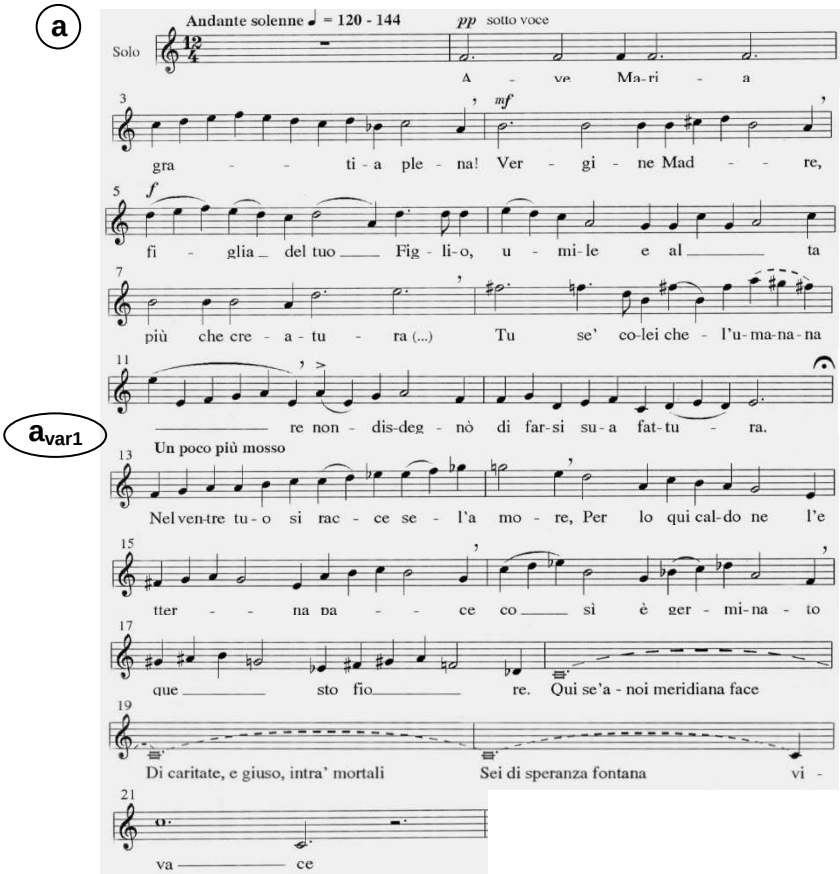
Ex. 74



The central tone of the first section of the form is *F.* Through the pedal tones that are repeated the composer circumscribes an inverted chromatic formula: *F – D – E – F#.* The *F* central axial tone (the tones of the axis is powerfully inclined towards the anti-tonic and the intra-axial sub-dominant – *F – B - D*) is solved in the segment $\mathbf{a_{var1}}$ on the tone *C.* The segment $\mathbf{a_{var1}}$ brings an idea of a rapid stillness when the indication of the composer was *Un poco più mosso.*

The fluent, evolving melodic line that is almost uninterrupted of the soprano reminds us of the "infinite" melodic drawings that are typical to the musical Baroque.

Ex. 75

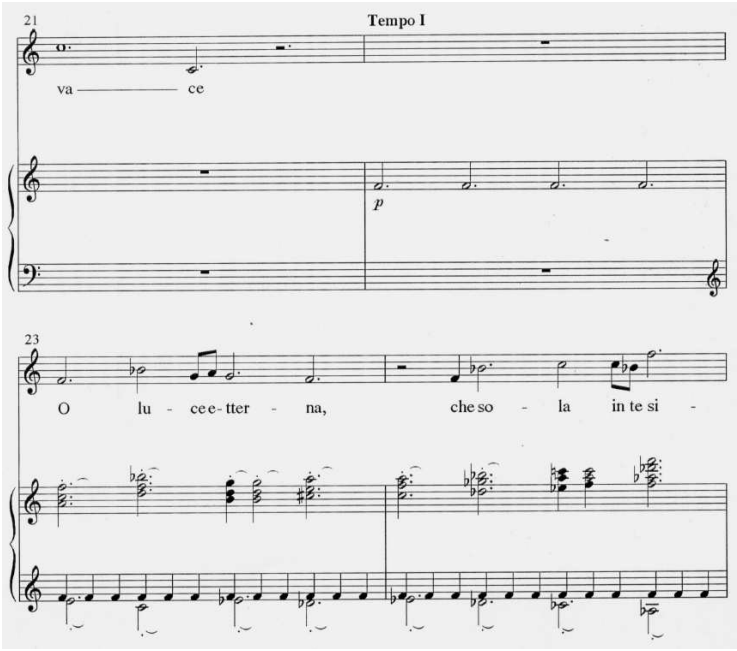


Both in the **a** segment and also in the $\mathbf{a_{var}}$ segment**,** we find the melodic line to get an ascension that is followed by a grouping and an establishment into a medium register.

Section Two (A_{var1}**)** comprise twenty measures that is with only one measure less than the section **A.** The equilibrium feeling of the composer tends towards the symmetry. The section is subdivided into two segments, $\mathbf{a_{var2} + a_{var3}}$ (11+9 measures).

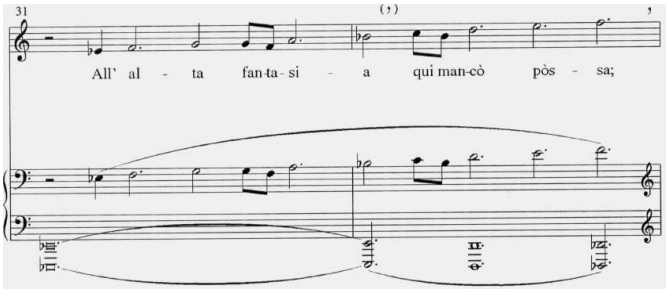
The sonorous process of **the first segment (**$\mathbf{a_{var2}}$**)** makes its debut in a similar way as the beginning of the third part, by using four tones of the pedal *F* – solo of the piano.

Ex. 76



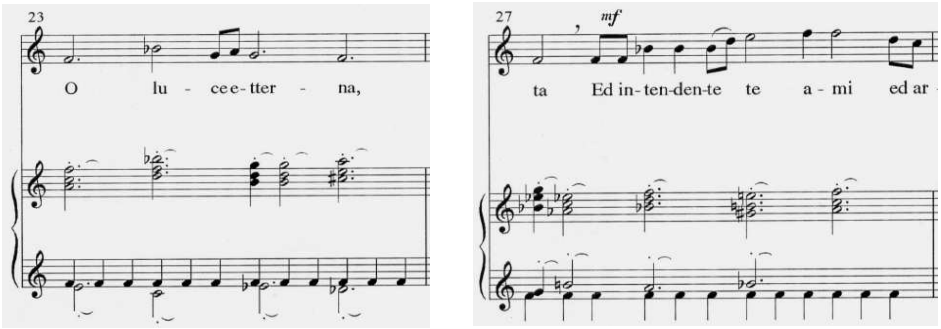
The pedal is taken over then in a rhythmic way with equal crotchets (4x3) along the entire segment, except for the last two measures. Here the ascension of the solo voice is doubled to an inferior octave of the right hand piano player. This effect is maintained by a deepening of the pedal notes that are kept in the low register.

Ex. 77



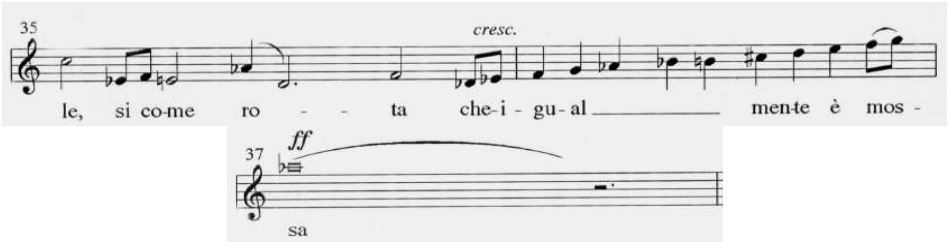
From the melodic line of the tones that imitate the bells and through the melodic line of the chords of the right hand we can easily find hints to the BACH motif and also to the permutations and their transpositions.

Ex. 78

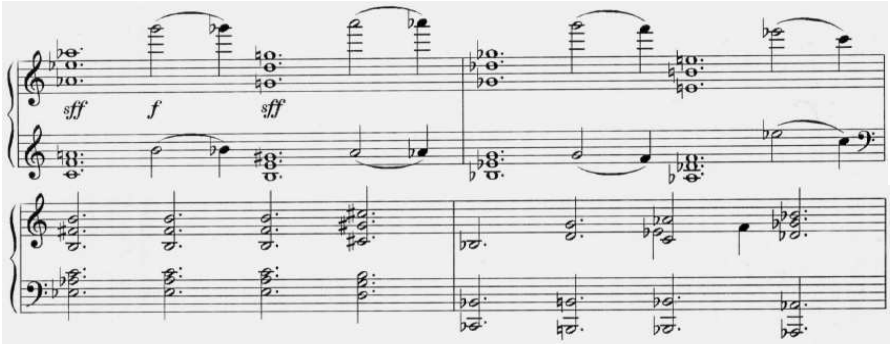


The following segment drops out the rhythmic *F* pedal and it replaces it with pedals of six-four chords and descending octaves, that are prolonged for the entire three crotchets. The ascending semi-chromatic scale of the solo voice from the measures 36 – 37 that stop on the *ff* on the high *Ab* tone already foretell about the end of the musical work.

Ex. 79



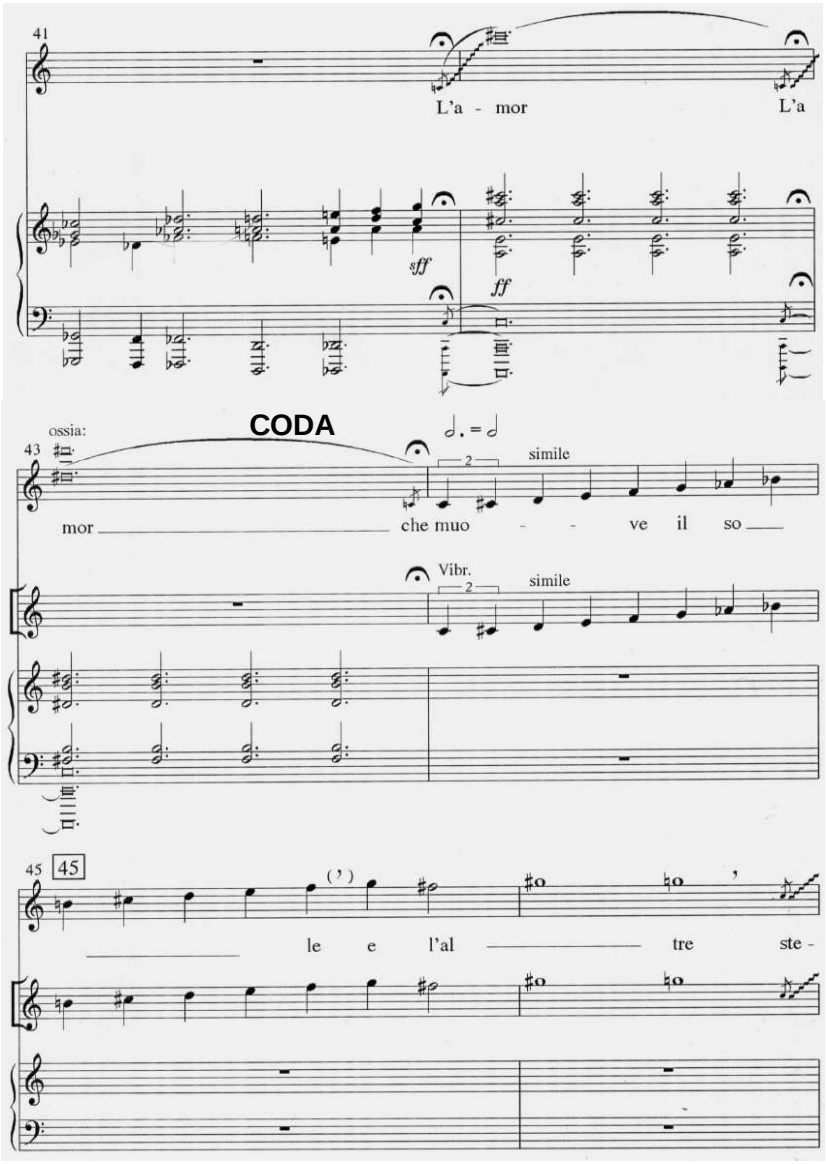
(m. 37-40.)



The transition rearange the tonal centre on the tone *C.* That is imposed on a pedal. However, the composer overlaps to the same pedal, in the same context, the augmented octave *C#*, which is also in the high register. Then, it forces up the note which climbs until it reaches *D#.* The *glissando* effects of the voice create a special sonorous impression to the audience.

Ex. 80

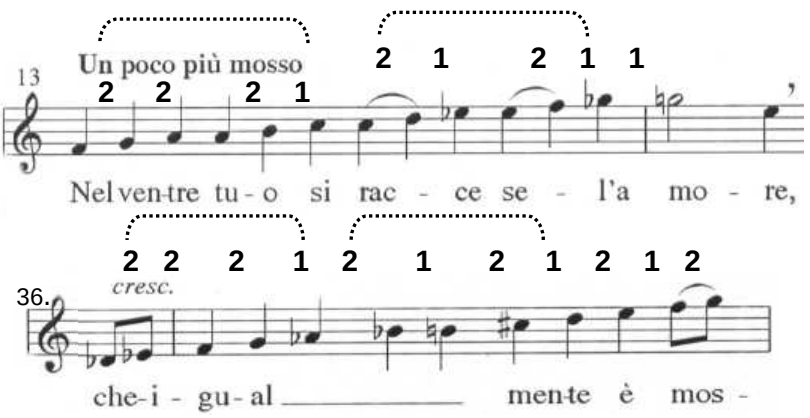
Transition



The ascending scale of the **Coda**, which evolves along two octaves, will symbolize the infinite. The *ostinato* repetitions, the rhythmic pedals, the melodic lines of a rocket type, the equal pulsation of the rhythm are also a live expression of the absolute that is permanently stable. The transition towards the Coda, together with the *C* tonal centre would impose as a forefront the *A* tone, as it shapes an *A major* chord (see the measure 42 from the example 80). *A major* appears as a symbol of the everlasting and pure love which, by the combining with the symbol of the light (*C major*) express the belief of the author that the world of the *Paradise* EXISTS as a permanence! It does not evolve or perishes!

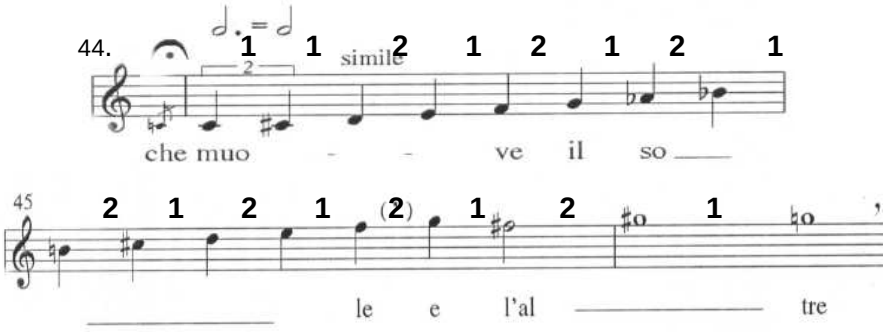
If we analytical look as a comparison to the ascending scales of this part, we can notice the following geometrical similitude: 2221 / 2121.

Ex. 81



In the segment of **a Coda** these combinations of the models are transformed on a 99% symmetrical scale (except for the distances between the three beginning notes). This model is: **12 12 12 12 ... .**

Ex. 82



By the synthesis of the sonorous world of the three parts of *Divina Commedia* of the composer Ede Terényi:

- The first part - *Inferno* is based on a geometrical, axial sonorous system, which is mainly diatonic. The gravity centre of its musical articulations often coincides with the moment of the golden section.
- In the second part - *Purgatorio* is partially based on a chromatism that comes from the diatonic and it is partially on a geometrical diatonic.
- The third part - *Paradiso* is, on the one hand tonal – modal diatonic and on the other hand, it is tonal – modal chromatic.

*

The composer Ede Terényi talks about the sonorous universe of *Divina Commedia:*

"The sonorous universe of LA DIVINA COMMEDIA is a varied one.

*The **Inferno** offers the outnumbered descriptions for the million variants of the human voice. Moreover, the **Sonata – Dante** is made by me in this sonorous world. It is a harsh world **The Inferno**, it is a harsh in its sonorous affirmation.*

*The **Purgatory** is the thesaurus of the God songs with a Latin text; There are outnumbered referring to the holy songs.*

*The music sound in the **Paradiso** is too (although there are here very many Dantian references to the Gregorian melodies). Nevertheless, the sonorous source goes further and further of the human voice that is sung even from the sonority of the spoken world on the lips of that people to whom Dante addressed to in **Paradise**. The dialogue of the thoughts takes the place of the sonorous communication. THE MUSIC IS ALSO A DIALOGUE OF THE THOUGHTS".*[9]

*

As a conclusion for the analyse of the three parts of the musical work *La Divina Commedia* of Ede Terényi, I want to specify that the target of my work is to make other interprets take an interest into playing it as my intention was to convince them of the special savour of this music. In this respect, I made my presentation to be descriptive-analytical and I hope that I raised the interest for *La Divina Commedia* to be looked upon in the future.



[10]

(Translated by Maria Cozma)

[9] Terényi, Ede, *Dantesca*, Ed. Echinox, Cluj, 2004, p. 73.
[10] Terényi, Ede, *Spots on the Moon*, in: *Dantesca*, Ed. Echinox, Cluj, 2004, p. 51.

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STUDIA UNIVERSITATIS BABEŞ-BOLYAI, MUSICA, LIV, 2, 2009 (p. 275-277)

BOOK REVIEW

MOLNÁR JÁNOS, *Virágok a templomban*. Zsoboki (kalotaszegi) kötények díszítőmotívumai *[The Flowers of the Church]*. The Ornamentical Motifs of the Aprons from Zsobok[1] (Kalotaszeg),

Ed. Egyetemi Műhely, Bolyai Társaság – Kolozsvár, 2009.

The book of the University Professor Molnár János PhD was released recently with the help of the Bolyai Society of Cluj-Napoca. Regarding the contents of this Ethnographic folkloric monograph, we quote the summary of the book as follows: "*The traditional costumes from Kalotaszeg have been transformed during the years in ceremonial dresses worn in church festivals, Sunday's services. The church is the place where the traditional costumes appear in an absolute beauty and harmony even if it is only a Sunday morning ceremony, not necessary a well-known high day. When the members of the community are dressed in these traditional clothes, the church not only becomes a colourful place but it burst out into bloom. This blooming inspired the title of the book:* ***The flowers of the church****, having its main aim to present the most beautiful and the most decorative piece of women traditional clothing: the apron, and its ornamental motifs, flower - patterned composition, the structure and symbol of the design, and the correlation among the elements, motifs. The book contains more chapters. In the first part the author presents the geographical location, the history of the village, how the village came into being, the origin of its name, first of all the history of the church and the historical legends linking to this settlement. This is followed by a socio-graphical presentation, which explains the demographical changes of the village. The chapter ends with the history of the Reformed School. The description of the traditional costume is in the next part of the book: the presentation of the apron containing very detailed description of the pattern, how it is sewed, who are sewing today and the pattern-motifs are for which occasion and age. The description is followed by the presentation of each pattern, as well as the decorative motifs – for example: wasp, rose, tulip, daisy, carnation, lily of valley, ear, different fruits, bird, stars, wind and fire. Coming to an end of the volume, we find the references. In the third and the last part of the volume, we find a very colourful presentation and description of the 120 apron models, 47 simple aprons (without ribbons) and 73 aprons with ribbon, totally 120 and 250 photos. In the attachment we find another 50 photos with the traditional costumes."*[2]

*

We present some of the illustrations of the book:

- Simple apron (without ribbons), with two details of the image:

[1] Zsobok (Romanian: Jebuc) is a village from the region Kalotaszeg (Ţara Călatei), from Romania.

[2] Molnár, János, *quoted op.,* p. 193.









Popular costumes:



The models that have been presented and analysed in the pages of the monograph, have an admiring complexity as all of them are hand sewn. In the same way as the music to be a fluid architecture, in the same way, these popular artistic creations are, in fact, music that is transposed onto a colour.

Often, the fellow citizen sings when he works. It would be an interesting thing to comprise in this ethnographic monograph into a series of works that would present in the same accurate scientifically way and by using the same design and graphic quality of the book all the other elements of the popular costumes of the respective zone. I would insert in this series description of the customs and the presentation and the analysis of the popular musical repertoire, namely, the vocal and the instrumental repertoire.

Along with the special documentary value that the book carries, its lecture is very pleasant. The author presents in equilibrium the information of the dry, archive data of the statistics type to the descriptions of the models of the musical play and the illustration of the costumes.

He makes his way from a complex to a simple way of things. After the introductive chapters of the piece of work, the models of the costumes that are analysed are chronologically ordered from 1900 to the present time. The first forty pages of the book rely greatly on the processing of the documentary and bibliographic sources of the archive and the ones that have been typed.

The rest of the one hundred and fifty pages are an accurate expression of the fieldwork of the author that was done with the help of the Assistant University PhD student, Péter István – Who is also the editor of this monograph. The quality of the photography (made by University Professor Buzogány Dezső PhD), and the quality of the photographic paper increases the value of the book. This should be in every personal book-case or a specialized library.

The monograph can be orde-red from the author:

janos_molnar@yahoo.com

GABRIELA COCA

STUDIA UNIVERSITATIS BABEŞ-BOLYAI, MUSICA, LIV, 2, 2009 (p. 279-283)

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Ecaterina BANCIU, Ph.Dr., (b. 1956) lecturer professor, has been a faculty member of the "Gheorghe Dima" Music Academy in Cluj since 2006, actively involved in musicological research and teaching and herself an alumna of the Academy (1981). She has published various articles, studies and two books (*Aesthetic Archetypes of the Ethos-Affectionate Relationship in the History of Music* - Editura MediaMusica, Cluj-Napoca, 2006; and *Musicological Itineraries: Mozart, Puccini, Toduță, Terényi* - Editura MediaMusica, Cluj-Napoca, 2009). Her research interests cover topics such as ***hermeneutics***. As an example we have the following study *Hermeneutic Aspects of Cornel Țăranu's Chamber Work 'Oreste & Oedipus'* (2007). Then, there are the ***Mozart's Works***: *Shakespeare's Spirit in Mozart's Works (*2004); *The Minuet in Mozart's Chamber Works* (2005), *The Clarinet in Mozart's Works* (2006). We have then, Romanian ***contemporary music:*** (*Ovid's effigy in Sigismund Toduță's Third Symphony* (2004); *Six Toduță antiques* (2007); *Ede Terényi*: *Tribute for Mozart* (2008), *Sigismund Toduță's Choir Works – Cluj premiere* (2008), ***musical archetypes***: *From "Viersuri de dor" to "Ciaccona". Archetypal Discourse: Vasile Herman*, co-author: Gabriel Banciu (2009). Books: *Arhetipuri estetice ale relației ethos-affectus în Istoria muzicii (Aesthetic Archetypes of the Ethos-Affectionate Relationship in the History of Music)*, Ed. MediaMusica, Cluj-Napoca, 2006 (ISBN / EAN 973-8431-41-7 / 978-973-8431-41-6), nr. of pages: 242. *Itinerarii muzicologice: Mozart, Puccini, Toduță, Terényi*, *(Musicological Itineraries: Mozart, Puccini, Toduță, Terényi),* Ed. MediaMusica, Cluj-Napoca, 2009 (ISBN 978-973-1910-19-2), nr. of pages: 100.

Gabriela COCA, Ph.Dr., (born in 1966) is a musicologist and lecturer professor of the University of Babes-Bolyai of Cluj-Napoca, the Faculty of Reformed Theology, Musical Pedagogy Cathedral where she teaches the musical forms, the harmony and the counterpoint. She read the musicology (degree and Masters of Arts) at the Academy of Music "Gh. Dima" of Cluj-Napoca, where she was awarded a PhD in musicology, in the year 2000 with the thesis: "*Concepția arhitecturală a procesului sonor în opera «Lohengrin» de Richard Wagner*"("*The Arhitectonic Conception of the Sonorous Process in the Musical Work <Lohengrin> of Richard Wagner"*) with

the co-ordination of University Professor Eduard Terényi PhD. As a representative work one come across the following volumes: *„<Lohengrin> operă de Richard Wagner. Concepția arhitecturală" (<Lohengrin> a Musical Work of Richard Wagner, The Architecctonic Conception*), Ed. Media Musica, Cluj-Napoca, 2006; *„Interferența Artelor"* (*The Interference of the Arts*) vol. I, *„Gândirea dualistă"* (*The Dualist Thinking*) joint author, grant de research, the main author is University Professor PhD Eduard Terényi, Editura MediaMusica, Cluj-Napoca, 2007; *„De la Bach la Britten. Muzicologie aplicată – studii (From Bach to Britten. Applied Musicology - Studies)*, the edition of the author, Cluj-Napoca, 2008; *„Formă şi simbol în „Magnificat", BWV 243, Re major, de J.S. Bach" (Form and Symbols in "Magnificat", BWV 243, D Major of J. S. Bach),* Ed. Presa Universitară Clujeană, Cluj-Napoca, 2008; *„Zenei formatan" (Musical Forms) - lectures*, The authors edition, Cluj-Napoca, 2008.

Tudor FERARU, DMA, (born in 1976) is a Romanian / Canadian composer of orchestral, chamber, choral, vocal, piano, and electro acoustic works that have been performed in Europe and North America. He is also active as a pianist and as a conductor. Tudor studied composition and orchestral conducting at the 'Gh. Dima' Academy of Music in Romania, where he earned his Bachelor of Music in both subjects in 2001. Later, he studied composition at the University of Western Ontario, where he earned a Master of Music degree in 2003. In 2008, he earned a Doctorate in Musical Arts from the University of British Columbia. Tudor has worked as a Teaching Assistant at both UWO and UBC since 2001, and has also taught music privately in Vancouver and Toronto. He has won several important prizes in Romanian national composition competitions. As a pianist and chamber musician, he has performed in Europe and North America, and has often played his own music. He has been assistant director for the contemporary music ensembles of UWO and UBC, which he has led in numerous concerts. Some of Tudor's works have been published by *Müller & Schade* in Bern (Switzerland), VDM Verlag in Saarbrücken (Germany) and *Muşatinii* in Suceava (Romania).

Attila FODOR, Ph.Dr., was born in 1977 and he was awarded in 2007 a PhD by the Academy of Music "Gh. Dima" of Cluj-Napoca. He is involved in educational activities as well as the fact that he participates in numerous conferences. To exemplify, we can enumerate the follows: 2005-2008 - tutor, Musicology Chair of Academy of Music "Gh. Dima", 2008 - assistant professor, Music Department of Partium Christian University (*Theory of Musical Aesthetics, History of Musical Aesthetics, Counterpoint, Score Reading*). Musicological studies: *Varèse and the Futurism*, *Context and intertextuality in Ravel's music*, *Ravel and the modernist trends* (*Collegium Musicologorum Colloqvium)*, organized by Academy of Music "Gh. Dima", Cluj-Napoca, 2005, 2007, 2008); and many more. He is also the winner of Transylvanian Students' Scientific Conference, Musicology Section, 2004 (*Debussy-Ravel comparative analyses*). His studies include *Debussy-Ravel Comparative Analyses*, *The chamber Symphonies of Arnold Schoenberg*; Christian Bence-Muk's *Chamber Symphony Fun-Land*, just to exemplify a few of them. Among the spoken languages, there are English and also French.

Oleg GARAZ, **University Assistant** (b.1964) a university staff at the Music Academy *Gheorge Dima* (Cluj-Napoca). He has started his specialty studies in Republic of Moldova (1979 - 1983) and (1987 - 1990). Since 1990, he continues his studies in Romania at the Music Academy *Gheoghe Dima* of Cluj. In 1997, he earned his degree with the thesis *Dialectica determinare/indeterminare în constituirea operei musicale (The Indetermination/Determination Dialectics in the Making of the Musical Work)*. He has continued his studies in 1998 with the thesis *Substanța obiectului musical (The Substance of the Musical Object)*. In 1998, he has become a member of the Union ofthe Musicologists of Romania. In the same time, he contributes as an editor to the Department of Culture of the local newspaper *Monitorul de Cluj*. From 2000, he contributes to the programmes of the national television TVR 1, TVR 2 and TVR Cultural. He starts his PhD studies in 2001 with the thesis *Conceptul şi fenomenul de sincretism în muzica europeană. O «nouă cronologie» a istoriei muzicii occidentale* (*The Concept and the Syncretism Phenomenon in the European Music A New ‚Chronology' of the Occidental Music)* He has published: the volume: *Contraideologii musicale (Musical Counter-ideologies)* (Editor Limes, Cluj-Napoca, 2003), *Poetica muzicală în convorbiri* (*The Musical Poetics in the Conversations*) (Editor Casa Cărții de Ştiință, Cluj-Napoca, 2003), *Muziconautice* (Editure Tribuna, Cluj-Napoca, 2007), *Territoria* (a novel) (Editor Casa Cărții de Ştiință, Cluj-Napoca, 2007), *Substanța obiectului musical (The Substance of Musical Object)* (www.tesionline.it, 2007); Musicological Works: – *Structură şi ethos în „Miorița" lui Tudor Chiriac (Structure and Ethos in –Miorita– of Tudor Chiriac)* (1991), *Tendințe regresive în „Sacre du printemps" de Igor Stravinski (Regressive Tendencies in <Sacre du Printemps> of Igor Stravinsky)* (1992), *Fenomenul de coagulare structurală a spectacolului de operă în ultimul sfert al sec. XIX – înc. Sec. XX* (*The Phenomenon of Structural Coagulation of the Opera Show in the Last Quarter of the 19th Century and the Beginning of the 20th Century*) (1993), *Dualitatea reprezentărilor morții în creația mozartiană (The Duality of the Representation of the Death in the Creation of Mozart – the Example of the two piano sonata K.V. 310 and K.V. 331)* (1993), *Catena ca principiu/algoritm generator de formă muzicală* (*The Chain as a Generative Principle and Algorithm of a Musical Form*) (1998), *Opera „Nunta lui Figaro" de W. A. Mozart: modele de analiză caracterologică-dramaturgică a personajelor principale,* (*The Opera <Figaro's Wedding> of W. A. Mozart: Models of Character-Drama Analysis of the Main Characters*)(in the library of the Music Academy *Gh. Dima*, 2001), *Specificul morfologic şi semantic al imaginii muzicale* (*The Morphologic and Semantic Specific of the Musical Image*)(2002). He has published over 400 essays, chronicles and articles in the written press and a series of TV programmes.

Anamaria Mădălina HOTORAN, Ph.Dr. (born 1975), Associate Professor. In 1999 she was awarded a degree in musicology and in 2004 the Ph.D. in musicology (stylistics of the 20th century music) with the doctoral thesis *The Dolorous Passion and Death of Our Lord Jesus Christ in the Works of the 20th Century Composers* ("Gh. Dima", Music Academy from Cluj-Napoca). She took part in numerous national and international conferences and symposiums, and she has published over 15 articles and also 2 musicological books: the doctoral thesis and *The variation concept in Ede Terényi's organ music* (2008). At present she has a tenure at the Emanuel University of Oradea, where she teaches Musical Forms, Strategies in Musical Analysis, Theory of Music.

Mirela MERCEAN-ȚÂRC, Ph.Dr. (b. 1968 in Bucharest) is an musicologist and PhD to the Music Faculty of University Oradea, were she teaches analysis and musical forms, stylistics, aesthetics and history of music. In 1992 she was awarded a degree in musicology (Gh.Dima Music Academy of Cluj-Napoca) and in 2007 the PhD in musicology with the doctoral thesis "The Form Articulation in the Transylvanian Composers Symphonies during the 20th Century" (G. Enescu University of Arts from Iaşi) coordinated by Professor Dr. Gheorghe Firca. She published two musicological books: the doctoral thesis and " The Crystallisation of the Sonata form in the Clavier Music of the 18th Century" (Oradea, 2007), a " Practical Course of Forms Analysis" (Oradea 2008) articles, music chronicles, critics, interviews, musicological studies in magazines and local newspapers like Muzica, Musicology Works, Intermezzo, Oraşul, Filarmonia, Tribuna, Adevărul, Actualitatea muzicală. She also collaborated with Radio Cluj Napoca as musical editor.

Éva PÉTER, Ph.Dr. (born in Cluj-Napoca on the 18th of September 1965) Ph. D, music teacher, completed her education at the Faculty of Music Pedagogy of the "Gheorge Dima" Music Academy in Cluj-Napoca. At the beginning of her career, she worked as a church organist, after which she pursued an academic career. At present, she teaches music theory, teaching methods, church music and organ at the Faculty of Music Pedagogy of the Babes-Bolyai University in Cluj-Napoca. Her main domain of research is the church music. She intensively studies the history of the church songs, as well as the variations of the songs included in the chorale book of the Hungarian reformed church and the traditional ones. In January 2005, she received a PhD in Music with a thesis concerning *"Community Reformed Songs in the Written and Oral Tradition of Transylvania"*.

Csilla SÓGOR, **Ph.Dr.**, was born on the 13th of October 1972. She graduated from high school in 1991, where she studied mainly mathematics and physics. In 1996, she graduated from the Babes-Bólyai University's Chemistry and Chemical Engineering Faculty. In 2006, she was awarded a Ph.D. in chemistry at the Debrecen University, Hungary. Since 1998, she is teaching as an Assistant Ph.D. at the Chemistry and Chemical Engineering Faculty, Analytical Chemistry Department, within the Babeş-Bólyai University, in Cluj-Napoca. Between 2002 and 2007, she attended the Music Pedagogy Department of the Academy of Music, also in Cluj-Napoca. Her minor degree was as an organist as the student of Prof. Erich Türk. Currently she is in pursuit of her Masters Degree at the Babeş-Bólyai University, Faculty of Reformed Theology, Musical Pedagogy Department. She is also an active cantor at religious mass, as well as the head of a church choir.

Luana STAN, Ph.Dr. After studying Musicology and Piano at the Arts University of Iaşi in Romania (B.Mus in 1998: *Interpretations of the Gregorian Chant*), Luana Stan moved to France and studied at the Paris IV Sorbonne University (M.Mus. in 2000: *Music and Musicology of the 20th Century*). Since 2002 she lives in Canada, where she obtained her Ph.D. both from Montreal University and Paris IV Sorbonne University in 2007 with her thesis *Is there a Musical „Romanity"?* Presently, she teaches *Didactics of the Musical Literature* at the Quebec University in Montreal (UQAM) and she collaborates in the project *Francophone Music Criticism Network* with the Montreal University.

Ilona SZENIK, **Ph.Dr.,** ethnomusicologist (born in Gherla, 1927). She studied music education and choir direction at the "Gheorghe Dima" Academy of Music in Cluj (1947-1951), where she was employed as an assistant professor, becoming in time University Professor (1951-1989), and was awarded a PhD in musicology (1980). At present, she is a Consultant Professor. She taught ethnomusicology, music theory and methodology of music education. As a researcher, she collected Hungarian and Romanian folksongs in Transylvania and Moldova. She published numerous studies, dealing with different genres (carols, laments, songs, dance-melodies), being mainly interested in the classification and the inter-ethnic musical relations. The most important volums: "*Erdélyi és moldvai magyar siratók, siratóparódiák és halottas énekek" ("Hungarian Laments, Lament Parodies and Mourning Songs in Transylvania and Moldova")*, 1996; *"Studii de Etnomuzicologie", vol. I-III ("Ethnomusicological Studies")* 2008.

Bianca ȚIPLEA TEMEŞ, Ph.Dr., is a Lecturer Professor of Music Theory at “Gh. Dima” Music Academy in Cluj. She holds a degree in Piano and Musicology recognized by the Education Ministry in Madrid, a M.A. in Musicology granted by the “Gh. Dima” Music Academy, leading to a Ph.D. earned from the Music University in Bucharest, in 2002. She attended Aurel Stroe’s Master Class in Cluj (1995) and György Kurtág’s Master Class in Budapest (2005). As she also holds a degree in Business Management (M.B.A. granted by “Babes-Bolyai” University, Cluj), she balances her academic career with the job of Music Programme Manager of the “Transylvania” Philharmonic and with the temporary Supervisor position at the Symphony Orchestra of the Principality of Asturias, Oviedo. Her musicology articles have been published in leading Romanian and Spanish, her books focus on the Transylvanian musical perimeter mirrored from a historical and analytical perspective. As an active participant in symposiums in Romania and Germany, she was awarded a Soros Grant (1994), a Scholarship from the Oviedo University (2005-2007), a Mobility Grant from the Romanian Culture Ministry (2008), an ERASMUS “visiting professor” grant at the University of Oviedo (2009/2010) and a research grant from the “Paul Sacher” Foundation in Basel,for 2011. Since 2005, she has been working on a new Doctoral project in Art History and Musicology at the University of Oviedo.

Erzsébet WINDHAGER-GERÉD, Ph.Drd., studied organ with Ursula Philippi at the Gheorghe Dima Music Academy/Cluj. Continuing her studies at the Music University in Vienna, with Michael Radulescu and Peter Planyavsky, she earned degrees in organ and church music with highest distinction, followed by further solo performance studies in the classes of Olivier Latry and Michel Bouvard at the Paris Conservatory. She received several prizes and scholarships (Organ Competition Bruges, Stiftung St. Severin Austria, Fondation Meyer London, Mecenat Musical Paris). Since 2005 she holds the position of assistant professor for organ/improvisation, choir and choir conducting at the Babeş-Bolyai University in Cluj, and since 2006 she is also organist of the Lutherische Stadtkirche in Vienna.

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