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"INTEGRITY, DISCIPLINE AND HUMBLE, CONSTANT HARD WORK – THESE ARE THE SECRETS OF A LONG AND SUCCESSFUL CAREER"

(An interview with Júlia Kirkósa, the celebrated soprano of the Hungarian Opera from Cluj-Napoca)

ADÉL FEKETE[1]



SUMMARY. Júlia Kirkósa was born in 1947 in Gherla, Romania. After graduating from the "Gh. Dima" Music Academy in Cluj, in 1973 she became the lead singer of the Hungarian Opera from Cluj-Napoca. Throughout her career, she performed many prima donna roles (such as Saffi in *The Gypsy Baron* by Johann Strauss II, Countess Liza in *The Land of Smiles* by Franz Lehár, Rosalinda in *Die Fledermaus*, Victoria etc.) and has achieved well-deserved recognition for her interpretation of Verdi's heroines – Abigaille, in *Nabucco*, Leonora in *Il Trovatore*, Amelia in *Un Ballo in Maschera*, Amerlia Grimaldi in *Simon Boccanegra* as well as Lady Macbeth, but also for the roles of Micaëla (from *Carmen* by Georges Bizet), Santuzza (from *Cavaleria Rusticana* by Pietro Mascagni), Elisabeth (in Wagner's *Tannhäuser*) or Puccini's *Tosca*. Her talent was acknowledged both in Romania and abroad. Júlia Kirkósa has performed in Hungary, The Netherlands, England, Italy, Bulgaria etc., and has had the opportunity to work with famous opera directors, such as Hero Lupescu or Kürthy András. Following a very successful gala concert held in

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the honor of soprano Júlia Kirkósa – in which she herself also performed – we sat down to discuss her career and her life experiences both as an artist and a teacher.

Keywords: opera, singing, career, Verdi, soprano, lesson.

Adél Fekete - *How did it feel returning to the stage after an absence of nearly six years?*

Júlia Kírkosa - It was not easy, for sure. If a singer does not practice daily to maintain his or her voice in proper shape, then doubts can arise. However, during rehearsals I felt everything was slowly coming back to me. The orchestra rehearsals turned out to be quite interesting, for we insisted on certain fragments of some pieces, thus making me feel at ease with the repertoire and motivating me to give the very best performance in the concert.

A. F. - *Allow me to take you back in time in order to ask: what are your first memories about music?*

J. K. - When I was a child, my father had an old record player from before World War II, which played 78 turn records, a truly rare thing in those days. Hence, as a child I had the chance to listen to great singers, such as Enrico Caruso, Beniamino Gigli, Tito Schipa, Aureliano Pertile, Amelita Galli-Curci and so on, which I considered to be a more than a promising beginning for an artist. Moreover, despite the hardships of raising four children in Cluj at that time, my father always provided us with season tickets to the opera and theatre. On Saturdays, we would go to the performances at the Hungarian Opera, while on Sunday mornings to the ballet and opera matinees at the Romanian Opera. Hence, we were shielded in a way from the rather grim mundane life, and these experiences – along with my father's library and record collection – gave us a solid educational foundation.

A. F. - *When have you decided that singing was your calling?*

J. K. - This choice came rather late in life, after graduating high school. I did not consider it to be a serious option until that point in my life. I had doubts concerning my musical training, for I had not graduated from a music high school. I loved to sing and knew how to read a score, but not at the level of a music conservatory student. Then – not unlike a young pupil – I had to start everything from the beginning. I had first started to learn solmization from Mr. Florea, who was the prompter of the Romanian Opera, while I received my first singing lessons from Stella Simonetti. It was in this context that I met some of the graduates of the music conservatory, such as Margareta Fănăţeanu,

Angela Nemeş, Georgeta Orlovschi, Dan Serbac, Ionel Pantea. They were either there for lessons, or visiting the teacher, while detailing the experiences they had and the awards they received at international singing competitions. I suppose it is useless to mention how terrified I was. However, I knew that through hard work one could achieve a great deal. One’s talents can be developed only by way of hard work, done with modesty and humbleness. Sooner or later the results of this continuous effort will be noticed.

A. F. - *Please tell us a little bit about the years spent at the music academy and also, what do you remember about the manner in which you became the soloist of the Hungarian Opera from Cluj?*

J. K. - I was admitted initially to the pedagogy department of the music conservatory, subsequently transferring to the singing department. The amount of work put into it was enormous. I remember that many times I carried my music scores all day, since in that time we did not benefit from the luxury of copy machines. Still, during that time there was not an evening in which I did not attend an opera performance. I was singing mezzo-soprano in that period: Flora in *La Traviata*, Olga in Eugene Onegin, Azucena in *Il Trovatore*. At the time of my exam at the Hungarian Opera I was already performing roles meant for high mezzo-sopranos, from Donizetti’s *Favorita*, Verdi’s *Don Carlo*, *Samson and Delilah*, and the role of Santuzza, written for soprano. I had been asked at that time what my opinion was regarding stardom. I dared to reply that without stars the opera genre would not exist, thus making the representatives of the communist regime frown upon me. However, I was never the one to conform to the political agenda or to get ahead by making use of it. When using the term ‘stars’, I was not referring to “Hollywood movie stars”, but rather to my understanding of scrupulous singers, who are well-aware of their worth, who continuously work for their art; to artists who are well-liked by their audience and can handle success, for the difficulty lies not in the journey towards the top, but in the struggle to maintain the level one has achieved.

A. F. - *What were the first things that you have learnt as a young member of the Opera House?*

J. K. - I started my career at the Opera House on September 1, 1973. However, I was already studying the role of Lucia Grisi from Schubert’s *Das Dreimäderlhaus*, with the guidance of actor and director Horváth Béla. He was the one who first initiated me in the unwritten laws of stage performances. He taught me, for instance, to never sit on the whole surface of a chair, being mostly supported by my legs. That my back has to be straight and my

stomach sucked in. If this was not possible, then I would have to wear a corset. Never to walk on stage by stepping on the entire surface of my sole touching the floor – one should walk on tiptoes. Never to eat during a performance, only if the plot of the opera asks that of me; not to hum or whistle the melody backstage, in order not to disturb the other colleagues; never to sit in the first row – not even during rehearsals – not to distract the attention of the colleagues working on stage. I am grateful to this day for the advices he gave me. If it were not for him, I would not have had from whom to learn these unwritten laws of stage performance. Sadly, today's generations are not as fortunate as we were in this respect, and this is noticeable.

A. F. - *Which were your first roles?*

J. K. - In 1973 I was already learning the soprano roles of *Un Ballo in Maschera* and *The Land of Smiles*. I was, of course, part of the third cast. Ironically, the photographs of the performance were taken with the first cast, the premiere was performed by the second one, while the third cast sang more than a hundred performances of the opera... But I have agreed to these conditions, for I was a beginner. Still, all these things bore no difference, for my goal was to learn, to gain experience, to be on stage. I have observed all the rehearsals held, trying to retain when somebody did something good, or somebody else was given a pointer. I was already singing a number of roles at that time: the Grand Duchess Anna Pavlovna from Victor Jacobi's *Sybil*, Rolla from Albert Szirmay's *Mickey Magnate*, Donna Elvira from Mozart's *Don Giovanni*. Another interesting story I remember is linked to the opera *Eugene Onegin*, when alongside my colleague B. Vass Éva, we had to portray the roles of the mother and the nanny of all the other older female colleagues in the opera, although we were the youngest of the entire cast. In order to make my face look as old as my characters', I asked for help and advice from my hair-dresser, Tóth Doina. She created a wig made of white strands of hair for Larina, my character, and with the use of a dark shade foundation she achieved natural wrinkles on my face. Even after becoming a member of the Opera House, I continued with my singing lessons for another fourteen years, under the mentoring of artist Trenka Éva, for I felt I needed help to cross over from mezzo-soprano to soprano. She was my teacher and confidant for as long as she lived in the country and I am forever indebted to her guidance.

A. F. - *Which was the role that sprung you from the third cast?*

J. K. - I would say that the two roles from Wagner's *Tannhäuser*: Venus and Elisabeth, which I sang in the spring of 1981 and Tosca, interpreted in the winter of the same year. I believe these were the defining moments of

my career, when I no longer had to face technical problems. At the same time, I believe that the most important phase of one's career is not necessarily getting to the top, but maintaining that particular standard once he or she reached that level. Each role represents a new challenge and raises specific problems that have to be addressed. From a musical standpoint one role may be written in the bel canto style, another be a veristic one, while a third one be written by Richard Strauss... It may very well be easy for me to sing Verdi, however, what will I then do with a Mozart role? If the voice is not loose, if the voice emission is incorrect, then it is absolutely impossible to sing Mozart. A Mozart aria is built upon passages on the most sensitive soprano notes – c-e flat, between the middle and high register. Another very important matter to take into account – one also learnt from Trenka Éva – is that a singer must get to the point where after a half hour break, he or she should be able to sing the entire role again from the beginning. This is the point where true mastery begins – when one's voice does not 'end', when one is not vocally exhausted after a performance.

A. F. - *You have had the opportunity to sing both operetta and opera roles, being described as "an innate Verdi heroin", and as you yourself have stated, you feel quite comfortable in Puccini roles as well. Still, could you tell be which were the roles that became dearest to you along the years?*

J. K. - First of all I would have to say Tosca, because I identify with the character. Floria Tosca lived in Rome at the beginning of the 19th century, the libretto of the opera being based on her life. This resemblance, along with the spiritual qualities of the heroine with which I myself identify make Tosca a special role. Secondly, I would say the role of Leonora. Verdi' *Il Trovatore* evokes the epoch of the Middle Ages, that of emotional purity and emotional expression. I believe I would have loved living in that era. Throughout the four acts of the opera, we witness Leonora's evolution from a woman who was madly in love, to a person willing to take poison and sacrifice herself once she realizes she is the only one who can save her lover from death. She is a very interesting and beautiful character, a true challenge to portray. My third favorite role would have to be Amelia's role from Verdi's *Un Ballo in Maschera*. I have had the chance to interpret this role in several different mise-en-scene and thus, an opportunity to grow within the role itself. My life was the main influence that had shaped the manner in which I related to the role; in her second aria, Amelia expresses her burning desire to see her child again – I can attest to the fact that I have lived this scene in a completely different way once I myself became a mother. To authentically interpret a role and convey the emotions of that character is only possible when the actor or singer has experienced those feelings. However, the role I have sung the

most throughout my career was that of Abigaille from *Nabucco*. I have been a permanent guest at opera houses in Timişoara, Constanţa, Craiova, Bucharest (Romania) with this role between 1987 and 2003, having the opportunity to sing the role over sixty times in three languages under at least five different directions.

A. F. - *Let us now get to the heart of the matter: how does building a role start for you and how to you make it your own?*

J. K. - First of all, one has to be intimately familiar with the libretto of the work. However, many times I have used additional sources of information. The circumstances of the character itself have to be known – who was she? When did she live? etc. It is crucial to be acquainted with every available detail of the character's life, so that the artist can get inside the character, and not only put on a mask, but truly manage to identify with it, so he or she will be able to genuinely express the lyric or dramatic tension the composer wanted to convey with his music. It is hard work, however, constant practice makes all the difference. For studying a part during piano rehearsals is not much. A role has to be learnt first from a musical standpoint, then memorized, dealt with from a vocal and technical standpoint, so that by the time stage rehearsals start, the artist easily 'inhabit' the portrayed character. This is why I cannot understand the hurry that characterizes nowadays the preparation of new productions, these being put together in less than a month. During this time a singer does not even have ample time to learn a role, for this process alone requires at least four to six months' time. Also, for a role to have time to set in order for it to automatically be recalled from memory almost a year needs to pass. Everything must be prepared ahead of time, so that the singer does not risk losing his or her voice or have a heart attack on stage due to the stress of the performance. There are young singers today who are extraordinarily talented; however, I do not believe they should be cast in every performance, singing all kinds of roles. Also, a second and third cast should exist for every performance, so that these young people will not end up losing their voices in two or three years – at least this was the way things were done in my time... As for the actual singing of a part, it is highly important for an opera singer to arrive ahead of time to the opera house, to have ample time to disconnect from the outside world, in order to get into character. The process of getting into character requires a lot of practice – one cannot get to become a professional by only singing principle roles, for a lot can be learnt with regards to this process by way of interpreting supporting roles. It is just as hard to sing Kate Pinkerton's six lines on stage in the spirit of the age that particular piece of music was written in as it is to portray a high profile role. There is a saying in the world of theatre, according

to which there is no small parts, only poor actors or singers... Greatness can be achieved also with a supporting role, while playing supporting characters often leads one to eventually get to interpret a leading role.

A. F. - *You have undoubtedly had your share of applauses. Still, if you look back, what would you consider to be the moment of highest recognition of your career?*

J. K. - The first time I sang in Bucharest I performed in front of an audience of complete strangers. When, however, I stepped on stage at the beginning of the second performance, I was received with a standing ovation even before I had had the change to utter a single note. This was perhaps one of the greatest surprises and a moment of recognition that has brought me immense joy. The director, Mr. Hero Lupescu has then told me that only the truly great singers, such as Nicolae Herlea, Elena Cernei, Ludovic Spiess, have been received in this manner by the public. I experienced a similar feeling the night of my farewell concert, when I have felt the audience's devotion even though I have not performed for several years prior to that event.

A. F. - *You talent has been recognized not only in Romania, but also abroad. Have you ever considered – after an audition or a tour in a foreign country – that it would have been best if you remained there?*

J. K. - I remember that during the communist regime in Romania it was very difficult to leave the country to go abroad, even to auditions. It was during that period that I prepared to go to an audition held by the impressario Ioan Hollender. I received a deadline from the comrade director of opera, according to which if I did not return to the Hungarian Opera from Cluj-Napoca by September, my contract would be terminated. I, however, was not startled by this threat. I have never considered to stay in Germany to sing in a choir and wait for someone to hand me a solo part as long as I had my job, family and audience waiting for me back home. I have not regretted a single day my decision to return home.

A. F. - *We have talked earlier about roles, success, audiences; but how important is it for a singer the support he or she gets from the conductor, director and colleagues?*

J. K. - They are vital. The soloist becomes incapable to perform his or her job if there is no one to guide the production from the standpoint of music and stage direction. All singers expect to be encouraged, guided, pampered. A singer can perform to the best of his or her abilities and talents only when

the entire crew – starting from the technical departments, costumes, sets, hair, make-up, lights, sounds and so on, and continuing with the director's conception through the musical management from the conductor's part – is there working so that the singer can step onto the stage and give his or her best. Everyone else is there in support of the singer and not vice versa, for the responsibility of the entire production lays on the shoulders of the singer. Without singers there is no musical theater.

A. F. - *My next question would regard your colleagues. How do you view other people's success?*

J. K. - We have to learn to acknowledge the success of others. For appreciating others leads to one's own appreciation. If someone asks for help, one must do everything in his power to help; but if one cannot help, then he or she must not interfere... Nevertheless, one should never do harm to anyone, under any circumstances. In addition I would like to mention another very important matter: there is no such thing as nationality in the world of opera singers.

A. F. - *You have managed to do something that is truly rare – especially in the world of art – that of maintaining a balance between your career and your family life.*

J. K. - Yes, but it was not without sacrifices. Nevertheless, I would argue that neither my professional nor my family life suffered in the detriment of the other. Moreover, I believe it has given balance to my life. My singing teacher once warned me about something: one must be in control of his or her physical fitness, in order to be able to sing at any given time. For many decades I woke up at 6.30 in the morning, taken the kids to kindergarten and school, and prepared for evening performances at the same time. Of course, nothing is possible without love and understanding. I have no doubt about the fact that there must have been times when my family missed me, but they understood that I had to go.

A. F. - *They say that the stage is not unlike a drug. How difficult was it to give it up once you retired?*

J. K. - This is what I miss the most since I retired from the stage in December 2005. The stage gives you a feeling of sheer euphoria, from which it is very difficult to escape back to the normalcy of "civilian life". This may be the reason why a singer can never fall asleep right after a performance – he or she is in s heightened state of alert and needs hours to 'calm down'. An opera singer has to be able to also manage this particular problem. It has always help me to share with my friends and family after a performance everything I experienced on stage.

A. F. - *By retiring from the stage, your teaching has become your main professional activity. How do you perceive and approach the pedagogy of singing?*

J. K. - It gives me great pleasure to teach, I have been doing this for the past 18 years. I would say that first of all one needs to have great empathy to be able to properly teach. I cannot expect anyone to sing to me as long as I do not know what lies in that person’s soul; if he or she is content or has certain problems... For a tense, anxious person cannot emit sounds, only a person who is relaxed, treated with respect and encouraged can do that, because when you sing you offer your heart and soul to the listener. Moreover, I do not believe there is an all-purpose recipe for voice training, one cannot teach everyone in the same manner. It is quite interesting to observe the fact that there are innate talents who naturally possess proper voice emission, but when we try to teach them, they suddenly lose their natural ability. As for beginners, one must be very careful with them and teach very simple folk songs or short works by Peri, Caccini or Scarlatti, something melodious and pretty, with reduced range. However, it is quite impossible to teach everyone to sing properly. There are those that can be molded, introduced to the right vocal technique, correct breathing, and still they will not be able to vocally manage until several years of study later. It is not enough to read a score well, nor it is sufficient to have an innate vocal talent – warm-ups, crunches and breathing are merely a small part of beautiful singing. It is possible for even the best singer to be unappreciated by the public. Here are just some of the aspects worth taken into account... Still, the molding the human voice is a very beautiful mission, in spite of the fact that it is a Sisyphean task, that lacks the glitz and glamour of stage performances. Unfortunately, not all of the people who train as singers will end up being internationally renowned opera singers. I am satisfied if my musical pedagogy students will get to be exemplary teachers, having the capacity of teaching a song to kindergarten children or to the church congregation they are in charge of.

A. F. - *In your opinion, is there still a need for opera nowadays?*

J. K. - I am very sorry that the leaders of today’s society place the accent generally on football matches and beer festivals, a practice that reveals very low expectations and a high degree of uncultured. A real politician should know to respect and support true values. A beer festival dominated the historical center of Cluj not long ago, but I think that an opera festival could have easily taken its place if anyone would have thought about it and given this project priority, because I believe people fundamentally need beautiful, good things that elevate their spirit.

A. F. - *What would be the **ars poetica** that accompanied your career of more than three decades?*

J. K. - In a leveled world, in which one's personality is not tolerated not only the men of cloth, but also artists share a crucial calling. I have always considered that I have completed my mission if at least one person in the audience has forgotten about their daily problems for those few hours of the performance, and if – influenced by music – they have sensed their burden to be lighter and went home after the show feeling somewhat different.

A. F. - *After a very successful fare-well concert I would like to finally ask – what do singers need in order to be able to end their careers with their heads held high?*

J. K. - My teachers have taught me that a singer's career must last much longer than three days, similarly to a miracle. One needs to find a way to end their career with honor and a strong voice. Integrity, discipline and humble, constant hard work - these are the secrets of a long and successful career.

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LA FRUSTRATION IDENTITAIRE. QUELQUES IDÉES DE MIHAI MITREA-CELARIANU SUR L'ÉCOLE ROUMAINE DE COMPOSITION

LUANA STAN[1]

SUMMARY. Mihai Mitrea-Celarianu was a French-Romanian composer. Born in Bucarest in 1935, after the arrival of the communist regime, he was forced to leave the country and he installed himself in Paris, where he died in 2003. His way of writing music was largely influenced by the modern western music, the New Cinema and the New Novel (Alain Robbe-Grillet, Alain Resnais), the serialism, Karlheinz Stockhausen and the dreams theory. After the Romanian revolution (1989), many composers tried to express their point of view about the existence or the absence of a "Romanian music school" and so often, their opinion was influenced by their own situation as expatriate people in different occidental countries. This interview was taken in Paris, on the 14th of December, 1999.

Keywords: Mihai-Mitrea-Celarianu, Romanian contemporary music, modernism, Boulez, Xenakis, Enesco, identity

Luana Stan – *Qu'est ce que vous pensez de l'« école » roumaine de composition ? Existe-t-il bien une « école » ?*

Mihai Mitrea-Celarianu – L'école roumaine ne signifie pas seulement un courant ou une orientation, mais une présence majeure d'un ensemble de compositeurs… Pourtant, si quelqu'un croit que les compositeurs roumains, étant très personnels, ne forment pas une école, il se trompe. On peut parler d'une école roumaine contemporaine exactement de la même manière que l'on peut parler d'une école française contemporaine. Ce n'est pas vraiment une «école», puisqu'on préfère dire « la musique française contemporaine», « la musique allemande contemporaine », « la musique américaine contemporaine »… De la même manière, l'on peut dire « la musique roumaine contemporaine ». Dans ce sens-là, je considère que le groupe de musiciens roumains de la seconde moitie du XXe siècle représente « un groupe dans l'ensemble des compositeurs de la planète ».

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Aujourd'hui, la musique contemporaine nous offre un paysage extrêmement varié. Dans la seconde moitie du XX^{e} siècle, il ne peut pas exister une école très homogène, à la manière du « Groupe des Cinq » en Russie ou du « Groupe des Six » en France. C'est la même chose en Amérique. Il existe des groupes à New York, à Los Angeles, en Californie et, dans le cadre de ces groupes, il y a des compositeurs sériels (Carter et son école), des compositeurs néo-classiques (qui proviennent de Stravinsky) ou bien des orientations qui émergeant des idées de Xenakis. Mais, en même temps, il y a les minimalistes, les répétitifs ou bien ceux que je nomme des « actionnistes » (par exemple, un peintre qui peint d'abord un tableau, puis le met au feu et il enregistre le bruit de ce feu). Mais, ils n'y a pas uniquement des formes destructives d'actions. On en a aussi des positives : les improvisations.

L.S. – *Tout ça en liaison avec le théâtre musical…*

M.M.C. – Oui, liée au théâtre musical qui, lui, il descend des actions ayant un effet visuel, c'est-à-dire plastique. Cage, lui aussi est passé par-là… Tous ces directions sont déjà très anciennes et se sont produites dans les années 1960. On ne peut pas dire que tout cela représente une « école », mais il existe des trais communs entre les musiciens. C'est ce qu'on peut nommer aujourd'hui « l'école américaine ». C'est une caractéristique liée à des particularités d'une nation et d'un espace géographique et culturel avec ses influences et ses traditions. Mais ils ont tous un cachet commun ; on peut dire : « ça, c'est américain ».

En ce qui concerne la Roumanie, les choses sont pareilles comme en Allemagne ou en France. En France on dit « la musique française »…mais ça ne signifie rien. Mais, quand même, ça signifie beaucoup. Ça signifie « les particularités des Français ». Par exemple, un trais commun de tous les Français, c'est qu'ils considèrent que la musique relèvent de la sensibilité purement sonore, auditive et qui peut être organisée mentalement. Donc il existe un calcul mental, une construction qui est en très étroite liaison avec l'effet sonore. Les Français sont, dans un sens, des «impressionnistes» depuis des siècles.

En Allemagne, c'est l'inverse. Là-bas, la musique, c'est un « dire », une forme de penser. Le philosophe Gilles Deleuze délimite très bien le problème. Il dit que « l'art est lui-même une façon de penser ». La philosophie a sa particularité ; elle agit par les concepts. Le rôle du philosophe est de produire, de créer des concepts. Et Deleuze est très sévère quand il considère qu'un philosophe qui se résume à mettre en ordre l'histoire de la pensée n'est pas un vrai philosophe. Un philosophe, s'il a quelque chose à dire, il doit être un créateur. Et le créateur-philosophe est celui qui crée des concepts. Si tu n'es pas capable de créer des concepts, ça veut dire que tu n'as rien à dire, que tu n'as jamais eu rien à dire. Alors, suivant le même principe, on peut dire que l'artiste plastique est un créateur des percepts. Ainsi, le musicien, le compositeur sera alors un créateur d'affects.

Donc, la musique est un « dire ». Parfois, je me suis permis même le luxe de dire : « Malheureusement, je m'exprime par les sons ». Ça, évidemment, peut-être dans un moment de désespoir, d'énervement ou tout simplement, un moment d'amusement. J'exagère. En fait, j'aime très fort la musique. Mais c'est vrai que je préfère les gens qui pensent.

L.S. – *C'est pour cette raison que, lorsque vous voulez « écouter » une partition, vous la prenez et vous la « lisez » mentalement, sans qu'elle soit écoutée réellement?*

M.M.C. – Oui, exactement. Et quand je la lis, je l'entends en fait. Mais… j'ai mes préférences, et, évidement, mes préférences vont vers ceux qui pensent. Donc, la musique allemande.

L.S. – *Qu'est-ce qui vous attire plutôt quand vous « lisez » une partition ?*

M.M.C. – Je croix qu'il existe une musique pure. Du moment où tu la « lis » - on lit la partition, c'est-à-dire on la parcourt visuellement – tu l'entends intérieurement ; à ce moment-là tu es au-delà et au-dessus des interprètes.

L.S. – *Est-ce que les interprètes vous dérangent?*

M.M.C. – Oui, les interprètes « tirent » la musique vers sa matérialisation. Et la matérialisation apporte un plus et un moins en même temps. C'est-à-dire qu'en musique il existe ce rapport formidable entre le virtuel et la réalisation. Le virtuel atteint les plus grandes exigences. Mais la réalisation est toujours, d'une manière ou de l'autre, une déréalisation. Parce que c'est là la spécificité de l'homme : il peut beaucoup, mais il réalise beaucoup moins. La réalisation est, en fait, une déréalisation du projet initial.

L.S. – *Revenant à l'école roumaine, vous avez dit que la musique est un « dire ». Et ce « dire » a des spécificités. Quelle est la spécificité de l'école roumaine ?*

M.M.C. – C'est la différence ! … Évidemment, la Roumanie est entrée dans le concert des nations très tard.

L.S. – *Vous considérez qu'il existait une école roumaine à l'époque d'Enesco ?*

M.M.C. – Non.

L.S. – *Alors, on peut parler d'une école seulement après la deuxième guerre mondiale ?*

M.M.C. – Oui. Malheureusement, on doit partir des considérations regrettables. La musique roumaine, même la culture roumaine, s'est développée très tard. Un immense vide était à remplir et le problème était de trouver une pensée spécifique. Le problème n'était pas d'imiter. Il est évident que la musique roumaine a commencé par l'imitation. Et ces imitations ont continué jusqu'au milieu du XX^{e} siècle. La seule exception : Georges Enesco. Mais

Enesco lui-même a des problèmes ; quand on écoute sa Première Symphonie, on pense à Brahms. Mais, quand on écoute du Brahms, on ne pense pas à Enesco. Et encore, quand on écoute Enesco, on écoute Fauré, mais pas l'inverse.

L.S. – *La situation était pareille dans d'autres pays de l'Europe Centrale et de l'Est?*

M.M.C. -Vous voyez, les premiers compositeurs qui ont réussi à être eux-mêmes ont été les Hongrois. La première école. Liszt est un compositeur de l'Europe Centrale. La présence de l'esprit hongrois se sent dans son œuvre, mais Liszt est un créateur majeur qui a inspiré Wagner. Le cas de Chopin est identique. Chopin est un compositeur polonais et il est le grand-père de tout ce qui s'est passé dans l'harmonie du XIX^{e} siècle (Schumann, Brahms, Liszt, puis Debussy). Tous les impressionnistes descendent de Chopin. Mais en Roumanie, un tel phénomène n'a pas existé jusqu'à la seconde moitie du XX^{e} siècle.

L.S. – *On peut dire que ces compositeurs d'après la guerre « descendent » d'Enesco ? Existe-t-il des traits communs avec lui?*

M.M.C. – Je trouve qu'en histoire, comme pendant le développement de l'individu, il existe des niches écologiques, des zones très étroites ou on trouve une certaine espèce…C'est le cas aussi dans le développement de la culture. Prenons le cas d'un pays X qui découvre maintenant la musique sérielle. Alors, les compositeurs se mettent à composer de la musique sérielle. Eh bien, ils ne sont pas obligés de passer par toutes les étapes de la musique sérielle. On l'apprend dès l'instant où on la découvre. Parce qu'il y a l'esprit du temps, les conditions générales… Donc, un compositeur découvre maintenant la musique sérielle dans le pays X qui n'a jamais entendu parler de ça. Il écoute maintenant Webern, mais, dans le même temps, il écoute à la radio du rap, de la musique légère, de la techno. Toutes ces choses l'influencent. On ne peut pas revivre aujourd'hui les dinosaures. Même si on connaît parfaitement leur structure anatomique, leur structure génétique, on ne peut pas reconstituer leur vie dans le laboratoire. C'est fini. C'est un moment du passé.

Alors, je le dis pour les Roumains. Au moment où les Roumains découvrent la musique occidentale, la musique « savante », ils ne peuvent pas se mettre à repasser par toutes les étapes de l'histoire. Ils peuvent imiter, mais ça ne donnera jamais un génie. Disons qu'un Roumain découvre à la fin du XIX^{e} siècle le langage du Beethoven. Ça ne peut pas donner un Beethoven. Parce que le moment est déjà dépassé. Donc, à un certain moment, la Roumanie a donné Enesco, un miracle, c'était une personnalité tout à fait géniale. Mais c'est dommage que ce génie soit né quand il est né, et qu'il ne soit pas né à la fin du XX^{e} siècle. Parce que ce génie-là, maintenant, il se trouverait dans le contexte d'une « école », c'est-à-dire dans un contexte d'une pratique musicale majeure, originale, ayant ses particularités. Là, son génie aurait pu s'établir totalement.

La Roumanie, dans la seconde moitié du XX^{e} siècle, faisait partie des nations européennes et le peuple roumain était au courent de tout ce qui se passait en Europe. Malgré le communisme, de point de vue culturel, les Roumains ont été bien informés. Le problème n'était pas là. Les intellectuels roumains étaient des personnes avec une forte structure, qui avaient créé un enseignement original roumain. Au XX^{e} siècle, l'Université roumaine fonctionnait parfaitement. Donc, il s'agit d'un exemple culturel qui s'est nivelé. Alors, la Roumanie peut donner dans la musique aussi un ensemble de musiciens qui ont leur autonomie, qui ont leur mot à dire dans l'ensemble des nations.

L.S. – *Au niveau de la pensée, y a-t-il quelque chose de caractéristique pour les Roumains ?*

M.M.C. – Alors, au niveau de la pensée… Il y a un génie roumain dans son ensemble - comme il y a le génie français dans la littérature ou le génie allemand dans la philosophie ou dans la musique. On ne peut pas décrire ça dans les mots. On ne peut pas décrire un style en paroles. On analyse seulement des éléments du style. Mais il y a la spécificité roumaine. Alors, pourquoi est-ce que je vous ai répondu tout à l'heure : « Cette spécificité vient de la différence » ? Où est-ce que je voulais en venir ? Si je reste dans les sensations de l'audible, alors je peux faire de la musique uniquement pour moi, pour mon plaisir. Mais si je dis quelque chose, je ne peux pas parler seul. Je suis un fou si je parle seul. Si je parle, j'ai un interlocuteur. C'est un dialogue. Donc, c'est un « dire ». Ça, les Allemands l'ont et les Roumains l'ont aussi !! Et donc, un compositeur roumain qui n'est pas connu ne s'en fait pas. Il compose pour un « toi » hypothétique.

Je trouve que le devoir d'un compositeur, c'est qu'il fasse son œuvre. Et si l'œuvre existe, elle est ineffaçable. Évidemment, elle doit sortir, elle doit être jouée, éditée…

L'école roumaine de composition doit être présentée comme un ensemble de personnalités très fortes et qui ont un trait commun : la différence, l'esprit universel, l'universalité, l'esprit du temps. La Roumanie connaît tous les phénomènes qui traversent le monde. Il y a là-bas le minimalisme, l'esprit d'improvisation, la musique formelle, la musique sérielle.

Quand on dit Boulez…est-ce qu'il est Français ? Oui, il est Français. Est-ce qu'il est sériel ? Oui, il est sériel. Et, alors, est-il à Vienne ? Non, il n'est pas à Vienne. Est-ce qu'il fait partie de l'école viennoise ? Non. Fait-il partie de l'école allemande ? Non. Quelle identité a-t-il ? La musique française. Quand un Français vous pose la même question sur l'école roumaine de composition, prenez Boulez comme exemple !

Le sérialisme ne vient pas de la France. Il n'a pas été créé en France. Dont, la musique française a pris le sérialisme de la même manière que les Roumains, de Vienne. Aucune différence. Et, ensuite, les jeunes Français

où sont-ils allés étudier ? A Darmstadt, comme les Roumains. Quelle est la différence ? Il n'y a pas de différence. Les Roumains ont pris le train pour aller à Darmstadt, les Français ont pris le train ou la voiture du Paris pour aller à Darmstadt. Et Boulez a étudié avec René Leibowitz qui a été l'élève de Schoenberg. Est-ce que les Roumains ont plus manqués d'originalité que les Français ? Quelle est la différence ? Les Français ont commencé une musique à partir d'une école qui s'était développée à Vienne (avant la guerre) et puis à Darmstadt (après la guerre). Ça ne veut pas dire que l'IRCAM n'est pas français. Ensuite, en France il y a l'école de Xenakis (qui est grec né en Roumanie). Donc, la musique contemporaine française s'est constituée à partir de l'école de Vienne et des professeurs de Darmstadt et à partir du grec Xenakis. Ce sont les deux écoles qui se sont affrontées dans la seconde moitie du XX^{e} siècle à Paris.

L.S. – *Revenant à l'école roumaine…Pourriez-vous me dire quelques mots sur la génération des années 1960? Votre génération… À quel moment du développement de la musique roumaine est-elle apparue ?*

M.M.C. – Nous avons eu la chance d'être semblables aux jeunes musiciens d'Occident. C'est-à-dire que notre point du départ, c'était une chose qui s'est posée dans l'actualité. Pour moi, le point du départ, c'était Messiaen et la musique sérielle. Donc, si j'avais été à Paris ou à New York, je n'aurais pas fait mieux. Ma génération n'a pas du passer par le néo-classicisme, la musique réaliste-socialiste. Nous n'avons pas du faire des études à Moscou… Moi, j'ai eu la chance d'être parti [de la Roumanie]. Pour moi, mon œuvre du départ c'est *Le Chant des Étoiles*. C'est déjà une œuvre utilisant le sérialisme intégral. C'est la première œuvre du sérialisme intégral qui a été faite en Roumanie.

L.S. – *Quelle est votre position ici, en France, en temps que compositeur roumain ?*

M.M.C. - Ma position est très difficile. Moi, je suis moi et là tout est dit. Et je crois que – pour paraphraser Anatole Vieru – je ne suis pas tout à fait Français, parce que je suis trop critique. Je suis un intellectuel français, mais pas un musicien français. Mais, en même temps, je croix que je ne suis pas tout à fait Roumain non plus… À l'avenir, ces questions ne se poseront plus. Dans l'avenir, j'espère qu'on va me chercher dans un dictionnaire à la lettre « M » et c'est tout. J'appartiens au Monde, à l'Univers.

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THE 450 YEARS OLD PSALMS FROM GENEVA AND THE ATTEMPT TO TRANSLATE THEM INTO ROMANIAN

CSABA PÉTER[1]

ABSTRACT. In the midst of the written records of protestant missions held among the Transylvanian Romanians we put a great store on translating the congregational songs, mainly the psalms from Geneva to Romanian. With this effort they tried to take the common people into the cultic acts with the use of active and understandable language, in an acceptable form.

Keywords: Psalm from Geneva, Calvinist songs, Romanian reformed communities

Before we talk about the Romanian psalms, and the protestant missions among the Romanians, we should observe the country's population and the nationality composition in those days. At the turn of the 16th century the population of Transylvania looked as follows: 200.000 Hungarians (47%), 55.000 Székelys (13%), 70.000 Saxons (16%) and 100.000 Romanians (24%), all together 425.000. These numbers with the following turn of century changed in a way so that the total population size of Transylvania reached 700.000, but the proportion of Romanian people was still below one-third[2].

The Romanians were first mentioned as half-nomad community, living as shepherds and border-wardens in the northern slope of Făgăraş Mountains. At first they lived free, but in the course of time their already noble leaders, the boyars and voivodes forced them into serfdom. Their territory in the first place were the under populated or totally uninhabited mountains, where they lived as half-nomad shepherds. Later they show up near bigger towns and the suburbs, or among the Saxon communities, where we already speak about immovability and farming lifestyle.

During church service they used the old Slavonic language, which was neither understood, nor spoken by the people. Even among the priests only the more educated ones knew this language. The others had learned

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[2] Varga E., Árpád, ed. *Nyárádi R. Károly, Erdély népesedéstörténete*, Központi Statisztikai Hivatal Levéltára, Budapest, 2003, 151–153.

to read and write, so that they could read the mass from the liturgical book, which still was not understood by them.

The Transylvanian Romanians were tried to be reformed as far back as the middle of the 16th century. Among these mission efforts the Romanian printed catechisms[3], the translation of the Holy Scripture and the translation of the congregational songs into Romanian had an outstanding role[4].

The congregational song or folk song

The songs sung during Christian church services and the songs used here are called folk songs. This public, congregational song has strophic structure and the whole community takes part in singing. We do not speak only about serving the liturgist' and the cantor's responsorial service, but about serving the whole community's church service. One of the main characteristic of the folk song is the simple melody and lyrics, but this did not mean the destruction of the theological and confessional message.

The song-repertoire that emerged during the centuries has changed in the years after the Reformation. In the first step they kept the melodies and they „reformed" the lyrics. These songs form the collection of the 16-17th century hand-written and printed graduals. As second step, they wrote new lyrics to which new or already existing melodies were added. The two collections were used side by side for a long time, and then the first was gradually crowded out of use.

Psalms from Geneva, 1562-2012

The collection known as Psalms from Geneva is a separate part of the protestant song collection. Of course the basis is formed by the 150 Psalms of Holy Scripture. However the text of the Holy Scripture, using the medieval psalm tones, could not be inserted among the congregational songs. Communities were provided with songs that had memorisable and simple melodies and lyrics. This is the reason why a new translation of the Holy Scripture Psalms was needed. In the case of the Psalms from Geneva we do not speak about a simple translation of the Holy Scripture, but translation of work of arts. The Hebrew texts were translated in a way that the 125 selected and well-known melodies (in many cases melody compilations) from the

[3] First in the line is the catechism printed in 1544 in Nagyszeben (Sibiu) with Cyrillic letters about which we were informed from literature, the former account books from Nagyszeben (Sibiu) and the reports. The existence of this catechism is questioned by neither the Romanian, nor the Hungarian historiography. This was the first Romanian printed text. In the second place we should mention another catechism also printed in Romanian but with Cyrillic letters. It was printed by the deacon Coresi near Brassó (Braşov), in Bolgárszeg (Ccheii Braşovului), in 1560-60.

[4] Todorescu-fragment

middle of the 16th century could be sung in a verse form. The translators had to pay attention to two important things: in the first place to preserve the Biblicism of the texts, second to adapt them to the chosen melodies.

The first sketchy attempts were made in 1539 in Strasbourg. 23 years passed away until a bigger group translated the lyrics and prepared the melodies. The consequence of this was that the materials were not solid in respect of neither literary nor musical way. However this did not prevent the Genevian reformer's dream to be fulfilled: psalm singing was the biblical answer of the congregation to God's Word.

The Swiss Reformation and the more strengthening Calvinism that followed got big importance in the Psalms from Geneva. The first, 16th century translations, the Latin, the Ambrosius Lobwasser-made German translation, Philips van Marnix's Dutch edition of the psalms, the Czech translation give proof of this. In this same century Mihály Sztárai also made a Hungarian translation, but because of its limping language it did not last.

In 1606-1607 Albert Szenczi Molnár made such a great translation that it became the common treasure of the Hungarian Calvinism up to this day. The translation came out in Hernborn, in 1607.

The Romanian translation of the Psalms

In the manuscript collection of the Academic Library of Kolozsvár (Cluj-Napoca) we can find two little books containing translations of the Psalms. The first one is János Viski's work from 1697, the second one István Istvánházi's work from 1703. Both books were copied in South Transylvania, the first one in Alsóboldogfalva (Bodogaia) and Algyógy (Geoagiu), the second one in Malomvíz (Râu de Mori).

Fig. 1

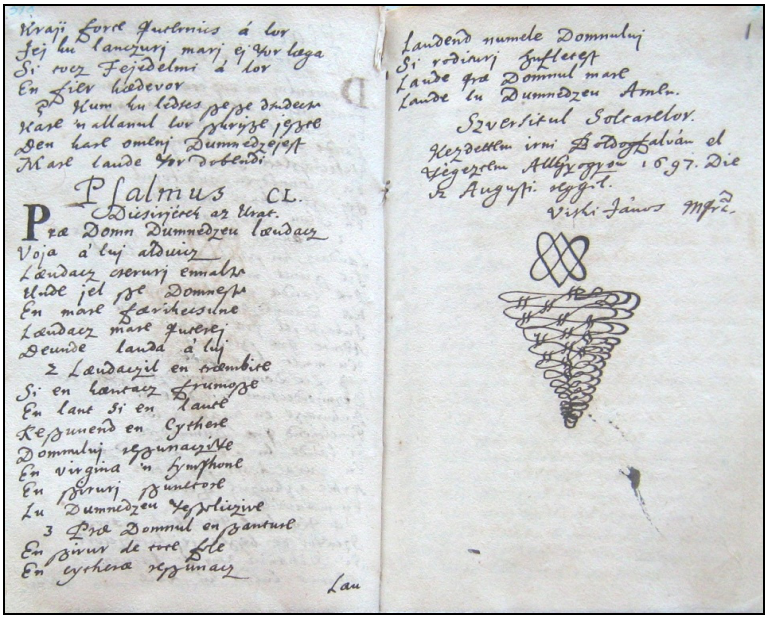


The Title Page of the translation by János Viski

The manuscript from 1697 was presented by more: in 1872 Gheorghe Silasi, in 1884 Bogdan Petriceicu Hasdeu, in 1942 Nicolae Draganu, in 1960 László Muzsnai, in 1973 Alin Mihai Gherman, in 2007 Levente Nagy. Hiador Sztripszky and György Alekszics in their work in 1912, about the Todorescu-fragment also mentioned it.

János Viski's manuscript includes all the 150 psalms in Romanian translation, written with Latin letters, but Hungarian orthography. On the pages after the 150 psalms one can find 34, mainly paeans from the hymn-books of that time, some Romanian prayers, two of these written with Cyrillic letters, and some parts from the Holy Scripture[5]. The place and the exact time of the copying can be determined from the entries between the songs: Algyógy: 19th of August, 1697.

Fig. 2



Inside of the translation by János Viski

The fact that we can find a Hungarian incipit before every psalm and the comparison between the Romanian and the Szenczi translation suggests that it was the Romanian version of Albert Szenczi Molnár translated psalms that were already used in the congregations[6].

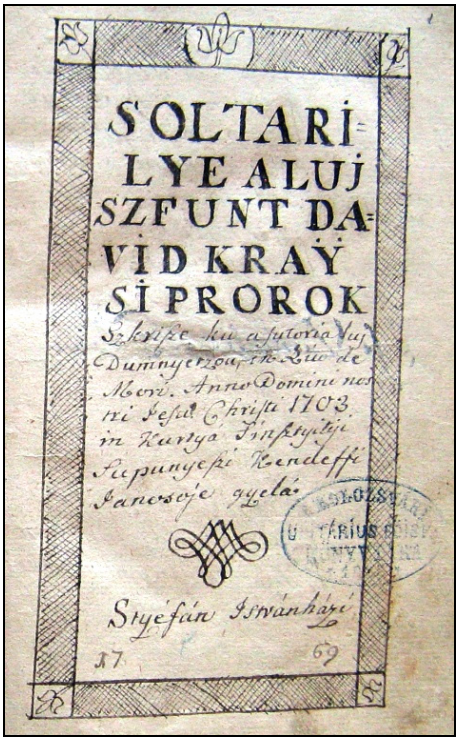
[5] The Ten Commandments, the Lord's Prayer in Greek, but with Cyrillic letters, the 23. Psalm copied from LXX (with Greek letters).

[6] Juhász, István, p. 214.

The maker of the manuscript[7], János Viski Calvinist minister is not identical with the translator of the text. In the manuscript there are no references to the translator nor to the fact of translating, thus we have to accept the assumption that János Viski was only the copyist of the extant manuscript. He studied in Kolozsvár (Cluj Napoca) and while he was making the copies he was serving as minister in Alsóboldogfalva and Algyógy. He was also the preceptor of the Balogh noble family, whose estates were in the neighbourhood.

Another translation manuscript[8] from 1703 was made in the same area. Its maker was István Istvánházi, minister of Malomvíz and court priest of the Kendefi family. This manuscript is not complete.

Fig. 3


SOLTARI=
LYE ALUJ
SZFUNT DA=
VID KRAY
SI PROROK

The Title Page of the translation by István Istvánházi

The third translation can be found on the blank pages attached to Infant Christian, owned by Mihail Halici Jr. According to the handwriting it comes from Mihail Halici the elder, presumably from the 1640s. Here we speak about the Romanian translation of only two psalm sections.

[7] Academic Library of Cluj Napoca, Ms-R-1502 manuscript
[8] Academic Library of Cluj Napoca, Ms-U-579 manuscript

Comparing the three manuscripts we accept Alin Mihai Gherman's conclusion according to which there is no direct connection between the three translations. Neither of these is a copy of the others. They were made independently of each other; nevertheless there was a big distance between the proveniences of the two big psalm-books neither locally, nor in time[9].

Supposedly an oral translation already existed, known by the Romanian reformed communities of the area and probably they used it as well. The written form of these can be both the Viski, and the Istvánházi manuscript. This can be concluded from the similarity between the two manuscripts and the minor difference between the time and place of making.

The translation of the psalms from Geneva occurred in the second half of the 1640s. The Calvinist synod held in Marosvásárhely (Târgu Mureş) in 1643 ordered the use of the psalms from Geneva during the church services. Some communities were already singing them from the beginning of the century, even during services, but from this year the use of the psalms was compulsory[10]. The translation made for the reformed Romanians could be the consequence of this, since in that age the Transylvanian Romanians' church was subordinated to the Transylvanian Calvinists' synod, therefore they were also obligated to use the psalms during services.

The Halici manuscript was probably made before the synod's decision, because according to N. Draganu it was made in 1640[11], hence it came prior to the decision of making compulsory the singing of the psalms.

Taken all around we can assume that people needed the Romanian translation of the psalms from Geneva and Calvinist songs, because more reformed Romanian communities lived in the southern, south-western part of Transylvania. From the fact that there are some differences between the Viski and Istvánházi translations we can conclude that near the above mentioned oral songs they also had an already non-existent written form of the songs.

All in all we can assume that the psalms from Geneva struck root in the religious, congregational practices of European peoples[12]. After 450 years, when a new Romanian translation is in the making, it makes a bridge among the cohabited people, nations and religions.

Translated by Noémi Kiss

[9] Gherman, Alin Mihai, p. 168.
[10] Pâclişan, Zenove, p. 170.
[11] Draganu, Nicolae, *Mihail Halici*, in: Dacoromania IV, 1924–1926, p. 86.
[12] As curiosity we mention that Albert Szenczi Molnár's psalms were also printed in Eastern Slovak dialect in Debrecen, in 1752. This is the earliest printed record of the Eastern Slovak language.

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THE GENEVAN PSALMS (1562) IN THE HUNGARIAN CHORAL LITERATURE

ÉVA PÉTER[1]

SUMMARY. At the middle of the 20th century in a time of the upturn of the general musical culture Hungarian composers having experience with ecclesiastical music created adaptations of various levels of difficulty for the tunes of the Genevan psalms. In 1979 a representative volume entitled *Hungarian Psalms* edited by Sándor Arany was created, a volume that contained the adaptations. Selecting from this volume I would mention Jenő Ádám's *8. Psalm,* Lajos Bárdos's *23. Psalm,* Zoltán Kodály's *50. Psalm and 114. Psalm.*

Keywords: psalms in prose, paraphrases of psalms, genevan psalms, cantus-firmus-motetta technique, polyphonic imitation technique.

Looking for the meaning of the word "psalm" I found the following definitions[2]: religious songs making up one of the Old Testament books; a religious hymn; a psalm book. Also the expression "psalm book" has various meanings: for those who regularly read the Bible it means the five books of psalms of the Old Testament containing one hundred and fifty psalms; in the work of István Bencédi Székely published in 1548 in Cracow it means a collection of the one hundred and fifty psalms in prose[3]. On the cover of the work published by Gáspár Heltai in 1560 in Cluj-Napoca it can be also read the word psalm book: „*SOLTAR, AZ AZ, SZENT DAVIDNAC, ES EGYEB Prophetaknac Psalmusinac, auagy Isteni dichireteknec konyue*…" [PSALMS, I.E. THE BOOK OF PSALMS OR Book of Worship of Saint David and Other Prophets…]; but in the 16th century the word "psalm" also meant poems written based on the biblical psalms and a collection of such poems. Miklós Bogáti Fazakas's (1548–a.1598) hand written collection created in

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[2] Fekete Csaba, *Zsoltár szavunk történetéhez [On the History of the Word 'Psalm' in Hungarian]*, In: *Magyar nyelvőr*, volume 126, no. 2002/3, pp. 360-362.
[3] Bencédi calls the individual psalms *psalmos*.

1582 is widely known, bearing the title: *„Psalterium Magyar Zsoltár kit az üdőkbeli históriák értelme szerént különb-különb magyar ékes nótákra, az Isten gyülekezetinek javára fordított Bogáti Fazakas Miklós" [A Collection of Hungarian Psalms Translated for the Benefit of the Congregation of God and to Be Sung on the Tune of Fine Hungarian Songs According to the Interpretation Fit for His Time by Miklós Bogáti Fazakas]* where the word "psalm" would already mean a collection of paraphrases of psalms using lyrics in rhymes and stanzas[4]. The *Psalterium Ungaricum* of Albert Szenci Molnár (1574–1634) published in Herborn in 1607 contains already the translation of the one hundred and fifty Genevan psalms. The Hungarian psalms of Szenci are no longer poems written freely, inspired by the meaning of the original psalm, but literary translations. Following the biblical text of the psalms in prose and having in view also the line types and rhyme schemes particular to the Genevan psalms of the Calvinic times he created the Hungarian book of psalms in only 90 days according as notes of the contemporaries testify. In the 17th and 18th century these Genevan psalms were published annexed to the Bible, but they were published also in separate volumes, then they were included in the Protestant hymn books. Therefore the word „psalm" also means the psalms translated by Albert Szenci Molnár on the one hand and a Reformed hymn book on the other.[5]

Studying the creation of the Genevan psalms one has to start by tracing back the history of psalm singing. The psalmodia, the reciting of psalms underwent a continuous change both in the eastern and in the western part of the church following the developments of the church itself and the ever enriched mass-liturgy and playing the most important part within the constant and variable elements of the mass-liturgy. The Reformed psalms having stanzas and non-recitative tunes have a different style. While psalms sung during the mass are recited by the priest performing the mass, in the Protestant churches psalms and paraphrases of psalms are sung together as a common prayer, in the mother tongue of the congregation since the days of the Reform.

The first collection of psalms containing all 150 psalms applied to German and French folk tunes was published in 1540 in Antwerpen. This was followed by English, Scottish, Finnish, Scandinavian psalm books, the Hungarian Psalmus-es and paraphrases of psalms. Calvin (1509–1564) having the most radical views on singing among all the Reformers, as a theologian with a

[4] Besides Bogáti also András Batizi, Gergely Szegedi, Mihály Sztárai, Gál Huszár, András Szkárosi Horváth, Benedek Thordai were writing paraphrases of psalms using texts in rhymes and stanzas.

[5] In the 17th and 18th centuries, under the influence of the Puritans psalms in prose were gradually eliminated from the Protestant liturgy and later also the paraphrases of the psalms written in the 16th century. The Genevan psalms became increasingly popular, thus also the meaning of the word „psalm" has changed.

biblical thinking considered that psalms were the most suitable for hymns, to be sung by the congregation. Urging his coworkers he created the Genevan Book of Psalms by 1562. The presentation hereby is a commemoration of the 450th anniversary of this event.

Studying the creation of the Genevan psalms data regarding the lyrics and the tune are to be treated separately.

Calvin noticed quite early the works of the poet Clément Marot (1496–1544) who lived and created in the royal court of King Francis I. Marot made his first translations of psalms for his own use[6]. Then, encouraged by Calvin he translated also other psalms. The collection published in 1539 in Strasbourg contained 13 psalm paraphrases of Marot and 6 of Calvin. The collection entitled *Egyházi énekek és imádságok formája* [*Form of Ecclesiastical Hymns and Prayers*] published in 1542 in Geneva contained 35 psalms, 30 by Marot and 5 by Calvin. In the edition of 1543 Marot already has 49 psalms. Calvin retracted his own work, for he considered that the translations of Marot were more beautiful and the poet more talented than himself. But one year later Marot died in Turin and thus the work was disrupted. The creation of psalms was continued later by Humanist theologian and Huguenot poet Théodor de Bèze. In 1551 the volume entitled *83 Psalms* was published, which contained besides the 49 psalms by Marot also 34 psalms by Bèze; in 1554 6 more and in 1556 1 more psalm was added and thus was the *90 Psalms* created. The rest of the 60 psalms were created in one cycle of creation by Bèze who also made some alterations to the existing ones. Thus, in 1561 he finished the translation of the psalms.

As far as tunes are concerned the authorship of the Genevan psalms is more ambiguous. The collection of 1539 published in Strasbourg contains mainly the tunes composed by Mathias Greiter and also some tunes by other contemporary musicians. Later these were exchanged with other tunes. The author of the new pieces in the 1542-43 collection is probably Guillaume Franc, a Huguenot from Rouen. But also Eustorg de Beaulieu, Francois Gindron and Thomas Malingre served as musicians to the church in the surroundings of Geneva.

However Loys Bourgeois[7] (1510–1569) has the greatest merit in creating the tunes for the psalms. He did the work both of a composer, but he also improved and revised the tunes. He applied the so called parody technique as was the custom of the age, which meant the use or revision ad notam of a composition; in some cases the author adopts parts of an already existing

[6] We know of 6 psalms of Clément Marot from 1533.

[7] Loys Bourgeois is a composer born in Paris, in Geneva he is the choir-master of the Saint Peter cathedral.

composition. This is how Bourgeois finished the tunes of 84 psalms to the form in which they are sung today. The tunes are of French and German origin, one of the tunes originates from a Flemish tune. Some tunes are of Gregorian origin. Bourgeois's work was continued by a choir-master of Geneva, Maître Pierre[8], who based his compositions also on the motifs of the existing tunes.

When analysing the tunes it is glaring that there are too many Doric and Eolic tunes (57 of the tunes); tunes in a major key are also frequent (39), but there are also mixolydian (18) and Frigian (11) tunes as well. Large intervals are also frequent and also changes in the direction of the tune. Rhythm is quite varied. Even identical rhyme schemes are combined with various kinds of rhythm. Although these are not parlando tunes they have not been divided into measures. The 150 psalms have 125 different tunes. Due to the great variation in tunes there are only a few psalms that have been used in the every day practice of the church.

The lyrics for the Genevan psalms are extremely varied as far as form and rhyme schemes are concerned. Stanzas are very long. The most frequent types of lines are those of 8 or 9 syllables and the formations of 10-11 syllables and the combination of the two. There are fewer cases of 7 syllable lines, of 3+2 or 2+3 syllable lines and the variation of the lines of 5, 6 or 7 syllables. A great variation of the combination of the above mentioned types of lines can be found in the psalms[9].

Albert Szenci Molnár was familiarized with the German lyrics of the Genevan psalms in his years of study at the University of Heidelberg; he read the psalms translated by Ambrosius Lobwasser. He was inspired in his translation to Hungarian of these psalms by the work of Lobwasser. He also used the French lyrics of the Huguenot psalms. He finished the job in a very short time. Although the requirement for a harmonious prosody was set only in the last century, the lyrics of the psalms translated by Szenci – as also Zoltán Kodály mentions – apply well to the tune in three quarters of the cases.

[8] In that time in Geneva there were working several musicians and choir-masters called Peter: choir-master Pierre Dagues; Pierre Valette, who also published a methodology for teaching solmization; Pierre Dubuisson, a choir-master and also a pastor of Bourguignon; Pierre Dagues; Pierre Davantés muzicologist, composer.

[9] The opinion of Kálmán Csomasz Tóth regarding the psalms: „…we consider that the various, many times complicated and even artificial metrical structures of the Genevan psalms probably had much to do with the fact that despite of all the popularity of the tunes to which they were sung, their power of extression and often monumental beauty they could not inspire the Christian musical literature of the centuries that followed at the extent the Lutheran choral music did.", In: *Református gyülekezeti éneklés*, Egyetemes Konvent kiadása, Budapest, 1950, p. 208.

The rhythm of the French tunes applies very little to the rhythm of the Hungarian text. The psalms translated by Albert Szenci do not and cannot follow perfectly the rhythm of the tunes of the psalms. Therefore the Hungarian rhythms were compensated in time generally by a manner of presentation composed of equally long elements. In the last decades ecclesiastical musicians started working on restoring the rhythm of the Genevan psalms to their original form.

Many musicians have worked with the tunes of the Genevan psalms such as Lassus, Claude le Jeune, Sweelinck, Janequin, Certon, Jambe de Fer, Thomas Champion, Richard Crassot, Pascal de l'Estocart, Jean Le Grand and John Black. Le Roy and Nicolas Vallet adapted the tune of the Genevan psalms for the lute and Jacob van Eyck for the flute. Claude Goudimel adapted the entire book of psalms in several variations: in homophone edition, in the so called cantus-firmus-motetta technique and also in the polyphonic imitation technique. In the homophonic variants the cantus-firmus is usually found in the tenor and the processing follows the principle of one note against the other. The four voices have an iso-rhythmic dynamic. In those times this method was used quite often to play music at home.
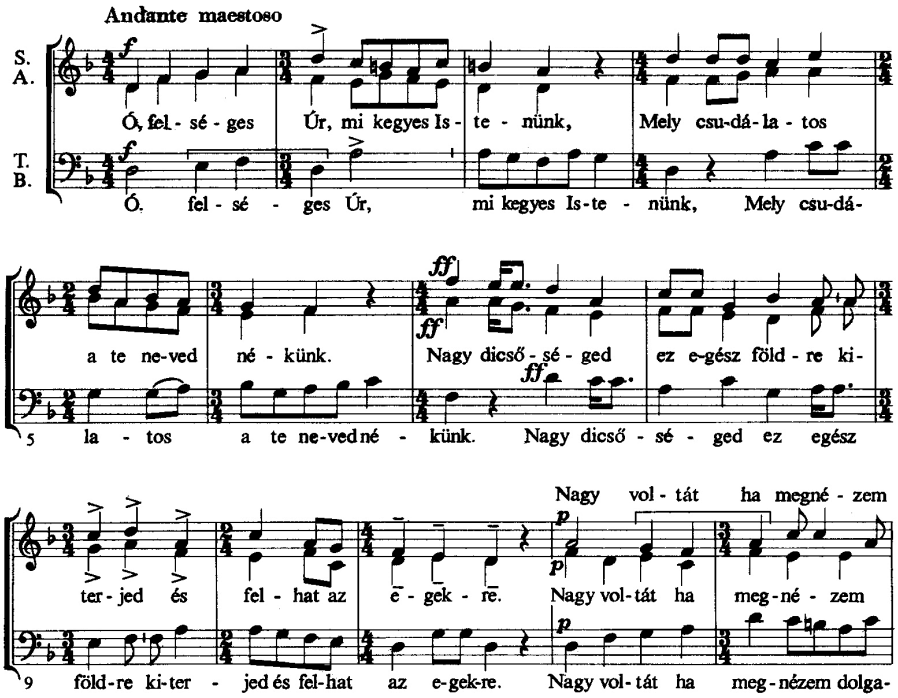
Calvin imagined singing in the congregation in one voice and in one's mother tongue. For him it was important that the congregation should understand what they sung. The Hungarian composers who adapted the tunes with Hungarian lyrics followed the same principle.

At the middle of the 20th century, when the *Reformed Hymn Book* of 1948 was edited and published, in a time of the upturn of the general musical culture Hungarian composers having experience with ecclesiastical music created adaptations of various levels of difficulty for the tunes of the Genevan psalms. The famous composers of the Hungarian choir literature: Jenő Ádám (1896-1982), Béla András (1909-1980), Béla Árokháty (1890-1942), Lajos Bárdos (1899-1986), Kálmán Csomasz Tóth (1902-1988), Ferenc Farkas (1905-2000), Árpád Fasang (1912-2001), Zoltán Gárdonyi (1906-1986), László Halmos (1909-1997), Frigyes Hidas (1928-2007), Károly Horváth, Jenő Kapi-Králik (1906-1978), Zoltán Kodály (1882-1967), György Kósa (1897-1984), Melinda Kistétényi (1926-1999), Gábor Lisznyai (1913-1981), Rudolf Maros (1917-1982), János Máté (1934-1998), Árpád Nagy, Olivér Nagy (1912-2000), Victor Osváth (1921-1985), Ákos Papp, Miklós Pászti (1928-1989), György Ránki (1907-1992), László Rezessy (1912-1997), Károly Sepsy (1930-), Imre Sulyok (1912-2008), Gyula Szigethy (1904-1986), Sándor Szokolai (1931-), Erzsébet Szőnyi (1924), Aurél Tillai (1930), Lajos Vass (1927-1992) aimed to create adaptations of various difficulty for choirs of various composition and musical abilities. This is how the pieces with unisono organ accompaniment, the bicinia, the pieces for choirs of one gender for three voices, the pieces for

mixed choirs for two, three, four or six voices, the canon for mixed choirs and the pieces for mixed choirs for three and four voices with organ accompaniment were born. In 1979 a representative volume entitled *Hungarian Psalms* edited by Sándor Arany was created, a volume that contained the adaptations of the above mentioned composers.
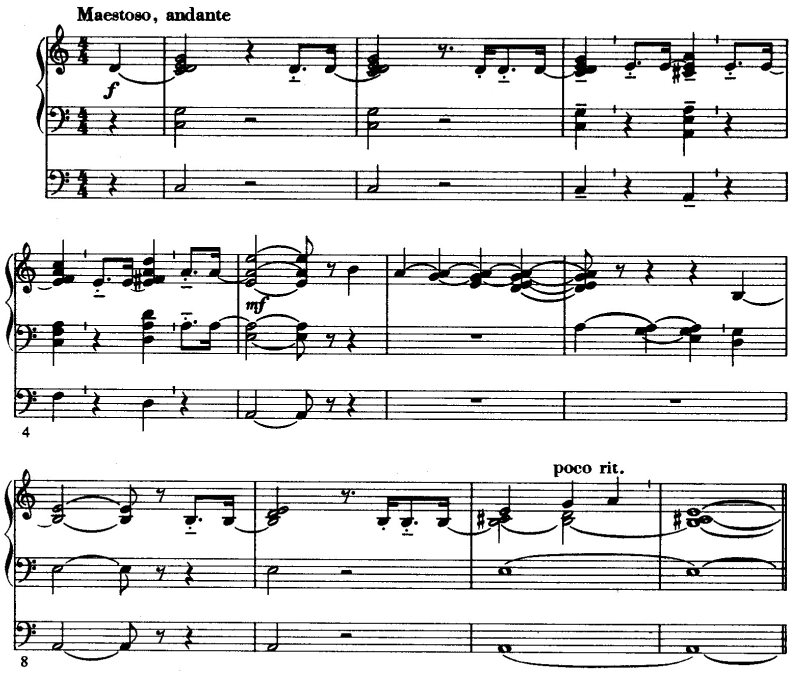
Selecting from this volume I would mention first Jenő Ádám's *8. Psalm*. It is a piece written for a mixed choir for three voices, extended to four voices in the closing part. The tune of the Genevan version is continuously present in the musical texture of the choral piece. The tune of the Genevan psalm passes from one voice to another naturally and in a plastic manner according to the range of notes of the tune and the message of the lyrics. Despite its shortness, Jenő Ádám divides the choral piece into four parts specified by the use of various tempos. It begins with *Andante maestoso* then *Piu agitato*, followed by a *Mosso (quasi recitativo)* and then the final part is *Tempo I*. The psalm of praise has a well-defined unisono closing (beginning with the part: *mindeneket lába alá vetél*) from which the mixed choir advances the hope inspiring closing chord of a major third in the Doric-Eolic tune of the psalm with a large crescendo.

Ex. 1
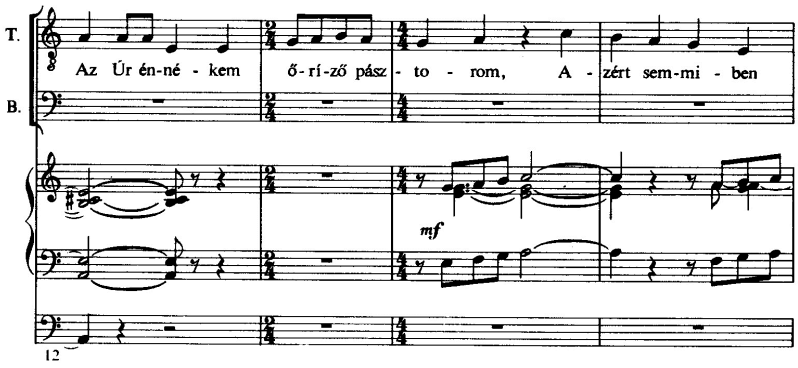


In the oeuvre of Lajos Bárdos the compositions with an ecclesiastical topic play a major part. Besides masses, capella pieces adapting religious themes in Latin or Hungarian, the canons and the pieces of music with organ accompaniment or written for other instruments also adaptations of the Genevan psalms can be found. According to the list of work established by Mihály Ittzés the adaptation of the 23. psalm, entitled *Az Úr énnékem őriző pásztorom [The Lord is My Shepherd]* was written in 1975. In his work on the oeuvre of Lajos Bárdos Mihály Ittzés writes the following regarding the pieces of music written in this period: „…it belongs to the years of harvest, they bear the marks of the mature style of the master now already in his sixties in a concentrated form: tunes created in diatony, melodic-harmonic unfolding of parts without lyrics, the application of classical harmonies and of new strings of tunes, the modern mixture of modal and functional thinking, free variation of the tonality, a balance of homophony and polyphony, richness of the lyrics accompanying the tune, precise prosody and varied rhythms as a consequence, perfect union between the musical and lyrical form creation and instructions of interpretation reflecting the experience of a practicing conductor."[10]

Ex. 2



[10] Ittzés, Mihály, *Bárdos Lajos*, Magyar Zeneszerzők 36., Mágus kiadó, Budapest, 2009, p. 18.
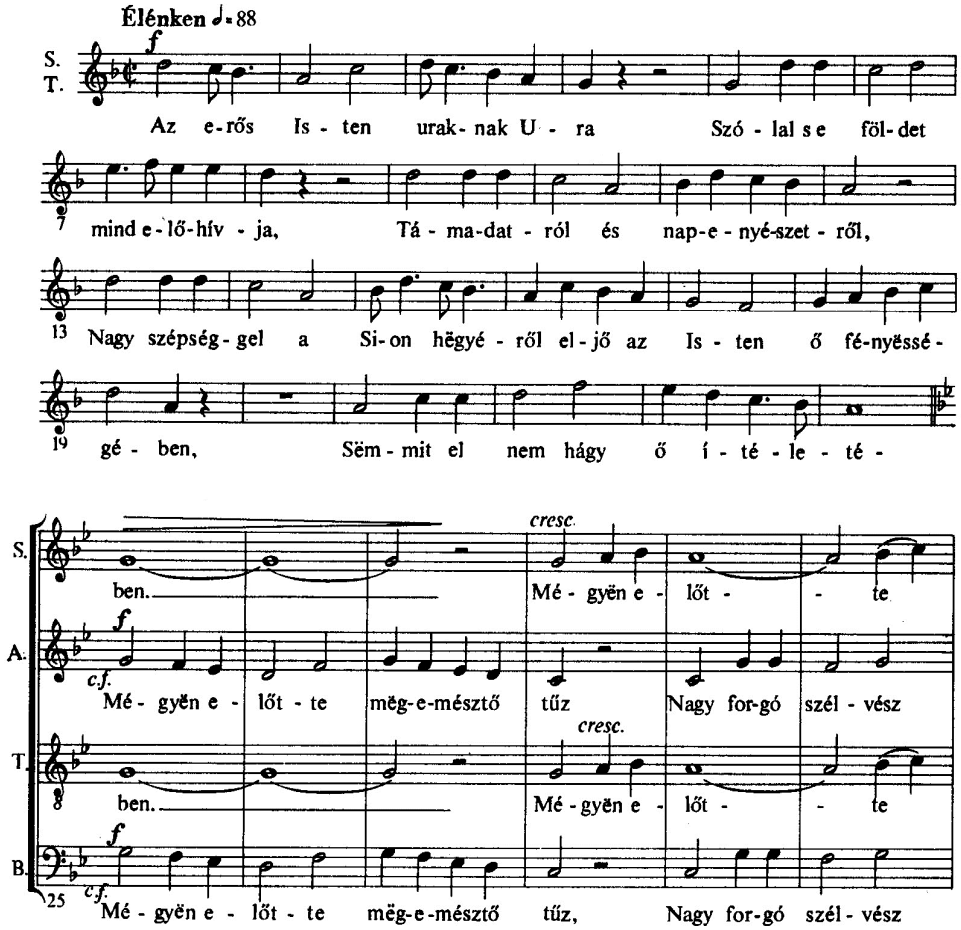


Zoltán Kodály published ten Genevan psalms in his *Iskolai Énekgyűjtemény [A Collection of Songs for Musical Education in School]*[11]. In this way the most relevant pieces of the tradition of the Reformed ecclesiastical music could become part of the Hungarian musical education besides Gregorian tunes and the Catholic folk songs. Kodály adapted seven of the Genevan psalms: we find adaptations of three psalms, 33, 124 and 126 in the *Bicinia Hungarica* series; the choral piece for women's choir, *Genevan psalm no. 150* was finished in 1936; form among the pieces for mixed choir in 1943 *Genevan psalm no. 121* was finished, while in 1948 *Genevan psalm no. 50* and finally in 1951, written for the consecration of the organ in the church of Pozsony street was finished *Genevan psalm no. 114.* Analyzing the lyrics of the choral pieces it can be observed that Kodály corrects the translation and word sequence used by Szenci according to the rules of prosody.

Kodály's *Genevan psalm no. 50* is an a capella choral piece. Earlier the psalm itself was considered to be a psalm for Advent, more precisely for the second Advent when Christ will come back to judge heaven and earth. The piece can be divided into two major parts: the first part contains the adaptation of three verses of the psalm and the second that of four verses, these are followed by a closing verse. The presentation of the Doric tune of the psalm is in unisono following the practice of congregational singing, in the two high pitched voices: soprano and tenor, in G doric. The adaptation of the second verse is in fact on two voices. The cantus firmus is present in the low pitched voices (alt and bass) in unisono, while the high pitched voices follow it with a simple counterpoint in C Doric. The third verse starts with a polyphonic tune, but it gradually becomes homophonic, while the closing part has a tune in G Doric, but the closing chord is a major third. The second part introduces a bold tonality shift: it starts half a note

[11] Created together with György Kerényi, published in 1944.
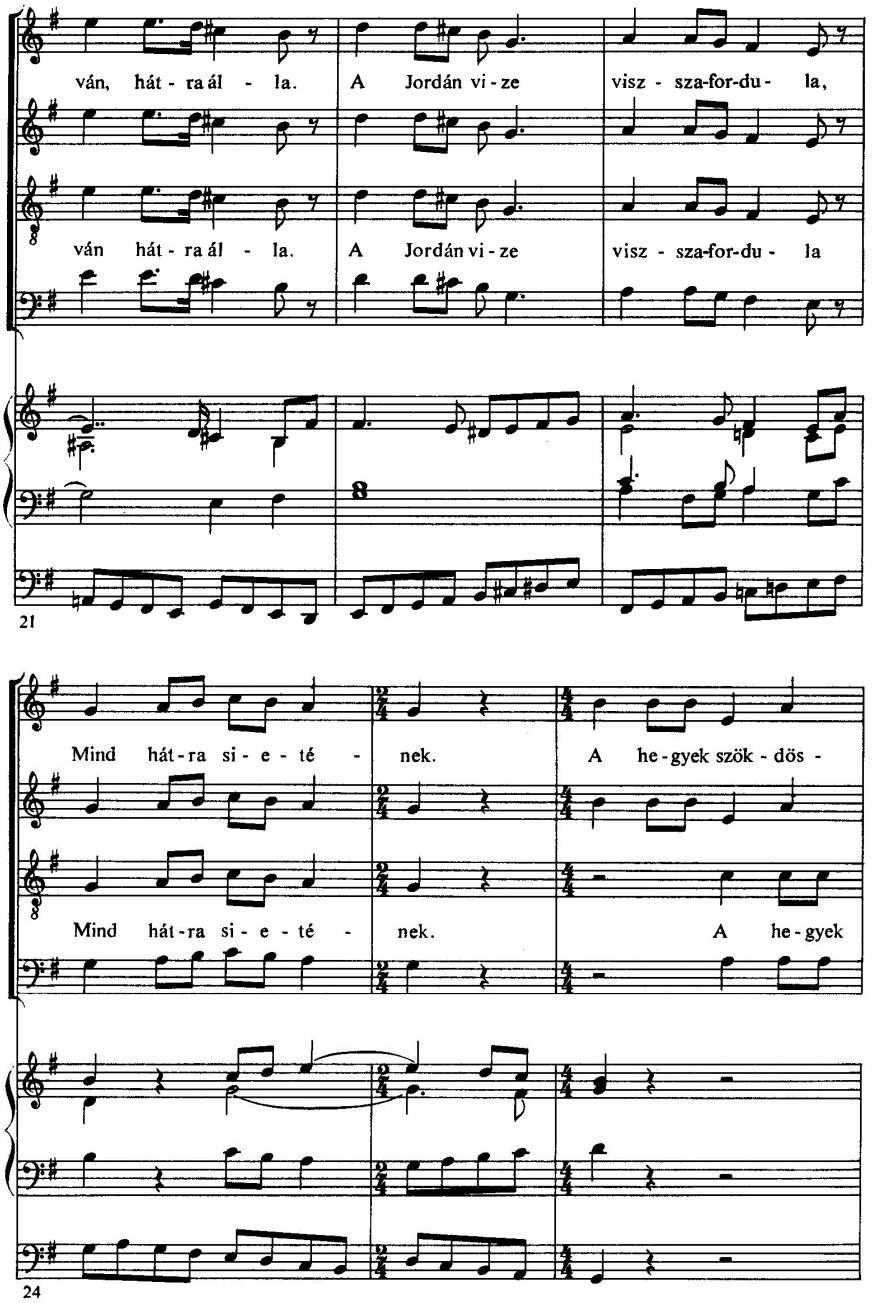
lower and then suddenly shifts to H Doric. Each verse takes us a fifth lower. This is how the tune is taken to e, to a, to d, while the closing part takes us back to G Doric. The number of voices is extended to eight and the conclusion of the monumental closing part is: „Those who sacrifice thank offerings honour me, and to the blameless I will show my salvation."
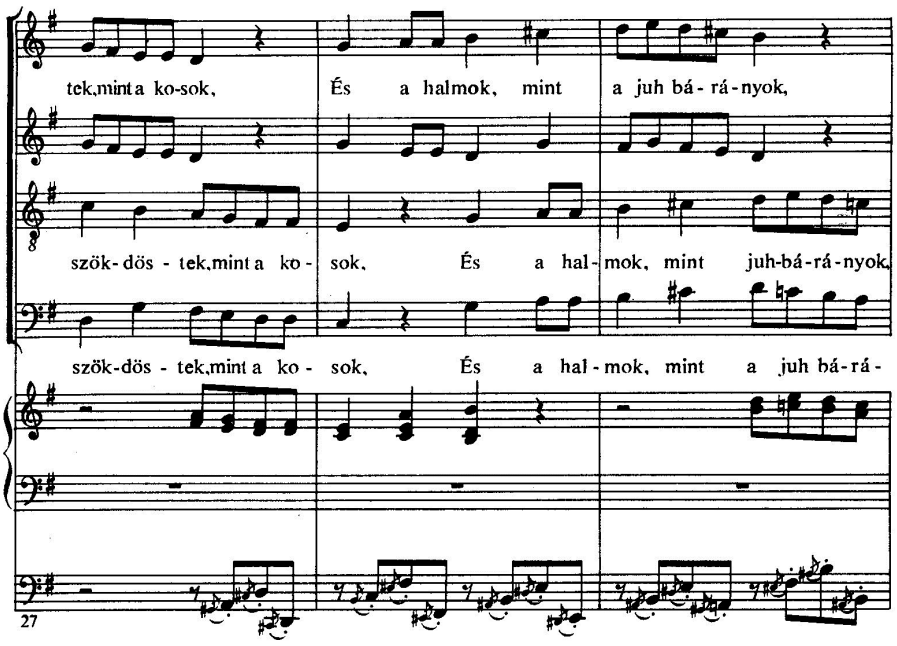
Ex. 3



Psalm 114 relates the wonderful events of the Lord's people being taken out of Egypt. The liberation of the people of God from physical bonds projects to the believer his own true and complete salvation perfected in Christ.

Ex. 4


ván, hát - ra ál - la. A Jordán vi - ze visz - sza-for-du - la,
ván hát - ra ál - la. A Jordán vi - ze visz - sza-for-du - la
21
Mind hát-ra si - e - té - nek. A he-gyek szök - dös -
Mind hát-ra si - e - té - nek. A he-gyek
24



The poetic images of the psalm reflect God's power and force. Frightened by his voice the sea "stepped back", the Jordan river started flowing backwards, mountains jumped like lambs. His mighty strength ejected water, created life out of the rock.

I dear to hope that these masterpieces of the Hungarian choral literature will also create life!

Translated by Borbély Bartalis Zsuzsa – authorized translator

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iFPH: WIRELESS CONTROL OF SOUND[1]

ADRIAN BORZA[2]

SUMMARY. A wireless interactive music system is a powerful tool for creating and performing music on stage. It combines different pieces of hardware and software, and the computer is controlled through a nano control surface or even a smartphone mediated by a nano wireless router. This study focuses on the Max patch for connecting a Wi-Fi device to the iFPH music software.

Keywords: Computer Music, Interactive Music Systems, Max/MSP, Wi-Fi, Wireless, OSC, iFPH, Android, Smartphone, nano Router

1. Premise of Research

The author of this paper has tested recently some limits of the interaction between performer and computer, allowing the computer to act in response to the musician performance, by itself, most of the time. The computer has been involved in performance with its own sound control data. This approach could be considered a disadvantage when it comes to musical improvisation on stage, but the computer is likely an important benefit for an accurate, synchronized performance of an electroacoustic music score.

Anyway, the author has experienced both approaches during the *remote ctrl* Project. He has presented publicly two musical works composed and programmed by himself: *If for Oboe and Interactive Computer* (2011), and *Akedia for Oboe, nanoKontroler and iFPH* (2011).

The *remote ctrl* Project was an outcome of the collaboration between three composers-programmers, Constantin Basica, Adrian Borza and Cătălin Creţu, supported by the Electroacoustic Music and Multimedia Center from Bucharest (CMeM), the National University of Music from Bucharest (UNMB), and the *Gheorghe Dima* Academy of Music from Cluj-Napoca (AMGD). The *remote ctrl* concerts took place on December 18, 2011 at UNMB, and on January 16, 2012 at AMGD.

[1] This research paper is part of the MIDAS 2012-2013 postdoctoral research calendar, under the National University of Music in Bucharest. The research project is funded by MIDAS – the Music Institute for Doctoral Advanced Studies, POSDRU/89/1.5/S/62923, co-financed by the European Social Fund through Sectoral Operational Program for Human Resources Development 2007-2013.

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2. Interactive Music Systems

By definition, "an interactive music composition and performance system is a real-time composing and sound-producing system which employs a synthesizer, a programmable computer, and at least one performance device […]. The system is interactive in that a user can direct aspects of the system's production of music, as he or she hears it being produced, by use of the performance device."[3]

We preserve here the key-components of an interactive computer music system: performance device, programmable computer, and sound-producing device. Nevertheless, the complexity of interactive music system is the result of myriad of distinct interconnected components.

The devices working together can be conceptually bundled into three sequences or stages of the whole process of music production, in which information is transferred from one device to another. "The first is the sensing stage, when data is collected from controllers reading gestural information from the human performers onstage. Second is the processing stage, in which a computer reads and interprets information coming from the sensors and prepares data for the third, or response stage, when the computer and some collection of sound-producing devices share in realizing a musical output."[4]

A chain of diverse electrical and electronic devices interconnected, which is defined in this study as interactive music system, is a powerful tool for creating and performing music on stage nowadays. The system merges several pieces of hardware, such as a microphone, a mixer, a sound card, an audio control surface, a wireless router, and even a Wi-Fi mobile phone, but not exclusively. The interactive system is built around a computer and driven by specialized software, yet it is flexible and portable. Its main abilities are that it analyses the performer's input data and it responds instantly to the musician actions during a live performance[5].

3. Integrating Wireless Control

Our interactive music system is built around a laptop driven by the iFPH music software. The software is coordinated by Performer 1 (see Table 1) through a nano audio control surface, but also it integrates a wireless control mechanism over iFPH. The Performer 1 is the actual instrument performer.

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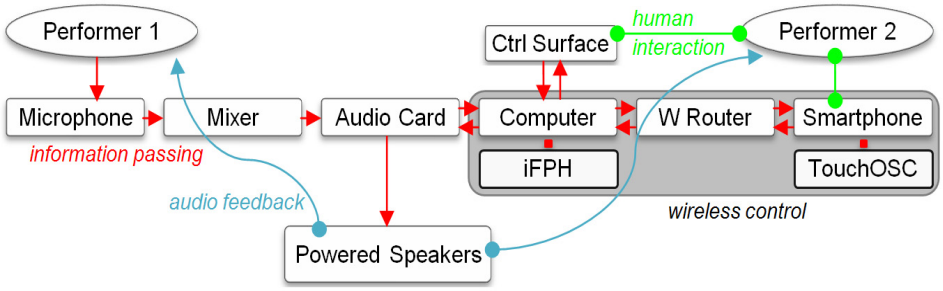
[3] Chadabe, J., *Interactive Composition and Performance System*, United States Patent and Trademark Office, Patent No. 4,526,078, Julie 2, 1985.

[4] Rowe, R., *Interactive Music Systems: Machine Listening and Composing*, The MIT Press, Cambridge, Massachusetts, 1993, p. 10.

[5] For more details about this topic see Borza, A., *Prolegomena to Interactive Music Systems*, Studia UBB Musica, LV, 1, 2010.

Table 1

iFPH Wireless Interactive Music System
Chain of devices and software



Let's have a look at the process of passing information from a device to another:

Sensing stage

- Performer 2 interacts directly with the TouchOSC's user interface on the smartphone's touch screen. The device is capable of reading tactile gestures of performer
- TouchOSC sends OSC messages to iFPH on computer, through the nano wireless router
- The gestural information of Performer 2, collected and converted by the nano audio control surface, is sent to iFPH as MIDI messages
- Information coming from Performer 1 is captured by microphone, pre-amplified by mixer, digitized by sound card, and sent to iFPH

Processing stage

- There is a software module built into iFPH – *Wireless Control* – which is programmed to receive and transmit OSC messages. Roughly, the module has the role to bind the OSC data to the processing data sets. These sets are stored into the iFPH's *Presets* module
- iFPH interprets as well the MIDI data coming from Performer 2 and binds these data to the processing data sets

Response stage

- As an immediate result, iFPH puts into practice its transformational abilities – successive manipulations of the input sound – then sends its output audio signal to the self-powered speakers, back through the sound card

We should mention the next sequence of transmission of information through the iFPH wireless interactive music system:

Feedback stage

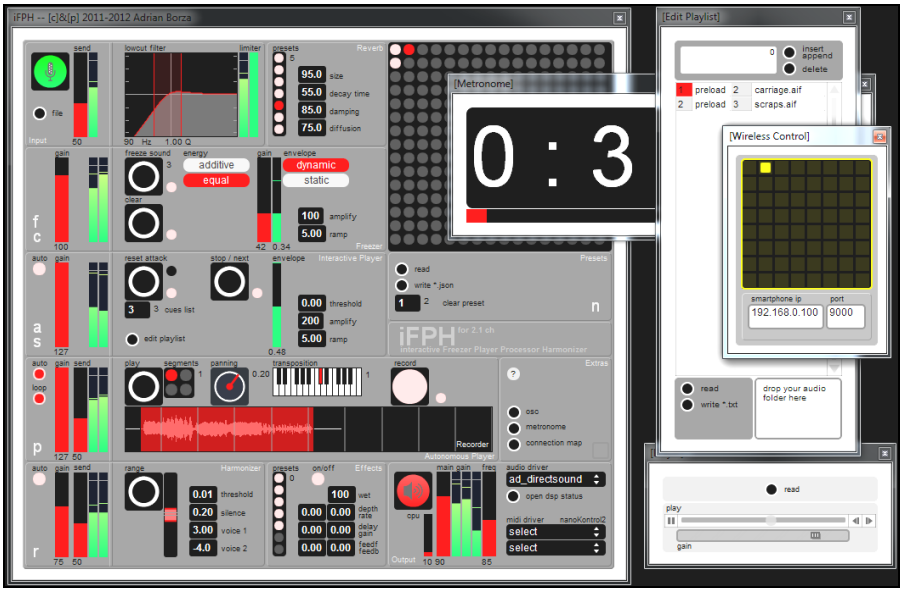
- The *Wireless Control* module sends back OSC messages towards TouchOSC, through the nano router. The messages are exposed visually on the smartphone, thus confirming the Performer 2's gestures
- iFPH sends back MIDI messages towards the nano control surface for the same reason
- Both musicians will find audio feedback of their performance, while it being produced, by listening to music through the loudspeakers

4. iFPH Music Software

What does iFPH stands for? The peculiar name stands for Interactive, Freezer, Player, Processor, and Harmonizer, suggesting some of the actions that it is capable of doing. The iFPH software, assembled with Max/MSP by the author of this study, was constantly developed, therefore the current version 2.5 (2012) is far more advanced than the initial functional version. The features of the current version are briefly described below.

Table 2

iFPH Music Software – the graphic user interface



High-pass Filter: the input audio signal is filtered according to the cutoff frequency, attenuating the amplitude of unwanted low frequencies but passing higher frequencies. The visible range of the filter on the GUI is from 20 Hz to 1 kHz.

Freezer: a sound grain is extracted from the input signal and after that is looped, layered and enriched, creating and sustaining a derivate sound. The overall amplitude of the new sound is static or dynamic, depending on the operation mode selected in the *Envelope Follower for Freezer* module. Up to 8 different sounds can be superimposed. The synthesis method is granular.

Envelope Follower for Freezer: the overall amplitude of the input audio signal is instantly applied to the audio signal generated by the *Freezer* module, personalizing the derivate sound. This means that the module reacts to music dynamics, and the input envelope is monitored constantly.

Interactive Player: pre-recorded sounds or audio files are played back when the overall amplitude of the input signal reaches or exceeds a specified threshold. The files are organized into the *Playlist* module.

Playlist: this is a GUI editor for organizing sound files, built with the purpose to be played back in sequential order, by using the *Interactive Player* module. The file types are AIFF and WAV.

Recorder: the input audio signal is recorded onto a memory buffer, and then is automatically segmented in small fragments. Segmentation is based on the signal's overall amplitude. The maximum recording length is 10 seconds, and the number of audio segments is 4.

Autonomous Player: each time an audio segment is played back, random panning and transposition is applied to it. This is especially true if *Auto* and *Loop* modes are on.

Harmonizer: performs a FFT and pitch-shifting in frequency domain of the input signal, building a chord of 3 sounds. The transposition range is from -24 semitones to +24.

Effects: in *Wet* operation mode, the input audio signal is processed by adding effects, such as distortion, chorus, phaser or flanger.

Reverb: the input signal is processed by adding reverb effect.

Metronome: intended to help musicians at the time they practice and perform on stage, this module is a 60 BPM visual click track synchronized to the first sound file on the *Interactive Player* module.

Crossover: the output audio signal is split into 2 frequencies bands and then routed to the first 3 channels of the sound card, achieving a simple, but productive bass management.

Presets: all the processing data sets (sets of control data over the sound) are saved into a file and called anytime later at musician convenience, on stage. The maximum number of presets is 240. The *Presets* module is controlled by the smartphone or the nano control surface.

Wireless Control: this is an 8x8 grid of presets, a network connection setup, and a module for sending, converting and receiving OSC messages. The module is controlled by the smartphone.

The key-modules *Freezer*, *Envelope Follower for Freezer*, *Interactive Player*, *Recorder*, *Autonomous Player*, *Harmonizer* and *Presets* are controlled by the nano control surface, in addition by using a mouse and a computer keyboard.

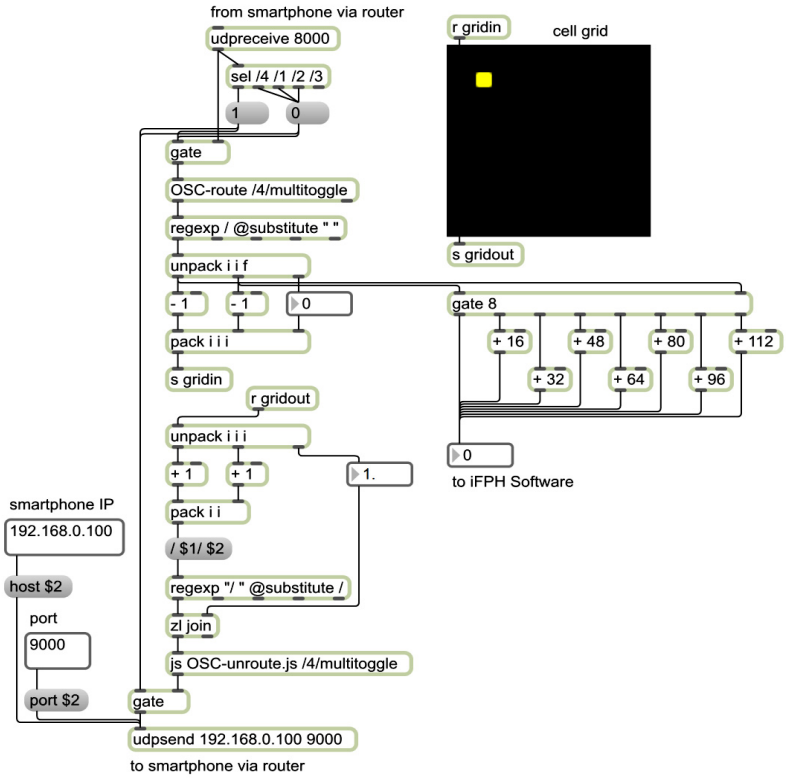
4.1. iFPH Wireless Control Module

The 8x8 grid of processing data sets, called *Wireless Control*, is a Max patch file. The patch has been conceived in 2012 by the author of this research paper, with the purpose of offering more flexibility in using the iFPH software during concert.

We will describe in detail the functionality of the patch.

Table 3

iFPH Music Software – the Wireless Control module



The *udpreceive* object works in conjunction with the Open Sound Control (OSC) protocol[6], and it receives messages transmitted over a wired or wireless network using User Datagram Protocol (UDP). The argument **8000** is the port number for receiving OSC messages from a smartphone via the nano router[7].

[6] Open Sound Control protocol has been developed at the Center for New Music and Audio Technologies (CNMAT) at the University of California in Berkeley.

[7] See below *Smartphone/Computer Wireless Network Connection Setup.*

The *sel* and *gate* objects are working together in order to bypass OSC data only when the page 4 is selected on the TouchOSC's user interface[8]. Otherwise the *gate* object will stop the communication.

The *OSC-route*[9] object matches *multitoggle* element on the page 4, as instructed into its argument, **`/4/multitoggle`**, then it passes any OSC message matched before. The massage represents a cell, defined by column, row, and the on/off state value of the *multitoggle*.

The special *regexp* object substitutes a symbol within the matched OSC message, and then it is divided into individual messages by the *unpack* object.

At this moment, the *gate* object will pass the column number only through the output associated to the specified row number, on one hand. The argument **8** is the number of gates, seen as rows' number. The *+ (addition)* objects bind the column numbers to the preset numbers stored into the *Presets* module. The messages are sent to iFPH.

On the other hand, the *- (subtraction)* and *pack* objects will prepare the messages for the *matrixctrl* object. This object is a cell grid which it resembles the TouchOSC's *multitoggle* interface element. Any action on the *multitoggle* will cause a response on the *matrixctrl*'s interface. In other words, any action of the musician on the smartphone causes a visual feedback on the computer. And vice versa.

The processes are constructed then in reveres: the column, the row, and the state value of the *multitoggle* are joined into an OSC message, so as to be transmitted through the *OSC-unroute.js* and *udpsend* objects. The argument **`192.168.0.100`** is the Internet Protocol (IP) address of the smartphone, and the argument **`8000`** is the port number for sending OSC messages to the smartphone via the wireless nano router. The arguments are changeable.

5. Smartphone/Computer Wireless Network Connection Setup

In order to achieve control over the iFPH with a smartphone, it must first install the mandatory software on the mobile phone and laptop, then to set up a wireless network connection.

There are several applications for Android OS capable to send and receive OSC messages over Wi-Fi network, but we decided to explore in depth two of them, TouchOSC 1.3 and Control 1.31. We have made use of both runtime and fully-functional version 5 and 6 of Max/MSP to run iFPH successfully.

[8] TouchOSC is a virtual audio control surface for iOS and Android operating systems, developed by Hexler.

[9] OSC-route and OSC-unroute.js are Max external objects developed by Mat Wright at CNMAT.

Also, we have effectively tested the following hardware and software configuration of our wireless interactive music system:

Smartphone Applications: TouchOSC 1.3, Control 1.31
Smartphone Operating System: Android 4.0.3
Smartphone Type and Model: Galaxy S II, No GT-I9100
Audio Control Surface Type and Model: Slim-line USB Control Surface, nanoKontrol2
Computer Applications: Max 5.1.9, Max 6.0.5, iFPH
Computer Operating System: Windows 7 64-bit
Computer Model: HP ProBook 4530s
Wireless Router Type and Model: TP-Link 150Mbps Wireless N Nano Router, No TL-WR702N

5.1. Connection Setup Tutorial

Computer Configuration: Windows 7 64-bit

- Connect the router to the computer via USB ports
- Open *Wireless Network Connection Status* of the active wireless adapter by following these steps:
    - Press *Start*, select *Control Panel*, *View network status and tasks* under *Network and Internet*, *Change adapter settings*, then double-click on *Wireless Network Connection* of the active wireless adapter
- Press *Properties* on the *Wireless Network Connection Status* window
- Select *Internet Connection Version 4 (TCP/IPv4)* and press *Properties* on the *Wireless Network Connection Properties* window
- Activate *Use the following IP address* on the *Internet Connection Version 4 (TCP/IPv4) Properties* window, then follow these steps:
    - Write **`192.168.0.200`** in the *IP address* field. This is the IP address of the computer; anything from **`192.168.0.1`** to **`192.168.0.253`**
    - Write **`255.255.255.0`** in the *Subset mask* field
    - Write **`192.168.0.254`** in the *Default Gateway* field. This is the router's IP address
    - Close all windows with *OK* and *Close*. Done

Verify the computer's IP

- Write **`ipconfig`** on the command line of the *Command Promp* (DOS) application and press *Enter* on the computer keyboard
- *Wireless LAN adapter Wireless Network Connection* should provide you with this information:

```
Windows IP Configuration
Wireless LAN adapter Wireless Network Connection:
   IPv4 Address. . . . . . . . . . . : 192.168.0.200
   Subnet Mask . . . . . . . . . . . : 255.255.255.0
   Default Gateway . . . . . . . . . : 192.168.0.254
```

Wireless Router Configuration: TL-WR702N

- Write http://192.168.0.254 into any browser's address bar and login with the router's credentials
- Select *Working Mode* under *Basic Settings*
- Select *Router: Wireless router mode* on the *Wireless Working Mode Settings* window, and press *Save*. Done

Smartphone Configuration: TouchOSC 1.3 Connection

- Install TouchOSC 1.3 on the smartphone
- Activate Wi-Fi connection
- Open TouchOSC, and select *OSC* under *Settings* /*Connections*, then follow these steps:
    - Write **`192.168.0.200`** in the *Host* field. This is the IP address of the computer; see *Computer Configuration* for details
    - Write **`8000`** in the *Port (outgoing)* field. This is the port for sending OSC messages to iFPH
    - Write **`9000`** in *Port (incoming)* field. This is the port for receiving OSC messages from iFPH. Done

Verify the smartphone's IP

- Select *Settings*, *Wi-Fi*, and the connected router: *TP-LINK_xxxxxx*
- Verify *IP address* on the mobile phone: **`192.168.0.100`**

6. Smartphone/Computer Software Configuration Tutorial

Smartphone Configuration: TouchOSC 1.3 Layout

- Open TouchOSC, and select *Layout* under *Settings*
- Select *Simple*, press *Done*, and select the last page of the *Simple* Layout. The *multitoggle* graphic interface element is connected automatically to the *Wireless Control* module of iFPH. Done

Max 5/6 and iFPH Configuration

- Install Max 5 or 6 Runtime, then *OSC-route.mxe* and *OSC-unroute.js* external objects into the max-externals folder of Max 5/6
- Install iFPH. Done

7. Conclusion

The non-linear access to the iFPH's processing presets reflects probably the universal approach in live computer composition and performance, that fits a musician, in the sense that Performer 2 would prefer to "jump" or switch anytime to any preset represented visually on the smartphone's touch screen. Spontaneous creation and re-creation of music are natural processes on stage. No doubt, the flexibility in choosing one or other processing data set is an advantage when it comes to improvisation. Improvisation is unpredictable, as we all know. By contrast, the non-linear access is significantly diminished when the very same musician reproduces linearly an electroacoustic score, by using an interactive music system.

Apparently, an interactive music system is a remarkable computer tool for making music, thus the role of the interactive system is that of a musical instrument, and has to be mastered. But what is beyond this role?

"If we are not capable of creating roles for the computer which go beyond our own image, perhaps we can at least attempt a synthesis of all these anthropomorphic and musical roles. This hybridization would at least offer us a glimpse of other functionalities, other conceptual frameworks, and can only serve to enrich the musical discourse and interactivity of real-time computer music."[10]

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STUDIA UBB MUSICA, LVII, 2, 2012 (p. 51-73)
(RECOMMENDED CITATION)

DIE UNTERSUCHUNG DER WERTE *RELIGIOSO* UND *LUGUBRE* IN DEN KLAVIERWERKEN *AUX CYPRÈS DE LA VILLA D'ESTE – THRÉNODIE I., II.* UND *SURSUM CORDA* VON FRANZ LISZT

MIKLÓS FEKETE[1]

SUMMARY. The atmosphere of the late works (composed between 1877–1885) changes more and more, the *eroico, patetico* and *amoroso* character almost disappears, while the ethical and aesthetic values of *lugubre, religioso* and *macabre-obstiné* get emphasized. This paper intends to point upon the first two mentioned values through the analysis of three piano pieces from the cycle *Années de Pèlerinage. Troisième Année*. Liszt finds for his new spiritual experiences new genres, one of which would be the *funeral piece* (such as the two *threnodies* of the cycle). In the composition *Sursum corda*, Liszt tries, probably for the last time, – through the huge *metaphor* of the fight for the birth of the melody – to succeed the ascension. The musical analysis proposes to identify and exemplify a few of lisztian procedures, compositional techniques and means of expression, which – on the one hand – do define the structure, the melodic and harmonic aspects of the musical discourse, and – on the other hand – aim to express feelings, and through these certain aesthetic and ethical values.

Keywords: Franz Liszt, piano works, *Années de Pèlerinage. Troisième Année*, musical analysis, aesthetic values**,** *lugubre, religioso*.

Liszt bleibt bis zu seinen letzten symphonischen und instrumentalen Werken ein programmatischer Komponist. Natürlich, ändert sich aber in der letzten Etappe seines künstlerischen Schaffens sein extramusikaler „Programm" immer mehr. Der Charakter der späten Klavierwerke (aus den Jahren 1877–1885), ausgedrückt durch die programmatischen Titel und Interpretationsanweisungen, verzichtet beinahe völlig auf den Charakter *eroico*, *patetico* und *amoroso*, und umschreibt eher die ästhetischen Werte (1) ***lugubre***, (2) ***religioso*** und (3) ***macabre-obstiné***. Diese Untersuchung widmet sich der ersten beiden Kategorien. Es werden drei Klavierstücke aus dem Zyklus *Années de Pèlerinage. Troisième Année* analysiert. Die musikologische Analyse versucht die Stilfiguren,

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künstlerischen Ausdrucksformen und komponistischen Techniken aufzuzeigen, die die Struktur, den melodisch-harmonischen und rhythmischen Aspekt der Werke ausdrücken und die – durch den Ausdruck verschiedener Gefühle – zu der Reliefierung der genannten ästhetischen Werte führen.

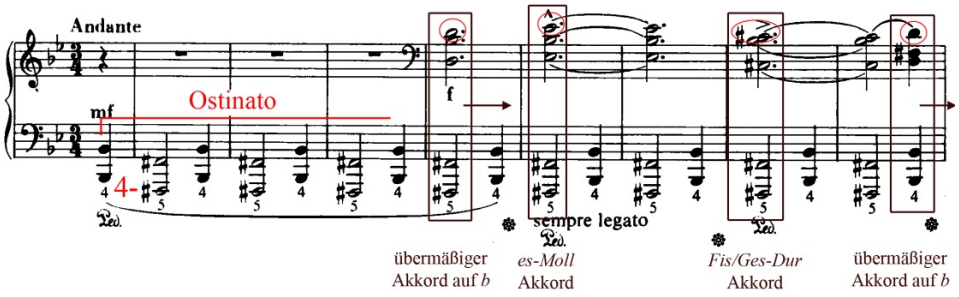
Alan Walker vermerkt, dass das Jahr 1877 – das Jahr des Komponieren der Werke *Aux cyprès de la Villa 125 d'Este, Thrénodie I., II.* und *Sursum corda* – von Melancholie, Depression, sogar Lethargie und Apathie geprägt ist. Der Musikologe untermauert das mit einem Ausschnitt aus dem Brief von Liszt an Carolyne von Sayn Wittgenstein (vom 15. Juni 1877) in dem er gesteht: „Ohne mich zu beklagen sage ich, ich leide oft am Sein – zwar bin ich körperlich gesund, seelisch jedoch nicht. *Tristis est anima mea*! [lat., *Traurig ist meine Seele!*]"[2]. Die Werke aus dem III. Band des Zyklus *Années de Pèlerinage* deuten auf diese künstlerische Einsamkeit und das Nicht-Verstanden-Sein hin. Diese werden jedoch vom starken religiösen Glauben vom Liszt in den Rahmenstücken des Zyklus (*Angelus! Prière aux anges gardiens* und *Sursum corda*) überschrieben, die mit der Kraft und dem Licht der Transzendenz die Reihe der Threnodien, und Klagen der Trauermarsche umgeben. Bence Szabolcsi behauptet „Liszt hat neue Genres für neue Erfahrungen geschaffen. Ein solches Genre ist das… *Trauerstück.* Liszt nennt das Elegie oder «Threnodie», und dazu gehört z. B. auch *La lugubra gondola*, das eher ein Totenlied ist. Repräsentanten des Genre sind *Historische ungarische Bildnisse*, *Wagner – Venezia*, *Preludio funebre*, *Trübe Wolken* und der *Unstern* sowie auch *Aux cyprès de la Villa d'Este* und *Sunt lacrymae rerum*."[3]

Das Werk *Aux cyprès de la Villa d'Este, Thrénodie I.* (LW. – A283/2) beginnt mit der Präsentierung eines rhythmisch-melodischen Materials im tiefen Register des Klaviers (Takte 1–3), bestehend aus den Tönen *b* und *fis*. Diese Ostinato-artige Wiederholung der verminderten Quarte imitiert die Monotonie des Glockenklanges, über dem im 4. Tackt ein melodisches Motiv (bestehend aus der Verkreuzung der chromatischen Töne *d-es-cis-d*) eingeführt wird. Die Überlappung dieser beiden Ebenen generiert einen instabilen harmonischen Kontext, ohne tonalem Stützpunkt, wodurch die 2*b*-Tonartvorzeichnung nicht rechtfertigt wird – ein typisches Verfahren für den Anfang der Klavierwerke der letzten Jahre. Die harmonischen Gebilde in den Takten 4–8 entstehen aus der Vertikalisierung der erwähnten verminderten Quarte mit der harmonischen Vervollständigung der melodischen Linie, geformt durch die Verkreuzung der kleinen Sekunden. Durch diesem Spiel von Akkorden mit mobilem Ton, vermeidet Liszt bewusst die Konturierung eines syntaktisch kohärenten Rahmens:

[2] Walker, Alan*, Franz Liszt, The Final Years, 1861–1886*, Cornell University Press, New York, 1997, S. 369.

[3] Szabolcsi, Bence*, Szabolcsi Bence válogatott írásai* [*Ausgewählte Schriften von Szabolcsi Bence*], Typotext Kiadó, Budapest, 2003, S. 349.

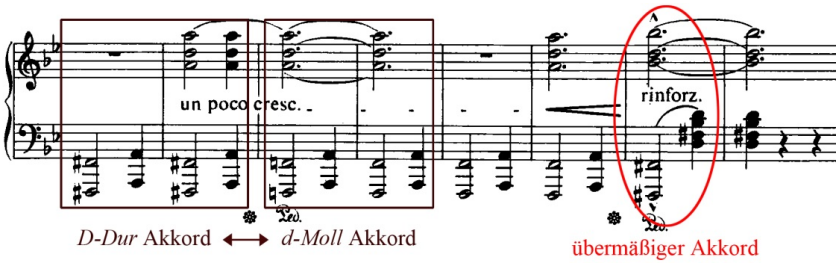
Beispiel Nr. 1



***Aux cyprès de la Villa d'Este – Thrénodie I.* – Takt 1-8** (EMB & Bärenreiter)

Die Takte 9–24 werden mit dem variierten *Ostinato* (*fis–a, f–a*) fortgesetzt, zusammen mit dem harmonischen Spiel der mehrfachen Alternanz von *maggiore–minore* des Akkords gebaut auf den Ton *d*. Die Wiederholung dieser Charakteränderung (Dur–Moll, Licht–Schatten) in 16 Takten schiebt weiterhin die tonale Stabilität auf. Die Kadenz in *rinforzando* der Einführungseinheit (Takte 1–32) auf einem übermäßigen, unaufgelösten Akkord, betonen die Symbolik des *lugubre*-Charakters und das Gefühl von Schmerz, Traurigkeit und gleichzeitig Unsicherheit:
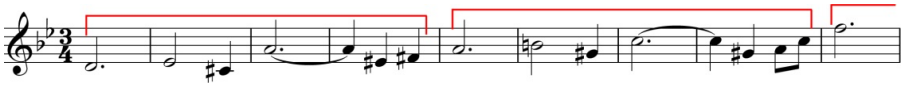
Beispiel Nr. 2



***Aux cyprès de la Villa d'Este – Thrénodie I.* – Takt 19-26**

Am Anfang der II. Einheit (Takte 33–62), bringt Liszt das variierte melodische Material des in den Takten 4–8 vorgestellten Motivs zurück, das das motivische Hauptmaterial des ganzen Werkes darstellt, und das im Segment ab dem 33. Takt eine umfassende melodisch-harmonische Aufarbeitung erfährt:

Beispiel Nr. 3



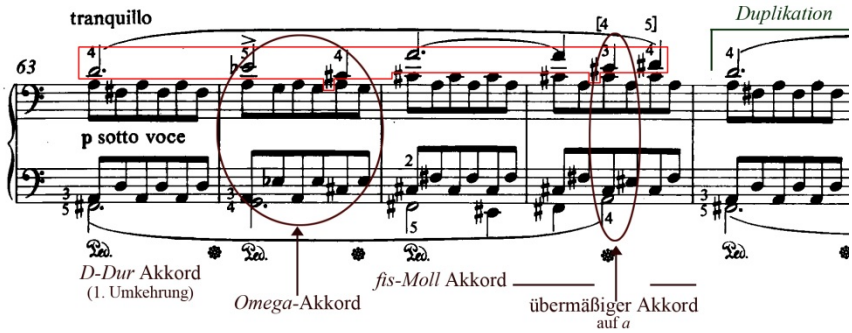
***Aux cyprès de la Villa d'Este – Thrénodie I.* – Thematisches Motiv, Takt 33-41**

Der komponistische Erfindungssinn kann in der bemerkenswerten Verbindung der melodischen und harmonischen Ebene bemerkt werden. Die Melodie – weitergeführt durch die Verkreuzung der kleinen Sekunden, sowie gekennzeichnet durch den steigenden Sextensprung am Ende des Motivs (Takte 34–35) und durch ihren steigenden Profil – wird unabgeschlossen, evolutiv, harmonisch gefärbt durch das Nebeneinander von syntaktischen und asyntaktischen (überraschende tonal-harmonische Brüche) akkordischen Relationen. Diese harmonischen Farbtupfer, die durch die mehrfachen gemeinsamen akkordischen Tönen fusionieren, müssen schon „außerhalb" des funktionalen Systems behandelt werden. Sie zeigen eine lebendige Palette von harmonischen Farben, die einen wahrhaftig impressionistischen Charakter haben. Trotzdem wird die Kohäsion des musikalischen Materials vom „unendlichen"[4] Charakter des melodischen Profils gesichert, der die *anacolut*-artigen harmonischen Risse überschreibt. Dieses melodische Profil wird von György Sólyom als „Kampf um die Geburt einer «Melodie»"[5] bezeichnet. Die Takte 41–57 bringen eine betonte Steigerung der Anspannung, durch dem immer nuancierter der Klimax vorbereitet wird. Diese Lösung der steigernden Anspannung wird musikalisch durch folgende Verfahren verzögert: (a) melodische Verzögerungen, Übergangs- oder Wechseltöne, (b) verminderte Akkorde, (c) die Überschreibung des Spannung–Lösung Gesetzes der Harmonie bzw. (4) asyntaktische akkordische Abfolgen. Ein erster Höhepunkt wird im 47. Takt erreicht, auf dem extrem dissonanten Akkord *b-c-es-ges-a*, gespielt in *ff appassionato*, geformt aus der *b*-Pedale und dem verminderten Akkord auf *a* (als eine Antizipierung durch der Stufe VII^{7b} eines vermeintlichen *b-Moll/ B-Dur*). Der 48. Takt führt für die erwartete Tonalität sogar die Stufe V^7 ein, damit Liszt sie mit einem Trugschluss (tonaler Sprung) „löst": der Klimax ist der *Ges-Dur* Akkord.

Der Anfang der III. Einheit (Takte 63–130) zeigt einen Charakter von Ruhe, Gelassenheit (*piano sotto voce, tranquillo*), und bringt das identische thematische Material der Takte 33–36 in folgender Harmonisierung zurück (rhetorische Stilfigur des *antanaclasis*): der Ausgangsakkord *D-Dur* (Takt 63) wird gefolgt vom geometrischen Akkord (*Omega* Akkord), gebildet aus den Tönen *g-a-cis-es* der Ganztontonleiter, danach kommt ein *fis-Moll* Akkord, gefärbt für einen Moment durch den übermäßigen Akkord auf *a.*

[4] Siehe Frank, Oszkár, *A romantikus zene műhelytitkai – III.* [*Die Fachgeheimnisse der romantischen Musik*]*, Années de pèlegrinage*, Akaprint Nyomdaipari Kft., 2004, S. 60.
[5] Sólyom, György*, Kérdések és válaszok...* [*Fragen und Antworten...*], Akkord Kiadó, S. 101.
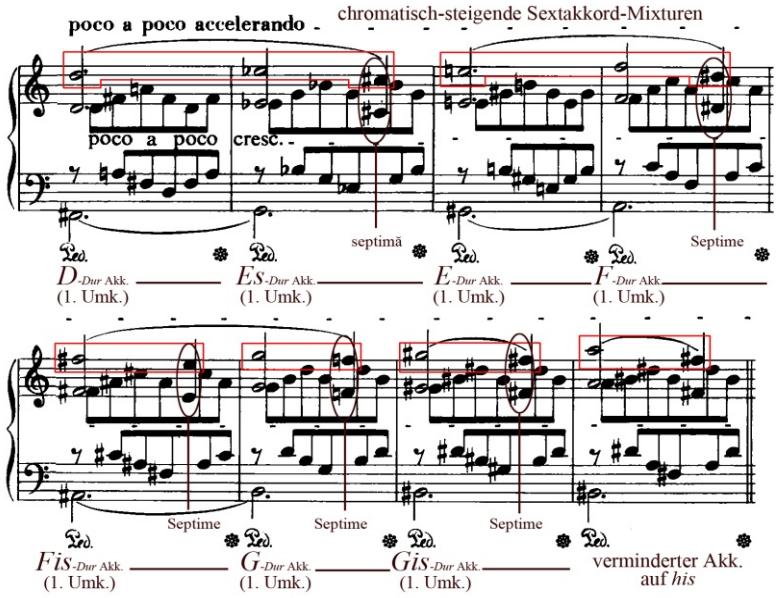
Beispiel Nr. 4



***Aux cyprès de la Villa d'Este – Thrénodie I.* – Takt 63-67**

Durch die Aufarbeitung des Materials, realisiert Liszt eine neue Gradierungswelle. Dabei verwendet er die Sequenzierung des motivischen Kopfes. Indem er den melodisch-harmonischen Kontext immer höher und höher placiert – neben einer steigenden Dynamik, eine gradierte Akzelerierung und eine chromatische melodische Linie des Basses – generiert er aszendente chromatische Mixturen von Dur-Sextakkorden, wobei er wie „gewöhnlich" auf einem verminderten Akkord kadenziert:

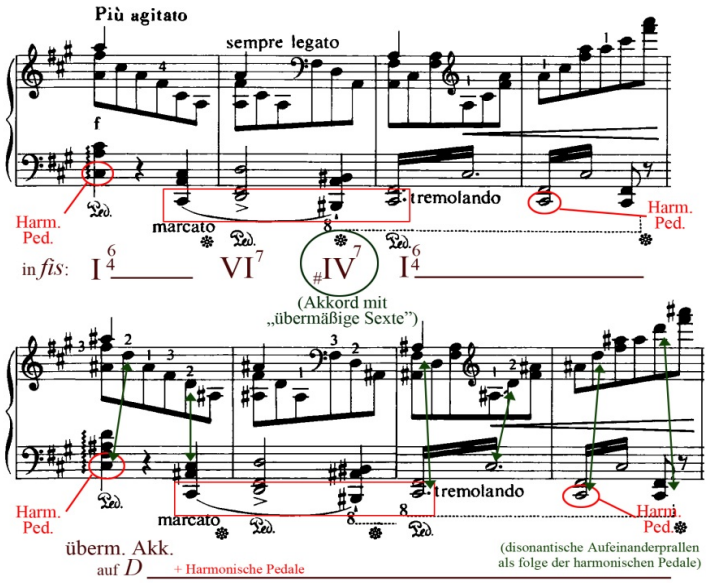
Beispiel Nr. 5



***Aux cyprès de la Villa d'Este – Thrénodie I.* – Takt 79-86**

Der zweite Aufarbeitungssegment der III. Einheit ist eine neue Gradierungswelle: diesmal geht er von einem erregten Charakter (*Più agitato*) in *forte* aus. Das thematische Motiv erscheint im tiefen Register des Klaviers, harmonisch gestützt von den arpeggierten Akkordenwellen der rechten Hand. Der *cis* Ton zeigt sich schon im 87. Takt, und erhält die Rolle einer harmonischen Pedale, die mit einer erhöhten Intensität den immer komplexer und dissonanter werdenden harmonischen Kontext der Takte 95–115 fundamentiert. Liszt ändert diese Pedale selbst bei der Entstehung einer Reihe extrem starker Dissonanzen nicht. Das thematische Motiv erscheint in den Takten 87–94 zweimal: (1) romantisch harmonisiert im Kontext der Tonalität *fis-Moll*, durch die Aufeinanderfolge der Stufen $I^6{}_4$ – $VI^{7(M)}$ – $_{\sharp}IV^7$ (Akkord mit übermäßiger Sexte[6]) – $I^6{}_4$; (2) im Kontext des übermäßigen Akkords gebaut auf *d,* mit der Dissonanz generiert durch der *cis*-Pedale:

Beispiel Nr. 6
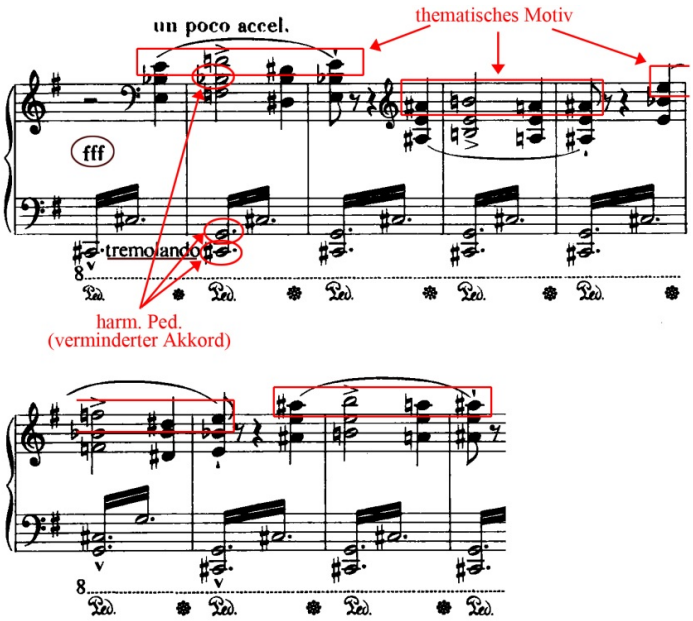


***Aux cyprès de la Villa d'Este – Thrénodie I.* – Takt 87-94**

Der Komponist verwendet die extremen Register des Klaviers durch die akkordischen Blöcke, die immer stärker und stärker werden, kulminierend im 107. Takt – durch eine *Hyperbel* – auf einem *fortissimo possibile* (*fff*). Der

[6] In dieser Umkehrung (*his-d-fis-a*) ist die Bezeichnung übermäßiger Quintsextakkord nicht rechtfertigt.

thematische Motiv der verkreuzten Sekunden (mit Verdoppelung auf Oktave) erscheint wieder auf dem Fond dreier harmonischen Pedalen: der Bas drückt das Gefühl von Schauder durch dem *diabolus* der Töne *cis-g* aus, gespielt in *tremolo*, und der Ton *b/e* infiltriert sich zwischen die Präsentierung des thematischen Motivs auf Oktave, wobei er die Harmonie durch einen verminderten Akkord (als Symbol *des Schauderhaften, des Mephistophelischen*) vervollständigt. Das Ergebnis ist ein „roher", dissonanter harmonischer Kontext:

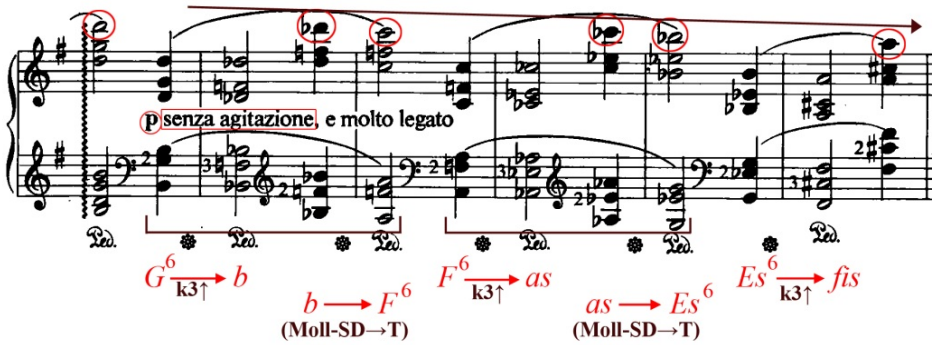
Beispiel Nr. 7



***Aux cyprès de la Villa d'Este – Thrénodie I.* – Takt 107-115**

Die IV. Einheit bringt das harmonisch-melodische Material der Takte 47–62 zurück, gefolgt von einer Reihe harmonischer Schwankungen, markiert von Modulationen, von steigenden harmonischen Relationen von großen Terzen und von Chromatisierungen durch den übermäßigen Akkord. Nach den Fragmenten mit *agitato* und *appassionato* Charakter, erscheint das variierte musikalische Motiv der Takte 132–134 erneut in der ausgewogenen Gestalt der Tonalität *G-Dur*, der zu einer Erfüllung führt (Takte 163–175). Trotzdem hat das Ende der Einheit einen Charakter von *Melancholie* und *Resigniertheit*. Der harmonische Kontext hat als Grundlage (a) die steigende kleine Terzrelation, gebildet aus einem Dur- und einem Mollakkord, (b) plagale Relation der Mollsubdominante → Durtonika (c) ein chromatisch-fallendes, melodisches Profil:

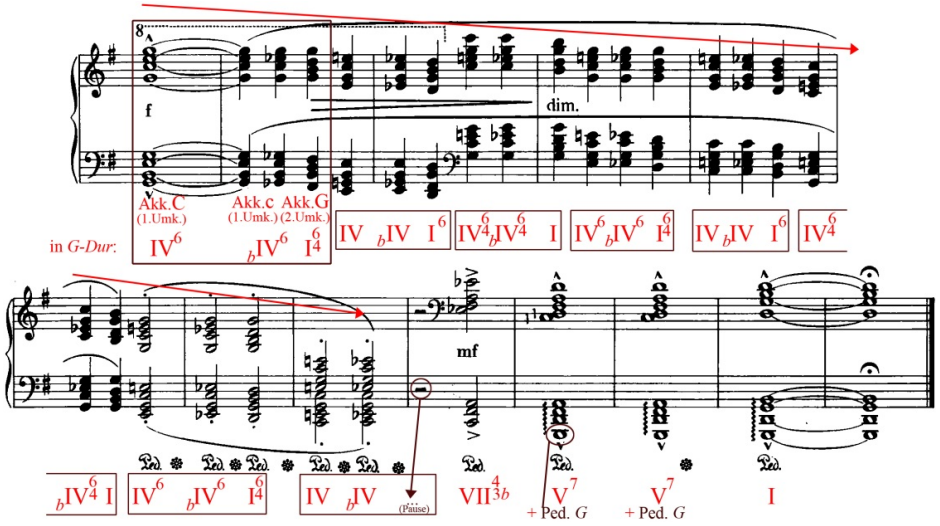
Beispiel Nr. 8



***Aux cyprès de la Villa d'Este – Thrénodie I.* – Takt 175-180**

Die letzte Einheit (Takte 191–214) wird von einer neuen Sukzession von harmonischen Terzrelationen dominiert, und das Ende (Takte 202–214) von einem melodisch-harmonischem material mit fallendem Profil, charakterisiert von der wiederholten plagalen Relation der Stufen IV^6 [Dursubdominante] → $_bIV^6$ [Mollsubdominante] → I [Tonika]. Die letzten Takte haben einen starken rhetorischen Aspekt: sie deuten durch eine betonte Dominantisierung Richtung Zieltonalität auf die Wiederherstellung des seelischen (und tonalen: *G-Dur*) Gleichgewichts hin:

Beispiel Nr. 9



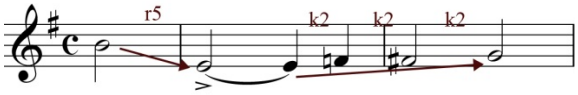
***Aux cyprès de la Villa d'Este – Thrénodie I.* – Takt 202-214**

Die erste *Threnodie* wird von der musikalischen *Metapher* des Wunsches den Zustand von Bitternis und Einsamkeit zu überwinden dargestellt. Die lisztsche Rhetorik greift für den Ausdruck der Trauer und des *lugubre* Charakters zu folgenden Verfahren zurück: (1) Verwendung des übermäßigen (unaufgelösten) Akkords, der eine symbolische Rolle hat, (2) Verdunkelung der Durakkorde durch ihre rasche, unerwartete Verwandlung in Mollakkorde, (3) Verwendung der *unisono*-Fragmente, (5) Dissonantisierung und Aufeinanderprallen der Intervalle, (4) Verwendung der harmonischen Pedale, (6) Einführung von asyntaktischen melodisch-harmonischen Segmenten. Das thematische „unmelodische" Hauptmotiv (gebildet aus der Verkreuzung von kleinen Sekunden) verwandelt sich trotzdem in ein sangliches Thema, das nach einigen Wellen eine riesige Gradierung schafft und im Kampf um Existenz, Augenblicke der Vollendung, des Gleichgewichts (inklusive auf tonaler Ebene) erreicht.

Im Werk *Aux cyprès de la Villa d'Este, Thrénodie II.* (LW. – A283/3), dominiert ähnlich wie in der ersten Wehklage „die Intensität der selbstquälerisch-harten «Suche» […] Fragen und Suche nach Antworten – aber ihre Momente leben wie auf zwei verschiedenen «Zeitebenen»"[7]. Grundlage des Werkes bilden drei thematische Materialien mit Kontrastcharakter: (a) das TM1 thematische Motiv stellt das fundamentale thematische Material des Werkes das, das einen düsteren Charakter von *dolente* und *pesante* hat (b) das eigentliche Thema T2 zeigt einen anscheinend nostalgischen Charakter durchtränkt von *dolente* Augenblicken, verwandelt im 47. Takt in einen heldhaften *grandioso* Charakter, bzw. (c) das eigentliche T3 mit einem milden, sanglichen *dolce* Charakter. Obwohl das 244 Takte lange Werk dank der thematischen Materialen (Vorstellungen, identische oder variierte Wiederholungen, thematische Aufarbeitungen usw.) in drei Einheiten (Strophen) segmentiert werden kann, ist die Makrostruktur völlig dem programmatischen Aspekt (Gefühle, die hervorgehoben werden wollen) untergeordnet.

Die Strophe A (Einführungssequenz) beginnt mit ungewöhnlichen harmonischen Formationen, die trotz ihrer Lösung auf der I. Stufe in *e-Moll* – schwer in das tonale Schema eingefügt werden können. Die melodische Linie des Motivs der ersten Takte (TM1) baut auf den fallenden Quintensprung, gefolgt von einem chromatisch-steigenden melodischen Profil:

Beispiel Nr. 10

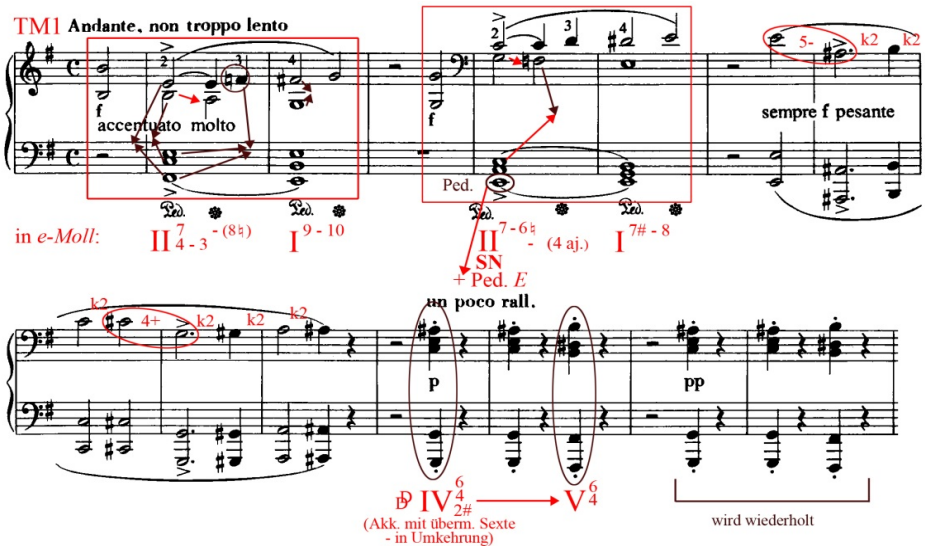


***Aux cyprès de la Villa d'Este – Thrénodie II.* – Takt 1-2 – TM1**

[7] Sólyom, György, *Kérdések és válaszok...* [*Fragen und Antworten...*], Ed. Akkord, Budapest, 2000, S. 101.

Der fallende Quintensprung – als musikalische *Metapher* des Gefühls von Verzicht –, bzw. das chromatisch-steigende Profil der melodischen Linie – als musikalische *Metapher* der Hoffnung, generiert von der verzweifelten Bestrebung der Erhebung wird harmonisch durch quasizufälligen harmonischen Formationen[8] (der Verzögerung, des Übergangs) versichert, die von harten intervallischen Dissonanzen charakterisiert werden. Als Beispiel kann die erste harmonische Formation (Stufe $II^{7\text{-}8\sharp}_{4\text{-}3}$ in *e-Moll*) durch simultane Aufeinanderprallen des *fis*↔*e*↔*f*♮ und *c*↔*h* bemerkt werden, dessen harmonische Lösung auf der Stufe $I^{9\neq 10}$ in *e-Moll* von der Dissonanz der großen Septime eingeführt wird:

Beispiel Nr. 11
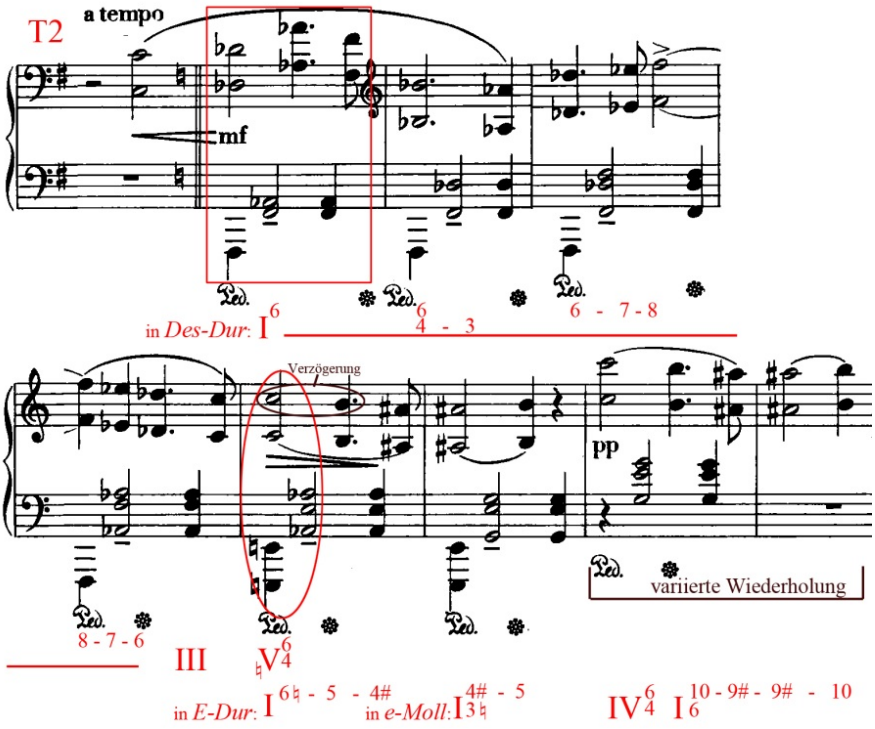


***Aux cyprès de la Villa d'Este – Thrénodie II.* – Takt 1-14** (EMB & Bärenreiter)

Die Strophe B (Takte 30–46) führt T2 ein, ein musikalisches Thema das in erster Reihe durch den steigenden Quintensprung vom Anfang des melodischen Materials charakterisiert ist. Diesem Folgt ein generell steigendes melodisches Profil auf der harmonischen Pedale in *Des-Dur* im Sextakkord, als rhetorischer Ausdruck des Erhebungswunsches, der Selbstverwirklichung. Das *Andante* Tempo und die Harmonien gespielt im tiefen Register des Klaviers (Takte 31–34) zeigen das Gewicht dieses Wunsches, dieses Versuches. Die Wandlung des steigenden Profils in ein stufenweise Fallendes, die

[8] Die Forscher Alan Walker, Ben Arnold, James Baker, Klára Hamburger, György Sólyom etc. behaupten einstimmig, dass das Werk in einem *tristanischen* harmonischen Kontext beginnt.

Einführung des „melodischen Seufzers" in Form eines fallenden-kleinen-Sekunde-Intervalls am Ende des Motivs, bzw. die radikale Veränderung des harmonischen Vorgangs von *Des-Dur* → *e-Moll,* durch den übermäßigen Akkord und der Änderung *maggiore-minore,* drücken die Wiedereinstellung des *dolente* Charakters, der Ergebenheit aus.

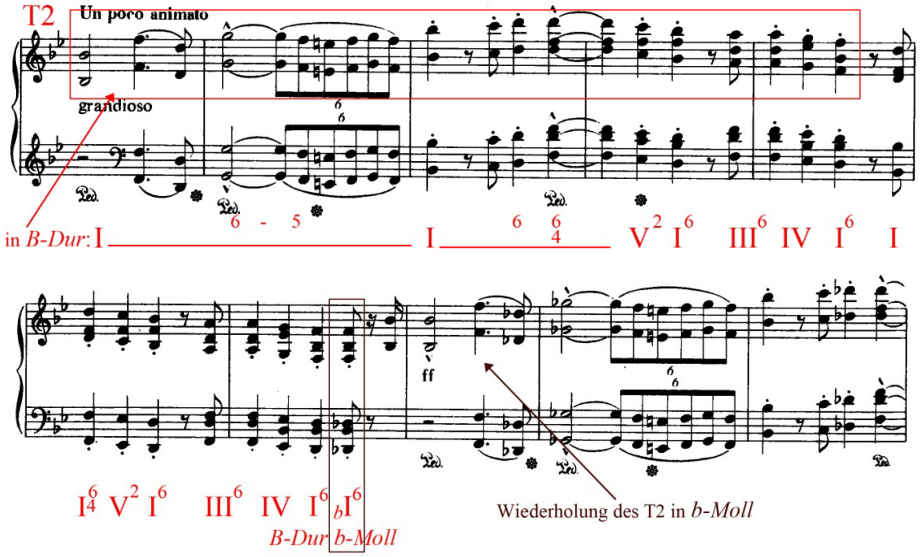
Beispiel Nr. 12



***Aux cyprès de la Villa d'Este – Thrénodie II.* – Takt 30-38**

Die Strophe B^1 (Takte 47–60) bringt mit einem verwandelten Charakter das thematische Material T2 zurück. Die Tempoangabe *un poco animato*, die punktierte Rhythmik, die Interpretationsangabe *grandioso* und der Anfang in *unisono* verleihen dem Thema einen heldenhaften Marschcharakter. Die erste Erscheinungsform des thematischen Materials erscheint im Rahmen der Tonalität *B-Dur*, mit der Spezifik der Kadenz der Stufe IV → I. Durch einer unerwarteten tonalen Wandlung – Stufe I in *B-Dur* wird („verdunkelt sich") zu Stufe I in *b-Moll* – wiederholt sich das melodisch-harmonische Material völlig, im Charakter der homonymen Molltonalität:

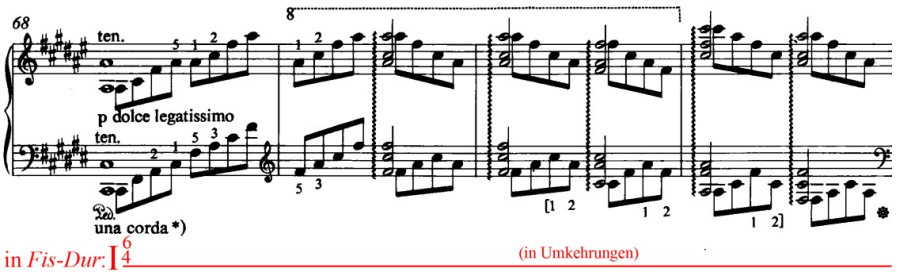
Beispiel Nr. 13



***Aux cyprès de la Villa d'Este – Thrénodie II.* – Takt 47-56**

Mit dem Anfang der Strophe C (Takt 68) verwandelt sich der tonale Kontext von *b-Moll* in *Fis-Dur* – was gleichzeitig auch den Charakter des Werks verändert. Die bisherige akkordische pianistische Faktur verwandelt sich in eine lange Reihe von arpeggierten Akkorden (von Harfentyp):

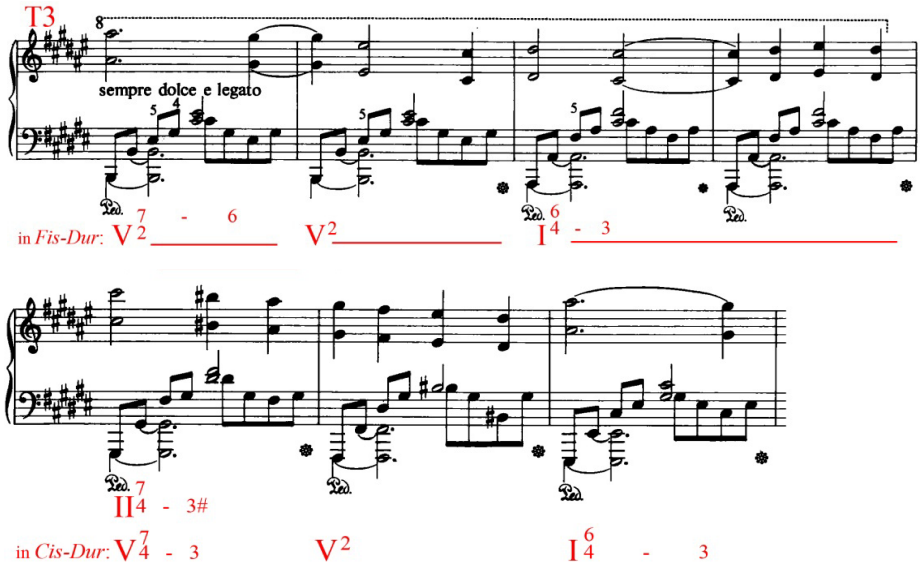
Beispiel Nr. 14



***Aux cyprès de la Villa d'Este – Thrénodie II.* – Takt 68-71**

Die neue Tonalität, *Fis-Dur* – von Walker „göttliche", „erlösende" Tonalität genannt – die in ähnlichem Kontext auch im Werk *Wasserspiele von Villa Este* erscheint – wird zu einem ausgewogenen, hellen tonalem Rahmen, in dem die Melodie des dritten sanglichen und romantischen Themas (T3) eingeführt wird:

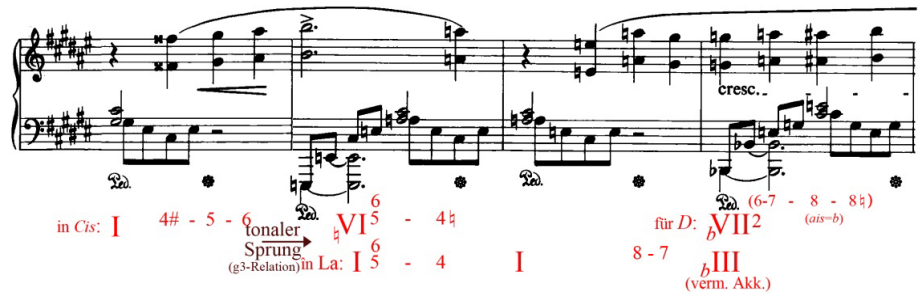
Beispiel Nr. 15
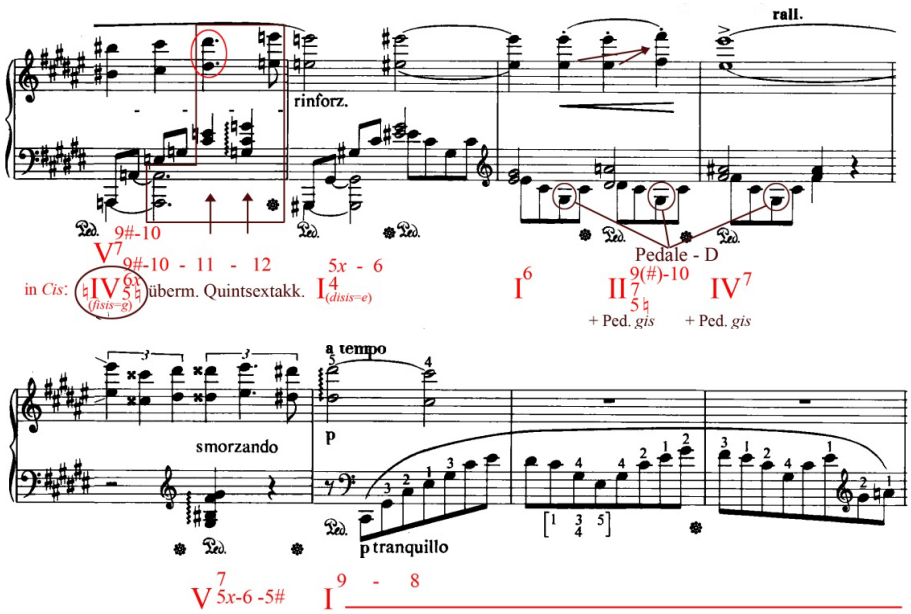


***Aux cyprès de la Villa d'Este – Thrénodie II.* – Takt 76-82**

Die Fortsetzung der Melodie (Takte 83–92) stellt eine chromatisch-steigende Linie, eine ständige Gradierung in die Richtung einer Klimax dar. Diese steigende Spannung erscheint auf einem typisch romantischen harmonischen Plan, charakterisiert von der Verwendung mit Vorliebe der melodisch-harmonischen Verzögerungen im Dominantisierungsprozess, durch die harmonische Terzrelation *Cis-Dur → A-Dur,* und durch die Wiederkehr in *Cis-Dur* durch die Dominantisierung mit Hilfe des übermäßigen Quintsextakkords *a-cis-e-fisis* (duch die Enharmonik *fisis=g*), die durch die Einführung des *dis* für einen kurzen Moment die Rolle eines übermäßigen Terzquartakkords erhält (*a-cis-dis-fisis*):

Beispiel Nr. 16





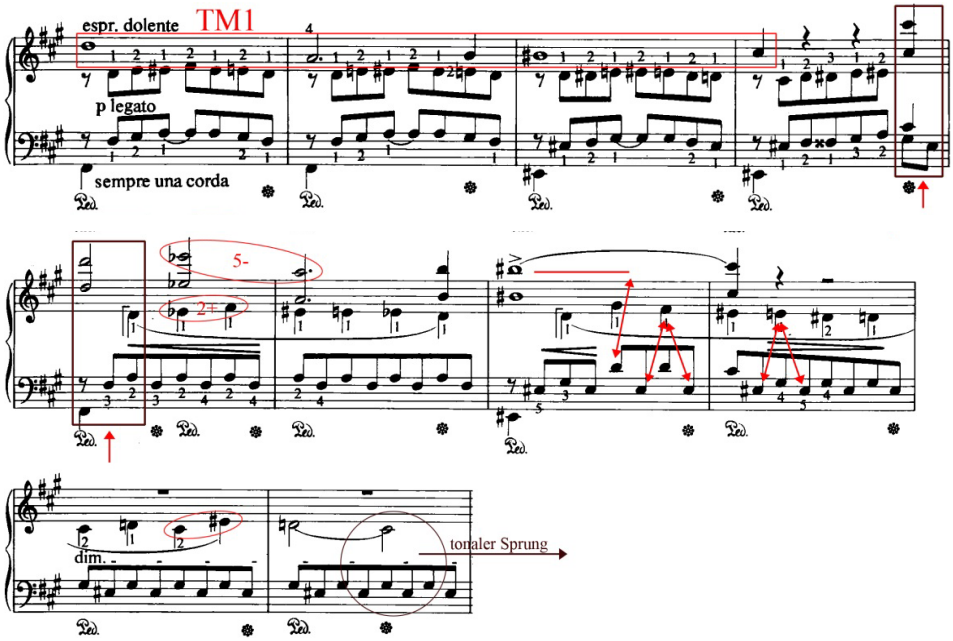
***Aux cyprès de la Villa d'Este – Thrénodie II.* – Takt 83-94**

Ab dem 96. Takt verwendet Liszt keine neuen thematischen Materialen mehr. Stattdessen verwendet er das identische, variierte oder aufgearbeitete melodisch-harmonische Material der ersten drei Strophen. Dadurch flößt einen fluktuierenden emotionalen Zustand ein, der auf die oftmals kontrastierende Alternanz der Gefühle, die mit den thematischen Charakteren verbunden werden können, beruht. Das thematische Hauptmaterial (TM1) erscheint in den Takten 96–106 (Strophe A^1) *metamorphisiert* und *hyperbolisiert*. Die verdoppelten rhythmischen Werte werden von einem kontrapunktischen Material unterstrichen (basiert auf die Reihe einer chromatischen melodischen Linie mit zirkulärem Profil – figura *circulatio*), und zeigen viel Ähnlichkeit sowohl als Verfahren als auch als Expressivität mit dem Material, aus dem Werk *Via Crucis, X. Station, Jesus wird ausgezogen*. Die *piano* Dynamik suggeriert den innerlichen, personellen Charakter des Erlebens und amplifiziert gleichzeitig (beinahe oxymoronisch) die Intensität des Schmerzes suggeriert von der quasiprogrammatischen Angabe *espressivo dolente*. Walker meint, dass in diesem Segment „die Musik sofort schmerzhaft zu seufzen beginnt, das einmalig typisch ist für seine alten Jahre"[9]. Die harmonische Ebene basiert auf die kontrastierende und extrem dissonante Alternanz der Töne der

[9] Walker, Alan, *Franz Liszt. The Final Years, 1861–1886*, S. 371.

Akkorde *D-Dur* und *Cis-Dur*. Diese werden harmonisch verdunkelt von den Verzögerungen der melodischen Linie und hauptsächlich von den Linien der kontrapunktischen Ebene, die durch die ewige chromatische Bewegung dissonante intervallische Aufpralle mit dem thematischen Material und der Bass-stimme erzielt:

Beispiel Nr. 17
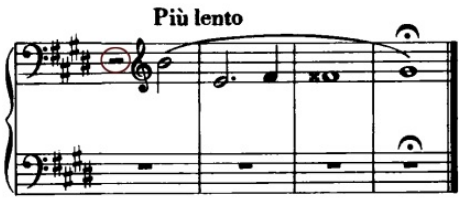


***Aux cyprès de la Villa d'Este – Thrénodie II.* – Takt 96-106**

Als Kontrast bringt Liszt durch einen tonalen Sprung (g3↑-Relation: *A-Dur* → *Cis-Dur*) das harmonisch-melodische sangliche Material der Strophe C (Takte 106–135) zurück, gefolgt von dem der Strophe A^1 (Takte 136–145), der variierten und verkürzten Strophe C (Takte 146–161) und der Strophen $B^{var.}$ und B^1 (Takte 162–191). In der Strophe $A^{var.}$ (Takte 192–207) verwendet Liszt zum ersten Mal in diesem Werk die Symbolik des unaufgelösten übermäßigen Akkords, der das Gefühl der Verzweiflung ausdrückt. Die Takte 230–240 stellen die Abschlussstrophe (C^1) dar, die das T3 nicht mehr zurückbringt, sondern nur die arpeggioartige pianistische Faktur eines harmonisch tonalen Kontexts, markiert durch folgende akkordische Sukzessionen in *E-Dur*: IV^6_4 → II → VI^6 → I → VI^6_4 → I^6_4. „Die Koda ist von besonderer Schönheit, der Traum einer silbernen Lichtung im Mondschein" – formuliert John Ogdon poetisch.

Nach einem kurzen Schweigen (Halbnotenpause) bringen die letzten Takte zum letzten Mal das Motto TM1 im langsamen Tempo, in *piano.* Zwar suggeriert die harmonielose Melodie eine Art Unabgeschlossenheit, doch drücken die Töne der Melodie (als Umschreibung der Grundtöne des Akkords in *E-Dur*) musikalisch das Gefühl von Hoffnung aus:

Beispiel Nr. 18



***Aux cyprès de la Villa d'Este – Thrénodie II.* – Takt 241-244**

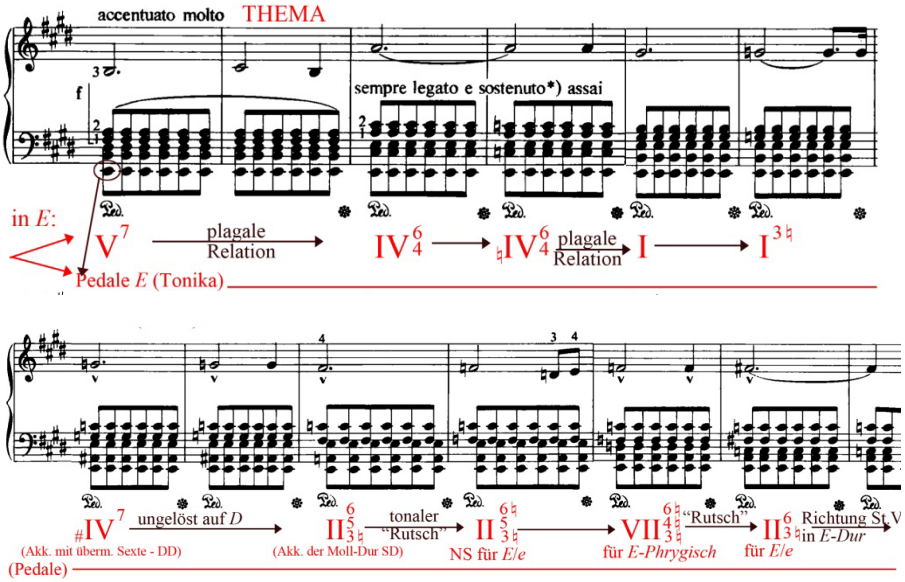
Das Werk *Sursum corda* (LW. – A283/7) – bewusst am Ende des Zyklus placiert – versucht die riesige Spannung zu lösen, die vom Gefühl des Schmerzes (*dolente*), der Verzweiflung und des Leidens (als Manifestierung des *lugubre*-Charakters) erzeugt wurde, das in den Trauerstücken zum Ausdruck kommt. Im Gewühl und in der Einsamkeit der späten Jahre bedeuten für den Komponisten die Religiosität und der Glauben an der höchsten Kraft die Quelle der Hoffnung. Sogar der programmatische Titel formuliert explizit den *religioso* Charakter, indem eine Zeile aus dem zweiten eucharistischen Gebet der römisch-katholischen Liturgie in Latein übernommen wird. Liszt führt im Titel nur die Aufforderung „Erhebet eure Herzen!" ein, die Antwort der Gläubigen „Wir haben sie beim Herrn" muss nicht explizit formuliert werden, sie ist selbstverständlich. Das Werk ist in diesem Sinne eine musikalische *Metapher* und in einigen Segmenten sogar eine *Hyperbel* des Glaubens und des Wunsches der Erhebung zur göttlichen, erlösenden Kraft, oder wie Kenneth Hamilton formuliert: das Werk ist „die kataklysmische Affirmation des Glaubens".[10]

Die fünf Einheiten (Strophen) des Werks zeigen (wie im Falle der Wehklagen) eine freie Behandlung der Makroform. Diesmal verwendet Liszt ein einziges musikalisches Thema, das das Material aller Strophen darstellt, und das durch eine durchgeführte Wiederholung eine immer angespanntere Gradierung realisiert. Die lisztsche Rhetorik verwendet folgende Verfahren: (a) die Einführung des thematischen Materials im sehr tiefen Register, (b) der

[10] Hamilton, Kenneth, *The Cambridge Companion to Liszt,* Cambridge University Press, 2005, S. 150.

steigende Septimensprung, als intervallische Metapher der Erhebung des Blickes des Menschen gegen den Himmel, und als Wunsch der Erhebung, (c) ein chromatisch fallendes melodisches Material, als musikalische Metapher der Schwierigkeit oder sogar der Unmöglichkeit, in den erreichten Höhen zu bleiben und (d) eine harmonische Stütze, die trotz der Anfangstonalität (*E-Dur*) nach einigen syntaktischen Aneinanderreihungen instabil wird und bewusst unbeendet bleibt.

Beispiel Nr. 19



***Sursum corda* – Takt 9-21** (EMB & Bärenreiter)

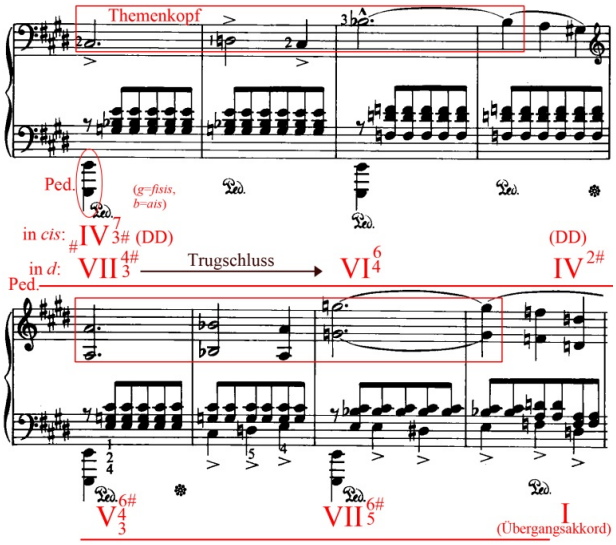
Der Hauptzug des zitierten Fragments, aber gleichzeitig auch des ganzen Werkes ist die permanente Vorbereitung der melodisch-harmonischen Ebene auf eine tonale Realisierung und Lösung. Zwar können im Laufe dieser Takte Erreichungen der I. Stufe identifiziert werden (z. B. im Takt 13, 27 usw.), haben diese die Funktion von Übergangsakkorden. Liszt möchte durch die immer angespanntere harmonische Textur und durch die Sukzession von unerwarteter und unkonventioneller harmonischen Farben, eine gradierte Anstauung der Spannung erreichen. Für diese quasi-freie Herangehensweise an das tonale System verwendet Liszt folgende Verfahren:

- akkordische Aneinanderreihungen, die die tonale Bindungen schwächen: plagale Aneinanderreihung der Stufen V → IV, IV → I;

- unerwartete Änderung des Charakters eines Akkordes von Dur zu Moll;
- Die Berührung (durch Modulationen) einiger entfernten Tonalitäten, wie z. B.: *cis-Moll → d-Moll → b-Moll*;
- Trugschlüsse (Stufe VII → Stufe VI, Stufe VII → Stufe IV);
- die Verwendung „harmonisch vorbereiteter" jedoch nicht aufgelöster melodischer Verzögerungen, die durch dem Wechsel des harmonischen Kontextes in die Töne eines Akkords verwandelt werden;
- der Gebrauch harmonischer Übergangspassagen;
- die Aneinanderreihung einiger akkordischen Formationen, die syntaktisch nicht miteinander verbunden sind (akkordischer Rutsch);
- der Gebrauch eines wiederholten Dominantisierungsprozesses, der funktional nicht aufgelöst wird (tonale Sprünge, suspendierte Dominanten, der Gebrauch einer emanzipierten Kontradominante);
- die Verwendung unerwarteter akkordischen Aneinanderreihungen, von denen viele im Moment des steigenden Septimensprungs (des Themas) realisiert werden;
- die Realisierung enharmonischer Modulationen in entfernte Tonalitäten (durch verminderten Akkorden mit verminderten Septime oder durch übermäßige Terzquartakkorden – beide in der Funktion der Kontradominante);
- die Einführung der harmonischen Pedale auf *e,* die bis zum Höhepunkt klingt, ungeachtet dessen, dass der harmonisch-tonale Kontext von *E-Dur* Richtung *d-Moll* oder *b-Moll* abweicht, und dadurch harte Dissonanzen generiert;
- der Gebrauch der Töne der hexatonalen Tonleiter auf vertikalen Ebene (übermäßiger Akkord – als Übergangspassage, *Omega*-akkorde – inklusive der Terzquartakkord oder der übermäßige Quintsextenakkord) oder auf horizontaler Ebene (steigende und fallende Ganztontonleiter).

Die dritte Strophe (Takte 37–70) realisiert durch die Verwendung des ersten Motivs des Themas (mit dem charakteristischen steigenden Septimensprung) die Anstauung der Spannung und die Vorbereitung des Klimax-moments. Die Gradierungswelle, die auf die Wiederholung des Themenkopfes basiert, beginnt ab dem 45. Takt mit einem melodischen Material, das aus rhetorischen Gründen in das tiefe Register des Klaviers placiert wird (interpretiert mit überkreuzten Händen). Liszt ändert unerwartet den tonalen Rahmen durch eine enharmonische Modulation aus *cis-Moll* in *d-Moll*, ohne zuzulassen, dass sich die Tonalität fixiert (die I. Stufe erscheint mit Übergangsfunktion):

Beispiel Nr. 20

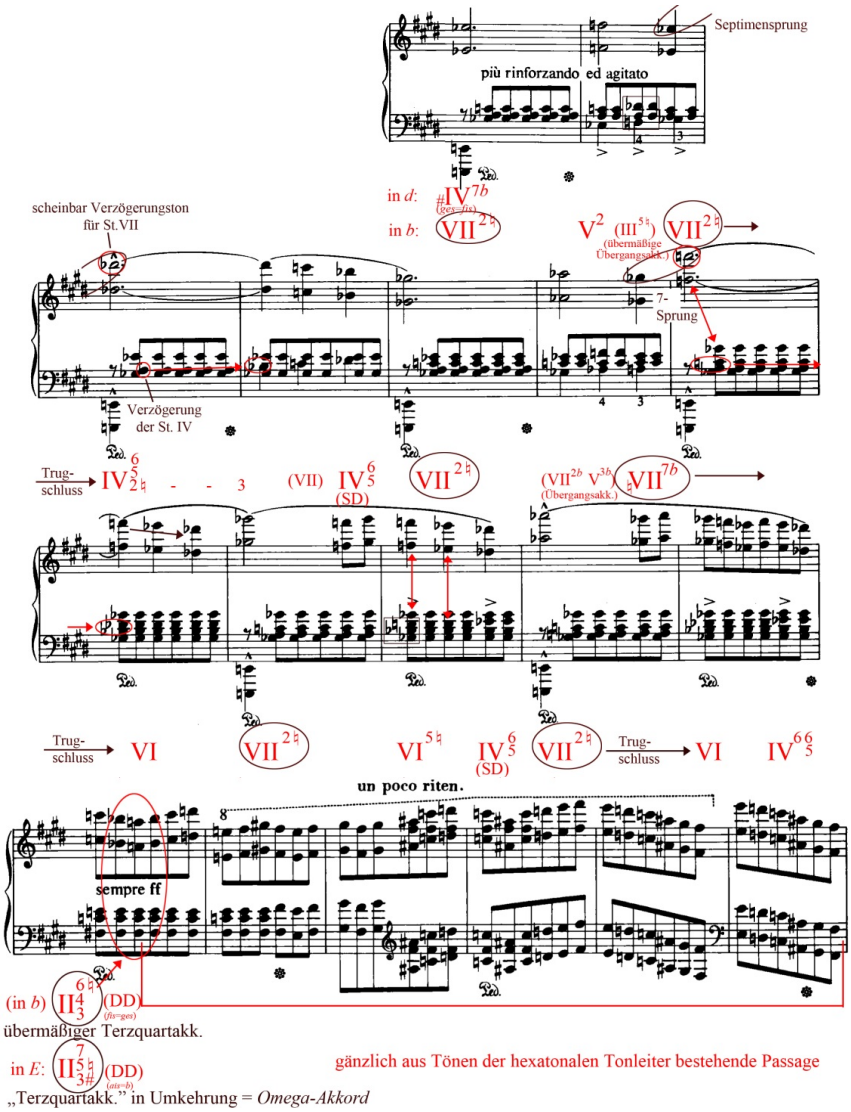


***Sursum corda* – Takt 45-52**

Die mehrfache und immer höher und höher transponierte Wiederholung des melodischen Motivs *metaphorisiert* den immer vehementeren (*agitato*) Wunsch den Gipfel zu erreichen. In diesem Sinne erscheint die angespannte Prägnanz des verminderten Akkords (Stufe VII, mit Dominantenrolle). Dieser Akkord ist der, durch dem Liszt, im 53. Takt eine neue enharmonische Modulation erreicht von *d-Moll* zu *b-Moll* (eine Tonalität, die später jedoch nicht bestätigt wird). Durch die mehrfache und zwangshafte Einführung dieses Akkords (diesmal als VII. Stufe der Tonalität *b-Moll*) bereitet Liszt die Kadenz auf der I. Stufe vor, die jedesmal bewusst durch Trugschlüsse verschoben wird. Die dissonanten intervallischen Aufpralle die sich aus den „vorbereiteten" melodischen Verzögerungen ergeben, werden von der permanenten Präsenz der harmonischen *e*-Pedale ergänzt und *hyperbolisiert*. Diese ergibt im genannten harmonischen Kontext einen extrem dissonanten Rahmen, sogar eine quasi-Bititonalität. Dies ist der Grund wofür der Ästhet und Musikologe Antal Molnár behauptet: die Arbeit „ist ein Appel mit emphatischem Schwung, mit Antizipieren der dissonanten bartókschen Effekte"[11]. Der fruchtbare Augenblick (Lessing) vor dem Höhepunkt wird von einem *Omega*-akkord (ab Takt 65) dargestellt: ein übermäßiger Terzquartakkord, bzw. die Umschreibung der Grundtöne des Akkords durch steigende und fallende Passagen der Töne der hexatonalen Tonleiter:

[11] Molnár, Antal, *Romantikus zeneszerzők* [*Komponisten der Romantik*], Magvető Könyvkiadó, Budapest, 1980, S. 136.

Beispiel Nr. 21

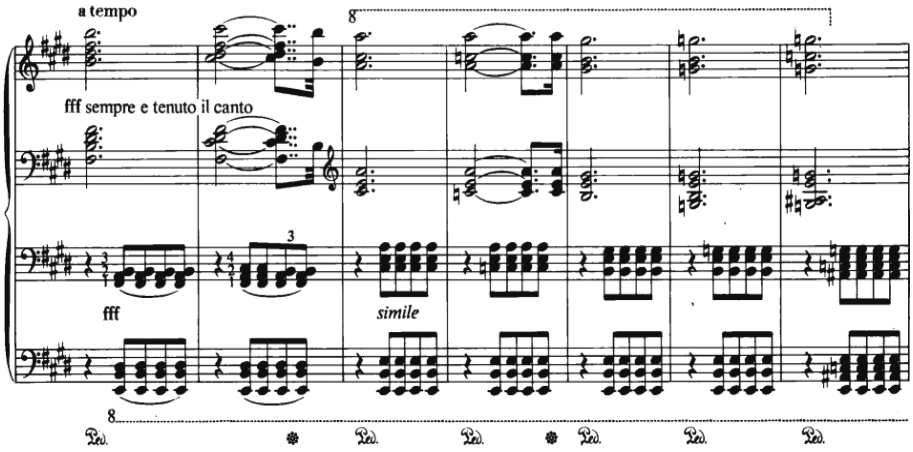


***Sursum corda* – Takt 53-70**

Im Höhepunkt (ab Takt 71 – vierte Strophe) bringt Liszt in *fff* im ursprünglichen tonalen Rahmen wieder, so wird der Terzquartakkord der Kontradominante der *b-Moll* Tonleiter (Takt 65) durch eine enharmonische Modulation zur Kontradominante (durch die Struktur eines Omega-akkords) für die Tonalität *E-Dur*. Die Harmonie, die den Anfang des wiederdargelegten

Themas kennzeichnet ist wieder der Dominantenseptakkord (als „tonale" Lösung der Kontradominante). Das Thema erklingt mit orchestraler Kraft (in *tutti*) auf fünf ein halb Oktavenräumen. Der Komponist zeichnet das musikalische Material auf vier Liniensysteme auf: auf den oberen ist das thematische Material, und dessen harmonische Begleitung, auf den unteren eine Verdoppelung der Harmonien im tiefen Register mit einer Blechbläser-rhythmik.

Beispiel Nr. 22
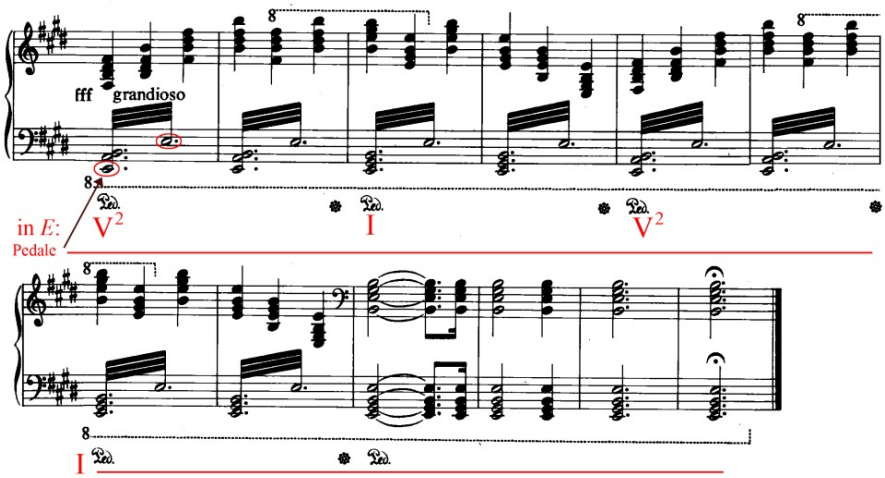


***Sursum corda* – Takt 71-77**

Die harmonischen Aneinaderreihungen folgen dem Modell der 1. Strophe mit einem langen Anhalten auf dem neapolitanischen Sextakkord der Stufe II. Die fünfte und gleichzeitig letzte Strophe (Takte 85–104) beginnt mit der Vorbereitung des charakteristischen steigenden Sepimensprungs, durch intervallische Vergrößerungen. Dadurch wird das harmonisch-melodischen Material die zum letzten Mal eigeführt.

Das apotheotische Ende wird von der emphatisierten Alternanz der Sukzession der akkordischen Blöcke der Stufe V (mit *e*-Pedale) → I gekennzeicht. Die Kadenz ist auf der I. Stufe der „religiösen Tonalität"[12] *E-Dur*, die durch mehrfachen dominantischen und modulatorischen Wellen vorbereitet wrid, bzw. im Lafue des ganzen Werkes durch die *e*-Pedale antizipiert wird.

[12] Liszt's religious key" – In: Merrick, Paul*, Revolution and Religion in the Music of Liszt,* Cambridge University Press, 1987, S. 157.

Beispiel Nr. 23



***Sursum corda* – Takt 93-104**

Für den alte Liszt, dessen Gedanken sich oft um den Tod drehen, wird das eucharistische Gebet zum Symbol der Übergabe an Gott des irdischen Lebens. Im Brief an Lina Ramann, vom 22. März 1886, formuliert er folgende Gedanken darüber: „Schon in meinen Jugendjahren war ich der Meinung, dass das Sterben viel leichter ist als das Leben. Selbst wenn dem Tod oft eine lange Qual voller Furcht vorausgeht, ist der Tod doch die Befreiung von dem unwillkürlichen Joch unserer Existenz. Die Religion schwächt dieses Joch ab, doch blutet unser Herz andauernd darunter – «*Sursum corda!*»"[13]

Aus dem Rumänischen übersetzt von *Csenge Fekete*

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[13] La Mara (Hrsg.), *Letters of Franz Liszt*, vol. 2, trad. de Constance Bache, Edition Charles Scribner's Sons, New York, 1894, S. 431.

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(RECOMMENDED CITATION)

UMWERTUNGEN IN LISZTS WASSER-MUSIK

MÁRTA-ADRIENNE ELEKES[1]

SUMMARY. The magnificence of The fountains of Villa d'Este - which advanced the impressionist music - launched the idea to found out what were the antecedents and maybe the after life of the attitude toward this theme in the Liszt's life works concerning the music written for piano. My main goal was not to analyze some works, because anyway it exist a large literature about. I've clung into this theme as to a connecting thread which would help me to discover what kind of content attitude could be observed among some works and what kind of musical toolbar was born in the composer's workshop. To make it simple, what was the meaning or how it happened that this "watery" theme came into the light and in what formal solution was this concluded.

Keywords: Liszt's life works, piano, "watery" theme, discover, antecedents and after life, musical toolbar, content attitude, formal solution

In der Tat ist es so dass, die ungarische und nicht nur die ungarische Musikwissenschaft in den viel bietenden Liszt-Forschungen eine Menge Gebiete durchzogen und zahlreiche Richtungen gefunden haben. Es ist unnötig alles aufzuzählen, was wir studieren können; es ist genügend die wissenschaftlichen Konferenz- oder Studienangebote durchzukämmen, in die Konzert- oder Museumsprogramme hineinzugucken. Wie habe ich also diesem Thema eine besondere Aufmerksamkeit gewidmet?

Die Herrlichkeit der die impressionistische Musik vorschießenden *Wasserspiele der Villa d'Este* ließ mir die Gedanken in Bewegung setzen, wie es wäre, wenn ich nachschlagen würde was für ein Vor- vielleicht Nachleben das Verhältnis zu diesem Thema (dem Wasser) in Liszts Werk haben könnte, was die Klaviermusik anbelangt.

Nicht die Analyse einzelner Werke habe ich gezielt, denn darüber verfügen wir eine sowieso genügend reichhaltige Literatur. Eher wollte ich mich ans Thema als ein Verbindungsfaden anklammern, was mir zu kartographieren hilft, was für inhaltliche Relationen in den einzelnen Werken beobachtet werden können, ferner was für eine musikalische Mittelsammlung diese in der Werkstatt des Komponisten geschaffen haben. Einfacher abgefasst: was bedeutete oder als welcher Vorwand ist die "wässerige" Thematik zum Vorschein gekommen, und welche förmlichen Lösungen diese Aussage ergeben hat.

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Da es über eine Umwertung handelt, ist es wesentlich die Chronologie einzuhalten oder mindestens das Datum der Schöpfung anzugeben. Erstens bietet sich das Stückpaar des Zyklus *Wanderjahre* an: *Am Wallenstadt-See* sowie *Am Rande einer Quelle*. Zerlegend die romantische Klaviermusik, John Ogdon erwähnt sie als "glückliche Miniaturen"[2], Klara Hamburger unterstreicht neben ihren individuellen Stimmungen, neuen Klavierklängen ihre wahrhaften Poesien.[3] Die Naturerlebnisse dieser Werke strahlen eine pantheistische Begeisterung der auf der rousseauischen Lehre erwachsenen romantischen Künstler aus, derjenigen, die mit religiöser Andacht die freie Natur betrachtet haben: "hier, entfernt von den Menschen, eins mit der unendlichen Natur, sich in Ekstase auflösend vergaßen sie für eine kurze Weile die Realität, ihre Schmerzen; hier versuchten sie sich selbst zu finden"[4] – schreibt Klara Hamburger. Aber auch Liszt selbst erklärt seine Stellungsnahme, wenn er von durch Bilder erlebten Emotionen, einer unerklärbaren Verbindung, und von der musikalischen Rückgabe dieser "Impressionen" schreibt.

Über das Wasser, als Thematik, erörternd kommt wie erwünscht die zitierte lisztische Abfassung, die überhaupt kein Zufall ist, weil der erste Teil des 1836 oder 1838 fertiggestellten Zyklus *Album eines Reisenden* (eine frühere Version der *Wanderjahre*) irgendwann den Titel *Impressionen und Gedichte* trug. Dies hörend laufen viele Fäden im Kopf des Musikhistorikers zusammen. Übertretend Händels Wassermusik (wo das Wasser als die Musik nicht wesentlich beeinflussender, auswärtiger Faktor, als eine Gelegenheit einer Schifffart auf der Themse betrachtet werden kann), die Barockmusik, aber auch die Klassische, als direkte Folge des Renaissance-Madrigalismus, nähern sich von der plastischen Seite den Wassererscheinungen. Denken wir hier an Vivaldis Concerto *Seesturm*, an Rameaus *Wirbelwinde*, an die Bäche, den Platzregen der Haydns *Schöpfung* usw. Der Bach in der Beethovens *Pastorale* bedeutet um etwas mehr, der Absicht des Komponisten nach soll es eher eine Emotion als eine Malerei sein. Aus Beethovens Musik strömen dann viele kleine Bäche (wie das Bächlein der *Schönen Müllerin* von Schubert), aber später auch Ströme (z. B. Smetana: *Die Moldau*). Die Erfüllung, der Höhepunkt lässt noch auf sich warten: zur Zeit der französischen Impressionisten (Maler und Musiker) wird die bisherig verborgene Form des Wassers offenbar, die reiche, bis dahin nie geahnte Welt der Reflexionen, winzigen Regungen oder sogar sprühenden Glanze.

An diesem Punkt knüpft sich Liszt als vorgeschießenes Kettenglied in die Geschichte an, nicht nur durch seine literarischen Kommentare, sondern auch durch sein Musikwerk: "die Stücke auch ihrem Stil gemäß sind die frühen

[2] *Zongoramuzsika kalauz* (Klaviermusikführer), Musikverlag, Budapest, 1976.
[3] Hamburger, Klára, *Liszt Ferenc zenéje* (Franz Liszts Musik), Verlag Balassi, Budapest, 2010.
[4] ebendort

Vertreter des musikalischen Preimpressionismus, ungefähr gleichzetig mit den ersten preimpressionistischen Gemälden von William Turner (1775-1851)" – notiert Klara Hamburger über die Stücke des ersten Teils des erwähnten Zyklus.[5]

Obwohl es über die Natur handelt, genauer gesagt über das musikalische Gießen der Gefühle, die durch das visuelle Erlebnis in Bewegung gesetzt worden waren, doch bei Liszt bleibt die literarische Übertragung auch nicht weg. Bei *Am Wallenstadt-See* eine Einzelheit des Byrons Versepos *Child Harolds Pilgefahrt,* bei *Am Rande einer Quelle* einige Zeilen des Schillers Gedichts *Der Flüchtling* können wir als Motto am Anfang jeder Partitur in englischer, französischer oder deutscher Originalsprache lesen.

Französischer Titel – englisches Zitat

Au lac de Wallenstadt
…thy contrasted lake
With the wild world I dwelt in, is a thing
Witch warns me, with its stillness, to forsake
Earth's troubled waters for a purer spring.
(Byron)

Französischer Titel – deutsches Zitat
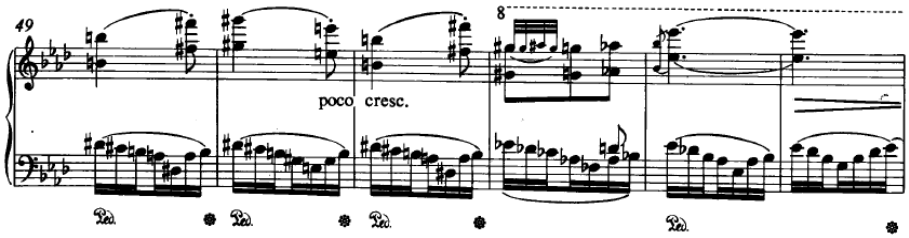
Au bord d'une sourse
In säulender Kühle
Beginnen die Spiele
Der jungen Natur.
(Schiller)

Die zwei Klavierstücke werden durch eine, in einer vom Autor übernommen (1855 erschienenen) überarbeiteten Version, nachträglich komponierte *Pastorale* getrennt (oder verbunden? – eine Frage des Standpunktes). Gemeinschaftlich ist die *As-dur* Grundtonalität, welche in Liszts Musik im allgemeinen mit Stillstand in Verbindung kommt (John Ogdons Bemerkung[6]), aber oft knüpft sie sich auch ans Liebesthema (Alan Walker bringt als Beweis die zwei *Liebesträume* und den *Gretchen* Satz der *Faust-Symphonie*[7]). Auch ihre Metren sind verwandet: achtel grundpulsierende, ternäre Einteilung, und zwar werden alle beide von ständig in Bewegung stehenden Wellenformeln dominiert, beim *See* ist die Orgelpunkt-Lösung häufig, bei *Am Rande einer Quelle* wird die flackernde Wirkung durch die romantische Wiederschöpfung der mit vielen Handkreuzungen assozierten scarlattischen Webmethode erreicht (letztere Bemerkung gehört John Ogdon).

[5] Hamburger, Klára, *Liszt Ferenc zenéje* (Franz Liszts Musik), Verlag Balassi, Budapest, 2010.
[6] *Zongoramuzsika kalauz* (Klaviermusikführer), Musikverlag, Budapest, 1976.
[7] Walker, Alan, *Liszt Ferenc* (Franz Liszt), 2. Band, Musikverlag, Budapest, 1994.

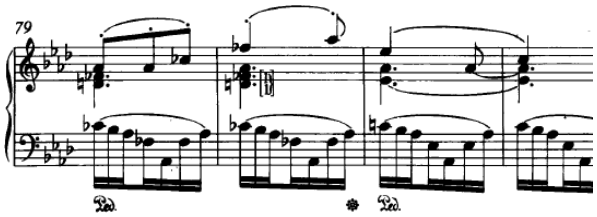
Die Monothematik, die fein nuancierte Variation-Bearbeitung ist für beide gleichzeitig gültig. Die harmonische Komponente der Stimmung, Klänge und Farbe erreicht er oft die fremden Töne in Akkord schmelzend. Unvernachlässigbar sind in der Schöpfung der eigentümlicher Farbe die klar folgbaren enharmonischen Modulationen, die Richtung der Tonartänderung (z.B. bei *Am Rande einer Quelle As-dur—H-dur—B-dur* sowie *As-dur—E-dur—Es-dur*), oder sogar die Verwendung alterierter Akkorde (z.B. am Ende des Mittelteils des *Wallenstadt-Sees*, den Rückkehr sicherndes übermäßiges Terzquart,

Beispiel Nr. 1



beziehungsweise der ähnliche Teil, der dem Rückkehr folgt, wo über dem tonischen Orgelpunkt eine Umkehrung des übermäßigen Quintsextakkords als Wechselakkord gehört wird).

Beispiel Nr. 2



Chronologisch tritt der *Gondoliera* des Zyklus *Venezia e Napoli* auf. Es scheint die diskutierte thematische Verbindung vielleicht indirekt und nicht direkt zu sein. Seine Anwesendheit ist in Liszts Werk nicht einzigartig, weil die zwei *Trauergondeln* einen besonders interessanten “Fleck” der späten Werke bilden, nicht unbedeutend ist auch die Heraufbeschwörung der grundsätzlich romantischen Darstellung des venezianischen Wasser-Erlebnisses. Die Schaukelbewegung einer entspannt gestimmten Barcarolle, mit virtuosen kadenztypischen Passagen verknüpften Verarbeitungsvarianten – in der letzten mit Tremolo und mit im hohen Register treibender pentatonischer Wellen – und Trille-Begleitung – sind die Eigenarten eines solches Stückes, in dem das literarische Motto durch das Nennen der Abstammung der Hauptmelodie ersetzt wird: *La Biondina in Gondoletto – Canzone del Cavalere Peruchini*, nämlich Die Blonde in der Gondel – Der Gesang des Ritters Peruchini.

Die erste Version des Zyklus *Venedig und Neapel* wurde 1840 gefertigt und 1859 überarbeitet. Als er wieder "an die Gondel rührte" – unbestreitbar nach einer langen Zeit, nicht als ein dreißig- oder neunundvierzigjähriger Mann, sondern 1882 beziehungsweise 1885, ein über siebzigjähriger Meister – sein Stil zeigt eine andere Richtung: so zum Beispiel seine Melodiewelt wird kahl, die einst blühenden Ziergirlanden vermindern sich um das Minimum, und er macht Versuche mit solchen Klängen, Verkettungen, die er dem Nachwelt nachlässt, ohne eine Anerkennung von seinem eigenen Zeitalter zu ewarten. Bei unserem Thema bleibend, was könnte dies besser beweisen als die Tatsache, dass beispielerweise auch die erste von den zwei *Trauergondeln* - mit vielen anderen, in ihrer Nachbarschaft geschaffenen Werken zusammen – im Leben des Komponisten unveröffentlicht blieb. Im Gedanken beschäftigte sich Liszt doch selbst mit ihnen auch nachdem sie geschrieben oder ihre ersten Versionen aufs Papier geworfen worden waren. Denn von dieser erwähnten *ersten Trauergondel* berichtet er so in einem Brief: "Als eine Intuition, diese Elegie habe ich vor sechs Wochen vor Wagners Tod in Venedig geschrieben".[8]

Also die Stadt, die einst mit ihrer einschmeichelnden Melodie des *Gondoliere* den Komponisten zum Schaffen lockte, führte ihn jetzt Elegien zu schreiben. In seinem Brief aus dieser Zeit spricht er so von diesem Innenzwang: "In meinem Gehirn pulsieren die Ruderblätter-Bewegungen einer Trauergondel. Ich versuchte sie zu beschreiben, und sollte ich sie zweimal wiederdefinieren, von dem dann neuere trauervolle Dinge in meinem Sinn entstanden, und ich wollte es, wollte es nicht, musste ich das Kritzen des Notenpapiers fortsetzen, alles andere beiseite lassend".[9]

Die Struktur und den symbolischen Sinn verbergende Wogen-Motivik der Werke sind berufen nicht nur zur Veranschaulichung der venezianischen Umwelt zu dienen, sondern widerspiegeln die Gefühle eines Trauergondel-Betrachters. Es gilt nicht von einer echten Szene, die Gedanken gleiten auf den Gegenden der Seele – stellte Adrienne Kaczmarczyk 1997 in ihrem Radio-Vortrag fest.[10] Weiter weist sie darauf hin, als ob die Richtung der komponistischen Inspiration umgekehrt wäre, weil damals die Erinnerungen, die er während der Wallfahrt durch die Schweiz und Italien erlebt hatte, starteten den Schaffungsprozess, jetzt die von innen hervorquellende Musik assoziert sich mit den Bildern der Außenwelt.[11] Liszt selbst erklärt dies so: "Ich trage in meinem Herzen eine tiefe Trauer, die hier und da in Tönen ausbrechen muss."[12]
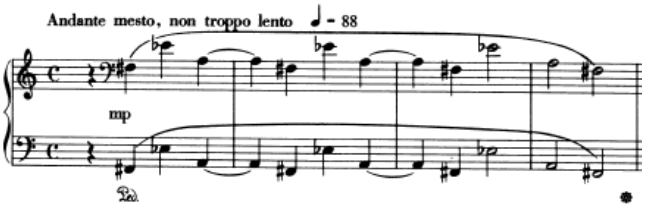
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[8] *Liszt: Klavierwerke, Einzelne Charaktertstücke II* (Vorwort), Editio Musica Budapest, 1978.
[9] Kaczmarczyk, Adrienne, *Liszt Ferenc: Gyászgondola I-II* (Trauergondel I-II), A hét zeneműve – sorozat (Das Werk der Woches – Serie), 1997.
[10] ebendort
[11] Kaczmarczyk, Adrienne, *Liszt Ferenc: Gyászgondola I-II* (Trauergondel I-II), A hét zeneműve – sorozat (Das Werk der Woches – Serie), 1997.
[12] ebendort

Als Begleiter der über die späten Liszt-Werke meditierenden Klavierkünstlerin Erzsébet Tusa staunen wir darüber: was für eine prächtige Legierung der Natur und gleichzeitig der Seele dies ist, dieselbe Musik kann als Darstellung der Außen- und Innenwelt, als Vorschießer des Impressionismus und Expressionismus bewerten werden. [13]

In der *zweiten Trauergondel* sind die verminderten und übermäßgen Dreiklänge, die chromatisch absteigenden formteilweisen Wiederholungen, die Verweise, die Wagners Musik betreffen, alle sind Ausdrücke der Traurigkeit, des stillen Schmerzens, die durch Vergänglichkeit, Tod verursacht worden waren. In lisztischer Vision nimmt die Wasserbewegung eine andere Form an:
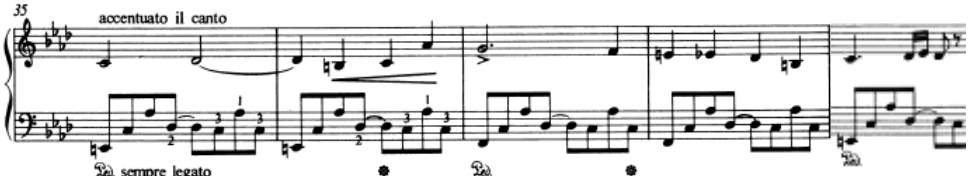
- in der Einführung (ihr Grund - verminderter Dreiklang)

Beispiel Nr. 3
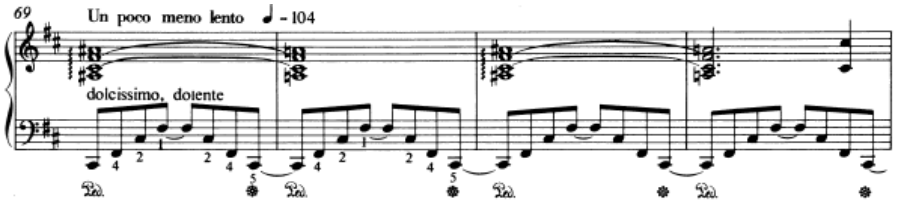


- als Begleitung des Hauptthemas (Auflösung des übermäßigen Dreiklangs auf *f-moll*, deren schmerzhafte Klangfarbe durch die Anwesenheit des *Des* Tons markiert wird)

Beispiel Nr. 4



- im Mittelteil, dessen dur-moll Verdunkelung in einem *dolente* Wellenschlag unterstützt wird
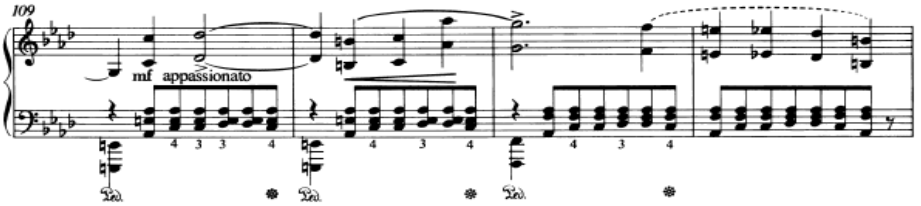
Beispiel Nr. 5



[13] Tusa, Erzsébet, *A Pianist's Meditations on Liszt's Late Work*, Verlag Akkord, Budapest, 2000.

- den Höhepunkt bedeutender *appassionato* Themarückkehr (wo er schon mit repetierenden oder ökonomisch bewegenden Akkorden arbeitet)

Beispiel Nr. 6



Unbedingt müssen wir erwähnen: alles konzentriert sich auf eine schwere Akkordreihe in Halbwertlänge, damit „die kosmische Einsamkeit" in einer absoluten Monodie ein Ende findet, was ins „Geheimniss der unendlichen Stille" führt (die Ausdrücke sind von Erzsébet Tusa geliehen).[14]

Nach der Ausweichung, die die Gondeln betrifft, die Chronologie in Liszts Klaviermusik richtigholpernd, bietet sich die im Jahre 1863 geschriebene *E-dur Legende (Der heilige Franziskus von Paola über die Wogen schreitend)* an. Auf Grund der Giuseppe Miscimaras Worte – der die Wunder in seinem Buch beschrieben hat – und des Steinles Gemäldes schafft der Komponist ein solches dramatisches Musikwerk, unter dessen majestätischem Thema, das das Ganze dominiert, werden die immer stürmischer gewordenen Wellen von starker Plastizität, die verschiedensten Formen annehmend dargestellt: Oktav-Tremolo, chromatisch oder diatonisch auf- und absteigende Skalen, Doppelpassagen, aufbrechende Akkordreihen, Akkordzerteilungen und Läufe, mit Tripelvorschlag-*stringendo* verschärften Wasserrüschen usw.

Man kann beobachten, dass das Thema explizit religiös ist, das Wasser eher als externer Faktor zugegen ist: darauf wird gebaut, zu ihm im Gegensatz schärft sich das Selbstvertrauen, die feste Glaube ausstrahlende Gestallt des Heiligen.

Anderes Bild, andere Mentalität entdecken wir in *Wasserspiele der Villa d'Este*. Denn die Betrachtung, die durch visuelle Erlebnisse induzierten Eindrücke verbergen, umarmen im "Kernstück" eine religiöse Botschaft. Diese Dualität, im Gegensatz treffende Einheit wird so poetisch von György Czigány in seiner Schrift *Drei Liszt-Motive* abgefasst.

[14] Tusa, Erzsébet, *A Pianist's Meditations on Liszt's Late Work*, Verlag Akkord, Budapest, 2000.

"Der unermüdliche Schwung der Ruhe wird erbaut, stürzt in der Springbrunnenart, die Dynamik der Monotonie lebt, in ihr rauscht die Stille. Als Rosenkrantz flüsternde Nonnenstimme, sanfte Kraft, geduldiger Flug, Schwung in der Regungslosigkeit. Ununtergebrochene Neugeburt: eine glückliche, lebhafte Erwartung."[15]

Bevor wir die wichtigsten Mittel der Musiksprache zu erforschen beginnen, unterstreichen wir noch einmal die inhaltliche Füllung, zitierend in diesem Fall einen Gedanken aus der 1958 Audioaufnahme von Antal Molnár:

"Liszt ist einer der ersten, der den Impressionisten vorangeht: aus den zappeligen, reizvollen, Kling-klang-Spielen der Naturerscheinungen webt er eine muntere musikalische Bildserie. Aber in ihm führt die Impression – der Eindruck – nicht zu einer augenblicklichen Stimmungszauberkeit. Das spielhafte Erlebnis greift sein Nervensystem immer tiefer und tiefer, und er versinkt darin, als ob ein Echo seiner eigenen Seele in der Plauderei der Elemente entstände. Hinter dem Wasservorhang der Brunnen ertönt mit regenböglichem Glanz eine Vesper, und mit ihrem Gesang durch- und durchdringt die in den abergläubischen Strahlen badende Welt."[16]

Betreffend der Schaffensumstände möchte ich wenigstens daran erinnern, dass das 1877 komponierte Werk, als musikalisches Produkt der lisztischen Kontemplation, aus den Wundern des im terrassenförmigen Renaissance-Park der Villa d'Este in der Stadt Tivoli, bei Rom, befindlichen Springbrunnens "herauswuchs". Unter den späten dunkel grundtönigen Trauermusiken, Visionen, ist das eine lichtige Insel, ein heiterer Fleck, nicht nur was die Thematik, die Stimmung der Musik betrifft, aber in ihm kehrt auch die ehemalige virtuose Klavierhandhabung zurück. Die Virtuosität nimmt aber eine umgedeutete Form an; die Tonfarbe wird zu einem organisatorischen Hauptprinzip, aber über die religiöse Durchdringung haben wir schon früher gesprochen.

Da gibt es einige der musikalischen Lösungen:

- die Vision lässt sich eine freie Phantasieform vermuten, ihre eindringliche Analyse bezeugt aber eine Planmäßigkeit.
- seine *Fis-dur* Grundtonart akzentuirt mit dem reichlichen Gebrauch der schwarzen Tasten die poetische Stimmung.
- vielleicht aus derselben Art können auch die pentatonischen Melodiewendungen abgeleitet werden.
- neben welchen die Ganzton-Reihe, und meistens in Terz-Türmen organisierender melodisch-harmonischer Bau karakterisiert die Klängewelt des Werkes.

[15] Czigány, György, *Három Liszt-motívum* (Drei Liszt-Motive), http://dunatukor.fw.hu/022.htm

[16] Molnár, Antal, *Népszerű zeneesztétika* (Volkstümliche Musikästhetik), Széchenyi Irodalmi és Művészeti RT, 1940.

- das Verdienst gehört der ungarischen Liszt-Expertin, Klara Hamburger, die die Anwesenheit des Wagnerischen *Rheingold-Motivs* entdeckt hat (am Ende des ersten Formabschnitts), hervorhebend dessen spezifische lisztische Harmonisierung.
- schließlich würde ich anmerken, dass dieses Werk, natürlich mit vollem Recht, mit den 1901 von dem jungen Ravel komponierten *Wasserspiele*n verglichen wird, gleichzeitig bemerkend die abweichende Wahl der beiden Komponisten, was das Motto, den in der Partitur zitierten Text betrifft: Ravel lässt uns mit dem Henri de Régniers Vers an den heidnischen Flussgott erinnern, indem wir in der Mitte des Liszt-Werks die Worte des Evangeliums von Johannes lesen können: "*…sondern jenes Wasser, das ich ihm geben werde, wird in ihm ein Wasserquell, der fortströmt ins ewige Leben.*" In den eizelnen musikalischen Lösungen reimt aber besser auf dieses Liszt-Werk Ravels Klavierstück *Ondine*, wie es Tamás Vásáry in einem am Klavier gehaltenen Vortrag so großarig erwies, die zwei Teile ineinander schmelzend, nacheinander spielend.

Was ist noch übriggeblieben bis zum vollkommenen Durchziehung der ausgewählten Thema?

Wir könnten beispielerweise die *Lorelei* von den Klavierversionen der eigenen Lieder des Komponisten hervorheben, aber in dieser treffen wir nur für eine kurze Episode das stürmische Rheinwasser, hier kommt etwas anderes in Vordergrund.

Auch die Klavierumschriften könnten in die Rede kommen, aber in jenen ist der musikalische Stoff des Komponisten der ursprünglichen Version bestimmend, die lisztische Beitragung muss aber nicht aus dem Standpunkt der Thematik untersucht werden.

Zum Schluss erlauben Sie mir für einen Augenblick, die Rahmen erweiternd, auf die Gebiete der orchestralen Gattungen zu verirren, und ich tue es darum, weil wir einen Zusammenhang zwischen dem zum letzten Mal in Augenschein genommenen Werk und dem von der Villa d'Este inspirierten Meisterwerk sehen können.

Das Meeresrauschen in Liszts erster Symphonischen Dichtung: *Was man auf dem Berge hört* ist kein onomatopöisches Verfahren, sondern viel eher die Stimme des Meeres der Ewigkeit, wie sie auch aus den inspirierenden Versen von Victor Hugo herausklingt.

> Vom Meer die eine; Ruhmes-Glücksllied!
> Die Wogen sprachen also zu einander;
> Die and're hob von unserer Erde sich,
> Sie war voll Trauer—das Geräusch der Menschen;
>
> (Übersetzung von Patrick Blancks)

Interessant und erwägend ist in diesem Zusammenhang die im Thema *Franz Liszt und die Natur* abgesiehte Feststellung von Mihály Szili sowie von István Szili, der nach es nicht über die Illustration des Wassers handelt, sondern über ein Lebensgefühl, weil: die Natur gleichgültig gegen die Menschenqual ist; der Mensch ist jener, der sich mit seinem Schicksal (und wir fühlen es schon so: mit der Natur – wenn Sie möchten mit Gott – auch) versöhnen muss.[17]

Ins Deutsch übersetzt von Zsuzsánna Major

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(RECOMMENDED CITATION)

WHERE TWO WORLDS MEET: LIGETI AND ROMANIAN FOLK MUSIC[1]

BIANCA ŢIPLEA TEMEŞ[2]

SUMMARY. It is hard to grasp how a composer acknowledged as a symbol of the 20th century musical avant-garde, re-formed in the laboratory of electronic music in Cologne at the end of the 1950s and always eager to take on fresh stylistical challenges, resorted to folk music as a source of inspiration. If the intersection with Hungarian and extra-european elements has been studied in depth, the connection with his Romanian folk heritage remains unexplored. The study will therefore show that Ligeti's interest in this went far beyond composition, comprising transcriptions of Romanian folk music (during his stay at the Folk Music Institute in Bucharest, in 1949-1950) and also broad theoretical approaches, later published in Budapest. The analytical reading will show that long after Ligeti had repudiated Bartók's influence, he appeared to revisit his predecessor in exploring folk music as source of inspiration. From early pieces, such as the *Romanian Concerto* and *Baladă şi Joc*, to *Hora lungă* (from the *Viola Sonata*), *Hamburgisches Konzert, Automne à Varsovie* and further on to the „mash up" of folk influences from all over the world which he promoted in his works from the beginning of the 1980s onwards, leit-motifs such as „bucium", „bocet", „hora lungă", „Romanian folk instruments" etc., they all mark constant references in Ligeti's manuscripts stored at the Paul Sacher Fondation in Basel. The study will demonstrate that the composer's music engages in a subtle discourse with his roots, forging an underground connection between Western and Eastern European culture.

Keywords: Ligeti, Romanian Folk Music, composition, Bucharest, Cluj

Acknowledged as a symbol of the avant-garde of the second half of the 20th century and being at the same time hard to confine to a well-delineated stylistic trend, Ligeti remains an open research theme through the richness of nuances that it involves. The repositioning of the composer in relation to Romanian folk music becomes synonymous with the completion of his artistic profile with a facet that was overshadowed by the resounding successes of his works starting from the end of the 50s, once he settled in Vienna.

[1] The paper is carried out within the M.I.D.A.S. Project (Music Institute for Doctoral Advanced Studies) of the National Music University Bucharest, code 89/1.5/S/62923, the Post-Doctoral project being financed by P.O.S.D.R.U. E-mail: bianca_t_ga@hotmail.com
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It is a fact that the majority of the analytical paths of the knowledgeable musicologists converge toward a certain segment of Ligeti's work (the 60s – 80s stage), and the angles of approach glide tangentially past the subject of the areas where his oeuvre and Romanian folk music meet. An ever-increasing number of titles enrich the musicological spectrum with topics connected with what Ligeti's work and Hungarian or extra-European (especially African) music have in common, while the connection between his art and the Romanian universe remains unexplored.

Consequently, the stage at which the knowledge about this topic finds itself is currently modest, to say the least, and the launch of such a research is more than welcome; the lack of bibliographical landmarks, and the richness of yet unknown information, to be found in the composer's manuscripts kept by the Paul Sacher Foundation in Basel, Switzerland, strongly supports this demand.

It is necessary to provide more detail on the multiple hypostases of the intersection of Ligeti's work with Romanian folk music: it was not only the composer that approached this ancestral stock, but also the theoretician and the collector of folk music. Thus, the musicological approach opens up in the future three paths for research through the initiation of an exhaustive analysis of each of the above-mentioned facets.

The scientific studies and the folk music transcriptions

If outlining Ligeti's closeness to Romanian folk music were limited to just his compositional activity, the approach would be incomplete and would classify the author's affinity with this heritage as a circumstantial one. The research theme is vigorously outlined through the study of the composer's theoretical initiatives to assess this musical stock, initiatives that materialised in two important studies published in Budapest. They emphasised the importance of the research period Ligeti spent in Bucharest transcribing Romanian folk melodies from the Folklore Institute archive, period that, though relatively short, was, however, decisive for the years to follow. Furthermore, it is necessary to consider the rich references Ligeti makes to our music, references found in his late manuscripts kept by the Paul Sacher Foundation in Basel, in which, more often than not, his sketches bear relevant annotations: "sound of Romanian folk instruments," "bocet" ("lament"), "bucium" "(Romanian alpenhorn," etc.)[3].

While in Budapest in the late 40s, Ligeti was commissioned an inconvenient social task: he is asked to compose a cantata in honor of Stalin or Rákosi, with the purpose of righting his artistic "wrongs," seeing as how the author fervently promoted in his work a contrapuntal style, disliked by the system, and associated by the authorities of that period with religious musical

[3] The Manuscripts of the Ligeti Collection kept by the Paul Sacher Foundation, Basel, Switzerland.

composition.[4] Seeking a way to get out of this, Ligeti takes advantage of a scholarship that was offered him for the study of folk music. He goes to Romania, where he spends nine months in Bucharest, but also in Cluj, in 1949-1950, transcribing and studying folk music from across the entire Romanian territory, at the Folklore Institute that had been recently founded in the capital city, built as per Decree no. 135 of 5/6 April 1949, under the supervision of Harry Brauner, as a result of the merging of the Phonogram Archive of the Ministry of Cults and Arts (led by George Breazul) with the Folklore Archive of the Romanian Composers' Society (led by Constantin Brăiloiu, another world-renowned name in the field).

The research period in Bucharest does not only offer the author a valid long-term source of inspiration for his own work, but it also makes him decide to write two important articles about Romanian folk music and about the institute that hosted him.

The first study, *Népzenekutatás Romániában/Cercetări asupra muzicii populare din România (i.e. Research on Romanian Folk Music)*[5], is Ligeti's enthusiastic description of the activity of the Bucharest Folklore Institute and of the way it is organized. Here he witnesses an ebullience as far as the copying of music recorded onto phonographic rolls is concerned, the main actors being, according to Ligeti, especially female musicians, some of whom had just graduated from university, while others were still undergraduate students. On this occasion, he provides precise information on the large number of recordings on inventory (at that time, 1500), coming from the most diverse areas of the country, among them laments, carols, ballads, *doina*s (a *doina* is a type of sad yet suave Romanian folk song), dances, etc. In his study, Ligeti makes reference to the fact that within the Institute there operated a school where folk music was taught and where the use of traditional instruments (at that point panpipes, lute, flute, and dulcimer) was being successfully revived. The author mentions in his article important names of Romanian folklorists (Brăiloiu, Ciobanu, Cocişiu), but also ethnic Hungarian performers and researchers from Transylvania (Júlia Szegő, János Jagamos), personalities who played an important role in the promotion of ethnic Hungarian folk music in this part of the country.

In his second study, entitled *Egy aradmegyei román együttes/Un ansamblu popular românesc din comitatul Arad (i.e. A Romanian Folk Ensemble from Arad County)*[6]*,* the composer reaches, by way of analysis, surprising depths in the perception of certain subtleties of singing and harmonisation practiced by

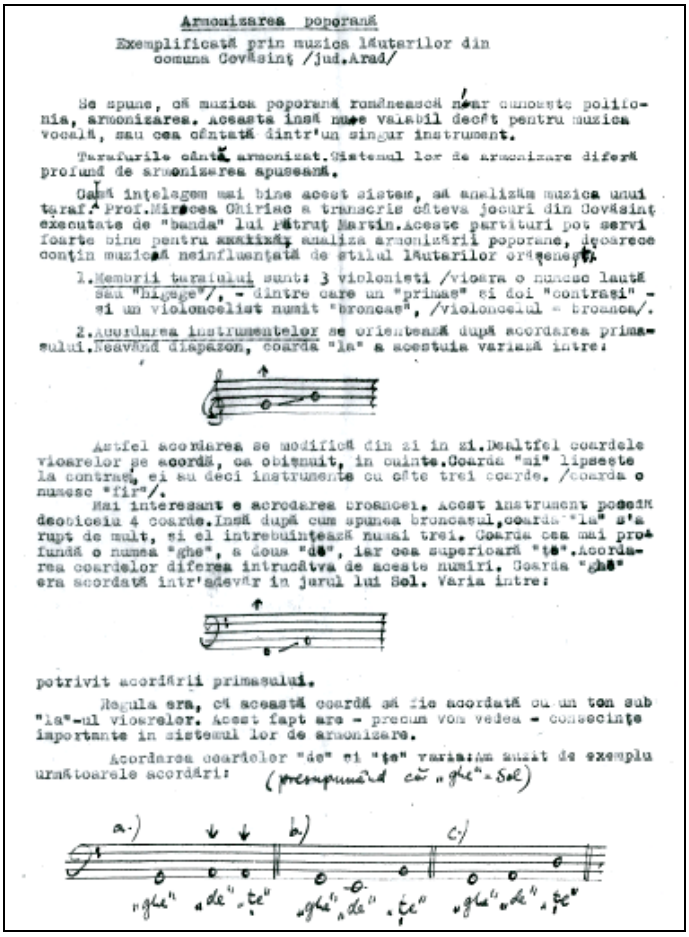
[4] See: Lobanova, Marina, *György Ligeti: Style, Ideas, Poetics*, Verlag Ernst Kuhn, Berlin 2002, p. 393. The information is taken from the Marina Lobanova's interview of Ligeti in Hamburg, on November 6, 1992.

[5] In "Új Zenei Szemle," I/3, 1950, Budapest, pp. 18-22.

[6] György Ligeti - *Egy aradmegyei román együttes/Un ansamblu popular românesc din comitatul Arad (i.e. A Romanian Folk Ensemble from Arad County)*, in "Kodály Emlékkönyv. Zenetudományi Tanulmanyok I", Akadémiai Kiadó, Budapest, 1953.

folk instrumental groups of the Romanians of Covăsinţ village. A copy[7] of the typed original Romanian version of the text (more extended than the Hungarian article he published in Budapest), with Ligeti's handwriting annotations on it, is kept at the Paul Sacher Foundation in Basel:

Image 1



Armonizarea poporană

Exemplificată prin muzica lăutarilor din comuna Covăsinţ /jud.Arad/

Se spune, că muzica poporană românească n-ar cunoaşte polifonia, armonizarea. Aceasta însă nu-e valabil decât pentru muzica vocală, sau cea cântată dintr'un singur instrument.

Ţăranii cântă armonizat. Sistemul lor de armonizare diferă profund de armonizarea apuseană.

Dacă înţelegem mai bine acest sistem, să analizăm muzica unui ţăran. Prof. Mircea Chiriac a transcris câteva jocuri din Covăsinţ executate de "banda" lui Petruţ Martin. Aceste partituri pot servi foarte bine pentru analiza armonizării populare, deoarece conţin muzică neinfluenţată de stilul lăutarilor orăşeneşti.

1. Membrii taraful sunt: 3 violonişti /vioara o numesc lăută sau "bigaş"/, - dintre care un "primaş" şi doi "contraşi" - şi un violoncelist numit "broncaş", /violoncelul = broasca/.

2. Acordarea instrumentelor se orientează după acordarea primasului. Neavând diapazon, coarda "la" a acestuia variază între:

Astfel acordarea se modifică din zi în zi. Dealtfel coardele viorelor se acordă, ca obişnuit, în cvinte. Coarda "mi" lipseşte la contraş, ei au deci instrumente cu câte trei coarde. /coarda o numesc "fir"/.

Mai interesant e acordarea broncei. Acest instrument posedă deocamdată 4 coarde. Însă după cum spunea broncaşul, coarda "la" s'a rupt de mult, şi el întrebuinţează numai trei. Coarda cea mai profundă o numea "ghe", a doua "dă", iar cea superioară "ţe". Acordarea coardelor diferea întrucâtva de aceste numiri. Coarda "ghe" era acordată într'adevăr în jurul lui Sol. Varia între:

potrivit acordării primasului.

Regula era, că această coardă să fie acordată cu un ton sub "la"-ul viorelor. Acest fapt are - precum vom vedea - consecinţe importante în sistemul lor de armonizare.

Acordarea coardelor "dă" şi "ţe" variază. Amintit de exemplu următoarele acordări: (presupunând că „ghe"=Sol)

a.) b.) c.)

„ghe" „dă" „ţe" „ghe" „dă" „ţe" „ghe" „dă" „ţe"

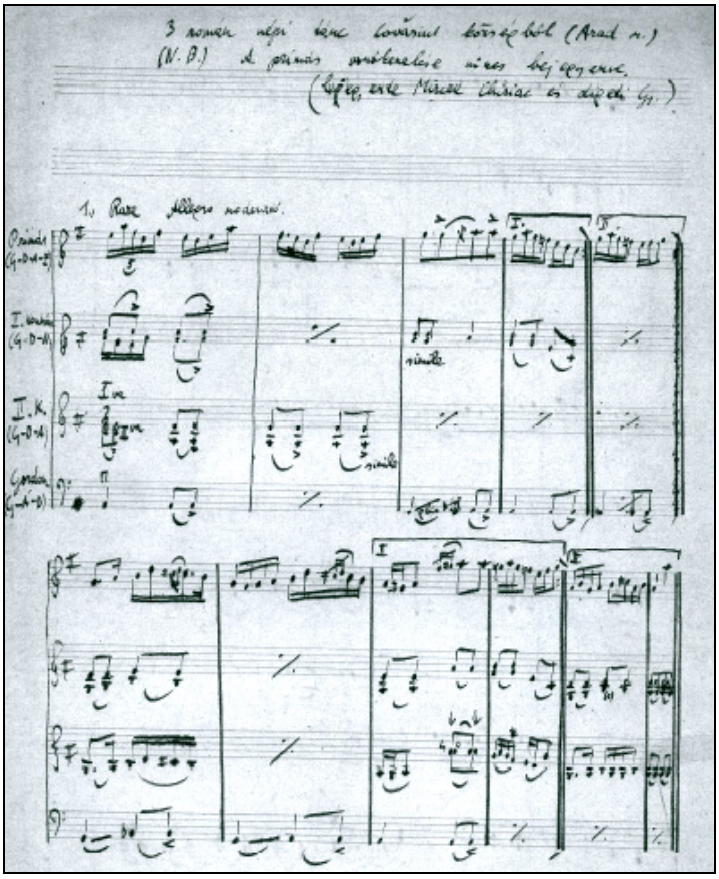
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At the end of the published article, Ligeti expresses his thanks to professor Mircea Chiriac, without whose experience in transcribing the writing of Ligeti's study would not have been possible. This proves that young Ligeti won in a very short time the appreciation of certain top personalities of the Romanian musical life of the period, enjoying their unconditional support.

[7] Ligeti Collection at the Paul Sacher Foundation, Basel.

Moreover, he makes arrangements of some of the folk songs of Covăsinţ, trying to keep the accompaniment as authentic as possible:

Ex. 1



Ligeti – *Három román népi tánc Covăsinţ községből (Arad m.)*[8]
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The musical universe

In a gesture of "scientific automatism," Ligeti's compositional profile was more often than not associated by specialists with works of the 60s, 70s, and 80s (*Apparitions, Atmosphères, Lontano, Requiem, Lux Aeterna, Kammerkonzert,*
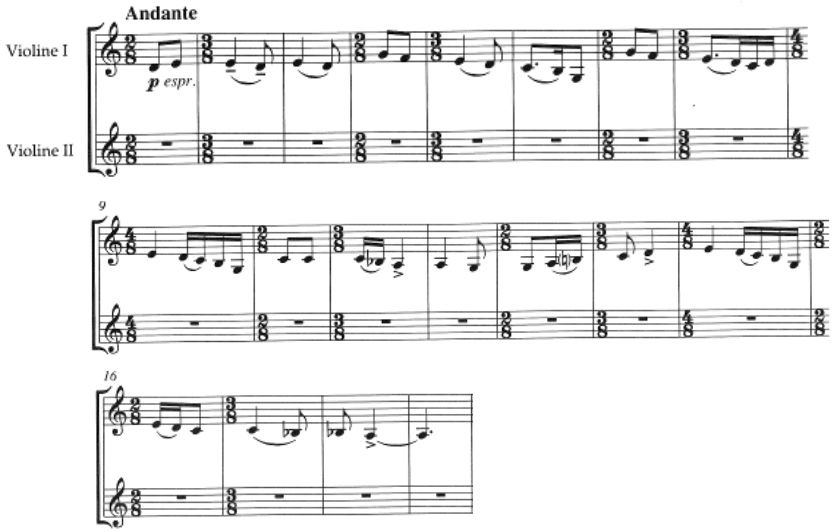
[8] "Three Romanian Folk Dances from Covăsinţ village (Arad county)". Below the title, Ligeti writes in Hungarian: „A prímás vonókezelése nincs bejegyezve. Lejegyezte Mircea Chiriac és Ligeti Gy." ("The bowings of the 1st violin player are not marked". Transcribed by Mircea Chiriac and Ligeti Gy.). The document is part of the Ligeti Collection at the Paul Sacher Foundation, Basel.

Volumina, Études pour piano, *the instrumental concertos, Continuum, Le Grand Macabre*). His works inspired from Romanian folk music have remained sidelined in the scientific approach, and have been placed on a secondary place in terms of relevance to his work; the reason behind such a classification is based on quantitative criteria, the author contributing relatively few explicit titles to the shaping of a segment of musical works based on this musical stock.

The pieces inspired from Romanian folk music are connected, on the one hand, with the beginnings of his compositional activity, as an alignment, out of admiration, with the Bartókian model; they are connected, at the same time, with his last period of creativity, starting with the end of the 70s, when the author burst the stylistic boundries that he had previously set for himself, embarking upon a search for new elements of language. To Ligeti, the Eastern European and extra-European (especially African) folk music respectively were the new ingredients capable of giving a different lustre to his work from the 80-2000 period. From his early but effective works, situated rather in the area of simple, yet effective instrumental arrangements, all the way to subtle references in his mature pieces, marked in his manuscripts, through timbre suggestions and underground connections with the folk stock of Romanian music, Ligeti proved that tradition and experiment coexist, that the ancestral is compatible with the avant-garde, and, moreover, that they enhance each other.
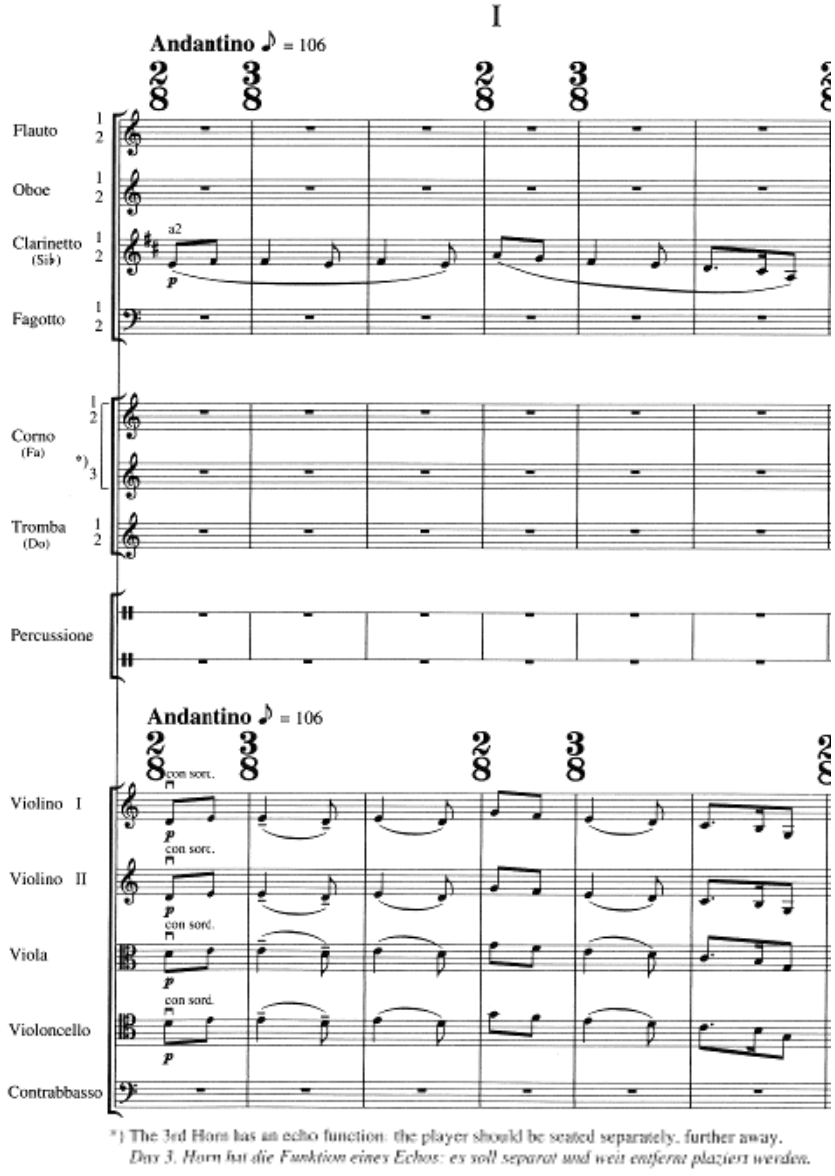
The first stage includes pieces which explicitly show, through their respective titles, his adherence to the Romanian source of inspiration: *Concert românesc (i.e. Romanian Concerto)* or, its simpler variant*, Baladă şi joc (i.e. Ballad and Dance)*:

Ex. 2



Ligeti – *Baladă şi Joc* (two violins version)

Ex. 3
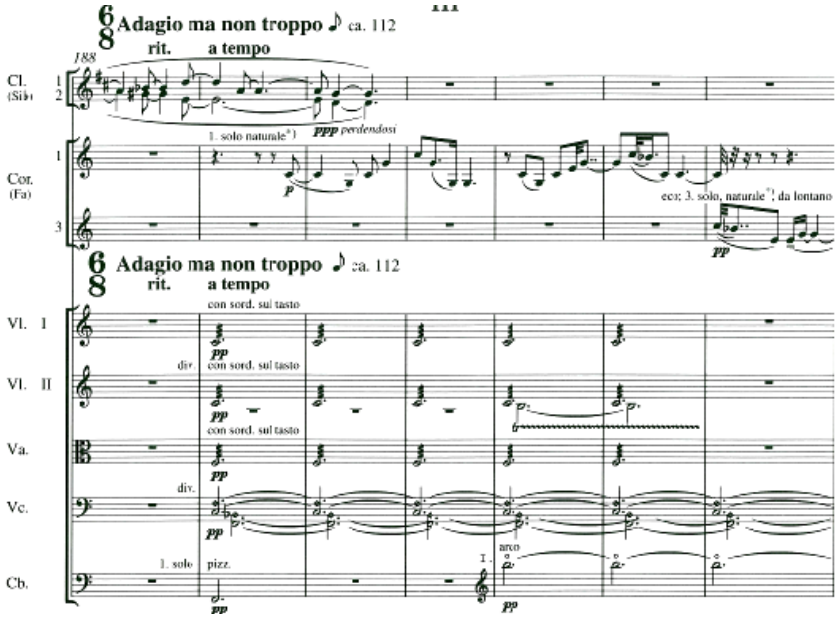


Ligeti – *Concert românesc*, 1st Movement

In his writings, György Kurtág becomes a key witness to the direct contact that Ligeti had with Romanian music since his childhood. In his book

Entretiens, textes, dessins,[9] he leaves the following description: "Ligeti's knowledge on folk music was not just the result of his readings. Since the age of three, the Hungarian and Romanian folk music that surrounded him was a living truth. Since he was a child, during his vacations in Miercurea-Ciuc, he heard the alpenhorn in the mountains of Transylvania. The particular sound quality (he was also attracted to the size of this instrument, which could measure several meters in length) is derived from the fact that it can only produce natural harmonics. The notes of the instrument sound out of tune to our ears, which are accustomed with the temperate scale, but this does not make them less seductive." This is where the third part of the *Romanian Concerto* apparently originates from, work in which Ligeti imitates in the orchestra the sounds of the "bucium" (Romanian alpenhorn), by means of the horns":

Ex. 4
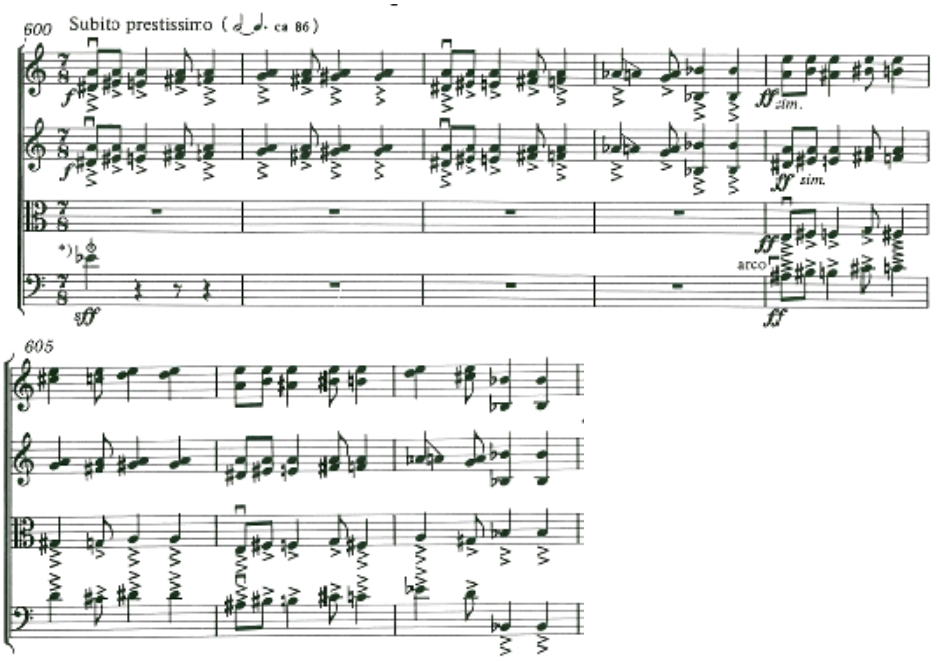


Ligeti – *Concert românesc*, 3rd Movement

[9] György Kurtág. Entretiens, textes, dessins (Trois entretiens avec Bálint András Varga. Deux hommages *à* György Ligeti. Autres textes), Genève, Contrechamps Editions, 2009, p. 172 (author's translation): «Les connaissances de Ligeti en matière de musique populaire n'étaient pas seulement le résultat de ses lectures. Dès l'age de trois ans, les folklores hongrois et roumain l'entouraient comme une réalité vivante. Tout petit, en vacances à Csikszereda (en roumain Miercurea-Ciuc; en allemand Szeklerburg) il entendit le bucium (cor des Alpes roumain) dans les montagnes transylvaines. Sa sonorité particulière (il était attiré aussi par la taille de l'instrument, pouvant atteindre plusieurs mètres de long) vient du fait qu'il ne peut produire que des harmoniques naturels. Les degrés de l'échelle de l'instrument sonnent faux pour notre oreille habituée à l'échelle tempérée, mais n'en demeurent pas moins très séduisants».
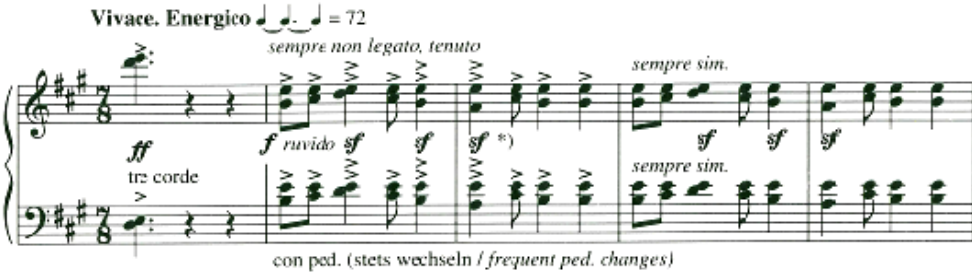
It is still in this chapter that we ought to point out the isolated moments in which Ligeti alludes to Romanian folk music: see the fragment of *giusto syllabic* rhythm from his *String Quartet No. 1* and the corresponding moment in the piece *Musica ricercata* for piano or *Sechs Bagatellen für Bläserquintett*:

Ex. 5



Ligeti - *String Quartet No. 1*

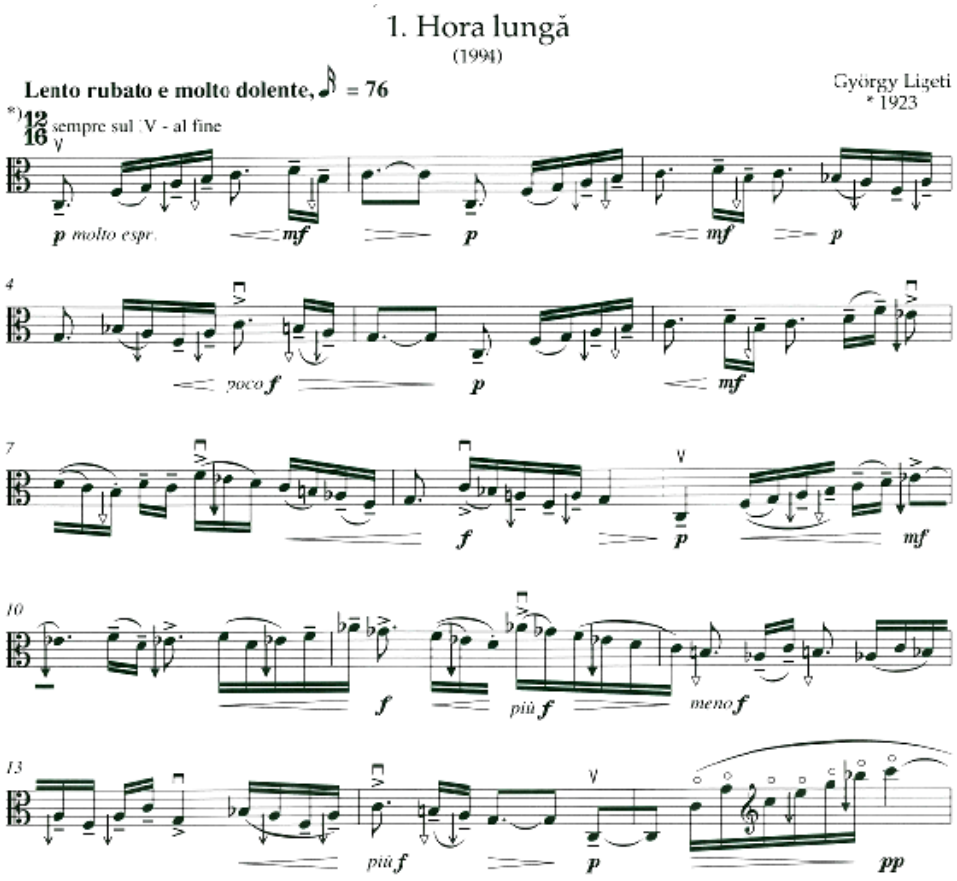
Ex. 6



Ligeti – *Musica ricercata* / VIII

The period he spent in Darmstadt "reshapes" the composer's style and distances him from the past; however, his return to Romanian folk music takes place in the 80s, when Ligeti operates an utterly original synthesis between Romanian, Hungarian, and extra-European folk music, in an allusive way. The results may take on pure forms, as for instance in his *Viola Sonata*, where in the first movement Ligeti surprises us with a *Hora lungă* from Maramureş, performed on the C string.
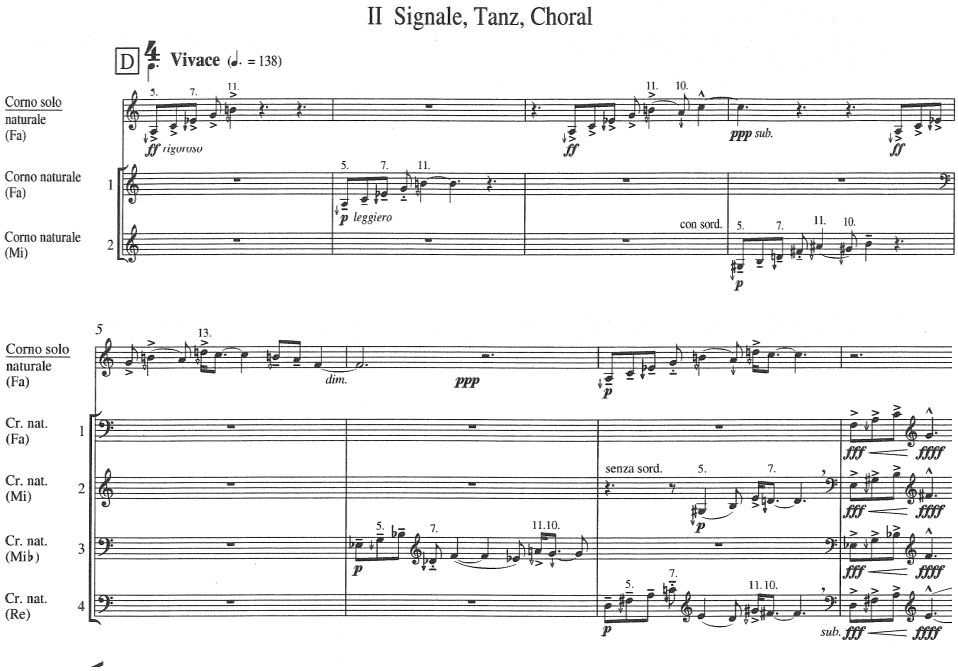
Ex. 7



Ligeti – *Viola Sonata, "Hora lungă"* (1st Movement)

His contact with this source of inspiration may also receive evocation aspects, as in the *Hamburgisches Konzert,* where the author resumes the sounds of the "bucium" (Romanian alpenhorn) promoted in the third part of the Romanian Concerto, or take latent forms. I refer here to the covert revisits
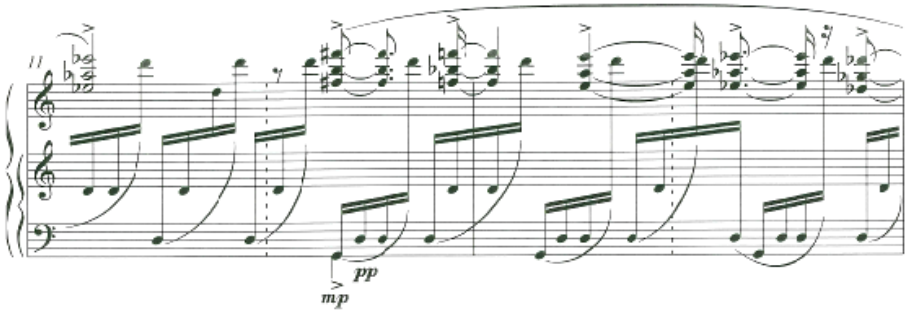
Ex. 8



Ligeti – *Hamburgisches Konzert*, 2nd Movement
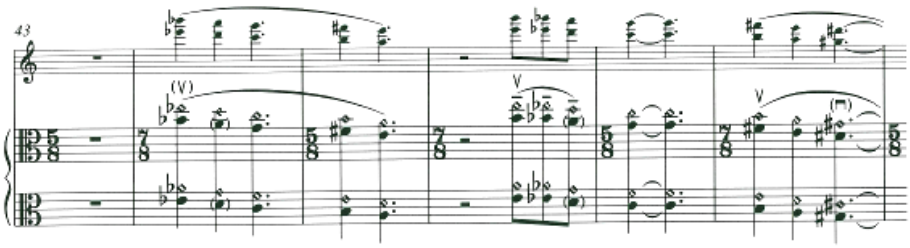
to the "bocet" (*Lament*), a genre that achieves a symbolic-idea and musical common denominator between pieces like *Trio for Violin, Horn, and Piano,* his Study for piano *Autumn à Varsovie,* or his *Viola Sonata,* in the shape of a descending chromatic bass, specific to the *Lamento*.

Ex. 9



Ligeti – *Automne à Varsovie*

Ex. 10



Ligeti – *Viola Sonata, "Lamento"*

However, the most generous case for the researchers is represented by those valiant "textures" of folkloric influences, which impose themselves as a mash-up of great sound impact, and where Ligeti casually mixes intonations of some of the most diverse folk cultures, recreating, as he put it, a global, imaginary folk music. At this point I would like to bring into discussion the case of the opera *Le Grand Macabre,* in which the main character Nekrotzar makes his entry on stage accompanied by four masked devils (reminiscences of the winter Romanian folk traditions in Transylvania?): one performing a rag-time à la Scott Joplin on a violin that's out of tune; another playing on a clarinet a mixture between a Brazilian samba and a Spanish flamenco; the third presenting a hybrid of a Hungarian melody disguised in Scottish bagpipe sounds; and the fourth, performing on the bassoon a melody intoned in Romania at Easter, which Ligeti sang when he was still a secondary-school student in Cluj[10].

A similar case is the *Trio for Violin, Horn, and Piano,* in which Ligeti himself reveals information about the second part, a very fast polyrhythmic dance, considered to have been inspired from "the folk music of certain non-existent peoples, as if Hungary, Romania, and the Balkans were located somewhere between Africa and the Caribbean." [11]

Following the thread of the intertwinement between Ligeti's work and the Romanian folk music stock, from the beginning of the 50s to his creative maturity, first spotting naturalist evocations, then allusions and bold combinations with other stylistic elements, it becomes clear that, for the future, it is necessary to have a more observant quantitative and qualitative assessment of the impact that Romanian music had on Ligeti's work, with a useful placement of the topic in a broader context, outlining a comparative view from this perspective with the music of Bartók and Kurtág. Beyond the exhaustive inspection of the score page in search of certain unexplored

[10] Lobanova, Marina, *György Ligeti: Style, Ideas, Poetics*, Verlag Ernst Kuhn, Berlin 2002, p. 231.
[11] *Komponistenportrait György Ligeti, Berlin. Kulturstadt Europas (Berlin Festwochen 88),* p. 38.

"synapses" between the music of this fascinating composer of the 20th century and our music, the context needs to be broadened, by emphasizing certain essential points where Ligeti's work converges with the values of Romanian culture; it is necessary to mention the works of Constantin Brâncuşi, the writings of Eugen Ionescu and Ion Luca Caragiale or the mutual admiration in which Ligeti and the composer Ştefan Niculescu engaged in the 90s. They all represent aspects that demonstrate, if added up in a poetic fashion, Ligeti's profound and constant underground connection with Romania.

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(RECOMMENDED CITATION)

EXPRESSIONIST ECHOES IN *3 AUTUMN SONGS* BY DAN VOICULESCU - STRUCTURE, STYLE, LANGUAGE

ŞERBAN MARCU[1]

SUMMARY. The present study advances for analysis the lieder cycle 3 Autumn songs for soprano, oboe, two clarinets and violin from composer Dan Voiculescu's youth. The three lieder are based on poems Autumn song and Song by Emil Isac and Autumn by Nicolae Labis. The analysis reveals technical, stylistic, aesthetic and rhetoric elements characteristic for this stage in the creative trajectory of the composer, such as the choice of Symbolist poetry and the use of post-Expressionist language, represented by the intensely chromatized melodic, the preference for dissonance and the feeling of temporal suspension generated by rhythm abounding in suspensions and exceptional rhythmic divisions.

Keywords: Voiculescu, Isac, Labis, songs, autumn, soprano, analysis

Composer Dan Voiculescu[2] is remembered by the Romanian musical world as one of the most important composers, musicologists and teachers of the second half of the 20th century. His musical creation stands as a token of his greatness, encompassing a diverse variety of genres, from music with an educational character (the three volumes of miniatures for piano entitled *Carte fără sfârsit – Neverending book*, which are part of the curricula in art elementary and middle-schools), to instrumental music (the sonatas for flute solo, the cycle *Canonica* for piano etc.), choral – a significant part of his creation (most of his works are destined to children's choirs - 5 volumes -, but also *Liturghia modală – Modal liturgy* for choir of equal voices or the works

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[2] Dan Voiculescu was born July 20, 1940, in Saschiz, Mures County. He graduated the Conservatory in Cluj, after having majored, in parallel, both in Piano (1958-1963), with Magda Kardos and in Composition (1958-1964) with Sigismund Toduță. He participated in training stages in Venice (1968) with Virgilio Mortari and in Köln with Karlheinz Stockhausen (1971-1972). He attended the new music courses of the Darmstadt Festival (1972, 1978). His doctoral thesis, coordinated by Professor Sigismund Toduță and entitled *Aspecte ale polifoniei secolului XX (Aspects of 20th century polyphony)*, was publicly defended in 1983. He developed his career at the "Gheorghe Dima" Music Academy in Cluj-Napoca (1963-2000), at the Counterpoint department, then choosing to pursue his activity as a Professor at the National Music University in Bucharest (2000-2009). Alongside his activity as a composer and teacher he also conducted an intense musicological activity, as a well-known specialist in Renaissance, Baroque and contemporary polyphony. He passed away on August 29, 2009.

for mixed choir, most of them based on Romanian folklore), to lieder (many on verses by Nicolae Labis, Emil Isac, Lucian Blaga), and, finally, to the symphonic works (*Simfonia ostinato* or *Suita din Codex Caioni – The suite from Codex Caioni*, which can often be found in the program of concert organizing institutions), vocal-symphonic genre (represented by a single work: *Cantata Patriei*, on verses by Alecu Russo) or opera (*Cântăreata chelă – The bald soprano*, based on Eugene Ionesco's famous text). The works mentioned above are but a few examples which, together with many others, written in his mature years, reveal more than enough the mastery, the talent and imagination of this creator who was able to balance in his works lyricism and playfulness, but also the mastery of polyphonic writing with the subtlety of vertical structures, together with music accompanied by words in lieder and choirs with the absolute music in the chamber music or symphonic area; they are the proof of a happy union between native gifts and the solid composition education received at the Conservatory in Cluj-Napoca from the great composer, musicologist and teacher Sigismund Todută.

However, we did not chose to study any of the works mentioned above (many of them already subject to reviews, studies and musicological analyses), but a less famous work, from the debut of Dan Voiculescu's creative journey. It is a three-part cycle composed in his last year of composition study (1963) and entitled *3 Cântece de toamnă (3 Autumn songs)*[3], for soprano solo, oboe, two clarinets and violin. The three lieder are based on two poems written by Emil Isac[4] (*Cântec de toamnă – Autumn song*[5] and *Cântec – Song*[6])

[3] The first performance was on December 19, 1963, with soprano Kriza Agnes (a 4th year student at the time) together with Marton Szöverdi (oboe), Gheorghe László (clarinet), Sabin Țolea (clarinet) and Alexandru Barabas (violin). The work was recently performed in public, on June 18, 2012, in the Concet Hall of the "Gheorghe Dima" Music Academy in Cluj-Napoca, in the concert *An evening of contemporary music – Works for clarinet and vocal-instrumental ensembles from the universal creation of the 20th century,* with soprano Daniela Păcurar together with Răzvan Poptean - clarinet 1, Mihai Toader - clarinet 2, bass clarinet, Adrian Cioban - oboe and Rafael Butaru - violin, conducted by Vlad Agachi.

[4] Emil Isac (1886-1954) was a Transylvanian poet born in Cluj, representative of Symbolism and Modernism.

[5] „Câţi nu te-au cântat, câţi nu te-au iubit? / Tu, veşnică veştejire! / Şi atâtea cu tine-au veştejit!

Aducătoare de ceaţă şi vânturi, de ploi şi de jale, / Toamnă, eşti tristă doamnă, / Ce te plimbi pe a veşniciei cale.

Duci cântecul şi floarea şi aduci plânsul pădurii. / Eşti blestemul urii. / Culoarea ţi-o scrii pe buzele murei.

Aducătoare de tristeţe şi îndemn ne închide în casă, / Eşti stafia ce stă la masă, / Eşti zâmbetul de suferinţă al gurii. [this stanza is missing in Voiculescu's lied]

Câţi nu te-au cântat, câţi nu au murit / Cu tine? / Toamnă! fii bună cu mine!" (poem published in 1946 in the volume *Opere – Selected works*)

[6] „Vine toamna, ploi si vânturi, / Vine amorțirea, / Lacul poartă frunze moarte, / Eu port amintirea. Amintirea unui cântec / Ce s-a dus din lume, / Prea frumoasă-a fost cântarea / Ca să-l spui pe nume." (poem published in 1936 in the volume *Poezii - Poems*)

and one belonging to the famous and regretted poet Nicolae Labis (*Toamnă - Autumn*[7]).

The three poems are in "harmony" with one another, breathing the same Symbolist atmosphere: bringing rain and wind and associated with sadness, loneliness and death. What is surprising, though, is the very different length of the poems, leading to three lieder with very different time extensions, from the ample dimension of the first one (*Cântec de toamnă – Autumn song*), to the aphoristic appearance of the third one (*Toamnă - Autumn*). The reduced length of the last "song" leaves the listener into a state of expectation and unfulfillement. The disproportion is only an impression though, as all three lieder actually form a single "song", segmented by two respirations. The musical material of the first lied is reiterated in different forms in the subsequent lieder, sometimes quoted *ad litteram*, other times only by the use of the same type of discourse and the same sonorous ambiance.
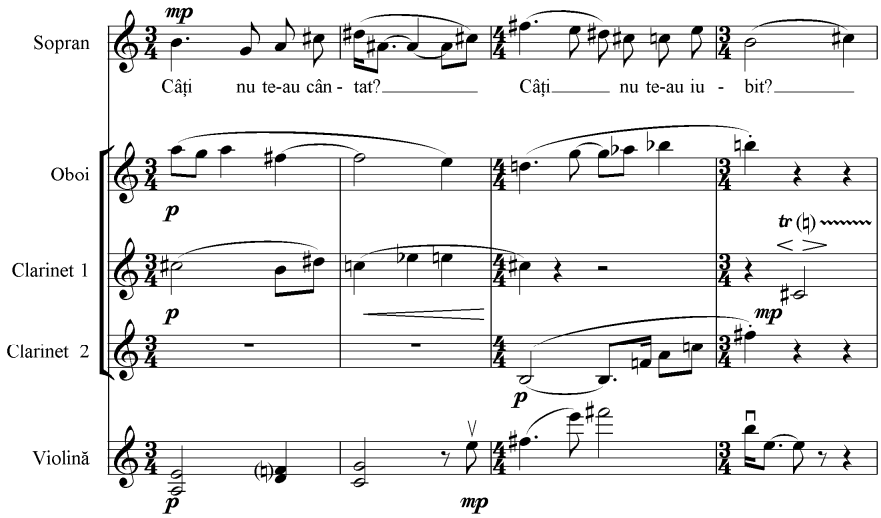
Instrumentation is also interesting: in order to dress the soprano voice, the composer chooses four instruments, all monodic (the violin is the only one who could be considered to have harmonic possibilities, though reduced) and all situated in the medial-acute area of the register (with the exception of certain short interventions, especially in the third lied, of clarinet 2 which progresses to bass clarinet – both the two clarinets and the bass clarinet are in *b flat*). This timbral option generates a floating, vaporous, diffuse sound.

The writing of the three lieder belongs predominantly to free polyphony. The soprano solo describes an ample recitative, in perfect concordance with the verses and masking the bars by frequent, exceptional rhythmic divisions and syncopations. Therefore, without using notation *senza misura*, the author articulates, through precisely notated rhythm, a fluid, lyrical music, where the pulsation of the beats can barely be felt. The four accompanying instruments have, each in their turn, a leading melodic function, overlapping from time to time the melodic line of the soprano, not in parallel though, but by intersecting it in a discretely-heterophonic writing, therefore creating an intonational discontinuous support for the solo voice. Both the solo soprano and the accompanying instruments convey a post-Expressionist, achromatized melodic, abounding in non-octaviant developments and reversed chromaticisms, but retaining the cantability and lyricism, by avoiding agglomerations of dissonant melodic leaps. The recitative melodic of the soprano is also adopted in the sections with solo characteristics of the instrumental group.

[7] „Câte doruri, câte vise, / Câte suflete ucise / S-au pornit să mai petreacă-n / Crângul galben de mesteacăn!" (the poem bears the subtitle *Epitaf - Epitaph* and was published in 1956 in the volume *Primele iubiri – First loves*)

Verticality is subject to the same stylistic coordinates, as it can be seen in the example below; compensating by dissonance what was in the melodic planes much more faded and discreet. The five voices (taking into consideration the soprano also) often collide, at intervals of second, seventh or ninth, reminding us of the works belonging to the masters of the second Viennese School. This aspect of the writing, predilection for dissonance is, according to musicologist Bianca Temes-Tiplea[8], a characteristic trait of the composer's first period, while still influenced by university studies and his master. This propensity for dissonance, more reduced at the melodic level and stronger at the harmonic one (never leading to aggression, though), is fully justified by the aesthetic of the chosen poems.

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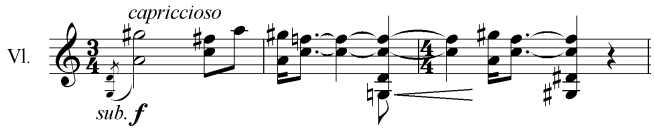


***Autumn song*, m. 16-19**

The first lied, *Autumn song*, debuts with an instrumental introduction which places in opposition the lyrical cantilena of the oboe, carrying the indication *malinconico* and discretely accompanied by the two clarinets, with the sudden intervention, in *forte*, *capriccioso*, of the violin. The solo of the violin is rough, based on harmonic intervals of major seventh and perfect and augmented fourth (intervention which, as we will see, has cyclic characteristics).

[8] Temes-Ţiplea, Bianca*, In memoriam Dan Voiculescu*, in: "Muzica" journal no. 4/2009, Editura Uniunii Compozitorilor si Muzicologilor din România, Bucuresti, p. 40.
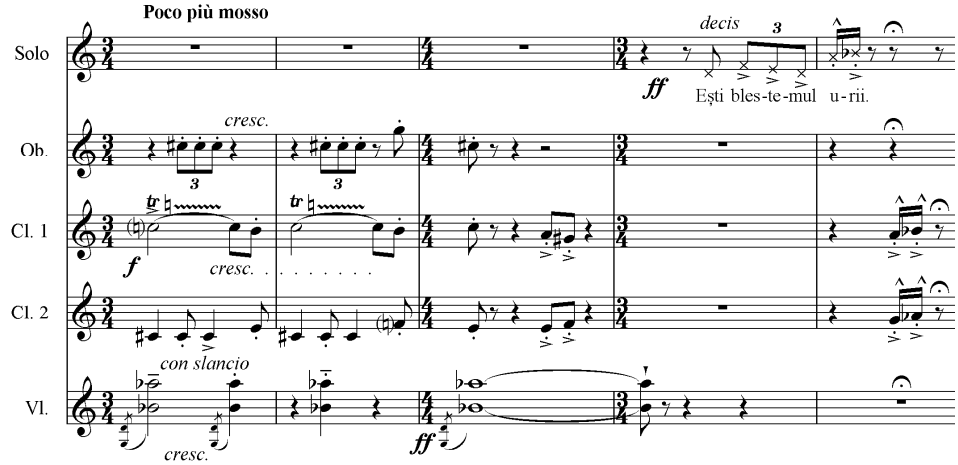
Ex. 2



***Autumn song*, m. 7-9**

Each poetic stanza generates a musical strophe, short instrumental interludes making the transition from one to the other. The culminating point is reached in the third strophe, where, following a lyrical section a lyrical section (*Molto calmo e semplice*), where the soprano and the oboe lines are embedded, above a syncopated *ostinato* of the clarinets, discourse gains suddenly in harmonic tension and dynamics and explodes on the text "esti blestemul urii!" (You are the curse of hatred!), in *fortissimo*; here is the only time in this work that the composer uses an emblematic discursive manner of the Viennese musical expressionism: *Sprechgesang*.

Ex. 3



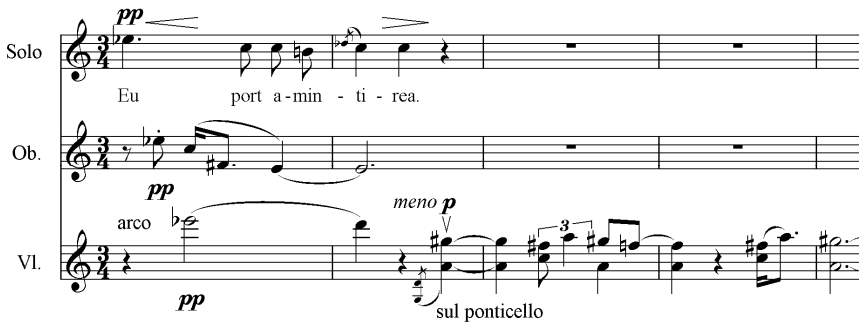
***Autumn song*, m. 51-55**

The reappearance of the verse "Câti nu te-au cântat?" (How many have sung you?) brings with it a natural varied reprise, rounding the structure of the most ample lied of the cycle (more extended than the other two together).

Although, as we previously mentioned, the musical material of the three lieder uses the same type of discourse, the contrast between the first, *Autumn song*, and the second one, *Song*, is most obviously expressed through the density of instrumental writing. While in the first lied the composer frequently uses 3-4 instruments simultaneously, here the expressive potential of the solo instrument or of the duo is mostly used. The work begins by an introduction

made by the two clarinets, on a generally descending melodic trajectory, clarinets which will also accompany the soprano voice during the first poetic verse. The violin takes gradually over (in *pizzicato*) as well as the oboe, whose first musical intervention has the same rhythm as clarinet 1. The second verse is followed by a violin solo, which we recognize as strongly related to the solo violin intervention in the first lied and which is performed, not at all accidentally, right after the text “Eu port amintirea” (I bear the memory).

Ex. 4
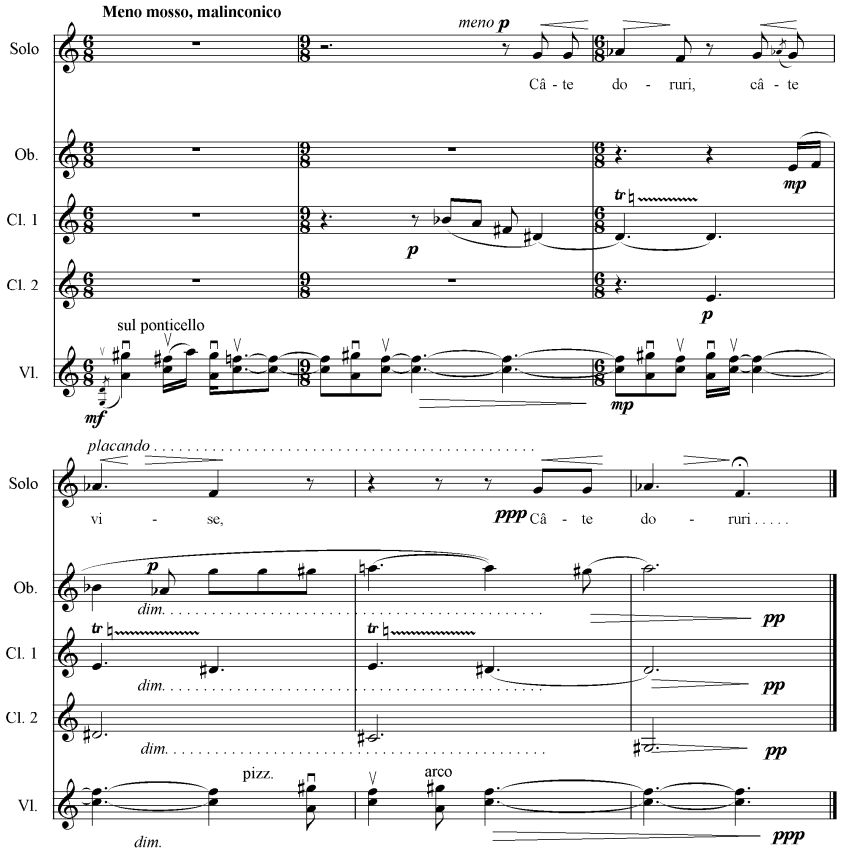


***Song*, m. 20-24**

Another musical gesture of the violin which can be connected to the first lied is a succession of perfect fifths, in its grave register. The lied ends with echoes from the violin solo, which has, up to this point, proven its cyclic characteristics (it would probably be overstated to speak of a leitmotiv).

The third lied, *Autumn*, with the role of an epilogue, begins abruptly, without an introduction, with the voice of the soprano accompanied by the two clarinets realizing a pedal of major second, chromatically sliding from *d-e* to *c-d flat*. The chromatic discourse and the descending melodic gesture are associated with the text “Câte doruri, câte vise, câte suflete ucise!” (So many longings, so many dreams, so many killed souls). The soprano score is segmented in two by a violin solo, with the same rough sonority, but not citing its interventions in the previous two lieder. It is only in the last two verses of the poem that we recognize, in the following short solo moment, the musical segment thematically uniting the three lieder, though this time it is “de-vitalised”, as instead of *capriccioso* we have the indication *malinconico*, instead of *forte* only *mezzoforte* and, instead of normal playing, the technique *sul ponticello*. As the text of the poem does not give the possibility of a reprise, the composer chooses to reiterate the first verse, “câte doruri, câte vise, câte doruri...” (so many longings, so many dreams, so many longings…), in *decrescendo*, on an instrumental background presenting musical “decomposition” of the gesture, once incisive, of the solo violin, accompanied by the clarinets in the grave register and by an ascending gesture, like a final sigh of the oboe.

Ex. 5



***Autumn*, m. 14-19**

In conclusion, we can state that the present work, from Dan Voiculescu's youth, is a convincing premise for what he was to become. Although limited to post-Expressionist aesthetic, most certainly due to the composition school about to be graduated, the cycle *3 Autumn songs* proves both the composer's sensitivity and technical mastery; he later found his true personality in other aesthetic territories, such as the ludic (the choral or piano works for children), the absurd (the opera *Cântăreata chealã – Tha bald singer*), the nostalgia of laic Renaissance (*Suita din Codex Caioni – Suite from Codex Caioni*) or of the religious one (*Liturghia modală – Modal liturgy* for choir on equal voices), and these are but a few of the many directions where his imagination and talent were fully expressed. It is due to remember as often as possible this complex musician, whose professional exigence can be easily noticed in the details of each composition, of each written book and is certainly remembered by all those who were his students.

Notice: "This article (specialty study) is part of the TE research project The artistic and social impact of the contemporary music of the 21st century from the perspective of the relationship composer-performer-audience (Project director: Lect.univ.dr. Cristian Bence-Muk), project financed by C.N.C.S.I.S. – U.E.F.I.S.C.S.U. with the contract no. 5/5.08.2010."

Translated by Roxana Huza

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STUDIA UBB MUSICA, LVII, 2, 2012 (p. 107-118)
(RECOMMENDED CITATION)

CORNEL ŢĂRANU – VALENTIN STREINU: MUSICAL-POETIC CONNECTIONS

CIPRIAN GABRIEL POP[1]

SUMMARY. The present article offers a brief overview of the ways poetry is mixed with music in the work *Saturnalia* (Romanian: *Saturnalii*) by Cornel Tăranu. A non-exhaustive analysis is thus featured of the particular methods leading to the melody-lyrical results. The analysis focuses on the following coordinates: the idea of continuous variation as a developing principle of musical discourse; the idea of sonorous material – from the point of view of its development, of rhythm, of form used to elaborate on structures and of the type of accompaniment as supporting the poetic aura.

Keywords: poetics, lieder, continuous variation, accompaniment

1. Introduction

The work of Cluj-based composer, Cornel Tăranu (b. 1934), covers all areas and genres of classical music. Chamber music compositions are written for a wide variety of ensembles, with innovative, yet efficient timbral combinations especially in focus. The piece *Saturnalia* (Romanian: *Saturnalia*) is a cycle of four works for ensemble and it has two variants. The first of these, finished in 1998, is written for an ensemble made of: deep voice, piano, string trio and bass clarinet. In the second version, the ensemble is reduced to deep voice, piano and bass clarinet, with the timbral reduction not influencing the rendering of the verses lyricism in the songs' music.

The literary works of Vladimir Streinu (1902-1970, real name – Nicolae Iordache) include both poetry and literary criticism, with the author having written countless articles in contemporary publications: *Kalende*, *Cugetul românesc*, *Adevărul literar si artistic*, *Convorbiri literare* etc. The poetry of Streinu is appreciated by Eugen Lovinescu: "In a literature of affable breadth, his poetry abounds in low-key reservation and elaborate crystallization (...); although passionate, it does not overflow directly but is distilled – not in symbols but in concentrated substances of which we are separated by the flask's cold glass."

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The verses of Vladimir Streinu, for their greater part published posthumously by his daughter in the volume *Ritm immanent (Immanent rhythm)* (Eminescu Publishing House, 1971), were all collected (64 poems) by George Muntean in 1983, at the same publishing house, in a critical edition including commentaries, notes, variants and translations.
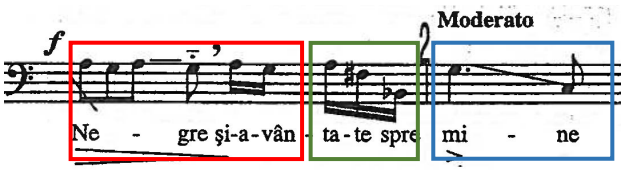
The poems of Valentin Streinu were the literary pretext for the music in the *Saturnalia cycle* where composer Cornel Ţăranu unveils to the listener the lyrical qualities of the poet's realm through the musical highlighting of verses.

A multiple levels analytical approach is undoubtedly necessary for the understanding of the creative intentions of both artists, especially regarding the last lyrical „finishing" of the poetic text: music. This is not intended to be an exhaustive analysis but an approach from the point of view of creative endeavours.

2. Continuous variation – developmental principle

One of the frequent musical devices in the work of Cornel Ţăranu, variation, is used as a generating principle throughout the whole cycle. Starting with the first piece, *Ritm immanent (Immanent rhythm)*, one notices that variation, continually manifest, is applied to a generating nucleus that will later reappear in various instances. Here is the variational evolution of the nucleus:

Ex. 1
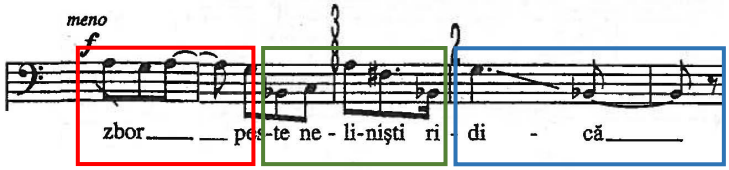


The „basic" nucleus – made up of three elements: an *x* cell, containing a melodic oscillation (red frame), a second cell, *y*, circumscribing a specific descending contour (green frame) and a third cell, *z*, with an equally descending interval with a *glissando* (blue frame).

All these elements will be also featured in most of the variational instances of the nucleus that form the bases of the first lied.
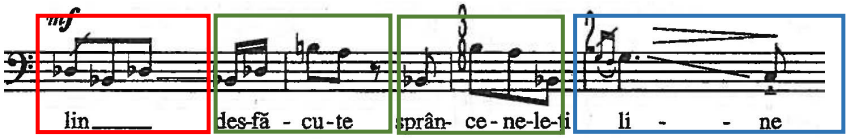
In the first variational instance, the *x* cell is almost identical to its prototype, while the *y* cell is enriched with pre-existing sounds (Bb and C), functioning as a „sound springboard". The rhythm of the *y* cell is altered to adapt to the literary text and the *z* cell is minimally altered by the changing of the final C in a Bb.

Ex. 2
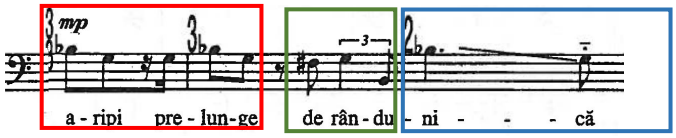


In the second variational instance, the oscillation and sounds of the *x* *are modified*, with the variation appearing in the amplifying of its melodic contour. The *y* cell is also somewhat varied (and doubled) as compared to the previous instance. Supporting pitches (the previous „sound springboard") are changed and while intervals resemble the models, rhythm is augmented. The *z* cell is only slightly changed by an ornament, an element of rather expressive than structural quality:

Ex. 3



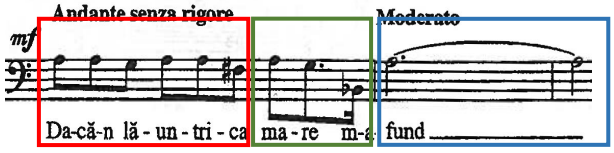
In the third instance, oscillations of pitches in the *x* cell are enriched by different intervals and the *y* cell the sequence of sounds is different from the model and from previous instances. Except from the different interval, the *z* cell resembles the model, both regarding the melodic contour and the attack mode:

Ex. 4
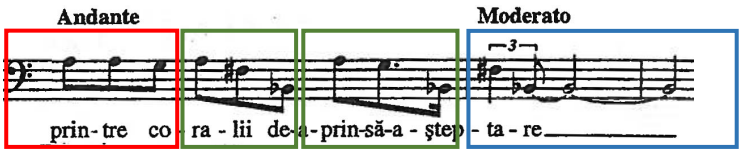


The fourth variational instance begins with both rhythmically and pitch-wise varied *x* cell. The *y* cell features an already familiar rhythm and the z cell is simplified, being reduced to a single pitch:

Ex. 5
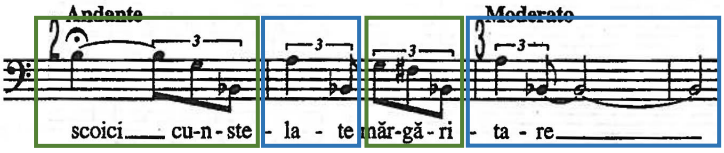


The fifth variational displays, besides the use of the *x* cell identically with the previous instance, a double variation of the *y* cell. Also, the *glissando* in the *z* cell is renounced:

Ex. 6



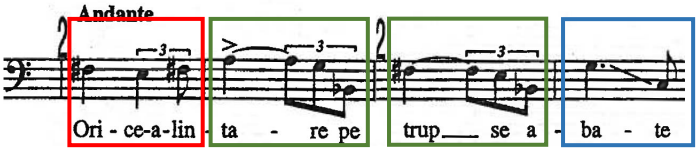
A sixth variational instanced is more different from the model by the discarding of the *x* cell and the varied repetition of cells *y* and *z*. This variation begins with the *y* cell having a slightly altered pitch sequence than the original melodic contour (B-G-Bb replace the original A-F#-Bb); this is followed by the *z* cell without the *glissando* on different pitches but close to the model (A-Bb replace G-C); this sequence is immediately repeated variationally:

Ex. 7
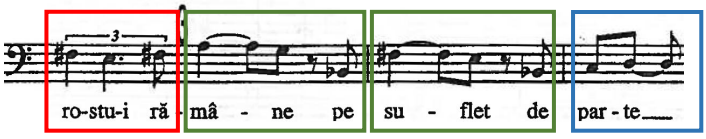


The *x* cell reappears in the next instance, with a rhythm variation followed by a repetition of the *y* cell with varied intervals. The *z* cell is identical to the original model, both regarding the pitches and regarding rhythm and attack.

Ex. 8
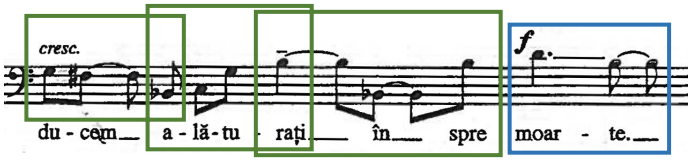


The eighth instance is paired with the previous one: the *x* cell is identical, the *y* cell (doubled) is only rhythmically varied, with only the *z* cell being different:

Ex. 9



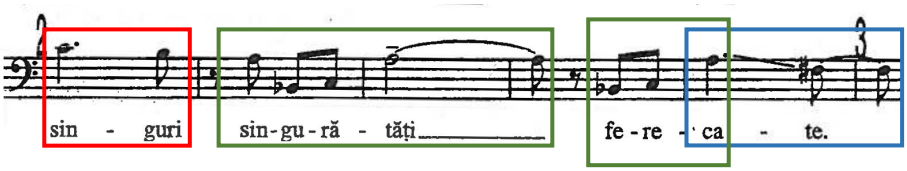
The following instance renounces the *x* cell while presenting the *y* cell three times, in a joint, varied way. The *z* cell preserves its melodic contour and attack mode:

Ex. 10



In the last instance (the tenth), the *x* cell only preserves the first sounds of the oscillation while the *y* cell (once again variationally doubled) presents strong differences from the original model. The *z* cell once again displays only variations of pitches in the model.

Ex. 11
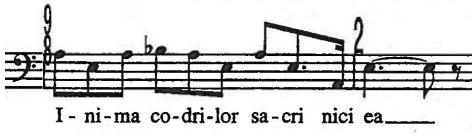


This compositional device is also present in the following lieder. In the song *Dar* (*Gift*) variation is much more complex, apparently suggesting a musical discourse made of new themes. Nonetheless, intervals, intervallic sequences and rhythmic-melodic cells attest the connection of the material with a model.

The next song, *Noul Saturn* (*New Saturn*), bring forth undoubtedly the method of continuous variation. This is also used in the motivic development in a freer manner here than in the previous song.
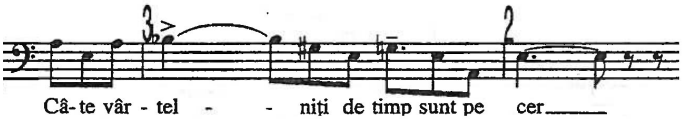
In this model, the first verse of the lied

Ex. 12
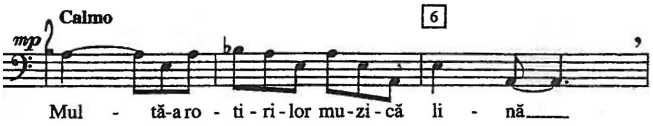


will become, through variational evolution, in:

Ex. 13
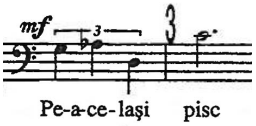


finally returning to its initial form:

Ex. 14
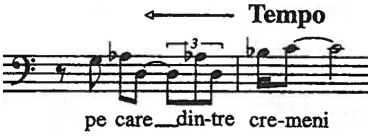


The lied *Duplex* also employs the above mentioned method, with a far narrower, reduced generating nucleus but of great expressive potential:

Ex. 15



with a first variational instance closely following its statement:

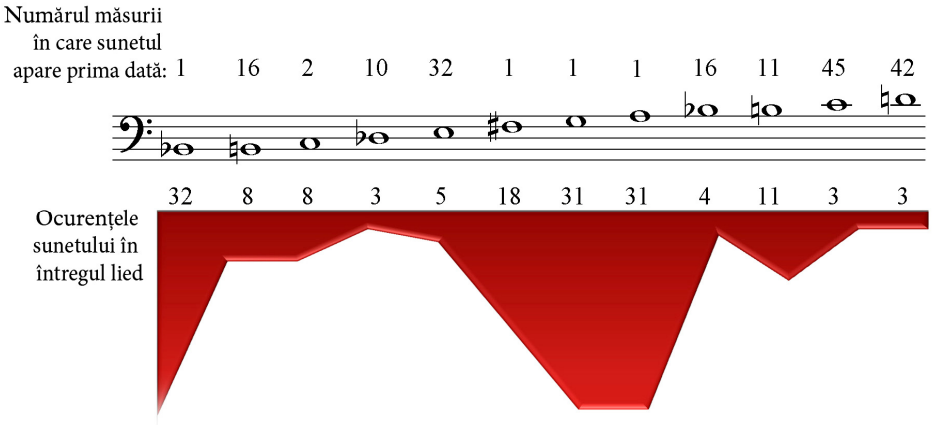
Ex. 16



3. Sound material

The modal scale of the first lied develops as a result of continuous variation, in an evolutionary manner. Thus new sounds appear naturally during the intervallic development, without striking as aggressive and laying the modal structure on which the lied is built:

Ex. 17



It is noteworthy that these pitches are fixed, they do not occur in different registers (with the following exceptions: Bb, B and C).

The second song, *Dar (Gift),* employs modal material with mobile steps that develop gradually, as in the first lied.

The sound material of the third lied is built on a supporting sound A, with other upper harmonic sounds gravitating around it, leaving an impression of a tonal-modal scale in A. The impression of tonal-modal is also strengthened by the pseudo-dominants appearing at each verse or stanza end. During the last bars, this scale is also enriched by pitches from the upper harmonics range.

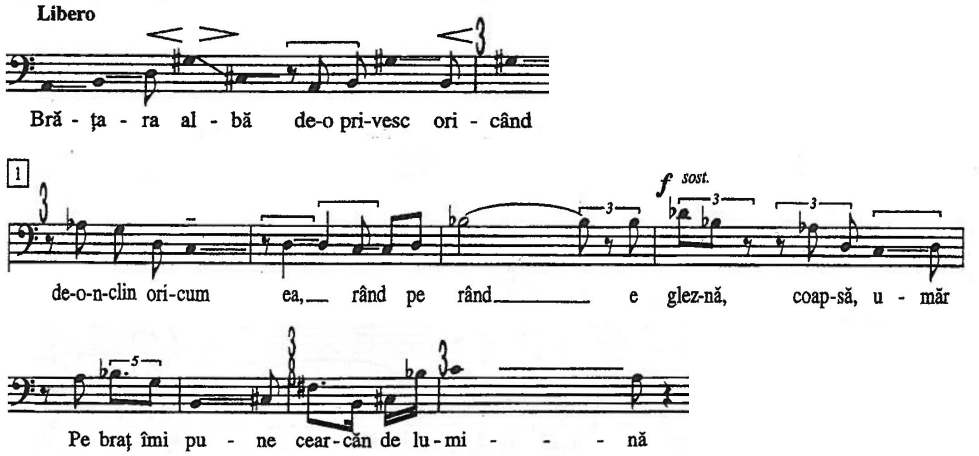
The last song is built gradually, through the introduction of passages that make up a finally chromatic whole.

4. Poetic rhythm

The music of the songs in this cycle naturally intertwines with the special atmosphere of the poetic text. The musical discourse is adapted to the natural, recitative rhythm of the poetry and to the atmosphere created around the suggested lyrical images. One may thus imagine a simple experiment where the vocal performer is recorded reading and interpreting the poems, without seeing the musical score. When later listening to the recording and following the score, one will notice that the rhythm in the recording is extremely close to the musical rhythm. One will rapidly observed the extreme carefulness in the selection of rhythm in this song (and all throughout the cycle), to match the poetic rhythm that is oftentimes regarded as a mere and momentary result of stage interpretation. As opposed to many vocal pieces, where the musical rhythm not only doesn't follow but contradicts accents and specific durations of spoken language, in these songs the naturalness of poetry reading is practically transposed in durations and fixed in the score in such a manner that, a performer of any nationality, ignorant of the specific organization of durations and rests in Romanian, will be able to deliver a performance very close to the lyrical content of the poems. Rhythmic structures (including the frequent meter changes) in the score that may at first come as strange, need to be regarded as such – as transpositions of poetry reading in durations that may, when satisfactorily interpreted, draw the public closer to the composer's internal hearing.

The following three examples from *Dar (Gift)* demonstrate, both in the *libero* section and in the specified metric sections the usage of „suggestive notes" - stem less notes – that force a precise duration but faced with which, any performer is directed to associate with values close to crotchets, not in connection with the idea of precise beats but, rather, with ineffable, impossible to demonstrate „musical common sense".

Ex. 18



5. Architecture

The structure of the four lieder is marked by the three stanzas as an element of symmetry.

The first song adapts to the suggestions of the literary text, so besides the three stanza form, a new element is juxtaposed, serving as a conclusion.

The structure, based on a variational principle, will look as follows:

Tab. 1

A	Av1	Av2	Conclusion
b.1	b. 22	b. 32	b. 45

The second lied displays a variational reprise:

Tab. 2

A	B	Av
b. 1	b. 17	b.41

In the third song, *Noul Saturn (New Saturn)*, the musical material in the first stanza is varied over the next two stanzas, generating the following structure:

Tab. 3

A	A_{v1}	A_{v2}
b. 1	b. 16	b.58

In the last song, *Duplex,* the median stanza introduces new musical material, followed by an instrumental interlude. A last stanza beginning with material from A concludes the *Saturnalia* cycle:

Tab. 4

A	B	interludiu	C
b. 1	b. 25	b. 45	b.57

6. Accompaniment – support and atmosphere

In the first lied, instrumental (piano only) accompaniment is very mild, functioning as a mere quasi-harmonic support.

For the first part, between bars 1 and 19 there are two sound structures:

The first, developing horizontally:

Ex. 19



The second, developing vertically:

Ex. 20



Both structures undergo only minor variations throughout the musical discourse.

Beginning with the second stanza, a new sound structure appears in the instrumental accompaniment that will be used in different varied forms until the song's end:

Ex. 21

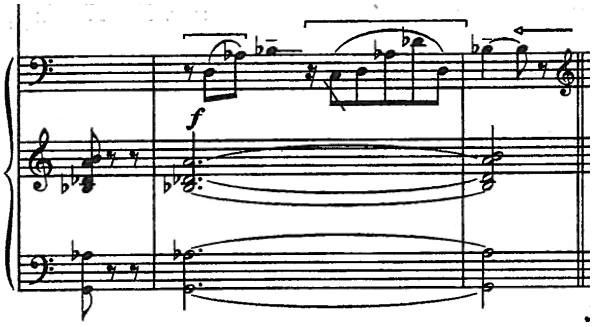


A special timbre element is the use of a sound object made of three fast beats (16ths) in the piano's body (may be performed by the clarinettist).

The accompaniment in the following songs is also discreet, mainly fulfilling a harmonic support role.

The accompaniment of the lied *Dar* only involves twice the bass clarinet. The two moments mark the ending of the first and the second stanzas.

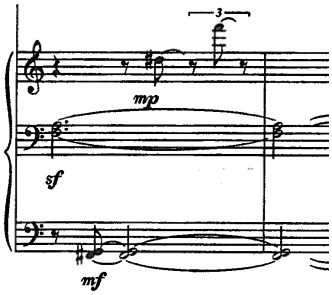
Ex. 22
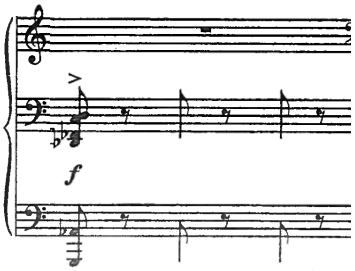


These interventions of the clarinet do not render the discourse polyphonic as it has more of a “colouring” of the accompaniment, in a highly “clean” and efficient manner.

This lied also uses only three accompaniment structures:

Ex. 23
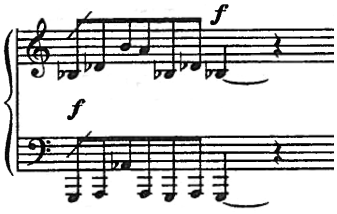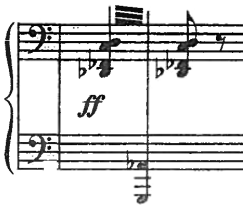


which may evolve in chords:



The second and the third structure introduce horizontal chords and a tremolo effect in the piano:

Ex. 24
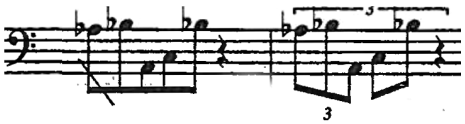




The following lied - *Noul Saturn (New Saturn)*, in his modal appearance, introduces a discreet accompaniment, with a modal support role, so that the main accompaniment formula is built on the first scale degree of the mode and on its fifth, with the seventh, the upper and lower leading tones and supporting fourth appearing later along the musical discourse, all related to the first scale degree, almost always present in the bass. The accompaniment is performed only on the piano.

The last lied, *Duplex*, displays the most complex accompaniment, with the two instruments entertaining a dialogue of sound objects. Here too, only two accompaniment formulas are to be found, in the same extremely economical manner. The first chordal formula, played by the piano, is present both in a semi-expanded or chorded – with short, incisive or long durations – and rhythmized – a method adding a lot of tension to the musical discourse. The clarinet introduces the second accompaniment formula: oscillations with equal notes and intervals of up to a major second followed by large interval leaps – seventh, octave etc.:

Ex. 25



Although discretion and economy are the main features of accompaniment in all four songs, the efficiency of the atmosphere thus obtained is indispensable to the extraordinary pensiveness of the poetic text.

7. Conclusions

We may conclude that the writing of these lieder economically uses the continuous variation of sound nuclei in the vocal score, discretely and equally economically sustained by the accompaniment – with few accompaniment structures that masterfully deliver an aura required by the poetic text. Timbrality is acquired through combinations of chords and intervals where certain preferences are obvious.

Notice: "This article (specialty study) is part of the TE research project The artistic and social impact of the contemporary music of the 21st century from the perspective of the relationship composer-performer-audience (Project director: Lect.univ.dr. Cristian Bence-Muk), project financed by C.N.C.S.I.S. – U.E.F.I.S.C.S.U. with the contract no. 5/5.08.2010."

Translated by Roxana Huza

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STUDIA UBB MUSICA, LVII, 2, 2012 (p. 119-133)
(RECOMMENDED CITATION)

LA PRÉFIGURATION DU SPECTACLE D'OPÉRA

DIANA TODEA[1]

SUMMARY. Departing from the idea that the opera is the most accomplished form of performance, this study proposes a review of its first manifestations. The purpose is that of clearifying the controversial evolution of the genre and the theatrical-musical forms that preceded it. In the beginning the opera was supposed to be a complete performance where the musical, literary, and spectacular elements would combine perfectly. Taking into consideration these basic characteristics, we intend to analyse and structure the main genres that led to the emergence of the opera. At the same time we underline the profile and the role held by music starting with the Ancient Tragedy to the latest form that foreshadows the opera performance – the dramatic madrigal.

Keywords: opera, musical theatre, Greek tragedy, religious drama, liturgical drama, vernacular drama, *sacre rappresentazioni,* mystery, miracle, interlude, dramatic madrigal.

Depuis les premières formes de manifestation jusqu'à sa cristallisation en tant que genre musical réputé, le théâtre lyrique s'est trouvé dans un processus continu de restructuration où les efforts des artistes créateurs ont convergé vers sa constitution en tant que spectacle total.

Matérialisé dans la résurrection de la culture de l'Antiquité classique, l'idéal artistique du XVI[e] siècle – où se manifestent les premiers tâtonnements créatifs de type lyrico-théâtrales – a des conséquences sur le domaine musical également, domaine où on essaye de trouver des nouveaux moyens d'expression « où la musique, le vers, la danse, le théâtre fusionnent, où la gloire des anciennes tragédies renaisse par le biais de l'expérience des drames liturgiques et du théâtre populaire médiéval. » (n.t.)[2]

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[2] „în care să se împletească muzica, versul, dansul, teatrul, în care prin experienţa dramelor liturgice şi a teatrului popular medieval, să se reînvie gloria vechilor tragedii", in Carmen Chelaru, *Cui i-e frică de istoria muzicii?* (Who's afraid of music history?), t. I, Editura Artes, Iassy, 2007, p. 13.

1. Le modèle de la tragédie grecque

L'inclusion de l'élément mélodique dans les spectacles dramatiques a constitué une pratique utilisée dès l'Antiquité. En Grèce le spectacle représentait la forme d'expression concrète de la tragédie qui se remarquait par la complexité de la manière de configurer l'aspect scénique : l'architecture théâtrale avec ses composantes spécifiques - *orchestra*, *skéné, proskénion, koilon* ; la scénographie rassemblant les décors, les machines scéniques tels *ekkyklêma*[3], *theologeion*[4], *méchanè*[5] et les éléments décoratifs - les masques symboliques, les cothurnes et les costumes somptueux ; le jeu de scène marqué par la solennité des mouvements des protagonistes (acteurs et chœur) et par la profondeur de l'intonation et de la récitation mélodiquement parés.

La musique était moins mélodie que rythme. En général, le rythme musical était indiqué par le rythme poétique inhérent au texte qui découlait de la sucession des longues (– –)et des brèves (∪). La composition de la tragédie en vers utilisait des pieds métriques formés de deux syllabes tels l'ïambe et la trochée ou des pieds métriques de trois syllabes tels l'anapeste:

Ïambe : ∪ – – = 1/2 ♩ 𝅗𝅥 ou = 1/1½ ♩ ♩.
Trochée : – – ∪ = 2/1 𝅗𝅥 ♩ ou = 1½ 1 ♩. ♩
Anapeste : ∪∪ –

En effet, dans leur emploi en tant que formes caractéristiques on pouvait prévoire les futurs moyens d'expression du théâtre musical :

- la récitation et la déclamation conformément au discours métrique → *recitativo secco*

Diamètre anapestique : ∪∪ – – / ∪∪ – – //
Trimètre iambique : ∪ – – / ∪ – – / ∪ – – //
Tétramètre trochaïque : – – ∪ / – – ∪ / – – ∪ / – – ∪ //

- la récitation accompagnée d'instruments → *recitativo accompagnato*

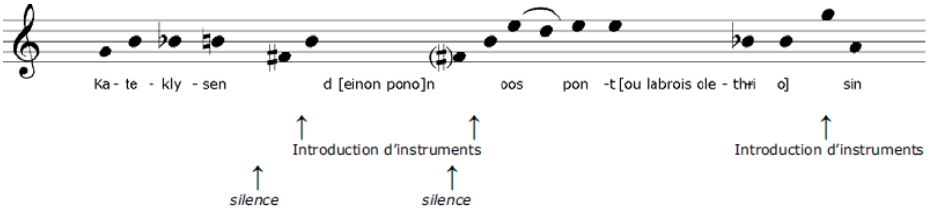
- le chant lyrique → *aria*

Le *parodos* et les *stasima* représentaient les parties mélodiques, exclusivement chantées, intégrées dans la structure de la tragédie. Étant des chants choraux, le premier indiquait le début du spectacle par l'entrée du chœur dans l'*orchestra* et les secondaires étaient intercalés entre les épisodes afin de marquer les différentes divisions de l'action et afin de créer une atmosphère de détente. Dans ce sens un fragment choral d'*Oreste* d'Euripide

[3] Plate-forme roulante à l'aide de laquelle on pouvait déplacer les personnages sur la scène.
[4] Balcon entouré de nuages nommé aussi « estrade d'où les dieux parlent », utilisé pour figurer des divinités, des fantômes des morts, des tonnerres, etc.
[5] Machine à voler.

est édifiant (ex. 1). Malgré son aspect ambigu et incomplet, la partition met en évidence l'emploi d'une notation exclusivement vocale et d'une musique dramatique spécifique.

Ex. 1



Euripide, *Oreste*, fragment du premier stasimon[6]

De la fusion de ce type de mélodie simple, monodique, et de l'élément dramatique naît un genre de représentation dans lequel les musiciens et les intellectuels réunis dans le salon de Giovanni Bardi à la fin du XVI[e] siècle[7], reconnaissent le modèle d'un théâtre musical idéal.

Le désir de reconstituer le spectacle antique et de réinventer la musique de la tragédie grecque entraîne l'impératif du renouveau des conceptions esthétiques, musicales et componistiques de cette période-là dans le sens de leur adéquation avec l'action dramatique.

Ainsi, en partant des formules théoriques de Platon qui soutenaient la primauté du mot sur les deux autres éléments d'où on considérait que la musique découlait – mélodie et rythme –, les membres de la Camerata s'opposent aux pratiques polyphoniques de l'époque qui « par le croissement exagéré de la densité des voix est arrivé à annuler le support littéraire de la musique vocale et se prononcent pour la valorisation de la *monodie* – accompagnée harmoniquement avec discrétion –, strictement subordonnée au texte poétique.[8]

Le soutien de la primauté d'une seule mélodie, échafaudé par la volonté de réaliser une fusion parfaite entre la musique et la parole, va permettre l'apparition de l'**opéra** en tant que genre d'art syncrétique, point de rencontre pour toutes les formes théâtrales et musicales qui le précèdent : les drames liturgiques, les miracles, les *sacre rappresentazioni*, les passions et les mystères, les pastourelles dialoguées, les chansons de carnaval, les intermèdes, les *trionfi*, les histoires pastorales, les allégories, les madrigaux dramatiques, etc.

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[6] Exemple repris de Ferrier, Claude, *Histoire de la musique occidentale de la Grèce antique au Baroque (History of Western music from ancient Greece to the Baroque),* f.p, f.e, f.a, p. 13.

[7] La réunion, ultérieurement connue sous la dénomination de Camerata fiorentina (1573-1587), incluait un groupe d'intellectuels qui s'intéressaient aux problèmes de l'art. Parmi ses membres nous mentionnons Vincenzo Galilei (1520-1591), Ottavio Rinuccini (1562-1621), Jacopo Corsi (1560-1604), Emilio de' Cavalieri (1550-1602), Pierre Strozzi, Jacopo Peri (1561-1633) et Giulio Caccini (approx.1545-1618).

[8] Firca, Gheorghe (dir.), *Dicţionar de termeni muzicali (Dictionary of musical terms),* Editura Enciclopedică, Bucarest, 2008, p. 91.

2. Le drame religieux médiéval

Si dans la tragédie grecque nous pouvons entrevoir des aspects communs avec ceux des formes mélodramatiques ultérieures, nous retrouvons les éléments définitoires du nouveau genre théâtral et musical notamment dans l'évolution des manifestations poétiques et musicales du Moyen Âge, époque où l'activité théâtrale devient le moyen principal d'édification des croyants par le détour des attractions spectaculaires. Ainsi dans cette période le drame religieux devient fondement des représentations, en réunissant un corpus immense en latin et dans les langues européennes vernaculaires : ce corpus comporte, en essence, deux types de drame religieux. Le premier, le drame liturgique, se remarque par le chant homophonique du texte en latin. Cependant dans le second, le drame vernaculaire, l'action principale est évoquée dans la langue vernaculaire avec l'accompagnement des chants et de la musique instrumentale.

Le drame liturgique. Dans une première étape de l'évolution du drame religieux, nous assistons à un processus de dramatisation de la liturgie, réalisé par l'interpolation de certains textes évangéliques sous la forme du dialogue chanté. Présentés le plus souvent de manière allégorique, ces textes évangéliques avaient le but de d'amplifier l'aspect festif du cérémonial religieux. Ces premières formes, ajoutées à la liturgie de Pâques ou de Noël, ont été les tropes dialogués[9] dont le développement ultérieur marque la naissance de la source principale de diffusion du spectacle religieux médiéval : le drame liturgique.

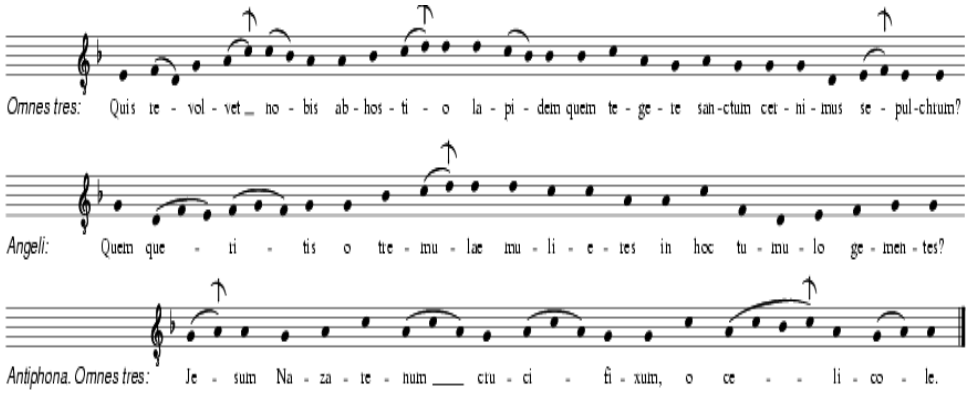
Au début, la nouvelle modalité de représentation des idées religieuses suit de près le service liturgique dont la musique reçoit des fonctions dramatiques par l'interférence des passages littéraires chantés de manière antiphonique (ex. 2) et des moyens spécifiques de mise en scène tel le drame du cycle de la Résurrection, *Les lamentations des trois Maries* :

> Le frère chargé de représenter un ange va s'asseoir à l'autel ; il va tenir dans sa main une branche de palmier… Les trois frères chargés de figurer trois femmes saintes seront habillés de dalmatiques blanches et auront la tête couverte tel les femmes. Ils auront des pots en albâtre ; ils viendront de la direction du lutrin et iront vers l'autel, en chantant un passage de l'évangile de Marc : " Qui nous roulera la pierre hors de la porte du tombeau ? "[10]

[9] Dans le chant liturgique du IX^e^ siècle au XIII^e^ siècle, les tropes représentaient des interpolations, des transformations du texte ou des amplifications mélodiques du chant grégorien préexistant, tel les séquences. *Cf.* Gheorghe Firca, *op.cit.*, p. 564.

[10] Zamfirescu, Ion, *Istoria universală a teatrului* (*World History of theater),* t. II, Editura pentru Artă şi Literatură, Bucarest, 1966, p. 33.

Ex. 2



[*Les trois Maries :* Qui va déplacer, pour nous, la pierre bouchant cette entrée qui cache la sainte tombe à nos yeux ? *Les anges* : Femmes apeurées, qui cherchez – vous en pleurant à côté de cette tombe ? *Les trois Maries* : Jésus de Nazareth qui a été crucifié, créatures célestes.]

La lamentation *Heu, nobis internas mentes*[11]

Dans ce type de représentation le profile spectaculaire est faiblement projeté. Il est presque absent. Pour la dissémination du message religieux on recourt à la suggestion et aux symboles. L'espace scénique théâtral et ses éléments constitutifs trouvent des substituts viables dans la forme architecturale de l'église. La scène comprend l'espace qui se dresse entre le lutrin et l'autel, elle étant délimitée ainsi des sièges des croyants qui forment la salle et le publique. La tombe est représentée symboliquement (la zone de l'autel) et l'ambiance religieuse est suggérée par le biais des objets de culte (les pots d'albâtre). Les acteurs sont les officiants et les rôles féminins sont joués en travesti (les interprètes portent des dalmatiques blanches et la tête couverte).

Avec la montée du désir d'amplifier l'attractivité spectaculaire, en ce qui regarde l'emplacement de l'ample appareil scénique, des nouvelles exigences surgissent. Les textes perdent de leur substance évangélique, le latin religieux est rempalcé par le langage courant, des insertions de danses apparaissent, la musique diversifie son expressivité par l'introduction de l'accompagnement instrumental et des chansons populaires, les interprètes deviennent des acteurs dillétants et le spectacle change de location en dehors de l'église.

[11] Exemple repris de Sadie, Stanley, éd., *New Grove Dictionary of Music and Musicians,* Oxford University Press, USA, 2004.

Le maintien de la langue nationale et du jeu sur des scènes improvisées devant les établissements religieux ou dans les places publiques mène à la dilution du caractère liturgique des drames religieux qui, sous l'influence de l'esprit profane, évoluent vers des nouvelles formes de dramatisation.

Le drame vernaculaire[12]. En Italie apparaît la *sacra rappresentazione* et en France le *mystère*, des dramatisations de l'histoire biblique et d'autres sujets d'inspiration chrétienne dont les innovations visuels et spectaculaires vont constituer une des ressources primaires du spectacle musical du XVII^e^ siècle.

Au XIII^e^ siècle les confréries religieuses italiennes développaient, par le détour des chants de louange dédiés à la Vierge, une composition dialoguée nommée *lauda*[13], reprise du théâtre religieux du XV^e^ siècle sous la forme des manifestations dramatiques populaires : *sacre rappresentazioni*.

La structuration de ces productions se remarque par la modalité de fusion des passages récités avec les scènes de danse et les parties mélodiques variées : des louanges, des chansons de chasse, des psaumes, des chants pastoraux, des lamentations, des chansons instrumentales, etc. Pourtant le contenu poétique est souvent estompé par la somptuosité de la mise en scène dont le but est d'offrir une transposition aussi fidèle que possible de l'ambiance thématique. La scène « une plate-forme longue dénommée *talamo*, partagée en autant de sections que nécessaire pour le spectacle en cause » (n.t.)[14], représente la terre encadrée par l'enfer et le paradis, tandis que pour la mise en scène on utilise des moyens scénotechniques inédits : des multiples changements de décor, des effets visuels et sonores, des inventions mécaniques (des leviers, des palans, des trapes, des machines à voler).

La mise en scène des *mystères* français est marquée par les mêmes tendances. Les dimensions vastes des parties littéraires, qui comportaient souvent des miliers de vers tout comme le manque d'une unité de l'action dû à l'alternance des passages religieux avec ceux inspirés par la réalité quotidienne, renferment le matériel littéraire dans une simple forme dialoguée, conséquence de l'adaptation aux nécessités de la représentation scénique.

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[12] Dans ce cas la notion de vernaculaire est employée dans le but de différencier les drames religieux en langue populaire (langue vernaculaire) joués en dehors de l'église, où l'élément profane était de plus en plus présent, par rapport au drame liturgique représenté exclusivement à l'intérieur de l'église et en latin.

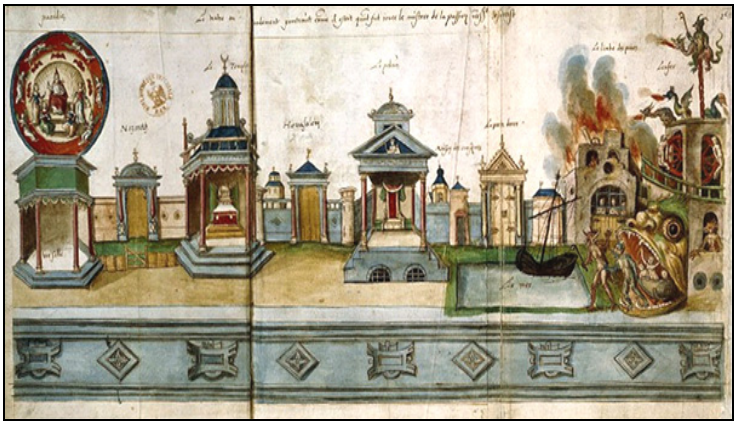
[13] Chanson populaire italienne de facture polyphonique répandue particulièrement au XIII^e^ et XIV^e^ siècles par l'intermédiaire du mouvement franciscain qui recourait à des mélodies populaires accessibles, auxquelles il adaptait des textes nouveaux nécessaires au service religieux. La chanson comporte une ritournelle qui alterne avec une partie solistique. Le drame profane du XVII^e^ siècle et l'oratoire proviennent de la forme dialoguée de la lauda. Voir Gh. Firca, *op.cit.,* p. 300.

[14] „o platformă lungă, denumită *talamo*, împărţită în atâtea secţiuni câte erau necesare pentru respectivul spectacol" in Pandolfi, Vito, *Istoria teatrului universal,* t. II *(Universal theater history),* Editura Meridiane, Bucarest, 1971, p. 111.

L'aspect visuel prévaut. Les manifestations impliquent un ample processus de création où *le conduiseur de secrets, le meneur du jeu* assume le rôle d'organisateur et de coordonnateur de la représentation entière, dès le projet initial jusqu'à la fin du spectacle.

La construcion de la scène suit le même modèle que les représentations sacrées mais qui, par l'adoption d'un réalisme scénique, gagne de l'ampleur. L'illusion de la réalité est créée à travers des stratagèmes variées : des tunnels et des trapes secrètes pour assurer la disparition des personnages, des plates-formes avec des nuages par le biais desquels Dieu et les anges descendent sur terre, des monstres qui ouvrent leurs bouches afin d'engloutir les pécheurs dans l'enfer et où, par l'usage des différents instruments, les diables torturent les damnés tout en faisant un vacarme terrible. Dans la même perspective on renonce aux décors peints et on construit des compartiments, *mansions*[15] (le palais d'Hérode, l'étable de Bethléem, le jardin Gethsémani, etc.), conformément aux cadres successifs de l'action (ex.3).

Ex. 3



La scène du mystère de Valenciennes, 1547[16]

En même temps l'incarnation des personnages se veut être le plus véridique que possible. Souvent ce fait génère un naturalisme extrême (la crucification de Jésus, la pendaison de Judas). Pendant quelques mois les acteurs, soumis à une discipline stricte, s'engagent à mémoriser le texte, la technique de récitation et la manière spécifique d'interprétation. Il s'agit d'un art scénique élémentaire où la déclamation est proche du chant et le jeu scénique est marqué par des gestes stéréotypés.

[15] Terme français qui dérive du latin *mansio* qui signifie demeure, hébergement.
[16] Source: http://aithyia.wordpress.com/2010/09/23/medieval-drama-the-shepards-crook/, Consulté le 23.05. 2011.

En dehors des moments de spectacularité qui divertissent le publique, la mise en scène est dynamisée par l'inclusion de certaines actions laïques et de l'accompagnement musical. Des commentaires acides, des déviations comiques, des critiques à l'égard des autorités, des protestes contre les injustices de l'époque – ce sont seulement quelques-unes des formes de manifestation libre de l'esprit populaire.

La musique complète le tableau scénique en marquant les entrées et les sorties des protagonistes (par des trompettes), en masquant le changement des cadres scéniques (par des interludes musicaux), en symbolisant la vérité et la hiérarchié sacrée qui accompagnent les miracles divins, en constituant l'expression du bonheur et de la vie omniprésente dans le déroulement scénique du genre et pas seulement.

3. Le théatre profane

Par l'art des troubadours, des trouvères et des minnesingers se concrétise, depuis le XII^{e} siècle, beaucoup de manifestations musicales laïques qui reflètent le désir de l'homme médiéval de faire connaître son univers spirituel.

La thématique privilégiée de cette période est consituée par les faits héroïques, élogiés dans des *chansons de geste*[17], mais aussi les pérégrinations et les aventures des chevaliers croisés, sans qu'elle soit pour autant dépourvue de nuances lyriques. Les poètes-musiciens « chantaient l'amitié, la noblesse du sacrifice, le dévouement du serviteur, ils chantaient les beautés de la nature et l'amour pour la femme – châtelaine ou bergère –, ils chantaient les souffrances de la séparation et de l'éloignement d'avec la bien-aimée, la nostalgie éprouvée en captivité. » (n.t.)[18]

Ils chantaient l'amour. L*'aube* est le chant de l'aurore qui accompagne la rencontre nocturne des amoureux, véillée par un ami fidèle. Elle annonce le lever du jour et le moment de l'adieu. Dans la *reverdie* le sentiment de l'amour se confond avec la célébration du printemps tandis que dans la *pastourelle* un noble chevalier cherche à gagner l'amour d'une bergère.

De tous ces genres, les compositions pastorales poétiques et musicales prennent les devants. Par la création du ménestrel Adam de la Halle, elles atteignent le niveau de formes inédites de dramatisation théâtrale et musicale, formes retrouvées dans des morceaux tels *Le jeu de la Feuille* ou *Le jeu de*

[17] Poème épique ayant un contenu héroïque, chanté d'après une formule musicale courte reprise à chaque vers.

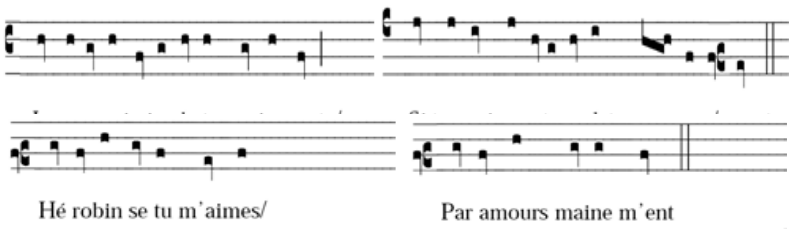
[18] „cântau prietenia, nobleţea sacrificiului, devotamentul slujitorului, cântau frumuseţile naturii şi iubirea pentru femeie - castelană sau păstoriţă -, cântau suferinţele despărţirii sau depărtării de ea, dorul trăit în captivitate", in Ştefănescu, Ioana, *O istorie a muzicii universale (A history of world music),* t. I, Editura Fundaţiei Culturale Române, Bucarest, 1995, p. 67.

Robin et de Marion (approx. 1270). La dernière de ces pièces, une *pastourelle*, se distingue par une nouveauté particulière : la composition du sujet est donnée par le mélange des parties chantées, de celles déclamées et des passages musicaux dansants (ex. 4)[19].

Ex. 4

Li chevalier

Marions



Li chevaliers : Bergiere dieux vous doins bon jour
Marions : Dieux vous garde sire!

Première scène. Fragment du dialogue chevalier-bergère[20]

Au XIII[e] siècle, la première création lyrique similaire à l'opéra comique de plus tard est constituée d'un prologue et dix scènes où sont insérées vingt-six parties musicales composées de phrases bien définies et conformes au texte littéraire, basées sur un rythme prégnant adapté aux mouvements de danse (la *tresse*), et achevées souvent par des cadences. Par ailleurs, la popularité ultérieure et le développement des sujets pastoraux (*dramma pastorale, favola pastorale*) vont influer sur les préférences thématiques et componistiques des premiers opéras : *Orphée* (Ange Politien)*, La Dafne* (Jacopo Peri), *Euridice* (Jacopo Peri et Giulio Caccini), *Orphée* (Claudio Monteverdi).

Jouissant de la même importance lors du processus de cristallisation de la *drama per musica*, la fin du Moyen Âge et le début de la Renaissance mentionnent, à la cour d'Italie, l'existence de certains spectacles à caractère profane, spectacles occasionnés par des événements importants : des fêtes de noce et des baptêmes royaux, des visites officielles, des anniversiares politiques, des entrées triomphales, des fêtes religieuses et laïques, des carnavals, etc.

Avec des décors fastueux et sur des scènes improvisées, le Bien, la Vérité, le Triomphe, la Foi, l'Art, la Poésie, etc. pouvaient être visionnés pendant les spectacles allégoriques parsemés d'interventions musicales.

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[19] Source: http://www.load.cd/sheetmusic/sm-65921_jeu_de_robin_et_de_marion.html, Consulté le 25.06. 2010.

[20] *Le chevalier* : Je rentrais d'un tournoi quand j'ai trouvé cette belle marotte toute seule ; *Marion* : Hé, Robin ! Si tu m'aimes, viens chez moi maintenant ! *Le chevalier* : Chère bergère, que Dieu vous donne une bonne journée ! *Marion*: Que Dieu vous protège, sire !

Dans ceratins cas le public courtisan préférait les comédies accompagnées de divertissements musicaux-dramatiques- des *intermèdes*. Cette pratique d'intercaler des scènes mélodiques entre les actes des pièces de Plaute ou de Térence initiée à la cour de Ferrare (à la fin du XV^{e} siècle), va devenir un vecteur idéal pour l'étalage de l'extravagance courtoise. De là découle, en même temps, l'importance de plus en plus grande accordée à la musique dans le déroulement de cette production.

Parfois il s'agissait d'une simple *musique de scène* instrumentale, intitulée *intermedio non-aparente*, jouée derrière le rideau. Néanmoins assez souvent sa version visible, présentée sous la forme de pantomime, était prioritaire. L'*intermedio aparente* mettait en scène des contes allégoriques et mythologiques, des scènes de chasse et des histoires pastorales où la musique avait le rôle d'accompagner les mouvements rythmiques du jeu des interprètes musiciens, acteurs et danseurs.

La musique vocale était, elle aussi, interprétée en constumes et avec des gestes. C'était pareil dans la *moresca* où les nymphes, les bergers, les chasseurs ou les paysans complétaient leur danse avec la mimique et une corégraphie agile.

Par exemple en 1499 à Ferrara on a créé quatre intermèdes pour *Eunuchus*, la pièce de Plaut. Le premier divertissement se déroulait dans les sons d'une *moresca* où douze hommes déguisés en paysans faisaient semblant de travailler la terre. Dans le deuxième divertissement quelques fous (*matti*) vêtus de peau d'ours dansaient sur une autre *moresca*. Dans le troisième, cinq nymphes en blanc, accompagnées par le chant doux des jeunes prisonniers, faisaient leur apparition. Cependant la dernière scène se clôturait avec douze jeunes et un fou entraînés dans une nouvelle danse moresque.[21]

Les florentins célébraient, eux-aussi, les événements importants en accords musicaux et en pas de danse. Le premier mai – le *Calendimaggio* – les chansons d'amour et de printemps annonçaient la fête de la nouvelle saison suivie, le 24 juin, de la fête de *San Giovanni* (le protecteur de la cité) dans l'honneur duquel on organisait des spectacles fabuleux dénommés *trionfi*. Leur sujet n'était pas d'ordre hagiographique. Au contraire, il était inspiré de la mythologie et de l'ancienne histoire. Pendant les somptueuses processions on pouvait entendre en tous lieux des différents *canti*[22] executés sur des chars roulants par des chanteurs costumés en artisans, en commerçants et en dieux, ou en personnifiant les variées vertus allégoriques[23].

[21] *Cf.*, Pirrotta, Nino şi Povoledo, Elena, *Music and theatre from Poliziano to Monteverdi,* Cambridge University Press, Cambridge, 1982, p. 50.
[22] Des mélodies intitulées souvent *trionfi*, selon le spectacle où elles étaient inclues.
[23] L'Espoir, la Sobriété, la Chasteté, l'Humiliation, etc.

Les jours du Carnaval qui précédaient le Jeûne des Pâques transformaient les rues de la ville en véritables scènes ambulantes où les masques rivalisaient en chansons, en danses ou en bouffoneries.

Les *canti carnascialenschi* étaient les nouvelles formes de présentation poétique et d'interprétation musicale réinventées par Laurent le Magnifique pour ce type de célébration. Après le mot d'ouverture adressé au public féminin et après l'identification des personnes qui allaient être représentées, les interprètes masqués chantaient les vertus des métiers figurés tout en recourrant fréquemment à des jeux de mots qui faisaient allusion au grand mystère de l'amour.

L'implication personnelle de Laurent de Médicis dans l'élaboration du texte des chansons de carnaval se révèle par l'intérêt accordé à la prononciation claire des mots et au positionnement des accents dans la composition des vers conformément au modèle refrain-strophe repris de la *ballata*[24]. D'habitude à chauque vers correspond une nouvelle phrase musicale en mètre binaire, relativement courte, avec des cadences de clôture sur la tonique et avec des lignes mélodiques égales pour chaque voix (il y en a trois ou quatre) dont le style prédominant omophonique laisse transparaître l'intention de créer une nouvelle composition spectaculaire exclussivement vocale.

La collaboration étroite entre le poète et les musiciens de l'époque – parmi lesquels le renommé Heinrich Isaac[25] – déterminent l'évolution des chansons de carnaval en genre musical bien défini dont les caractéristiques laissent entrevoir une préfiguration sûre du madrigal dramatique italien.

4. Le madrigal dramatique

Au XVI[e] siècle la musique vocale profane s'ouvre vers une conception componistique sans précédent : entre les événements sonores et le texte intonné il faut y avoir une liaison et un rapport expressif. Initialement fragmentées, les exigences seront impulsionnées et ressourcées d'une manière décisive par la parole poétique de Pétrarque et par l'opéra théorique de l'illustre Pietro Bembo[26]. Les écrits mettent en évidence l'importance de l'emplacement adéquat des mots dans les vers tout en accentuant le fait que, en poésie, la sonnorité et le rythme des mots ont une conséquence directe sur la signification même.

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[24] Genre poétique et musical dansant où les strophes chantées par le soliste alternent avec le refrain chanté par les danseurs et le public.

[25] Connu aussi sous le nom de Arrigo Tedesco (1445-1517), le compositeur d'origine franco-flamande arrive à la cour de Florence en 1484 où il contribue, avec Laurent de Médicis, à la création de la première nouvelle chanson de carnaval après *Canzona de'confortini.*

[26] Pietro Bembo (1470-1547), homme de culture, intellectuel, humaniste et cardinal vénitien dont l'activité a visé la promotion des créations de Pétrarque et de Boccace, mais aussi le développement de la langue italienne – le dialecte toscan en particulier – en tant qu'instrument de la création littéraire.

Quel autre meilleur modèle pour les compositeurs flamands, hantés par le désir de traduire les mots en expressions musicales, que la poésie d'amour de Pétrarque ? En se conformant aux particularités du nouveau goût littéraire, l'art componistique vocal se libère des tipaires strophiques fixes (strophe-refrain) où plusieurs vers appartiennent à la même phrase musicale et conquièrt une nouvelle forme polyphonique avec une contruction prosodique libre, sans strophes – des vers de sept ou onze syllabes –, connue sous la dénomination de *madrigal*.

Depuis les premières créations rassemblées dans le recueil *Madrigali di diversi musicisti: libro primo de la Serena*[27] (1530), la musique madrigale constitue une source permanente d'inspiration pour les musiciens de la Renaissance – Adrian Willaert, Cyprien de Rore, Gesualdo, Luca Marenzio, Claudio Monteverdi. Par le biais de leur contribution créative le genre va évoluer vers des formes de plus en plus amples et complexes en culminant, à la fin du siècle, avec le madrigal dramatique.

Les *madrigali drammatici, rappresentativi, dialogici* ou la *comedia madrigalistica* sont les dénominations qui vont consigner la première étape du dialogue dans la musique vocale profane. Réunis dans une action dramatique homogène, les monologues et les dialogues entre des voix regroupées ou entre des voix séparées constituent des formes d'expression par lesquelles les personnages prennent part constamment à l'échafaudage polyphonique. Un fil narratif lie et donne de l'unité aux madrigaux dans lesquelles sont représente des histoires diverses: les *mascherata*, les soirées et les jeux de société, les promenades en bateau ou les rencontres des femmes et leur bavardage à la lessive que Alessandro Striggio surprend dans un des premiers exemples de madrigal dramatisé : *Il cicalamento delle donne al bucato* (1567).

D'autres compositeurs créent leurs madrigaux comiques en s'inspirant des histoires et des typologies de personnages dérivés de la tradition de la *commedia dell'arte*. Le vieux Pantalone, Grazio le médecin maladroit, Cardone le capitaine fanfaron, Hortense la courtésane, les domestiques comiques ou Isabela et Lucio, les jeunes amoureux, sont les protagonistes des scènes captivantes des madrigaux, rassemblés par Orazio Vecchi dans la *comedia harmonica Amfiparnasso.*

La création est présentée pour la première fois à Mantoue en 1594, dans une interprétation musicale polyphonique dont l'effet dramatique est surpris dans les onze dialogues et trois monologues à cinq voix[28] sans accompagnement instrumental. Le caractère comique et satirique repris des chansons et des danses populaires transperce la composition dans

[27] L'ouvrage contenait huit pièces du compositeur Philippe Verdelot, une pièce du ferrarois Maistre Jhan, une pièce pour Sebastiano Festa et une pour Costanzo Festa.

[28] Même lorsqu'ils ne sont pas sur la scène, les personnages soutiennent la polyphonie à cinq voix des coulisses.

son ensemble. Cependant pour Vecchi la signification de la *comedia* ne se résume pas au seul comique : la *comedia* reflète, par définition, l'existence où le sérieux (*grave*) et la joie (*piacevole*) se croisent en permanence. Dans l'introduction qui préface les trois actes de l'ouvrage, l'auteur affirme que toutes les choses ont un sens bien clair et que c'est la tâche de l'acteur de le saisir et de l'exprimer de manière vraisemblable.

Avec *Amfiparnasso*, Orazio Vecchi établit une nouvelle tendance componistique et ses visées artistiques vont guider et impulsionner de manière décisive la création musicale-dramatique de l'époque. Parmi ses disciples nous retrouvons le bolonais Adriano Banchieri, préoccupé lui-aussi par l'obtention des effets dramatiques dans la musique madrigalesque et par la modalité de sa représentation scénique. La preuve en est l'introduction du madrigal dramatique *La prudenza giovenile*, où le musicien laisse des indications précises à l'égard de la mise en scène :

> Si on voulait jouer musicalement la comédie respective, cela devrait se passer dans une sale qui n'est pas très grande et le plus proche possible (pour qu'on puisse se délecter des voix et des instruments le mieux possible). Dans un des coins de la salle on devrait ranger quelques grands tapis en même temps qu'un décor avec deux édifices qui fournirait un cadre charmant. Sur cette scène on devrait placer deux chaises, une à droite et une à gauche. Derrière les décors on pourrait placer les banques pour les chanteurs de sorte qu'ils s'assissent à une distance d'une paume les uns des autres et les faces vers le public. Derrière les chanteurs on aurait un ensemble aggréable de luths, de clavécins ou d'autres instruments tournés vers le chœur. Au fond de la scène on pouvait voir un grand rideau employé afin de cacher les chanteurs et les instrumentistes […] Les chanteurs regarderaient leur partition (car on ne pouvait pas les voir). Si on voulait chanter en fausset, trois voix seraient suffisantes, quoique ce fût mieux d'en avoir six : deux sopranos, deux ténors, un contralto et une basse qui devraient chanter et se taire selon les indications du moment, enthousiasmer les paroles gaies, affecter les tristes et prononcer les mots de manière intéligible, tout cela avec le discernement d'un interprète avisé. (n.t.)[29]

[29] „If you wish to perform the siad comedy musically, it should be done in a room that is not very large, and as closed as possible (so that the voices and instruments may be better enjoyed). An in a corner of this room put a couple of large carpets on the floor, along witht a perspective set with two buildings, which will render a delightful surrounding. In this scene place two chairs, oane on the right and one on the left. Behind the set may be placed benches for the singers, in such a way that they are a palm's distance from each other, and with their faces turned toward the audience. Behind the singers will be a delightful ensemble of lutes, harpsichords, or other instruments, turned at choir pitch. At the top of the ste may be sewn a large cloth that will serve to cover [hide] the singers and instrumentalists (…) The singers will sing from their books (as they will not be visible), and if singing in falsetto three will do, although it would be better to have six: two sopranos, two tenors, alto and bass, singing and remaining silent according to the moment, bringing spirit to the happy words, affect to the sad ones, and pronouncing with intelligible voices, everything with the judgement of a prudent singer." in Glass, Wayne Allan Jr., *The Renaissance Italian madrigal comedy: A handbook for performance*, The University of Arizona, 2006, p. 48.

L'intention de passer à la mise en scène est évidente. Mais on doute si les idées du compositeur ont jamais été mises en pratique. Dans la préface d'*Amfiparnaso*, son chef-d'œuvre, Vecchi mentionne que cette musique n'a pas été créée afin d'être mise en scène : elle doit être seulement écoutée. De même que *La prudenza giovenile*, l'ouvrage n'entre pas dans la catégorie des madrigaux qui comportent des personnages et une action unitaire mais, étant publiée avant les autres cinq madrigaux composés par Banchieri[30], l'indication de l'auteur à l'égard de la manière d'interpréter la comédie madrigalesque avait été considérée comme postulat. En prenant comme exemple la *comedia harmonica* de Vecchi, les spécialistes affirment que le madrigal dramatique n'a pas été créé pour être interprété sur scène.

Banchieri, l'adepte de Vecchi, s'approprie lui-aussi la façon de composer du maître mais en même temps il veut que sa création soit jouée sur scène. Que ce soit maintenant[31], que ce soit plus tard, ses indications théâtrales vont guider une possible mise en scène du madrigal.

Vers la fin de la Renaissance, avec ou sans jeu scénique, les comédies madrigalesques d'Orazio Vecchi et d'Adriano Banchieri se constituent comme un appui pour les idées innovatrices émises par la Camerata de Bardi, tout en marquant la musique avec des accents dramatiques et en favorisant ainsi l'émergence de **l'opéra**, nouveau genre du Baroque.

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[30] *L'Amfiparnasso*, 1597; *La Pazzia senile,* 1598; *Il Studio dilettevole,* 1600; *Il Metamorfosi musicale,* 1601; *La Prudenzza giovenile,* 1607; *Saviezza govenile,* 1628.

[31] En partant de l'activité du composietur, W.A. Glass suppose, dans son ouvrage *op.cit.,* que sa création aurait pu être jouée à l'*Accademia dei Filomusi* ou à la résidence de Pietro Francesco Bonetti, le patron de Banchieri.

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FRANZ SCHUBERT AND THE MUSICAL ROMANTICISM

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SUMMARY. The role of music in Romanticism became crucial precisely due to the mysterious and inexplicable effect it had over the human being. This era was one of the richest and most prolific ones in the entire history of music. Most musicians of that age possessed a vast cultural background, often being poets, composers and performers at the same time. Composer Franz Schubert reunites his art the subtle text interpretation with the melodic, purely musical ideal of shaping melody. By way of the lyrical tone of his melodies, he is considered to be one of the most talented composers of the 19th century. Although he died at a very young age, he left behind a great artistic legacy.

Keywords: Romanticism, conveyance of emotions, musical freedom, rich style, Franz Schubert

1. The Origins of Romantic Music

The 19th century was the period of reforms, revolutions and great societal changes, in which a new artistic movement – romanticism – was born. The political and economic advancement of the bourgeoisie realizes – while philosophy, literature and art will later add value to this movement in their works – the democratic thought of the forerunners of the bourgeois ideas, the philosophers of the Enlightenment. The new movement first appeared in literature, later gaining more and more ground in music, visual arts and architecture.

Moreover, as many as diverse and often opposing aspirations and tendencies, they all agree that novelty should replace the old everywhere and in every respect. This newness is longed for, desired, demanded by the man of the period, not unlike Beethoven's Florestan desires to free himself from jail. Innovation springs from the fields of science, arts, technology, industry, transportation alike. The world suddenly gets smaller and larger at the same time. The inquisitive, exploratory man extracts one secret after another from the hands of nature. *"If the motto of science is to reveal the undiscoverable,*

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then arts will have as their goal the expression of the inexpressible. The ships of romantic art want to "sale to new, virgin waters". Berlioz's favourite word: "immeasurable" - is most revealing when discussing this period.[2]

Romanticism has juxtaposed extreme human passions and emotions in the same manner as everyday life has done, symbolically relating the inspiring examples of the heroic past to the present. The romantic soul is in a constant quest, wandering, trying to express its experiences in the most obvious, free, sincere manner with heightened emotion. This is the reason why it is so discursive, imaginative, and now desperately tragic, now wanting to conquer the world, now amazed by the smallest wonders of nature.[3]

In the initial segment of the movement, romanticism could hardly be distinguished from classicism, the appearance of the two movements happening almost simultaneously, at the end of the 18th century. The notion of romanticism as such came from the French word *roman* (meaning "novel") and the English *romantic* ("novelistic").

In fact, romanticism is not a style, in the spirit of the great styles of the feudal period, such as Gothic, Renaissance or Baroque, but more of an artistic method developed as the result of a spiritual trend, an aesthetic ambition, a state of mind, for it employed the most diverse European trends and styles in its artworks.[4]

In spite of this fact, we cannot enlist it either as an element of historicism or eclecticism, for it gave new meaning and new context to the parts that it adopted, thus arriving at a uniquely defined mode of expression that cannot be mistaken for anything else. The socially formative activity of the arts – which has never been such a conscious endeavour before – brought forth cooperation within the art forms. All of them – literature, visual arts, and music – will symbiotically feed off each other.

Another important trait of romanticism lies in the fact that music takes the leading role in artistic expressions. The romantic musician, both as a person and in light of his worldview – with only a few exceptions – is inseparable from the politics of the era.

The early romantics (C. M. von Weber, F. Schubert, H. Berlioz, F. Chopin, R. Schumann) initially turn to their peoples, to their own national language only by way of their music, thus following in the footsteps of the classics. Their national character dwells in their own musical language with a sort of spontaneous naturalism.

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[2] Tóth, Dénes, *Hangversenykalauz (Guide to the Concert Music) I-II*, Budapest, Zeneműkiadó Vállalat, 1959, p. 215.

[3] Pécsi, Géza, *Kulcs a muzsikához (Key to the Music)*, Kulcs a muzsikához kiadó, Pécs, 2003, p. 87.

[4] Stanley, John, *A klasszikus zene, Mesterek és mesterművek a kezdetektől napjainkig (The Classical Music, Great Composers and their Masterworks),* Kossuth kiadó, Budapest, 2006, p. 123.

"*In the countries where the national and social antagonism are at their height within this period (in Russia, followed by Hungary, Poland, Bohemia), music's national romantics play the roles of "musician-Luthers",*[5] *with music's renewed message they also deliver a new kind of language to their people*."

New styles emerged, such as subjectivism, nostalgia toward the past, the miracle of love, tragic elements, and fabulousness, love of nature, reawakening and nurturing national traditions. The independence of the composer carries with it the feelings of insecurity, vulnerability, which are transposed into art. Originality and not banality becomes the core principle. "*Bringing the wealth of experience to the surface and not levelling it into gleaned communities: the artistic magic emerges out of this particular pursuit*".[6] Thus, romantic forms are developed, which have the Ego at their core, the human personality that has escaped from under all other restraints.

According to Balzac, music is numerous times more magical than words, "*that enchants the listener. A title, a reference, a short program is enough for the man living in that age to be jolted out from the small world of his everyday life, and obliviously abandon himself to the magical powers of music*".[7]

Romanticism liberates composers from the strict laws and rigid rules of classicism. It makes way for creative imagination. Composers enrich music by bold colour and sound effects, thus enforcing their own creative personalities. The melting together of different art forms, like the picturesque qualities of Chopin's music, the musical traits of Delacroix's paintings, are symptoms of the period, which make way to another important trait of romanticism: where everyone is innovative, trying their talents, experimenting, orating within many art forms. Romanticism appeared in many different forms during its development, emphasizing various facets of the movement. Music history speaks about three distinct periods within romanticism: *Early Romanticism, Middle Romanticism* and *Late Romanticism*. The Early period coincides with the age of the Viennese Classicism, for the traits of Romantic music were already distinguishable in Beethoven's music.

Beethoven was the herald of Romanticism in music[8], being the one who first made traditional genres suitable for the expression of deep and intense emotions. He slackened the traditional form of musical works, changed the traditional succession of movements, introduced the human voice into the orchestral sound effect and done all this in order to enrich the poetic content of the works. Composers such as Franz Schubert, Felix Mendelssohn Bartholdy, Robert Schumann, Johannes Brahms, Frederick Chopin, Franz Liszt, Richard Wagner, Pyotr Ilyich Tchaikovsky, Bedřich Smetana and many others will develop their craft in the period of Romanticism.

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[5] Tóth, Dénes, *op. cit.*, p. 218.
[6] Molnár, Antal, *Népszerű zeneesztétika (Popular Musical Aesthetics)*, Széchenyi Irodalmi és Művészeti Részvénytársaság Kiadása, Budapest, 1940, p. 117.
[7] Pécsi, Géza, *Kulcs a muzsikához*, Kulcs a muzsikához kiadó, Pécs, 2003, p. 91.
[8] Stanley, John, *op. cit.*, p. 123.

Along with the popularization of music, piano became a solo instrument within this age. In addition, the effective and self-serving creation of special timbres and sound effects of the modern orchestra will also take place, especially starting with the works of Weber and Berlioz, as well as the pursuit of orchestral effects within the literature of concert and chamber music.[9]

We consider this period to be decisive in the development of piano music, for actually the instrument will reach the height of its popularity in the 19th century. In accordance with this fact, the piano literature will also be enriched and diversified, for the instrument is most appropriate for solo performance and the distinct expressivity relevant for the period of Romanticism. A new genre will emerge in Early Romanticism, the *short lyric piano piece*, the lied's pair. While Classicism strived towards balancing out the opposites, the emotional impulses of Romanticism consciously seek the extremes, both in the forms of dramatic excitement and lyrical calmness. Both push the boundaries of the Classical forms.[10] Beside the popular four-hand piano pieces played in the salons and at home, a rich concert life and a new type of virtuosity developed.

A division was created within the field of musical performance, for the shorter, more modest pieces were performed in front of a select audience within the intimate setting of the salons, whereas the orchestral apparatus slowly developed to such magnitude that allowed it to restore the rich Romantic sonority of the already developed symphony. [11]

E. T. A. Hoffmann depicted marvellously musical Romanticism in his Musical Writings:

"[Music]... is the most romantic of all arts, for its spirit pervades the entire nature. It is not a mere image, nor a plain allegory, if the musician feels that colours, scents and rays all appear in the form of sounds. The sole object of art is coincidence. The mission of opera is to make visible the manner in which higher powers affect us, thus revealing the Romantic essence, where language also inhabits a higher plain, and as the herald of that realm, it is transposed into music, into song. The situations and actions depicted on stage grab hold of us as they hover in the shroud of enchanting sounds. Thus, opera music must directly and necessarily be born out of poetry, as the magical power of poetic truth must be at the poet's disposal, to the poet who asserts and illustrates the miracle. The only true opera is the Romantic opera, because music is truly at home only within the realm of Romanticism... Mozart was already a pioneer and became the unparalleled creator of the Romantic lied, whereas Beethoven's music awakens the endless

[9] Molnár, Antal, *A zeneművészet könyve (The Art of Music)*, Dante kiadó, Budapest, 1923, p. 121.
[10] Michels, Ulrich, *SH atlasz- Zene-(SH Musical Atlas),* Springer Hungarica Kiadó, Budapest, 1994, p. 437.
[11] Stanley, John, *op. cit.*, p. 128.

longing that is the essence of all Romanticism".[12] In his writings on Beethoven, Hoffmann goes further in stating, that: *"[Music] is the most romantic of all arts, one might almost say the only one that is genuinely romantic*".[13]

Alfred Einstein, one of the most important musicologists of the 20th century (the brother of the famous physicist), emphasizes in his work *Die Romantik in der Musik* that besides literature and visual arts, the Romantic style of the 19th century reaches its culmination in music, and it is this art form that is governed by Romanticism for the longest period.[14] The history of European Romanticism, he writes, is almost synonymous with the history of Romantic music.

Johannes Brahms, Anton Bruckner further develop the sonata, in order to better mould it to their own grand conceptions, while Franz Liszt creates a new genre – the symphonic poem – to describe his own single movement works, in which the content of a poem, a story or novel, or mythology is illustrated or evoked. The basic element of construction - the word, text – melts and gets sublimated into music. Liszt writes: "*Poetry and music engage in a much more intimate connection in the symphonic poem than in the lied, oratorio or opera"*.[15] The title of Mendelssohn's lied cycle is almost symbolic: "*Lieder ohne Worte" (Songs without Words).* The typical genre of the movement is the *symphonic poem*. The *Etude, Prélude*, and *Impromptu* became popular genres as well. Chopin has adopted earlier the possibility of writing shorter, more intimate pieces. This is also the period when the *Romantic Lied, Program music* and *Romantic opera* were born. The *waltz, polonaise, mazurka, etude, impromptu* all depict a particular mood. These genres[16] prove to be suitable to illustrate novelistic, adventurous, exciting stories, extraordinary events in music.

They bring exotic realms, the life of the people, glorious historical events alive with their music, also bringing homage to remarkable personalities, heroes.

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[12] Szabolcsi, Bence, *Régi muzsika kertje (The Garden of Ancient Music),* Zeneműkiadó, Budapest, 1957, p. 99.

[13] Tóth, Dénes, *op. cit.,* p. 217.

[14] *Ibidem.*

[15] *Ibidem.*

[16] *Symphonic poem*: an orchestral form in which a poem or programme provides a narrative or illustrative basis; *Etude*: the French equivalent of 'Study', widely adopted for fairly short pieces whose principal aim is the development or exploitation of a particular aspect of performing technique, such as Chopin's Etudes op.25. The term *étude* was also used as a title by some 20th-century composers, usually to indicate a piece exploring a specific aspect of the composer's craft; *Prelude*: in its original usage, indicated a piece that preceded other music whose mode or key it was designed to introduce, In the 19th century, however, these were short pieces exploring particular moods, musical figures or technical problems; *Impromptu*: a composition for solo instrument, usually the piano, the nature of which may occasionally suggest improvisation. Liszt and Schubert were among the composers who excelled in the creation of works within this particular genre.

The Austrian composer Franz Schubert is most often described as the "Classical Romantic composer", since his art is the conscious continuation of Mozart and Beethoven's works, and his message is conveyed within Classical forms. What makes him a Romantic is the constant feeling of wandering, which is beyond his need toward a certain type of sonority, beyond the almost physical desire of a beautiful sound, together with his love for landscapes, and nostalgia over his remote home, along with the painful solitude of a person who has been excluded from a community. These traits depict the boundaries of Schubert's art; still, the intensity of his music, its emotional richness, powerful expressivity and mood-setting magic is unparalleled. He feels generally more at ease in the boundless realm of reverie than the strict field of formal structures, but his dreams reveal the completeness of an entire world for his audience, at times foreshadowing infinity. He was not acknowledged as a great composer during his lifetime; still, more than 100 of his works were published by the time of his death at 31. He is considered the master of Viennese Classicism, and the first Romantic composer.

2. Franz Schubert's Life and Work

Austrian composer Franz Schubert was one of the greatest composers and the creator of the Lied (song), a new musical genre of Romanticism. His work – with the exception of his songs – was created always having the mastery level of Beethoven's legacy in mind. Schubert was the modest contemporary of Beethoven, who was his highly esteemed master and role model. He could not achieve what Beethoven had – to find patrons, an audience and a publisher for his works. His entire life's work became famous only after his death, not being able to hear public performances of most of his works. The new genres created by Beethoven – the concert-sonata, concert-quartet – were not adopted and further developed by Schubert, for the vast majority of his works were performed only within the private walls, in the intimate setting of the salons. Schubert's chamber music lacks the exciting lights of the podium in the same manner it lacks the pathos and spectacular virtuosity for the benefit of the audience. His symphonies, piano works, chamber music and masses are remarkable, for they preserve the principles of the Classical structure; still, their brooding and yearning poetry is heralding the new spirit of Romanticism.[17]

"*Its magic lies in the occasional harmonic change, the occasional melodic turn touches the listener in their most intimate moments, its voice is forever passionate, always speaking from a 1st person singular; it speaks with chaste simplicity about a small world, not knowing that in the meanwhile it besieges the heavens, knocking on the doors of infinity*."[18]

[17] Szabolcsi, Bence, *op. cit.*, p. 172.
[18] http://www.zeneforum.hu/hangversenyreszlet.asp, 03.04.2008.

2.1. Schubert's Childhood and Education

He was born in the outskirts of Vienna, in Lichtenthal, on January 31, 1797, as the twelfth child of a teacher father and a domestic mother. His father, Franz Theodor, was the son of a Moravian farmer. He was a tutor and amateur musician. His mother, Elizabeth Vietz, worked as a cook for a Viennese family before getting married.

Music was present in the everyday life of the Schubert family. Franz started learning music regularly from this father from the age of five, showing his musical talents from a very young age. His father had a crucial role in the later development of these talents. Because of his culture and his musical education he was able to become Franz' first teacher. His father was the one who first taught him the basics of violin playing, while his brother Ignaz gave him piano lessons. Schubert also played the viola, and started composing in his childhood. He also played the viola in the family string quartet, with brothers Ferdinand and Ignaz on violin and his father on the cello. These musical events lent a certain intimate character to family celebrations. When his father felt he had nothing else to teach his young son, Franz began receiving lessons from Michael Holzer, the local church organist and choirmaster. He started his actual musical training with Holzer, learning how to play the organ, how to sing and play the violin, but also harmony, becoming the lead singer of the church choir by the tender age of 10.

Everything he had previously learnt from his father, brother and Holzer came to be very useful in Stadtkonvikt (Imperial seminary).

The seminary was run by Antonio Salieri, and was the leading Viennese music school. At the Stadtkonvikt – where other students also lived – music was a crucial part of their lives, for they saw music as one of the most important subject of the institution. The Moravian Wenzel Ruzicka, imperial organist and viola player, taught them to play the violin and the piano. However, Schubert soon came to Antonio Salieri's attention who took him in his class after Ruzicka saying the following statement about Schubert: "*I have nothing else to teach this boy, for his teacher is the Lord"*.[19]

His musical studies occupied almost a quarter of his overall study time. The school orchestra rehearsed every day, playing mostly contemporary music, by composers: W. A. Mozart, J. Haydn, L. van Beethoven. Schubert adored the works of the great masters, and soon became Ruzicka's substitute. *"The simplicity manifested in Haydn's slow movements became dear to his heart, and in Mozart's G minor symphony he heard "angels singing".*[20] Of

[19] Petzold, Richard, *Sein Leben in Bildern, Franz Schubert élete képekben (Franz Schubert's Life in Pictures),* Zeneműkiadó V., Budapest, 1955, p. 11.
[20] *Ibidem.*

Beethoven's symphonies, he loved Symphony no. 2 and 4 the most. He listened to Beethoven's 5th symphony, and it soon became his favourite. He had never heard a symphonic orchestra prior to his arrival to the seminary, we can thus imagine the great impact the fact that he had been asked to bring his violin and to sit in the orchestra as the second chair had on him.[21]

He studied here until the age of 17, and later in life the orchestra rehearsals he attended and the talented artists he befriended here proved to be more useful than the actual school subjects were. The friendships that Schubert forged already in the seminary would accompany him throughout his entire life. He became friends here with Joseph von Spaun, clarinettist Anton Stadler and Holzapfel and many others, who all helped him financially as much as they could, buying him music sheets for him to write on, supporting and encouraging him. It was also at the school where he was acquainted with Mozart's symphonies, overtures and smaller pieces, and where he started to build his musical knowledge.

He was very focused on the private composition lessons Salieri gave him, for Salieri helped Schubert more than any of his other teachers did. Since Salieri was one of the composers who first introduced the timbre of the biedermeier period into the Viennese Church music, it comes as no surprise that Schubert's early sacred works relate to his teacher's church works. Similarly, Salieri's melodies written in many different languages were mirrored in Schubert's early lied compositions. Salieri was very content with his pupil: "*He knows everything that can be known about music*", he said.[22]

Schubert composed his first work at age 13. This G major fantasy is a fourhanded piano piece that is more than 30 pages long. He composed his first quartet (C major) in 1812.

Franz left the Stadtkonvikt in 1813, however, since in those days one could not make a living based on his compositions, especially not without a patron, he followed his father's footsteps and enrolled in Normalhauptschule, to train as a teacher. He finished the 10-month training for the assistant teacher position, therefore, at age 17 he already taught at his father's school. Although he left, he still kept in touch with the musical life of the seminary. They allowed him to try out his newest compositions on the seminary's orchestra, while maintaining a very close friendship with Ruzicka, the same one who later defended Schubert when his pupils attacked him for his dissonance within the *Erlkönig*. According to Ruzicka they "*went well with the lyrics of the poem*".[23]

[21] McKay, Elizabeth Norman, *Franz Schubert: Biography*, Oxford University Press, Oxford, 1997, p. 3.
[22] http://www.karpatinfo.net/article37566.html, 04.05.2008.
[23] Petzold, Richard, *op. cit.,* p. 14.

Schubert was forced to take his compositions into the seminary, for he had no piano at home. For him, a person who was committed to music, the schoolwork he had to do was almost like torture. On the one hand this happened, because his pay was very modest, on the other hand, how could have an assistant teacher be content with this situation, when his head was filled with harmonies and melodies that demanded to be put into coherent form, while being surrounded by hoards of children? – states Richard Petzold.

His pedagogical work and composing could not have been raised to the same level. He sought a way out through composing. In spite of everything, he possessed good teaching qualities, for even his teacher colleagues stated that Schubert employed his pedagogical skills self-consciously and achieved notable results.

While his teaching years flew, lied music was relentlessly pouring out of his every fibre. He was most inspired by the works of J.W. von Goethe, F. Schiller, F.G. Klopstock, L.Ch.H. Hölty, M. Claudius, T. Körner and others. Some days were especially fruitful, hence "*on February 2, 1816 no less than five songs were written, on August 15 and 19 of the same year eight each, on July 25, 1816 he composed six songs and four pieces for choir. His first breakthrough happened on October 19, 1814 with* Gretchen am Spinrade*. 1815 can be* called the year of the lied, for alongside other types of compositions, he wrote 150 lieder".[24] Others recognized Schubert's genius within his lied compositions. He discovered Goethe's *Faust* in 1814, which inspired his first masterpiece, *Gretchen am Spinrade*. *Erlkönig* followed in the next year, which depicts an ill child, who has a fever and sees the king of terror before he dies. The sensibility awakened in Schubert thanks to Goethe's works made him want to be acquainted with the works of all the great poets, from whom he later drew inspiration. "*The melody and the tempo, the transposition, as well as his feel with regards to the interaction between singer and pianist, the mastery of timing and variation of accents lend a newfound power to the Lied. Schubert has not written one single Lied, said Brahms, from which one could not learn something"*.[25]

2.2. Schubertiaden

His best friends supported him genuinely, which helped the young composer immensely. First of all, Count Franz von Schober, who himself was an important poet of the time (1796-1882), who had first heard Schubert's songs at Spaun,[26] visited the composer and offered to take him out of the

[24] Petzold, Richard, *op. cit.,* p. 14.
[25] Stanley, John, *op. cit.*, p. 120.
[26] Joseph von Spaun, was an Austrian nobleman, an Imperial and Royal Councillor, best known for his friendship with the composer Franz Schubert. en.wikipedia.org/wiki/Joseph_von_Spaun

school and give him the freedom he desperately needed to continue his work in peace. The offer came at the right time, for Schubert did not succeed in getting a choir master job in that period in Laibachba and experienced further frustration in his teaching job. He even got the blessing of his father, therefore, by the end of spring he moved into one of Schober's townhouses. He tried to contribute to the expenses by giving music lessons, but he soon gave it up, spending all of his time composing. Franz von Schober was a sort of friend who understood Schubert better than anybody did, for he knew his fragile, sensitive inner world and could even express these traits so much so, that he became Schubert's lyricist for one of his most popular songs: *An die Musik*. Schubert considered Schober his true friend, and as circumstances would have it, he lived in Schober's house for long periods, years even, when Schober was in or near Vienna. "*I shall never forget, for what you have meant for me no one else could mean, alas*!", [27]wrote Schubert in a letter addressed to Schober. The last letter written by Schubert was sent to his friend Schober. His atypical poem, *On the Lake Bank*, defined their later friendship, and many Schubert songs were created to accompany Schober's deeply meaningful, richly intellectual poems.

In this period that the so-called "*Schubertiaden*" were started within Schubert's close-knit circle of friends made up of artists and students. Schnorr, Rieder, and especially painters Moritz von Schwind and Leopold Kupelwieser became Schubert's friends at these social gatherings; and thanks to them and their works, we today have plenty of information regarding that era and particularly on the life of the composer. The painter Kupelwieser also was close to Schubert's heart. Besides immortalizing church paintings, he was the one who depicted Schubert's circle of friends and the *Schubertiaden* within his paintings. Schubert's entourage became even larger: with Anselm and Joseph Hüttenbrenner (who considered themselves his most fervent admirers), Joseph von Gahy (the remarkable pianist, who performed the composer's sonatas and fantasies), as well as members of the Sonnleithner family, who all joined the Schubertiaden. Leopold von Sonnleithner, the son of a lawyer, who achieved fame not only because of his chosen profession, but also for the concerts held in his salon, gathered all Schubert's writings and offered them to the Society of Music Lovers.

His friends supported him financial, since Schubert had virtually no money, for he gave up his teaching position, he could not earn money from public representations and the publishers not yet paid him for his works. Together with his friends, he named these spiritually refreshing nightly gatherings *Schubertiaden*, where everybody wanted to please him, and in the centre of which was the taciturn Schubert. He hardly ever spoke, but listened

[27] Petzold, Richard, *op. cit.*, p.18.

very carefully to his friends, and it was his nod and approving smile that was immensely appreciated by all those who frequented these gatherings.[28] Only the last few years of his miserable life were a bit happier, when surrounded by his friends – writers, poets, painters, musicians – he could present and perform his works and could spend time among those closest to him and engage in readings, playing music, and having literary arguments with each other. *"The members of the groups lived in each other's houses; they wore the same hats, and used the same pouches, according to the old bohemian rule.*"[29] Their lives were centred on the nightly gatherings, however, then often made trips to the outdoors of Vienna's outskirts, where they danced to Schubert's improvised waltzes.

He had a frail spirit, and his faintheartedness and lack of self-confidence played a role in him not being able to popularize his works more. "*He had a problem with his appearance, was always struggling with his complex about being short, and perhaps the sad tone of his songs reveals his inner tensions. We have knowledge only about the misfortunes of his love life, whereas he depicts the sublime feeling of love in this songs, however, we do not have any reliable sources that would indicate he ever had a long-lasting relationship*."[30]

Although he had influential friends, who were in contact with people of higher social status, Schubert was not given the opportunity to get ahead; hence, virtually no one noticed his talents as a composer. He looked up Goethe twice, but he did not even want to meet with him, he also did not have a chance to meet Beethoven.

When his life finally started to go on the right track, he became ill with typhoid fever and after eight days of suffering serious deliriums, he finally died on November 19, 1828, at age 31.

2.3 Works

Schubert composed in almost every genre known by that time. In 1874, Gustav Nottebohm, the leading researcher into Classical German music published a thematic catalogue of his works, including all the Schubert compositions available to him. Under 278 item numbers, he listed 900 works. A significant research process followed, to which Johannes Brahms and Eusebius Mandyczewski contributed among others, resulting in publishing Schubert's entire life' work in 40 volumes. This edition had 950 items, 1300 separate pieces, the opus number surpassing 1515, according to the latest researches.[31]

[28] Székely, Júlia, *Schubertiáda (Schubertiaden)*, Magvető Könyvkiadó, Budapest, 1968, p. 81.
[29] Szabolcsi, Bence, *A zene története,* Zeneműkiadó Vállalat, Budapest, 1958, p. 296.
[30] Gibbs, Christopher Howard, *The Life of Schubert*, Cambridge University Press, 2000, p. 5.
[31] Petzold, Richard, *op. cit.*, p. 35.

Perhaps the fact that he received his education in a traditional choir school accounts for the reason why Schubert's talent – in contrast with that of Mozart and Beethoven, but similar to that of Haydn – strived not toward the glory of the performing artist, but focused exclusively on composing. We could not pinpoint the exact time when he started composing; suffice to say that by the age of 13-14, in the years 1810-1811, he had already been passionately composing many pieces. During his childhood and teenage years, he wrote in the lengthiest genres. By age 21, he had already written six symphonies, while the number of his early quartets reaches almost three times the number of symphonies. His instrumental works were not written to stay in a drawer; they were performed within the intimate setting of family and friends. By age 20, he had also composed eight musical pieces for stage performance – leaving most of them unfinished perhaps because he knew he had little chance for his works to be ever played on stage. In 1815, he makes his first attempt in writing piano sonatas, while in 1817 he composes 7 pieces in this genre.

"*The genius boy works in a genuine old worldly tempo and lightness within the great genres made special by his forerunners; the masses and other instrumental works testify to the fact that he is a wonderfully, harmonically gifted descendant, to whom the gods awarded a sense of musical beauty that could only be compared to that of Mozart's*."[32]

In only 31 years, he had composed more than other composers do in their entire lifetimes. The uniqueness of Schubert's art lies in the fact that he did not compose to an anonymous crowd, not to total strangers, but to his own friends, with whom he met on a regular basis during those social gatherings, and spent time with them reading, playing music, dancing, making trips and enjoying each other's company during the *Schubertiaden.* His works require the highest degree of technical knowledge and sound culture.

He wrote music in every genre and form, enchanting his audience with a wide array of album pages, divertissements, fantasies, fugues, moments musicaux, impromptus, variations, dances, marches. Schubert's resourcefulness is matched only by his knowledge of composition. "*Due to your charming humour, people tend almost to lose sight of the greatness of your knowledge*",[33] said Liszt about Schubert.

Schubert was the one who best knew how to convey a certain mood, or a feeling in the most expressive manner within a short interval of time. Naturally, all composers are able to set e certain mood with the help of their music, however, most of them need a larger form do to so. Schubert is considered to be the creator of the Romantic song (lied).

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[32] Tallián, Tibor, *Aki elveszti életét, megtalálja azt - 200 éve született Franz Schubert (The One Who Loses his Life Will Find it – 200 Year Anniversary of Franz Schubert's Birth)- article*, in: *Muzsika* 1997. November issue, No. 11, p. 3.

[33] Michels, Ulrich, *op. cit.*, p. 437.

When interpreting Schubert's lied, the role of the piano is just as important as that of the singing voice.[34] Schubert made the piano accompaniment to also serve the musical expression, thus completing the portrayal of Romantic music first in the *Gretchen am Spinrade* in 1814. The publisher later released seven songs based on the lyrics of Rellstab and six on Heine (D 957), in 1828.[35]

Among more than 600 songs two song cycles also exist, *Die Schöne Müllerin composed in 1823* and *Winterreise* created in 1827. When he composed the second cycle, he had already been very ill; still, he worked fervently to give life to the songs inspired by Wilhelm Müller's poems.

3. Schubert's Church Works

Schubert's choir works are also very important, such as the *Mirjam's Siegesgesang, ("Miriam's Song of Victory")* and *Gesang der Geister über den Wassern, ("The Song of the Spirit over the Waters")* cantatas, but also many works written for a men's choir - *Die nacht, Ruhe, Schönstes Glück, Grab und Mond,* remain landmark Romantic compositions.[36]

One of the most valuable pieces is his *Ave Maria,* sung with great joy until this day. It was first sung by his friend J.M. Vogl[37] in Gmunden, in the summer of 1825 in front of a large crowd.

Schubert composed this piece in 1825, which was inspired by a Walter Scott creation – the female character in the *The Lady of the Lake*, Ellen sings this song supposedly with a harp accompaniment.[38] Schubert imitates the voice of the harp in the gently waving sextolet-motion of the accompaniment, above which the gentle captivating melody freely flows.

Ave Maria

According to the audience's testimonial, this song captures the entire crowd. As the composer himself states: *"My audience was amazed by my piety [...], demonstrated by my hymn to the Sacred Virgin. The song visibly spread the same piety within those listening. I think the reason behind this is the fact that I have never forced myself to feel piety, and unless this feeling comes over me against my own will, I would never compose such hymns or prayers; but if it does, then it is usually true and sincere piety*".[39] Schubert is firstly lyrical in his masses too. The songs come from the soul of a believer, from a warm heart and are woven together with the text of the

[34] http://www.papiruszportal.hu/site/?lang=1&f=&p=9&n=983, Lehotka Ildikó, 24.09.2006.
[35] Michels, Ulrich, *op. cit.*, p. 431.
[36] Molnár, Antal, *op. cit.*, p. 137.
[37] Johann Michael Vogl, Austrian singer, Schubert's friend.
[38] http://www.daisyfield.com/music/guitar/about/AveMaria.htm
[39] Tóth, Sándor, *Schubert Mária himnusza (Schubert's Mary Hymn)*, in: *Új ember (New Man – Catholic Weekly)*, issue 37, 2004.09.12, p. 7.

mass. As the son of a provincial tutor and graduate of the Stadtkonviktus, he was close to sacred music, since he knew the texts and lyrics so much so, that he considered it is not necessary to immerse himself deeper in the subject. Therefore, in contrast with Beethoven, who contemplatively immersed himself in the depths of the matter, for Schubert the lyrics of the mass remained only song lyrics, especially in his early masses. Song lyrics, with which he sang praise to his God, as he sang the endless beauty of nature, richness of feelings, wondrous depths of love in numerous other songs. Only his later masses rose – by way of his seamless technique in the use of lyrics – to the dramatics of the passion-tales."[40]

3.1. Masses

Four out of his seven masses were composed between 1814 and 1818. Schubert's modesty was satisfied with having Vienna's provincial churches – his natal Lichtenthal also – perform his masses. The most significant of these four is the G major Mass. Also important are the A-flat major and E-flat major Masses. The two latter works will be greatly appreciated and popularized by none other than Johannes Brahms. I will next try to describe and analyse the creation of these two masses.

3.1.1. Mass A-flat major

Schubert started composing this work in November 1819, as the date on the original manuscript shows. He mentions the Mass in a letter written in December 1822: "*My mass is done, and will be performed soon; I still intend to dedicate it to the Emperor or Empress, for I believe it to be a remarkable piece.*"[41] He of course further improved the work for the aforementioned performance, however, he have no proof that particular concert actually happened. 35 years after the death of the composer, this masterpiece was first performed in Vienna on March 3, 1863, based on the original manuscript.

He applied for the assistant choirmaster's position in 1826 with this piece. He took the manuscript to the first imperial choirmaster personally, as the composer himself writes: *"I took one of my masses to the imperial choirmaster Eybler not long ago, to be performed at the court's chapel. After introducing myself, he said he had never heard any of my works. Although I do not consider myself a conceited person, I still would* have *assumed that the choirmaster of the Viennese Court must have heard one of my compositions. When I visited him again after only a few weeks in order to inquire about the fate of my work, Eybler said that the mass is good, but it is not written in the*

[40] Meszlényi, Róbert, *Hangverseny kalauz II. (Musical Guide II.),* Rózsavölgyi és Társasága Publishing, Budapest, 1938, p. 120.
[41] McKay, Elizabeth Norman, *op. cit.*, p. 169.

style that pleases the Emperor. I bowed and thought to myself: Well, I believe I am not fortunate enough to be able to write in an imperial style".[42] As we unfortunately already know, the position was not given to Schubert. I would like to present a short analysis on the parts of the mass.

The Parts of the Mass

Kyrie: In correlation with the lyrics, the part has three segments. The intimate and unsophisticated melody of the Kyrie eleison and Christe eleison speak to the assurance of the believer. A short closing part in connected with the repetition of the Kyrie eleison.

Gloria: The festive, powerful beginning emphasizes the laudatory character of the movement. Endless delicacy flows from the Gratias segment that is interwoven with vocal interventions. The Qui tollis part is divided between the solos and the piously praying miserere choir. Starting with Quoniam, a great intensity gradation follows, that reaches its climax in the full force of the choir singing in unison. The movement ends with the powerful – both in timbre and voice – Sanctu Spiritu fugue.

Credo: The creeds align in succinct simplicity. The same type of powerfully splendid orchestral ending then follows every smaller segment. The slower middle part of the movement is constituted by the picturesque sound patterns of the passion-tales. In the next parts, Schubert refers to the earlier segments of the movement.

Sanctus: The soft timbres of the orchestra are interrupted by forceful Sanctus chants, and it would seem that Schubert is depicting miraculous visions. The Pleni sunt part is intimacy and melody woven into one, while the short Hosanna brings celebratory light into the movement only at the very end.

Benedictus: The peaceful and pious mood of the Sanctus in continued through the alternate singing between the solos and the choir. At the end of the movement, the previous movement's Hosana part is repeated.

Agnus Dei: The choir's prayers accompany the warm melody of the soloists. Within the dona nobis part, we can hear Schubert, the great lyrical composer, as he sings with joyful faith and an open heart. The entire mood of the works illustrates the delicate, sensitive inner world of Schubert and paints a unique image of his spirituality.

3.1.2. E-flat Mass

Schubert finished writing this work a few months before his death. The first performance of the piece took place unfortunately only on November 15, 1829 in Vienna, after the maestro's death. If we were to attempt analysing this

[42] Meszlényi, Róbert, *op. cit.*, p. 121.

piece, we would find that its character is deeply lyrical; however, we can also find traces of polyphony in the tradition of the old masters, for he enriched the work by many fugue-like segments. The movements of the mass:

Kyrie: three part strophic form, with soft, continuous, large arc. The middle part constructed around the Christe eleison brings diversity to the segments of the Kyrie by introducing lively rhythmic patterns.

Gloria: The movement starts with a powerful, lively sonority. In the Qui Tollis part Schubert introduces more dramatic voices. The Quoniam segment evokes the beginning of the movement, followed by the Spiritu fugue.

Credo: Starts with dignified force. The Et incarnatus est part develops into a lyrical episode, in which the soft voice of the cello, then the solo soprano and the two tenors complete the effect. A striking passion-mood develops during the Crucifixus. Schubert strives toward strict forms by the use of repetition. The Et resurrexit rediscovers the same atmosphere as the beginning of the movement, while the end fugue starts with the words et vitam venturi.

Sanctus: Three powerful chants of Sanctus begin the movement, being later augmented by the Hosanna fugue in the slow part of the movement.

Benedictus: The soft, intimate type sonority of the movement begins with a dialogue between the four soloists and the choir. The movement ends with the repetition of the Hosanna fugue.

Agnus Dei: The movement starts with a powerful fugato, characteristic to Schubert's artistic weaving of the melody, followed by a soft and melodic Dona nobis pacem. If we listen to the entire work knowing Schubert's music, we feel that although we can identify the traces his predecessors left, he this is still a uniquely original composition, marvellous pieces pertaining to music history.

Conclusion

Almost two centuries ago, the critics mourned his early death, for they thought that his demise robbed humanity of many valuable works of art, still, we could also state that his early death in fact robbed Schubert of his difficultly earned success that he reached at the end of the 1820s.[43] With the exception of his close friends, he was not popular during his lifetime. His work is discovered after his death, but then a distorted image is created about him in order to "discredit his art".[44] Still, based on his own writings, the memories of his contemporaries, and based on certain critiques of the day we have the possibility of acquainting ourselves with the real life, struggle and art of the creator of song.

[43] Gibbs, Christopher Howard, *op. cit.*, p. 3.

[44] Fábián, László, *Franz Schubert életének krónikája (The Chronicle of the Life of Franz Schubert)*, Zeneműkiadó Vállalat, Budapest, 1975, p. 160.

Schubert's works prove to be landmark creations. In the same manner, the misty, gloomy, melancholic September greets us; the September of Romanticism had also arrived. During the period of Mozart and Haydn's last works, Beethoven and Schubert's entire lifework, harmony will be newly defined as compared with previous ages. An entirely new movement emerges, the splendour of classical art is overshadowed a bit, a new era has begun, the century of music, the 18th century, debuting with the tempest of Romanticism, the storm of autumn and not that of spring.[45]

In Beethoven's hands instrumental music became lyric testimony, while in Schubert's the lied did the same. In Schubert's music not only the lyrical warmth of the melody, its fantastic freedom, intimate tenderness, not only the newly assumed role of the piano in the song literature was new, but also the mysterious character of form also, as the text transforms from a delicate strophic form to dramatic recitativo.

This deep intuitiveness, uniqueness, the ancient naïveté and lose confidence of his song-mood raised Schubert to the level of "poets", to the pinnacle of Viennese Classicism alongside Beethoven and Mozart, although with his restless wondering spirit he already belonged rather to the European youth of the day, to Romanticism. Doubtless, that certain parts of his short, but fruitful life were especially frustrating and discouraging, however, Schubert did not give up the fight.

The mission of our own age is also to depict Schubert's life and works in their true, original manner, as we start a journey to bring Schubert closer to us, however, this will only be possible if we analyse his life story and work together.

Translated by Köpeczi Juliánna Erika

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GIUSEPPE VERDI IN VICTORIAN LONDON

MASSIMO ZICARI[1]

SUMMARY. Despite the vast research on Verdi's compositional as well as dramatic achievements, little attention seems to have been paid to the early reception of his works in Victorian London. A review of such periodicals as *The Times*, *The Musical Times*, *The Athenaeum* has drawn attention to two particular aspects of relevance; Verdi's first operas impinged upon the model represented by Rossini's light-spirited *melodiousness* and provoked a sense of general bewilderment; even when opera-goers began to show clear signs of appreciation and to crowd the theatres where Verdi's operas were performed, critics continued to object to their value and to ascribe their success to the singers' new vocal and dramatic skills.

Keywords: Verdi; Opera; Reception; Victorian London.

With my contribution I will try to shed some light on the way our perception of the value of a composer's music changes over time, depending on a quite diverse set of context-related conditions. If we turn our eyes back to the past two centuries and have a look at what happened to other composers, we are extremely likely to find out that many of them were forgotten immediately after their death, no matter how famous, acclaimed or even celebrated they were during their professional career, while, on the other hand, nowadays we value composers who were either neglected or appreciated in their lifetime only with regard to aspects that we would now consider negligible.

Let's think of Johann Sebastian Bach for a short moment and the way he was held in great esteem as an improviser and an organ tester during his career. He had to strive to obtain proper working conditions, he was reprimanded for the lack of appropriateness of his ornamentation while accompanying the liturgy and finally, in 1737, he was harshly criticized by Johann Adoph Scheibe, who argued that his music was particularly complicated, unnatural, unmelodious, and "artificial". Today we worship J.S. Bach and value his music to such an extent that he could not have dreamed of.

And what about Johann Nepomuk Hummel? Trumpet players are quite familiar with his concerto, but we very often fail to recall his name in connection with his own instrument, the piano. His works include no less than 127 opus

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numbers and his treatise, *A Complete Theoretical and Practical Course of Instruction on the Art of Playing the Piano Forte* (1828) sold thousands of copies within days of its publication. When he died he was famous, but in a few decades his music disappeared from the "regular" piano repertoire while today, had it not been for the Trumpet concerto, we would hardly remember his name. Of course there are many good reasons why both Bach and Hummel enjoyed quite different a reputation during their lifetime from that which they enjoy among our contemporaries. A similar picture can be drawn with regard to Giuseppe Verdi, whose 200th birth anniversary will be celebrated next year, and whose international reputation today does not always correspond with the quality of those critical remarks which accompanied the first production of his operas not only in Italy, but also in France, Germany and the United Kingdom.

Although one of the most acclaimed champions of Italian opera ever, and notwithstanding the vast research on Verdi's compositional as well as dramatic achievements, little attention seems to have been paid to the early reception of his works in London. In fact, although much has been published with regard to the reception of Verdi's Operas in Italy, Germany and France, little or no attention has been paid to the way critics conceptualized Verdi's operas in Victorian London.

But when did the whole story commence? The first opera presented to the London public was *Ernani,* produced at Her Majesty's Theatre on 8 March 1845. *Nabucco* was chosen by Benjamin Lumley to open the operatic season at Her Majesty's Theatre on 3 March 1846, while *I Lombardi* was performed a couple of months later, on 12 May in the same theatre. It was thanks to the entrepreneurial spirit and managerial attitude of Benjamin Lumley that Verdi was first introduced to the London public[2]. In his capacity as Manager and Lessee of Her Majesty's Theatre at Haymarket, Lumley was the person who held the financial responsibility of the enterprise and had to secure the most celebrated composers for his operatic establishment, together with the most applauded, cherished, and looked for interpreters of the moment. We can see Lumley as a discerning manager who understood opera as a genre strongly dependent on the public's taste and inclinations, always in search for what was new and fashionable. His entrepreneurial spirit involved a keen sense of what the international market could offer, of how the public's expectation could be raised, and how the media might be used to steer the discussion and influence the so-called common taste. It was Lumley who commissioned Verdi to compose a new opera to be premiered at his theatre in 1847, *I Masnadieri*.

But what kind of reaction did Verdi's early operas produce in London? How did *Ernani*, *Nabucco* and *I Lombardi* or *I Masnadieri* impact the English musical milieu?

[2] Lumley, Benjamin, *Reminiscences of the Opera*, Hurst and Blackett, London, 1864.

"In England, the strenuous, fiery composer, whose music flamed along in such an unmeasured manner, met with strong opposition; in some cases with downright abuse". This excerpt belongs to an extensive article published in *The Musical Times* on 1 March 1901, one month after Verdi's death (27 January). It provides us with a first concise account of the overall quality of the critical attitude towards Verdi in England in the 19th Century. The author was Joseph Bennett (1831-1911), lead writer and music critic of the *Daily Telegraph* from 1870 to 1906, though he also collaborated quite extensively with *The Musical Times*, the *Pall Mall Gazette* and the *Musical World*. Together with Henry Fothergill Chorley (*The Athenaeum*) and James William Davison (*The Times*) he was considered one of the most influential critics in Victorian England; he had also contributed an extensive reportage on the premiere of *Falstaff* in Milan to the columns of *The Musical Times*, in 1893[3]. What strikes the modern reader while reading this article is the apologetic quality of the text. In a way, Bennet had to admit that his colleagues' behaviour had been inappropriate, not to say indecorous, and intended to apologize to Verdi for the harsh quality of their criticisms. In choosing the word "abuse", he clearly drew his readers' attention to the way Verdi had been ill-treated by the Victorian critics, and this to such an extent that, at least now that the composer had just passed away, an apology was necessary. Bennett quoted *in extenso* from an article published in *The Musical World* on 7 March 1846 and commented on a couple of passages concerning the reactions provoked by Verdi's first operas performed in England.

> *Ernani* led us to suspect, and *Nabucco*, has certified our suspicion, that of all the modern Italian composers, Verdi is the most thoroughly insignificant. We listen, vainly, as the work proceeds, for the resemblance of a melody. There is positively nothing, not even a feeling of rhythm – but rather, indeed, a very unpleasant disregard for that important element of musical art. The choruses are nothing but the commonest tunes, arranged almost invariably in unison – perhaps because the composer knows not how to write in parts. The concerted music is patchy, rambling and unconnected. The *cantabiles* are always unrhythmical – and the absence of design is everywhere observable. The harmonies are either the tritest common-places, or something peculiarly odd and unpleasant. Nothing can be more feeble than the orchestration. The employment of the wind instruments is remarkably infelicitous, and all the experiments are failures. The overture is the poorest stuff imaginable, and yet the only glimpses of tune in the opera are comprised within its limits – and these are subsequently employed throughout the work *ad nauseam*. Serious criticism would be thrown away upon such a work.[4]

[3] Langley, Leanne, *Notes*, Second Series, Vol. 46, No. 3 (Mar. 1990), 583-592 and Zicari, Massimo, *The Land of Song*, Ed. Peter Lang, Bern, 2008, p. 175-197.

[4] *The Musical World* (1846: March 7) n. 10, Vol. XXI, p. 105 also in: Bennett, Joseph, *Giuseppe Verdi*, in: *The Musical Times* (1 March 1901), p. 153.

As Bennett clarified in 1901, strong dramatic feeling, energy, passion and exuberant conception were the qualities recognized, somewhat tardily and, no doubt, reluctantly, by most of the English critics who wrote about Verdi. In fact, negative reactions and unsympathetic comments were far more frequent than positive criticisms, referring to a repertoire of faults and shortcomings repeated over and over again. But why was Verdi so harshly criticized? What musical milieu did his music impinge upon? Were there specific reasons why strong dramatic feeling, energy, passion and exuberant conception were at first addressed so negatively?

In *Richard Wagner and the Music of the Future*, published in 1874, Francis Hueffer, the scholar who was asked to prepare the English version of Verdi's *Otello*, included an extensive account of the past development of Italian opera that incorporated a large paragraph on Rossini and his music.[5]

As Hueffer put it, the main feature of Rossini's music was melodiousness, a trait that was considered typical of the whole population of the Italian peninsula, although distinctive of a musical culture dangerously inclined towards the trivial.

> What he [Rossini] could do and did admirably well was to open the rich mines of melodious beauty with which nature had endowed him, and which it is so easy to augment and develop in a country whose very language is music, and where the *gondolieri* chant the stanzas of Tasso to self-invented tunes. This principle of absolute melodiousness, as Rossini carried it out to its extreme, combined with the charming freshness of his good-natured humour, was well adapted to silence the objection of graver criticism in the universal uproar of popular applause.[6]

Most of the negative reviews and criticisms published in the 1840s referred to the idea of melodic beauty that had been so dear to Rossini and the traditional Italian school of *bel canto* to which Verdi now seemed to prefer a much stronger dramatic feeling and a new, dramatized singing style. Verdi's first operas impinged upon the model represented by Rossini's light-spirited *melodiousness* and provoked a sense of general bewilderment.

This claim finds ample support in a number of reviews and articles published between 1845 and 1852 in *The Times*, *The Musical World*, and *The Athenaeum*. According to some of the most conservative critics of the time Verdi, who belonged to the new Italian school, seemed to be inclined to choose crude and bloody dramatic plots; his preference for declamation, to which melody was sacrificed, was consistent with that inclination, since that

[5] Hueffer, Fr., *Richard Wagner and the Music of the Future*, Ed. Chapman and Hall, London, 1874.
[6] Hueffer, Fr., p. 39.

device had showed to be particularly effectual insofar as the strongest emotions were involved; his treatment of the voice, now forced to the extreme for the sake of dramatic effect, was simply ruinous; the noisiness of the orchestra was such as to force singers to shout and scream all the time, instead of sing; the French model seemed now to prevail upon the Italian classical tradition, represented by Cimarosa.

In January 1847, a scheme for a rival establishment at Covent Garden was announced and Lumley, the manager of Her Majesty's Theatre, found himself confronted with a competing opera season. His reaction is perfectly consistent with the managerial qualities described before for he decided to appeal to the audience by announcing an excellent cast and some strong operatic novelties. The prospectus he was in the position to circulate included, among other things, two newly composed operas: Verdi's *Il Corsaro* (eventually substituted for by *I Masnadieri*) and Mendelssohn's *La Tempesta*, which the composer never brought to completion. On 23 January the response from the press arrived and *The Musical World* published an article in which the critic congratulated the manager for his decision and wished him the best success.

> Cimarosa and Paisiello could sustain the Opera on its legs – Rossini could do it also, and without assistance – Mercadante, Donizetti, and Bellini, could effect it after a manner – but Verdi, and the like of him, cannot. The disease of the Italian Opera has grown into a head, and Verdi is the fungus to which all the bad humours have flowed from the various parts. To re-establish health, this fungus must be lopped off, and a wholesome plaster be applied. The plaster will be Mendelssohn – but beware of applying it before the cancerous tumour, in which all the most virulent poisons of the disease are concentrated, be removed. It will not do for Mendelssohn to patch up Verdi – he must sit upon his vacant throne. Verdi must abdicate and Mendelssohn reign in his stead.[7]

The reason why the critic congratulated the manager lies in the choice of the composer who was asked to write a new opera; not Verdi, but rather the king of modern German musicians, Mendelssohn, who was to set to music a libretto by Scribe based on Shakespeare's *The Tempest*. While Lumley was clearly trying to undertake all the necessary steps that would secure the most applauded opera composer of the moment for his lyric establishment, Giuseppe Verdi, together with the champion of musical composure, Mendelssohn, the critic showed to be appreciative only towards the second, the first being the object of severe, if not offensive critical remarks.

By the time *Nino* and *I Lombardi* were performed in London the critical attitude that accompanied the reception of Verdi's music appeared multifaceted or at least twofold. In his *Reminiscences of the Opera* Lumley includes an account of *I Lombardi* in which he suggests that the opera was a 'great and

[7] *The Musical World* (1847: Jan. 23), No. 4, Vol. XXII, p. 46.

noisy success – but yet a doubtful one', in opposition to the 'comparative unanimity with which *Nabucco* had been received'. According to his account, two opposite parties had confronted each other on the basis of arguments that were similar in content but opposite in value.

> Whilst, by the Anti-Verdians, *I Lombardi* was declared to be flimsy, trashy, worthless; the Verdi party, and the adherents of the modern school, pronounced it to be full of power, vigour and originality. The one portion asserted that it was utterly devoid of melody – the other, that it was replete with melody of the most charming kind; the one again insisted that it was the worst work of the aspirant – the other, that it was the young composer's *chef-d'oevre*.[8]

In the midst of this conflict – Lumley added – the public seemed undecided and wavering, hesitating between novelty and tradition.

But what position did the public take? How did the audience react? Again, even according to the most severe critics reviewing Verdi's music, the audience seemed to like his operas and continued to throng both theatres (Covent Garden and Haymarket) in order to attend them notwithstanding the negative reviews that appeared in the London periodicals. The antagonist position held by the two parties, critics and audience, finds confirmation in many later articles; among these is the one published in the *Illustrated London News* in 1855 from which the following excerpt is taken.

> Verdi has long been popular as a dramatic composer; and his popularity has been literal – gained by the voice of the multitude in opposition to that of criticism. While writers learned in musical lore have been labouring to prove that Verdi is a shallow pretender, his operas have been giving delight to thousands in every part of Europe.[9]

A rapid glance at what Frederick Crowest wrote in *Verdi: Man and Musician* in 1897 leads us to suspect that the rigour expressed by Chorley and his colleagues in the forties does not reflect the apparently much more appreciative attitude of the audience.

> 'The Audience, if not the critics, were delighted with the work. The characters so musically individualised, the new and attractive orchestration, the *motive* distinguishing the singer, the perfect *ensemble*, the well-proportioned whole opera – all these thoroughly Verdinian [sic] characteristics were seized upon and admired'.[10]

[8] Lumley, Benjamin, *Reminiscences of the Opera*, Ed. Hurst and Blackett, London, 1864, p. 148-149.
[9] *Illustrated London News* (19 May 1855), quoted in Crowest, p. 125.
[10] Crowest, Frederick F., *Verdi: Man and Musician, His Biography with Especial Reference to his English Experience*, Ed. John Milton, London, 1897, p. 61.

Interestingly, even when opera-goers began to show clear signs of appreciation and to crowd the theatres where Verdi's operas were performed, critics continued to object to their value and to ascribe their success to the singers' vocal and dramatic skills only. Numerous instances can be found in the music columns of the time where frequent mention was made of the quality of the performance notwithstanding the scantiness of the music. A case in point can be made with regard to the baritone Francesco Ronconi and his rendition of the Assyrian monarch in *Nabucco* at Covent Garden in 1850, while a second instance is provided by Sophie Cruvelli's Elvira in *Ernani* at Her Majesty's Theatre in 1852.

On 31 May 1850 *The Times* reviewed Verdi's *Nabucco* and referred to Ronconi's vocal qualities as opposed to the harshness required by the music.

> With a light barytone voice, neither distinguished for great power or fine quality, he [Ronconi] produces effects both in cantabile and florid singing, which proclaim him a vocalist of the highest order. His manner of phrasing is admirably rounded and finished, his flexibility remarkable, and the most perfect taste invariably regulates his cadences, ornaments, and *fioriture*. He is, in short a striking example of the most finished school of Italian singing as it existed in those palmy days when Rossini, and not Verdi, was the idol of the Italians. It was to be regretted that Signor Ronconi should find it necessary to make his *rentrée* in one of Verdi's operas, where screaming is so often the substitute for singing, vulgar tunes for graceful melody and mere noise for the rich combinations of choral and orchestral harmony; but his conception of the character of the Assyrian monarch (Anato-Nino-Nabucco) is so fine, and the realization of his conception so masterly, that criticism is disarmed while he is on the stage, and the meagreness of Signor Verdi's invention is lost sight of in the genius of the dramatic artist.[11]

Two years later, in 1852, the critic of *The Times* reviewed *Ernani*, and took this opportunity to claim that it was only thanks to Sofie Cruvelli's rendition of Elvira that not only Ernani but also *Nabucco* and *Attila* had gained the popularity they were then enjoying, despite the poor quality of the music.

> *Ernani* was presented on Saturday, for the first time this season. Although Verdi's best work, it is doubtful whether this opera would so long have retained possession of the stage, in a country where the claims of its composer are less easily recognized than on the continent, but for Mdlle. Sofie Cruvelli, who first appeared at Her Majesty's Theatre, in 1848, in the character of the heroine, of which she has since retained almost exclusive possession. On other occasions when *Ernani* has been attempted it has failed. It may therefore be concluded that the part of Elvira, whatever its abstract musical merits, is well suited to Mdlle. Cruvelli, who enters into it with an enthusiasm which savours of evident

[11] *The Times* (1850: May 31).

> predilection. A reasonable cause for this may be assigned in the great success she has achieved in *Ernani*, *Nabucco*, *Attila*, and other operas of Verdi, at Venice, Genoa, Milan, &c., and more recently at Paris - complacently regarded by Frenchmen as the arbitress and dispenser of musical reputations. Signor Verdi owes a deep debt of gratitude to Mademoiselle Cruvelli; and it is to be hoped this may not be repaid by the ultimate annihilation of her magnificent voice.[12]

The story continues with the production of *Rigoletto* in 1853, when *The Musical Times* reiterated similar expressions of praise towards the interpreters, who, alone, were to be credited with the ephemeral success of the opera; given the poor quality of the music *Rigoletto*'s permanence in the operatic repertoire, it was held, would not be long. Verdi was now indebted to Ronconi and the tenor Mario for the temporary success of his opera.

> With all that has been accomplished for *Rigoletto* by the directors of the Royal Italian Opera, it cannot live. It may flicker and flare up for a few nights, fed from the oil of Ronconi's genius, and blown into momentary vitality by the soft breathings of Mario's voice; but it will go out like an ill-wicked rush-light and leave not a spark behind, Such is our prophecy for *Rigoletto*![13]

Trovatore (1855) and *Traviata* (1856) followed, this last being accompanied by harsh criticisms on account of its questionable libretto and the alleged triviality of the music. In the following years the success of Verdi became more and more unquestionable and, as Henry Sutherland Edwards put it in 1881, in England at some point "it has been considered bad taste not to admire Verdi's music"[14]. When *Falstaff,* Verdi's last opera, was premiered at Covent Garden on 20 May 1894 things had changed quite meaningfully and even though not every critic agreed upon the artistic value of Verdi's more mature works, none of them would have ventured to address him in less than respectful terms.[15]

In conclusion, an extensive scrutiny of such periodicals as *The Times*, *The Athenaeum* and *The Musical World* allows us to shed some light on the issue concerning Verdi's early reception and highlight four fundamental aspects:

a) the reason why Verdi first met with such a hostile attitude lay in the way his operas impinged upon the palmy model represented by Rossini;

b) Verdi's music was perceived as completely devoid of the most typically distinctive feature of Italian music: melodiousness;

[12] *The Times* (1852: May 10).
[13] *The Musical Times* (1853: May 21).
[14] Sutherland, Edwards, Henry, *Rossini and his School*, Ed. Marston, London, 1881.
[15] Zicari, Massimo, *Ibidem*, pp. 175-197.

c) not only was the traditional notion of melody considered at stake, but also the vocal technique necessary to sustain it.

d) even when opera-goers began to show clear signs of appreciation and to favour Verdi's works, some of the critics continued to object to their value and to credit the singers alone with the success of the opera.

With regard to the periodicals taken into account, a few additional reflections are necessary, so as to better understand those context-related conditions to which I referred at the outset of my contribution and which played a pivotal role in determining the overall quality of Verdi's reception in Victorian London. *The Athenaeum* was probably the most influential literary journal of the time, and its music critic was Henry Fothergill Chorley; he disliked Schumann and Berlioz, considered Wagner music dramas pernicious, and favoured Mendelssohn, Rossini Mozart and Beethoven. The most conservative, severe and intransigent of all critics, he treasured the traditional notion of Italian *belcanto* and, as a consequence, opposed any new idea that could compromise or put at risk this much cherished tradition. The critic of *The Times* and editor of *The Musical World* (this last published by Novello) was James William Davison, a man who, together with other such leading figures as William Sterndale Bennet and George Macfarren, played a pivotal role in the so called English Musical Renaissance[16]. He was an ardent supporter of native talent and from the columns of *The Musical World* in particular, he worked strenuously to advocate the merits of local composers and oppose foreign virtuoso players. Two episodes can be recalled so as to understand to what extent Davison could raise barricades against invisible enemies. In 1847 he objected to the establishment of a second opera theatre at Covent Garden by arguing that this would attract even more foreigners at the expense of those local musicians striving for public recognition. In 1851, the year of the Great Exhibition in London, he published a series of articles in which he claimed that English musicians should take this opportunity to show the world their true value and argued for a *National Opera* being established on a permanent basis at Drury Lane in London. Of these three periodicals *The Times* showed itself moderately positive towards Verdi, while *The Athenaeum* was clearly more hostile. *The Musical World*, instead, represents a singular case as it served as a tool for Davison's nationalistic propaganda.

In general, a clear perception of the gap between what Italian opera used to be like before the mid-1840s, and the new dramaturgy proposed by Verdi was widely shared among the critics. What divided them into two different

[16] Hughes, Meirion, *The English musical Renaissance and the Press 1850-1914: Watchmen of Music*, Ed. Ashgate, Aldershot, 2002.

orientations was the possible reason. While all seemed to recognize the symptoms, not everybody appeared to agree on the cause: a complete lack of compositional skills for some, an innovative attitude that sacrificed traditional melodiousness to more dramatic effects for others.

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A SUCCINCT VIEW ON ART MUSIC IN THE UNITED STATES OF AMERICA DURING THE 1980s

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SUMMARY. The article looks at the state of art music and concert life in America, between 1980 and 1990. It proposes a concise description of the various currents and tendencies that were manifesting within the "serious music" establishment. A few of the most important directions in music composition are presented and placed in the broader context of the late 20th-century musical phenomenon. The study also provides insight into the work of some of the most prominent American composers who were active during this period. Both technical and aesthetic aspects of their creative output are described. Finally, the paper includes a selective list of musical works, representative of the several discussed currents and authors.

Keywords: American, art music, contemporary, avant-garde, modernism, postmodernism, minimalism, film music, composition, repertoire, 1980s.

The freedom to compose without the necessity of referencing any established tradition, or of keeping in line with any given trend, has given the American composers of the late 20th century much room to manoeuvre. It also has led to the appearance of a multitude of sounds, styles and approaches, many of which having little regard for the general audience. The diversity is so great that no composer, nor any work—or even group of works—do actually speak to more than a very narrow segment of the American public. Recent American art music is strongly rivalled in terms of public exposure by the more appealing popular and folk traditions. Within this extraordinary variety of styles, during the 1980s, one can still trace the existence of a few general approaches or categories, which were more or less extensions of the American musical currents of the 1970s. Most of these tendencies can be defined in relation to the opposition—or association for that matter—between Modernism and Postmodernism, while others deal less with the question of aesthetics, but rather generate works that fulfill a more incidental role.

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Modernism

Beginning in the mid-1970s, American Modernism was in retreat (much more so than European Modernism), and pluralism came to characterize the evolution of concert music. There was deep concern for the survival of high art music in North America during the last two decades of the 20th century. While interest in Modernism was diminishing, the emergence of Postmodernism and the "neo" styles managed to recapture the public's attention and to force a revision of the accepted hierarchies and historical accounts. Throughout the 1980s, one could witness the revival of a conservative tradition of musical composition, coexisting with the strictly non-Modernist popular music (ranging from the musical to the hit song and film music). This phenomenon gained proportions with the defections from Modernism by some prominent composers.

Postmodernism

With the re-evaluation of music's expressive potential by some composers working within the Western tradition, came the perception of the avant-garde's demise by the 1980s. Many concert music composers began to reject the need for constant change and originality, as well as the increasingly difficult intellectual approach to music, as it was espoused by Modernists. The return to a more traditionally accessible concept of music was mediated by a renewed connection to the past, specifically by the embracing of harmonic and formal techniques characteristic of 18th- and 19th-century composition.

A slightly different type of Postmodernism resulted from the combination and interpenetration of compositional strategies. The very idea of what new music should sound like became obsolete, a fact that led to the appearance of a new type of eclecticism. Unusual juxtapositions and inclusions of material from disparate and often contrasting discourses started to be common. As a further step, postmodern works included elements that were not musical per se, such as multimedia, theatre, interaction with the audience, etc.

Postmodernist approaches challenged the longstanding custom of viewing art music as distinct from other traditions, and its audience as belonging to a segregated market. In a sense, Postmodernism represented the new modern tendency; however, it distinguished itself from the Modernist establishment by tolerating poly-stylistic mixtures, hybrids and crossovers, some of which resulting from the cultural exchange between musical traditions of different continents (African, Caribbean, South American or Eastern European influences).

Minimalism

Initially an American invention, Minimalism had represented a revolutionary approach, rooted in the spare aspects of Modernism. Nevertheless, it came in strong opposition with—and offered an original alternative to—the increasing complexity of modernist traditions. The minimalist composers of the late 1970s

and early 1980s distanced themselves from the original meaning of the term. Few of the so-called minimalists were at all happy with the label. Some have pursued their own versions of extreme reductive repetition, while others have developed less radical approaches, in which minimalist traits could be detected along with other, more expressive techniques. It was common for the so-called post-minimalist music to incorporate the timbres, gestures and pulse of popular genres, such as rock.

Film music

With the great popularity of the American film industry, film scores also became a notable area of art composition (mostly symphonic). Some of the most respectable concert music composers have dedicated time to writing for film, while it became customary for selections from recognizable motion picture soundtracks to be programmed in symphony concert series.

Variety of Styles

By the early 1980s, experimental music in New York began to overlap with avant-garde jazz and rock. Many composers and bands moved freely between experimental performance spaces and rock clubs, while progressive rock musicians attracted attention from new music circles. Experimental music had long been in short supply at the city's major concert halls. However, by the 1980s, there were signs pointing to the acceptance of experimental music in more traditional venues. At the same time, numerous groups that were performing contemporary music began to steer a course between various new music factions and the more popular establishments.

Prominent American composers active during the 1980s

During much of the 20th century, the essence of Western art music still seemed to be redefined periodically by great composers. As recently as the 1960s, leading American composers were valued for representing and bringing together currents and counter-currents. However, those working two decades later seemed more like separate individuals, contributing with personal solutions, and establishing their own unique relationship with tradition and with the audience. The following paragraphs take a snapshot of the American art music during the 1980s, as it is illustrated in the work of several prominent composers, presented here in chronological order, by year of birth.

Elliott Carter (b. 1908)

Elliott Carter's works of the 1980s were written mainly for European performers and venues. In the USA, the reaction against Modernism contributed to his relative isolation; however, in Europe his reputation was secure. The

powerful group of chamber works that Carter wrote during the 1980s offers a resolution to the opposition between the notation intricacies and the expressive goal of the textures they produce. Carter achieved the shift from antagonism to unity through the use of structural polyrhythm that determines all the relationships of tempi in his music, and through the increasingly important role he gave to the all-triad hexachord as a unifying harmonic device. Although considered by many one of the greatest American composers ever, Carter remained a loner on the American musical scene. He remained indifferent to the changing demands of fashion, and he can hardly be associated with any group or school. Among Carter's works from this period are Night Fantasies for piano (1980), String Quartet No. 4 (1986), Enchanted Preludes for flute and cello (1988).

John Cage (1912-1992)

During the 1980s, John Cage became increasingly interested in non-musical media. In 1983, the Ryoanji rock garden inspired the first of a series of compositions, in which he traced the contours of stones to discover the pitch contours of the solo parts. Similarly, in the following years, when asked to compose a new work, Cage would turn to an extra-musical subject and invent a new way of applying it to his own music. In all of these works, he brought his use of chance operations, and the result was an ongoing adventure into new areas of expression. In 1987, Cage began writing a series of 43 compositions that would form the major final phase of his work. They all consist of mostly short fragments of music, flexibly placed in time through a system of "brackets". Each piece is named by the number of performers involved, while superscripts distinguish compositions for the same number of players (e.g. Two, Two2, Two3, etc.). All these pieces share many characteristics—they are austere and spiritually powerful—and represent a return to pure music for Cage. At the same time, the compositional techniques employed are not the focus of the work. By the later numbers in the series, the composition process became more and more random in selecting a range of pitches and a time bracket where the pitches would fall. Carter is only concerned with the spectrum of sonorities, effects and moods, while silence receives an increasingly important place in the economy of each piece.

Milton Babbitt (1916-2011)

Showing solid consistency with his previous work, Milton Babbitt continued to expand the twelve-note universe during much of the 1980s. He began exploring the premise of the "superarray", a combination of individual arrays to generate larger and more complex twelve-note structures. On a more intuitive level, these very large arrays of pitch class structure produced interesting musical textures. In Transfigured Notes for string orchestra (1986), Babbitt divides

each of the four instrumental groups (1st and 2nd violins, violas and cellos) into two sub-groups, and then distinguishes between three separate registers in each group in order to articulate 24 distinct areas. These instrumental groupings are then recombined to achieve the structural counterpoint representing one interpretation of the abstract "superarray". Babbitt's music proposes a very complex sound universe. Some critics argued that his attitude has resulted in a body of inaccessible music, while others praised his pioneering approach to a more comprehensive exploration of the twelve-note system.

George Rochberg (1918-2005)

In his music of the 1980s, George Rochberg continued to blend Modernist and Romantic elements. The rhetoric of his Fifth and Sixth Symphonies belongs to the late 19th century model. Symphony No. 5 uses atonality more consistently than do most of his works, while passages from Mahler's symphonies saturate the work. Symphony No. 6 exhibits a more accessible language, representing a return to Rochberg's typical alternation of chromaticism and traditional tonality.

Morton Feldman (1926-1987)

In some of his late works, Morton Feldman returned to the "non-synchronous" technique he had used in the late 1950s. In Why Patterns? (1978), each of the three instruments (flute, piano, glockenspiel) moves at its own pace. Each segment of the piece is relatively consistent in its use of material, employing some of the systematic methods that Feldman had long rejected. A few other compositions include aurally undetectable isorhythm, while others use twelve-note serial procedures in combination with elaborate rotation schemes. Feldman conceals highly ordered patterns with inconspicuous material, revealing an ironic attitude towards the concept of "system". This interest derived in part from Feldman's attraction to the woven patterns of Oriental rugs. Among other textile-inspired works are Crippled Symmetry (1983) and Coptic Light (1986), Feldman's last orchestral work. The opening passage of the latter superimposes more than twenty different layers, each repeating a simple pattern. In other late pieces, Feldman uses conventionally synchronized notation, and focuses on a single gesture at a time. Halfway between these two tendencies, we find compositions that typically alternate between one-gesture and many-gesture passages. In works of this kind, Feldman continually alters the aspect of a gesture, even while keeping most of its elements intact, or shuffles and re-shuffles the order of gestures. According to the composer, this type of modular construction allowed him to avoid pattern predictability. Later, he began to produce very long works, often in one continuous movement. These works include Violin and String Quartet (1985) – around 2 hours, For Philip Guston (1984) – around 4 hours and, most extremely, String Quartet II (1983), which is over 5 hours long without an interruption.

George Crumb (b. 1929)

Crumb's music is of monodic essence, with expression resulting from subtleties of nuance and colouration, but most of all from its contemplative and mysterious character. During the 1980s, Crumb composed more slowly, perhaps due to his acknowledged difficulty in assimilating the new currents. Quest (1990, rev. 1994) for solo guitar and five players is one of the more substantial works in his late output. Although Crumb's reputation was established through relatively few works, their extraordinary refinement and breadth of reference are admirable. Some critics accused him of emphasizing superficial sensation at the expense of real substance. In his defence, one may argue that for Crumb the medium stands at the core of the message. The stylistic juxtapositions and the abundance of peculiar quotations represent its very purpose. These references and artifices result in a primarily evocative music, which has brought him many admirers.

Donald Martino (1931-2005)

Martino's principal preoccupations were the exploration of colour, polyphony and virtuosic potential (especially in the concerto genre). His music has been described as expressive, dense, lucid, dramatic and romantic. During the 1980s, Martino further extended his technical and expressive range, by integrating tonal and post-tonal harmony (The White Island for chorus and orchestra, 1985), and by combining jazz harmony, diverse stylistic quotations and self-parody (From the Other Side, 1988).

Terry Riley (b. 1935)

One of the founders of Minimalism, Riley maintained his attachment to the old techniques, while also developing an interest for musical syncretism during the 1980s. Towards the end of the decade, he assumed leadership of the improvising performance group Khayal. He produced an extremely lyrical set of just intonation compositions, The Harp of New Albion for piano solo, and turned to orchestral composition with Jade Palace, a Carnegie Hall centenary commission, and June Buddhas, a choral-orchestral work for the Koussevitzky Foundation. At the same time, working closely with the Kronos quartet gave Riley the opportunity of writing a number of works for this medium: G-Song (1980), Sunrise of the Planetary Dream Collector (1980), Cadenza on the Night Plain (1983) and The Medicine Wheel (1983).

Steve Reich (b. 1936)

Like many of the later 20th-century composers, Steve Reich utilized a wide range of modernist and minimalist techniques. He also invented a technique known as "phasing", in which two musical ideas begin simultaneously,

are repeated, then gradually drift out of sync, and create a natural sense of development. At the same time, Reich was very interested in non-Western music, incorporating intricate African rhythmic techniques in his compositions. His work took on a darker character with the introduction of political themes as well as themes from his Jewish heritage. Tehillim (1981) is Reich's first work clearly inspired by his Jewish background. It also represented a departure from Reich's other works in its formal structure, the setting of texts and the importance of the melody. The use of counterpoint and functional harmony throughout these works sharply contrasts with the loose minimalist techniques employed by previous compositions. For example, Different Trains (1988) for string quartet and tape uses recorded speech, as in his earlier works, but this time as a melodic rather than a rhythmic element.

Philip Glass (b. 1937)

During the 1980s, after a period of atonal exploration in American music, Philip Glass revived tonality and traditional genres (such as opera), in works like Einstein on the Beach. Although audiences outside of the avant-garde had simply refused to pay attention to the modernist, atonal music, Glass managed to re-establish a popular market for the American “classical” idiom. By the 1980s, folk music had ceased to be an authentic alternative, since the American public listened to electronically based music. In his attempt to gain a mass audience, Glass used the strategy of “prettification” of the modernist practices. By cutting down on the severity of music, he was able to provide the listening audience with more immediate gratification. Glass intensified his work for music theatre and produced the opera Satyagraha (1980), with a subject based on the early life of Mahatma Gandhi. This piece represented a turning point for Glass, as it was his first one scored for symphony orchestra after 15 years. His operatic Trilogy was completed with Akhnaten (1983-1984), a powerful vocal and orchestral composition sung in various ancient languages. In addition, this opera featured an actor reciting ancient Egyptian texts in the language of the audience. During the same year, Glass collaborated with director Robert Wilson on another opera, the Civil Wars, premiered in Rome. Glass's work for theatre included many compositions for the group Mabou Mines, which he co-founded in 1970. This work included further music for plays by (or adaptations from) Samuel Beckett, such as The Lost Ones (1975), Cascando (1975), Mercier and Camier (1979), Endgame (1984) and Company (1984). Four short pieces for string quartet were played in the intervals of the dramatization of Company. They were eventually published as a String Quartet (Glass's second), and as a concert piece for string orchestra. During the late 1980s, Glass returned to the earlier minimalist aesthetic (a sort of post-minimalism), with his Violin Concerto and Symphony No. 3. Owing to this direction, many of his chamber compositions were also conceived in a more traditional and lyrical style.

John Corigliano (b. 1938)

In spite of frequent collaborations with mainstream musicians, occasional film scorings, and unequivocal commitment to tonal intelligibility, John Corigliano is a composer of admirably wide technical range and daunting progressivism. Pied Piper Fantasy for flute and orchestra (1981) is a complex, largely non-tonal concerto, featuring extended instrumental techniques and notations, as well as controlled aleatoric procedures. The dramatic elements should not obscure the diversity of musical materials of The Ghosts of Versailles (1987), a commission for the New York Metropolitan Opera. The work unfolds as a large-scale operatic form, constructed from 18th-century tonal techniques, serial and timbral counterpoint, and a touch of the verismo idiom. The 1980s inaugurated a change in Corigliano's style; he abandoned the restrictions of conventional notation and embraced an "architectural" method of composition. These works mark the inclusion of a wide range of musical materials and procedures: tonal, microtonal, timbral, serialism and aleatoricism.

William Bolcom (b. 1938)

After beginning his career composing in the serial idiom, William Bolcom changed his approach in favour of a language that embraced a wide variety of styles. In his more recent works, he has sought to erase boundaries between popular and art music. Sharp contrasts may result from the combination of dramatic atonality with ragtime, old popular tunes, or waltz. Seattle Slew (1986), a dance suite named after a famous racehorse, uses formally predictable dances such as the tango, gavotte, and rag to evoke the old-fashioned atmosphere of a racetrack. The Fifth Symphony (1989) opens in a highly abstract style, featuring fragmented melodies and dissonant harmonies. The music then evolves towards a mix of popular tunes and Romantic quotations. The collage technique is present in numerous other works as well. Bolcom's ideology has inspired compositions concerned with religious and philosophical themes. Such themes appear in Frescoes for two pianos, and most notably in Songs of Innocence and of Experience (1984), a monumental setting of 46 poems by William Blake. These works stand as a summation of Bolcom's compositional achievements.

Meredith Monk (b. 1942)

Composer, singer, dancer and choreographer Meredith Monk has always expressed a passion for large productions. Her diverse output includes music theatre works and installations, many of which evoke themes of totalitarianism and holocaust. She is also regarded as a pioneer of "extended vocal technique" and "interdisciplinary performance". Monk has rejected the term "minimalism"

to describe her music, arguing that she always seeks an emotional content that is absent from the geometric patterns of early works by Steve Reich and Philip Glass. However, repetition and ostinato patterns are central to her compositions. Monk's style has remained remarkably unchanged over three decades. She composes with her ensemble in mind, tailoring many of her works to the specific demands and skills of the performers involved. Among her productions from around the 1980s are: Quarry, which includes film footage of singers dressed in white, and The Games (1983), which chronicles the rise of a dictator in a post-holocaust world.

John Coolidge Adams (b. 1947)

Initially a minimalist, John Adams has broadened his compositional approach in his mature works. He has combined the rhythmic drive of Minimalism with a very colourful harmonic palette and innovative orchestral technique, to create an original language, in which the influences of late-Romanticism remain evident. Adams has also introduced references to a wide range of popular and serious 20th-century idioms. Some of his works, such as the operas, are skilfully eclectic, while orchestral pieces, such as Fearful Symmetries (1988), introduce striking contrasts through the use of big-band swing music. The large orchestral works Harmonium (1980) and Harmonielehre (1984) established a national reputation for John Adams. Probably his best-known composition is the opera Nixon in China (1985-1987), suggested to him by director Peter Sellars. It received over 70 performances in the years following its premiere.

John Zorn (b. 1953)

A typical example of a composer in the media age, John Zorn is probably the most charismatic figure on New York's music scene. He ignores the boundaries that have been drawn traditionally between genres, and explores every kind of music available. Taking inspiration from a wide variety of sources, his music features quite contrasting influences. Zorn has a special attraction to underground artists and extremely loud musical styles. He rejects the Western concept of the autonomous composer, and promotes an aesthetic of productive collaboration among musicians, as well as radical eclecticism by means of interpenetration of styles. Among his works dating from the 1980s are the albums The Classic Guide to Strategy (Volumes 1 and 2, 1981-1985), and The Big Gundown (1986). Zorn has also written several "game pieces", in which performers are allowed to improvise freely, as long as they follow certain structural rules. Some of these works are named after various sports such as Hockey (1980), Pool (1980) and Archery (1981).

Bright Sheng (b. 1955)

Chinese-American composer Bright Sheng merges diverse musical traditions in works that transcend conventional aesthetic boundaries. He has described his biggest compositional challenge as “integrating Asian and Western cultures without compromising the integrity of either”. Following his arrival in the USA in 1982, Sheng became very active as a composer, teacher and conductor. The most notable work he produced during the 1980s is his dramatic orchestral composition H'un (Lacerations), which was premiered by the New York Chamber Symphony in 1988. The work represents an extraordinary remembrance of the Chinese Cultural Revolution.

To complement and reference the lapidary information presented in this article, below is a selective list of musical works that were composed in the United States of America between 1981 and 1990:

Ernst Krenek (1900-1991), *String Quartet No. 8*, op. 233 (1980-1981)
John Cage (1912-1992), *30 Pieces for 5 Orchestras* (1981)
John Cage (1912-1992), *Perpetual Tango* (1984), piano
John Cage (1912-1992), *Etcetera* (1985), orchestra, tape
John Cage (1912-1992), *Five* (1988), any 5 instruments
John Anthony Lennon (b. 1950), *Another's Fandango* (1981), solo string
Donald Martino (1931-2005), *Fantasies and Impromptus* (1981), solo keyboard
Donald Martino (1931-2005), *The White Island* (1985), chamber orchestra, chorus
Donald Martino (1931-2005), *From the Other Side* (1988), flute, cello, piano, percussion
Jacob Druckman (1928-1996), *String Quartet No. 3* (1981)
Jacob Druckman (1928-1996), *Brangle* (1988-1989), symphony orchestra Robert Kyr (b. 1952), *White Tigers* (1981), solo keyboard
Milton Babbitt (1916-2011), *String Quartet No.2*, (1982)
Milton Babbitt (1916-2011), *Transfigured Notes* (1986), string orchestra
Milton Babbitt (1916-2011), *Glosses* (1988), boys' choir
Christopher Rouse (b. 1949), *Phantasmata* (1981/1985), symphony orchestra
Elliott Carter (b. 1908), *Changes* (1983), solo string
Elliott Carter (b. 1908), *Esprit rude / esprit doux* (1984), flute, clarinet
Elliott Carter (b. 1908), *Oboe Concerto* (1987)
Elliott Carter (b. 1908), *Enchanted Preludes* (1988), flute, cello
Terry Riley (b. 1935), *Mythic Birds Waltz* (1983), string quartet
George Rochberg (1918-2005), *Oboe Concerto* (1983)

George Rochberg (1918-2005), *Suite no.2* [H. Melville] (1987), voices, chorus, orchestra

Steven Mackey (b. 1956), *Rhondo Variations* (1983), solo string

Meredith Monk (b. 1942), *The Games* (1983), electronic, traditional instruments

Meredith Monk (b. 1942), *Processional* (1988), violin, piano

Martin Bresnick (b. 1946), *Bag O'Tells* (1984), solo string

Stephen L. Mosko (1947-2005), *Indigenous Music II* (1984), chamber ensemble

George Crumb (b. 1929), *A Haunted Landscape* (1984), orchestra

George Crumb (b. 1929), *The Sleeper [E.A. Poe]* (1984), voice, piano

George Crumb (b. 1929), *An Idyll for the Misbegotten (Images III)* (1986), chamber

George Crumb (b. 1929), *Federico's Little Songs for Children* (1986), chamber, vocal

Andrew Imbrie (1921-2007), *Requiem* (1984), solo instrument / voice, orchestra, chorus

Scott Wheeler (b. 1952), *Sonata for Violin and Piano* (1984)

David B. Doty (b. 1950), *Paradigms Lost* (1984-1985), miscellaneous, electronic

Kathryn Alexander (b. 1955), *And the Whole Air Is Tremulous* (1985), solo wind, electroacoustic

Fred Lerdahl (b. 1943), *Fantasy Etudes* (1985), chamber

John Corigliano (b. 1938), *Fantasia on an Ostinato* (1985), piano

John Corigliano (b. 1938), *The Ghosts of Versailles [W.M. Hoffman]* (1987), opera buffa

John Coolidge Adams (b. 1947), *Nixon in China [A. Goodman]* (1985-1987), opera

John Coolidge Adams (b. 1947), *Short Ride in a Fast Machine* (1986), fanfare

Paul Schoenfield (b. 1947), *Café Music* (1986), piano trio

William Bolcom (b. 1938), *Seattle Slew* (1986), dance suite / orchestra

George Burt (b. 1929), *Exit Music III: An Interlude* (1986), chamber orchestra

Morton Feldman (1926-1987), *For Stefan Wolpe* (1986), choral, chamber

Morton Feldman (1926-1987), *Palais de Mari* (1986), solo keyboard

Morton Feldman (1926-1987), *For Samuel Beckett* (1987), chamber orchestra

James Willey (b. 1939), *Society Music* (1986), chamber / large ensemble

Charles Wuorinen (b. 1938), *The Golden Dance* (1986), symphony orchestra

Zhou Long (b. 1953), *Heng (Eternity)* (1987), chamber
Jon Appleton (b. 1939), *Homenaje a Milanés* (1987), miscellaneous / electronic
Paul Cooper (1926-1996), *Love Songs and Dances* (1987), chamber orchestra
David Dzubay (b. 1964), *Threnody [after Josquin's Mille regretz]* (1987/ 1993), string quartet
David Dzubay (b. 1964), *Snake Alley* (1989), symphony orchestra
Chaya Czernowin (b. 1957), *Ina* (1988), electroacoustic, solo wind
Allen Anderson (b. 1951), *Solfeggietti* (1988), solo keyboard
Mario Davidovsky (b. 1934), *Synchronisms No. 9* (1988), electroacoustic, solo string
Evan Ziporyn (b. 1959), *What She Saw There* (1988), chamber
John Zorn (b. 1953), *Carny* (1989), solo keyboard
Tan Dun (b. 1957), *Nine Songs* (1989), vocal, chamber, choral
Gunther Schuller (b. 1925), *Phantasmata* (1989), miscellaneous / duo
Anthony Coleman (b. 1955), *Acid Jazz Burnout* (1990), chamber, electroacoustic
Charles Amirkhanian (b. 1945), *Bajanoom* (1990), electronic
Charles Amirkhanian (b. 1945), *Vers les anges* (1990), electronic
Scott Lindroth (b. 1958), *Duo for Violins* (1990)
David Felder (b. 1953), *Journal* (1990), chamber orchestra
Stephen Hartke (b. 1952), *Night Rubrics* (1990), solo string
Nicolas Roussakis (1934-1994), *MI e FA* (1990-1991), solo keyboard

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ROMANIAN CHOIRS FROM SEBEŞ-ALBA

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SUMMARY. The present study provides an overview of the musical life of the Romanians in Sebeş, with a deeper insight into the choral work performed by them in the late 19th century and the first half of the 20th. The existence of the four choir groups presented here is related to the names of institutions or associations under the patronage of which they functioned: the Sebeş Orthodox Parish, the Astra Division of Sebeş and the "Sfântul Gheorghe" Association. The material is compiled, to a large extent, from documents belonging to the funds of *Astra*, *the Sebeş division* and the *Orthodox Parish of Sebeş* preserved in the Romanian National Archives, Alba County Branch.

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

Introduction

Relatively much has been written about Sebeş, and various issues have been touched upon: the geographical surroundings dominated by Râpa Roşie, the main historical monuments (the Evangelical Church, the church of Saint Bartholomew Abbey, the fortress of the ten towers), the history of the various communities (such as the Saxon one). In spite of this, none of the works dedicated to the aforementioned topics has thoroughly addressed the cultural life and, particularly, the musical life of this region. Given this fact, conducting a study of this type becomes imperative, being supported by at least two arguments. The presence of the Saxons, whose intense musical activity has received wide recognition, offered the other co-inhabiting ethnic groups an impetus for multiplying and diversifying their musical activities. We must also mention that the Sebeş area provided the musical world with such leading figures as Carl Filtsch, Augustin Bena, Sorin Vulcu and Felician Fărcaşiu. It goes without saying that such names could not come from a musically arid environment.

The present study is part of a more ample research intended as a monograph of the art music of the Sebeş-Alba region.

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Choir singing has a powerful social impact, helping to achieve cohesion, both inside the music group, among its members, and between the group and the audience. In areas marked by ethnic diversity, choral activity often becomes a way of conserving and asserting the identity of each of the co-inhabiting ethnic groups. Ever since its establishment, the town of Sebeş was a meeting place of several civilizations. Founded by German settlers in the twelfth century, the settlement enjoyed the contribution of a Romanian community whose members became ever more numerous and more eager to assert themselves. This presentation is an argument for the fact that, all through history, this community has known how to assert its identity and unity, among others by means of a rich choral activity.

Chronologically speaking, this material refers to events occurring at the end of the nineteenth century and the beginning of the twentieth. It has been compiled to a large extent from documents preserved in the funds *Astra, the Sebeş Division* and *the Orthodox Parish of Sebeş* in the National Archives of Romania, the Alba County Branch[2]. Beside the archive documents, I have also referred to the few works available which contain information on the musical life of the researched area. In elaborating the material I have come up against difficulties due to the lack of precision or to the total lack of information on certain essential aspects such as the temporal delimitation of the period in which a certain choral group carried on their activity. Therefore, we must restrict ourselves to the chronological listing of documentary references on each of the choirs which performed in Sebeş.

The Ploughmen's Choir

The establishment of the *Ploughmen's Choir*, one of the oldest Romanian choirs in Sebeş, is connected to composer Gheorghe Dima, who supported, together with the members of the Songs Reunion from Sibiu, two concerts in Sebeş in 1884 and 1888. The effect of these concerts remained in the memory of the Romanian inhabitants of the town for a long time, so that, in 1890, when a teacher's position became vacant in the *Romanian elementary school*, one of the conditions of the contest was that the candidates to this position be connoisseurs of the score and good organizers of choirs. In exchange for the fulfilment of these requirements, the elected teacher would receive from the parish committee an extra income of 100 crowns[3].

The contest was won by Nicolae Todea, who proved he possessed all the extra qualities needed by forming a four-voice mixed choir made up of ploughmen, craftsmen and intellectuals. Initially named *Corul Plugarilor / Ploughmen's Choir*, it was reorganized in 1891 as the *Songs Reunion*. The

[2] We have used the acronym ANRSJA in our presentation.
[3] According to Ion Raica, *Sebeşul (Sebeş)*, Ed. „George Bariţiu", Cluj-Napoca, 2002, p. 302.

activity of the *Songs Reunion* did not confine itself to the territory of Sebeş, so that the group undertook various trips to neighbouring towns such as Alba Iulia, Orăştie and Miercurea Sibiului[4].

On June 26 (July 8) 1894, 11 choir singers confirmed by a receipt the fact that they had received the remuneration due to "the ploughmen members of the church choir for the performances so far effected with the choir"[5] (**appendix 1**). The total amount meant for the choir members was decided upon in the meeting of the parish committee of June 24, 1894, when, beside the choir members, the choir conductor, the teacher Nicolae Todea[6] received the same payment.

In 1898 the choir singers received their remuneration in two instalments, the payment being confirmed by two receipts signed by five, respectively six of the members[7]. We hold no information on the choir conductor's salary in the year 1898, but the next year's documents are more enlightening. Thus, according to the budget of the parish of Sebeş for the year 1899, the teacher-conductor had an annual salary of 550 florins. We must point out that the conductor's responsibilities were part of the duties of one of the teachers in the Orthodox Church school, and the incomes deriving of the two activities were merged[8].

The minutes of a parish meeting from the year 1900 records that a special wage was set for the teacher Nicolae Todea for founding an adults' choir (ploughmen). On accomplishing this request, the parish committee meeting of June 13, 1893 allotted him an income of 555 florins per year[9]; on June 24, 1894, the same committee divided the amount of 50 florins into 25 florins for the conductor and 25 for the choir. The parish synod of February 12, 1896 set an annual income of 50 florins for the conductor and 30 florins for the choir singers. After the teacher Nicolae Todea fell ill and could no longer attend to the choir, the parish synod decided in its meeting of June 2, 1897 to allot an income of 100 florins to the teacher who would instruct the school choir *in songs* and would conduct the adults' choir. Following a contest,

[4] Ion Raica, *op. cit.*, p. 303. There is discordance between Ion Raica's assertions and the information contained by the documents. The said author speaks about the establishment of a *mixed choir*, while documents of the year 1894 mention a *men's choir* consisting of ploughmen.

[5] ANRSJA, the fund of the *Orthodox Parish of Sebeş*, file 1/1894, unnumbered. The sum received by the choir singers was 25 florins. We point out the fact that, even though Ion Raica recorded that Nicolae Todea established a mixed choir in 1890, all the 11 signatures on this receipt belong to men.

[6] *Ibidem*, file 1/1894, not numbered.

[7] *Ibidem*, file 1/1898, not numbered. The choir members received from the church the amount of 30 florins, in two installments, one of ten (April) and the other of 20 florins (June).

[8] According to Ion Raica, *op. cit.*, p. 302.

[9] The information in the document is somewhat confusing, as it mixes the teacher's and the conductor's incomes. In this case, 500 florins is the teacher's salary and the other 50 the conductor's remuneration.

teacher Ioan Pavel was chosen and rewarded with 50 florins for "proposing the songs" in the school and 50 florins for conducting the adults' choir[10].

Nicolae Todea stayed behind the choir's stand until 1897, when another talented conductor, the teacher Ioan Pavel, took over the group. In 1901-1904 the group was conducted by teacher George Henţia, being then taken over by Octavian Mureşan, who remained behind its stand for four years, until 1908. During 1908-1918, the leader of the choir was the teacher Nechita Luculeţ. After World War I the group was revived by the teacher Nicolae Lupu, who managed to bring under his wand numerous intellectuals and young men, the ensemble thus turning into a youth choir[11].

Ion Raica records that the choir repertoire of the inter-war period included choral pieces such as: *Deşteaptă-te, române*, *Tricolorul*, *Pui de lei*, *Imnul Unirii*, *Hora Unirii*, *La arme*, *Latina gintă*, *Tudor Vladimirescu*, *Cine trece Oltul mare*, *Peste deal la nana-n vale*, *Negruţa de la Crişana*, *Hai feciori să doinim iar*, *Dusu-sa bădiţa sus*, *Toarce lele*, *toarce*, *toarce*. The high percentage of patriotic songs may be explained by the enthusiasm generated by the Great Union of December 1, 1918. The same author mentions that in the year 1929, in Petreşti, a choir contest was organized on the inauguration of the village's culture house, where the ploughmen's choir from Sebeş was awarded the first prize[12].

The ploughmen's choir was re-founded by teacher Petru Opincariu in 1933 and was active without interruption for 14 years, until 1947[13].

The Choir of the Sebeş Division of Astra

The Sebeş Division of Astra was established in the year 1870, following the decision made a year before by the general assembly of the association in Şoncuţa Mare. The new administrative division – the fourth of the 60 that would be formed later – included *the seat of* Sebeş, *the seat of* Orăştie and Miercurea, as well as other communities in the Alba County. On June 14, in Orăştie, the first assembly of the new division took place[14]. In the year 1889, almost 30 years later, its structure underwent changes: the towns Orăştie and Miercurea were separated, Sebeş and other 24 neighbouring localities remained inside the division[15].

[10] ANRSJA, the fund of the *Orthodox Parish of Sebeş*, file 1/1900, not numbered.
[11] *Ibidem*, pp. 302-303.
[12] Ion Raica, *op. cit.*, p. 307.
[13] *Ibidem*. Ion Raica's remark is ambiguous here. He speaks about the *re-establishment of the ploughmen's choir*, without mentioning when such a choir existed in Sebeş before. The only ploughmen's *choir* he speaks about is the one established by Nicolae Todea in 1890, which was not a men's choir, but a mixed one. In these circumstances, we can not speak of a re*-establishment of the men's choir*, but rather of a *reactivation of the the ploughmen's choir* in a different hypostasis, that of a men's choir.
[14] Ion Raica, *op. cit.*, p. 282.
[15] *Ibidem*, p. 284.

The association for the literature and culture of the Romanian people - Astra performed an intense activity in cultivating the moral and intellectual values of the Romanian people, music being one of its interests. The thematic lectures organized by this association were often accompanied by musical events, so that choral groups had to be established in order to support these educational enterprises[16].

In an annual report of the Sebeş *division* of Astra, preserved in the archive fund pertaining to year 1908, "the singing reunion established in 1893"[17] is mentioned. A similar document in the file of year 1935, mentions a number of three choirs functioning at that time within the division, indicating the number of members and the conductor as well[18]:

a) Sebeş – mixed choir (16 men, 24 women), conducted by prof. Nicolae Lupu;
b) Săsciori – men's choir (24 members), conducted by teacher Simion Oprean;
c) Răhău – men's choir (30 members), conducted by teacher Dumitru Muntiu.

The records of the years 1941-1942 contains scarce information on music issues, being confined to the number of choral groups extant at the time, namely six[19].

Whereas the annual reports approaching a larger period of time present information in a very succinct manner, the minutes, due to the small size of the phenomenon they record, offer details of high importance for the subsequent research. The minutes of the general assembly of the Sebeş *division* of *Astra* held in Răhău, on July 4, 1943, contains information which completes the picture of the musical activity conducted by this association. Among information of administrative nature, references to musical moments are intercalated: the choir of the culture society sings the pieces *Bine aţi venit* and *La şezătoare*, Miss Brădilă sings *Clujule*[20]. The typed minutes of another assembly meeting are much more detailed in describing the musical moments: "the general assembly, the program of which included songs performed by the men's choir and the mixed choir from Răhău, *doinas* and national songs performed by Mr. Ioan Fulea, a clerk and student of the Conservatory, recitals and songs performed by high school pupils, both boys and girls, from the locality of Răhău" […][21].

[16] Lectures of an outstanding intellectual level were held during the inter-war period through the contribution of the representatives of the "University Branch in Cluj", who took many trips to Sebeş. According to Ion Raica, *op. cit.*, p. 284.
[17] ANRSJA, *Astra* fund, file 1/1908, p. 15.
[18] *Ibidem*, file 1/1935, not numbered.
[19] *Ibidem*, file 1/1942, not numbered.
[20] *Ibidem*, file 1/1943, p. 4.
[21] *Ibidem*, file 1/1943, pp. 184, 226.

The cultural soirees, one of the events characteristic of *Astra*, represented a very good occasion of presenting national values by means of music as well. The program of such an event, organized on July 18, 1943 in the village Răchita comprised several musical moments (choirs) intercalated among other activities[22] (**appendix 2**).

A concert poster preserved in the Sebeş *Astra* fund gives a highly suggestive account of the repertoire of the association's choir. The conductor's name – Nicoale Botezan – is unknown in the musical life of Sebeş, but he may have conducted one of the choirs in the neighbouring localities[23].

In order to cope with the large number of activities to which they were invited, the choir of the Sebeş *division* of *Astra* benefitted from the support of other people and institutions. A document has been preserved in this respect, whereby the association thanks the engineer Traian Roman for providing transportation for the group members[24].

The Sfântul Gheorghe Choir

The establishment of this choir is connected to the name of the *Sfântul Gheorghe* Society of the youth, whose purpose was "the development of the religious-cultural, social and civic life of its members"[25]. According to the statute of this society, the above mentioned purpose could be reached by various means, but, considering the theme of our research, we shall pay attention to the musical ones alone. Thus, in chapter two, third passage of the statute, reference is made to "the participation of the talented in church choirs"[26]. Passages 11 and 12 of the same article stipulate that the *Sfântul Gheorghe* Society organizes "cultural soirees with declaiming, singing, theatre and dancing", managing the dancing and the parties of the youth[27]. Regarding the society members, they were "all the young men and girls of 15 to 24 years, respectively all who are yet unmarried, who fulfill their duties towards the Society and lead an exemplary life"[28]. The statute we have referred to was approved in the meeting of April 26, 1924 of the Parish Synod of Alba-Iulia and Sibiu, presided by the metropolitan of Transylvania, Nicolae Bălan Ph.D.[29].

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[22] *Ibidem*, file 1/1943, p. 189.
[23] *Ibidem*, file 1/1944, not numbered. Since the quoted document offers no information on the choral group, we must accept the hypothesis that it may not refer to one of the *Astra* choirs. The only argument that justifies its use in the material dedicated to the *Astra* choir is its presence in the archive fund corresponding to this association.
[24] *Ibidem*, file 1/1944, p. 93.
[25] *Ibidem*, file 1/1925, p. 287.
[26] *Ibidem*, file 1/1925, p. 287.
[27] *Ibidem*, file 1/1925, p. 287 overleaf.
[28] *Ibidem*, file 1/1925, p. 288.
[29] *Ibidem*, file 1/1925, p. 290 overleaf.

20 years later, on April 23, 1944, the same forum approved the revised and completed Statute of the *Sfântul Gheorghe* Society, which although it keeps, in general, the organization form established in 1924, it also adds certain modifications. Therefore, according to article 6, only young men (boys) can be members of the Society, the girls having their own association, called *Anastasia Şaguna*. The musical activities organized by the society remain the same: choral singing, cultural gatherings with singing. The important information offered by this document is that there is also a *Sfântul Gheorghe* Society of pupils in middle schools[30].

The minute of the general assembly on April 13, 1927 of the *Andrei Şaguna Association of orthodox clergy,* Sebeş division, mentions the following: "especially the *Sfântul Gheorghe* Societies should hold conferences, lectures and catechizations and they should also create a church choir" in order to raise the standard of the liturgic service and attract believers in the church[31].

Since the same year dates a note, from January 6, mentioning the sum of 750 lei paid by the members of the *Sfântul Gheorghe* choir in exchange for certain services[32]. Even if the document is not very clear, we can assume that i tis the equivalent in lei of a certain amount of wine purchased by the choir members from Ioan Blândea.

On October 7, 1933 Nicolae, the metropolitan of Transylvania issues a circular note which, in the section devoted to religious societies, mentions: "It would be good that the *Sfântul Gheorghe* would practice not only church songs, but to also organize choir activities for national holydays. These are necessary for processions, national festivities and pilgrimages"[33]. Furthermore, societies are recommended to buy a flag, recommendation to be accomplished in Sebeş in the following years.

The report on the activity of the priests in Sebeş-Alba in 1933 contains several references regarding our research. The document, dated January 15, 1934, mentions the mixed choir of the *Sfântul Gheorghe Society*, also indicating the name of the organization's president, namely priest I. Lazăr[34].

Though at first sight, the life of a choral ensemble protected by the church would seem devoid of tensions and misunderstandings, in reality it was not always like that. This is proven by a grievance by which members of the *Sfântul Gheorghe* choir signal the use of certain "inappropriate and unjust words" addressed to them at the parish meeting on March 25, 1933. Beyond the obvious character of the document, its text contains numerous references to the activity of the choir. We present in the following lines a fragment which synthetically displays the most important accomplishments

[30] *Ibidem*, file 1/1947, p. 10.
[31] *Ibidem*, fund *Asociaţia clerului ortodox „Andrei Şaguna"* (*„Andrei Şaguna"* Association of the Orthodox Clergy*)*, external years 1923-1936, 1919-1931, 1931-1932, not numbered.
[32] *Ibidem*, fund *Parohia Ortodoxă Sebeş (Sebeş Orthodox Parish)*, file 1/1925, p. 314.
[33] *Ibidem*, dosar 1/1933, not numbered.
[34] *Ibidem*, dosar 1/1934, not numbered.

of the choir: "We have sung in the church, ever since 1925, every time the occupation permitted. At the blessing of the church we pleased His Holiness and the church council of the time showed their gratitude in writing on our performance. Other times we pleased specialists. We wished to present ourselves in a dignified manner to strangers at national holydays. We have arranged and contributed to concerts; we sung at the blessing of churches from the area, always only with the desire to bring at least a small contribution to the beauty of the divine service and to the good name of this town. We have only pursued beauty and good in all our manifestations"[35] (**appendix 3**). The document is signed by 25 members of the choir and conductor Nicolae Lupu. A note made later by arch-priest Vasile Oană signals "the settling down in good understanding" of the conflict.

The general report on the activity of parish priests in Sebeş-Alba in 1935 mentions the participation of the choir in the inauguration of the Cultural house in Cioara, where they gave answers during the *Holy Liturgy*[36]. The document by the same name in the following year acknowledges that the mixed ensemble *Sfântul Gheorghe* participated in two religious festivals and gives answers during the *Holy Liturgy*[37].

A much better chronicle can be found on the production organized by *Sfântul Gheorghe* ensemble of Sebeş young men on December 26, 1937. With choral pieces and a theatre play followed by dancing in the program, the manifestation aimed at collecting funds for the institution *Straja Ţării* to build a crucifix in Sebeş[38].

The general report in 1938 on the religious moral of the Sebeş-Alba parish mentions with gratitude the "sacrifice made for the holy church by our choirs – *Sfântul Gheorghe* choir and at funerals the choir of Romanian craftsmen". Both the conductor of these choirs, prof. Nicolae Lupu, and their members are addressed acknowledgements on this occasion[39].

We have mentioned, along our incursion in the musical past of Sebeş, several organizations which also had musical preoccupations among their activities. Although, from an artistic point of view, there was often competition among them, collaboration was not excluded. We certify this by a production of the *Sfântul Gheorghe* choir of the youth in Sebeş at the *Astra Society,* on December 25 and 26, 1938. The resulted income was to be donated for the building of a monument honoring Prince Mihai Viteazul (in Engl. Michael the Brave)[40], on the camping site of Sebeş[41].

[35] *Ibidem*.
[36] *Ibidem*, file 1/1936, not numbered.
[37] *Ibidem*, file 1/1937, not numbered.
[38] *Ibidem*.
[39] *Ibidem*.
[40] N.tr.
[41] *Ibidem*, file 1/1938, not numbered.

That same year, *The mixed choir of young men* in Sebeş collaborated with the local *National Orthodox Society of Romanian Women* for the organization of a concert on March 25. For "the enhancement of choral forces" an invitation was sent to Miss Lenica Bota to participate in the rehearsals of the choir. The document mentions that rehearsals began on Saturday, February 27, 1938, at the primary school in Sebeş[42].

Most often than not, documents refer to choirs in a generic way, without mentioning their members. Sources indicating the names of the choir members are rare, and so are those detailing the activity of each one of them. Therefore, the choir members whose activity is documented can be considered privileged. Such a person is Elisaveta Lie, school teacher at the Children's school no. 1 in Sebeş, whose activity is mentioned in a certificate from September 12, 1938 by arch-priest Vasile Oană. The above mentioned document states that she "had, as a school teacher, a religious and moral activity, taking active part, as a member of the *Sfântul Gheorghe* church choir, in all cultural religious manifestations of our holy church"[43]. On November 19, 1945, Elisaveta Lie asks for a document to attest her activity in the religious associations *Sfântul Gheorghe* and *The Women's Reunion*, in order to obtain a higher didactic title[44]. The certificate states: "she was a member of the local *Sfântul Gheorghe* Religious Association, participating in the church choir […]. … she organized, on different occasions, with kindergarten children, several religious and cultural productions. These productions comprised theater plays, operettas, songs and declamations"[45].

A similar document was issued on January 8, 1941 for school teacher Maria Oltean, attesting the fact that she had activated in the *Sfântul Gheorghe* choir since 1938. It is worthy to notice that, besides the signature of arch-priest Vasile Oană, the certificate also bears the signature of conductor Nicolae Lupu as well as the stamp of the *Sfântul Gheorghe* Society[46].

Simion Radu, school teacher at the State Primary School in Sebeş, was another member of the above mentioned choir. A certificate was issued on his name on December 21, 1946, stating that he "has activated and continues to activate as a member of the *Sfântul Gheorghe* Romanian Youth Society in Sebeş, while being also a valuable member of the religious Choir"[47].

The reports on the activity of the *Sfântul Gheorghe* Youth Society in Sebeş are very valuable to our research, as they often refer to its musical activities. The report for 1938 mentions the following: "[the society] has a

[42] *Ibidem*.
[43] *Ibidem*, file 1/1938, not numbered.
[44] *Ibidem*, file 1/1945, p. 221.
[45] *Ibidem*, file 1/1945, p. 222.
[46] *Ibidem*, file 1/1941, p. 8.
[47] *Ibidem*, file 1/1946, p. 262.

mixed choir and answers in the liturgy on Sundays and holydays. The Society's choir participates in national holydays, as it is the choir called upon by religious and civil authorities on such occasions. They have organized a successful religious festival and theatrical production. The society has been reorganized into three sections: young intellectuals, craftsmen and ploughmen, who collaborate, having a single leading committee"[48]. The same information, apart from the organizational structure, can also be found in the report for 1940[49], while the homonymous document in 1941 also refers to the funds of the association: they disposed of a fund of 37.000 lei gathered from the organized manifestations[50]. The following year, the funds increased to 40.000 lei[51].

Beginning with 1942, the activity of the *Sfântul Gheorghe* youth circle in Sebeş decreased considerably, continuing only by the activity of the choir conducted by prof. Nicolae Lupu[52], the same situation being signalled in 1947[53]. According to the latter document cited, the above mentioned choir "gives the answers in the Liturgy and organizes concerts and festivities". Since 1947, two lists mentioning the members of the choir were kept, one of them also giving their addresses. It is worthy to mention the fact that the two lists are quite different, especially with respect to the number of members, but also to their names [54] (**appendix 4**).

The School Teachers' Choir

This is one of the choirs whose activity is strongly connected to the *Astra* organization, therefore all the documents we identified are part of the archives of *Astra*, *Sebeş division*.

A minute dated June 26, 1936 mentions a "cultural festival" organized in Sebeş with the participation of the School Teachers' Choir, conducted by school teacher Ioan Goţia. The program encompassed several choral processing[55] (**appendix 5**). The choral recital was accompanied by poetic moments, being interrupted by a conference with the theme "Astra – Past, Present and Future", held by arch-priest Vasile Oană. The cultural event ended with dance music performed by the Cenuşer orchestra.

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[48] *Ibidem*, file 1/1939, p. 105.
[49] *Ibidem*, file 1/1941, p. 112.
[50] *Ibidem*, file 1/1942, p. 52.
[51] *Ibidem*, file 1 /1943, p. 73.
[52] *Ibidem*, file 1/1948, p. 140.
[53] *Ibidem*, file 1/1947, p 90.
[54] *Ibidem*, file 1/1947, pp. 281 and 282. Although the second document does not mention the name of the choir, we have reason to believe that both documents refer to the same choral ensemble. To support this affirmation we present the following arguments: 1) both documents mention that the ensemble "is affiliated to the orthodox church in Sebeş"; 2) most of the names of choir members appear in both lists, including the name of the conductor, Nicolae Lupu.
[55] *Ibidem*, fund *Astra*, file 1/1936, not numbered.

The minute of another *Astra* general assembly, held on Monday, June 29, 1936, at 3 o'clock PM, in Pianul de Sus, acknowledges the performance of the School Teachers' Choir in Sebeş. The repertoire comprised religious, national and heroic pieces and at the end of the concert "endless rounds of applause rewarded the initiative of the school teachers from Sebeş to present to the people the priceless treasures of Romanian music"[56]. According to the custom, the performance was divided by a lecture on "The national idea and the Romanian soul" by lawyer Ioan Postescu, Ph.D. from Sebeş. An important documented mention presents school teacher Ioan Goţia, conductor of the School Teachers' Choir, as a secretary of the *Sebeş Division* of *Astra*.

An anniversary moment such as the celebration of 75 years of *Astra*, could not be celebrated more beautifully than with a choral concert. The School Teachers' Choir participated, of course, conducted by Ioan Goţia. This event is mentioned in an official request made by the president of the Sebeş division of Astra, Arch-priest Vasile Oană, asking the Alba prefect for permission to organize a cultural festival. The request also includes the program of the festival: "concert given by the School Teachers' Choir from Sebeş, recitations and a conference on the subject *Cultural Astra – Past, Present and Future.* The concert will be followed by dancing"[57].

Conclusions

The Romanian community of the19th and 20th centuries Sebeş led an intense musical life, manifested also in the form of choral activity. The decisive incentive in creating the first local choral ensembles was given by composer and conductor Gheorghe Dima. The concerts he had held here, conducting the Songs Reunion choir from Sibiu, raised the enthusiasm of the Romanian community, persuading it to arrange for the establishment of its own choral ensembles.

The existence of the four choral ensembles presented is tightly connected to the names of the institutions which patronized them: the Sebeş Orthodox Parish, the Sebeş Division of Astra and the "Sfântul Gheorghe" Association.

The portrait of each choral ensemble resulted from the chronologic presentation of documents referring to it. In the most part, they were financial documents (receipts, situations of income and expenses, minutes stating donations to support the choirs), but we were also able to identify lists of the choir members, reports on their activity and even concert posters. Aside from the archive sources, where it was possible, we also referred to the few publications approaching the researched subject.

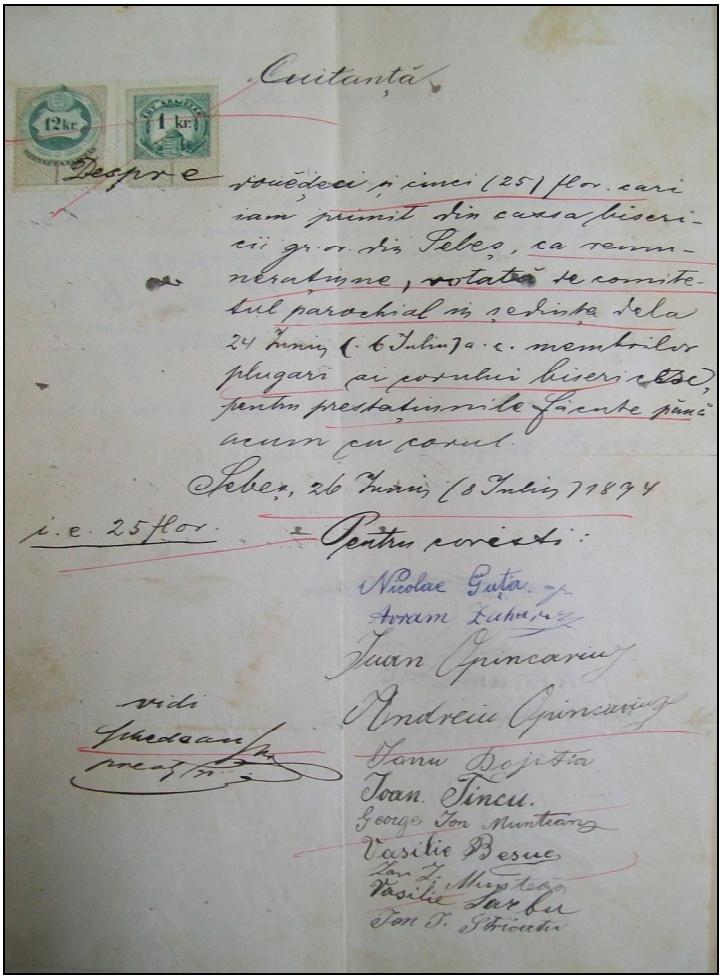
[56] *Ibidem*.
[57] *Ibidem*.

Although established at the initiative of the Romanian community in Sebeş, the above mentioned choral ensembles also performed in other cities. Each one of them travelled to neighbouring localities, therefore contributing to the cultivation of taste for choral music.

By the information presented here, we believe we have brought additional arguments in order to include the town of Sebeş among the centres with intense and fruitful musical life.

APPENDIXES

Appendix 1


Cuitanță

Despre douăzeci și cinci (25) flor. cari am primit din casa bisericii gr. or. din Sebeș, ca remunerațiune, votată de comitetul parochial în ședința dela 24 Iunie (6 Iulie) a. c. membrilor plugari ai corului bisericesc, pentru prestațiunile facute până acum cu corul.

Sebeș, 26 Iunie (8 Iulie) 1874

p. e. 25 flor. = Pentru coriști:

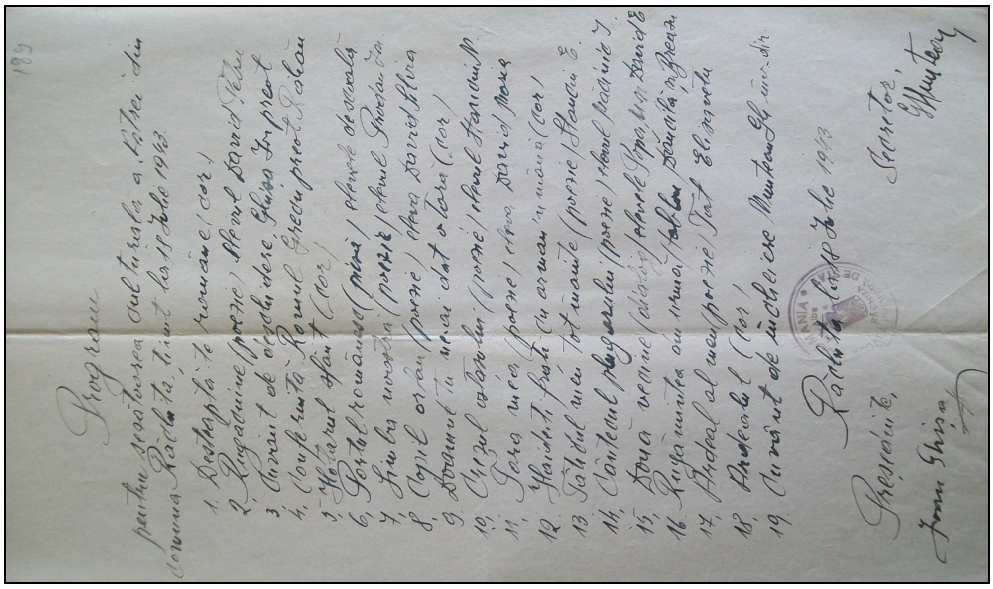
Nicolae Guța
Avram Luha
Ioan Opincariu
Andreiu Opincariu
Ioan Bojița
Ioan. Tincu.
George Ion Muntean
Vasilie Besue
Ion I. Muntean
Vasilie Sarbu
Ion D. Stricatu

vidi
Schedsam/k.
prez. m.

Receipt attesting that the members of the Ploughmen's choir received a sum of money

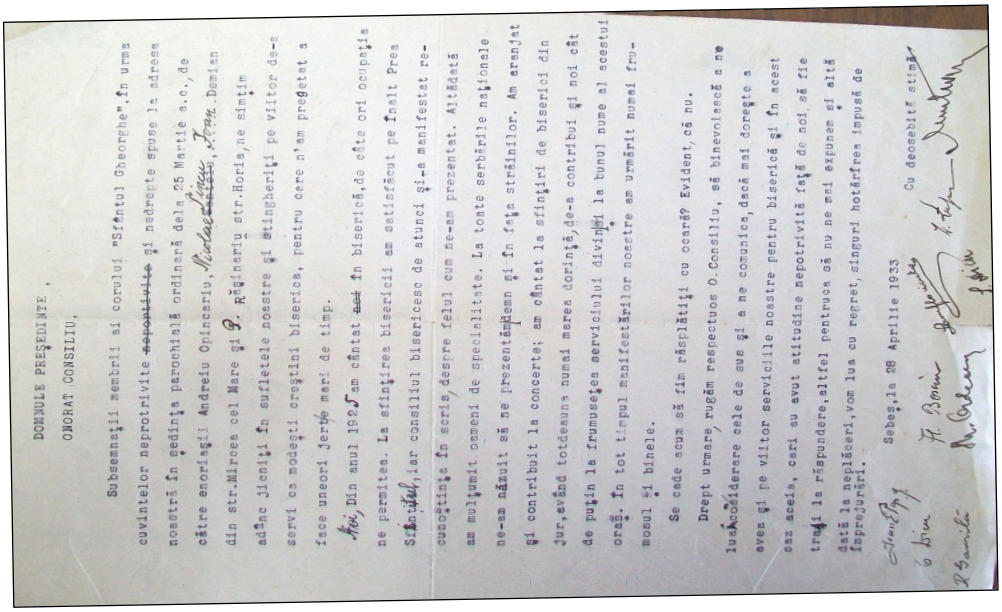
Appendix 2

The program of a cultural gathering organized by *Astra* Association



Appendix 3

The grievance of the members of the *Sfântul Gheorghe* choir addressed to the Parish Council



DOMNULE PREŞEDINTE ,
ONORAT CONSILIU,

Subsemnaţii membrii ai corului "Sfântul Gheorghe" în urma cuvintelor neprotrivite ~~neprotrivite~~ şi nedrepte spuse la adresa noastră în şedinţa parochială ordinară dela 25 Martie a.c., de către enoriaşii Andreiu Opincariu, ~~Nicolae Ardelean~~, Ioan Damian din str.Mireea cel Mare şi P. Răşinariu str.Horia, ne simţim adânc jigniţi în sufletele noastre şi stingheriţi pe viitor de a servi ca membrii creştini ai bisericii, pentru care n'am pregetat a face uneori jertfe mari de timp.

Aşa, Din anul 1926 am cântat ~~aci~~ în biserică, de câte ori ocupaţia ne permitea. La sfinţirea bisericii am satisfăcut pe înalt Preasfinţitul, iar consiliul bisericesc de atunci şi-a manifestat recunoştinţa în scris, despre felul cum ne-am prezentat. Altădată am mulţumit oameni de specialitate. La toate serbările naţionale ne-am făcut ~~ca~~ ne prezentăm şi în faţa străinilor. Am arănjat şi contribuit la concerte; am cântat la sfinţiri de biserici din jur, având totdeauna numai marea dorinţă, de-a contribui şi noi cât de puţin la frumuseţea serviciului divin şi la bunul nume al acestui oraş. În tot timpul manifestărilor noastre am urmărit numai frumosul şi binele.

Se cade acum să fim răsplătiţi cu ocară? Evident, că nu.

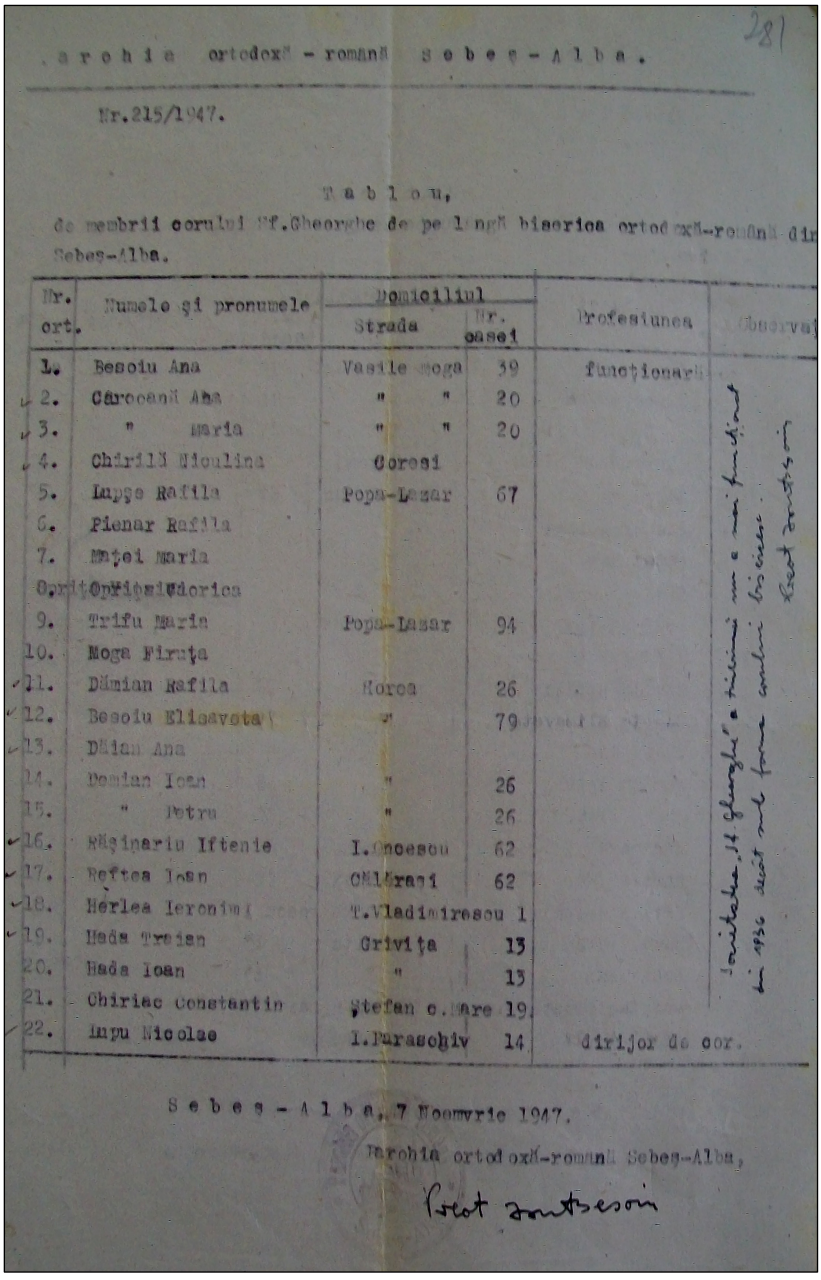
Drept urmare, rugăm respectuos O. Consiliu, să binevoiască a ne lua în considerare cele de sus şi a ne comunica, dacă mai doreşte a avea şi pe viitor serviciile noastre pentru biserică şi în acest caz acela, cari au avut atitudine neprotrivită faţă de noi, să fie trşi la răspundere, altfel pentrucă să nu ne mai expunem şi altă dată la neplăceri, vom lua cu regret, singuri hotărîrea impusă de împrejurări.

Sebeş, la 28 Aprilie 1933

Cu deosebită stimă

Appendix 4

The names and addresses of the members of the *Sfântul Gheorghe* choir



281

Parohia ortodoxă-română Sebeş-Alba.

Nr.215/1947.

Tablou,

de membrii corului Sf.Gheorghe de pe lângă biserica ortodoxă-română din Sebeş-Alba.

Nr. ort.	Numele şi pronumele	Domiciliul: Strada	Domiciliul: Nr. casei	Profesiunea	Observaţiuni
1.	Besciu Ana	Vasile Moga	39	funcţionară	
2.	Cărcoană Aba	" "	20		
3.	" Maria	" "	20		
4.	Chirilă Nicolina	Coresi			
5.	Lupşe Rafila	Popa-Lazar	67		
6.	Pienar Rafila				
7.	Mţei Maria				
8.	Opriş Ecaterina				
9.	Trifu Maria	Popa-Lazar	94		
10.	Moga Firuţa				
11.	Dămian Rafila	Horea	26		
12.	Besciu Elisaveta	"	79		
13.	Dămian Ana				
14.	Dămian Ioan	"	26		
15.	" Petru	"	26		
16.	Măşinariu Iftenie	I.Oncescu	62		
17.	Reftea Ioan	Călăraşi	62		
18.	Herlea Ieronim	T.Vladimirescu	1		
19.	Hada Traian	Griviţa	13		
20.	Hada Ioan	"	13		
21.	Chiriac Constantin	Ştefan c. Mare	19		
22.	Lupu Nicolae	I.Paraschiv	14	dirijor de cor.	

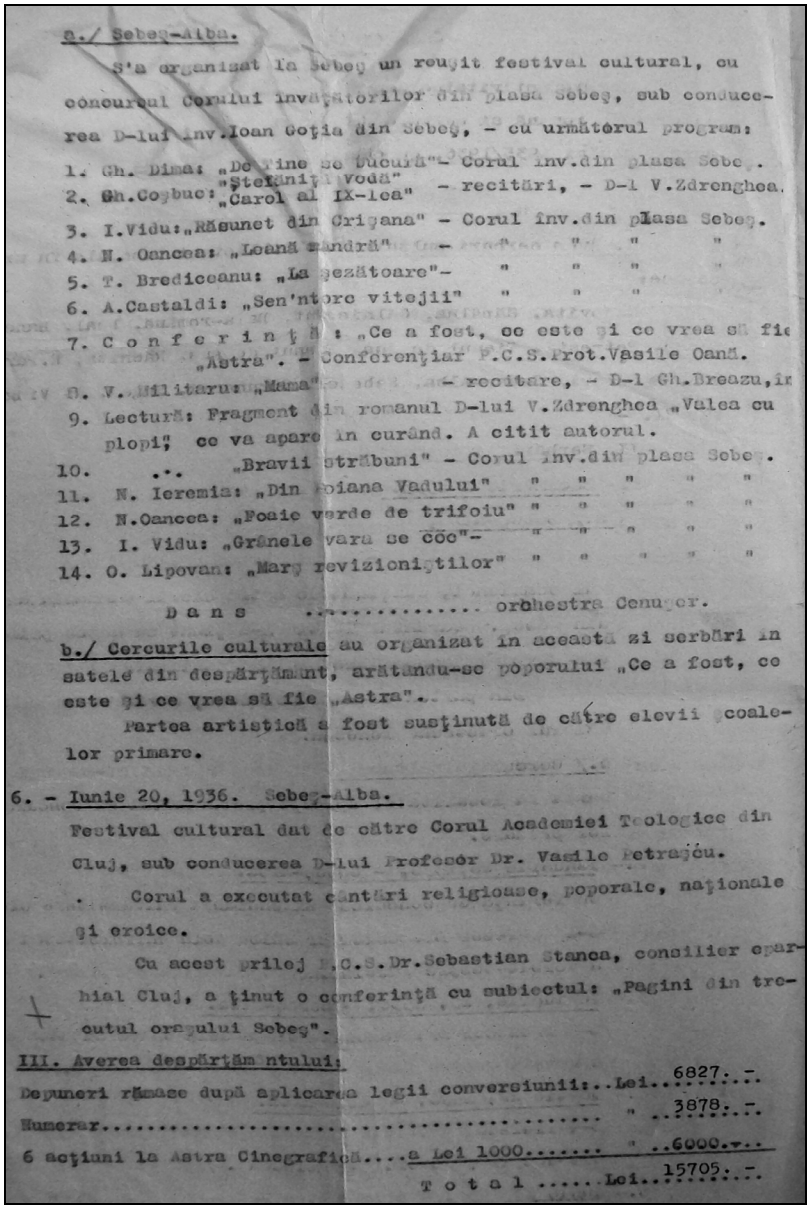
Sebeş-Alba, 7 Noemvrie 1947.

Parohia ortodoxă-română Sebeş-Alba,

Preot Bentzescu

Appendix 5

Activity report of the *Sebeş Division* of *Astra* including the program of a festival organized in Sebeş



a./ Sebeş-Alba.

S'a organizat la Sebeş un reuşit festival cultural, cu concursul Corului învăţătorilor din plasa Sebeş, sub conducerea D-lui inv.Ioan Goţia din Sebeş, - cu următorul program:

1. Gh. Dima: „De Tine se bucură" - Corul înv.din plasa Sebeş.
2. Gh.Coşbuc: „Ştefan Vodă" - recitări, - D-l V.Zdrenghea.
„Carol al IX-lea"
3. I.Vidu: „Răsunet din Crişana" - Corul înv.din plasa Sebeş.
4. N. Oancea: „Leană străndră" - " " " "
5. T. Brediceanu: „La şezătoare" - " " " "
6. A.Castaldi: „Sen'ntore vitejii" " " "
7. C o n f e r i n ţ ă : „Ce a fost, ce este şi ce vrea să fie „Astra". - Conferenţiar P.C.S.Prot.Vasile Oană.
8. V. Militaru: „Mama" - recitare, - D-l Gh.Breazu, ir
9. Lectură: Fragment din romanul D-lui V.Zdrenghea „Valea cu plopi", ce va apare în curând. A citit autorul.
10. .. „Bravii strămbuni" - Corul înv.din plasa Sebeş.
11. N. Ieremia: „Din poiana Vadului" " " " " "
12. N.Oancea: „Foaie verde de trifoiu" " " " " "
13. I. Vidu: „Grânele vara se coc" - " " " " "
14. O. Lipovan: „Marş revizioniştilor" " " " " "

D a n s ..... orchestra Cenuşer.

b./ Cercurile culturale au organizat în această zi serbări în satele din despărţământ, arătându-se poporului „Ce a fost, ce este şi ce vrea să fie „Astra".

Partea artistică a fost susţinută de către elevii şcolelor primare.

6. - Iunie 20, 1936. Sebeş-Alba.

Festival cultural dat de către Corul Academiei Teologice din Cluj, sub conducerea D-lui Profesor Dr. Vasile Petraşcu.

Corul a executat cântări religioase, poporale, naţionale şi eroice.

Cu acest prilej P.C.S.Dr.Sebastian Stanca, consilier eparhial Cluj, a ţinut o conferinţă cu subiectul: „Pagini din trecutul oraşului Sebeş".

III. Averea despărţământului:

Depuneri rămase după aplicarea legii conversiunii:..Lei..6827.-
Numerar..... " ..3878.-
6 acţiuni la Astra Cinegrafică....a Lei 1000..... " ..6000.-
T o t a l ..... Lei..15705.-

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(RECOMMENDED CITATION)

ESSENTIAL PRINCIPLES OF VIOLIN INTERPRETATION

CĂTĂLINA GUŢANU[1]

SUMMARY. Many people tend to consider musical tonality as a gift of nature. Of course, we cannot deny its influence; however, in the interpretation of any beginner violinist, even of the most talented ones, tonal musicality is not something that appears from the start. It perfects itself throughout a long process of development of the interpretative knowledge. During the performance of a musical piece, any musician – regardless of whether he/she is a pianist, violinist or vocal singer, uses a full and profound sound that beautifies the interpretation and gives it more musicality, more feeling, warmth and spirituality. In order to render the character of a musical piece during interpretation, it is not enough to possess only the dynamic and timbral source (though it is important, of course), but still it is necessary to find a high quality sound that would coincide with the style, character and content of that particular piece.

Keywords: Violin, interpretation, music, performance, teaching.

During the performance of a musical piece, any musician – regardless of whether he/she is a pianist, violinist or vocal singer, uses a full and profound sound that beautifies the interpretation and gives it more musicality, more feeling, warmth and spirituality.

In order to render the character of a musical piece during interpretation, it is not enough to possess only the dynamic and timbral source (though it is important, of course), but still it is necessary to find a high quality sound that would coincide with the style, character and content of that particular piece.

The sound foundation is deeply related with the rendering of the emotional state that lasts throughout the entire piece. For example, when performing *Melancholic Serenade* de P.I. Tchaikovsky or G.F. Händel's *Aria*, different sound backgrounds persist. In *Melancholic Serenade*, the sound-related character is determined by a series of contrasting episodes, by sadness and meditation. In the second case, the sound background is rendered through profound sadness.

The sonority also depends on the nature of a composer's works. For example, if we consider J.S. Bach, then the sonority will be profound; however, the music of Mozart is characterized by a more luminous, vaporous sound that transmits warmth and energy, at the same time.

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As regards sonority in Beethoven's works, we can characterize it as being profound and full of manliness.

The sound background serves as the basis for creating the work's dynamic plan.

In the category of string instruments, the art of sonority has been well developed by the Italian, French-Belgian and Russian schools. Underlying the teaching of the best method of sonority is the systematic development of the inner hearing abilities – which is one of a musician's most valuable qualities.

We are mainly referring to that trait of the inner hearing that unveils the expressivity of a musical work's sonority, the palette of colours in which it can be interpreted. Hearing the "inner" music, imagining a certain sound anticipates its performance on the instrument and, therefore, the finding of that particular method of interpretation.

Of utmost importance in this process is teaching the little musician to have a critical attitude towards their own interpretation or, more precisely, towards every sound produced by their instrument. A lot of violin players laid a great focus on the impeccable intonation; still, they overlook other sound-related qualities that are just as important. We are referring here to those violinists that cannot think of playing off-key, but still emit a pale or forced sound. There are also other types of acoustic mistakes, such as strident, deafening and unpleasant sounds. To avoid these shortcomings which could lower the quality of the performance significantly, one must carefully listen to every note that is emitted, self-controlling oneself all through the interpretation of a cantilena, of double notes, chords or while performing various techniques. A lot of violinists laid the emphasis on sound quality only in the musical pieces. When practicing scales, studies and technical exercises, they disregard the quality of sound emission, focusing only on the technical part. The scales and exercises are performed with an *arrhythmic***,** superficial sound, lacking fullness. Unfortunately, such a work approach will never be successful when it comes to developing the sound quality of the violin player.

In such cases, the teacher needs to get involved actively, correcting the mistakes as early as possible, which results in an improvement in the sound quality. In time and while perfecting the performing skills, the inner hearing and the artistic taste develop themselves and the work on the sound becomes much more profound. By hearing one's own interpretation, the violin player can ferret out and correct not just an imperfect intonation or a poor-quality sound, but also those sounds that do not correspond with the style or character of the musical piece. Hence, one acquires a much better training of the sound culture, which becomes authentic, original.

Tonal musicality

Musicality is one of the most captivating particularities of the violin sound, which largely contributes to the clarity and expressivity of the interpretation. This feature is considered as one of the most important aspects of a violinist's skills, which needs to be taught and perfected. To a violinist, the greatest accomplishment is to make the sound of their instrument resemble the timbre of the human voice. It is not just the cantilena that requires musicality, but also the violinist's technique, full of virtuosity. "The musicality of the technique" is one of the most exceptional attributes in the interpretation of the great artists. Many people tend to consider musical tonality as a gift of nature. Of course, we cannot deny its influence; however, in the interpretation of any beginner violinist, even of the most talented ones, tonal musicality is not something that appears from the start. It perfects itself throughout a long process of development of the interpretative knowledge. In time, young violinists learn the basics of sound emission. During the development and strengthening of the technical abilities – mainly in the left-hand fingers, the string vibration starts to emerge and the violin tone, along with it. From here, the perfecting of the sound quality occurs under the influence of several factors, such as the development of the sense of hearing, of the dynamic and timbral aspect of sound, the development of an emotional beginning in the interpretation, as well as of the technical skills. Of great importance is also the pupil's imitating the performance of their teacher or of great artists. The emergence of the imitational factor at a certain stage in the formation of the young musician is, in itself, an inevitable phenomenon of the teaching process. The violinists that work on a high-quality tonal musicality usually aim at reaching a good interaction between the right hand and the left hand with the purpose of making sound. The emission of the sound related to the movement of the right hand represents the acoustic material basis. It determines qualities such as the prolongation of sound, the force, character and connection between sounds and their articulation.

The movements of the left hand generate attributes like timbre, determined by vibration, which gives the sound life, warmth and soulfulness. Of major importance to the quality of sound are the perfect intonation and the power of the fingers' pressure against the string. The perfect combination and interaction between two important components such as the drawing of the bow and the vibration solves the issue of tonal musicality and expressiveness.

By influencing the sound through dynamic means and accents, by providing it with timbral qualities by means of the strings' vibration, we can render various moods, thus highlighting the originality of the musical image. Some violinists have a slightly erroneous opinion regarding vibrato, whereby it is not just a means of adornment and expressivity, which would lead to a

monotonous sound and often makes the player too emotional. In other cases, they use it too much, in order to conceal the technical shortcomings of the right-hand sound emission.

While working on phrasing in order to attain a correct interaction between the right hand and the left one, it is necessary to interrupt the vibration for a short while; at the same time, it is recommended to follow the dynamic indications provided, as well as the accents and phrasing, aiming to obtain an expressive interpretation and relying on various bowing techniques. The result of such lessons shows us that beginner violinists get a sensation of elasticity in the movements of the right hand; in the next stage, when vibrato is added to the interpretation, we will be able to notice not only an improved sound quality, but also the intensity and character of the vibration will also be defined.

Bowing Techniques

The correct apportionment of the bow across the strings represents one of the most important techniques, tightly related to means of expression like dynamic indications and phrasing. The drawing of the bow is greatly important in producing an exact sound. Any unequal acceleration of the bow motions causes a hastening of the sound, which is an interpretative error, just like the weakening of the sound, leading to a decrease in sound quality. These shortcomings are the negative consequences of an incorrect bow placement. For instance, if the violinist “saves” bow, at first, and later, striving to use the rest of the bow, draws it quickly to the end, he/she will apply tension and strain the sound, which will become amplified. Vice versa, when the violinist reaches the point of ending a stroke, he/she “chokes” because of a reckless acceleration of the bow from the beginning. Of these two mistakes, the first one is more common. According to many violinists, it is caused by the fear of “bow insufficiency”, which is unsupported, as there is always the possibility to retain the movement of the bow at the end of the stroke.

The retaining of the bow motion can also be used for the trimming of the phrase as well as for the bow change. As an example, we can use the cantilena parts from Bach’s Sonatas for solo violin. Here, the main task is to reduce the intensity of the melodic line expressively, which requires special attention when drawing the bow; more precisely, in Bach’s *Adagios*, we can often encounter wavering and very slow bow motions, which eventually create a sensation of tense interpretation. In the famous work *The School of Bowing Technique* by L. Cape, for a correct violin bowing, it is recommended to divide the length of the bow into a number of equal parts that corresponds to the number of units of measure (quarter notes, eighth notes or sixteenth notes) that results for each separate bow motion in the *legato* stroke. This task can be carried out more easily in those cases when the melodic structure,

as well as the *legato* indicated by the composer, allow us to apportion equally (*Examples 1.* The equal apportionment of the bow on half-notes and quarter notes on a 4/4 beat; 2. The equal apportionment of the bow on beats of 3/4).

The task is more difficult when, in the musical fragment, each bow motion comes with notes of different durations, in ratios of 1:2, 1:3 or 2:3 between each other. For example, in *Melancholic Serenade* and *Meditation* by P.I. Tchaikovsky, the violinist must play – on the same bow length – two eighth notes and two quarter notes. It is obvious that, when drawing the bow – on the third quarter note of the beat – the sound will increase in volume, every time. To avoid this, it is necessary to compensate the increase in bow speed – on the third quarter note of the beat – by lowering the bow pressure. The apportionment of the bow in asymmetrical phrases is even more difficult, when each separated movement of the bow comes with the most varied rhythmic patterns. The art of bow apportionment also entails the skill of using the bow parts correctly, in accordance with its attributes. We are referring to characteristics like the ease and stability at the ending segment of the bow, the snugness in passing from one string to another and in making bouncy strokes at the middle of the bow, as well as the weight and density of the bow at the bow frog. A lot of violin players find it difficult to play to the bow frog ("up bow") and tend to avoid it. Hence, the players' acoustic resources become minimal. Playing a cantilena in *piano* does not require a slowdown in the movement of the bow, as it usually happens. The technique of slowing down the movement and of using a small part of the bow for *piano* is justified if the fragment is played by an orchestra or by an ensemble. In solo performances, the expressivity of the melody in *piano* requires a much smoother and freer bow drawing, using the entire length of the bow. An example could be the *Violin Concerto No. 1, part I* by S. Prokofiev.

Accents

Alongside tonal musicality, the accent represents the most powerful means of expression, conferring sharpness, life and energy to the performance. The accent is that "vital vim" without which the player's interpretation would be monotone, dim and lifeless. Undoubtedly, the art of expressive accentuation entails an advanced stage of development of the player's skills, culture and artistic taste. The skilfulness in using accents in a correct and logical manner, giving them a certain character, in accordance with the content of the musical piece is unconceivable without mastering some actual techniques that favour the producing of the accent. Many talented violinists that conquer the audiences with performances full of life and charm use accentuation techniques simply intuitively. This enables us to examine the art of expressive accentuation as a manifestation of an entirely special gift of nature, which cannot be explained methodically.

It is obvious that the execution of the accent includes two fundamental and inseparable moments. First, there is the accent itself, meaning a more intense beginning or the attack with the bow; secondly, there is the drawing of the bow after the attack (stroke), throughout the duration of the remaining sound. The stroke – produced by applying pressure or stinging with the bow, by throwing it onto the strings or accelerating the movement – must take a short time, as compared to the entire duration of the note. The next bow drawing is characterized by a high speed of movement and by a loosened pressure on the bow. An example in this regard is the *Martelé* stroke, the simplest and most wide-spread accent in this category. The correlation – in terms of time and sound volume – between the "attack" and the next bow movement is as follows: if the general duration for the bow is of a quarter note, then this duration divides equally on the time duration, being sufficient for the attack of the beginning sound and for the subsequent time length of the remaining bow length. In this case, the first sixteenth note will have the dynamic indication of *forte* and the other three – of *piano;* this means that, by playing the accent through increased pressure, the last sixteenth must be executed right after the initial note attack. Using accents with a fast, consequent relaxation of the sound can be recommended mainly in dance music, full of grace and elegance; especially classical music. Usually, such accents are largely used in the final parts of concerts by Mozart, Beethoven, Brahms, Saint-Saëns, in *Gavotte* and *Bourrée* from Bach's Partita No. 3, in *Rondo Capriccioso* by Saint-Saëns and in other musical works.

There are also other types of accents, when the sound volume after the stroke lowers so little that it is no longer a case of decrease in intensity, but of maintenance in sound volume up to the end of the accented note. Accents with a constant sound volume throughout the entire duration of the note are frequently found in works of a monumental and pathetic nature. Here are a few examples: "*Grave*" *in the style of W. F. Bach* by Fritz Kreisler, Beethoven's *Concerto (Part 1)*, Brahms's Concerto (part 1), Glazunov's Concerto (part 1); Taneyev's *Prelude* and *Theme & Variations* from Concert Suite and Chausson's *Poème ,* etc.

Of great importance to the quality of the accent is the string vibration, which must coincide accurately with the concomitant accent, meaning that it is produced with the attack of the note and ends with it, too. If the vibration starts after the attack of the note or ends before the completion of the accented note, the accent sounds poorly and does not produce the desired effect. A negative effect appears when the nature of vibration does not correspond with the nature of the string vibration. An exaggeratedly ample vibration or one that lacks vigour reduces the energy of the accent to a minimum. In general, we can notice that most violinists do not pay enough attention to the possibilities to execute accents correctly and especially to

the interaction between accents and string vibration, as they are no aware of how important this technique is and how much it influences the quality of interpretation.

Fade out

Fade out is a gradual decrease in sound volume down to its total disappearance and it is one of the most delicate interpretation techniques. It is usually employed in cantilenas, in trimming long-duration notes, which are marked with *fermato*. This technique is necessary almost in all the cases of trimming of phrases and motifs that are separated from the following melodic constructions by a rest or a caesura. In these cases, the player uses fade out limitedly, making use of this largely intuitive technique. Meanwhile, the capacity to reduce the bow motions to a minimum in *diminuendo* and especially the trimming of pale, inexpressive sound before rests – are the essential element in the sound-engineering culture. Using fade out when finishing a phrase in cantilenas is related to the technique of bow retention on the string. This facile technique consists of: after making a "*diminuendo*" effect, the bow is not to be lifted off the string once the rest has arrived; it remains on the string for another short while, for about a quarter-note from the note duration, thus anticipating the rest. If carried out well and with limit, then, at the next bow motion that follows after the rest, the audience will feel as if the player "takes a breath of fresh air" before starting a new phrase.

Declamation

The moments of declamation during interpretation in string instruments refer to the techniques that help players highlight the intonational expressivity of a phrase of musical motif. For this, the beginning of each note shall be slightly accentuated with the aid of the bow; hence, the pitches making up the musical phrase or the motif will not only be "sung", but also well "pronounced". Such a stroke combined with string vibration creates a better interpretative expressivity. It is used by F. Kreisler, M. Eliman, D. Oistrah and other great violinists. Declamation can be attained also when playing separate strokes, as well as *legato* ones. The *portato* stroke is deeply connected to the base of the declamation, but this does not mean that highlighting the notes played with the bow must always be regarded as the *portato* stroke. The accentuation of the notes in *legato* can sometimes go unnoticed, but even then it can confer the phrase a different character.

The moments of declamation undoubtedly beautify the violinist's performance, but only if used wisely. When this technique is used all the time throughout the playing of an entire cantilena, it creates the impression of mannerism. Usually, it shows the lack of a good *legato,* meaning the playing of each note from the legato stroke - separately.

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USAGE OF COMPUTERISED MEANS IN VOCAL ASSESSMENT

ANA RUSU[1]

SUMMARY. This study investigates implementation of new technologies in vocal assessment pertaining to university degree artistic education. One of our objectives represents the collection of information regarding changes occurring in singing voice as a result of professional training. This approach fully validates recent research in the field, proving that vocal training has a significant effect on human voice, and close follow-up of the subsequent development brings numerous benefits for both young singers and teachers.

A relevant advantage of ICT use is represented by the precision in following-up of the vocal development process, creating also the possibility of organizing custom diagrams regarding the progress of vocal parameters. So, computerized means open up new perspectives and opportunities, becoming a way of objectifying musical and artistic performance. Another important factor is the possibility of early tracing of a possible wrong development of the voice and thus, preventing it in time. This study presents a comparative table based tracking of vocal evolution on some voice students from singing department of 'G. Dima' Music Academy from Cluj-Napoca. Data presented here was processed through ICT[2] means.

Keywords: computer software, sound, spectrogram, formants, pitch, intensity, vocal parameters, acoustic analysis.

Research done by audiologists and phoniatrics physicians show that vocal training leads to changes in vocal physiologic level, as well in the acoustic and perceptive level. Estimation of these changes was done by various ways along the last decades, but last generation technologies and investigation types proved to be most efficient, more flexible to use and most easy to employ. In this respect, results got worldwide in creating and exploring new technical equipment for analysing vocal parameters, represent an important argument in favour of their integration into the learning process.

The object of this endeavour is represented by the vocal evolution of young singers, students from the singing department. There were ten students participating in this project aged from 18 to 23, who were recorded while singing, following a two semester time lap. Recordings were done about every 3 or 4 weeks, meaning once a month, for ten months in a row.

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[2] ICT is an acronym that stands for **Information Communications Technology**

In order to ensure maximum relevant data, we took in account factors that are influencing vocal development. Among these we count age, sex, vocal hygiene habits, as well as the music style they sing in. In this context we need to mention that students were trained according to the Italian Bel canto vocal art principles, which are based on educating flexibility and smooth voice emission, on the capacity of singing in refined gradations, accomplishing *messa di voce* on controlled breathing. None of the selected students were smokers or being on medication. We have ignored possible physiological differences (which were too much emphasized in the past) as well as vocal cords length, form and volume of resonating cavities, space between vocal cords etc. Also, there was no physiologic examination of vocal apparatus of singers.

Recordings were done by professional means, maintaining a 30 cm distance from mouth to microphone. Students were asked to adopt a comfortable singing position. Body movements were restricted as much as possible, without preventing freedom of expression while performing. The purpose explained to students was to reach an ideal stage performance regarding vocal dynamic and quality. Fragment recording was made up of vocalizations, arias and songs which were part of mandatory repertoire.

Recordings have taken place usually at the end of classes (becoming in a way a standard procedure), but mostly during recitals or examinations done in public. Although in the latter case it was impossible to follow all the rules of recording live performances compared to studio ones, the superposition of results indicated changes regarding the 'quality' of performance (not always in the positive way). All these facts confirm that emotional involvement is influencing the quality of singing. 'Projection' of sound is thus a cognitive activity, the human voice being also a conveyor of sensitive feelings.

Alongside the emotional involvement while performing, the purpose of vocal training is represented by achieving control of sound producing mechanism, meaning acquiring muscular coordination in conjunction with appropriate breathing.

The examples of computerized analysis hereby included are only those that were done in the recording studio, because about 70% of the amplitude values observed at different points in a reverberant room lie within a band that is about 11 dB wide[3].

To follow the vocal evolution of a singer means to observe modifications that occur in four characteristics of sound: intensity, pitch and timbre. Computer software made for visualizing, playing, annotating and analyzing *sound* from

[3] Sundberg, Johan, *My research on the singing voice from a rear-view-mirror perspective* http://www.med.rug.nl/pas/Conf_contrib/Sundberg/Sundberg_bio_touch-Groningen+figures.pdf

the acoustic point of view, allows measuring objectively the acoustic spectre, namely realizing a spectrogram or a sonogram. The spectrogram made through Praat program, which was used to process recorded data, allows simultaneous viewing of pitch and intensity parameters. A spectrogram reflects an analysis of voice quality in terms of its piercing and vibrato. Singers need to be heard when on stage over an orchestra (whose sonority can reach 120 dB). The western classical opera style develops the ability for the voice to produce powerful sounds, due to achieving a high density of acoustic energy, which enables the voice to be heard from the stage without amplification. It is about the S*inging Formant* or the *Singer's Formant* which can be found only on educated voices. This concept, discovered in 1934 by Wilmer T. Bartholomew, who's research were continued by Fritz Winckel (1956), William Vennard (1964) and Johan Sundberg (1970) is marked by a concentration of harmonics around 3000 Hz. Thus, the evolution of singing voice has its own reflection in the formant table.

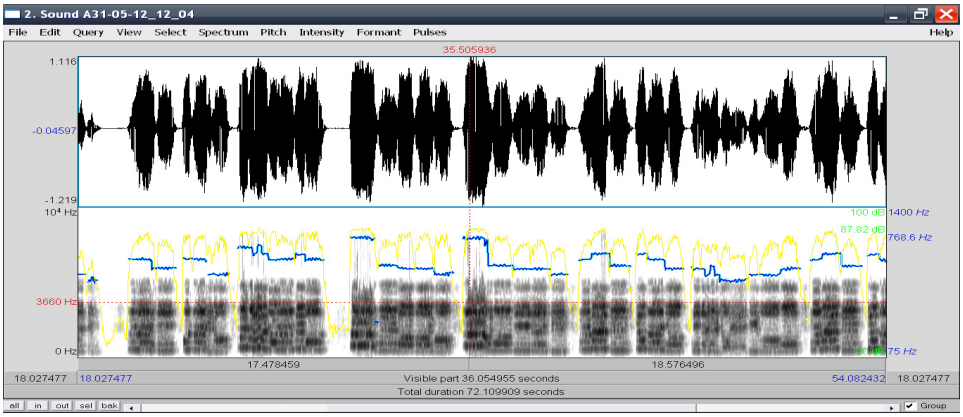
Johan Sundberg associates 'the singer's formant' with lowering the larynx while singing. Studies made referring to the physiology of vocal apparatus show that by lowering the larynx the length of vocal tract is increasing. Changes in its configuration would contribute to subtle modifications of voice quality, as well in increasing the singer's formant. Articulation can lead, also, to variation of formant frequency, namely the higher the pitch the wider the jaw opening, especially on sopranos. Enrichment of voice at the formant level can be achieved also by modifying the resonators in shape and volume. Formants are defined as the spectral peaks of the sound spectrum of the voice or the acoustic resonance of the human vocal tract. Thus, the beauty of voice lies in correct usage of resonators, demonstrating the presence of formants.

The first important step in analysing vocal evolution of a singer it is considered to be the carrying out of comparative spectrograms, of the same musical fragment, done at a certain time interval. Analysis of recordings, through computer software, accomplished every 6 singing lessons, has directed us, with great precision, to the areas which needed help. Knowing that the vocal apparatus is a live instrument, we have tried to keep its natural developing rhythm. Progress achieved was slow, especially for first-year students.

We are going to show the spectrogram of a fragment from *Ridente la calma* by W. A. Mozart, performed by a first-year soprano student. The analysed recording was made at the end of the first semester, namely after 22-24 lessons.

Knowing that we were analysing the human voice, we have recorded it without accompaniment and this also was a condition of the software used.

Fig. 1



Spectrogram from the first semester

This spectrogram shows several parameters. The yellow line represents intensity or volume of sound. The pitch or melodic line is a blue line, and the grey mess in the background is the spectrogram which is basically what we call timbre. The fragment shown here is from the first stanza of the *Ridente la calma* song by Mozart and has a 37 seconds duration. The shorter the fragment to analyse the more details can be emphasized. We have chosen to analyse the middle part of the first stanza considering it more relevant.

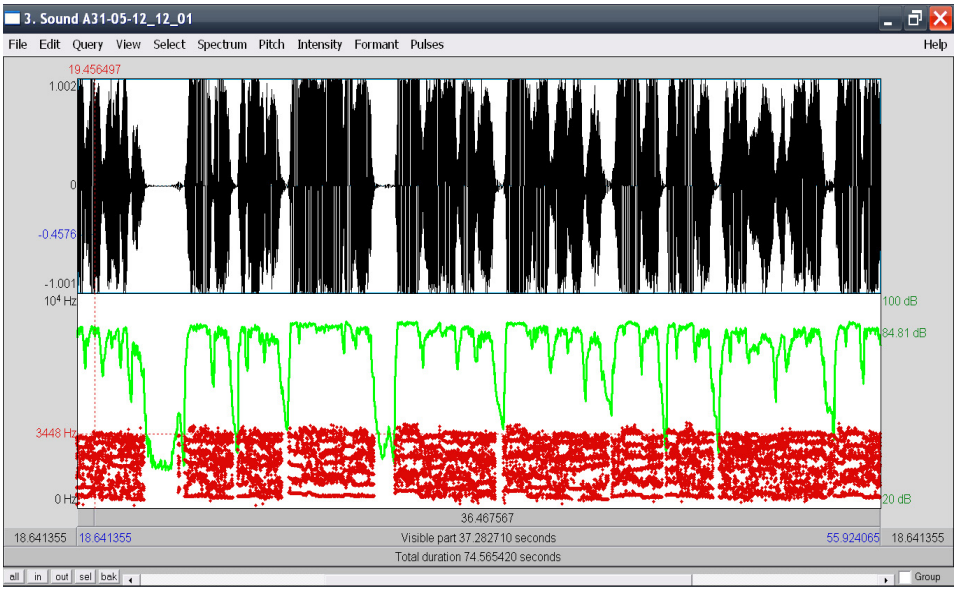
As we see from the lower graphic, the intensity boundaries of the sound are between 27 and 88 dB. The upper limit, being 87,82 dB shows us that concerning this parameter the young soprano has a satisfactory level. Professional trained sopranos can reach 90 dB and over. Thus, our further suggestions will be more from an aesthetic point. Thereby, our objective represents the education of smoothness and elasticity in singing, and concerning the high pitch area careful dispensing of vocal cords pressure is necessary. Ideal singing should include the capacity of singing *legato* numerous musical notes, without interruption, in a smooth flow, with breathing support, on all pitches and intensities. Only then the process of coordination of technical vocal elements will prove to be efficient. The technique of singing *legato* represents the essence of vocal exercises, especially in the beginning of singing lessons.

The index of pitch in the spectrogram notifies a certain incertitude relating the pitch. Singing without accompaniment signifies ‘the lack’ of harmonic support which is necessary to beginners and often shows problems in this area. Thus, instead of 783 Hz, which is G in the second octave, we have 773,1 Hz, meaning under the tone.

Undoubtedly, precise intonation reflects accurate musical hearing, and improving it needs much solmization, vocalizations and vocal exercises. All these need to be correlated with the complex mechanism of the larynx muscles, meaning the correct projection of the tone, precise attack of every note, tone emission and leave of note. Precision of tone emission is in direct correlation with the functioning of phonatory mechanism, any cause of instability would not necessarily mean a lack of musical hearing, but often is the consequence of the voice not being properly projected. The education according to Bel canto principles offers efficient methods of fixing such problems, and following them would suppress bad singing, allowing beautiful singing even in high *tessitura* and before informed public.

Regarding the spectrogram, we see that only the lower part has intense gray. The average of frequency intensity is concentrated around 3660 Hz. In the upper part of the graphic, where this figure in surpassed, we see a decrease in the density of acoustic energy and even total lack of it. The table with formants agrees with the spectrogram:

Fig. 2



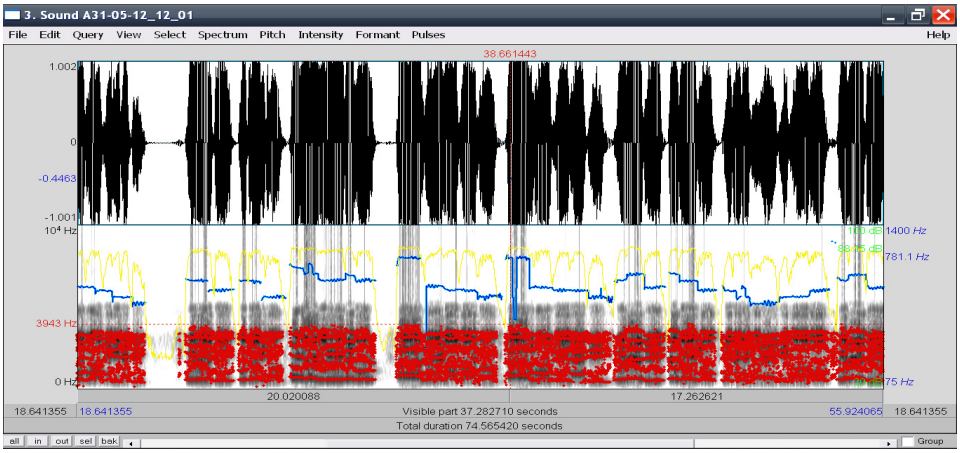
Graphic of intensity and formants

The acoustic average of the segment is concentrated around 3448 Hz. This is the peak. We see a concordance between the increase of sound intensity and formant density. Where intensity values are around 30 dB, red lines are disappearing. From these graphic results also the young singer is associating intensity increase with pitch gain, which is frequent with beginners.

Truly, the melodic climax is represented by G 5 (in the second octave), and the accent of the syllable on this tone is on the ‘e’ vowel. To get an increase on the ‘e’ vowel, it is necessary to reduce the tongue bulging.

Can we obtain good results in a relatively short time regarding the development of vocal proficiency? The answer to this question will be given by analysing subsequent recordings. We will look at the spectrogram of the same musical fragment, recorded approximately after four months, namely after 20 hours of singing classes, at the end of the second semester:

Fig. 3



Spectrogram of second semester

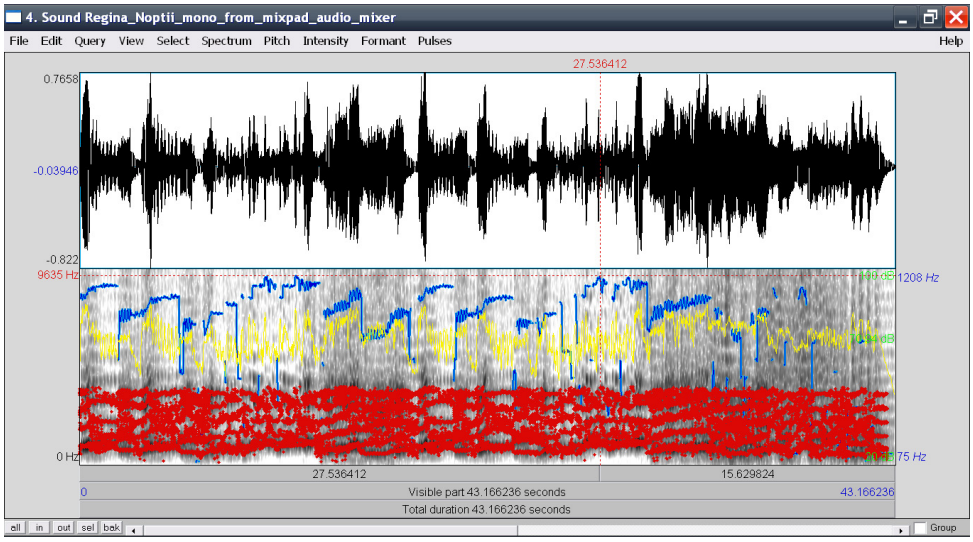
As we see, values of the second spectrogram do not show a spectacular change in vocal parameters. Still, there is a small increase of maximum intensity level, from 87,82 dB to 88,15 dB on high pitches. We also notice that G 5 has 781,1 Hz, being much closer to the standard 783 Hz than the previous note attained four months ago. Density of acoustic energy, marked in grey, is over 3900 Hz, level not reached in the first semester. Maximum value for formants is 3943 Hz. All these values demonstrates an evident increase of sound quality and by consequence it means that voice development follows a correct path, as a result of reaching study objectives. One of these objectives is represented by the obtainment of homogenous voice registers and smoothness of singing. The declared purpose was the homogenous passage from a vowel to another, on all intensities and on the whole tonal range. Reaching this objective allows one to get a perfect legato in singing.

Undeniably, voice education must be undertaken individually, following the same purposes: to sing on breathing, with a warm tone, homogenous and flexible, reaching gradually technical prowess, which will allow smooth passage

from one tone to another on all intensities and vocal range. Regarding the vocal range, we observe that it has improved a little, being richer with several high notes as compared with the first recording, Some changes were noticeable also concerning tessitura, which describes the most musically acceptable and comfortable range for a given singer. All these features, being easy to implement to the music repertoire, have been worked out through vocalizations. Computer analysis of the chosen vocal exercises recorded along the entire semester which were discussed with each student separately, have become the backbone of their vocal evolution. Superposition of sonograms extracted from the middle part of vocalizations has shown us the direction to follow in improving singing.

We have considered necessary to show another sonogram, recorded by a soprano, a student in second year of master degree. It shows us a possible path to follow:

Fig. 4



Sonogram including all vocal parameters

The analyzed fragment is extracted from *Queen of the Night* aria (*Der Hölle Rache kocht in meinem Herzen*), second act, *The Magic Flute* by W.A. Mozart. The pitch (blue line) shows us the predominance of high notes, several times being reached the 1208 Hz value. Intensity is calculated at 71 dB, ranging from 60,52 and 83,72 dB. This average is acquired in a high pitch range of soprano voice, where vocal penetrance is due mainly to the capacity of the singer to focus the sound. From this point of view, the analysis of formants is crucial, which represents probably the best way to assess acoustic vocal qualities.

This spectral analysis highlights the presence of formants which is characteristic to the 'a' vowel, sang alone for several bars. The acoustic density of the frequency is concentrated around 4862 Hz. We see that this time the grey mess is all over the graphic, although it is diminishing a little on the upper part of the spectrogram. Consequently, the spectrogram exemplifies the existence of harmonic structures or formants of high intensity, unveiling the rich qualities of the vocal sound in the higher range of soprano voice.

Using the Praat program we got the formant graphic, which displays a wide range of formants, proving the special voice quality of the soprano, offering thus a model to be followed by young singers eager to become good singers. Accordingly, technological equipment offers voice teachers and students with the possibility to have a better control over the voice. Exploring ICT resources brings changes in the learning process and also a more active and flexible education. Students have the opportunity to learn, to acquire knowledge by exercising critical thinking, and using ICT means represents a basis which ensures continuity in practice for life.

Translated into english by Emanuil-Mihai Toma (authorized translator)

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(RECOMMENDED CITATION)

ORPHIKON I BY ATHANASIOS TRIKOUPIS – A "BRIDGE" BETWEEN ANCIENTAND CONTEMPORARY TIMES, A MEANS OF TEACHING MODERN MUSIC TO CHILDREN

STELA GUŢANU[1]

SUMMARY. One of the goals of music education is to infuse culture, to teach the ability to understand, listen to, appreciate, classify, analyse and perform music. The changes occurred in the contemporary music creation have contributed to the emergence of new complex genres that actually reach all the structural levels of compositional art, so far, as well as of arts, in general. Extremely complex in terms of form and structure, contemporary music requires a certain training and degree of knowledge in order to be adequately understood. This is why today's music teacher is faced with a series of problems in finding various ways and methods to facilitate the children's understanding and liking of contemporary music. The Greek composer and teacher Athanasios Trikoupis has managed to do just that, by composing *Orphikon I*, whose world premiere took place in Alexandroupoli, Greece, at the Scientific Session dedicated to Orpheus (1-2 October 2010). The work was performed by the Orchestra of the "Fhaëton" Conservatory in Alexandroupoli, comprised of teachers and students of that institution. By rendering modern musical garments to ancient Greek hymns, the composer has built a "bridge" between the ancient times and today. By knowing the traditions, history and culture of ancient Greece, the children found it much easier to understand the compositional concepts of modern music and they even liked it. This article presents a short analysis of this work, which highlights the approach and techniques used by the composer.

Keywords: music education, composer, modern music, Athanasios Trikoupis, Hymn.

Even during ancient times, music played an essential part in almost all the activities of the society. It was one those courses included in the education curriculum that were of great importance in the formation of the future citizen. In the ancient Greek society, music was a must in every show from the period of the great development of tragedy and comedy. Musical professionalism climaxed with the famous contests that were later established. The ancient

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Greeks thought that music's inner force had the power to influence and mould the human character (the theory of the ethos). They thought that music was an imitative art that could reproduce moral traits and transmit them to the audience. In Plato's ideal state, music guided the young towards harmony and spiritual beauty. According to Aristotle, music could cure mental disorders, if only the ill person listened to some exalting melodies, able to create a state of ecstasy and to provoke a spiritual outburst that could reinstate the mental balance. The same Aristotle noticed the function of music as pure entertainment, as a means of relaxation after a hard day's work.

Today, music education aims at cultivating the ability to appreciate the beauty in arts or our surrounding ambiance, in nature and social life. It also aims at creating beauty through age-specific forms of manifestation, which helps shape and perfect one's personality. In this regard, some of the fundamental disciplines of music education are music history and music literature. The study of music history and literature, both universal and Romanian, is considered fundamental in the learning process and for the understanding of the main musical styles, as well as to the creation and enrichment of pupils' artistic culture, both theoretical and practical. Alongside the other musical disciplines, the study of music history has an informative character (of acquiring knowledge), but, more importantly, a formative one. As regards the latter, knowing the époques, periods, stages and styles of universal music gives pupils the possibility to distinguish essential traits, values and non-values within the past and present musical phenomenon. The study of this discipline comprises theoretical lectures, musical auditions (with the aid of audio and video devices), the participation in concerts and the studying of a given bibliography. These fundamental disciplines contribute to the cultivation of culture, as well as to the capacity to understand music, to hear, appreciate, analyse and perform it.

The changes that have occurred in the contemporary music creation have led to the emergence of new complex genres, which basically reach all the structural levels of the compositional musical art, so far, and of art, in general. The art of the last decades is characterized by a distinctive artistic freedom that has led to excesses, which, in their turn, largely condition the interest for this kind of experimentation. In the creation of contemporary composers, these searches reach significant proportions, so that, there often appears a new genre, as an outcome of such an active artistic process. Sometimes, the composers intentionally refrain themselves from making any genre specification. Hence, in the 21st-century music, we can notice two trends. The first is characterized by the reconstruction of genres and the emergence of new ones (based on the old ones or on the basis of new elements and principles). The second trend is based on the conscious and declared delimitation from the rules of the genre, the detachment from any kind of limitations imposed by it. In this regard, the diversity of mixed genres represents an intermediary phase. More precisely, these genres clearly demonstrate the stylistic pluralism,

which, in fact, is one of the most important features of the époque. Extremely complex in terms of its form and structure, contemporary music requires some prior training or knowledge in order to be adequately understood. This is why, today's music teacher is faced with a series of challenges in finding various means and procedures that would help pupils understand contemporary music and even get them to like it.

One of the contemporary musicians, namely Athanasios Trikoupis has managed to do just that by composing the work „ORPHIKON I", whose world premiere took place in Alexandroupoli, Greece, at the Scientific Session dedicated to Orpheus (1-2 October 2010). The work was performed by the Orchestra of the "Faëthon" Conservatory in Alexandroupoli (comprised of teachers and students of that institution). The young Greek composer Athanasios Trikoupis, Doctor of Music and assistant with the University of Music in Thessaloniki, was born in the town of Alexandroupoli, in northern Greece. He graduated from the Music Conservatory in Athens, the European Conservatory of Music in Paris and from the Music University in Graz. In 2009, he earned the degree of Doctor of Music. In 1991, he performed as a pianist, winning the first prize in a national piano competition and had a series of concerts as a solo piano player, both nationally and abroad. His compositional talent could be appreciated by the public from Greece, England, Germany and Austria, where some of his compositions were performed.

His composition, *Orphikon I*, is based on two old hymns from the period of ancient Greece that refer to deities. In the 6th century B.C., a new spiritual movement took birth in ancient Greece and it was called "Orphism". The purpose of this religion was to seek and discover one's own personal self and reach salvation. It dealt with all the basic problems related to the mystery of human existence: life and death. Unfortunately, no documents were found that would be able to shed some light regarding the procession of those ceremonies. Only a few Orphic hymns have remained. The so-called "Orphic hymns" were being sung or recited by the Greeks during the religious ceremonies from the ancient times. The name of "Orphic hymns" came from the legendary Orpheus, son of Apollon and of the Muse Kalliope. According to the myths of ancient Greece, he was considered the perfect singer, who, through his voice and music, could put a spell not only on animals, but even trees. The 87 Orphic hymns are dedicated to the different deities. In some cases, the hymn was dedicated to only one god, but that deity was assigned different names. The hymns expressed the desires and requests addressed to the gods and priests who performed the religious ceremonies and prayed for health, wellbeing, for a good year, for travellers and, in general, for a better life.

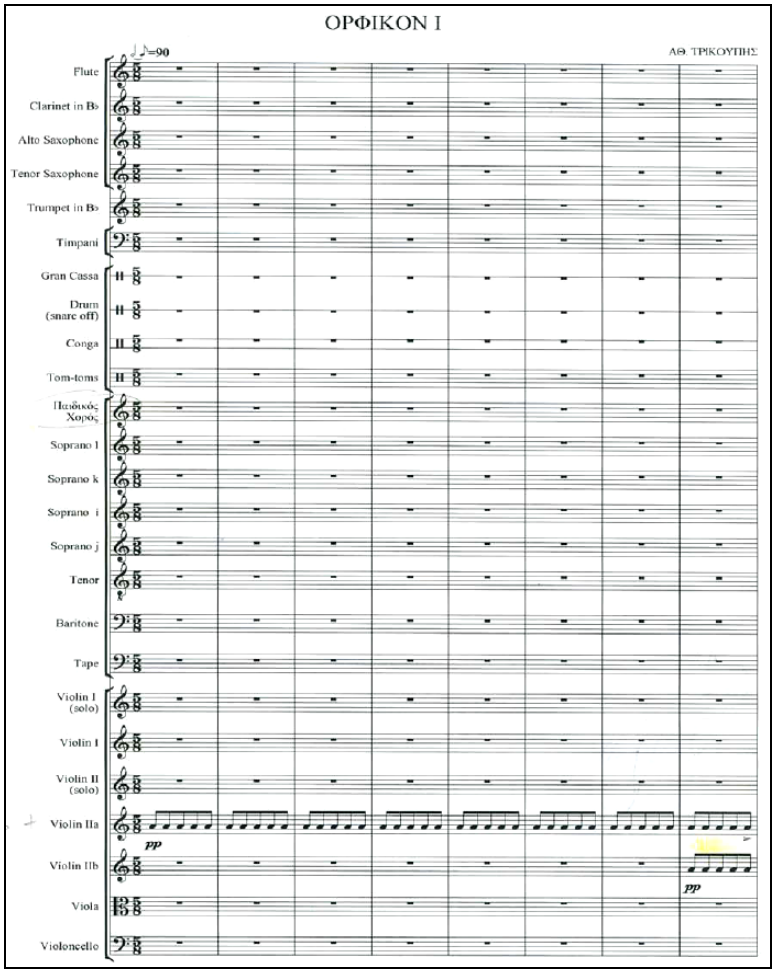
By rendering modern musical garments to the ancient Greek hymns, the composer has built a "bridge" between the ancient times and today, between archaism and modernism. By knowing the traditions, history and culture of ancient Greece, the pupils found it much easier to understand the compositional

concepts of modern music and they even liked it. The short analysis of this work following below will highlight the approach and techniques used by the composer for an adequate understanding and learning of the modern compositional outlooks.

Orphikon I is written for orchestra, vocal group, children's choir and soundtrack. The orchestra comprises the following instruments:

1. strings instruments: first and second violin (with divisions), viola and cello;
2. wind instruments: flute, B-flat clarinet, alto saxophone, tenor saxophone, B-flat trumpet;
3. percussion instruments: timpani, bass drum, conga, tom-tom drum and tambour.

Ex. 1
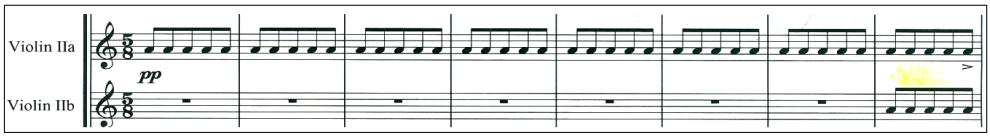


For the vocal group, the composer has chosen the timbral colours of the tenor and baritone voices, as well as the high female voices (four sopranos).

Faced with the two archaic hymns, the composer has conferred them the most splendid acoustic garment that reflected the Orphic archetype of the hero-singer and the magical properties of the music he was playing. The broad and diverse spectrum of the acoustic characteristics - offered by the variety of instruments used, by the vocal timbral diversity of the vocal group, by the various sounds emitted by the children's choir (with their voices or with percussion instruments) and by the previously recorded soundtrack that acts as a musical background – is assigned distinct parts, throughout the development of the Orphic mystery. The polyrhythm, unison, modal harmony, strong dissonances, the rhythmic-melodic contrast, the modern techniques of execution that enrich the acoustic palette of traditional orchestral instruments, improvisation, the previously recorded soundtrack (played as a background, throughout the entire piece) - all these represent some of the compositional elements the composer used in order to acoustically render, in an adequate way, the religious ritual described by the two Orphic hymns. The symbolic musical aggressiveness of this work is determined by the multiple characters of the gods described in the archaic texts of Orpheus's hymns (states of wrath, fury, anger, etc.). The physical and spiritual ecstasy, orgy and fear – all these are faced with each other throughout the successive parts of this piece, creating a strong contrast that constitutes its main element.

Orphikon I comprises an introduction and four parts. **The introductive part** (bars 1-132), based on polyrhythm and archaic melodic motifs, introduces us into the atmosphere and archaic character of the literary text which is about to be presented in the following parts.
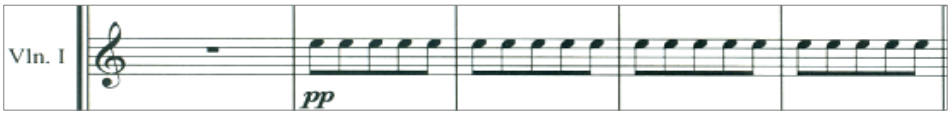
The subtle entry of the 2-a violins, based on a rhythmic *ostinato* of quintuplet in a 5/8 bar is taken over by the 2-b violins at bar no. 8, with a single change of accent on the last segment of the rhythmic structure.

Ex. 2
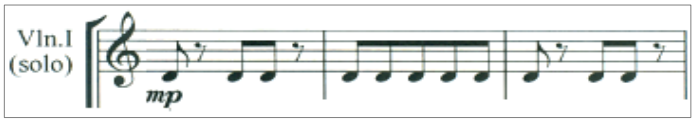


It is here that the first contrast of accents appears. The first violins enter at bar no. 19 at a fifth interval, but maintaining the same rhythmic *ostinato* of the second violins.

Ex. 3
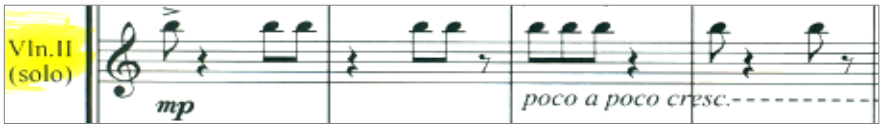


While the first and second violins (with their divisions) continue with the rhythmic ostinato in „*pp*", the first solo violin enters at bar 23 in „*mp*"**,** with a new rhythmic pattern consisting of a game of triplets and quintuplets.

Ex. 4
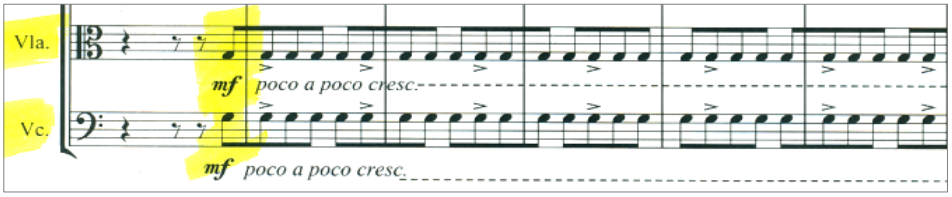


The second solo violin enters at bar 34 with the same rhythmic pattern, but in contrast with the first solo violin, maintaining the dynamic indication of „*mp*".

Ex. 5



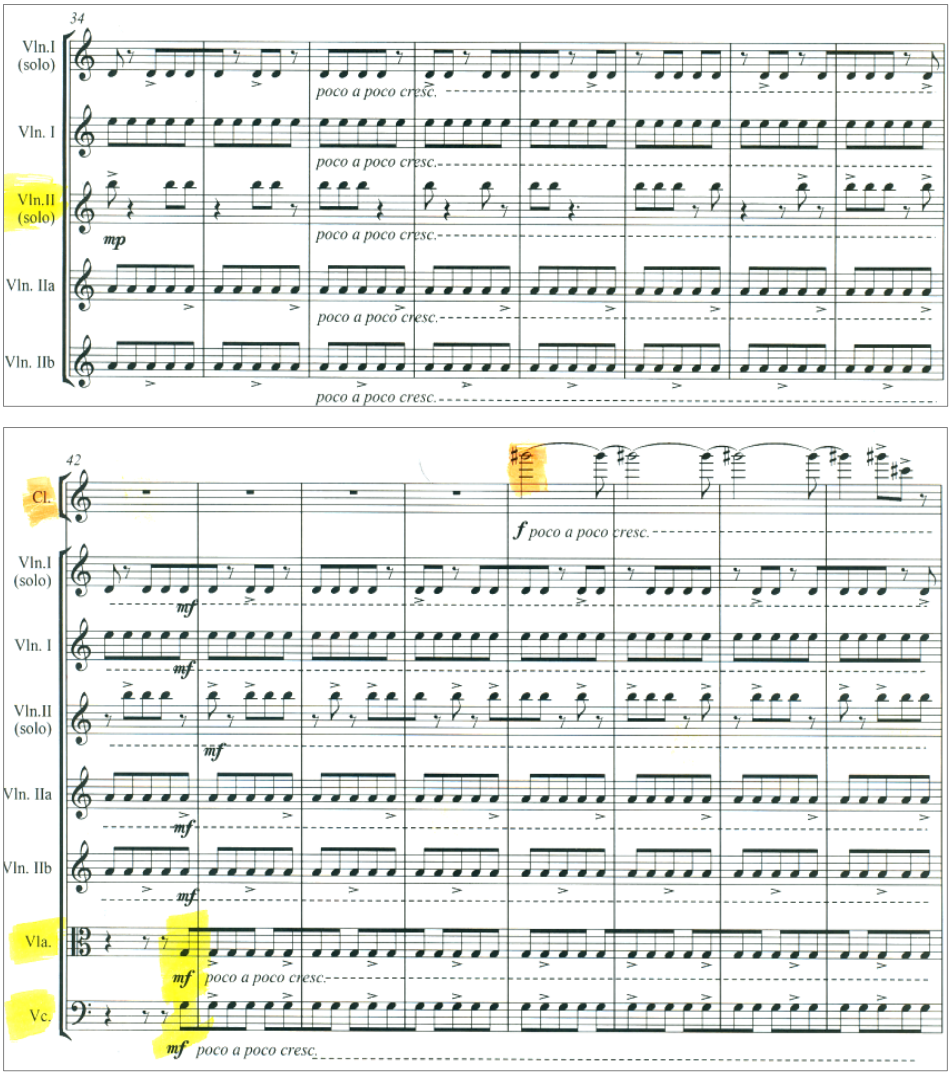
The viola and cello start playing in unison at bar no. 43 with upbeat (anacrusis), with the same rhythmic *ostinato,* but asymmetrically (compared to the beat) and with the accent on the 2nd segment of the rhythmic structure.

Ex. 6
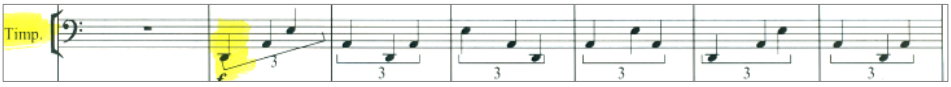


Bar no. 36 marks an intense increase in dynamics, so that the entire orchestra reaches „*f*" (*forte*) at bar 46 (when the clarinet in B enters with the note F#).

Ex. 7
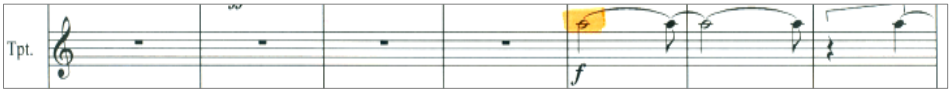


The timpani enter at bar 59 with an *ostinato* asymmetrical rhythm of triplets. At this point, the orchestra goes into „*ff*".

Ex. 8



The bass drum enters at bar no. 61 and the tambour and trumpet (in G) – at bar 62; this is where the pentatonic cycle becomes evident. The last to enter are the flutes, with a high whistling in *ostinato*.

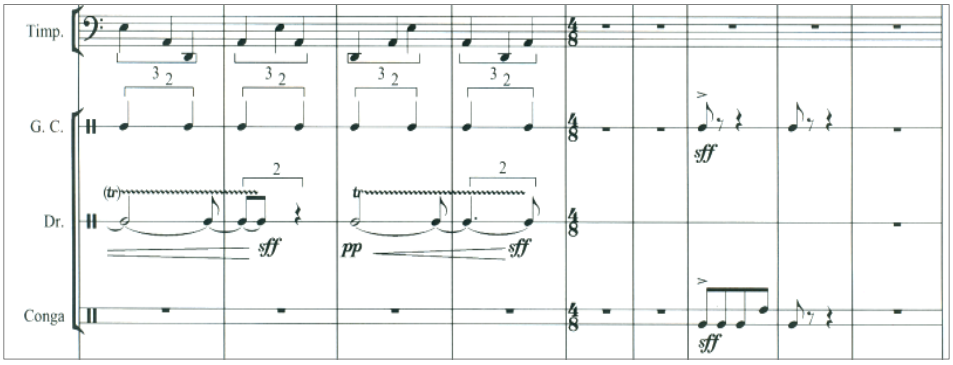
Ex. 9



At bar 69, the polyrhythms stops, once all the instruments stop playing, except for the viola and cello, which sustain the note G in unison, over two bars. The beat also changes from 5/8 to 4/8.
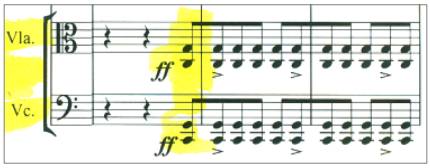
After that sudden two-bar silence (except for the viola and cello), the entire orchestra enters in unison (bars 71-80) in *„sff"*, with an archaic melodic motif. After the playing of the archaic melodic theme, all the instruments stop again, leaving only a trio of percussion instruments (the timpani, tom-tom drum and conga), each with a contrasting rhythmic-melodic pattern.

Ex. 10



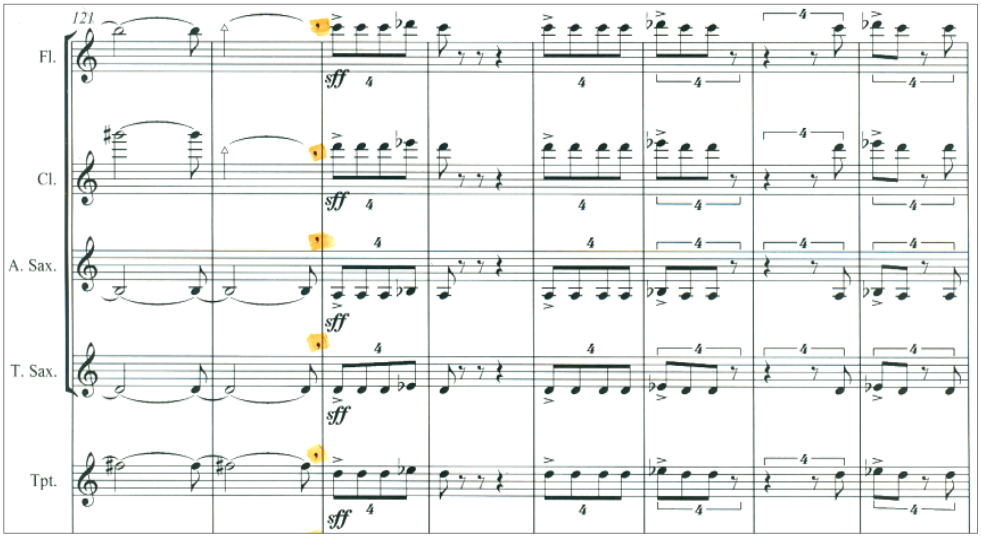
Starting with bar no. 111, the other instruments start entering, one by one, in *„ff",* with the initial rhythmic-melodic pattern. The strings part has a small change: the initial melody is played in fifths, which enriches the general sound of the orchestra.

Ex. 11



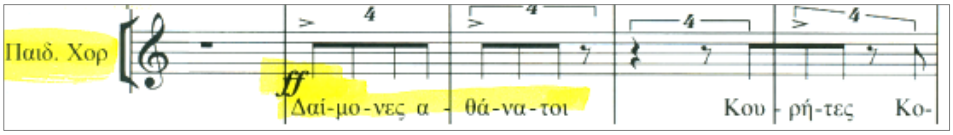
At bar 123, one can hear again the archaic melodic motif in the wind instruments (flute, clarinet, alto and tenor saxophones and trumpet), whereas the string instruments carry on with their rhythmic-melodic *ostinato* without changes.

Ex. 12



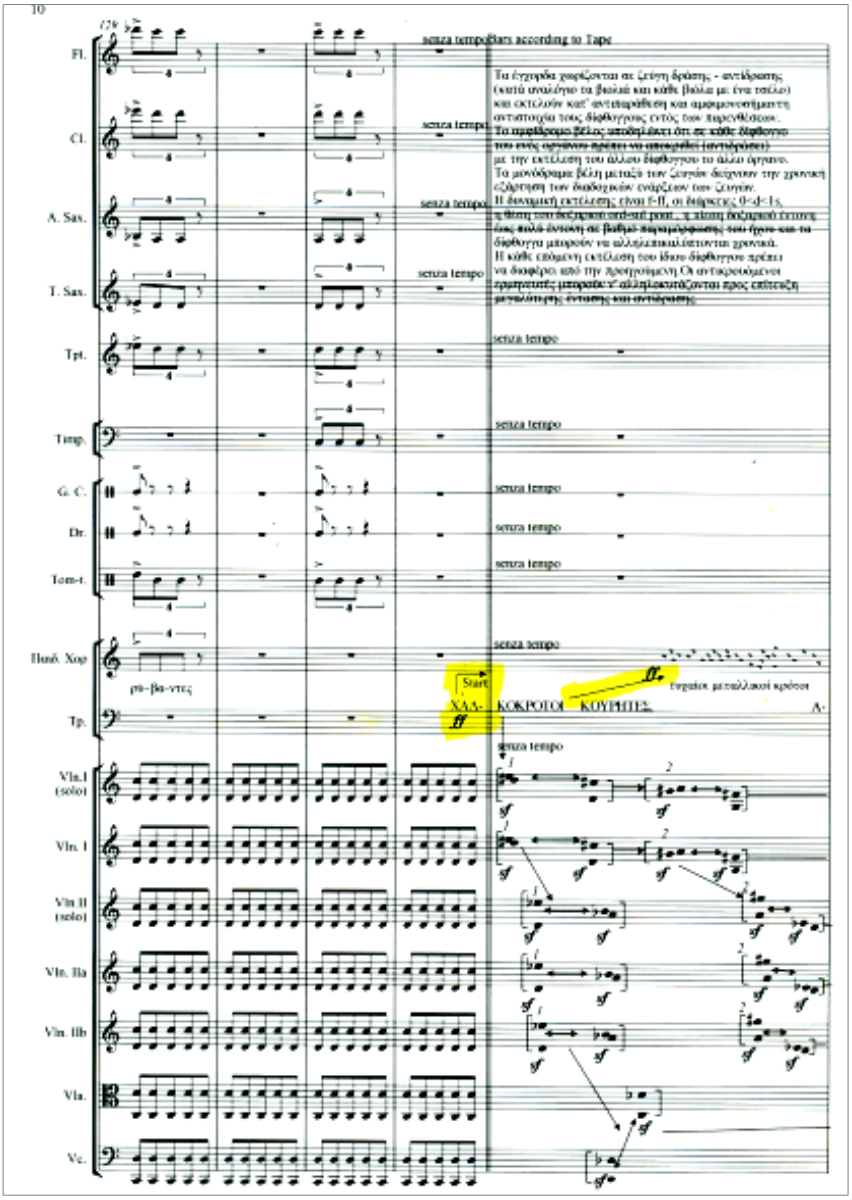
Next, the children's choir enters at bar 125, crying out names of deities (Kuretes, Korybantes) and thus announcing the beginning of the religious ceremony and of the first part of the work. The instruments' entering one by one, the gradual increase in the dynamic indications, the rhythmic-melodic contrast – all these procedures used by the composer illustrate the introductive image of the people gathering, one by one, for the religious ceremony, as well as the noise and polemics arising amongst them, as they wait for the doxology to start.

Ex. 13



The first part of *Orfikon I* starts with bar no. 133, when the previously recorded soundtrack begins.
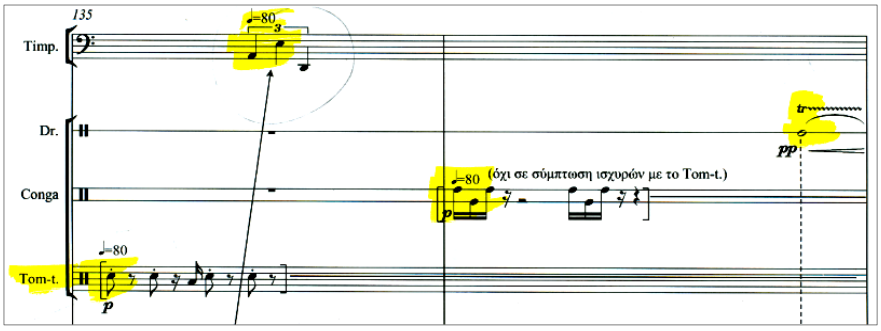
Ex. 14



This soundtrack represents the voice of the greatest of all gods and it accompanies the performance of the musical piece, up to its ending. This procedure the composer employs is very inspired. The audience hears a voice, without seeing the singer – which gives that voice an aura of mystery, since it is amplified and has a reverberation effect applied to it, thus creating

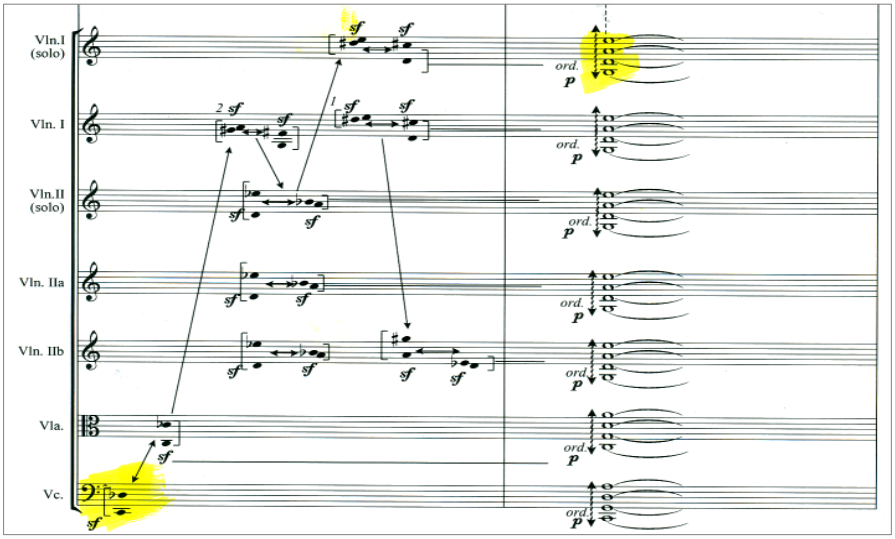
the mysterious figure of the god in the listener's imagination. While the voice cries out the name of different deities, the string instruments, divided in pairs (violins 1a with violins 1b, violins 2a with violins 2b, and the viola with cello), play in a rhythmic contrast of minor seconds and major sevenths (as if trying to evoke a controversy). The dynamics of the interpretation span from *"f-ff".* Here, the composer has given the musicians freedom in rendering the rhythmic pattern, in order to create the contrast. In all the four parts, the instruments' role is to render whatever is being heard on the soundtrack. For example, at bar 135 of the first part, when the greatest of the gods shouts the words "*aria tefki*" (battle weapons), the percussion instruments enter with an exuberantly powerful and frantic rhythmic pattern.

Ex. 15



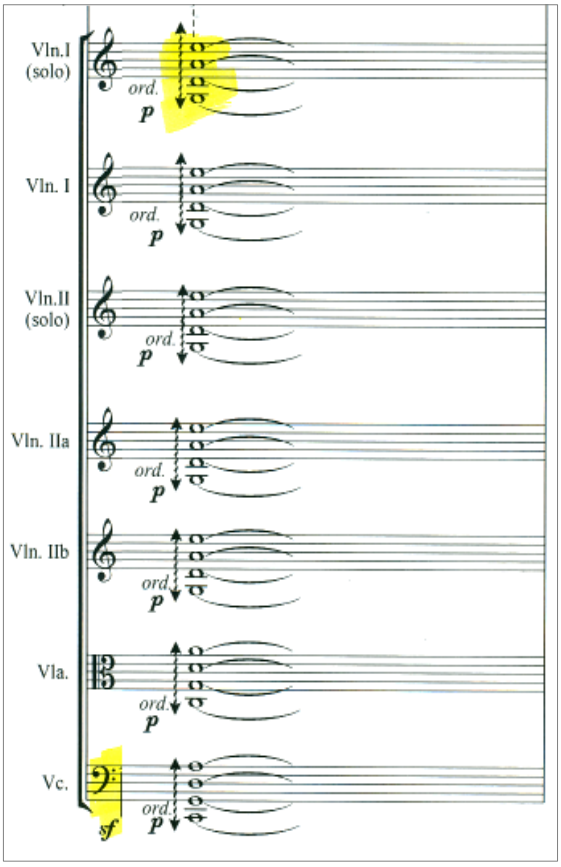
At bar 137, when the word "*zoigoni*" is pronounced (meaning "life"), one can hear the minor seconds in rhythmic contrast with the major sevenths in the string instruments, which thus suggest turmoil and the beginning of life.

Ex. 16



Then, at bar 138, at the word "*samothraki*" (the designation of a Greek island), the melody becomes majestic, with an ample development.

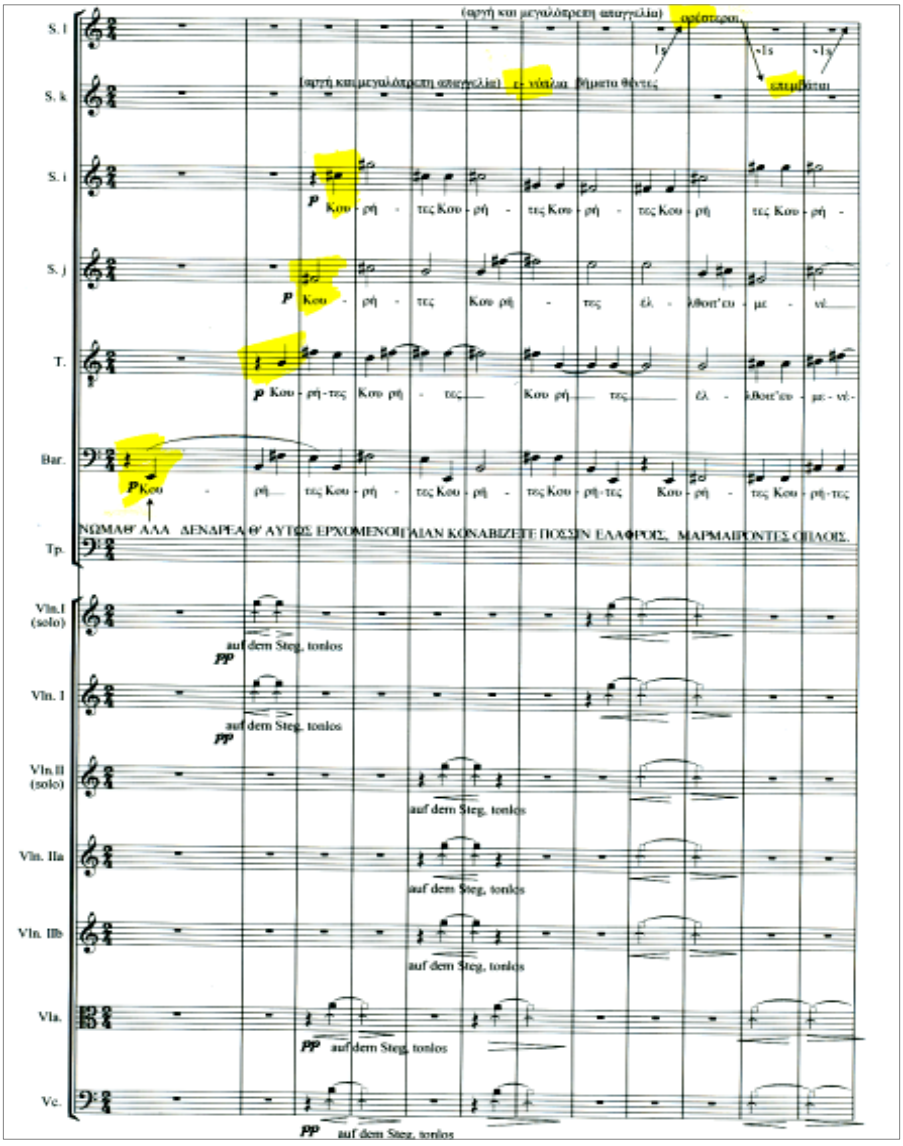
Ex. 17



This is where the vocal group appears (tenor, baritone and the four sopranos), representing the clergymen. One by one, they exclaim praises to the deities. With each exclamation, the children's choir brings its own reply, by clapping their hands and feet or by hitting spoons and cymbals. At the end of the first part, when a soprano exclaims "*orgiofanti!*" (suggesting a state of enraptement), the musical piece reaches climax and the children's choir gives all the replies that, so far, had been interpreted one by one – only, this time, simultaneously (the clapping of the hands and feet, the hitting of spoons and cymbals). The first part ends with the bass drum that interrupts the children's replies.

The second part is totally different from the first one, as it is a prayer.

Ex. 18
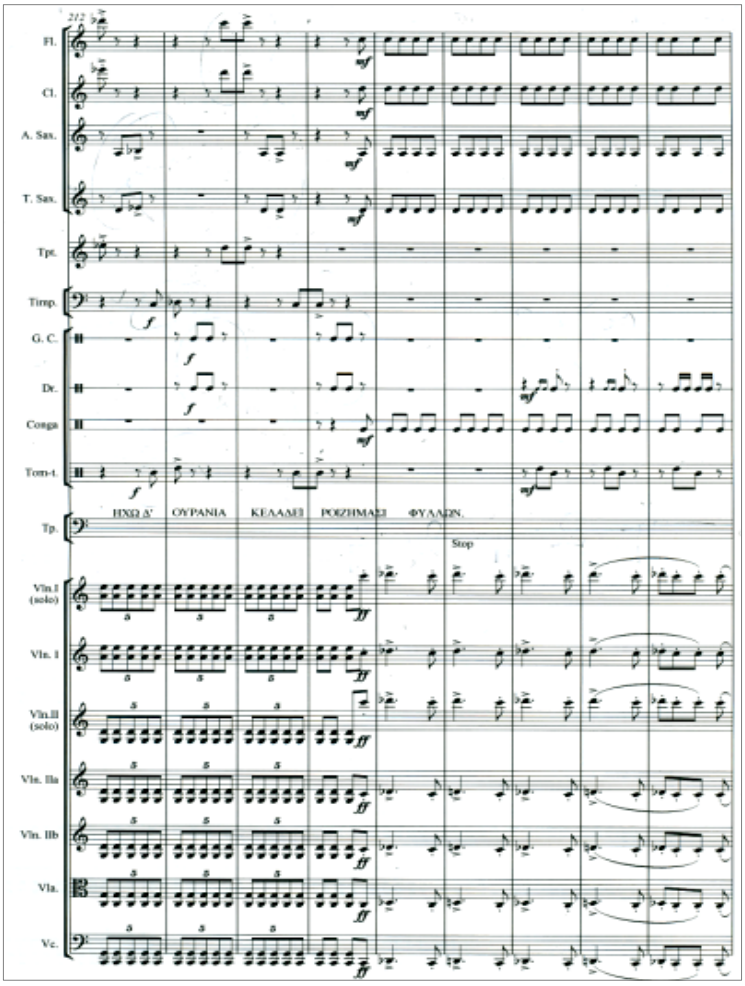


The text refers to a prayer to the sky. The violins suggest the soundless air by drawing the bow against the bridge. The vocal group interprets a peaceful, modal melody based on fifths and seconds.

The second part ends at bar no. 186.

The third part is based on the rhythmic and musical material of the first part and it is actually its development. The content of the literary text describes what the gods do when they are angry. Here, the string instruments execute the rhythmic-melodic *ostinato* of the first part, on a 5/8 beat, in *forte,* whereas the wind instruments perform the archaic motif of the first part. At bar 216, the melodic motif is taken over by the string instruments and the wind and percussion instruments play a rhythmic-melodic *ostinato.*
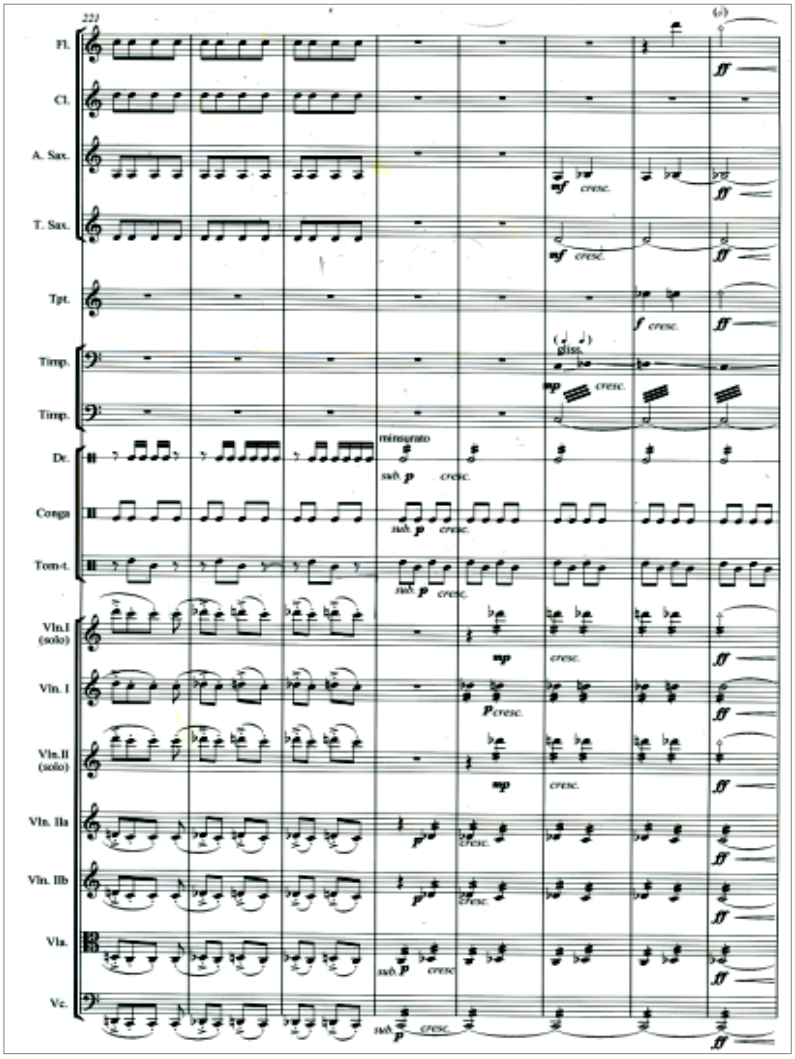
Ex. 19



Bars 224-230 represent the final part or its cadenza, which starts with a *"subito p"* dynamic indication and goes up to *"fff"* during its performance, as all the instruments enter, one by one. The point of *"fff"* begins when all the voices from the vocal group and the children's choir exclaim the word "Kuretes".

The final part of this musical piece - the fourth – is the continuation of the second part. Here, all the instruments play in a "*tonlos"* manner that is "without sound": the violins play with their bows on the bridge, suggesting the blowing of air, the trumpet suggests heavy air by playing a *glissando* and the flute player emits a vibrating blow of air, by moving the lips rapidly. The words uttered by the soloists characterize the air, the breath and the soul, which are also suggested by the orchestral score. Towards the ending, the solo violins imitate the sounds of seagulls through a *glissando,* which ends the entire musical piece.

Ex. 20



The merit of the composer lies in having succeeded to express such an ample and philosophic theme through simple means of interpretation, in accordance with the abilities of the pupils who performed *Orphikon I*. He did this with the express intention of raising the children's interest in such an activity of music education, from both a theoretical and a practical standpoint. *OrphikonI* is a didactic musical piece that helps the pupils learn the style and techniques of contemporary music, through a practical activity.

Translated by Raluca Stoica

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STUDIA UBB MUSICA, LVII, 2, 2012 (p. 223-234)
(RECOMMENDED CITATION)

FORMAL STRUCTURE AND POLYPHONIC TECHNIQUE IN ZOLTÁN KODÁLY'S *SEVEN EASY CHORAL PIECES FOR CHILDREN*[1]

GABRIELA COCA[2]

SUMMARY. The aim of the paper hereby is the analysis of Zoltán Kodály's *Seven Easy Choral Pieces for Children*, an aim set out of mere curiosity. Theoretically I analyzed these choral pieces years ago during my classes of score transcription for choirs. I noticed already then that despite their simplicity and absolute clearness these pieces are very logical and masterly elaborated. Zoltán Kodály composed his *Seven Easy Choral Pieces for Children* in 1936. His thoughtfulness and precision is proven also by the fact that he wrote the year of composition to every piece, although these small pieces belong to the same cycle.[3]

Keywords: Kodály, Seven Easy Choral Pieces for Children, choir, analysis, formal structure, polyphonic technique.

Let us then take a look to the choral pieces one by one:

1. *Éva szívem, Éva (Éva, my dear Éva)* is an adaptation of a folk song having 36 measures, written for two voices (**S+A**)[4], having musical form **A Av A**, with a repetition *Da Capo al Fine* of part **A**. Naturally each part is divided into phrases. All phrases have 3 measures and follow each other in a variation. The formal structure is symmetrical, consisting of measures of 12+12+12.

The folk song or the *Subject* as the case may be appears in the first part in the upper voice:
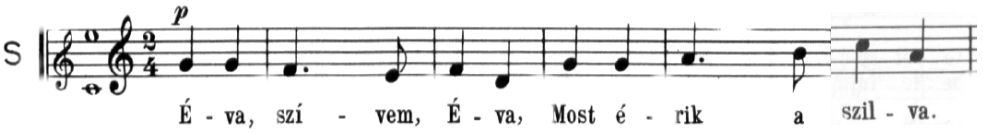
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[1] The paper hereby was presented for the first time on 17th November 2012 at Oradea, on the International Scientific Session of the *Kodály Events of Partium*.

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[3] Regarding Kodály's thoughtfulness: My master, the composer Ede Terényi related to me years ago on one of my musicology classes that as a young composer he took one of his works to Kodály to find out his opinion. When he received it back he was surprised to see that Kodály put a point after every number by which the measures were numbered, as is the custom in Hungarian grammar. He looked the piece through and all the point were in their places, none was missing.

[4] In choir pieces, especially in those written for two voices Kodály often has the two voices intersecting each other.
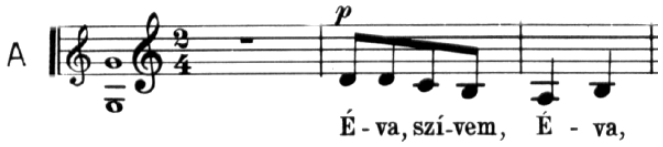
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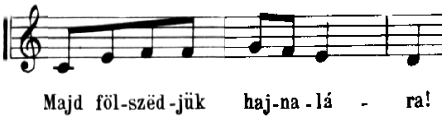


Measures 1 – 6.

The **Alto** voice accompanies the tune of the upper voice with an *ostinato* motif in two measures. This has also variations: reversed in mirror or augmented rhythmically.

Ex. 2
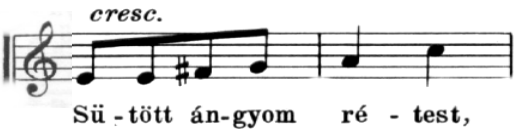


Measures 1 – 3.



Measures 10 – 12.

In part **Av** roles are interchanged: the lower voice brings the main tune (the folk song), while the upper voice bears the *ostinato* motif, this time varied in each of the cases. Variations consist both in reversal in mirror and in variations of the intervals.

Ex. 3



Measures 14 – 15.

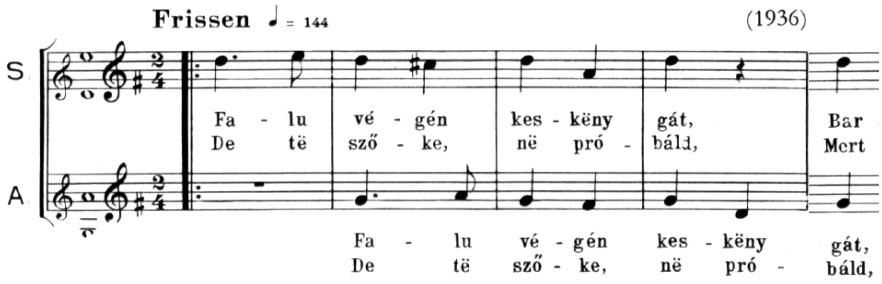
The *ostinato* motif is not a musical piece foreign to the main string of the music. It closely relates to the basic phase of the *subject's* tune: in the counterpoint this close relation resembles the type of harmonic accompaniment specific to the 20th century in which the author supports the tune with chords out of the tune itself.

The tempo of this piece: *At pace* ♩ = 112. Meter 2/4. Kodály uses modal keys. Part **A** is composed in *D doric*, while part **Av** in *A doric*. The dynamics of part **A** is a steady *piano*, while that of part **Av** a continuous *crescendo* for both voices.

2. *Falú végén (At the End of the Village)* – the second choral piece of the cycle is also an adaptation of a folk song for two voices (**S+A)**. This is the shortest of the seven pieces, it has 22 measures. It consists of a single part: part **A**, divided into measures of 4+3+2 (*addition*) + 2 measures of *Codetta*. The piece becomes a two-stanza piece due to the signs of repetition valid for the entire form (**A+A**).

The piece has a polyphonic technique using imitation. The author conducts a canon through all the 22 measures of the choral piece. The lower voice imitates the upper voice one measure later and one fifth lower until the addition.
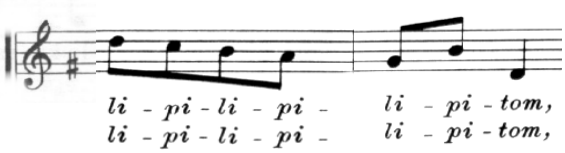
Ex. 4
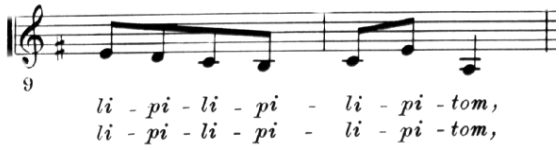


Measures 1 – 5.

The first measure of the addition is imitated a minor seventh lower and returns to the imitation one fifth lower only in the second measure, but with a variation of intervals this time: the major sixth jotting down turns into a perfect fifth. In the *Codetta* imitation ceases.

Ex. 5



Measures 8 – 9.



Measures 9 – 10.

The tempo: *Vividly* ♩ = 144. Meter 2/4. Kodály intermixes keys in this piece, using bitonality on the one hand: *D major / G major* and *G major / G mixolydian* and viewed at the tonal-modal level on the other: tonal-functional key/ modal key.

The author does not give any specification regarding the dynamics.

3. Héja (Hawk). In this third choral piece Kodály adapts a children's folk song in 57 measures, divided into 56 + 1 closing measure of *General Pausa*. This is a sort of „peace after the storm" due to the content. The author offers an explanation for the children performers (and also to the musicologist…) regarding the text, in a footnote, so that it can be more easily understood: "*The hawk keeps attacking the little yellow goslings grazing on the green meadow. The little shepherds scare him away with stones and sticks, but also with verses and noises."* Compared to the above mentioned pieces the form of this piece is complex:

Ex. 6
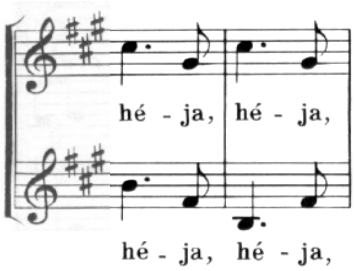
Introduction	A		B		addition	Av1		Bv1		Coda
4	+ 8	+	8	+	6	+ 8	+	12	+	11 (3+4+4)
	(a+a1)		(b+bv1)			(av1+av2)		(bv2+bv3+bv4)		

Phrases building up the formal structure consist of a steady 4 measures.

As far as the musical content is concerned: **in the introduction** the author represents the exclamations showing the presence of the hawk by descending two-note cells. This onomatopoeic, illustrative and programmed cell structure is present through almost the entire piece. In parts **A** and **B** the tune of the children's folk song is born by the **Alto** voice. In parts **Av1** and **Bv1** the main tune is taken over in a varied manner by the **Soprano** in a transposition of upper fourth. The **addition** and the **Coda** are based on the adaptation of the illustrative cell in the same manner as the **introduction**.

The tempo: *Lively* ♩ = 144. The same meter of 2/4. The key of the piece is a **A major** free of modulations, however – compared to the previous pieces – in this piece there is markedly a great number of dissonances starting with part **B**. See for example measures 48-49. (at the end of the last but one line) where there is a series of interchanging major seconds and major ninths.
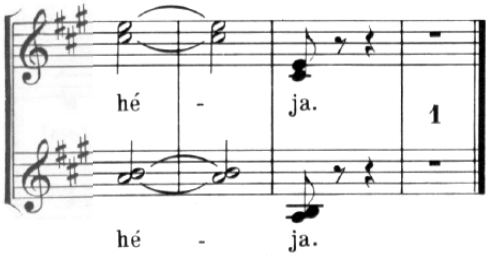
Ex. 7



Measures 48 – 49.

The author gives a colourful distinction also to the closing chord (see the last 4 measures): in the lower voice he creates a *second ajoutée* with a *Divisi*.

Ex. 8



Measures 54 – 57.

During the entire piece the dynamics is built up of interchanging contrasts, going from one extreme to the other thus: **Introduction** = *fortissimo*, **A** = *piano*, **B** = *piano*, **addition** = *fortissimo*, **Av1** = *piano*, **Bv1** = *piano / forte*, **Coda** = *fortissimo*. The author represents also by this musical means the panic created by the presence of the hawk.

4. *Versengés (Rivalry)* – the fourth choral piece is an adaptation of a folk song written for two voices, a male and a female voice, in the same manner as the previous pieces. It has a simple form in three parts with variations followed by a *Coda*:
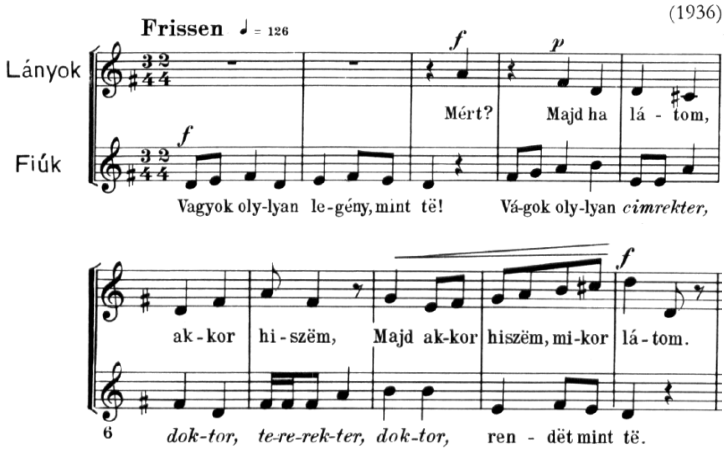
Ex. 9

A Av1 Av2 Coda
20 + 20 + 10 + 10

The form consists of 60 measures. This makes it the longest piece of the cycle.

The entire piece consists of phrases of 2, 3 and 4 measures following each other irregularly, according to how they adapt to the lyrics. The musical representation of this piece: the voices intonate the main tune alternatively, while the other voice follows the former by a free counterpoint during the entire piece. The tempo: *Vividly* ♩ = 126. The meter: irregularly alternating measures of 3/4 +2/4.

Ex. 10



Measures 1 – 10.

Similar to the formerly discussed choral piece here we also find many dissonances, mainly on unstressed measures, but also on some of the stressed ones. The main key is *G major*, but each part of the piece starts in *D major* except for the **Coda**.

A = *D major - G major*, **Av1** = *D major - G major*, **Av2** = *D major*, **Coda** = *G mixolydian – G major.*

In part **A** and in the first part of part **Av1** the voices have opposing dynamics (*forte and piano*), then both voices converge to a plain *forte* which ends in a *fortissimo*.

5. *Ciróka (Hickory dickory)* – the fifth choral piece has 57 measures, two voices which turn into four voices by a *Divisi*: S1+S2, A1+A2. It is a children's folk song, just as the third choral piece entitled *Hawk*.

It has a form similar to the former piece: a form with variations.

Ex. 11

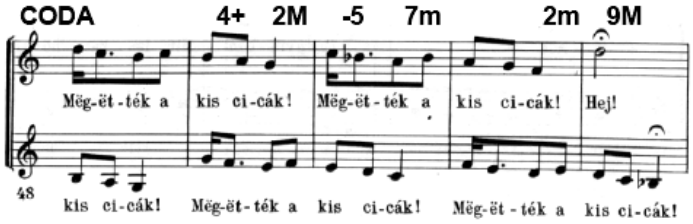
A	Av1	Av2	Coda
16	16	16	10 (1 measure overlap Av2/Coda)
4+4+4+4	4+4+4+4	4+4+4+4	5+2+1 (G.P.) +2

Until the *Coda* the form develops regularly. All three parts of the piece have 16 measures divided into a regular 4+4+4+4 and all phrases consist of 2+2. The voices form a dialogue by responding each other with the *Ciróka, Maróka* motifs until the last 3 measures of part **Av2** where all the voices converge.

Tempo: *At pace* ♩ = 120. The meter: 2/4. This is a piece composed by Kodály exclusively in modal keys. Parts **A, Av1, Av2** are composed in *D doric*, while the **Coda** contains 3 modes: *D doric, B lydian and D mixolydian*.

While in part **A** there are no dissonances and in parts **Av1** and **Av2** there are barely a few, the first 5 measures of the **Coda** are filled with them.

Ex. 12



The dynamics goes from one extreme to the other alternatively in the entire piece:

A = *forte*, **Av1** = *piano*, **Av2** = *forte*, **Coda** = *forte, piano, fortissimo*.

Kodály makes this piece more colourful, varied and attractive also by these means, since this is his purpose: to composed songs as colourful, varied and attractive as possible for children.

6. *Jó gazd'asszony (Good Housewife)* is an adaptation of a children's folk song of 28 measures, for two voices, S1 +S2.
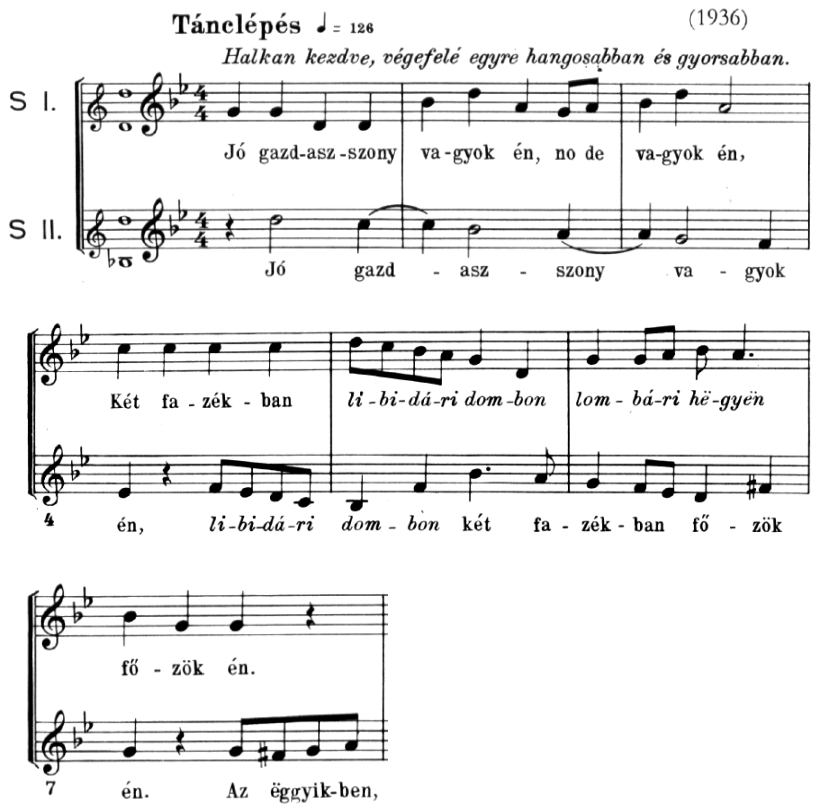
It has a form with variations:

Ex. 13

A		A1		Av1		Av2
7	+	7	+	7	+	7
3+2+2		3+2+2		3+2+2		3+2+2

The piece divides evenly and regularly into periods consisting of measures of 7+7+7+7, which at their turn divide also evenly into 3+2+2 each.

Ex. 14



The first two parts are almost identical, therefore these are represented by **A** and **A1.** In fact Kodály varies the music only from the third part.

The tempo: *Dance step* ♩ = 126, increasingly accelerating. The dynamics keeps up with the tempo by becoming ever louder. At the beginning of the piece the author makes a verbal remark: *„Begins softly and becomes increasingly loud and quick until the end".*

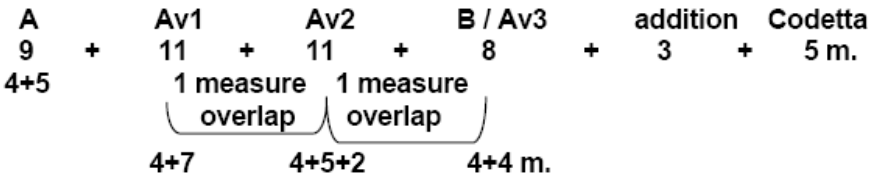
The meter: 4/4 – unique in the cycle.

Kodály uses a single key in this piece, *g minor*, but he uses all three variants of the key: in part **A** variant *natural + harmonious*, in part **A1** the same, while in part **Av1** *melodious and natural* and in part **Av2** *natural and melodious*.

7. Zöld erdőben (In the Green-Leafed Forrest) – is the seventh and also the last choral piece, closing the cycle (see example 8). It is interesting that Kodály created a cycle of seven pieces as if he would have composed
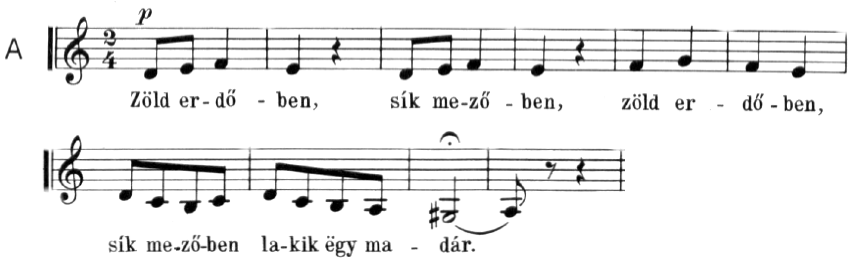
one for each day of the week. This is the only piece for three voices in the cycle. Its form can be considered also a form with variations which contains repetitions. Its formula:

Ex. 15



In part **A** the main tune is represented by the **Alto** voice.
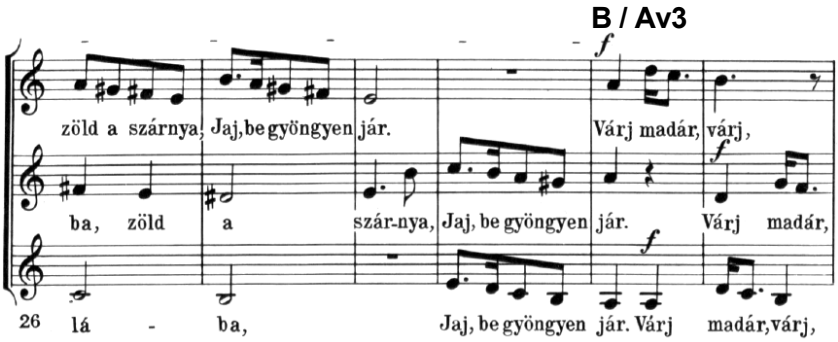
Ex. 16
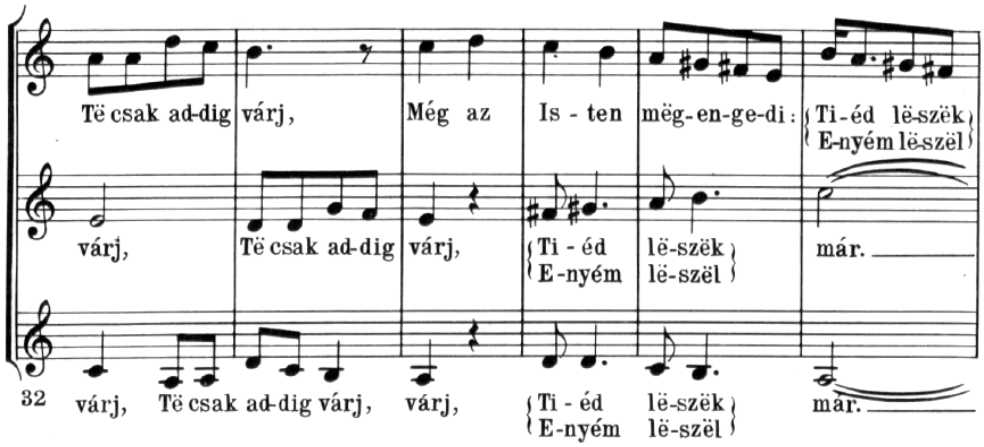


Measures 1 – 10.

In **Av1** it is taken over by the soprano. In **Av3** all three voices intonate the tune in an imitational structure at a difference of a quarter of a note and transposed by a lower fourth. In the part between measures 30 and 37, in part **B** a new tune is introduced imitated polyphonically and with variations in the lower fifth and then in the lower octave.

Ex. 17



The 2nd phrase of the part A



Measures 26 – 37.

But in measures 34 and 35 the author brings back a varied form of the second phrase of part **A**. In parts **A** and **Av1** the voice representing the main tune is followed by scraps of tunes and motifs from the main tune in the other voices.

Slowly ♩ = 63 is the tempo. This is the only piece of the cycle having a slower tempo due to the features of the lyrics and the folk song. Meter: 2/4.

As far as the tonal structure is concerned, except for the **Codetta**, all parts begin with a natural *a minor* and modulate into another variant of *a minor*. In the *Codetta* this is inversed: it begins in a melodious *a minor* and later as a reminiscence the basic and beginning motif of the piece it is brought back into a natural *a minor.* This piece is varied with many dissonant chords as well.

Conclusion: as far as harmony is concerned Kodály varies his choral pieces with numerous chromatic solutions such as: lower chromatic cambiata, inverse chromatic, ajoutée notes, closing Picardy third, etc. Also a plenitude of **polyphonic** solutions are to be found in the seven choral pieces. Starting with the scraps of tunes and motifs taken from the main tune, from ostinato motif, through variable and non-variable imitation technique in mirror, from the canon to the variable counterpoint there are many musical elements to be found in these „simple" and short choral pieces. Regarding the sequence of keys Kodály pays great attention that all voices intonate the main tune of the pieces. This is like the gesture of a good parent who distributes the sweets at his disposal equally between all his children.

It is known that musical analysis serves in fact musical performance. But not only that. In these choral pieces there are many interesting musical solutions that can be taught to the students in the classes of score transcription for choirs so that they would attempt to create small choral piece adaptations at their turn or as future music teachers they would teach their knowledge to the next generation.

Translated from Hungarian by Borbély-Bartalis Zsuzsa

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ANNEX 1.

KODÁLY Z.: *SEVEN EASY CHORAL PIECES FOR CHILDREN*
Summary Table for the Musical Analysis

TITLE	BASIC COMPOSITIONAL MATERIAL	TOTAL NUMBER OF MEASURES	NUMBER OF VOICES	SEQUENCE OF VOICES	MUSICAL FORMULA	TEMPO	METER	KEY	DYNAMICS
1. *Éva szívem, Éva*	Folk song	36 (24+12)	2	S + A	A Av A	At pace ♩ = 112	2/4	A = D doric Av = A doric	A = *piano*, Av = *cresc.*
2. *Falú végén*	Folk song	22	2	S + A	‖:A + Codetta:‖	Vividly ♩ = 144	2/4	Bitonality: D major/G major G major/G mix.	freely
3. *Héja*	Children's folk song	57 (56+1 G.P.)	2	S + A	Bev. A B addition Av1 Bv1 Coda	Lively ♩ = 144	2/4	A major, free of modulations	Contrasting: Intro. = *ff*, A = *p*, B = *p*, Addition = *ff*, Av1 = *p*, Bv1 = *p/f*, Coda = *ff*
4. *Versengés*	Folk song	60	2	Female + Male	A Av1 Av2 Coda	Vividly ♩ = 126	irregularly alternating measures of 3/4 + 2/4	A = D major, G major, Av1 = D major, G major, Av2 = D major, Coda = G mixolydian ,G major	In part A and in the first half of part Av1 voices have a contrasting dynamics (*f* and *p*), then both voices are of a plain *forte*, increasing to *ff* by the end.
5. *Címke*	Children's folk song	57	2 (4 – by *Divisi*)	S I - II + A I - II in Divisi	A Av1 Av2 Coda	At pace ♩ = 120	2/4	A, Av1, Av2 = D doric, Coda = D doric, B lydian, D mixolydian	Interchanging alternatively during the entire piece: A = *forte*, Av1 = *piano*, Av2 = *forte*, Coda = *forte, piano, fortissimo*
6. *Jó gazd'asszony*	Folk song	28	2	S I + S II	A A1 Av1 Av2	Dance step ♩ = 126 increasingly quick	4/4	variants of g minor: A = g natural, g harmonious, A1 = g natural, g harmonious, Av1 = g melodious, g natural, Av2 = g natural g melodious	A note from the author at the beginning of the piece: *„Begins softly and becomes increasingly loud and quick until the end".*
7. *Zöld erdőben*	Folk song	45	3	S I + S II + A	A Av1 Av2 B/Av3 addition Codetta	Slowly ♩ = 63	2/4	variants of a minor A = a natural, a harmonious, Av1 = a natural, a melodious, Av2 = a natural, a melodious, B/Av3+addition = a natural, a melodious, Codetta = a melodious/ a natural	

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ANNALYTICAL BENCHMARKS IN THE WORK *ON A SUN DIAL II* FOR CLARINET B FLAT AND RECITER BY PETRU STOIANOV

CRISTIAN BENCE-MUK[1]

SUMMARY. *On a sun dial II* by Petru Stoianov, for clarinet and reciter strats from Nichita Stănescu's verses (like many others of the composer's opuses) and offers sonorous meditation on the poetic text. From a musical point of view, we distinguish an outlook where musical morphology subordinates its syntax through the supremacy of cellular-motivic thinking, with "parsimony of means". We remark a tight connection between music and the poetic text, both from the point of view of artistic atmosphere and from the perspective of the annalogies and symbols it highlights, unveiling, at the same time, the profound meanings of the literary text.

Keywords: clarinet, reciter, poetry, cell, chromatic, "twist".

The piece we will analyze in our study has three instrumental versions, as follows: "in the first version, entitled *On a sun dial I*, it is a violin piece; in the second one, *On a sun dial II*, the same musical material, but varied on the timbral requirements of another type of instrument, features, besides the solo instrument – that is the clarinet – also a reciter; the third musical vision, implying a series of other specific approaches, *On a sun dial III* addresses the solo cello. The latter was a compulsory work at the International Competition of Music Perfomance Jeunesses Musicales, Bucharest, 1998, 5th edition."[2] As a preamble to our analysis, we consider useful to briefly present the main events in the life of the composer, as the only ones able to objectively outline his creative personality.

Petru Stoianov (born on October 29, 1939 in Vinga, Arad County) graduated the "George Enescu" Conservatory in Iasi (1965-1969), as well as the "Ciprian Porumbescu" Conservatory in Bucharest (1969-1972), obtaining

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[2] Stoianov, Petru, *Noduri si Semne. Posibile structuri pe scara unui model modal (Nodes and Signs. Possible structures on the scale of a modal pattern)*, doctoral thesis, the "Gh. Dima" Music Academy in Cluj-Napoca, 2003, scientific coordinator prof. dr. Valentin Timaru, p. 88.

his Bachelor of Arts in Music Education and Composition under the guidance of great teachers[3], esteemed personalities of Romanian musical and cultural life.

Presently, Petru Stoianov is a university professor and vice-dean of the *Spiru Haret* University in Bucharest, a member of the Composers' and musicologists' Union in Romania, member of the Romanian National Section of the International Society for Contemporary Music (ISCM), *Vice-president of the Romanian Comitee "Jeunesses Musicales"* (since 1993), as well as *founder* and *artistic director* of the "Jeunesses musicales" International Music Competition, Bucharest, Romania (since 1994). He was *executive director* and *counseler* of the International Festival of Contemporary Music "International Week of New Music", Bucharest, Romania (editions 1992-1999), he participated in national and international composition festivals and competitions, in musicology symposiums, congresses, radio and television programs, he wrote articles and studies in written media and music journals and he was president and member in numerous national juries of musical performance competitions.

He was awarded various national and international awards and distinctions and he was comissioned to write the poem *Existi, Doamne (You are real, My God)*, on verses by Karol Carol Woytila translated by Nicolae Mares, for the ceremony of awarding the Doctor Honoris Causa title of the "Spiru Haret" University in Bucharest to His Holyness Pope John Paul II (October 28, 2003). We are also bound to mention here the winning of the first edition of the "George Enescu" Competition-Concert organized by the Romanian Radio Society and Radio Romania Muzical (January 20, 2004) with the work *Noduri si Semne – muzică de concert pentru ansamblu instrumental (Nodes and Signs – concert music for instrumental ensemble)*.

His compositions encompass almost all musical genres, reuniting pieces "dedicated to the orchestra, choir, chamber ensembles, as well as to the teaching process"[4], but also film music (being awarded a *Diploma of gratitude* by the Banat Metropolitan Church, in 2002 for the score of the film *Poveste de Crăciun – A Christmas Story*). As a musicologist, he published numerous educational studies, volumes and papers.[5]

[3] Anton Zeman (harmony-composition), Vasile Spătărelu (counterpoint), Anatol Vieru (composition), Tudor Ciortea (musical forms), Ovidiu Varga, Octavian Lazăr Cosma (music history), Emilia Comisel (folklore), George Bălan (musical aesthetics), Vinicius Grefiens (score reading), Aurel Stroe (theory of instruments and orchestration), Marin Constantin (choir conducting) etc.

[4] Sandu-Dediu, Valentina, *Muzica românească între 1944-2000 (Romanian Music 1944 through 2000)*, Bucuresti, Ed. Muzicală, 2002, p. 257.

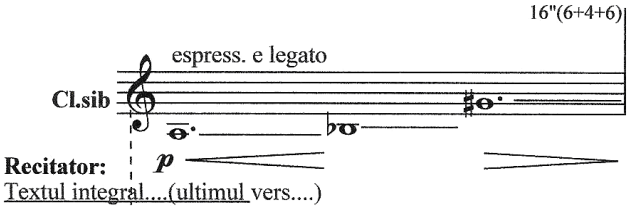
[5] The biographic information was taken from the composer's webpage in Romanian, http://muzicieni.cimec.ro/Petru-Stoianov.html, visited on August 16, 2012.

The morpho-syntactic analysis of the work

The musical (compositional) apprehension of the work[6] is based on a few musical cells, which, through their different variations, mark and homogenize the entire sonorous discourse.

Thus, the first musical cell, made up of 3 sounds, debuts by an ascending musical trajectory, reuniting a minor second with a major sixth, a characteristic interval which brings tension to the musical discourse even from the beginning.

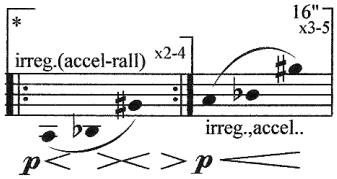
Ex. 1



cell 1[7]

Once exposed, this first sonorous cell is reprised, repeated several times and then transposed in another sonorous register, at an upper octave.

Ex. 2



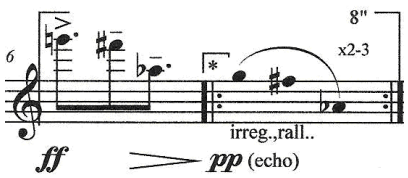
cell 1 (1a) repeated and transposed

[6] We mention that our analysis is based on the present version of the score (composed in 1985, the work was revised by the composer in April 2012, in order to be performed in the concert on June 12, 2012, at the "Gh. Dima" Music Academy, Cluj-Napoca, by the clarinetist Răzvan Poptean and baritone Cristian Hodrea).

[7] Considering the novelty of the language used, as well as the movement of the cells in the piece, we will avoid using traditional notation (for ex.: cell x, cell x reversed, cell x reversed and varied 1 etc.), proposing instead an alternative notation, more clear and more relevant in this case. Therefore, by the simple numbering of the cells, we can put states 1a, 1b and 1c on the same plane, following the evolution of each one separately and not include them in the same basic cell x.

As a counterbalancing of the exclusively ascending trajectory in the beginning of the work, cell 1 is reversed, then transposed at the lower octave and repeated, in a reversed symmetry avis as compared to its basic form - cell 1 in original:

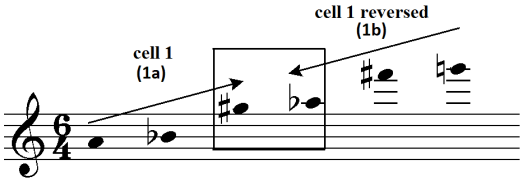
Ex. 3



cell 1 reversed (1b), then transposed

Through the direct succession of cell 1 (1a) and its revearsal (1b) we distinguish that the "central" sound, the mirrored symmetry axis[8] is the sound g sharp – a flat[9].

Ex. 4



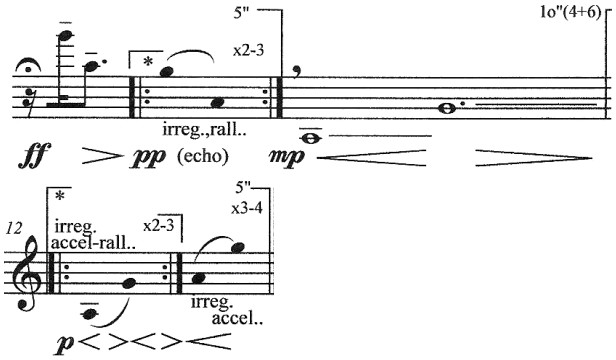
cell 1a and cell 1b

The following cell (Ex. 5) however, will clarify the melodic and chromatic trajectory of the 2 previus sections, by highlighting the initial sound of every cell, as a central benchmark, sided by a higher and a lower leading-note, separated or not by transposition to octave (Ex. 6). Exactly as in the previous cells, this new cell will be highlighted by repetition, transposition to octave (lower and upper), but also by intervallic overturns:

[8] This melodic preoccupation with organizing musical intervals was aslo remarked by Theodor Grigoriu in the work of, then young, Petru Stoianov: "The composition *Proporţii 2 – Proportions 2* has a symmetry axis with the role of a mirror, while the technique of intervals and melodic contours is followed according to a rigorous plan." (*Cenaclul tinerilor compozitori – The circle of young composers*, published in *Muzica* journal, no.8/1978, p.18, but also in the volume *Muzica si nimbul poeziei – Music and the halo of poetry*, Ed. Muzicală, 1986, p.216, study re-entitled *Portrete de tineri compozitori – Portraits of young composers*)

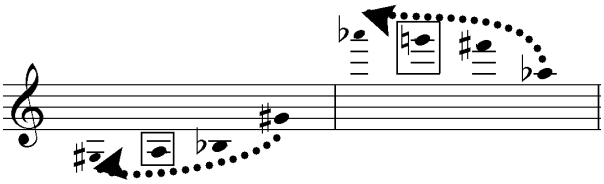
[9] In order to remain in agreement with the score (noted in B flat) in this study we will name the written sounds and not their transpositional sonorous effect (in this case: f sharp – g flat).

Ex. 5



cell 2, transposed and overturned

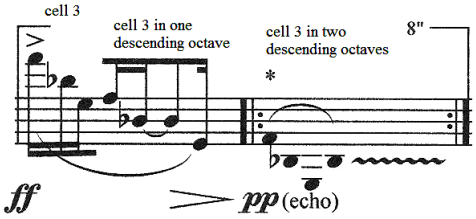
Ex. 6



The "pivot" sounds of cells 1a and 1b, which actually make cell 2

In the end of the first "section"[10] as a "connecting" micro-element, we remark the "secondary" cell[11] 3 (Ex. 7) and in the second "section" we notice a derivation of cell 1b (extended to 4 sounds and with a leap of a third which replaces a gradual progress), derivation which will circumscribe the "secondary" cell 1c (Ex.8).

Ex. 7

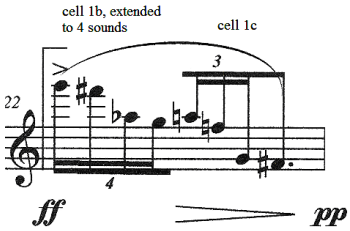


"secondary" cell 3 and its descending transpositions

[10] Although the morphologic point of view tends to subordinate the syntactic plan, we will assume a macro-structural segmentation of the work.

[11] Named this way due to its relatively reduced use in the work (compared to the "basic" cells: 1a, 1b and 2).

Ex. 8



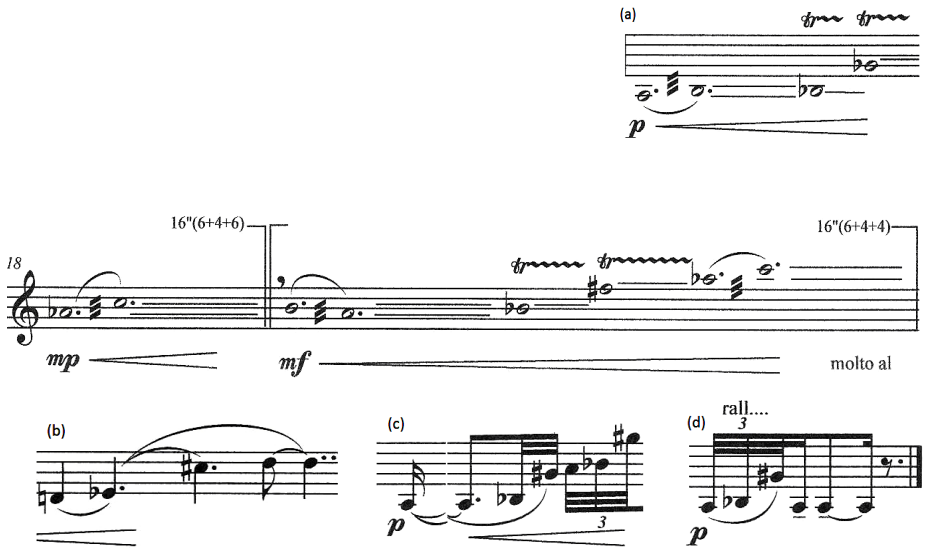
“secondary” cell 1c, derived from a variation of cell 1b

As we conclude the reviewing of the cells at the basis of the compositional vision, we will continue by illustrating the evolution of the sonorous discourse on the basis of the variation of these morphological micro-elements.

Therefore, **cell 1a** will be varied as follows:

- through tremolos and trills on its sounds, but also by including a new sound, the resulted “pattern” being moved, later on, at the upper octave, slightly modified, in the beginning of the second “section” of the work (a);
- through extension of the cell to 4 sounds, in the third “section”, by reprising the initial sound at the upper octave; in this case, the cell appaears transposed on other sounds (b);
- through rhythmic variation, reprised later on at the upper octave, in the beginning of the final section of the work, the dynamic “reprise” (c);
- through extension of the cell to 4 sounds, by returning to the initial sound (without transposition this time), in the end of the work (d);

Ex. 9

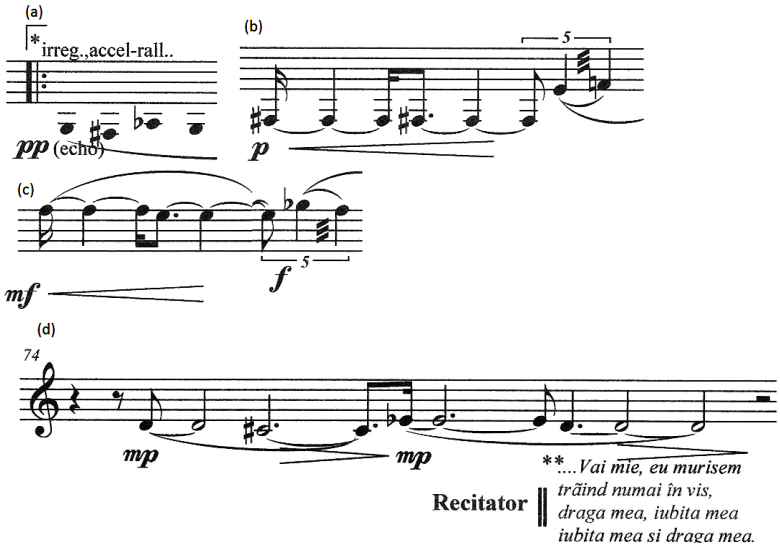


Variations of cell 1a

Cell **1b** will be submitted to the following variations:

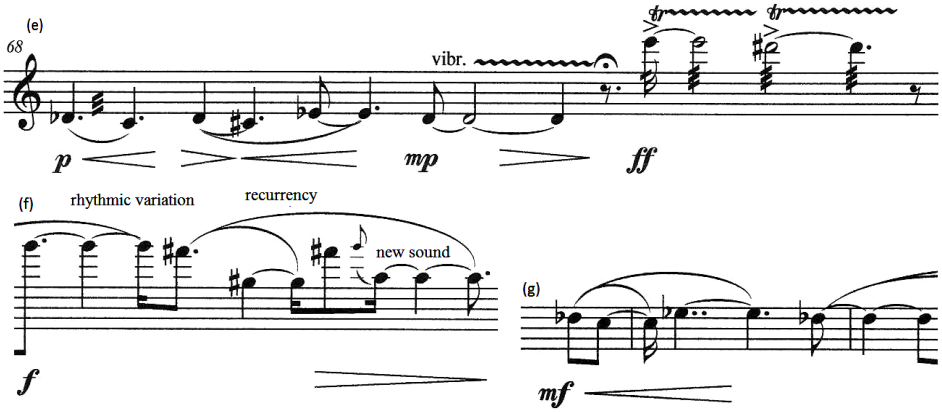
- extension of the cell to 4 sounds, by reprising the initial sound (see Ex. 8);
- obtaining of an aspect which refers to a rhethorical figure[12] of the Baroque (expressed by the sonorous syntagms known as "the cross motif"), by reuniting the 4 composing sounds of the variation above under the same register, initially without precisely determined rhythmical values (Ex. 10a); later on, they return, both in the progress and in the finale of the third "section" of the work (right before the "reprise"), with precise rhythmic framing, based on long values (Ex. 10 - c, d);
- recurrent cell 1b (10b)[13];
- extension of the "cross motif", by including it in a gradually ascending sequential "picture" in 4 successive stages (e);
- rhythmic variation followed by melodic recurrency, added a new sound at the end (f);
- variation of the "cross motif" by extension of the leap of diminished third to minor third, in the last "section" (g);

Ex. 10



[12] "Rhethoric figure – code of precisely configured melodic (but also rhythmic and harmonic) twists, which during the 17th and 18th centuries, especially in Germany, were connected to the musicality of the text, to the meaning of the word (therefore also resembling the figure of speech in literature)." (*Dicţionar de termeni muzicali – Dictionary of musical terms*, Ed. Enciclopedică, Bucharest, 2010, p. 212, article signed by Valentina Sandu-Dediu).

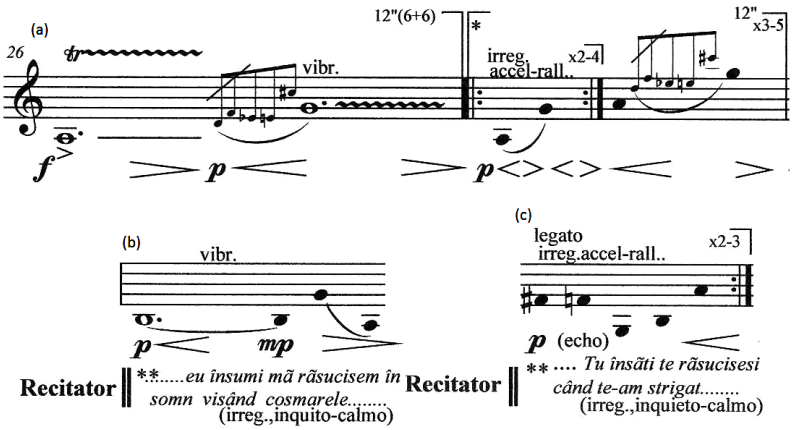
[13] The order of the musical examples follows exactly the chronological order of appearance of cellular variations in the score.

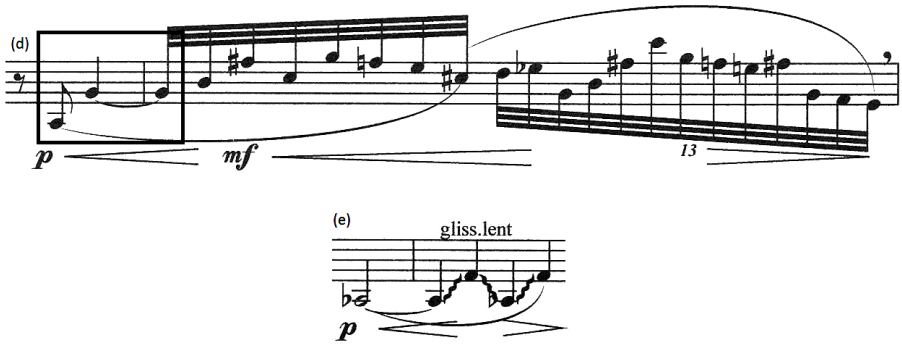


Variations of cell 1b

Cell **2** will be intensely used, from including in it certain multiple apoggiaturas (Ex. 11 - a), to "hiding" it in a broader melodic "pattern", which involves the addition of a new sound (b) or the overturn of the interval and enrichment with new sounds (c), all these variations taking place in the second "section" of the work; at the same time, the sounds from cell 2 will become beginning sounds for a quasi-improvisational, virtuoso passage (d) or will mark the melodic variation of the minor seventh and its transformation into major, ascending and descending sixth, touched by a "slow glissando" in the last "section" (e).

Ex. 11

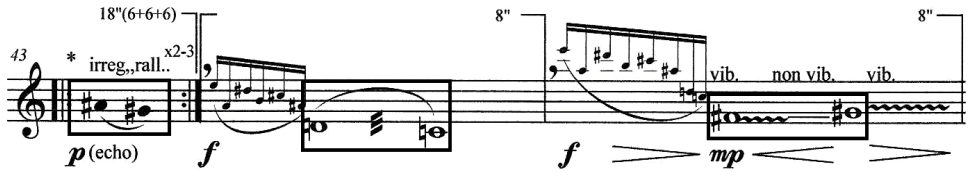




Variations of cell 2

A "possible" variation of cell 2 is also the often used major seconds (overturns of the initial minor seventh), appearing especially in the second "section" (see the tremolos in Ex.9 a, but also Ex.12). We chose not to include these variations in the chronology of variational instances of cell 2, leaving them in the end, as both the suppression of the defining leap of the basic cell and its replacement by gradual progress, and the transposition on other sounds put this analytical hypothesis in an area strongly neighbouring speculation.

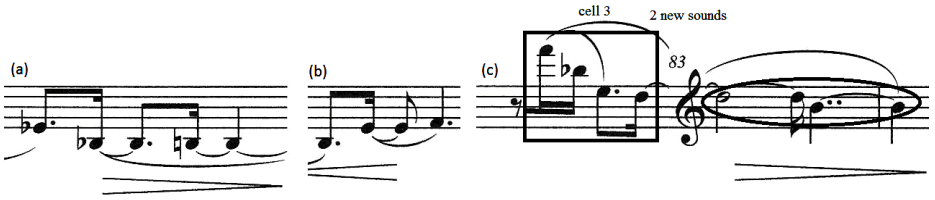
Ex. 12



Major seconds, ascending and descending

Cell **3** (presented in Ex. 7) returns in the third "section", by the "rearrangement" of the sounds belonging to the same register, resulting in a leap of perfect fourth and minor second (augmented first), descending or ascending (see Ex.13 - a,b) and is reprised once, in the dynamic "reprise", extended with 2 new sounds (Ex. 13 - c):

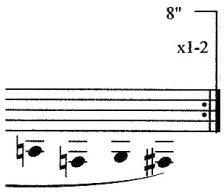
Ex. 13



Variations of cell 3

Cell **1c**, is reprised once, by "gathering" all of its 4 composing sounds in the same register (Ex. 14). This reduced use of cells 3 and 1c justifies and confirms (in our opinion), their status of "secondary" cells.

Ex. 14



Variation of cell 1c

The rhythmic and melodic evolution of musical cells at the basis of the analyzed work reveal a compositional conception based on the intense use of language micro-elements and, implicitly, stresses musical morphology, to the detriment of the other analytical and formal parameter, that is syntax.

Nevertheless (also taking into account the quasi-free and quasi-improvisational development of musical discourse, with the cells presented above as starting points for the so-called improvisation), we consider that *On a sun dial - II* is structured in 4 sections of syntactic articulation, as follows:

- the debut section, A, very short, even aphoristiconly exposes cells 1a, 1b and 2, the quintessence of the melodic substratum of the entire work and cell 3 appears as a connection with the following section;

- the first elaborative section - A_1 - reprises, amplifies and develops the cellular material previously exposed and is separated by the fourth with a pause, at the bottom of the second page in the score;

- the maximum stage of cellular evolution is attained in the third section, which, due to intense filtration of the primordial cellular substratum, enriched with multiple rhythmic and melodic variations, imposes itself as a new section - B – where the melodic fragmentation in the beginning of the work becomes fluid, attaining the "mature" stage of the most fluent rhythmic and melodic "pattern" of the piece (see Ex.18); at the same time, we remark the separation of this section by ample pauses, where the reciter brings back to the attention of the audience fragments of the poem;

- the final section - A_{v1} – reprises cells 1a, 1b, 2 and 3, in a dynamic quasi-"reprise", which continues cellular variation until the finale.

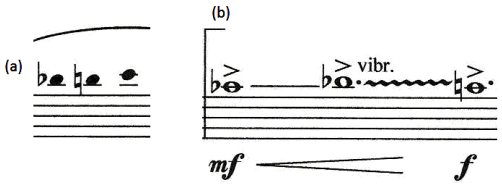
Therefore, in our vision, the supremacy of the morphologic conception decants, at the syntactic level, in a tetra-strophe type A A_1 B A_{v1}, resembling the "traditional" form of bar with reprise[14].

[14] We highlight, though, the quasi-improvisational aspect of the musical discourse, which would plea, in a way, for a different syntactic approach, that is for unity, a mono-strophe with continuous cellular development.

Aspects of melodic and chromatic discoursivity

Melodic discourse aims at the chromatic aspects in 3 states:
- open chromaticism (Ex. 15 - a);
- reversed chromaticism (Ex. 15 - b);

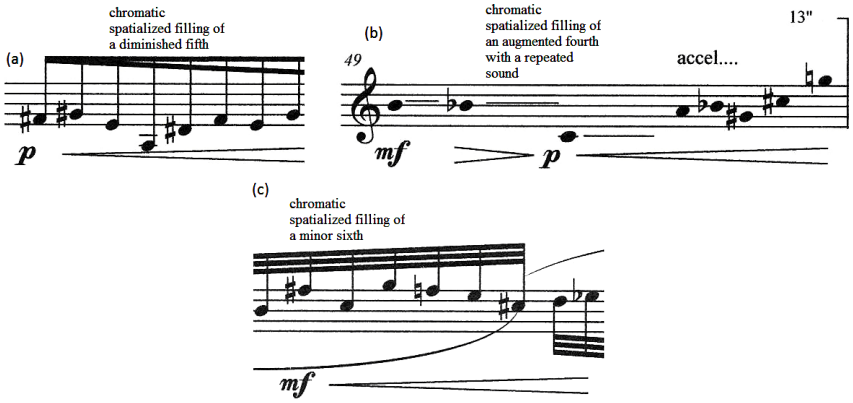
Ex. 15



Open and reversed chromaticism

- the configuration of chromatic "areas"[15] by "filling in" an augmented fourth (diminished fifth) or minor sixth (Ex. 16 - a, b and c), by ingeniously spatializing the sounds in several registers, which gives more melodic interest, at the same time beclouding the chromatic development of the sonorous discourse itself.

Ex. 16

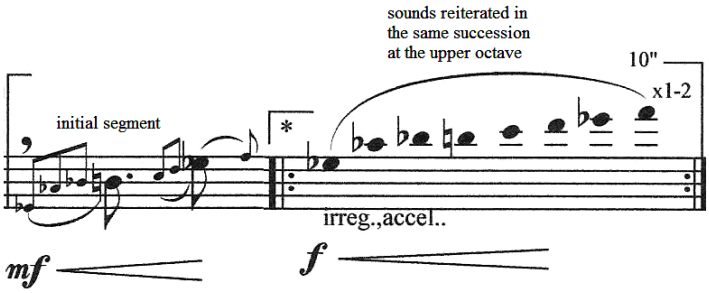


The configuration of chromatic "areas"

The main modality of sonorous "infringement" of a melodic fragment, based or not based on the discussed generating cells, seems to be its repletion by transposition to the upper or lower octave. Here is an example of a "neutral" sonorous segment which is not based on the cells previously mentioned and whose sounds are also repeated at the upper octave:

[15] By virtual reunion, as a chromatic scale, of all the sounds making up a certain muical segment.

Ex. 17



Repetition at the upper octave

This preoccupation for various sonorous registers seems constant among the composer's works even from the beginning if we consider Theodor Grigoriu's observations following a circle of young composers in 1978: "the play upon registers, which is not only an involvement of harmony notes – more or less – but also a timbral development, can generate strong emotions, if they are artistically and masterfully driven. [...] It seemed to me that Petru Stoianov knows well this "lesson" of registers […]."[16]

Relationship text-music

In his study *Fuziunea cuvânt-muzică – The fusion word-music*[17], Theodor Grigoriu writes the following: "a composer is seduced by a text – be it prose or poetry – because it unleashes inside him a possible music; he feels that its ideas, metaphors and images inspire him, they can put him in apassionate working state, his sensitivity identifies with the one of the text. It often happens that the musical form itself is born in a moment, that one hears not only the sounds of the music (motifs, harmonies etc.), but also the general environment where they will unravel: general atmosphere, timbral colors etc."

The affinity of the artistic sensitivity of the composer with the poems of Nichita Stănescu seems to spring from and, at the same time, find its explanation in a presupposed and natural musical substratum of the poet's

[16] *Cenaclul tinerilor compozitori – The circle of young composers*, published in *Muzica* journal, no.8/1978, p.18, but also in the volume *Muzica si nimbul poeziei – Music and the halo of poetry*, Ed. Muzicală, 1986, p.216, study re-entitled *Portrete de tineri compozitori – Portraits of young composers*).

[17] In the volume *Muzica si nimbul poeziei – Music and the halo of poetry*, Ed. Muzicală, 1986, p.167.

verses. Therefore, in a vast sub-chapter of his doctoral thesis entitled *Muzicalitatea liricii nichitiene – The musicality of Nichita's poems*, the composer states: "It would be highly improbable that a poet of the magnitude of Nichita Stănescu would not link poetry and music. On this fundamental connection, Nichita himself declared in an interview: <I was dreaming of creating poems where the scattering of tension nodules would not be rhythmical, but placed according to the the needs of revelation, borrowing something from the very modern constructions of contemporary symphonic music>"[18]. The thesis follows by presenting the observations of several of Nichita Stănescu's critics, who "noticed the ability of polyphonic composition in his verses"[17]. Consequently, we find that, according to Alexandru Condeescu Nichita's verses are "paradoxical metaphors where elements are embedded in a vast polyphonic audion" and Augustin Doinas "remaks the fact that Nichita's language is – as substance – <of a musical, super-semantic essence>"[17]. relations with music seem to continue in Nichita Stănescu's poems, as, according to Lucian Raicu "before building meaning <he searches for the sounds>"[17] and Petru Poantă "pleads that the poet descends where < the song and the being find each other unto creation, before phylosophy>".[17]

Before mentioning a few relevant aspects – in our opinion – of the relationship between literary text and music, we consider necessary to present Nichita Stănescu's poem, which stands at the basis of the musical conception and which is recited in the beginning of the piece and then reprised during the musical discourse.

„Pasărea se răsucise în zbor
zgâriind stelele, eu însumi mă răsucisem în somn
visând coşmarele.
Tu însăţi te răsuciseşi când
te-am strigat
cu ochii tăi verzulii spre mine
când tot ce a fost ieri se răsucise
spre nesiguranţa lui mâine.
Ceasul bătea din ce în ce mai rar,
timpul se lungise
eram şi fericit şi tulbure şi neclar
pare-mi-se.
Deodată a căzut o stea.
O fi murit cineva, mi-am zis.

[18] Stoianov, P., *op. cit.*, p. 155.

Vai mie, eu murisem
trăind numai în vis,
draga mea, iubita mea
iubita mea şi draga mea."[19]

(The bird had turned in its flight
scratching the stars, as I had turned in my sleep
dreaming of nightmares.
You had turned, yourself, as
I called you
watching me with your greenish eyes
when all of yesterday had turned
towards the qualm of tomorrow.
The clock was barely striking,
time had elongated
I was happy and blurry and vague
as it seemed.
A star fell suddenly.
Someone must have died, I thought.
Oh my, 't was I who'd died
living but in a dream,
my darling, my love
my love and darling.)[20]

From the first verses of the poem we notice the obsessive use of the word "turn" and this aspect also stroke composer Petru Stoianov, who seems to render these turns by continuous twists of the melodic profile, marked by reversed chromaticism, revearsals, recurrence, spatializations in different registers of the chromatic successions. "The turn means the reversed organization of feelings and things [...], the poet's own self apprehending it and turning, as a struggle between the world of Hypnos and the temptation of the real"[21]. The importance of the turn also emerges from the composer's indications for the interpreter for the concert in Cluj-Napoca on June 12, 2012: "his imagination is being tested (the interpreter's - n.n.) to improvise on given sounds, much like the "turns" in the text, like the bundle of thoughts which does not permit detachment from the concrete, in spite of the efforts
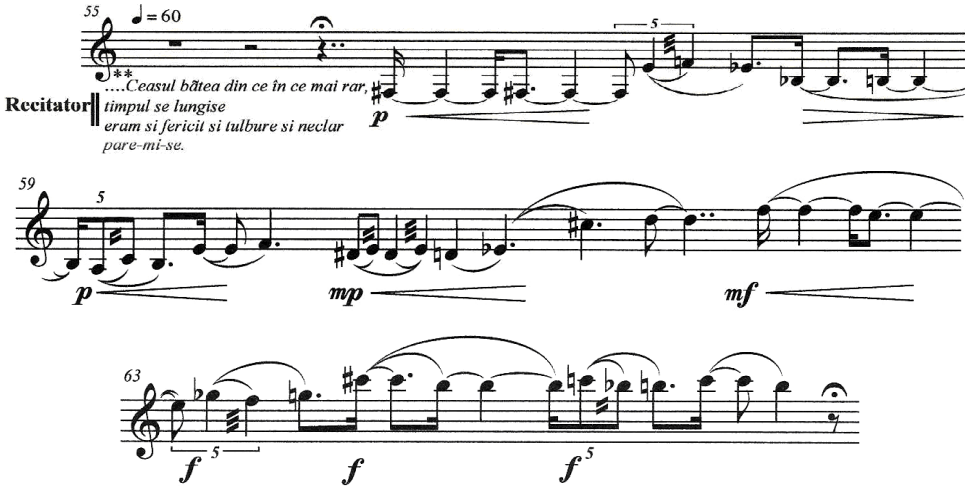
[19] *Pe un cadran solar – On a sun dial* by Nichita Stănescu, from the volume *Antimetafizica*, *însoţit de Aurelian Titu Dumitrescu (Anti-Metaphysics, accompanied by Aurelian Titu Dumitrescu)*, Cartea Românească, Bucharest, 1985, p. 442.
[20] Unauthorized translation (n.tr.)
[21] Stoianov, P., *op. cit.*, p. 89.

of flight towards the sky. The paroxysmal image of "scratching the stars" seems to be the response of the impossible bird-thought flight whose futile struggle, "tamed" by the fulfillement of love, soothes in a doina-like saying, under the rain of stars about to begin".

In section B, marked by pauses and by the last two intervetions of the reciter, distinguishing a kind of expressive climax of the work, the meanings of the poetic text tend to be followed even closer.

Therefore, the verses marking the beginning of this section, „Ceasul bătea din ce în ce mai rar, / timpul se lungise / eram şi fericit şi tulbure şi neclar / pare-mi-se" (The clock was barely striking,/ time had elongated/I was happy and blurry and vague/ as it seemed) are followed by the most ample melodic "pattern", uninterrupted by pauses and dominated by long rhythmic values (Ex. 18), thus highlighting the elongation of musical time. "Relativization of time is anothercause of our excruciating separation from the world: interior time reveals the mirage of discovering new realms of the soul and the unfathomable of feelings generates the elongation of time"[19].

Ex. 18



The most ample musical "pattern"[22], uninterrupted by pauses

The poetic text continues by "Deodată a căzut o stea. / O fi murit cineva, mi-am zis." (A star fell suddenly./ Someone must have died, I thought.). Death is being suggested by the "cross motif" and the bewilderment, the

[22] Which almost attains the chromatic total (11 elements, only missing g sharp/ a flat).

unspoken question on the identity of the one who died is conveyed by the gradual sequencing into 4 successive stages (see Ex. 10 e). The composer mentions that "Nichita Stănescu returns here to the eternal poetic motif of life as a dream, where death is the tragic and only awakening. The Miorita allegory of death as a cosmic wedding gains, in Nichita's vision, new possibilities"[23].

The ruthless impact of the final revelation, „Vai mie, eu murisem / trăind numai în vis, / draga mea, iubita mea / iubita mea şi draga mea" (Oh my, 't was I who'd died/ living but in a dream/ my darling, my love/ my love and darling) leads to the stabilization of the "cross motif" on d (see Ex. 10d), "d" being one of the previous sequential stages. The reference to the "dream" in the literary text brings back the sounds of the beginning (beginning which places us in the same somber, dream reality, by words like "sleep", "dreaming" or "nightmares"), the musical discourse continuing by section A_{v1}, with the role of dynamic "reprise".

Ending the piece by the cell which also opened the musical discourse, cell 1a, is, of course, a natural compositional choice, in order to round and "frame" its exterior contour. Enrichment of cell 1a though, by reprising the initial sound and extending the cell to 4 sounds (see Ex. 9d), creates a striking resemblance with the "cross motif", even if, in this case, the 2 leading-notes – upper and lower – are spatialized in different registers. These considerations lead us to the conclusion that, even if in the first part of the poem, terms like "dream", "sleep", "nightmares" and "turn" are stressed, the ending of the poem (the last 4 verses) is dominated by the antinomy "had died / living", impression and conviction which also seems to be reached by composer Petru Stoianov in his compositional vision of Nichita's text.

The conclusions of the present analytical pursuit can only be succinct, emphasizing once more the depth and the osmosis of the literary text melted into music, as well as the compositional mastery, which, by an "economy of means" (only a few basic musical cells), manages to create a sonorous universe thoroughly outlined, graphic and filled with sonorous suggestions, all through the very well balanced, colorful and bright interface of the writing for clarinet.

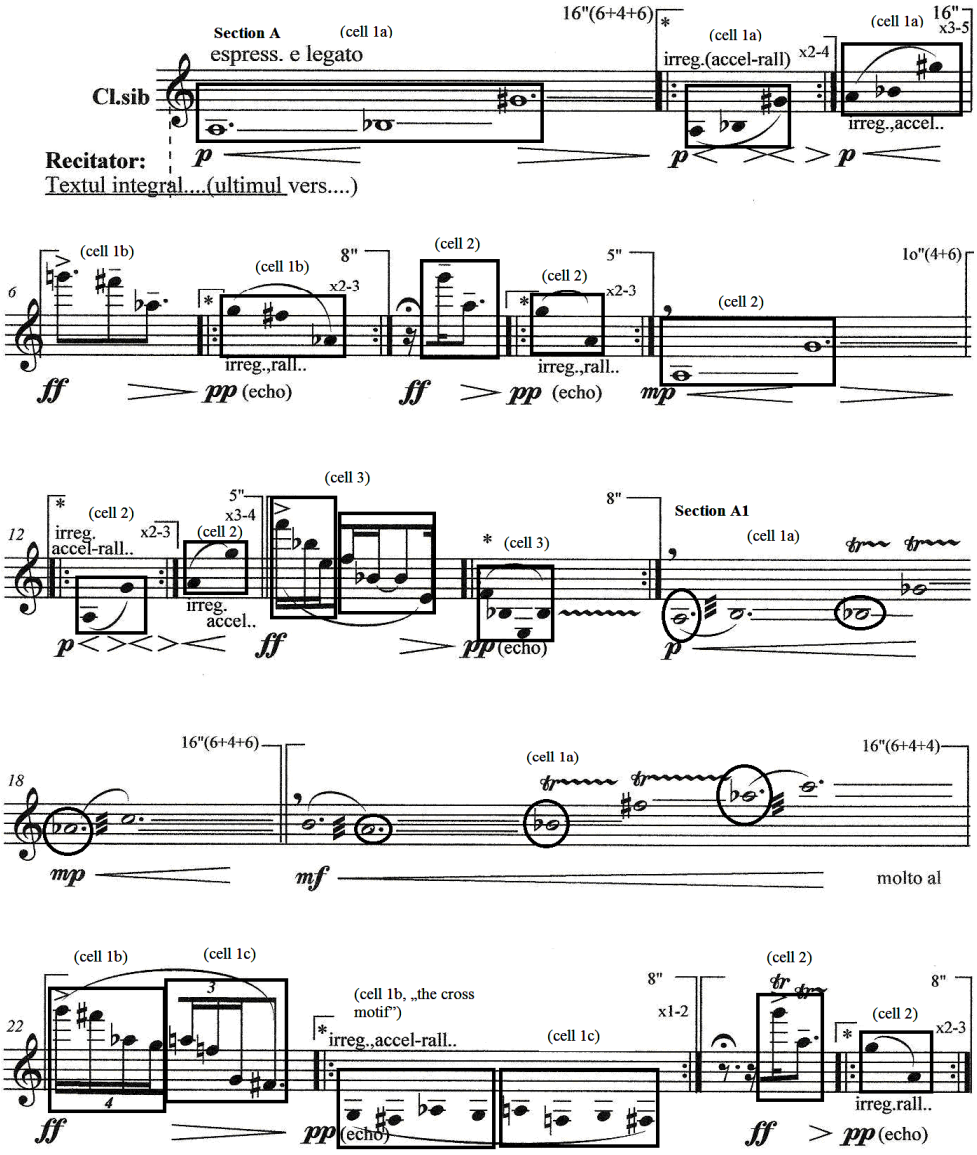
Finally, as an annex of the present study, we present the complete score of the work *Pe un cadran solar – II (On a sun dial – II)*, as we consider it extremely usefull for the close and conscious following of the analytical process detailed above, taking advantage, at the same time, of the reduced extension of the score.

[23] Stoianov, P., *op. cit.*, p. 90.

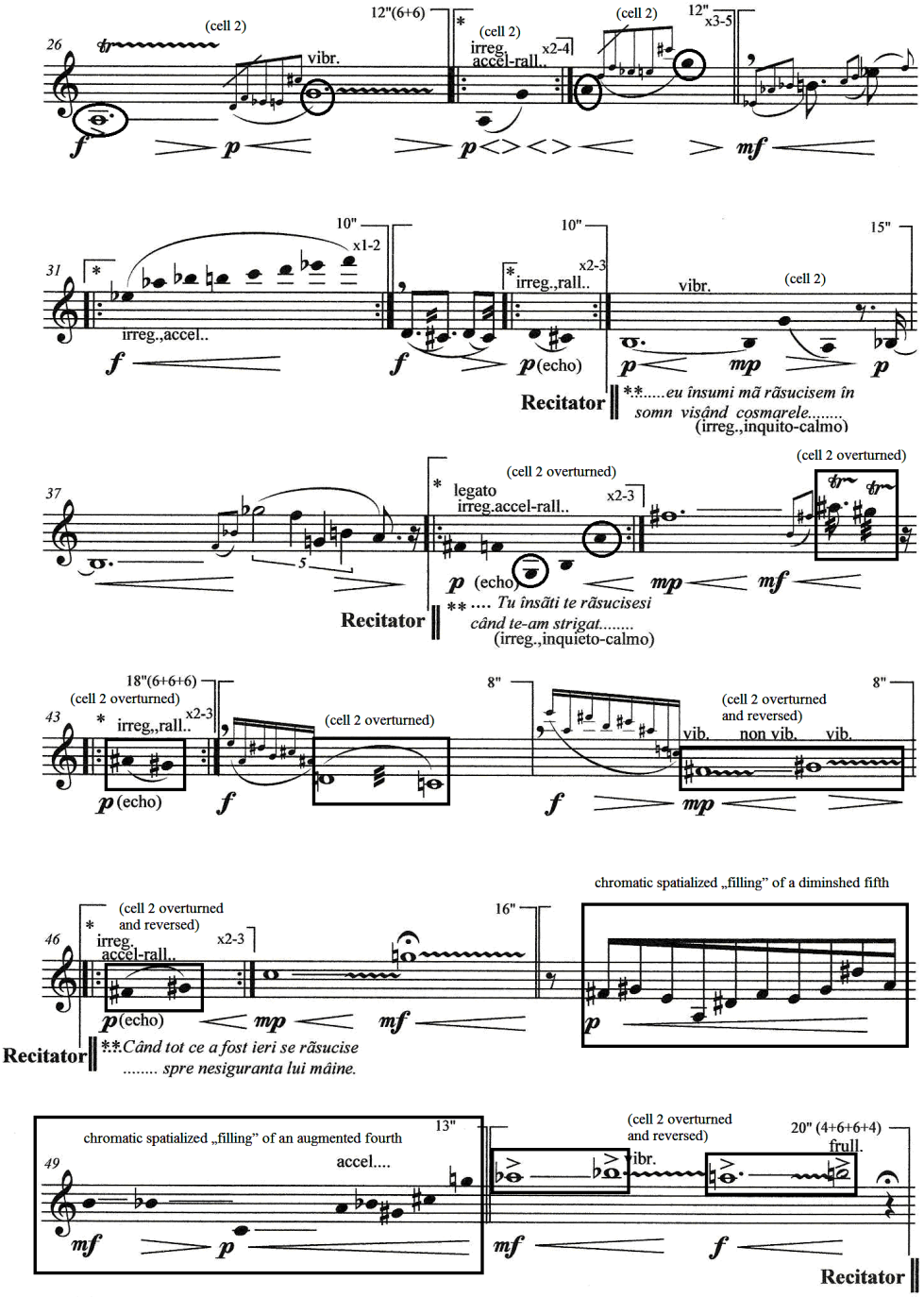
-Pe un cadran solar- II

Baladã pentru un instrument solist
-Clarinet Sib- cu Recitator

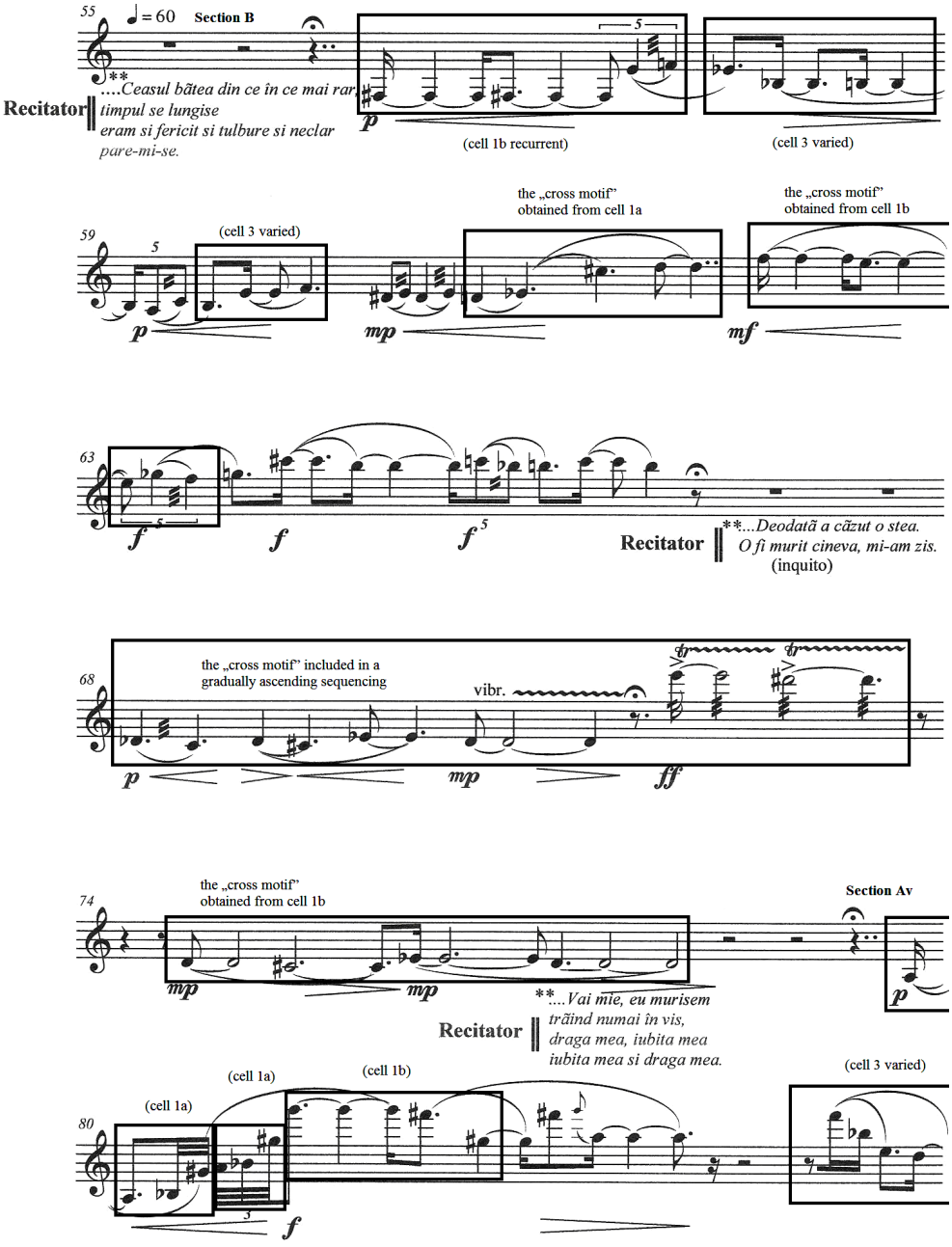
versuri: Nichita Stãnescu **muzica: Petru Stoianov**

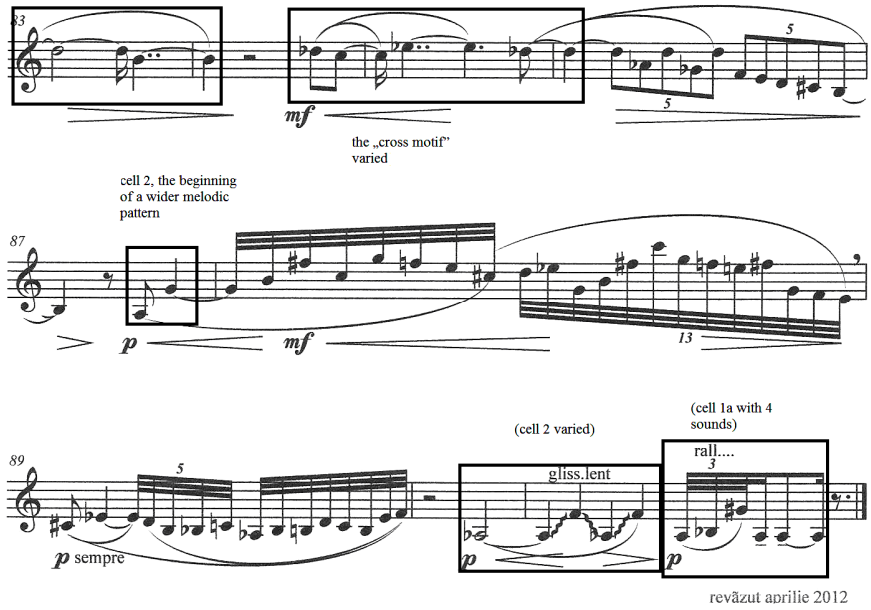


* - Sunetele încadrate între semnele de repetitie cer interpretului să aibă în vedere posibilitatea de a le integra în structura fragmentului respectiv prin repetarea lor (neregulată) într-un desen ritmic bazat pe accelerare - rărire, cresc.-decresc.



** Se repetă textul insistându-se pe unele cuvinte sau imagini prin reluarea lor aleatorie


55
♩ = 60
Section B
Recitator
**....Ceasul bătea din ce în ce mai rar
timpul se lungise
eram si fericit si tulbure si neclar
pare-mi-se.
(cell 1b recurrent)
(cell 3 varied)
59
(cell 3 varied)
the „cross motif"
obtained from cell 1a
the „cross motif"
obtained from cell 1b
63
Recitator
**...Deodată a căzut o stea.
O fi murit cineva, mi-am zis.
(inquito)
68
the „cross motif" included in a
gradually ascending sequencing
vibr.
74
the „cross motif"
obtained from cell 1b
Section Av
Recitator
**....Vai mie, eu murisem
trăind numai în vis,
draga mea, iubita mea
iubita mea si draga mea.
80
(cell 1a)
(cell 1b)
(cell 1a)
(cell 3 varied)



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Translated by Roxana Huza

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STUDIA UBB MUSICA, LVII, 2, 2012 (p. 257-270)
(RECOMMENDED CITATION)

THE CHORAL OUTLINE IN THE OPERA "*ALEXANDRU LĂPUŞNEANU*" BY GHEORGHE MUSTEA

LUMINIŢA GUŢANU[1]

SUMMARY. The music of Gheorghe Mustea displays a heterogeneous style, richly inspired by the compositional manner of the great composers of this genre (M. Mussorgsky, George Enescu), with elements of folk origin, of a special charm and richness. The most diverse sources present him to us in just as diverse creative states, in which the stylistic suggestions derive mainly from the Russian opera, namely "*Boris Godunov"* by M. Mussorgsky (through the grandeur in displaying the crowd scenes) – or from the Romanian folklore (by using the tonal-modal alternance, the intense chromatization of the music, the presence of local color touches, or the infusion of liveliness transposed into both rhythmic and intonational musical patterns). The composer has used elements of folkloric style in cult traditional musical forms, thus creating music pages of a strong national legitimacy. The characteristic of this opera that really stands out, in particular, is the impressive number of choral scenes. They are largely developed in this opera, in addition to the fact that they integrate the general atmosphere of the action, rather than outlining various personalities or feelings. When writing the choral score, the composer uses the sound calligraphy of folklore (particularly through melismas, appoggiaturas, glissandos, etc.), as well as rhythmic patterns specific to folk music. In dealing with the crowd scenes, the composer employs the entire sound potential provided by the choral voice parts, especially in the moments of climax and synthesis.

Keywords: Opera, Gheorghe Mustea, choral outline, bessarabian opera, Alexandru Lapusneanu.

Introduction

In their opera, "*Alexandru Lăpuşneanu",* the composer Gheorghe Mustea[2] and librettist Gheorghe Dimitriu have attained a profound psychology-

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[2] Gheorghe Mustea: Flute player, Romanian panflute player, conductor, teacher and composer, Ghe. Mustea was born on May 1st 1951 in the village Mândreşti, in Teleneşti County. He studied with Prof. Alexei Bivol (flute) at the „Ştefan Neaga" Secondary Music School in Chişinău (1966-1970) and at the „Gheorghe Musicescu" Institute of Arts in Chişinău (1970-1975 and 1975-1980) with professors Vladimir Rotaru (Flute), Vasile Zagorsky (Composition), Isai Alterman (Orchestral conducting), Mihail Caftanat (Score reading), Zidia Axionov (Folklore),

zation of the musical-dramatic action. Both the libretto and the music closely follow the development of the action from Negruzzi's short story. In essence, the music of the opera is psychological, with a theatrical plasticity and power of suggestion, determining the pulse and dynamics of the feelings. In general, the entire score is tackled in a profound manner and the rich palette of musical expression is used. Each scene is based on a center of gravity related to the literary side of the opera, brought to life by edifying replies.

Similarly, each scene is based upon a musical theme which provides it with a specific color. Hence, the theme of Alexandru Lăpuşneanu's soul is predominant in the first scene; the ballad is the theme of the second scene and the oriental dance – of the third.

In this opera, the relation between text and music is very clear. This is not merely a simple vocal-instrumental score, but also a perfect fusion between the message of the text and the music.

The structure of the musical material is based upon a thematic contrast and it displays strong folk characteristics. Mustea skillfully employs the opera-specific forms: the aria, the monologue, the *arioso*, the duet, ensembles, as well as some less specific ones, such as the *doina (*a Romanian musical tune style, which can be found in Romanian folk music) and the Romanian folk *ballad*.

One is impressed by the relentless variation in tempo and rhythm, throughout the entire opera. Thus, the alternation of the tempos stimulates an increase in the force of communication in rendering the conflict. In its turn, the metric variation helps at creating and stirring up the atmosphere.

As regards the melodies of the opera, they prove to be greatly inventive, aiming to attain effects of timbral colors found in the ornamental mantle.

Regarding the orchestral aspect, Mustea employs free improvisations and heterophonic elements and he actively writes counterpoint over the sound texture.

The style of the opera "*Alexandru Lăpuşneanu"* corresponds perfectly with the style of the époque in which it was written – the eclectic style. Little by little, we can notice a synthesis of some already formulated trends, as well as the use of experiments and the assimilation of various contemporary suggestions.

Lev Adam (Polyphony), Galina Kocearova (Music theory and solfège). He took advanced courses of orchestral conducting with A.S. Dimitriev in Leningrad. He worked as a flutist and panflute player between 1969-1970, then musical director and conductor of the "Folk Dances Ensemble" Orchestra at the „Şt. Neaga" Secondary Music School (1973-1975; 1978-1980); Professor with the „G. Musicescu" Music Academy in Chişinău (1980-1983 and since 1989), conductor of the Philharmonic Symphonic Orchestra in Moldova (1983-1989); First conductor of the National Radio Symphonic Orchestra (since 1989), Rector of the State University of Arts (between 1999-2002). He was awarded the titles of Honoured Master of Arts of the Republic of Moldova (1989), People's Artist of the Republic of Moldova (1980) and the Glory of Work (1998); he was a State Prize Laureate (1990) and a member of the Musicians' Union in Moldova. He wrote scenic, vocal-symphonic, choral, vocal, chamber instrumental and film music works.

In its language, it integrates heterogeneous stylistic elements. Thus, we can notice the influence of some Russian composers, such as: M. Mussorgsky, S*. Shostakovich,* as well as other influences of folk origin, since his style is deeply rooted in folk music and cemented in contemporary expressions. "In fact, the opera in Bessarabia displays a wide range of concepts, styles and techniques. Thus, the Bessarabian compositional spectrum tackles various coordinates for the structuring of aesthetic concepts. Essentially, the Bessarabian opera presents the attributes of a heterogeneous, mixed language, integrating the traditional resources of Romanian folklore into the dynamic reality of European music aesthetics, but also retaining important influences from the Russian epic opera music (M. Mussorgsky, N. Rimsky-Korsakov), as well as from the former Soviet music (D. Shostakovich or S. Prokofiev).(4)

Through his opera, Gheorghe Mustea proves once again the viability in using the traditional forms and the possibility to adapt them to the contemporary languages.

Out of the multitude of modal situations, we can mention the following strategic endeavors:

- It is a predominantly modal work, but occasionally we can encounter remainders of tonal thinking;
- A modal strategy of maximum efficiency – *polymodalism*;
- The dense chromatization, almost reaching the threshold of total chromatization.
- Heterophony – a method used to discretely but efficiently enrich the existing sound material;

We can thus conclude that the author has attained a synthesis in the usage of the musical modes:

- diatonic modalism;
- chromatized modalism and the orientation towards total chromatization.

The element which catalyzed expression, becoming the dominant factor, beyond the harmonic and polyphonic language has proven to be the author's use of folk-rooted themes and his composing "in spirit and in style" - the so-called „imaginary folklore", which he skillfully created and practiced, thanks to a deep study and knowledge of it.

Consequently, there are two major ideas that transpire from the opera "*Alexandru Lăpuşneanu"*:

- the existence of a major line of imaginary folklore;
- the predominance of a modal diatonic thinking, "attacked" by an intense chromatization, at the brink of total chromatization.

In this opera, the game of „moods“ helps create some complex emotions. Let us mention here the author's interest in the plasticity of musical images. Amongst his compositional techniques, we can mention the method of improvisation.

Briefly, the structural particularities of Mustea's musical language are the following: *melodics* based on a modal-folk (chromatized) foundation; a complex and tensioned *harmony,* intensely chromatized, up to the point of reaching total chromatization, but with necessary moments of consonant relaxation; the presence of *heterophony, polytonality, polymodalism, polyrhythms.*

The choral outline in the opera "Al. Lăpuşneanu" by Gheorghe Mustea

The one thing that sets apart the music of this opera is its impressive number of choral scenes. They are largely developed in this opera and integrate the general atmosphere of the narrative, rather than outlining various personalities and feelings. When writing the choral score, the composer used the sound calligraphy of folklore, particularly through melismas, appoggiaturas, glissandos, etc., as well as rhythmic patterns specific to folk music.

In dealing with the crowd scenes, the composer employs the entire sound potential provided by the choral voice parts, especially in the moments of climax and synthesis.

The composer resorts to the diversity of choral music, by using:

a) the overlapping of two equal-voice choirs;
b) the overlapping of two choirs (one in the backstage and one on the stage);
c) the overlapping of a female choir with an 8-voice female choral group;
d) *"a cappella" choirs;*
e) equal-voice choirs with divisions;

From a dramatic standpoint, the functions of the choir diversify themselves. Hence, the choir is assigned the function of:

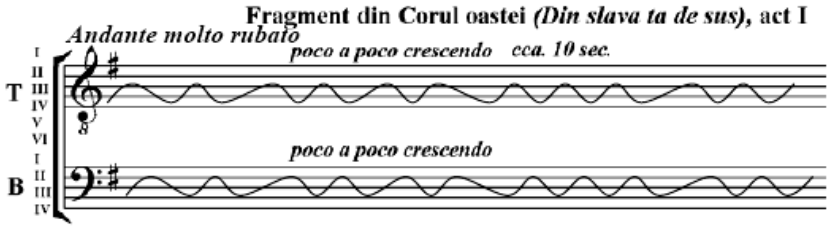
1. *expository choir;*
2. *attribute of the background sound;*
3. *paying homage cases;*
4. *choirs of dramatic action;*
5. *commentator;*
6. *the choir that symbolizes the people (the role of the crowds).*

The composer mainly uses groups that detach themselves from the choral ensemble and even solo voices.

Within each of the choral parts, the vocal procedures are used differently. The composer employs:

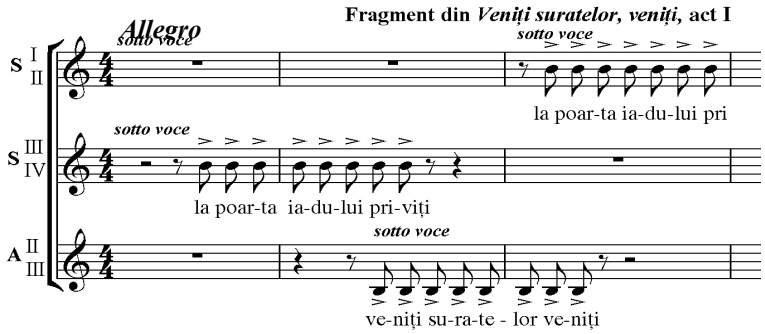
– *speaking* (e.g.: A fragment from the Army Chorus – *"From Thy Glory Above", Act I):*

Ex. 1



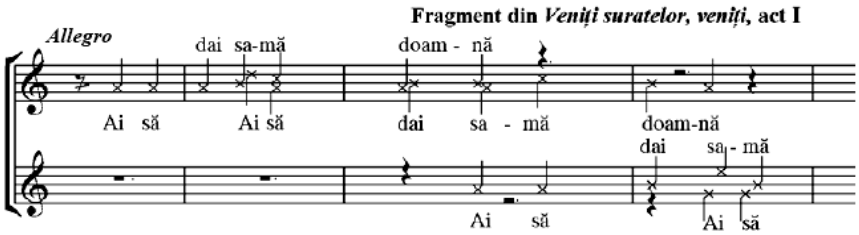
– *sotto voce* (e.g.: A fragment from *"Come, ye, sisters, come", Act I):*

Ex. 2



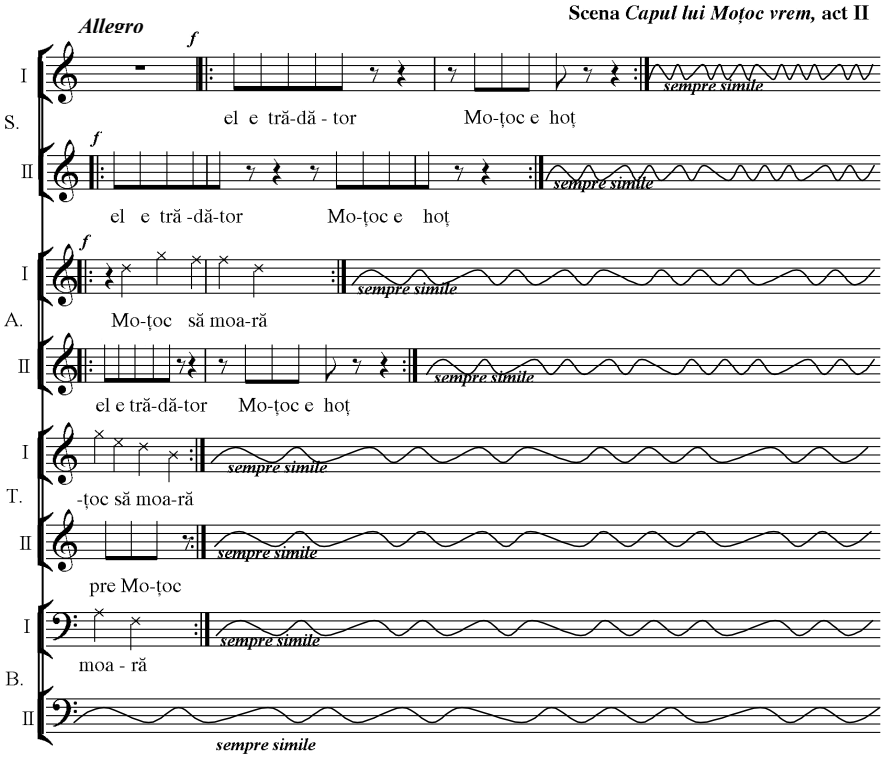
– a combination between *parlando* and *sotto voce* (e.g.: A fragment from "*Come, ye, sisters, come", Act I):*

Ex. 3



Ex. 4

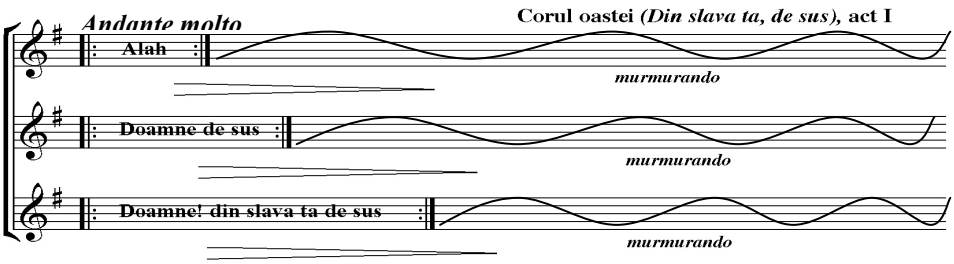
– <u>shouts</u> *(*e.g.: A fragment from the *scene "We want Moţoc's head!", Act II):*



– <u>*murmur*</u> (the author's indication, *mormorando,* intensifies the piousness of the expression).

E.g.: A fragment from the Army Chorus - *"From Thy Glory Above", Act I):*

Ex. 5
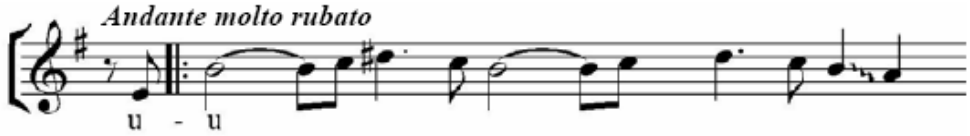


One can notice three manners of interpretation:

1. in the style of folk songs;
2. antiphonally;
3. responsorially.

In the choral part, there also appears a psalmodic melody, whose filiation with the singing of psalms is certain.

Ex. 6



The crowd scenes confer variation and balance to the opera.

This opera comprises authentic pages of choral music. Its multitude of practices and diversity of compositional techniques lead to the success of this musical work and to a unique, individualized style.

Throughout the discourse of the choral fragments, we can notice the usage of the following techniques:

- the game of timbres;
- the dynamic plane, which is very expressive;
- alternative metrics;
- contrasts of tempo and dynamics;
- unisons;
- pedals;
- divisions;
- the creation of sound conglomerates vertically;
- imitation;
- a series of vocal procedures, such as: free speech, the speaking voice, the terrified shout;
- polymodalism;
- heterophony.

In the following pages, we will try to analyze a few choral fragments, pointing out the most important figures of speech and compositional techniques.

The Army Chorus (The bedtime prayer "*From Thy Glory above*", Act I)

This choral episode has a bipartite formal structure.

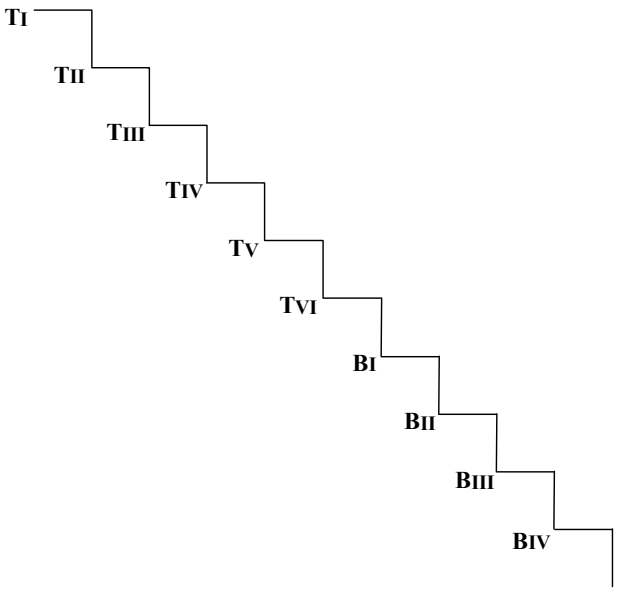
Each choral part delivers a certain melodic idea in an open structure, which becomes part of a continuous flow *(section A).* The ideas gradually

overlap (voice by voice), after a certain time interval, thus creating a heterophonic, multi-melodic *sound block,* comprised of 10 melodic ideas that progress in a *game of modes* (the alternation between the mode of E natural minor and E harmonic minor), with no instrumental support *(a cappella)*.

Here is the graphic representation of the incipits of ideas:

Section A (exposition through equal voices)

Fig. 1



This causes a fierce mixture of ideas, though the vocal range does not exceed the perfect octave. In its turn, the orchestral ensemble brings its own contribution to the final establishment of this *"ideological mixture",* through the overlapping of two musical constructions (**MC**):

Primo – **MC**^{1} – we can notice an incipit that starts with a perfect fourth, followed by two ascending seconds (2M+2m), then by two descending seconds (2m+2M) (on a mode of E Aeolian).

Secundo – **MC**^{2} – a musical idea that stretches over two tetrachords (ascending-descending) on an E Aeolian mode, with lowered fourth and fifth.

At a first glimpse, a state of tonal indecision is produced through the overlapping of the two modes in the choral partition (mode of E natural minor and E harmonic minor – raised seventh) and of other two modes in the orchestral foundation (E Aeolian and *E* Aeolian with the fourth and fifth lowered), which actually proves the presence of polymodalism.

On this basis of sound constellations, there suddenly occurs an *insertion* (which interrupts the first musical construction – MC^1); namely, it is a *solo* fragment delivered by the first and third horns, comprised of ascending and descending leaps of perfect fifth intervals, intersected by an ascending leap of perfect fourth (the entire exposition takes place within the range of an octave: E*b* - E*b*). After this solo insertion ends, the MC^1 fragment returns.

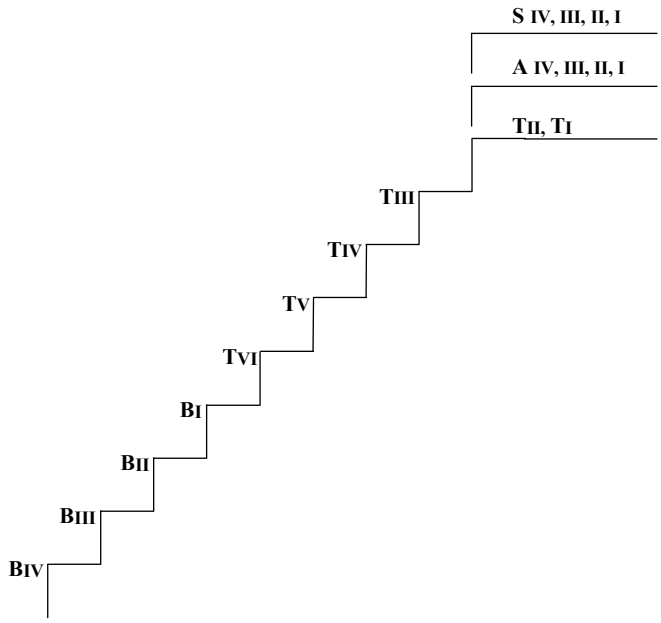
In terms of the tonal parameter, we can notice a mode of E *flat (major/ minor),* with no third. Hence, harmonically speaking, some polymodal structures can be found at the overall level *(choir + orchestra)* and a state of bi-tonality - at orchestral level: *E Aeolian – E flat (major/minor)*, playing a subtle, "*clear – obscure"* game.

Underlying section B, there is a thematic material based on the exposition of the choral syntagmas in *parlando* (with a peaceful expression of „demand"), on undetermined pitches, built upon the same principle used in *section A.*

Here is the graphic representation of the musical incipits:

Section *B* (mixed exposition)

Fig. 2

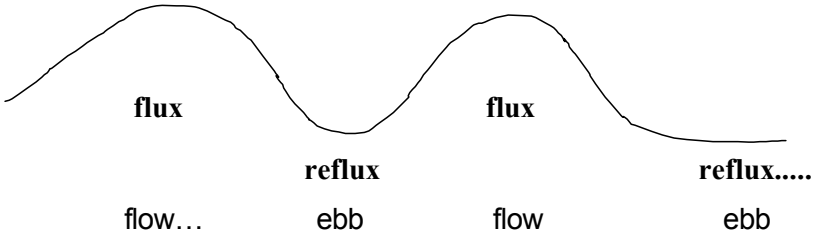


The choral section starts out with an "*a cappella"* fragment, up to the syntagma *„we, the sinners" (in Romanian: "noi păcătoşii")* (the incipit of Tenor VI); from this moment on, the orchestral ensemble adds on – through a harmonic

pedal ("*lunga al fine")* that consists of two overlapped fifths *E-B* (5^p) and *E-B flat* (diminished 5^{th}), representing a reminiscence of the two modes from section A (E Aeolian and E Aeolian with a lowered 5^{th}).

Both sections unfold in a continuous dynamic contrast, which swings between ***pp – f - pp****,* with a decrease that goes on up to the point where it suggests redemption; thus, we obtain the following graphic of the dynamic, "ebb and flow" trend:

Fig. 3



Thanks to its complexity, this choral edifice gains a force equally dramatic and dynamic, even when expressed *a cappella* (it is usually known that the orchestral factor amplifies the expression of the dramatic force).

In this fragment, the author manages to create a general "modal ethos*".*

The Chorus "*We want Moţoc's head!"* (in Romanian: "*Capul lui Moţoc vrem")* from the scene with the same name (Act II)
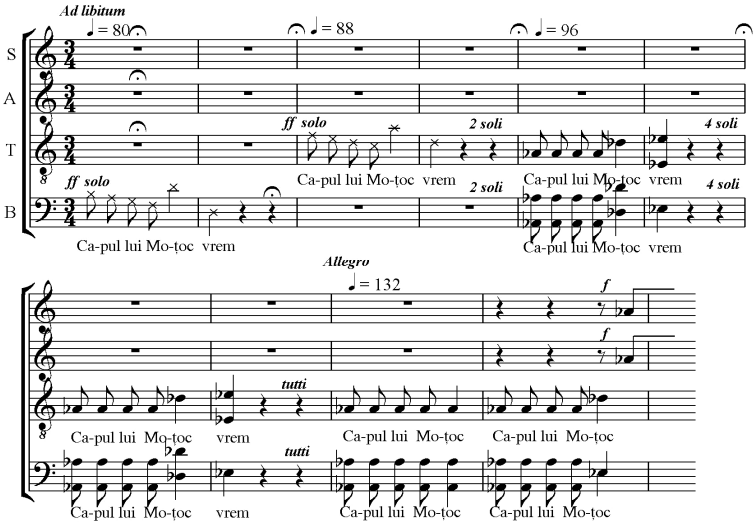
This chorus (choir fragment) reveals a chain form and the entire exposition delineates a formal block of an ample breath.

It is an admirable scene, with various levels that reveal the psychology of the two characters *(Moţoc and The Crowd),* as well as the direct conflicts between them. The composer describes the scene through a variety of means (from the classical sound-related ones to *speaking, shouting* and *exhalation*), thus creating - out of a series of moods and feelings - a specific atmosphere, on several levels.

The chorus starts off with some solo insertions (voices of the people), crying out the words: "*We want Moţoc's head" (in Ro: "Capul lui Moţoc vrem"),* thus directly addressing the subject of the given scene. The tempo of the solos accelerates every two bars (bars 1-2 = 80; bars 3-4 = 88; bars 5-6 = 96; bars 7-8 = 96), eventually reaching the tempo of 132.

This incipit is surprising due to the change in meter and also, to a rather abrupt, threatening beginning of the musical discourse. From a dramatic standpoint, this incision, filled with tension, closely corresponds to this scene:

Ex. 7



In this choral-instrumental fragment, one can notice an interesting blend of the elements listed below:

- a quasi-recitative exposition;
- an inversion of planes (levels);
- a simultaneous exposition (in blocks);
- the usage of interval mixtures (seconds, thirds, fifths, sixths);
- a chromatic progression (movement).

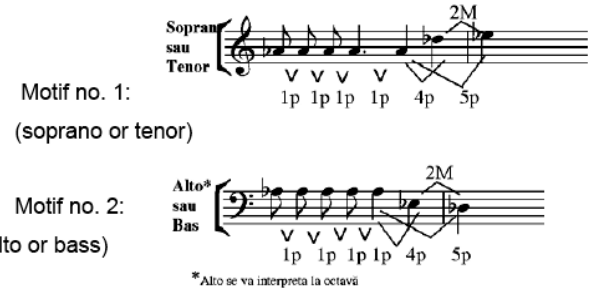
All these elements are rendered with syntactic purity and consistency in their occurrence. Their simultaneity leads to an acoustic conjunction that does not annihilate, however, the personality of any of these elements.

Underlying this musical construction, there are two motifs – one in the high-range voices (*soprano and* t*enor*) and the other – in the low-range *voices* (*alto* and *bass*).

The motifs take shape with the aid of some specific intervals: the *prime, the major second, the perfect fourth and the perfect fifth.*

Let us follow the interval route of each motif:

Ex. 8



We can find the same interval pattern in both of these cases: the motifs start out in unison, then go through a *bipolar development* process, expanding both *upwardly* (the high-range voices), as well as *downwardly* (the low-range voices), through a bilateral leap of a perfect fourth.

Both motifs are rendered in parallel, in two different components:

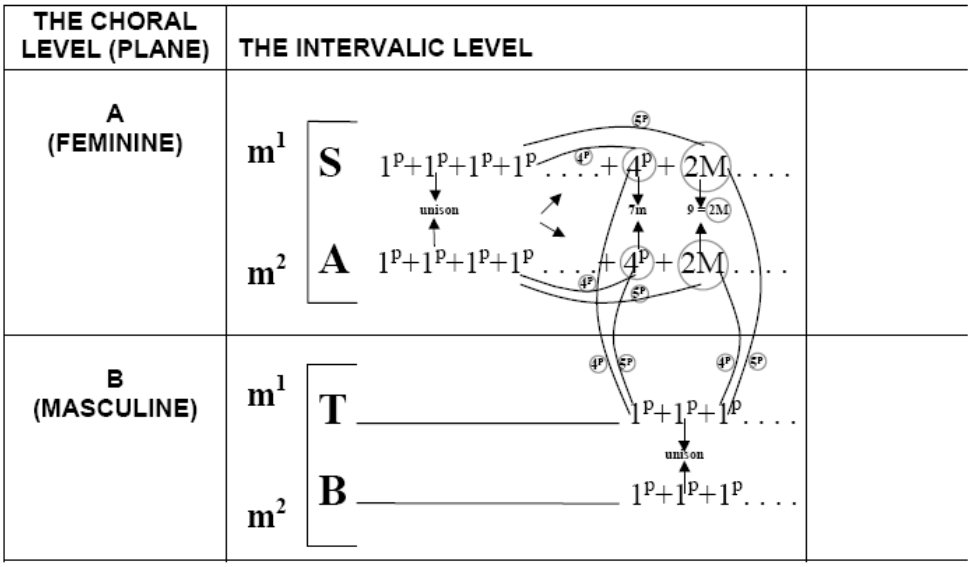
a) *feminine,* **A** [*Soprano* (m^1)[3] + *Alto* (m^2)]
b) *masculine* **B** [*Tenor* (m^1) + *Bass* (m^2)].

The energies unleashed by these motifs are capable of continuously sustaining an ample development, even reaching the sound of acoustic blocks (through a harmonic-chordal delivery – reference point no. 74).

The motifs represent a rhythmical, quasi–recitative „outcry", in a rhetorical, speech-like manner; a "game" of musical intervals is also present, both horizontally and vertically.

Here is a graphical image of these interpolations of musical intervals:

Fig. 4



We can notice here the presence of intervals like the major second, perfect fourth and perfect fifth, both at microstructural level (horizontally) and at macro-structural level (vertically – between the choral planes). E.g.: reference point no. 72.

[3] Motif no. 1, idem m^2 – motif no. 2.

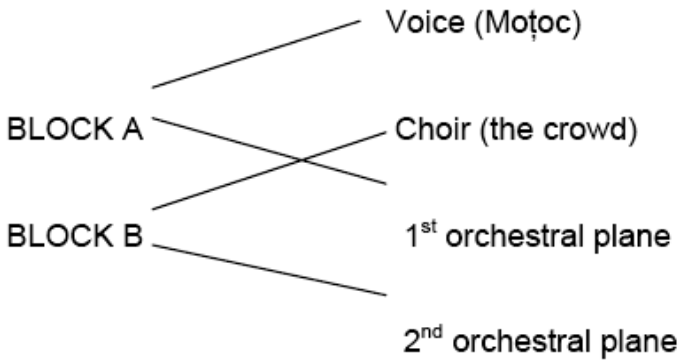
This sound stream is intermittently intersected by the orchestral ensemble through a quasi-*ostinato* chord, comprised of two overlapped fourths *(A – D – G sharp)*, which plasticizes the restless reverberation of this episode.

Starting from reference point no. 72 (the intervention of the soloist – *Moţoc*), two sound blocks appear:

- block A – *solo + orchestra;*
- block B – *choir + orchestra*.

The graphic representation shall be as follows:

Fig. 5



The orchestral construction of this fragment generates two planes, by synthesizing two types of musical writing (it is a fragment with a two-plane development section):

- *chromatic movement* – (**plane I**) – it doubles the solo choral part in unison;
- *harmonic "pace"* (**plane II**) – it sustains the choral voice part, consisting of a two-fourth chord.

It is about a cleavage in which one can notice the two musical expositions mentioned above.

The incipit of reference point no. 75 marks the moment of *junction* between the two sound blocks, resulting in the use of new intervals (thirds, seconds, fifths).

The scene "We want Moţoc's head!" is a purely descriptive episode, the author managing to outline an image as adequate as possible for the two characters, *Moţoc and The Crowd* (the people).

Conclusions

Concerned with finding an adequate way of combining the elements of perennial tradition, both European and domestic, Gheorghe Mustea has composed an opera with a vision of synthesis, which brings these elements together into a way of thinking marked by the musical traditions of the Romanian folklore, thus creating a musical osmosis.

The composer uses only one folklore quotation. The rest of the thematic material is created in the spirit and atmosphere of the Romanian ethos.

The work proves to be a well-articulated organic whole, with expressive dramatic features, whose sound leaves the impression that it is being contemplated from ever-changing angles and perspectives, just like a kinetic sculpture, gradually revealing emotions like fear, suffering, impulse, inertia, desire and the need of harmony.

One can discover a harmonious correlation of shape and meaning, which ultimately denotes the author's intuitive accuracy.

Gheorghe Mustea puts all the musical parameters to full use (rhythm, timbres, registers, agogical -dynamic elements, etc.), with the manifest intention of using as many potential expressive resources as possible, all compressed into a rich stylistic presentation.

Translated by Raluca Stoica

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(RECOMMENDED CITATION)

EQUINOXES BY TIBERIU OLAH

RĂZVAN METEA[1]

SUMMARY. "Overwhelming dramatic tensions, lyricism going up to the the inner tear, fine humor with a touch of malice, overflowing colourful imagination, all embedded in a whole managed with unrivalled sense of time: a music you cannot pass by, which turns you upside down and brings you closer to the deep meanings of existence" (Olguţa Lupu)[2]. Not unlike grand personalities, Tiberiu Olah understood music on large areas and ample dimensions of time. He thoroughly researched and applied very well the expressive means of popular and classical instruments, as well as those of the human voice, but he especially explored Romanian folk dances and mainly their rhythm, suggestively expressed by the hidden language of modern percussion. The composer creates a world of celestial sonorities where musical time and space are very well outlined.

Keywords: composition, time, technique, interpretation.

Tiberiu Olah – biographical aspects



Tiberiu Olah was born in December 1927, in Arpăsel, Bihor County and lived until 2002. He graduated the "E. Gojdu" Highschool in Oradea (1946) – where he met E. Szalay who helped him discover the new music, the Music Academy in Cluj-Napoca (1946-1949) - M. Eisikovits having played a defining role in his musical formation and the "P.I. Ceaikovski" Conservatory in Moscow (1949-1954), the composition section, having Evgheni Messner as his teacher.

He participated in various courses, winning scholarships, among which we mention the electronic music courses – the "Siemens" Foundation in Munich – 1966; Internationale Ferienkurse

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[2] http://www.tiberiuolah.ro/

für Neue Musik, Darmstadt: 1967-1969; a stage of creation (composer-in-residence) in the Berliner Künstler programm, West Berlin (1969-1970); the creation scholarship "Koussevitzky": 1971; research stage in the field of musical time and space, as a guest of DAAD (Deutscher Akademischer Austauschdienst), West Berlin – 1978-1979.

He taught orchestration and composition at the National Music University, Bucharest (1954-2001) and received his title of Doctor in Music (1978) in Cluj-Napoca, with the thesis “Unele probleme în legatură cu timpul şi spaţiul muzical” (“Certain Aspects Regarding Musical Time and Space”).

He composed more than 120 titles comprising all musical genres (symphonic, vocal-symphonic, chamber music, choral, film music, stage music etc.)[3]. His subjects of meditation, transposed in sonorous images, were the visual arts, literature and historic events.

Musical analysis of the work

Equinoxes is a trio for voice, clarinet and piano composed in 1957 and considered to occupy one of the first places in the hierarchy of Olah’s works. With this work the composer presents different stylistic trajectories connected to variational techniques, as well as to the modal world, deepening research in the area of rhythm and of the timbral novelty. At the same time, he innovates certain musical patterns of form. His language is complex and reaches modal principles resembling those of O. Messiaen, generating the chromatic total.

[3] Among them we mention: Sonatina pentru pian – Sonatina for piano (1953); Cvartetul de coarde – String quartet (1952); Sonatina pentru vioară şi pian – Sonatina for violin and piano (1953) which was awarded the 1st Prize of the Romanian Academic Society; Trio pentru vioară, clarinet şi pian – Trio for violin, clarinet and piano (1954); Simfonia I – Symphony I (his BA thesis), II, III (1955, 1986, 1989); Cantata pe vechi versuri ciangăieşti- Cantata on Csangos verses (1956) which won a prize at the Youth Festival in Moscow (1957); Echinocţii – Equinoxes (1957); the cantata Prind visele aripi – Dreams get Wings, on lyrics by Maria Banuş (1959); the oratorio Constelaţia Omului – Constellation of Man, on lyrics by Maiakovski (1960); the Brâncuşi cycle - Coloana infinitului – The Endless Column (1963), work which obtained the Koussewitzky prize for recording (1967-68), Sonata pentru clarinet solo – Sonata for Clarinet Solo (1963), Spaţiu şi ritm – Space and Rhythm (1964), Poarta sărutului – The Gate of Kiss (1965), Masa tăcerii – Table of Silence (1968); Translaţii I, II – Translations I, II (1968, 1973); Perspective - Perspectives (1969); Sonata pentru violoncel solo – Sonata for Cello Solo (1970); Simfonia pentru orchestră de coarde – Symphony for String Orchestra (1970); Invocaţii I, II – Invocations I, II (1971, 1975); Armonii I, II, III, IV – Harmonies I, II, III, IV (1975, 1976, 1978, 1981) etc. He also wrote film music, ballet and choreographic transpositions among which we mention Răscoala – The Rebellion (1965), Mihai Viteazul (1970), Pe aici nu se trece – Trespassing Forbidden (1975), Poarta sărutului – The Gate of Kiss and Coloana fără sfârşit – The Neverending Column in the choreographic version of Vasile Marcu etc.

Considering the strict meaning of the word *equinoxes*, the present title refers to those moments when the day is equal to the night and proposes special attention to the notion of equality, so characteristic for Olah's way of thinking. This equal succession, night followed by day, brings the idea of cosmos, outlined by allusions to a pagan ritual of worshipping the stars through the titles of the four parts: *Luceafărul (The Morning Star), Descântecul Lunei (The Moon Spell), Eclipsa (The Eclipse)* and *Descântecul Soarelui (The Sun Spell).*

The total darkness, the absolute blackness in the *Eclipse* is followed by an opening towards light in the final part, a moment charged with meaning. This final opening towards light will be a sort of a defining axis for the personality of Tiberiu Olah in his future works due to the fact that the philosophical meditation rendered by the musical discourse will remain in the mind and conscience of the audience when the music ends.

The relation man-universe is described by the humanization of the cosmos in the 3rd part, created by the absence of the human voice. The direct continuation of this idea can be found later, in the oratorio-fantasy *Constelatia omului (Constellation of man)*, considered to be the beginning of the Brancusi cycle, in its turn the promoter of an infinite music because of its conception. Even though in the 3rd part we can find an apparent decrease in interest, contrary to appearances, an accumulation of tension is produced here, which will permanently evolve, culminating towards the finale.

Even from the beginning of the present work, the composer misses on specifying for which voice he wrote, but, judging by range, we can infer it is for a soprano or a tenor, and the entire musical discourse develops on vocals and consonants.
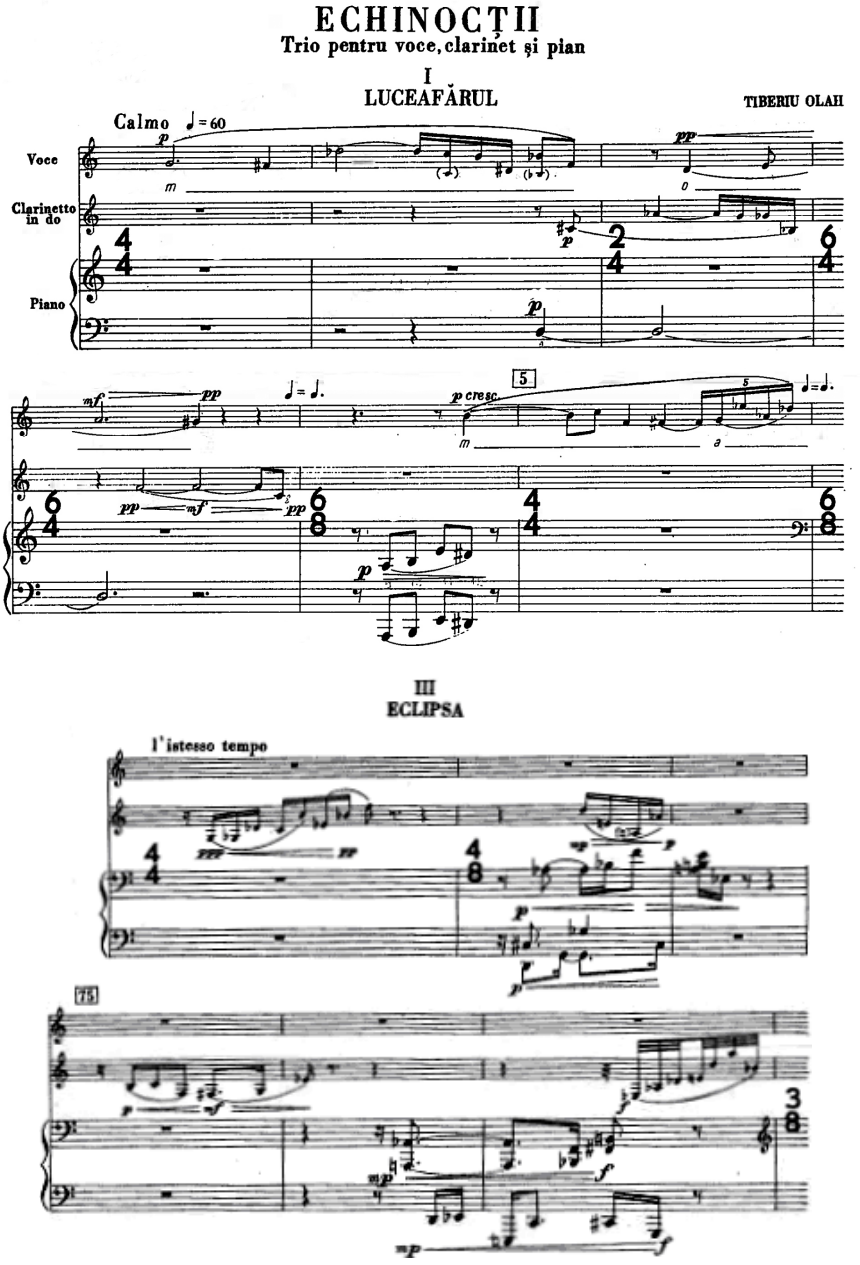
The predominant intervals are the minor seconds, easy to sing and very expressively connected, leading us into thinking of a Romantic technique, with the help of which the vocal soloist creates the musical discourse. Dynamic nuances, the idea of elevation towards the sky, as well as the repetition of certain melodic formulae under different aspects (identical or not) also contribute to the articulation of the melodic line.

As the musical language is modal, we notice numerous modal pedals, with various chords in different states.

From this point of view, we note certain symmetry of the four parts, part 1 with part 3 and part 2 with part 4, respectively.

In part 1 and 3 the modal structures have dodecaphonic tint, all the sounds in the chromatic total being equally important, but treated in the spirit of a larger metric freedom. The order of the apparition of sounds is strictly respected and we can consider these two parts as variants of equal importance of the same sonorous material, finding each other in one another, but each with its own specificity.
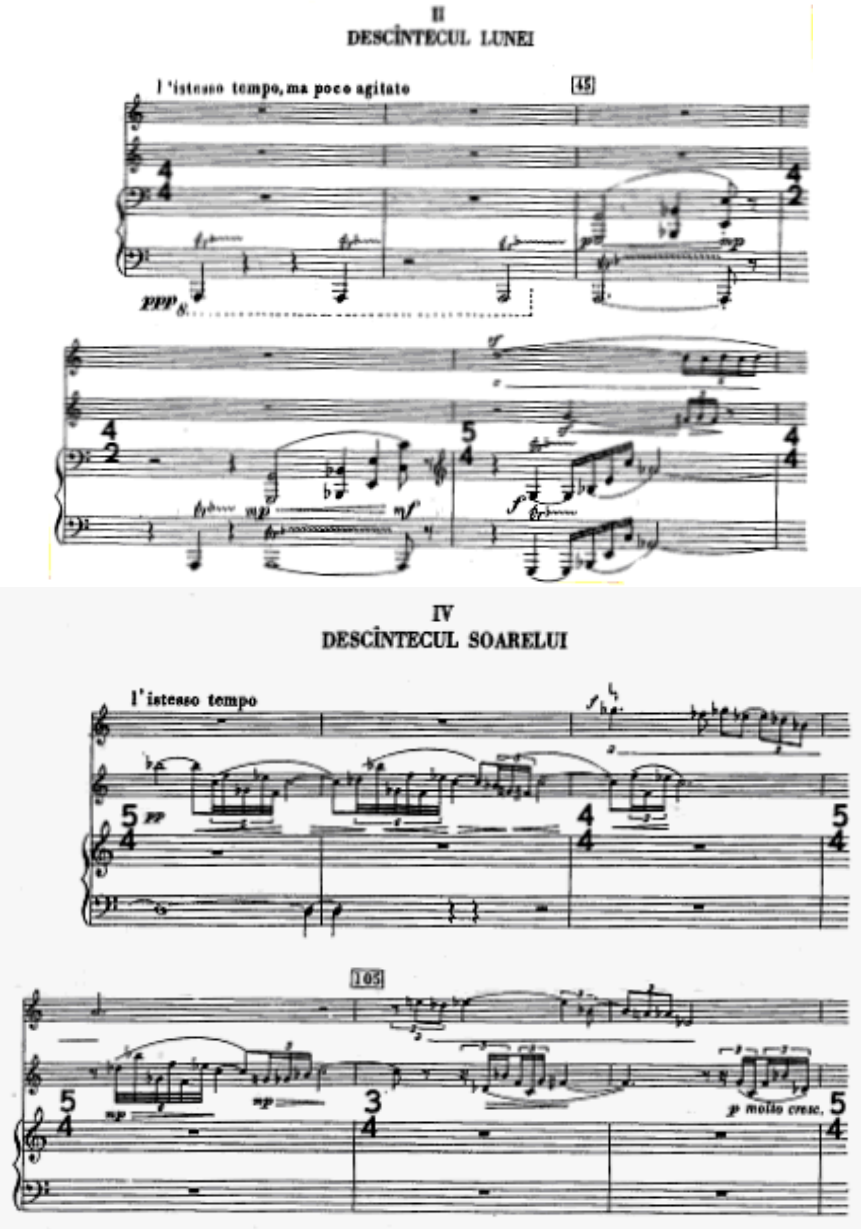
Ex. 1



beginning of part 1 and 3

As a contrast, in par 2 and 4 we find fix micro-modal patterns, but with the metric alternation of longer values, imbedded with small interjections with shorter values.

Ex. 2
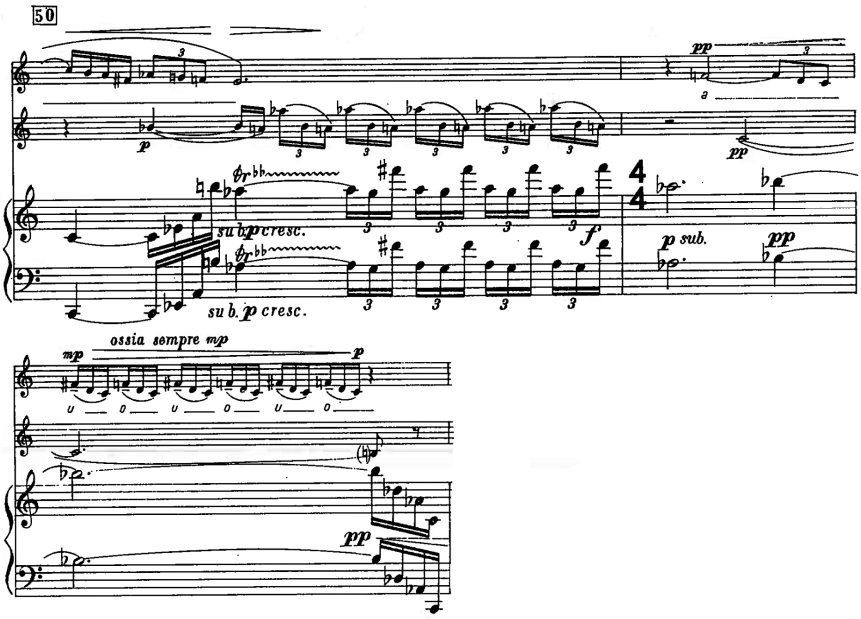


beginning of part 2 and 4

A novel aspect of this work is given by the tempo (fourth = 60) identical in the four parts, highlighting the idea of continuation and infirming the idea of cycle or of macro-form presupposed by the subtitle *Trio*. This is not a trio in the classical understanding of the term, where the instrumental ensemble is related to a certain pattern of form, which could have been built on archetypal data; this is music written for three executants.

Beginning from this way of thinking, the idea in *Equinoxes* will be later developed in *Invocatii – Invocations*, *Translatii – Translations* etc. returning to the tempo, we notice increased attention given by the composer to the progress of sounds as well as to the rubato character, without an inch of monotony. We also note here various overlapping melismatic patterns in voice and clarinet.

Ex. 3



2nd part, bars 50-52

In the present work, the innovative solutions offered by Tiberiu Olah are more apparent in the area of melodic, while they can be found, even though less, in the stage of not completely realized intention, in the rhythmic segment and very little in the area of patterns of form. By clearing them gradually we reach a superior synthesis from which a personal system, with rigorous aesthetic basis, will result.[4]
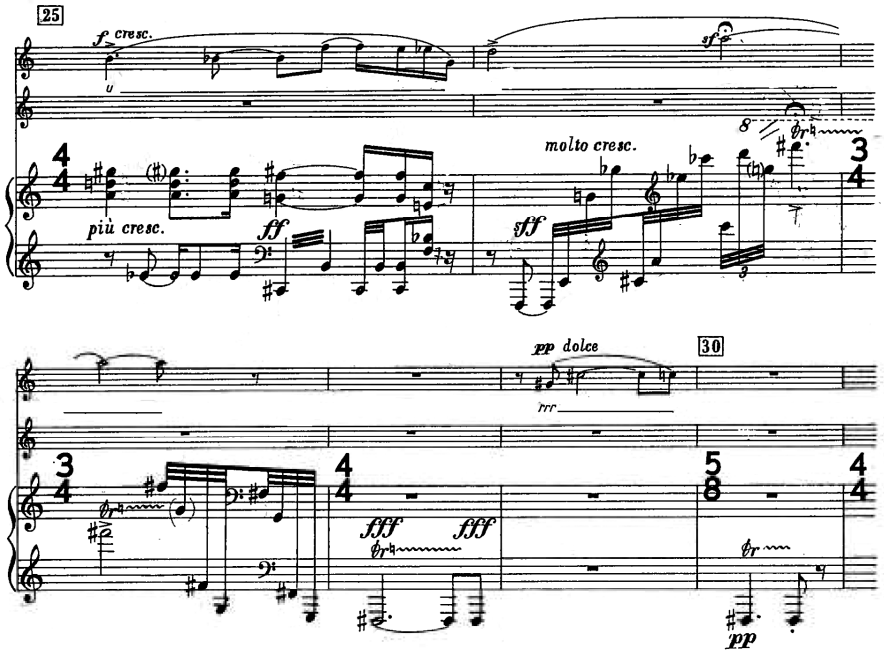
[4] Our analytical vision is based on the very pertinent observations of Mrs. Carmen Antoaneta Stoianov, in the study *Tiberiu Olah,* in *Muzica* journal*,* no.II/1978, p. 7-17.

Short interpretative analysis

We will refer here especially to the large diversity of dynamic indications (raising problems of technical and expressive realization for the interpreters), as well as to those aspects of instrumental writing which could represent nodal points in the performance of the work.

Part 1, *Luceafărul (The Morning Star)*, debuts in a simple manner, by a quasi-counterpoint movement of the question - answer (voice - clarinet) type on a pedal (piano), (see **Ex. 1**) with accumulations of planes and tensions lasting up to bar 16, the role of the instruments remaining moderate. Beginning with bar 17 the musical discourse evolves towards the culminating point (bars 25-28), with rhythmic incursions on the piano showing technical virtuosity and rhythmic precision. This entire culmination creates an accentual impression.
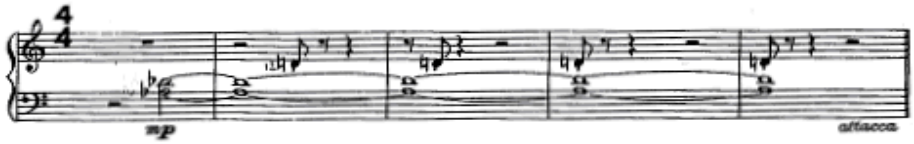
Ex. 4



bars 25-28

In this section we have a very large dynamic variety, from pianissimo (***pp***) to forte fortissimo (***fff***). The composer's pianistic mastery can be observed in the end of this section by the *decresc.* Effect written in the last 5 bars; we have a fourth – *a flat, d flat* - with legato until the end, while the sound diminishes (*decresc*. realized by legato).

Ex. 5
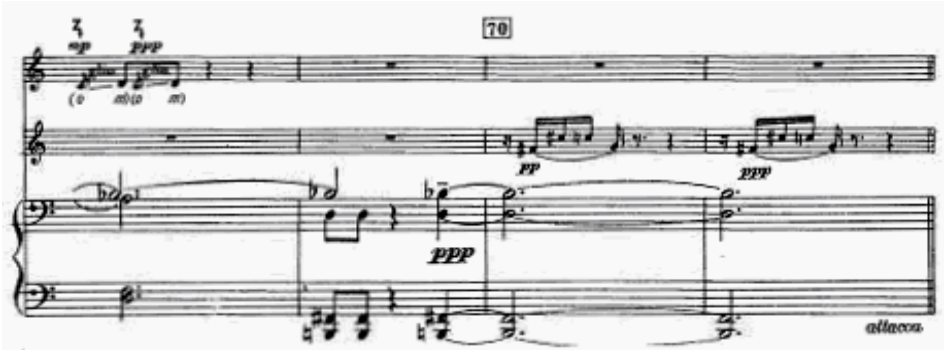


bars 38-42

The composer uses all the registers of the piano, from F sharp 4 (bar 26) to F sharp 1 (bar 28), which makes us think of the Romantic mobility of changing registers (see **Ex. 4**).

In the 2nd part, *Descântecul Lunei (The Moon Spell)*, when compared to the 1st part, from a dynamic point of view, we note that the balance is kept more on the nuances of piano, with abrupt exits towards forte and fortissimo and returns by subito to the basic nuance, piano. We also notice plays of trills on the piano and the finale of this part is realized constantly, with the same diminishing by legato (similar to part 1).
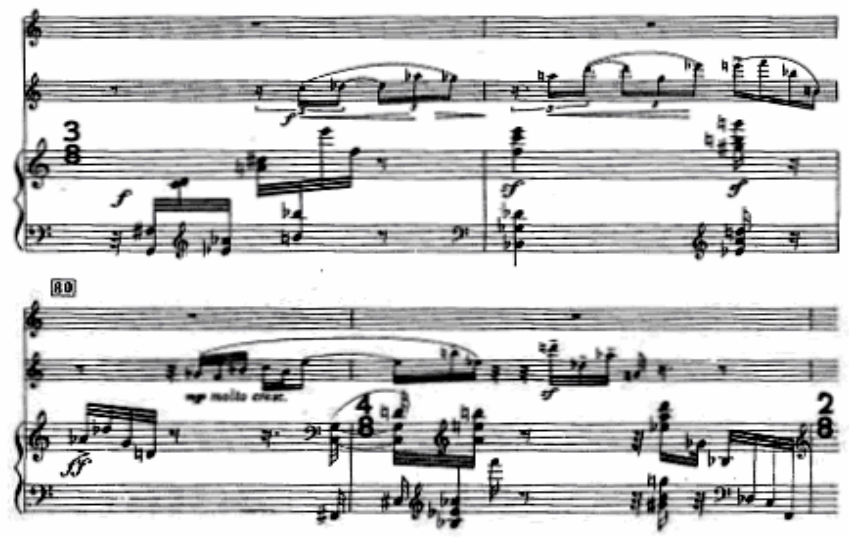
Ex. 6



bars 68-71

The third part, *Eclipsa (The Eclipse)*, although the shortest and missing the voice, is the most challenging from the technical point of view, due to the use of small values in increased tempo. The composer uses a pretentious rhythm (bars 78-85), which compels, especially the pianist, to refer to various "tricks", requiring him/her to use creativity in distributing the sonorous material to the two hands (reminding of Scarlatti's technique), as well as much practice in the synchronization with the clarinet.
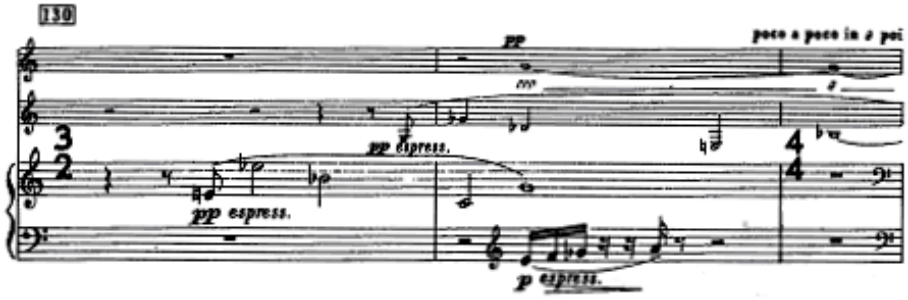
Ex. 7



bars 78-81

In the final part, *Descântecul Soarelui (The Sun Spell)*, on the piano, there is the problem of the simultaneity of the two hands on the triolets, but also that of the touch with respect to clarity while for the clarinet rhythmic precision is primordial. Tiberiu Olah treats very carefully the notation of nuances which support the phrasing of the voice and the dynamic unity of the musical discourse.
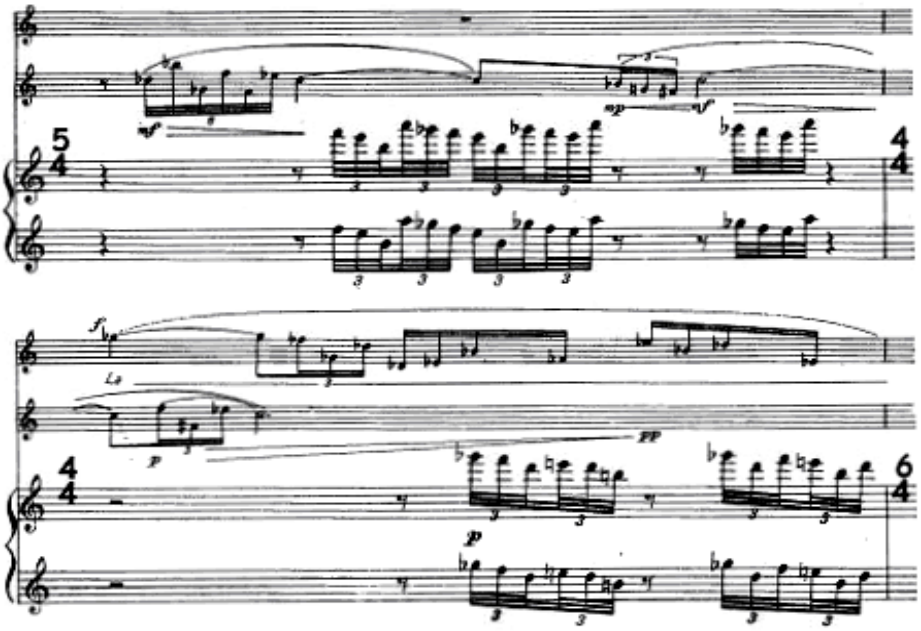
Ex. 8



bars 130-132

The composer resembles Enescu from this point of view due to the importance he gives the dynamization of every sound. Maintaining this idea, Olah comes to meet the pianist by using the triolets passage in a fast tempo, in an acute register.

Ex. 9



bars 116-117

The present work has a moderated writing from the perspective of instrumental difficulty, but raising, in certain places, vocal difficulties.

Considering all of the above, the conclusions of our study can be summed up by the following phrase belonging to Tiberiu Olah:

"In order to be a composer, you have to be a pioneer to a certain extent, meaning that you have to be able to discover characteristics of the material you are working with, by selection and intuition"[5].

Notice: "This article (specialty study) is part of the TE research project *The artistic and social impact of the contemporary music of the 21st century from the perspective of the relationship composer-performer-audience* (Project director: Lect.univ.dr. Cristian Bence-Muk), project financed by C.N.C.S.I.S. – U.E.F.I.S.C.S.U. with the contract no. 5/5.08.2010."

Translated by Roxana Huza

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STUDIA UBB MUSICA, LVII, 2, 2012 (p. 283-286)
(RECOMMENDED CITATION)

BOOK REVIEW

CONSTANŢA CRISTESCU: CONTRIBUTIONS TO THE VALORIFICATION OF THE MUSICAL TRADITION OF BANAT AND TRANSYLVANIA, MUSICAL PUBLISHING HOUSE, BUCHAREST, 2011



The year 2011 was very rich and creative for the musicologist Constanta Cristescu. Three volumes of musicology creations were published under her signature. Among them, the work presented here is called "*Contributions to the Capitalisation of the Musical Tradition from Banat and Transylvania*" edited by the Editura Muzicala from Bucharest. The contents are divided into two large chapters: I. *Historiography, Rhetoric and Stylistics* and II. *Ethnomusicology*. Chapter I has six studies; four of them deal with different aspects of the Romanian music of a Byzantine tradition. They are as follows: 1. *The Rhetoric and the Stylistics of the Romanian Music of a Byzantine Tradition; 2. Stylistic Features of the Romanian Singing with a Byzantine Tradition of Ardeal; 3.Tradition and Innovation in the Liturgical Music of a Byzantine Tradition; 4. The Oral in the Hymnography of a Byzantine Tradition*. The other two studies of the first chapter present, using two novel manuscripts, two important personalities of the church teachers and singers of Arad from the end of the 19th century and the first part of the 20th century, *Valeriu Magdu* and *Atanasie Lipovan*.

Scientifically, the literary works are well-documented, efficiently illustrated through musical examples and they would be presented to the reader in an accessible style. Therefore, they satisfy the requests of didactic manuals for the people that study the Byzantine music. The revelation of some important personalities of the native music, which are almost unknown, and they constitute a valuable contribution to make a most complex and complete measure onto the Transylvanian cultural music.

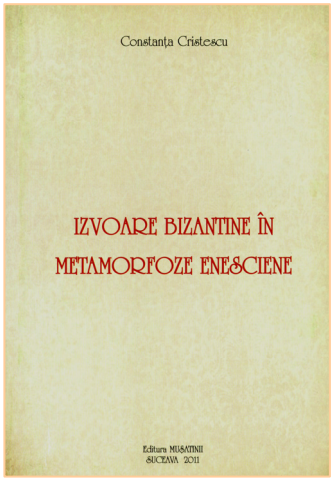
The second chapter of the volume – *Ethnomusicology* has five studies: Sigismund *Toduţă and Some of the Problems of the Current Ethnomusicology; The Fiddler – Tradition and Actuality; Traditional Institution in Contemporaneity: The Dance of the Village, The Sitting Down and the Claca (Gathering to Sew and Wove); Ilona Szenik, A Life Given to the Ethnomusicology; Ethnic Identity in Contemporaneity*.

After the confessions of the author taken from the preface of this volume, these studies were published in the previous years, in the pages of the *Muzica* magazine and the weekly *Rodul pământului (The Fruit of the Earth),* which are orally spreaded as radio-phonic materials in the show *Mioriţa* from Radio Cultural.
Translated from Romanian by Maria Cozma

GABRIELA COCA

BOOK REVIEW

CONSTANŢA CRISTESCU, IZVOARE BIZANTINE ÎN METAMORFOZE ENESCIENE, (BIZANTINE SOURCES IN THE ENESCIAN METAMORPHOSES), ED. MUŞATINII, SUCEAVA, 2011



This volume, called *Byzantine Sources in Enescian Metamorphoses* has seven studies of this author referring to the creation of the composer George Enescu and it also has an extension of 105 ages and it is based on vast specialty bibliography. The name of the seven studies is as follows: 1. *Prerequisites of the Enescian Creation Approach from the Perspective of the Byzantine Inspiration Source* – a chapter where the author shortly presents the main theoretical volumes which are the studies that were published in the preceding years by Romanian musicologists. These volumes deal with aspects if the Byzantine inspiration in Enescu's creation.

Volumes and musical works are quoted as follows: Octavian Lazăr Cosma – *Oedip-ul enescian* (*Enescian Oedipus*) – published by Editura Muzicală of Bucureşti in 1967, the musicology studies of Vasile Vasile that are published in the volumes of the *International Musicologycal Symposiums of the International Festival "George Enescu*" (after 1989), Nicolae Horoabă – *George Enescu. Contribuţiuni la cunoaşterea operei sale (George Enescu. Contributions to the Acknowledgement of His Work)*, Iaşi, 1927, Ilie Kogălniceanu – *Destăinuiri despre George Enescu* (*Confessions about George Enescu)*

2. The second study, *Consideraţii despre spiritualitatea enesciană (Considerations about the Enescian Spirituality*) is a study that was partially communicated in *George Enescu Festival* to the George Enescu Symposium – *Estetică şi stil (Aesthetic and Style)*, from Bucharest, 2003, in the announcement *Enescu şi muzica românească de tradiţie bizantină* (*Enescu and Romanian Music of a Byzantine Tradition*). This study refers to the Mioritic concept of the Enescian spirituality and the presence of this feeling in the Orthodox Theology and one can also find the conceptions of the composer regarding the music and its role, the work, the value and non-value in the composition, the originality mirrored in the inspiration sources.

In addition, the author approaches the reflection of the Orthodox spirituality in the Enescian spirituality.

3. The third study - *Enescu şi muzica românească de tradiţie bizantină (Enescu and the Romanian Music of a Bysantine Tradition)* – which is partially presented to the already-mentioned symposium in the second study, on the one hand, it would approach, the Enescian creations of an Orthodox Liturgical creations which, by naming them, they will lead to the Byzantine source of inspiration. On the other hand, the Enescian creations written in a Romanian way they will have an undeclared Byzantine source of inspiration or one of an ambiguous cultural synthesis.

4. The fourth *study – Influenţe bizantine în creaţia enesciană. Studiu de caz: Oedip (Byzantine Influences in the Enescian Creation. Case study: Oedipus)* will rely on the volume*: Oedip-ul Enescian (The Enescian Oedipus) (Ed. Muzicală, 1967)* of the Romanian musicologist Octavian Lazăr Cosma. The study is very clear and it has a transparent structure where the author would divide its sections as follows: *4.1 Referiri generale la sursa de inspiraţie bizantină în opera enesciană Oedip (General References to the Bysantine Source of Inspiration in the*

Enescian Opera Oedipus); 4.2 Câteva consideraţii stilistice – Bogăţia scărilor cromatice (A Few Stylistic Considerations – The Richness of the Chromatic Scale); 4.3 Paginile corale din Epilog – structura intonaţională (The Choral Pages of the Epilogue – The Intonational Structure); 4.4 Probleme de melo-ritmică (Melo-Rhytmic Problems); 4.5 Concluzii generalizatoare asupra stilului vocal – influenţe byzantine (Generalizing Conclusions on the Vocal Style – Byzantine Influences); 4.6 Maniera vocală de tratare (The Vocal Manner to Treat); 4.7 Prezenţa microtoniilor în Oedip (The Presence of the Microtones in Oedipus), 4.8 Monodia, unisonul, cântarea antifonică, dublajele în paralelisme (The Monody, the Unison, the Antiphonic Singing, Dubbing in the Parallelisms); 4.9 Structuri modale ce descind din psalmodia de tradiţie bizantină (Modal Structures that Descend from the Psalmody of a Byzantine Tradition). Relying on the above, the author will conclude her study in a rigorous style, short and sweet "*Oedipus is a creation with a Byzantine – Romanian Character".*

5. The fifth study – *Izvoare bizantine în melosul unor recitative cultice din opera Oedip* (*Byzantine Sources in the Melos of the Cultic Recitativo from Oedipus*) analytically approach separately the recitativo of the following characters from the opera: The High Priest, Oedipus, Theseus, the Wisemen, targeting in this problematic, the following: 5.1 The general conception of the recitativo in Oedipus; 5.2 The general configuration of the analysed recitatives; 5.3 The way of using the recitatives in the section for the acting of a pre-Christian cultic rituals – parallel with the way of using of the Liturgical recitativo in the Orthodox Christian ritual. The author mainly targets the recognition of the variety of Enescian recitativo.

6. The sixth study – *Aspecte ale armoniei corurilor din Oedip (Aspects of the Chorus Harmony of Oedipus)*, after a short introduction in the subject, analyses from the musical work, the harmony of the *cultic ritual chorus: Corul invocator al bătrânilor atenieni (The Invocators Chorus of the Athenian Elders)*, and *Invocaţiile nr. 1-4 (Invocations 1-4)* will refer to the modulation procedures (*metabolos)* of the Greek thinking which are capitalized by Enescu in a personalized synthesis of the harmonical modern language.

7. The Seventh Study – *Monodicul în polistratificări enesciene (The Monody in Enescian Poly-stratification)*, after a generalized presentation which will be bibliographically well-based on the terms of the monody and the unison in the mirror of an antiphonic dialogue that has unisons and heterophonies, we see the author referring to the aspects of the poly-stratification of the monodic through the unisons that treats the problem of the unison in the Enescian music on one hand in the zone of the symphonic and, on the other hand in the zone of the conception of the choral treatment in *Oedipus*. The functionality of the unison in the zone of the symphonic is divided and treated by the musicologist Constanţa Cristescu as an integral unison, thematic unison, bridge (transition) unison and antiphonic unison. All these categories are presented by the author referring to the Enescian creations without exemplifying the quoted musical moments. However, as we speak about different musical works, not all of them could be found on the author's table. From this reason, it would be very useful the illustration of the problematic that is treated through the musical examples. The poly-strata monody presentation in the Oedipus chorus is made very orderly, highlighting the unison with an incipit function, the integral unison, the unison on a group of voices, the unison doubling, the cadence unison and the Tutti unison.

The author confesses in this volume that she did not want it to be very exhaustive and she does not pretend to exhaust the thematic she analyses here. We quote the author *"This volume shapes new perspective of a musically approach for the people that want to know the Enescian spirituality in its multitude of musical expression."*[1]

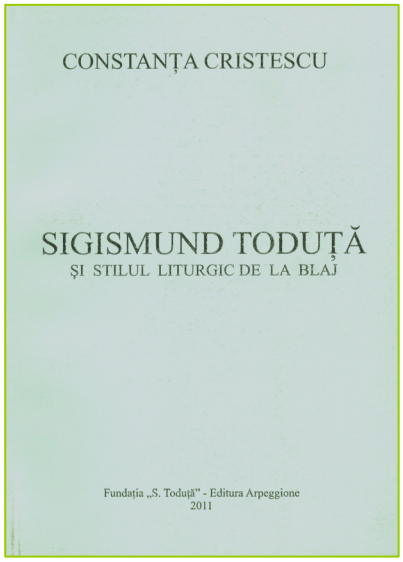
Translated from Romanian by Maria Cozma

GABRIELA COCA

[1] Cristescu, Constanţa, *Izvoare bizantine în metamorfoze enesciene (Bizantine Sources in The Enescian Metamorphoses)*, Editura Muşatinii, Suceava, 2011, p. 100.

BOOK REVIEW

CONSTANŢA CRISTESCU: SIGISMUND TODUŢĂ ŞI STILUL LITURGIC DE LA BLAJ (SIGISMUND TODUŢĂ AND THE LITURGICAL STYLE OF BLAJ), FUNDAŢIA SIGISMUND TODUŢĂ – ED. ARPEGGIONE, CLUJ-NAPOCA, 2011



The book of the musicologist Constanţa Cristescu, *Sigismund Toduţă şi stilul liturgic de la Blaj (Sigismund Toduţă and the Liturgical Style of Blaj)* is made of two balanced parts as a dimension; a theoretical part and a practical of the analyse of the liturgical models of a choral processing in four musical religious works of the composer Sigismund Toduţă. The first part (the theoretical one) of the musical work has a brief, modal description of the church voices used in the musical style of Blaj in a scientifical methodology and stringency. By approaching the voices one by one, we can find the presentation of their specific scales that have some cadence and modal clichés both initially and finally. All the melodic formulas-figures are illustrated through musical examples. Firstly, the second part of this book deals succinctly with *Contextul abordării domeniului liturgic în creaţia lui Sigismund Toduţă (The Context of the Approach of the Liturgical Domain in the Creation of Sigismund Toduţă)*, with incursions in the biography of the composer. A well-documented annex under the form of a synthetic table will accompany these pages, presenting them in a chronological form (starting from the year 1020 until 1935) the *Centres with Church Schools and Composers of a Music of a Byzantine Tradition from Transylvania, Banat and Crisana)*. Apart from the temporary marking with centuries and years, the author will mark, in separate column, the zones, the schools, the monasteries and the composers and also the title of the composition and the year when they were composed. *The Liturgical Models of Choral Processing* will be presented in the liturgical style of Blaj, in the creation of the composer Sigismund Toduţă, from the perspective of four creations: the two liturgies of his reign (composed in the year 1938 and 1974), the psalm *„La râul Vavilonului" (To the River of Vavilon)* for a mixed chorus (composed in 1974) and the hymn *Cristos a înviat* (Christ Is Risen) which is also made for a mixed chorus, from 1974. The author makes a musicological analysis very detailed highlighting the models of the liturgical texts, the rhythmical and melodic models, the rhetoric figures (melo - rhythmic figures and harmonical figures in the liturgies). One can also see in this work the presence of the Todutian leitchords in the above-mentioned creations. As a closing chapter (*Aspectele scriiturii corale în cele două liturghii şi în psalm - The Aspects of the Choral Writing in the Two Liturgies and the Psalms)*, the author will analytically referring to the dynamics of the processing of the traditional church songs, the horizontal polyphonic writing and also the vertical-harmonical one.

Translated from Romanian by Maria Cozma

GABRIELA COCA

STUDIA UBB MUSICA, LVII, 2, 2012 (p. 287-294)
(RECOMMENDED CITATION)

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Cristian BENCE-MUK, **PhD** (born on August 31, 1978, in Deva, Hunedoara) graduated the "Gheorghe Dima" Music Academy in Cluj-Napoca, Romania, in 2002, with a major in Composition, in the class of Professor Hans Peter Türk. In 2005, he was awarded the academic title of Doctor in Music, with a thesis coordinated by Professor Cornel Ţăranu. At present, Cristian Bence-Muk is Assistant Professor at the "Gheorghe Dima" Music Academy in Cluj-Napoca, teaching Musical Forms and Musical Analysis. He was awarded numerous national prizes for his choral, vocal, chamber, symphonic, and vocal-symphonic works, which have been performed in concerts in Romania and abroad (France, Italy, Sweden, Portugal) by famous contemporary music ensembles (such as "The peärls before swïne experience"), and published by publishing houses in Romania and Switzerland.

Adrian BORZA, **PhD** has been recognized as a versatile musician, dedicated to writing instrumental and electro-acoustic music, to music software development, to audio post-production, and to music teaching. His music has been performed in festivals of new music, and broadcasted across Europe, Asia, North America, South America, Australia and New Zealand. He was awarded a PhD in Music at the *Gheorghe Dima* Academy of Music in 2004. Currently he is a postdoctoral researcher at the Music Institute for Doctoral Advanced Studies. A distinguished creation in 2004 was *IAC Interactive Algorithmic Composition Music Software*. In 2006, he created *VT/RAP Video Tracking Real-time Audio Processing*, a granular synthesis and signal processing software controlled by gesture, and optimized for dance and installations. *Score Follower* was produced in 2010 in order to use the computer as a musical instrument. In the same year, he conceived *Dusk Interactive*, *Bach Interactive*, and *Chopin Interactive*, the latest one with the purpose of interactively performing Prelude Op 28 No 7 by Fr. Chopin. In 2011 he produced *iFPH Interactive Freezer Player Processor Harmonizer*, with the aim of interactive music performance.

Gabriela COCA, **PhD** (born in 1966) is a musicologist and lecturer professor of the Babes-Bolyai University / Cluj-Napoca, Faculty of Reformed Theology, Reformed Theology and Musical Pedagogy Department (she teaches musical forms, harmony, counterpoint, and the evolution and the development of the musical genres and forms). 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: *The Arhitectonic Conception of the Sonorous Process in the Musical Work <Lohengrin> of Richard Wagner* with the coordination of University Professor Eduard Terényi PhD. As a representative work one comes across the following volumes: *<Lohengrin> of Richard Wagner, the Architectonic Conception*, Ed. MediaMusica, Cluj-Napoca, 2006; *The Interference of the Arts* vol. I, *The Dualist Thinking* joint author, the main author is University Professor PhD Eduard Terényi, Ed. MediaMusica, Cluj-Napoca, 2007; *From Bach to Britten. Applied Musicology - Studies*, the author's edition, Cluj-Napoca, 2008; *Form and Symbols in "Magnificat", BWV 243, D Major of J. S. Bach*, Ed. Cluj University Press, Cluj-Napoca, 2008; *Musical Forms - lectures*, The authors edition, Cluj-Napoca, 2008, *"Ede Terényi – History and Analysis"*, Ed. Cluj University Press, 2010, *Harmony, Counterpoint* and *Choir Arrangements* - Three Supports of Courses - joint author, the main author is University Professor PhD Eduard Terényi, Ed. MediaMusica, 2010.

Márta-Adrienne ELEKES, **PhD** was born in 1969 in Târgu Mureş, Romania. She finished her university studies at the Bucharest Music Academy's musicology and musical interpretation department (piano section) and according to these she received two diplomas. She studied music science one more year in post university education. Among the scientific works written during her university studies the two major ones are her two thesis works (in Romanian language):"Zoltán Kodály – the 20th century's important personality" (a monograph), "The musical analysis in our time – The Lendvai Ernő system applied on Enescu: Oedipus". She held her Ph.D. dissertation in 2001 at the National University of Music Bucharest and received her scientific degree after presenting the: "Polimodal chromatic principles in Lendvai Ernő's analytical theory regarding the romantic music." - Ph.D. thesis. Since 1995 she is employed as a teacher at the Targu Mures Music High School where she teaches piano studies, music history and theory of music. Since 1999 she collaborates as music secretary with the Targu Mures State Philharmonic Orchestra. Her professional work is formed by different articles, music criticism, concert reviews and studies. Recently two books of hers were published, *Music turned into words – Contribution to the music chronicle of Targu Mures* and *The secrets of the romantic composition in the light of Lendvai Ernő's analytical theory.* At the request of the Kodály Institute from Kecskemét (Hungary) in 2002, she was involved as the Romanian co-worker in the – *Zoltán Kodály's Life and Work – the international bibliography of the Kodály literature*-project. Since 2004 she is teaching at the Targu Mures Arts University's Music Pedagogy department (in Hungarian language) history of music, music analysis and forms, piano and musical education systems, being in the same time the head of this department.

Adél FEKETE, **PhD student** born in 1983 began her musical education at the age of 8, at the "S. Toduţă" Music High School of Cluj-Napoca, where she studied violin and piano. After graduating, she was accepted at the „Gh. Dima" Academy of Music, Cluj-Napoca, where she was awarded her Bachelor of Music (2006) and Master of Arts in Music (2008) degrees in Musicology. Since 2006, her musical articles, interviews, chronicles as well as critiques were published mainly in the *Szabadság* daily local newspaper. She was a librarian at the "Gh. Dima" Academy of Music, and began her doctoral studies at the same institution in 2009. In 2008, she gave a lecture on Monteverdi, within the 2nd Edition of Early Music Festival held in Cluj-Napoca, and she attended the International Conference on Music Therapy held in October 2010 by the Music Pedagogy Department of the Babes-Bolyai University, Cluj-Napoca. She was awarded the first prize at the 10th Scientific Students' Conference of Transylvania, earned one of the Apáczai Alumnus Grant's scholarships (2004-2005) and the Communitas Foundation's „Creativity Scholarship" (2008). She is also a collaborator of the Hungarian Opera from Cluj-Napoca. Contact: fleda333@yahoo.com

Miklós FEKETE, **PhD** (born in 1980) studied Music Education and Musicology at the "Gheorghe Dima" Academy of Music in Cluj-Napoca (2000-2007). In 2007 he was awarded the first prize for the musicological analyses of some of Rimsky-Korsakov's orchestral compositions at the Transilvanian Students' Scientific Conference. Between 2005-2009 he taught music theory and piano at the "Augustin Bena" Music School in Cluj-Napoca, and also collaborated with the "Báthory István" and "János Zsigmond" High Schools as a music teacher and choir conductor. Since 2009 he holds the position of assistant lecturer at Babeş-Bolyai University, Cluj-Napoca (Faculty of Reformed Theology, Cathedra of Music Pedagogy), teaching Music History, Music Aesthetics, Score Reading,

History and Theory of Music Instruments. He is also the choir conductor of the UniCante Hungarian University Choir, Cluj-Napoca. He is involved in musicological analyses and takes part in several musicological symposiums at Cluj, Iaşi and Szeged.

Tudor FERARU, **DMA.** (b. 1976) is a Romanian / Canadian composer of orchestral, chamber, choral, vocal, piano, and electroacoustic 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 "G. 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, and has 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). Tudor Feraru currently teaches at the "Gh. Dima" Academy of Music in Cluj, Romania.

Cătălina GUŢANU was born in Chişinău, the Republic of Moldova. Starting in 2010, she has been pursuing a Master's program in Violin performance, at the Academy of Music, Theatre and Plastic Arts in Chişinău, after having graduated from the same academy, within the Faculty of Musical Performance, Specialization: Violin. She was awarded the *Honorable Mention Diploma* at the National Olympics "W.A. Mozart" in Chişinău, the *Honorable Mention Diploma* at the "Red, Yellow and Blue" Competition in Chişinău, the *3rd Prize in Musical Theory Disciplines* in the Republican Competition of Graduates from the "Music and Art" Schools in Ialoveni; she is also the representative of the Republic of Moldova in the International Youth Project *"Experience the culture"*, in Joniskis, Lithuania. She has participated in national and international conferences, such as: The International Scientific Conference of the students and MA students from the Academy of Music, Theatre and Plastic Arts, Chişinău, the Republic of Moldova, with the lecture subject*: "An analytical approach of the Concerto No. 3 for Violin and Orchestra by Camille Saint-Saëns"* – for which she was awarded an *Honorable Mention Diploma*; The National Conference with international attendance: *"Education from the perspective of values"*, (3rd edition) in Alba-Iulia, Romania, *"The 2011 "Arts and Science" Symposium* at "Transylvania" University (the Faculty of Music) in Braşov, etc. Published research studies: "*Music Education and Its Perspectives in Today's Society", "String Quartets in the Creative Work of Robert Schumann", etc.*

Luminiţa GUŢANU, **PhD** is born in Chişinău, the Republic of Moldova. In 2003, she got a PhD. degree in Musical Stylistics at the National University of Music in Bucharest, Romania, with the thesis: "20th-century Opera in Bessarabia". She also has a Master's degree in "Conducting of Academic Choirs" at the State University of Arts in Chişinău, after having graduated from the State Institute of Arts in Kishinev, Faculty of Musical Pedagogy, Specialisation: Conducting of Academic Choirs. Between 1995 and 1997, Luminiţa Guţanu benefited from two important scholarships, i.e. the Merit Scholarship of the "Maria Bieşu" Foundation and the "George Enescu" Merit Scholarship. Since 1996, she has been very actively involved in the fields of teaching, conducting and

scientific research. She has been assistant-lecturer at the State University of Arts in Chişinău, University lecturer in Academic Choirs' Conducting at the "Luceafărul" Academy of Arts in Bucharest, member of the organizational team for the National Symposium of Choral Music in Sinaia, Romania, between 2001 and 2007, organised by the Sound Cultural Foundation (led by Voicu Popescu). As regards her scientific activity, Luminiţa Guţanu has published a significant number of articles in specialized magazines both from Romania and the Republic of Moldova and abroad. She has participated in numerous national and international conferences in: Moscow (Russia), Republic of Moldova, Bucharest, Brashov, Oradea, Pitesti, Alba-Iulia. Published works: Book " Opera in Bessarabia in the 20th century"-ISBN 978-973-7857-67-4, research studies*: Choral Music in the Republic of Moldova, published in ICB-Dossier – International Coral Buletin, An analytical overview of the overture of the "Decebal" Opera by Teodor Zgureanu, The importance of choral music in the formation and education of child's personality, New perspectives in the development and education of the student as a conductor and future music teacher, etc.* Presently, she is *lecturer at the "Spiru Haret" University in Bucharest*, *second conductor* of the "Symbol" Youth and Children's Choir, associate conductor of the Romanian Patriarchy's "Nicolae Lungu" Choir, Conductor and founder of the "Ad Libitum" Choral Group (with which she has recorded 3 CD-es) and lyrical artist in the renowned "Preludiu" Chamber Choir, conducted by Voicu Enăchescu. With these artistic ensembles, she has participated in numerous choral festivals and competitions, as well as in artistic tours, both in Romania and abroad (Spain, France, Germany, Lithuania, Israel, China, Ireland, Austria, Greece, Italy, Hungary, Bulgaria, the Republic of Moldova, Sweden, the Netherlands).

Stela GUŢANU, **PhD** was born in Chişinău (*Kishinev*), the Republic of Moldova. In 2004, she was awarded a PhD degree in Musical Stylistics at the National University of Music in Bucharest, Romania, with the thesis: "Stages of Development in the Religious Music in Moldova and Bessarabia, in the tradition of Romanian Orthodoxism from the 18th – 19th centuries". In 1999, she successfully completed the post-university course "Choral Points of Reference", led by the eminent conductor Marin Constantin. In 1998, she earned a master's degree in Academic Choir Conducting at the National University of Music in Bucharest. In 1996, she graduated from the Arts Institute in Chişinău, the Faculty of Musical Pedagogy, at the specialization: "Academic Choir Conducting". In 1995-1996, she gained the "George Enescu" merit scholarship. She started her didactic activity in 1992 and has been teaching ever since. During these years, she activated as a teacher of conducting and music history at the Choral School No. 36 in Chişinău (1992-1993), as a vocal coach at the School of Theatre in Chişinău (1994-1995), then *assistant lecturer* at the Academy of Music, Theatre and Plastic Arts in Chişinău, collaborated with Teleradio Moldova as a music editor. Since 2006 to date, she has been working as teacher at the "Faethon" Konservatory of Music in Alexandroupoli – Greece and at the "Ihohroma" Music School, in the same town. As regards her conducting activity: conductor of the choir of "A. Ursu" Primary School – Chişinău (1996-1997); conductor of the boys' choir from "St. Demeter" Church"- Chişinău, conductor of the Choir for Children with Disabilities – Ilfov County, Romania (2003), conductor and founder of the "Ad Libitum" Choral Group, second conductor of the Chorale of Church "St. Kiriaki" in Alexandroupoli - Greece, conductor and founder of the Children's Choir of "St. Nicholas" Church in Alexandroupoli – Greece. Artistic activity: since 1998 until 2006, she has been a member of the National Chamber Choir "Madrigal", with which she has performed and toured both in Romania and abroad (Germany, the Netherlands, Hungary, Switzerland, Skopje, Italy,

Israel, Japan). As regards her scientific activity, Stela Guţanu has published articles in specialized magazines both from Romania and the Republic of Moldova. She has participated in numerous national and international conferences in: Republic of Moldova, Bucharest, Brashov, Oradea, Pitesti, Alba-Iulia. Published works: *"New perspectives in the development and education of the student as a conductor and future music teacher", "The Balad Genre in Fr. Chopin's creation"," A new Approach to the musical theatre genre, as seen by the young composer Athanasios Trikoupis", "Teodor Zgureanu and the lyric genre of Bessarabia", The influence of music on the education of the contemporary man".*

Boróka GYARMATHY-BENCZE, **PhD student** graduated high school from the Plugor Sándor Art High School in Sfântu Gheorghe, music department in 1999. In 2004 she gained an undergraduate degree at the Babeş-Bolyai University's Reformed Theology Faculty, having the double specialty of Religion teacher – Social Worker. In parallel with this, she also enrolled in the Music pedagogy Department in the fall of 2003. Between September 6, 2005 and February 1st, 2006 she was an exchange student within the "Socrates-Erasmus" program, at the Juhász Gyula University, Music Pedagogy Department. She had gained her undergraduate degree in this field in the summer of 2007. In 2006-2007 she pursued a graduate degree in the field of pastoral psychology. From 2009 to the present she is a PhD. student at the Theology-Pastoral Psychology Department of the Babeş-Bolyai University.

Şerban MARCU, **PhD** was born in Braşov, in 1977, and attended the local Art High School. In 1996 he became a student at the "Gh. Dima" Music Academy in Cluj-Napoca, in Cornel Ţăranu's Composition Class. He graduated in 2001 and remained a teacher in the above-mentioned institution, teaching Harmony. He publicly defended his PhD thesis entitled *Aspects of contemporary writing in vocal-instrumental own works* in 2006 and was conferred the prestigious title. He participated in several summer courses (in Český Krumlov - Czech Republic and Breaza - Romania). His work includes songs (*Five art-songs for mezzo-soprano and piano* on verses by Lucian Blaga), chamber works (*Echoes* for solo clarinet), choral works (*Cherubic Hymn*, *Mournings*), an oratorio (*Youth Without Old Age and Life Without Death*), a chamber opera (*The Lesson*), two ballets (*Arachne* and *orfeuridice*) and *Acteon*, a poem for chamber orchestra. His works have been played in Cluj and other cities (Braşov, Bistriţa) as well as in some Romanian major festivals (*Cluj Musical Autumn*, *Contemporary Music Week* - Bucharest).

Răzvan METEA, **PhD** was born in 1978 in Oradea, where he graduated from the Arts High School. During his middle and high school studies he took part in competitions of instrumental interpretation – piano, in piano recitals (winning prizes and honourable mentions). In 1996 he became a student of the "Gheorghe Dima" Music Academy in Cluj-Napoca, department of composition, studying with Professor Hans Peter Türk. During his studies he attended the courses of "J.S. Bach" Academy (editions 1996 and 1997, 1998 and 2001, with tours in Poland, Russia, and Germany), also touring with "Transilvania" State Philharmonic Orchestra and the orchestra of the National Opera House Cluj-Napoca in Germany, Italy, Hungary, Austria and Switzerland. He also had a workshop in Luxembourg with his own composition based on onomatopoeia (1999), and a composition recital in March, 2002. In 2002 he graduated from the Music Academy, remaining at his Alma Mater to teach Counterpoint and, later, Harmony. He took part in national and international grants (*Prelude, Vemus*), in national festivals: "Toamna Muzicală Clujeană" / "Cluj-Napoca Musical Autumn" (*Sonata for strings and percussion*) and

international festivals: the “Lucian Blaga” International Festival, 18th edition (with the ballet “Inviere”/ ”Resurrection”). His musical creation includes vocal, instrumental, cameral, symphonic and opera works.

Csaba PÉTER, **PhD student**, rev., MTh, born in Margitta (Bihar district) on the 11th of July 1967, completed his education at the Protestant Theological Institute in Cluj. At the beginning of his career he worked as a Calvinist minister in some communities, after which he pursued an academic career. At the present he is teacher of the Partium Christian University, Department of Theology. His main domain of research is church history. He intensively studies the inclusion of catechisms history in the Transylvanian Reformed (Calvinist) Church.

Éva PÉTER, **PhD** (born in 1965) is a lecturer professor of the Babeş-Bolyai University, Faculty of Reformed Theology, Reformed Theology and Musical Pedagogy Department. She completed her education at the Faculty of Music Pedagogy of the „Gheorge Dima” Music Academy in Cluj-Napoca. At the beginning of her carreer she worked as a church organist, after which she pursued an academic carreer. In the present she teaches music theory, teaching methods, church music and organ. Her main domain of research is church music. She intensively studies the history of the church songs, aswell as the variations of the songs included in the chorale book of the hungarian reformed church and the traditional ones. With a thesis concerning „Community reformed songs in the written and oral tradition of Transylvania” she received a PhD in Music in January 2005. Published books: *Community reformed songs in the written and oral tradition of Transylvania,* Ed. Cluj University Press, Cluj-Napoca, 2008; *Music Theory*- Lecture notes, Ed. Napoca Star, Cluj-Napoca, 2009; *Solfeggio Collection*, Ed. Napoca Star, Cluj-Napoca, 2009; *Music methodology*, Ed. Cluj University Press, Cluj-Napoca, 2010; *Folk song arrangements in the choral works of Albert Márkos*, Ed. Cluj University Press, Cluj-Napoca, 2012.

Ciprian Gabriel POP, **PhD** Born in 1977, he studied composition with Cornel Ţăranu, Orchestration with Cristian Misievici, Music Harmony with Ede Terenyi and Counterpoint with Dan Voiculescu at the Academy of Music “Gheorghe Dima” of Cluj-Napoca. He graduated Composition in 2000. In 2001 he graduated Master classes in Composition Stylistics and in 2005 he obtained the title of Doctor in Music, the specialization of Music Composition under the coordination of Cornel Ţăranu. In present he is lecturer Mus.D. in the field of Electronic Music Technology, Harmony of Music, Music Forms and Analysis, Music Reading, Instrumental Theory, Music Informatics, within the "Gheorghe Dima" Music Academy of Cluj-Napoca. He was awarded with Special Prize of Romanian Compositors and Musicologists Union (RCMU) – 2003, RCMU Prize – 2007, Third Prize at International Composition Contest *Reinl Stiftung* – Viena – 2008 and George Enescu Museum Prize within George Enescu International Festival – 2010.

Ana RUSU, **PhD** born in Ploieşti, Romania, graduate of the Voice Department, at the Music Academy „G. Dima”, Cluj-Napoca, is a professor of voice since 1992 at the Music Acsademy “G. Dima”. She has a rich concert life as a soloist in over 1000 vocal-symphonic performances and lied recitals in Romania and abroad. She sang under direction of Cristian Mandeal, Erich Bergel, Ludovic Bacs, Emil Simon, Horia Andreescu, Szalman Lorant, Gheorghe Costin, Stefan Anton Reck, Francois Robert Girolami, Franz Lamprecht, Alexis Hauser, Jacques Houtmann, Shinya Ozaki, Jochen Wehner, Jan Stulen, Cornel Ţăranu, Ciprian Para, Cornel Groza, Georgi Robev, Petre Sbârcea, Itay Talgam,

Sascha Goetzel, Theo Wolters etc., and also together with Edith Simon, Mihai Zamfir, Pompei Hărăşteanu, Sanda Şandru, Szabo Balint, Carmen Gurban, Szilagy Zsolt, Ion Ţibrea, Mircea Moisa, Gheorghe Roşu, Georgeta Stoleriu, Florin Diaconescu, Stelian Negoescu, Sorin Drăniceanu, Mioara Cortez, Carmen Gurban, Ramon Eremia, Bianca Manoleanu, Marius Budoiu, and beside young soloists as Tatiana Lisnic, Claudia Bataragă, Pataki Adorjan, Sandor Arpad, Camelia Clavac, Irina Iordăchescu, Mihaela Maxim, Anita Hartig, Tiberius Simu, Simona Boboia, Violina Novac, Luiza Fatyol, Bogdan Nistor. Since 2006 she holds the degree as a Doctor in Music from the Music Academy "G. Dima" with a work that has the following title *"Technique and Vocal Prouess as a Soloist – Conditions to Good Performance".* She has published articles in journals from Romania.

Luana STAN, **PhD** is a Lecturer for the Music Department of the Quebec University in Montreal (since 2008) and for the UTA - Sherbrooke University (since 2011). She also teaches Music Initiation at the Youth School - Music Departement of the Montreal University. Ph.D. of the Montreal University & Paris IV Sorbonne University (2008 – Does a musical romanity exist?, Prof. Jean-Jacques Nattiez & Prof. Marc Battier), M.A. of the Paris IV Sorbonne University (2000 - DEA Music and Musicology of the XXth century, Prof. Marc Battier), B.A. of the George Enesco Art University (1998; Musicology, Music Eudcation, Piano), she took part in many sessions of medieval, gregorian and polyphonic chant (Royaumont Abbey, St-Jean d'Angely Abbey, Moissac Abbaye, France) and schenkerien analysis (Jagelonsky University, Poland), Bach Academy (Cluj-Napoca, Romania). She obtained numerous grants from the Romanian Education Ministry, Montreal University, Soros Foundation, Royaumont Abbey, Pepsi grand and Maryvonne-Kendergi grant. She published articles in Spain, France, USA, Canada and Romania.

Dragoş Ioan ŞUŞMAN, **PhD student**. 2002 through 2006 Dragoş Şuşman followed in parallel the courses of the Orthodox Theological Faculty in Cluj-Napoca, majoring in Pastoral Theology, and those of the "Gheorghe Dima" Music Academy in Cluj-Napoca, Theoretical Faculty, majoring in Musical Education. After graduation of the Bachelor studies, in 2006, he passed the entrance exam for the Master studies at the Orthodox Theological Faculty in Cluj-Napoca, majoring in Historical and Practical Theology, as well as at the "Gheorghe Dima" Music Academy, majoring in Vocational Education. He presented his dissertation theses in 2007 (theology) and 2008 (music) and is now a doctoral student at the "Gheorghe Dima" Music Academy in Cluj-Napoca, preparing the thesis entitled *"Monografia muzicii culte din zona Sebeş-Alba" (The monograph of cultured music in the Sebeş-Alba area)*.

Diana TODEA, **PhD student** has graduated the Faculty of Arts, within the "Gheorghe Dima Music Academy" in Cluj-Napoca. Her special field is opera stage management. She has an M.A. degree in Musical Arts, with the specialization of the Arts of Play and working at her PhD-dissertation on problems of directing opera. She is an assistant at the Faculty of Psychology and Educational Sciences at the Babeş-Bolyai University. She teaches basic musical education and the teaching methods of musical education. Her principal interest field is the staging of opera; her last performance was staging *Hänsel und Gretel* by Humperdinck at the Romanian Opera in Cluj.

Bianca ŢIPLEA TEMEŞ is Reader **PhD** of Music Theory at Gh. Dima Music Academy in Cluj. She holds a degree in Piano and Musicology recognised by the Education Ministry in Madrid, an 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 Babeş-Bolyai University), she combines her academic career with the post of Music Programme Manager of the Transylvania Philharmonic and with the position of temporary Supervisor at the Symphony Orchestra of the Principality of Asturias, Oviedo. Her books have been published in Romania, and her articles in leading Journals in Romania, Spain, Lithuania, Switzerland, Czech Republic, and the U.S.A. She participated in conferences in Romania (Bucharest, Cluj, Iaşi, Oradea), Germany (Oldenburg), Austria (Vienna), Lithuania (Vilnius), Ireland (Dublin), and Italy (Rome). Since 2010 she has been visiting professor at the University of Oviedo/Spain, in 2012 at Istituto Superior di Studi Musicali „P. Mascagni" Livorno, and has been awarded an Erasmus Grant at the University of Cambridge, U.K. (2010, 2011), studying with the renowned musicologists Nicholas Cook and Nicholas Marston. In 2011/2012 she received a three-month research grant from the Paul Sacher Foundation in Basel/Switzerland. As a consequence of her findings in the Ligeti collection in Basel, she recently obtained a DAAD Scholarship at "Humboldt" University in Berlin, her application being supported by Prof. Dr. Dr. h. c. Hermann Danuser.

Massimo ZICARI, **PhD**, flutist and musicologist, is Deputy Head of Research at the University School of Music (Conservatorio della Svizzera italiana) in Lugano, where he also teaches "Music History" since 2005. Visiting Fellow at the Institute of Musical Research, School of Advanced Studies, University of London in 2009, for a project concerning the reception of Verdi's Opera in London, his studies have been published both in Italy and Switzerland. *The Land of Song, La terra del Belcanto sulla stampa londinese nel decennio 1890 - 1900*, Bern, Peter Lang Verlag, 2008; *Giacomo Puccini*, in *Musica*, Sydney, Millennium House, 2009; *Ricerca e Musica*, *La ricerca applicata nei Conservatori di Musica*, Varese, Zecchini Editore, 2010, *Critica musicale e opera italiana a Londra nell'Ottocento: Gorge Bernard Shaw*, in "Musica e Storia", XVII/2 (2009), *Nothing but the Commonest Tunes: The Early Reception of Verdi's Operas in London, 1845-1848*, in "Dissonanz", June 2011, n. 114.

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