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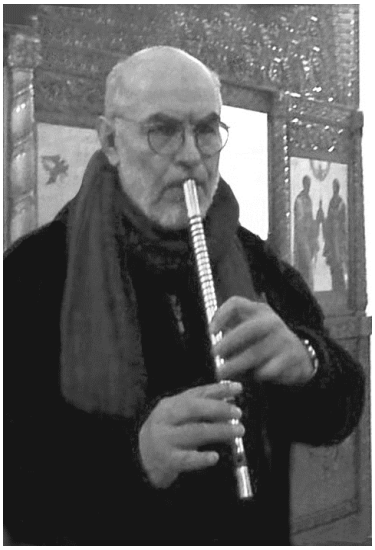
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(RECOMMENDED CITATION)

GEO GOIDACI.[1] THE FUSION OF THE ARTS: SCULPTURE AND MUSIC; GRAPHIC, PHOTO AND DIGITAL ART - INTERVIEW -

GABRIELA COCA[2]



Geo Goidaci playing the Romanian Shepherd Pipe

SUMMARY. Geo Goidaci was born in 14th of March 1947, in Northern Transylvania (Iojib, Satu-Mare). He graduated The Fine Arts High-school of Cluj, and also, the sculpture department of the Institute of Fine Arts "Ion Andreescu" from the same town. After he had graduated in 1972, he was given the job as a sculpture professor at the Fine Arts High-school of Timişoara. He became part of the Union of Professional Artists in 1981. He lives in Germany since 1984, in Munich, where he is a sculptor, freelance artist and professor. In the first period of his life there, he has worked as a restorer (the antique, Greek-Roman sculpture), around Glyptotheka of Munich. This period will be found in his art (the FRAGMENTS cycle). Along the sculpture, he is passionate about graphics, photo, digital art, and … **music**. He is one of the greatest Romanian sculptors alive; he has a very impressive and vast artistic activity. In this interview, we try to come close to the artist Geo Goidaci, taking in his entire personality, addressing his creative style, his conception about art and the fusion of the arts in his activity and his life.

Keywords: Geo Goidaci, art, sculpture, music, graphic, picture, digital art.

[1] http://www.goidaci.de/4596.html;
http://de.wikipedia.org/wiki/Geo_Goidaci;
http://www.agero-stuttgart.de/REVISTA-AGERO/SIMEZA%20AGERO/Simeza%20Geo%20 Goidaci.htm

[2] *Associate professor dr. at the Babeş-Bolyai University, Cluj-Napoca, Romania, Reformed Theology and Musical Pedagogy Department. E-mail: gabriela.coca.66@gmail.com*

Gabriela C.: Geo, when in your life have you become open to the creative and sensible way of the fine arts?

Geo G.: This happened in my childhood. My father used to draw. I had always admired him for the way in which he was handling the pencil. He made a drawing of me … a portrait of a child with a checkered shirt... I liked it very much. He had something gentle in his gestures when he was drawing, him being a pretty hard man otherwise… I started drawing myself. When other children were playing the ball, I preferred to play with pencils and crayons.

Gabriela C.: When was the first time you felt that you had your own expression, your own style?

Geo G.: I cannot say I felt this. The personal language is developing imperceptibly along the years. The people around you could see that but not you – or they cannot see – whether I have a personal language. I have always been sincere in everything I have done; I have always been true to myself, without being aware of following a certain language, except the language of my Soul. Regarding the style, I guess it is less important. This is the work of the people that want to label the artist, squeezing him in a cage that has an inscription… The style can vary with time. As a proof, we have the great artists who, along their life, went through a lot of styles (for example, Picasso), and they have always stayed true to themselves.

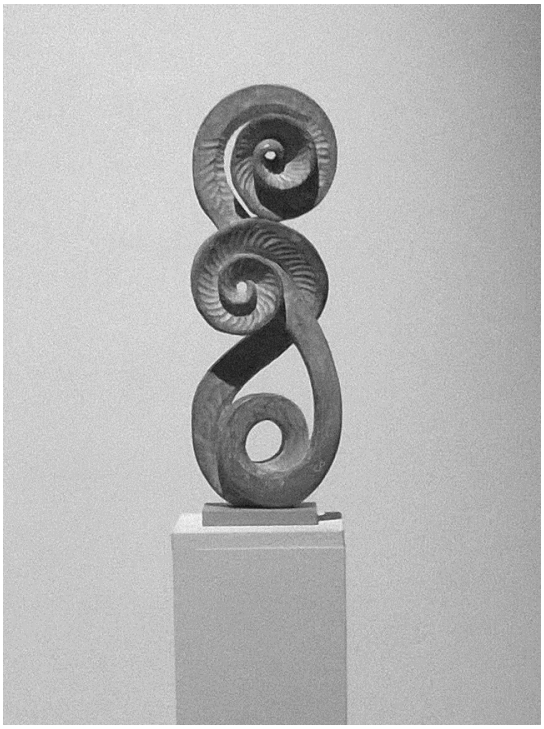
Gabriela C.: They say about you that you have a Leonardo spirit. How is this actually shown?

Geo G.: The “Leonardo” spirit could be called a certain tendency towards the fullness, the syncretism, the holistic vision towards art that would use all the possible techniques (including all the languages) that the artist could use at a certain time. This is the curiosity of a “researcher”, the wish to go into different areas, in search of the truth, which, - as the sunshine – is unique, even if it refracts in the colours of the rainbow. Leonardo da Vinci was a painter, engineer, musician, poet, philosopher, visionary, and initiated… He had easily gone through every level of knowledge, searching for the supreme truth. Far from comparing myself with this type of genius, I had tried different expression languages (that were the sculpture, the drawing, the photography, the music); I had tried to integrate everything in an imaginary assembly, an “opera magna” that would touch all the senses. I find myself in an ongoing development and my curiosity will only cease when I am gone… At least, I hope so. An artist needs to make art by (and through) everything he touches. The staying in a

certain style, a certain technique or a language, does not satisfy me either cognitively or emotionally. In the end, it is important to ceaselessly create, using everything you have. In my opinion, the art is not a product, but a process. First and foremost, the art is a spiritual experience. Otherwise, it is just a craftsmanship.

Gabriela C.: In your own vision, the artistic language, the personal style of a creator could be influenced through the fine arts education that is given to them?

Geo G.: As I said before, it takes some time for the style and the character to be formed. The life experiences, the interests, the school, the exchange of ideas with other artists and the influence of different cultures would form both the character and the style of an artist. Without any doubt, the education has an important role in this process. I am thinking at the difference in the degree of freedom among the Western artists and the artists educated (in my time) in the Eastern Europe, after the so-called socialist "realism" style. This (de)formation could be seen to everyone who had graduated the Eastern art schools. This handicap is very hard to overcome. Looking at the many so-called "art" pieces that are made by the Western artists I start doubting that they deserve the effort… At that time, there was an emphasis on the workmanship, the correct visual show (a mimetic approach) of the reality, on the allegories and hidden messages… The people that had a Western education had more expressive freedom; they had other models and other education. I think that the love, as the art, cannot grow but in freedom.



Geo Goidaci: "Signum", 2015

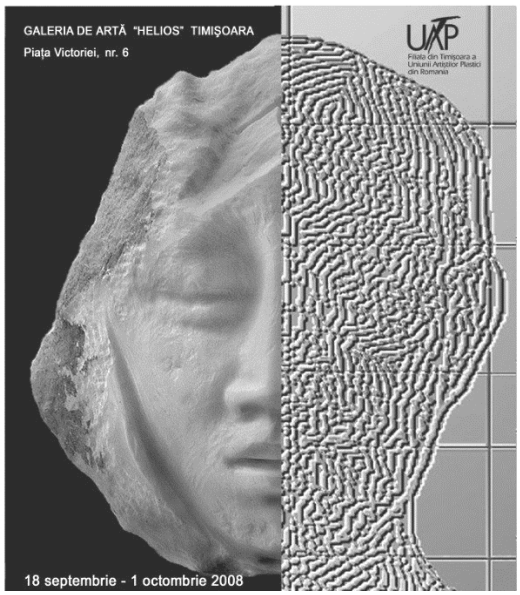
Gabriela C.: Now, from your former masters and teachers, who do you think was the most influential to your own artistic personal style?

Geo G.: "My own artistic personal style" sounds very restrictive to me. I don't even know if I have something like that. I am the product of some life experiences and a spiritual orientation. My works of art are just some "normal", effortlessly drives. The originality at any price and the success on the market had never been my targets ever. I had simply followed my way, with an opened mind and an open spirit. That is all. Regarding the influence of my professors… I had not had prominent personalities in my entourage that could influence me from an artistic point of view. In the Institute of Fine Arts Ion Andreescu of Cluj (as the Academy of Arts was called those days), I had only one professor for all the basic subjects (drawing, sculpture, composition), which was Mr. András Kós, an extraordinary man, but, as an artist, he did not had my love for his style and he did not fulfil the needs of a young man searching his own way in the thicket of the arts. Along six years (!) I had worked using a model, and the professor came daily and he was correcting our construction mistakes, comparing our work to the model... I could discuss about the composition (and its rules) for the first time in the third year of my studies, with the master Horia Flămându, (who was an Assistant Professor for our sculpture class, before he left for Bucharest). I had a greater influence after I had graduated the university – at the School of Arts in Timisoara, where I was sent as a sculpture teacher. My formation as an artist started there, in a beneficial and open intellectual and spiritual frame which was an absolute exception that time. There, I had learned (and taught) the grammar of the visual fine arts language, starting to the basic elements (surface, volume, space, movement) and the composition, which meant the creation of simpler or more complex ambient spaces that relied on the universal harmony laws of the rhythm, the repetition, the contrasts, and so on. Each teacher had their own workshop where they have taught as they wished and, at the end of the semester, he had an exhibition with the pieces of art of his pupils. Those exhibitions were visited by all the teaching staff of artistic speciality. The "owner" of the workshop had to explain the pedagogical and artistic conception that he used in working with his pupils…

That was a very important time for me, and I am deeply obliged to my artist-teacher colleagues among whom "I grew" as an artist and an intellectual man. Unfortunately, at the end of the 70s, the atmosphere deteriorated. The school's curriculum changed and the fine arts high-school fusioned with the music one, risking degrading from the Elitist School to the rank of a professional school… Life had become increasingly harsher because of the inhuman politics of Ceausescu regime that was imposing increasing restrictions on everything. Because of these conditions and some unhappier

personal experiences, I had decided to emigrate. This thing happened in the summer of 1984, in adventurous conditions… In Germany, where I had settled, there followed years of adaptation, personal and professional experiences that had certainly had marked my art and me, as a human being. Finally, the hardships that every person refugee had in a foreign country continued the engine of my future development which is not finished yet (both the hardships and my development)…

Gabriela C.: Me, personally, I can see in your works of art, a continuation of the art, to be more specific, the creative style of Brâncuşi. What influence if any had his art on you?



Geo G.: The influence was, his conception of art and the way he lived and he worked. None of the sculptors can remove themselves from the influence of such of forefather. The museum-workshop that Brâncuşi left as a heritage to France, is the expression of his conception about the sculpture as a magical place, a complex and unique revelation in the relationship between art pieces, workshop tools, equipment, and the space between them. It is a "magna opera" that is vibrant and overwhelming. He wanted to sculpture in the Light. Look at his "birds"...! He was what I wanted to be, not copying him, but following his "pattern" as a spiritual artist who created objects of worship with profound and mysterious significations to whom only a few have real access.

Gabriela C.: Which is your personal thinking about the education of the fine arts? I know you are do artistic education, you teach sculpture classes both to adults and children's. Are there any ideal methods of teaching of the fine arts? What CANNOT be taught?

Geo G.: The talent cannot be taught. One can teach techniques, rules, I mean – the grammar. Everything that could be found in an intellectual field could be shared. One can transmit (partially) that "burning", the creative restlessness,

that does not let you cease the work, and try other ways using other materials, till you could say, as Master Celibidache said about the perfect music: “This is it!”. One needs to work easily till exhaustion, without thinking of the consequences, without realising how the time went by… Without this passion that is close to an addiction, there cannot be art. You either have this passion (vocation) or you don’t have it… But, this passion is not limited only to the art; it is a condition for all the creative activities. The people (children) need to be “allowed” to do it, and not to be “educated” for this. In German, there is a brilliant and awful word: “unter-richten”. This means, word-by-word: “to cut down”, to “shorten” (Unterricht = instruction). This is the term used to “teach” in schools… Along all the critics of the Waldorf and Montessori schools, they are the only ones where the children learn without be “unterrichtet”. All the children have a creative potential that, during their growing up is more and more “shortened” by the scholar systems that are profiled on the modelation of some hardworking and obedient citizens…

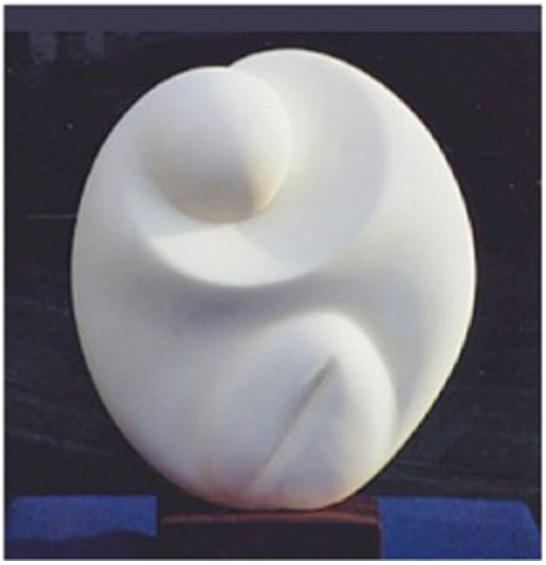
Gabriela C.: There is the so-called *creative sight*, which is used, by those who had it, to watch the world around them. Could *the creative sight* be educated, it is something you are born with, a gift from the nature?

Geo G.: The way we see the world depends of a multitude of facts. It depends from the system of values you were born into and where you were grown up; it depends on the parents and their preoccupations, the school and their teachers; their company and their friends … In the end, it depends on one’s physics and one’s temper. A hyperactive child would rather play football or he would have other activities where he could move, than staying to read or paint … Yes, the “creative sight” can be educated.

Gabriela C.: The artistic analysis could be creative, too; it has a result the optimal understanding of the artistic creation and its enjoyment. Those that understand and enjoy the art are, in fact, they extend the creative process. Which is your relationship with the people that extend your creation?

Geo G.: Those that extend the art (that creative feeling), are those that resonate with my artistic works. They have the same frequency, the same wavelength. They are touched by my vibration which I have sent to the work of art (whichever it could be, with the condition that its making would be a “state of grace” where the artist is nothing but a channel, an instrument). For them, my artistic work means something, it either overwhelms or intrigues them, but it won’t let them impassive. The other people can only see a certain object that is made with a certain technique. It does not cause them any

emotion. An object of a real art is like a mirror, or it is a screen where we project our experiences. They are the echo of some experiences that were made in former life (maybe) of which we, unconsciously yearn for.



Geo Goidaci: "Gemini"

Gabriela C.: There is a famous Mozart letter for his father, written in Vienna, on 26th of September 1781, which is quoted a lot that relates to *The Abduction from the Seraglio*, a letter where the composer says the following: "*For as a man in such a violent fit of passion, transgresses all the bounds of order, and propriety, and forgets himself in his fury – the same must be the case with the music, too. But as the passions, whether violent or not must never be expressed so as to become revolting and the music even in the most appalling situations, never offend the ear, but continue to please and be melodious, (…)"*[3] This quotation could also be easily be transposed in the fine arts. You, as a mature author, whose feelings are you given priority in your artistic message?

Geo G.: The art needs to heal our souls and it does not have to hurt or make them ill. It needs to elevate the men, not to put him down. It needs to "objectivate" (to visualise) the eternal harmony, the universal love. It is the

[3] Mozart, *Scrisori (Letters)*, Ed. Humanitas, Bucureşti, 2007, p. 154.

connection between the man and God. In the same way in which a radio reception device can receive different channels with different content, depending on the wavelength and the frequency of the electro-magnetic waves, in the same way, the artists that have a certain level of awareness would receive "the inspiration" from sources (spheres) that correspond to their awareness (vibration) level. There are artists that receive dark inspirations, but other get inspirations from the Light.

Gabriela C.: Geo, you are a fully-fledged complex artist. You are a sculptor, but you are creative in many other areas: graphics, photo, digital art and…MUSIC. You are playing instruments, singing in chorus, you are collecting musical instruments, and so on and so forth. Which way did you go to arrive at the music? Which is your spiritual connection to the music and what does it mean for you, this art of the sounds?



Geo Goidaci: "Lightman" in Munich

Geo G.: The music is also a form of expressing the soul, as sculpture and other arts are. The music is harmony. I had always been attracted by the harmony. There was a lot of singing in my family. My father had a beautiful voice (my grandfather was a cantor in church) and so had my mother. During my childhood, there were a lot of opportunities to sing in a village. There were weddings, family parties, church celebrations, especially the Christmas. The people sung whilst they were working in the field. I had lived all those times. I am a lucky one…



Geo Goidaci playing the chalumeau

When I was in the 7th form, I was singing in the chorus of our primary school from Mediesu Aurit, the conductor (Mr Neagu) was playing the violin. I was fascinated by it and I wanted a violin myself. My father promised that I would get one if, I will bring A plus marks till the end of the school year… That ways, I had received from him, a violin that was bought at the flea market. I had enjoyed it very much and I had taught myself to play a few songs …but, without classes by Mr Neagu, I was not progressing. I had finished the seven primary classes and I had sat an exam at the fine arts school in Cluj. From the autumn of that year, I had become a pupil in that school and the violin stayed an unfulfilled wish. Many years had passed since then. I arrived in Germany and I had listened one day to a lecture of a late musicologist and journalist, Joachim Ernst Berendt, who was talking about the hearing and its metaphysical dimensions. The conference was illustrated by a gentleman who was singing and whistling in the same time (!) two tunes: one using his voice, (the base key), and the other playing a “flute” and it … surrounded us. I had a shock. I thought that I was discovering something that was familiar once, without saying where or when… Then I found out, that there was a singing technique forgotten in Europe, which is used by the population in Mongolia and the shamans in Siberia. The name of this technique is “overton singing”, “canto armonico” or “oberton singen”. Long time ago, it was used by monks in the monasteries in Europe till the church had forbidden the harmonically singing… I had searched and found the possibility of learning this miraculous technique. I went to classes and I had private classes. I sung in many supratonic choruses the last one is “European Overtone Choir”:

(www.overtone.cc/profile/EuropeanOvertoneChoir)

That was the time I had rediscovered my musical vocation… The shepherd's flute followed the pipe, the chalumeau, the clarinet and the didgeridoo. The newest is the pan flute. And also my voice. I am building flutes using the pattern of the ones built in Romania. I had made video documentaries of the last flute masters; I had learned the technique and the materials. I consider that a wind instrument is playing from the soul. In Romanian "**suflet**" means soul and "**suflat**" means to blow. Can you see the similarity? I am singing doinas, I am improvising, I am swinging using the flute… and the pipe. I am alleviating my longing, as the shepherd on the mountain …



Geo Goidaci: "Twist" (project)

Gabriela C.: Could we talk of a musicality of your own fine art creation? How about the fusion of the arts in your own creation?

Geo G.: Yes, this is a project which hasn't been done yet. But, it needs to follow: the total synesthesia. I still have to pass some material obstacles.

Gabriela C: You have tens of exposition in your record. Also, there are workshops, artistic symposiums, in numerous and renewed European centres, especially abroad than at home (a thing which could be turned around). Are you feeling an understood and appreciated artist?

Geo G.:
No ☺

Gabriela C.: There is a beautiful saying: "*God, give me the serenity to accept what I cannot change; the strength to change what I can; and the wisdom to distinguish between those two.*" Looking BACK, what would you change if you could?

Geo G.: The counting of the years.

Gabriela C.: And, looking further on, what do you think could be done different in the future?

Geo G.: More art and less villas and cars…

Gabriela C.: If you would have a golden fish that could grant you three wishes, which wishes would you want to be granted?

Geo G.:
- To be healthy till my senior years;
- To be surrounded by good and loving people;
- A bigger and cheaper workshop.

Gabriela C.: So be it!
Many thanks for your availability to grant me this interview!

Translated in English by Maria Cozma (U.K.)

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(RECOMMENDED CITATION)

SPELLBOUND BY SOUNDTRACKS. AN INTERVIEW WITH FILM SCORE COMPOSER AARON FAZAKAS[1]

ADÉL FEKETE[2]

SUMMARY. In the following interview we tried to introduce the reader into the artistic world of a 21st century composer. We sat down with composer Aaron Fazakas to talk about inspiration, film score composing, the relationship between the audio and visual realms of a movie, and the meaning of art in his view. As the PhD student of Ede Terényi, one of the great contemporary Transylvanian composers, Aaron Fazakas revealed his own artistic creed, the reasons for which he composes and the relationship he has with his audience, while also discussing his work as a teacher, molding the minds of future generations of artists.

Keywords: cinematography, film scoring, soundtrack, cue, artistic creed, composer.



Initially, composer Aaron Fazakas planned to become a doctor, however, he ended up choosing composition as his profession. After graduating from music pedagogy at the Gheorghe Dima Music Academy in Cluj-Napoca (1997), he earned a MA in musical composition (1998), and a PhD in film score composition (2010).He participated in the M.I.D.A.S postdoctoral program at the National University of Music in Bucharest, while teaching film scoring and film sound theory at the Cinematography, Photography, Media Department of the Sapientia Hungarian University of Transylvania,

[1] First published in Hungarian, under the title: "*A filmzene vonzásában",* in KORUNK (the issue on: Metamorphoses of Musical Culture), ISSN: 1222 8338, Volume III/6, June (p.48-50).

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in Cluj-Napoca. Since 2004, his compositions had been performed at prestigious national festivals (Kolozsvári Zenei Ősz / Musical Autumn in Cluj, Modern Kolozsvár / Modern Cluj) and recitals. Within his works, composer Aaron Fazakas often employs not only the elements of classical music, but he also makes use of the opportunities offered by genres such as rock or jazz. Yet, perhaps the most important direction of his artistic expression is film music, which due to its unique distinctiveness will be the focus of our discussion.

- I would like to start out our conversation with a key inquiry: how does one compose a good film score? Some would say film scores should be inaudible, while the famous film director, Sergei Eisenstein, believed that a film's music is every bit as important as its images...

- The relationship between sound and picture as convention was seared in the viewer's consciousness as early as in the silent film era. Compared to silent films, however, the role of music in talkies has significantly changed and extended: it is capable not only to take on the role of a musical accompaniment that serves as mood-creator, but has also gained almost the same rights to dramaturgical use as the visual element, although they still cannot be completely equal, and – according to Polish film aesthetician and musicologist Zofia Lissa – probably never will be. A well-written film score does not repeat the message of the imagery, but rather it complements it, thus making way for the creation of a new aesthetic and dramaturgic dimension from the interaction between image and sound, an attribute which could not have been otherwise created separately.

- Let us take a concrete example to illustrate the difference between traditional music composition and film scoring. How would you approach a storm scene in a symphonic poem versus a film soundtrack?

- Solely autonomous instrumental music is unable to convey a unanimously decipherable semantic content, and therefore it seldom chooses visual elements as the object of mirroring. Even the genres of program music (such as the ever so popular 19th century genre of symphonic poem that you have mentioned) are fully subjectively reflecting merely the feelings and moods triggered by the visual elements. Composing a film score is completely different from that of composing independent music, for its rules differ considerably from the latter. The moving image has an independent and specific content: we can see how it rains; we also see lightening occurring... If they appear simultaneously, then the visual element substantiates the musical structure, the music, however, generalizes the meaning of the depiction. Depending on the dramaturgy of the image

sequence and the creative intent of the director-composer, the soundtrack of our storm scene, therefore, can occur in a variety of manners, as it may serve to illustrate, to stylize noise effects, may represent the composer's subjective commentary, but it could also become the symbol of something not shown, and the list of features music could fill within the context of a film could go on.

- I would also like to ask you about the soundtrack of the film The Contract (2010), its writing process and characteristics.

- Directed by Horaţiu Damian, the film The Contract was created on a minimal budget. The well-written script and the storyboard that were clear evidences of artistic exigency made me accept the director's request even without a fee. Since I was not satisfied with the dialogues and noises recorded on the original film, I erased all the audio features of the recording, and I have rebuilt the entire sound material of the film. After re-recording the dialogues in the Sysound studio in Cluj, my first task was to create a world of noises mainly emphasizing movement and only then to compose the film's score. Studying the structure of the film helped me to identify different time planes and related scenes that were organically connected from the standpoint of message, then together with the director we jointly decided on the function of every single cue (a music sample of any duration, genre, style and function used in a film is called a cue). The actual process of composing could begin only after all these stages. I worked with total devotion for more than three months on the soundtrack of the merely thirty minute long movie.

- You do not only compose film scores, but you also teach composing. What means do you employ? What would you like your students to take away from your classes?

- Yes, I teach Film music and Film sound at the Cinematography, Photography, Media Department of the Sapientia Hungarian University of Transylvania, in Cluj-Napoca, however, since we are talking about a synthetic art form, during the introductory lectures my students are often required to take artistic photographs, to paint, sculpt or write poems, dance, etc. This makes it much easier for them to understand the fact that the synthesis of different art forms is made possible by the fact that every artistic branch depicts the human being in relation with the world, its environment and reality in its own way and with its own tools, and that creative consciousness and meaning are the crucial elements, whereas all other things are merely the means and the style of such an expression. I strive to send my students on their way with carefully developed professional skills and artistic judgment, while at the same time I try to

subtly widen their musical taste. I can proudly say that our university aims to ensure competitive theoretical and practical competences on a European level, while in turn, our young artists have brought back important awards won at numerous film festivals.

- You have written your PhD thesis with composer Terényi Ede, one of the titans of the Transylvanian musical life. What kind of experiences have you had during this adventure?

- I was thoroughly prepared when I first went to meet “uncle Ede”. I was convinced that he will appreciate my conscientious work. Instead, his eyes glanced over my plan and then he told me, in an amiable and calm tone, that my approach is completely wrong, and sent me home to work. The second time we met in a coffee shop, he sipped his tea with honey and lemon, and looked up at me from my (completely rewritten) plan with a paternal kindness, and silently gestured “no”. The third time we met he lingered over my work plan for a few minutes, correcting the succession of certain parts, changing a few titles, then looked at me and smiled, and simply said “Now, this is a yes”. It took three meetings for me to master the logical methodology of planning an academic paper, and at the same time understand that instead of pride and impulsivity, one must approach all intellectual and creative work with humility. The fact that I could be the last PhD student of Terényi Ede meant more to me than the summa cum laude distinction of my doctorate dissertation.

- Let us return for a bit to your autonomous compositions. When you compose, do you ever think about whether the audience will like the work?

- No, this is not an important standpoint during the moment of creation. The “like-dislike” aspect comes into play on the day of the premiere, when I get dressed and go to my own concert, when I watch the people arriving to the concert-hall, and at the end of the concert, when I wait to hear if they will applaud or not.

- I also had a feeling that there is a certain degree of playfulness in your music, a child’s world, in Don’t CATch the MOUSE, or in Graffiti, for instance.

- As an adult, I often strive – although unfortunately I do not always succeed – to look at the world through a child’s eyes. When this happens, curved lines are straightened, wrinkles are smoothed out, everyday problems change into happiness, the pursuit of financial gains suddenly makes no sense and it becomes so easy to relate to everyone and everything from a place of honest curiosity instead of personal interest. And if I succeed to bring this world to life in my music, even for a few seconds, and to pass it on to my audience, then my creative work has indeed meaning and value.

- Do unusual things inspire you to compose music?

- Yes. Recently, I asked for an EKG of a heart abnormality called atrial fibrillation from a doctor friend of mine, the music of which I will soon write.

- Lastly, let me inquire about your "creed": what does composing music mean to you?

- One should become an artist only if he/she has something to express. Composing provides an important opportunity for communication for those who dare to "speak out" even after six-seven thousand years of music. My creative urge is always generated by an inner restlessness that will not let me vegetate in a perpetually busy world, which completely redefined the concept of beauty and deliberately knocked over the values of the classical art eras. I need to be the one who is able to show my contemporary music lover audience the path out of the mass culture dominated musical jungle.

Translated from Hungarian by Köpeczi Julianna Erika

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ENSEMBLES MUSICAUX REPRÉSENTATIFS DE LA PHILHARMONIE « TRANSILVANIA » DE CLUJ-NAPOCA. LES QUATORS À CORDES PENDANT LES ANNÉES 1955 – 1989

SIMONA-MIHAELA SPIRIDON[1]

SUMMARY. The string quartets, along with the brass quintet, the chamber orchestra, the ensembles "Ars Nova" and "Ars Antiqua" of the State Philharmonic in Cluj, founded in September 1955 at the initiative of conductor Antonin Ciolan, represent valuable points in cultural history of the city and the country. The "Napoca" Quartet was the first chamber music ensemble to be founded only a year after the philharmonic orchestra, enjoying the presence of the concertmaster Ştefan Ruha since 1964. The "Pro camera" Quartet is the second string quartet to appear in chronological order in the musical activity of the Philharmonic of Cluj in 1967. The "Concordia" Quartet was formed in 1971 at the initiative of the young violinist Andrei Agoston. Considered one of the most prestigious Romanian chamber ensembles that have captured the audiences worldwide, the "Transilvan" Quartet first appeared on stage in Cluj in 1985 under the name "Allegro".

Keywords: quartet, philharmonic, music archive, concerts, music festival, musical interpretation, performing artists

Créée en septembre 1955 à l'initiative du conducteur Antonin Ciolan, la Philharmonie d'Etat de Cluj a gagné depuis ses premiers concerts la réputation d'une institution professionnelle pour laquelle l'exigence de l'acte interprétatif représente une condition *sine qua non*. En plus de l'activité extrêmement riche et diverse soutenue par l'orchestre symphonique, dans le cadre de la Philharmonie toute une série des ensembles artistiques s'imposeront progressivement, des ensembles qui vont compléter le spectre musical de la vie de Cluj et au-delà. Le quintet à vent, l'orchestre de chambre, l'ensemble « Ars Nova », l'ensemble « Ars Antiqua » et les quatuors à cordes apparus au cours des années représentent aussi des points précieux dans l'histoire culturelle de la ville et du pays entier. Sans prétendre une vision exhaustive du sujet, cette étude propose un aperçu des activités des quatre quatuors représentatifs de l'institution qui se sont imposés dans la vie de concert, dès le début jusqu'au mois de décembre 1989.

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LES QUATUORS A CORDES DE LA PHILHARMONIE « TRANSILVANIA » DE CLUJ ENTRE 1955-1989

Le quatuor « Napoca »

Le premier ensemble de chambre composée par Ştefan Lori (premier violon), Casiu Barbu (second violon), Vasile Zoicaş (alto) et Robert Szladek (violoncelle) a pris forme en 1956. L'activité artistique réalisée pendant cette année a compris quatre concerts : le 17 juin – Cluj (des quartets de W. A. Mozart, A. Dvorak, E. Junger), le 23 novembre – Baia Mare, le 30 novembre – Oradea (des quartets de W. A. Mozart, A. Dvorak, E. Junger, J. Brahms), le 21 décembre – Cluj (W. A. Mozart – Le quartet « La chasse », L. van Beethoven – Le quartet op. 18 no. 5, J. Brahms – Le quartet op. 51).

En 1957, la direction de la Philharmonie informe le Conseil Populaire de la Région Cluj le fait que : *Afin de promouvoir la musique de chambre, le Ministère de la Culture nous a demandé de créer deux ensembles, un quatuor à cordes et un quintet de cuivres. [...] La \commission de concours, mis en place pour examiner les candidats et la gestion de l'institution a décidé le 1er avril 1957 le cadrage du quatuor à cordes avec Lory Ştefan, Barbu Casiu, Zoicaş Vasile et Szladek Robert. […] Par conséquent, nous vous demandons de bien vouloir les accepter d'être employés au quatuor à cordes de philharmonie – quatuor d'état – en tant que fonction de base et cumuler les positions qu'ils ont dans notre orchestre symphonique. [...] Nous tenons à souligner que le quatuor a gagné le premier prix au Concours de jeunes chanteurs de notre pays tenant en compte le Festival de Moscou et il a de grandes perspectives de développement, atteignant de représenter notre pays aussi à l'étranger […]*.[2] Dans l'archive de la Philharmonie on ne trouve ni la réponse à cette demande, ni une autre preuve que ce quatuor a continué son activité.

Le 6 décembre 1957, lors d'un concert dans lequel Bács Ercse Gyöngyvér et Eva Şinca Radeş ont évolué aussi, une première apparition publique aurait lieu à Cluj d'un nouveau quatuor composé par Vasile Horvath (premier violon), Vasile Koszta Rab (second violon), Jaroslav Onesciuc (alto), Iacob Dula (violoncelle) qui a interprété Le quartet no. 1 par G. Jodál et Le quartet no.1 par S. Rachmaninoff. Une année plus tard, également dans un concert collectif tenu le 27 mars, Vasile Horvath et Iacob Dula collaborent avec László Kiss (second violon), Mihai Chioreanu (alto) et Solea Cristea (clarinette) avec Le quintet avec clarinette op. 115 par J. Brahms. A partir de l'année 1959 jusqu'au mois de mai 1964, le composant du quatuor sera le suivant : Vasile Horvath (premier violon), Vasile Kosta Rab (second violon), Vasile Zoicaş (alto) –

[2] L'archive de la philharmonie, document no. 304/ 25 avril 1957, vers Le Conseil Populaire de la Région, Section Education et Culture

remplacé en 1963 par Vasile Fülop –, Iacob Dula (violoncelle). Cet intervalle a eu aussi des inconvénients, y compris le manque du temps pour l'étude, comme indiqué dans une autre lettre aux organes de gestion de ces temps : *L'activité du quatuor à cordes de la Philharmonie d'État de Cluj est fortement entravée par le fait que ses membres dans la situation actuelle ne peuvent pas étudier systématiquement. Il y a un danger que ce quatuor qui a commencé avec de bonnes perspectives se sépare ce qui signifiait la séparation du seul ensemble de musique de chambre du pays capable de nous représenter à l'étranger. [...] Au présent, la seule façon afin de garder l'ensemble est leur retrait des autres travaux, car trois membres du quatuor sont professeurs à l'Ecole de Musique et un est aussi instrumentiste dans l'orchestre de Opéra d'État. La philharmonie dans sa situation actuelle ne peut renoncer aux services d'aucun membre du quatuor à cordes car ils forment le squelette des instrumentistes à cordes de notre orchestre symphonique. Pour cela la meilleure situation serait de les retirer d'autres travaux et de les fournir par le Comité exécutif quatre emplois à temps partiel spécialement pour le quatuor. Le problème se pose donc pour la mise en place officielle d'un quatuor à cordes à Cluj. […]* [3]

Bien que la réponse n'était pas celle qu'on désirait, l'ensemble a continué son activité avec la même passion et dévouement et donc, la série de concerts présentée ci-dessous :

1959 : le 26 mai – Cluj (L. van Beethoven – Le quartet en Fa majeur op. 59 no. 1, Cl. Debussy – Le quartet op. 10 en sol mineur, M. Negrea – Le quartet en Mi bémol majeur), le 20 novembre – Cluj (Le quartet par K. Hajak), le 14 décembre – Braşov, 15 décembre – Sibiu, le 18 décembre – Cluj (J. Haydn – Le quartet en ré mineur op. 76 no. 2, Cl. Debussy – Le quartet op. 10 en sol mineur, M. Negrea – Le quartet en Mi bémol majeur) ;

1962 : le 11 mars – Cluj (R. Schumann – Le quartet en La majeur op. 41 no. 3) ;

1963 : le 18 novembre – Cluj (Cl. Debussy – Le quartet op. 10 en sol mineur), le 19 décembre – Cluj (J. Haydn – Le quartet op. 76 no. 5, L. van Beethoven – Le quartet op. 18 no. 5, Th. Rogalski – Le quartet en Fa majeur) ;

1964 : le 16 février – Feldru (J. Haydn – Le quartet op. 76 no. 5, L. van Beethoven – Le quartet op. 18 no. 5, Th. Rogalski – Le quartet en Fa majeur).

Au printemps de l'année 1964, la structure de l'ensemble a connu une nouvelle modification par la venue de Ştefan Ruha au premier violon et le transfert de Vasile Horvath au second violon. Dans cette composition, le quatuor « Napoca » sera bientôt connu comme l'un des ensembles de musique de chambre les plus populaires de son genre dans le pays, en obtenant des

[3] *Idem*, document no. 1494/ 1 septembre 1960, vers Le Conseil Populaire de la Région, Section Education et Culture

succès artistiques remarquables. Ces succès sont dus à la valeur individuelle des quatre musiciens ainsi qu'à l'homogénéité et à la symbiose parfaite de l'interprétation des phrases musicales.

L'activité artistique réalisée jusqu'en 1989 inclut des nombreux récitals soutenus dans le pays et à l'étranger aussi, des événements attestées dans les documents qui ont été conservés dans l'archive de la Philharmonie et dans les chroniques spécialisées. La chronologie des récitals détenus dans le pays montre une grande disponibilité dans l'approche d'un répertoire aussi riche que diversifié :

1964 : le 21 mai, le 3 juillet – Cluj (W. A. Mozart – Le quartet en sol majeur KV 387, Th. Rogalski – Le quartet en Fa majeur, J. Brahms – Le quartet op. 51 no. 1 en do mineur), le 3 novembre, le 4 et le 21 décembre – Cluj (L. van Beethoven – Les quartets op. 18 no. 5 en La majeur et no. 6 en Si bémol majeur, Le quartet op. 127 en Mi bémol majeur) ;

1965 : le 4 février – Cluj, en collaboration avec Sofia Cosma – piano (R. Schumann– Le quartet op. 41 no. 1 en la mineur, Le quintet avec piano op. 44 en Mi bémol majeur), le 4 mai – Cluj (L. van Beethoven – Le quartet op. 18 no. 1 en Fa majeur, D. Acker – Quartet, J. Brahms – Le quartet op. 51 no. 1 en do mineur), le 6 juin – Cluj (Les quartets de J. Haydn, L. van Beethoven, J. Brahms), le 4 juillet – Cluj, dans le cadre de la Semaine de la Musique Roumaine (Des quartets de Th. Rogalski et M. Negrea), le 15 octobre – Cluj, dans le cadre du Festival l'Automne Musical de Cluj (J. Haydn – Le quartet op. 76 no. 5 en Ré majeur, W. Berger – Le quartet no. 6, L. van Beethoven – Le quartet op. 127 en do mineur) ;

1966 : le 28 mars – Cluj (J. Haydn – Le quartet op. 76 no. 1 en Do majeur, L. van Beethoven – Le quartet op. 18 no. 4 en do mineur, A. Dieter – Le quartet no. 2, Cl. Debussy – Le quartet op. 10 en sol mineur), le 19 mai – Sibiu (J. Haydn – Le quartet op. 76 no. 1 en do mineur, W. A. Mozart – Le quartet KV 387 en Sol majeur, L. van Beethoven – Le quartet op. 127 en Mi bémol majeur), le 29 juin – Cluj (W. A. Mozart – Le quartet KV458 en Si bémol majeur, A. Mendelssohn – Le quartet no. 8, J. Brahms – Le quartet op. 51 no. 2 en la mineur), le 24 novembre – Cluj (L. van Beethoven – Les quartets op. 18 no. 4 en do mineur, no. 5 en La majeur et no. 6 en Si bémol majeur) ;

1967 : le 15 mai – Cluj (L. van Beethoven – Le quartet op. 18 no. 1 en Fa majeur, Le quartet op. 133 en Si bémol majeur, Le quartet op. 59 no. 2 en mi mineur), le 8 septembre – Bucarest, dans le cadre du Festival « George Enescu » (G. Enescu – Le quartet no. 2 en Sol majeur), le 2 novembre – Cluj (L. van Beethoven – Le quartet op. 18 no. 1 en Fa majeur, Le quartet op. 133 en Si bémol majeur, Le quartet op. 131 en do dièse mineur) ;

1968 : le 7 février – Cluj (L. van Beethoven – Le quartet op. 18 no. 4 en do mineur, L. Feldman – Le quartet, M. Ravel – Le quartet en Fa majeur), le 27 mars – Cluj (J. Haydn– Le quartet op. 76 en Ré majeur, W. A. Mozart – Le

quartet KV 575 en Ré majeur, L. van Beethoven – Le quartet op. 18 no. 3 en Ré majeur), le 26 juin – Cluj (J. Haydn – Le quartet op. 54 no. 3 en Mi majeur, W. A. Mozart – Le quartet KV 458 en Si bémol majeur, L. van Beethoven – Le quartet op. 18 no. 2 en Sol majeur) ;

1969 : le 16 octobre – Cluj (J. Haydn – Le quartet op. 76 no. 4 en Si bémol majeur, G. Enescu – Le quartet no. 2 en Sol majeur, L. van Beethoven – Le quartet op. 74 en Mi bémol majeur) ;

1970 : le 26 septembre – Cluj, dans le cadre du Festival l'Automne Musical de Cluj (S. Barber – Le quartet op. 11, D. Bughici – Le quartet op. 34, L. van Beethoven – Le quartet op. 131 en do dièse mineur) ;

1971 : le 22 avril – Cluj (W. Berger – Le quartet no. 6, P. Constantinescu –Quartet, G. Enescu – Le quartet op. 22 no. 2 en Sol majeur), le 5 octobre, dans le cadre du Festival l'Automne Musical de Cluj (W. Berger – Le quartet no. 6 « Epos », A. Vieru – Le quartet no. 2, G. Enescu – Le quartet op. 22 no. 2 en Sol majeur), le 16 décembre – Cluj (L. Boccherini– Le quartet op. 9 no. 6 en Mi majeur, A. Casella – Le concert pour quatuor à cordes op. 40, N. Paganini – Le quartet en Mi bémol majeur) ;

1972 : le 9 octobre – Cluj, dans le cadre du Festival l'Automne Musical de Cluj (G. Enescu – Le quartet op. 22 no. 2 en Sol majeur, A. Casella – Le quartet no. 2), le 18 décembre – Cluj (J. Haydn – Le quartet op. 64 no. 5 en Ré majeur, Th. Rogalski – Le quartet en Fa majeur, L. van Beethoven – Le quartet op. 127 en Mi bémol majeur) ;

1973 : le 7 octobre – Cluj, dans le cadre du Festival l'Automne Musical de Cluj (S. Barber – Le quartet op. 11, B. Bartok – Le quartet no. 6, A. Vieru – Le quartet no. 2) ;

Depuis 1974, le nom du quatuor sera inscrit par la lettre reçue du Comité de la Culture et de l'Education Socialiste de Cluj qui mentionne : *A votre proposition de choisir un nom au quatuor à cordes de la Philharmonie d'Etat à Cluj, nous avons choisi le nom LE QUATUOR « NAPOCA » DE LA PHILHARMONIE DE CLUJ DIRIGE PAR ŞTEFAN RUHA. Nous vous prions de communiquer cette chose auprès d'A.R.I.A. afin de recevoir les matériaux publicitaires nécessaires.* [4] La série de concerts continue avec :

1974 : le 25 mai – Cluj (J. Haydn – Le quartet op. 64 no. 5 en Ré majeur, L. van Beethoven – Le quartet op. 74 en Mi majeur, J. Brahms – Le quartet op. 51 no. 2 en la mineur), le 17 juin – Cluj (Les quartets de P. Constantinescu, A. Vieru, M. Gora), le 5 et le 6 juillet – Braşov, dans le cadre du Festival de la Musique de Chambre (W. Berger – Le quartet no. 6, T. Ciortea – Le quartet no. 2, G. Enescu – Le quartet op. 22 no. 2 en Sol majeur);

[4] L'archive de la philharmonie, document no. 562/ 6 avril 1974

1975 : le 20 août – Cluj (J. Haydn – Le quartet op. 76 no. 4 en Si bémol majeur, P. Constantinescu – Quartet, L. van Beethoven – Le quartet op. 127 en Mi bémol majeur), le 8 octobre – Cluj, dans le cadre du Festival l'Automne Musical de Cluj (S. Barber – Le quartet op. 11, B. Bartok – Le quartet no. 6) ;

1976 : le 15 avril – Cluj (E. Cuteanu – La suite–quartet, Fr. Schubert – Le quartet en la mineur D804, A. Dvorak – Le quartet op. 96 en Fa majeur), le 3 octobre – Cluj, dans le cadre du Festival l'Automne Musical de Cluj (W. Berger – Le quartet no. 6, M. Ravel – Le quartet en Fa majeur, D. Şostakovici – Le quartet op. 73 no. 3 en Fa majeur) ;

1977 : le 20 janvier – Cluj, dans le cadre du Festival « La Chanson de la Roumaine » (C. Porumbescu – Ballade pour violon, W. A. Mozart – La petite sérénade KV 525 en Sol majeur), le 4 octobre – Cluj, dans le cadre du Festival l'Automne Musical de Cluj (T. Ciortea – Le quartet no. 3, I. Stravinski – Trois chansons, H. Wolf – Sérénade italienne), le 8 décembre – Cluj (A. Vieru – Le quartet no. 2, D. Şostakovici – Le quartet op. 73 no. 3 en Fa majeur, J. Brahms – Le quartet op. 51 no. 1 en do mineur) ;

1978 : le 4 octobre – Cluj, dans le cadre du Festival l'Automne Musical de Cluj (F. Mendelssohn Bartholdy – Le quartet, op. 13 no. 2 en la mineur, Th. Rogalski – Le quartet en Fa majeur, Fr. Schubert – Le quartet no. 14 D810 en ré mineur « La jeune fille et la mort ») ;

1979 : le 1 octobre – Cluj, dans le cadre du Festival l'Automne Musical de Cluj (R. Palade – Le quartet en do mineur, N. Paganini – Le quartet en Mi bémol majeur) ;

1980 : le 13 octobre – Cluj, dans le cadre du Festival l'Automne Musical de Cluj, en collaboration avec Iudith Horvath Molnar – piano (W. A. Mozart – Le quartet KV 458 en Si bémol majeur, L. van Beethoven – Le quartet op. 18 no. 5 en La majeur, J. Brahms – Le quintet avec piano op. 34 en fa mineur) ;

1983 : le 29 septembre – Cluj, dans le cadre du Festival l'Automne Musical de Cluj, en collaboration avec Iudith Horvath Molnar – piano (A. Vieru – Le quartet no. 2, J. Haydn – Le quartet op. 20 no. 4 en Ré majeur, J. Brahms – Le quintet avec piano op. 34 en fa mineur) ;

1985 : le 30 janvier – Cluj, célébrant 20 années d'existence (J. Haydn – Le quartet op. 64 no. 6 en Mi bémol majeur, A. Dvorak – Le quartet op. 96 no. 12 en Fa majeur, D. Şostakovici – Le quartet op. 73 no. 3 en Fa majeur), le 23 février – Cluj, en collaboration avec Ilie Lazăr- clarinette (W. A. Mozart – Le quintet avec clarinette KV 581 en La majeur).

En ce qui concerne les récitals soutenus à l'étranger, il est intéressant de noter le fait que, malgré les restrictions imposées par le régime communiste sur les voyages à l'étranger, le quatuor « Napoca » a joué en

Belgique, Italie, Allemagne, Hongrie, Angleterre, Espagne. Il a également fait des enregistrements mémorables chez Electrecord, avec des ouvrages de référence dans le répertoire de chambre, y compris : L. van Beethoven – Les quartets op. 18 no. 1-6, M. Jora – Le quartet op. 9, W. Berger – Le quartet no. 6.

Le quatuor « Pro camera »

Le deuxième quatuor à cordes qui est apparu en ordre chronologique dans l'activité de la Philharmonique de Cluj a été fondé en 1967 à l'initiative d'instrumentistes : Grigore Botar (premier violon), Nicolae Amiraş (second violon), Reiner Schmidt (alto), Adalbert Török (violoncelle). Dans cette formule, pendant l'année de l'établissement, ils ont tenu deux concerts organisés à Cluj: le 24 avril (L. van Beethoven – Le quartet op. 18 no. 3 en Ré majeur, Le quartet op. 59 no. 1 en Fa majeur, Le quartet op. 95 en fa mineur) et le 8 décembre (J. Haydn – Le quartet op. 76 no 1 en Do majeur, L. Metianu – Quartet, L. van Beethoven – Le quartet op. 95 en fa mineur).

Deux ans plus tard, Ioan Reinfeld passera au premier violon et Grigore Botar au second violon, une formule dans laquelle le quatuor jouera à Cluj le 9 octobre 1969 (W. A. Mozart – Le quartet en Mi bémol majeur KV 428, I. Perlea – Quartet, B. Bartok – Le quartet no. 6) et le 11 juin 1970, dans un programme de Trio sonate d'A. Corelli, G. Ph. Telemann et G. Fr. Händel, avec la claveciniste Ecaterina Botar.

En 1972, lors de sa participation au séminaire international «Bela Bartok » de Budapest, la composition de l'ensemble est la suivante : Ioan Reinfeld (premier violon), Grigore Botar (second violon), Ioan Santa (alto) et Albert Török (violoncelle), des musiciens qui collaborent avec succès jusqu'en 1979. Le jeune groupe a réussi dans un court temps s'imposer comme l'un des ensembles les plus réceptives de son genre dans l'interprétation de la musique contemporaine universelle et en particulier, celle signée par des compositeurs roumains.

Pendant cette période, l'activité de concert du quatuor a eu lieu principalement dans la ville de Cluj, dans des diverses salles de concert : le Palais de la Culture, la Maison des Universitaires, Le Musée de l'Art, le Conservatoire «Gheorghe Dima », leurs apparitions scéniques étant accompagnées par l'appréciation du public et les critiques de spécialité comme un ensemble très lié, avec de vraies compétences pour interpréter les suggestions les plus subtiles du texte musical et une maîtrise de la technique instrumentale très professionnelle. Dans la série de concerts organisés dans le pays on a les suivants :

1972 : le 27 janvier (J. Haydn – Le quartet op. 17 no. 2 en Fa majeur, L. van Beethoven – Le quartet op. 18 no. 1 en Fa majeur, G. Nica – Quartet, B. Bartok – Le quartet no. 2), le 9 octobre, dans le cadre du Festival l'Automne Musical de Cluj (L. Glodeanu – Le quartet no. 1, L. Meţianu – Le quartet no. 1, V. Herman – Quartet) ;

1973 : le 6 février (W. A. Mozart – Le quartet KV 387 en Sol majeur, L. van Beethoven – Le quartet op. 95 en fa mineur, J. Brahms – Le quartet op. 51 no. 1 en do mineur), le 19 août (W. A. Mozart – Le quartet KV 387 en Sol majeur, M. Mosonyi – Le quartet no. 2, J. Brahms – Le quartet op. 51 no. 1 en do mineur), le 21 août (L. van Beethoven – Le quartet op. 95 en fa mineur, B. Bartok – Le quartet no. 2, W. Berger – Le quartet no. 7), le 7 octobre, dans le cadre du Festival l'Automne Musical de Cluj (G. Nica – Le quartet no. 2, A. Mihalyi – Le quartet no. 2, W. Berger – Le quartet no. 7) ;

1974 : le 19 janvier – Cluj, 27 janvier – Bucarest (J. Haydn – Le quartet op. 51, Le quartet op. 74 no. 1 en Do majeur et op. 74 no. 2 en Fa majeur), le 21 avril (Cl. Debussy – Introduction et Allegro, S. Prokofiev – Deux danses, M. Ravel – Le quartet en Fa majeur), le 20 juin (V. Herman – Quartet, E. Terenyi – Quartet, W. Berger – Quartet), le 4 octobre, dans le cadre du Festival l'Automne Musical de Cluj (M. Moldovan – Le quartet no. 1, M. Ravel – Le quartet en Fa majeur, Cl. Debussy – Le quartet op. 10 en sol mineur) ;

1975 : le 8 mai (J. Haydn – Le quartet op. 33 no. 1 en si mineur, W. A. Mozart – Le quartet KV 428 en Mi bémol majeur, L. Meţianu – Le quartet no. 1, A. Dvorak – Le quartet op. 96 en Fa majeur), le 2 octobre, dans le cadre du Festival l'Automne Musical de Cluj (G. Nica – Prélude et fugue, K. Penderecki – Le quartet no. 1, E. Terenyi – Le quartet no. 1) ;

1976 : le 19 février (V Herman – Le quartet no. 2, W. A. Mozart – Le quartet KV 428 en Mi bémol majeur, L. Boccherini – Le quartet op. 9 no. 3 en Fa majeur), le 20 mai (L. Meţianu – Le quartet no. 1, W. Berger – Le quartet no. 7, J. Haydn – Le quartet op. 33 no. 1 en si mineur, L. van Beethoven – Le quartet op. 135 en Fa majeur), le 11 octobre, dans le cadre du Festival l'Automne Musical de Cluj (H. P. Türk – Méditations sur KV 499 de W. A. Mozart, B. Bartok – Le quartet no. 5), le 21 décembre (J. S. Bach – L'Art de la fugue) ;

1977 : le 3 mai (Fr. Schubert – Le quartet no. 14 D810 en ré mineur, Le quintet en La majeur D667), le 2 octobre, dans le cadre du Festival l'Automne Musical de Cluj (Z. Vancea – Le quartet no. 4, V. Herman – Le quartet no. 2, D. Şostakovici – Le quartet no. 8), le 14 octobre – Satu Mare, dans le cadres des Journées Musicales de Satu Mare (Z. Vancea – Le quartet no. 4, D. Şostakovici – Le quartet no. 8 op. 110 en do mineur), le 21 décembre, en collaboration avec Lucia Botar – harpe (Z. Vancea – Elégie, V. Timaru – Le quartet avec harpe, A. Dvorak – Le quartet op. 96 en Fa majeur, J. Haydn – Le quartet op. 33 no. 1 en si mineur) ;

1978 : le 10 février, en collaboration avec Ştefan Korody – clarinette (J. Haydn – Le quartet op. 54 no. 1 en Sol majeur, W. A. Mozart – Le quintet avec clarinette KV 581 en La majeur, J. Brahms – Le quintet avec clarinette op. 115 en si mineur), le 6 octobre, dans le cadre du Festival l'Automne Musical de Cluj (P. Bentoiu – Le quartet des consonances no. 2, B. Bartok – Le quartet no. 1) ;

1979 : le 10 mai, dans le cadre du Festival « La Chanson de la Roumanie » (W. Berger – Le quartet no. 7, Z. Vancea – Elégie), le 21 mai, en collaboration avec Nina Panieva Sebesi – piano (L. van Beethoven – Le quartet op. 18 no. 2 en Sol majeur, J. Brahms – Le quintet op. 35 en fa mineur), le 10 juin – Bucarest, dans le cadre du Festival « La Chanson de la Roumanie » (W. Berger – Le quartet no. 7, Z. Vancea – Elégie), le 1 octobre, dans le cadre du Festival l'Automne Musical de Cluj (I. Perlea – Le quartet op. 10, Cl. Debussy – Le quartet op. 10 en sol mineur) ;

En 1981, le quatuor a participé aux cours d'été organisés à Nice, en France, Ioan Reinfeld étant remplacé par Ildiko Banyai au premier violon, la série des changements continuant dans la prochaine année en remplaçant Ioan Santa par Nicolae Banyai à l'alto. Dans cette nouvelle formule, le quatuor permettra la consolidation de la personnalité, toujours en gardant l'orientation du répertoire vers des travaux contemporains ou des œuvres moins jouées, présentées dans les récitals suivants :

1982 : le 10 octobre, dans le cadre du Festival l'Automne Musical de Cluj (J. Haydn – Le quartet op. 51, L. Meţianu – Le quartet no. 1, B. Bartok – Le quartet no. 5) ;

1983 : le 30 mai, en collaboration avec Dana Borşan – piano (F. Y. Richter – Le quartet no. 1, M. Ravel – Le quartet en Fa majeur, D. Şostakovici – Le quintet avec piano op. 57 en sol mineur) ;

1984 : le 1 octobre, dans le cadre du Festival l'Automne Musical de Cluj (E. Terenyi – Le quartet no. 2, J. Haydn – Le quartet op. 33 no. 2 en Mi bémol majeur, L. van Beethoven – Le quartet op. 18 no. 4 en do mineur) ;

1985 : le 4 décembre, en collaboration avec Martin Szöverdi, Andrei Balogh, Laszlo Kovacs, Dan Victor – orgue (J. S. Bach – L'Art de la fugue) ;

1986 : le 13 juin (Des quartets de Z. Vancea, Fr. Schubert, J. Brahms), le 28 juin (Des quartets de L. van Beethoven et Th. Rogalski) ;

1987 : le 28 avril, en collaboration avec Gheorghe Laszlo – clarinette (Des quintets de C. M. von Weber, W. A. Mozart, J. Brahms), le 20 juillet (J. Haydn – Le quartet op. 76 no. 4 en Si bémol majeur, D. Şostakovici – Le quartet no. 7 op. 108 en fa dièse mineur, A. Dvorak – Le quartet op. 96 en Fa majeur) ;

1988 : le 20 juillet, en collaboration avec Martin Szöverdi – hautbois (J. Haydn – Le quartet op. 76 no. 4 en Si bémol majeur, W. A. Mozart – Le quartet avec hautbois KV 370 en Fa majeur, Fr. Schubert – Le quartet no. 14 D810 en ré mineur « La jeune fille et la mort »).

Le quatuor « Concordia »

En 1971, dans le cadre de la Philharmonique un nouveau quatuor a été fondé, à l'initiative du jeun violoniste Andrei Agoston. La première formule, composé par Andrei Agoston (premier violon), Albert Markos (second violon),

Barabas Csaba (alto) et Andrei Markos (violoncelle) se montre en public qu'une seule fois le 13 octobre du même an, au Festival l'Automne Musical de Cluj. Puis, lors d'une soirée dans laquelle des œuvres de compositeurs de Cluj ont été présentées, ils ont joué Quatre chansons d'amour de A. Markos, accompagnés par Magda Kasler Barabas. Malheureusement, dans l'archive de la Philharmonie « Transilvania » aucun document n'a été gardé montrant l'activité artistique de cet ensemble dans les deux prochaines années et il n'y a pas des données dans la presse à cet sujet. Seulement dans le mois de janvier 1974 on trouve de nouveau les concerts annuels et les nouveaux membres : Andrei Agoston (premier violon), Albert Markos (second violon), Andrei Miklos (alto), Andrei Markos (violoncelle).

Cette formule se révélera d'être un très heureux choix, les prochains récitals étant à chaque fois accompagnés par des applaudissements généreux et des critiques favorables. Semblable au quatuor « Pro camera », les quatre membres du quatuor « Concordia » soutiendront leur activité artistique plutôt à Cluj, un aspect qui était certainement basé sur la restriction de la liberté de mouvement de ces années. Néanmoins, leurs concerts ont montré le professionnalisme de chaque membre, du point de vue technique, instrumentale et stylistique, même si le nombre des apparitions scéniques était inférieur face aux mérites de l'ensemble :

1974 : le 15 janvier (J. Haydn – Le quartet op. 76 no. 1 en Sol majeur, W. A. Mozart – Le quartet KV 465 en Do majeur, L. van Beethoven – Le quartet op. 18 no. 6 en Si bémol majeur) ;

1975 : le 5 février, en collaboration avec Magda Kasler Barabas (J. Haydn – Le quartet op. 20 no. 5 en fa mineur, W. A. Mozart – Le quartet KV 575 en Ré majeur, A. Markos – Quatre chansons d'amour, J. Brahms – Le quartet op. 51 no. 2 en la mineur) ;

1977 : le 29 novembre, en collaboration avec Lucia Botar – harpe (P. Vermessy – Elégie, V. Timaru – Le quartet avec harpe, A. Dvorak – Le quartet op. 96 en Fa majeur) ;

1978 : le 29 août (J. Haydn – Le quartet op. 76 no. 1 en Sol majeur, J. Brahms – Le quartet op. 51 no. 2 en la mineur, B. Bartok – Le quartet no. 2) ;

1981 : le 2 octobre, dans le cadre du Festival l'Automne Musical de Cluj (J. Haydn – Le quartet op. 76 no. 1 en Sol majeur, L. van Beethoven – Le quartet op. 59 no.1 en Fa majeur, M. Moldovan – Le quartet no. 2, B. Bartok – Le quartet no. 2) ;

1982 : le 11 octobre, dans le cadre du Festival l'Automne Musical de Cluj (J. Haydn – Le quartet op. 20 no. 5 en la mineur, J. Haydn – Le quartet op. 74 no. 3 en sol mineur, J. Brahms – Le quartet op. 51 no. 2 en la mineur).

Depuis 1989, le quatuor a continué son activité avec le même succès dans différentes formules : Márkos Albert (premier violon), Grigore Botar (second violon), Olimpiu Moldovan (alto), Albert Török (violoncelle) et au cours des dernières années, Márkos Albert (premier violon), Béres Melinda (second violon), Király Erzsébet (alto) et Ortenszky Gyula (violoncelle).

Le quatuor « Transilvan »

Considéré comme l'un des plus prestigieux ensembles de chambre roumains qui ont conquis le public du monde entier, le quatuor « Transilvan » a eu sa première apparition sur la scène de Cluj en 1985 sous le nom « Allegro ». Dans cette année, le 27 mars, les très jeunes Mircea Fînaţă (premier violon), Nicuşor Silaghi (second violon), Marius Suărăşan (alto) et Vasile Jucan (violoncelle) ont interprété : Neuf études de B. Jolas, Le quartet KV 575 en Ré majeur de W. A. Mozart, Le quartet no. 1 « De ma vie » par B. Smetana et Le quartet op. 110 et no. 8 en do mineur par D. Chostakovitch.

Deux ans plus tard, en 1987, au premier violon on avait Nicuşor Silaghi et au second, Cristian Tănase. Dans cette formule, ils tiendront deux concerts à Cluj :

1987 : le 17 novembre (H. P. Türk – Méditations sur KV 499 de W. A. Mozart, W. A. Mozart – Le quartet KV 465 en Do majeur « Des dissonances », L. van Beethoven – Le quartet op. 59 no. 1 en Fa majeur) ;

1988 : 3 octobre, dans le cadre du Festival l'Automne Musical de Cluj (H. P. Türk – Méditations sur KV 499 de W. A. Mozart, D. Şostakovici – Le quartet op. 110 no. 8 en do mineur, L. van Beethoven – Le quartet op. 59 no. 1 en Fa majeur) ;

Sentant la valeur exceptionnelle du jeun ensemble de chambre, le direction de la Philharmonie sollicite en mai au Comté de la Culture et de l'Education Socialiste la constitution de cet ensemble comme une formation indépendante de l'institution, une demande motivée de cette manière : *Le quatuor « Transilvan » s'est imposé dans la vie musicale de la ville et tout le pays, à travers des concerts d'un niveau artistique élevé ; le groupe gagne plusieurs prix au Festival National « La Chanson de la Roumanie », au concours « Gh. Dima », au Festival de la Musique de Chambre à Braşov et le Prix spécial de l'Association des Critiques Musicaux de Bucarest ; le répertoire de l'ensemble comprend plus de 50 œuvres représentatives du genre, la musique roumaine et universelle ; le spécifique de l'interprétation de la musique dédiée aux quatuors est différent de celui de la musique symphonique ; en tant que membres de l'orchestre symphonique, les quatre instrumentistes ne peuvent pas honorer les nombreuses invitations à travers desquelles ils sont invités à concerter dans tout le pays ; comme un ensemble indépendant (tel que le quatuor « Voces » de la Philharmonie de Iaşi fonctionne) le quatuor « Transilvan » a contribué fortement à la réalisation du plan d'autofinancement de la Philharmonie de Cluj.* [5]

En 1989, lors de la réception du statut d'ensemble indépendant et représentatif de la Philharmonie de Cluj, le component du quatuor est de nouveau modifié par la venue de George Dudea au premier violon et le

[5] L'archive de la philharmonie, document no. 137/19 mai 1988

transfert de Nicuşor Silaghi au second violon. Cette année est la plus riche en concerts, d'une apparition à l'autre ensemble gagnant de la maturité, de l'homogénéité et la force d'expression:

1989 : le 7 mars – le Combinat minier, le 8 mars – Lycée de Philologie Histoire, le 9 mars – Lycée « Emil Racoviţă » (W. A. Mozart – La petite sérénade KV 525 en Sol majeur, W. A. Mozart – Divertimento KV 136 en Ré majeur, R. Kallo – Chants de jazz), le 11 avril (W. A. Mozart – Divertimento KV 136 en Ré majeur, L. van Beethoven – Le quartet op. 18 no. 6 en Si bémol majeur), le 23 avril (W. A. Mozart – Divertimento KV 136 en Ré majeur, W. A. Mozart – La petite sérénade KV 525 en Sol majeur), le 3 juillet (Th. Grigoriu – Jeu de sifflet, L. van Beethoven – Le quartet op. 18 no. 5 en La majeur, L. van Beethoven – Le quartet op. 18 no. 6 en Si bémol majeur), le 4 octobre, dans le cadre du Festival l'Automne Musical de Cluj (Ş. Nichifor – Le quartet no. 2 « Les vallées de l'oubli », L. van Beethoven – Le quartet op. 18 no. 5 en La majeur, L. van Beethoven – Le quartet op. 18 no. 6 en Si bémol majeur), le 13 novembre – Târgu Mureş (H. P. Türk – Méditations sur KV 499 de W. A. Mozart, L. van Beethoven – Le quartet op. 18 no. 5 en La majeur, L. van Beethoven – Le quartet op. 18 no. 4 en do mineur), le 5 décembre – Turda, Câmpia Turzii (W. A. Mozart – La petite sérénade KV 525 en Sol majeur, W.A. Mozart – Divertimento KV 136 en Ré majeur).

Actuellement, le formidable quatuor de Cluj détient une impressionnante carrière internationale dans la composition suivante : Gabriel Croitoru (premier violon), Nicuşor Silaghi (second violon), Marius Suărăşan (alto) et Vasile Jucan (violoncelle).

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THE PERFECTING OF THE ROMANIZATION PROCESS AND ITS INFLUENCE ON THE MUSICAL LIFE IN THE REPUBLIC OF MOLDOVA

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SUMMARY. The spiritual history of the Republic of Moldova has been permanently marked by an original and ancient musical art, incorporated in an infinite array of emotions. With roots in the most ancient times, new musical strata were added to the folk melos, in time, multiplying and continually diversifying the musical landscape. The Byzantine music is the essential part of Moldova's artistic and cultural past. It has been the stepping stone in the development of the Romanian sacred music. Being a part of the Romanians' cultural past, it has developed and has been transmitted from generation to generation, in their own traditional spirit.

Keywords: Byzantine music, Romanization process, Modova, sacred music, musical Art

The historic changes and social movements, animated by the will for a national affirmation, have directly influenced the evolution of the musical life, which has manifested through the extension of the life parameters and classical music creation towards all fields of professional culture. Hence, in the liturgical creation, new ways of chanting were introduced, based on the major-minor harmonic system, with compositional techniques that pertained to the European tradition and style.

The period of Romanization of the church chants promoted by Macarie manifested itself by bringing together heterogeneous structures, of different artistic values, through sudden dramatic metamorphoses.

One of the dramatic changes has been the replacement of the psalter notation system with the staff notation system. In this stage, church music incurred a double metamorphosis: on one hand, through the actions of Romanization of church music, by removing the multitude of Oriental influences from the chants around the lectern and the generalization of chanting in the Romanian language; on the other hand, the giving up to the multi-secular tradition of Byzantine monodic chants and the introduction of the new Western system of harmonic chant, based on the mensural notation system.

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The Romanization of the liturgical creation was not attained by just translating the text into Romanian, but also by tackling the native character of the melodics and putting it in accordance with the text. This accordance between text and melody is very well delineated in the creation of Macarie, the Hieromonk and of Anton Pann.

Here is what they had to say about this:

Macarie, the Hieromonk: "*... here is, through Your love, as promised, the "***Irmologion***" with a flawless structure, both in the tone of words, as well as in the good wording of the melodics... You will find it is in no way inferior to the Greek one, but, on the contrary, enriched in all respects, so that it does not alter the flow of the melody or the formation of the word.*"[2]

Anton Pann – "... *and many others have tried to sort out the church chants, but all they managed to do was to replace the syllables of Romanian texts and, in the melody, where there were not enough syllables (as some words were shorter in Romanian), they supplemented with vowels; likewise, where the syllables were in excess (as some of the words were longer), they crowded all the syllables in the same place, so that the accent of the melody did not coincide with the accent of the saying; in this way, the meaning of the readings that ask for ascent may fall in descent and the readings that ask for descent may go in ascent... How wrong would a book translator be, should he say "earth" instead of "sky", or "ruin", "moaning" instead of "piety" and "joy"; so would the translator of a chant be, should he use the melody of a reading instead of another's, because, as all the other sciences have their own rules and principles, so the music has its own. Such rules have not yet been written down in Romanian, nor have they been taught in any school, as no one knew they needed such rules. This is why we cannot blame anyone who did not guard the rules when translating the chants, as they had no previous examples to follow…"*[3]

The primary phase of the metamorphosis of religious music engaged high theoretical and practical implications. The Psalts never gave up entirely to the psaltic neumes, but they resorted to some concessions. Macarie, the Hieromonk and Anton Pann simplified the chants by eliminating the Greek-Oriental inflexions. However, since they bore the responsibility of preserving and perfecting chants around the ***lectern***, they proved their inability in finding a solution of compromise that would put in accord the usual autochthonous monodies with the harmonic principles of the new wave. Full of aspirations, eager for new changes and animated by the idea of musical emancipation, Archimandrite Visarion stood out from all the other psalts of his time, by

[2] Macarie, the Hieromonk, *Irmologion or Musical Book of Hymns*, Vienna, 1823, page VI

[3] Anton Pann, *The Theoretical and Practical Basis of Church Music or the Melodic Grammar*, Bucharest, 1845, Church Music Printing House, p. XXXV - XXXVII

totally neglecting the previous, traditional chanting and introducing the harmonic chants instead. Therefore, the autochthonous fund, which continued to live on clandestinely in some monasteries, was replaced with harmonic chants borrowed from anywhere, thus leading to a deadlock in the field of church music.

The national aspirations triggered in the period of the 1848 Revolution movement brought this deadlock to an end, contributing to its nationalization by the materialization of an autochthonous musical creation, thus favouring the crystallization of the national, professional liturgical music.

The first accounts of church chants in the Romanian language on Moldova's territory date back to the 1650s.

In the process of Romanization of religious chants, Romanian music from the late 18th century and the first half of the 19th century was based on its three pillars: *Hieromonk Filothei, Hieromonk Macarie and Anton Pann*.

One of the difficulties of Romanization was the inconsistency between the text in Romanian and the traditional melody, which could not be changed.

Filothei sin Agăi Jipei was the one who managed to overcome this obstacle, thanks to his theological, philological and especially musical education, which he had acquired domestically and during his stay at Mount Athos. On December the 24th, 1713, he wrote the first Romanian religious musical work, "Psaltichie rumănească", a Romanian Book of hymns, in which he adapts the Romanian text to the traditional melody.

From the preface of the manuscript written by Filothei we find that the Romanization of the religious creation had been imposed by the Brâncovenian rule, so that the Christian churchgoers would not only listen to, but also understand what was being chanted during the church services.

The chants of Filothei sin Agăi Jipei were circulating throughout the entire Romanian territory, as shown by the Byzantinologist Sebastian Barbu-Bucur in his article, "*The action of Romanization of psaltic chants and its social-patriotic grounds. Filothei si Agăi Jipei and other authors from the 18th century"*, published in: The Romanian Orthodox Church (XCVIII), no. 7-8, p. 849- 850, 1980.

Other great protopsaltes who have contributed to the Romanization of religious music were: Filothei's apprentice - Şerban, Constantin Ftori Psalt, Mihalache Eftimivici and Mihalache Moldoveanu.

Starting with Mihalache Moldoveanu, a new, much more complex stage of Romanization of the religious creation emerges. Unlike the incipient stage, in which the Romanian text was being adjusted to the traditional Greek melody, in this new stage, the melodic line is changed and processed, adapting it to the Romanian text. Hence, the inconsistencies between text and melody disappear, and the religious works become exhaustively autochthonous. For a most successful Romanization of the autochthonous

religious creation, Mihalache Moldoveanu restructures the *First tone*, by transmuting the melody from *Ke* (A 1) in *Pa* (D 1), the cadenzas being - in the **sticheraric** *takt* - imperfect on *Ga* (F 1) and *Pa* (D 1), perfect and final on *Pa* (D 1), and in the *heirmologic takt* - imperfect on *Di* (G 1), perfect and final on *Pa* (D 1).

The creation of this psalt is much superior to that of Filothei, thanks to its improved musical prosody and melodic construction. Its supple, singable music, full of elasticity, naturalness and beauty comes very close to the music of today. He wrote an *Anastasimatarion* and a series of chants included in various manuscripts, five of them being found in the Library of the Romanian Academy. The first two manuscripts are dated back to the last decades of the 18th century; the other three from the early 19th century.

Stylistically, the chants from the last manuscript make the shift from the first stage of Romanization to the second stage of the first phase of Romanization. In this period (the last quarter of the 18th century), ***Monk Joseph*** founded and led *the Romanian Musical School*, near Neamţ Monastery, which was afterwards led by his apprentice, Hieromonk Visarion.

The chants of ***Monk Joseph were kept in many monasteries*** in Moldova. One of his most renowned chants, "*the Moldovan Anixandaria, translated by Monk Joseph"* was transcribed in the new system of psaltic music and it circulated all around Moldova, throughout the 19th century. In his work, Monk Joseph gave priority to the syllabic style and to the syntomon chants, which thus facilitated the evolution and perfecting of the chants' Romanization process and long anticipated the work of Hieromonk Macarie and Anton Pann, later on.

As a result of the 1814 edict by the Patriarch of Constantinople, the neo-Byzantine notation system was replaced with a new system, the so-called *psaltic music*. This reform was promoted by three great psalts of that time - **Archimandrite** *Chrysantos, Gregorios Lampadarios and Chourmouzios Chartophilax*. Thus, in the early 19th century, the modern religious music emerged, also called "Chrisantic" music, after the name of one of the reformers. The reform was enforced in all the Romanian Principalities. Muntenia and Moldova enforced this reform, thus remaining much closer to the Greek - Athonite traditions, as compared to Banat, Transylvania and Bessarabia, which were under the influence of Serbian and Russian religious practice. The enforcement of the new reform coincided with the development of the Romanization process of Byzantine chants. Hence, the three representatives of the reform enforcement*: Hieromonk Macarie, Anton Pann and Dimitrie Suceveanu* used the changes incurred in the semiography of religious music in order to complete the complex process of Romanization of the Byzantine chants.

Therefore, the 19th-century psaltic music was dominated by its three pillars, who laid a new foundation to the Romanian church music. These great Romanian scholars and psalts adhered to the political, social and cultural ideals of national liberation, choosing to create psaltic music in the Romanian language, a music that maintained the strict canons of Byzantine tradition, whilst conforming, also, to the specific of the Romanian language. One of the central personalities of the reform, who monitored its enforcement in the Romanian Principalities and taught the religious chants, according to the "*new notation system"* in one of the most important monastic centres in Moldova – the Neamţ Monastery (considered the Romanian Pantocrator), was Metropolitan Veniamin Costache. His name is connected to the action of enforcing the Chrisantic reform on Moldova's territory. Here is what Byzantinologist Vasile Vasile tells us in his book, "*The History of Byzantine Music and its Development in the Romanian Spirituality"* about this Metropolitan bishop:

"In the preface to the *Anastasimatarion* printed in Vienna, in 1823, Protopsaltis Macarie himself admitted that Metropolitan Dionisie of Walachia had been inspired by the example of the Moldovan Metropolitan bishop, Veniamin Costache, to adopt the new Psaltiki and to set up the *School of music* in Iaşi, in 1805, together with protopsaltes Peter and Grigorie Vizantie, former protopsaltes of the Patriarchal Church of Constantinople."[4]

The two schools of Veniamin Costache and Dionisie Lupu and the School in Neamţ, led by Joseph, Visarion, Dorothei and Macarie, were the ones to contribute to the Romanization of the church chants.

Veniamin Costache's school anticipated the social status of Musicescu's choir, by initiating the systematic study of Chrisantic Byzantine music that the school's apprentices had to pass on.

In order to make sure that the institution in Iaşi cultivated a genuine Orthodox spirit, a few protopsaltes were brought along from Constantinople by the Metropolitan. These were Petre, Grigorie Vizantie and Iancu Malaxa. However, they were unable to achieve this goal in the Romanian language; this is why Hieromonk Macarie, a personality of great historic and cultural importance, remained the most representative musical authority of the time.

Metropolitan Veniamin Costache did not only enforce the Chrisantic reform and perfect the Romanization process; he shifted from the use of manuscripts to musical printed matter, in which the texts were accompanied by the Chrisantic musical semiography.

At his initiative, two musical printing houses were established, one at the Neamţ Monastery, the other at the Metropolitan Cathedral in Iaşi. The basic books of the époque were printed in these printing houses: *The*

[4] Vasile Vasile, *The History of Byzantine Music and its Development in the Romanian Spirituality*, vol. II, Bucharest, 1995

Idiomelar, the Lord's Lamentations, Theoretikon, Anastasimatarion of Dimitrie Suceveanu and the *Anthology and Book of Church Chants* by Nectarie Frimu. Metropolitan Veniamin Costache held the central role in applying the Chrisantic reform and in the Romanization of church chants. Here is what historian Constantin Erbiceanu writes about him in his book, "*The History of the Metropolitan Seat of Moldova and Suceava and of the Metropolitan Cathedral in Iaşi"*:

"*The endeavors of the Metropolitan bishop, who dominated the cultural and religious life of the first half of the last century shortly led to a thriving development of the church service, church hymnology and national chanting in Moldova. At some point, the Romanians would even surpass Constantinople, in terms of church pomp. All the men with good voices were standing around Metropolitan Veniamin: archdeacons, deacons, priests, psalts, psalt assistants; they all were selected and it was a pleasure to listen to them – you just couldn't take your ears away from the Metropolitan church service. Soon, the rest of the country would benefit from the generations of church apprentices trained in those schools, being provided with priests and psalm readers who were well trained in church service matters. Everything that we see today in terms of religious pomp, a grandiose church service or an interesting chanting in our Romanian church, especially in the upper part of the country, is the result of Metropolitan Veniamin's actions*."[5]

The new system had a much more stable and lucid theoretical foundation, while using the same monody and neumatic musical notation.

What is the difference between the old and the new notation system? First of all, the semiography was simplified by eliminating: **five diastematic signs** (*oxeia, kouphisma*, *pelaston, dyo-apostrophoi syndesmoi, kratemohyporhoon*), **four rhythmic signs** (*apoderma, kratema, dyo-apostrophoi syndesmoi, kratemo-hzporrhoon*, the last two having diastematic functions, as well), numerous ***chieronomic*** signs and by keeping only five of the old ones (*varia, omalon, antikenoma, psifiston and eteron*); Secondly, they differ in the modal structure: the new notation system complicates the modal structure by introducing 20 new *ftorals* (modulatory signs) – eight diatonic ones, five chromatic, five enharmonic and two auxiliary ones; thirdly, by modifying the cadenza formulas; and, last but not least, the rhythmic structure in the new system became much more complex, which made psaltic music much clearer and with a higher precision. During solmization, the new notation system replaces the old mnemotechnical formulas*: neanes, name, amanes, neughie,* etc. with the octaviated syllable notation: *pa, vu, ga, di, ke, zo, ni, pa*, which, in linear notation, correspond with: *D, E, F, G, A, B, C, D*.

[5] Constantin Erbiceanu, "*The History of the Metropolitan Seat of Moldova and Suceava and of the Metropolitan Cathedral in Iaşi"*, Bucharest, 1888, page 345-346

The new notation system clearly established the difference between the *echoi,* systematized according to the three genres: *diatonic, chromatic and enharmonic*, based on the determination of variables - the intervals underlying the respective scales.

The size of the intervals was being modified upwards or downwards only by the "*diez"* and "*ifes"*. In the new notation system, the number of "*ftorals" (*modulatory signs that indicate the shift from a certain scale into another), grew to 18 (eight for the diatonic genre, five for the chromatic genre and five - for the enharmonic).

The appearance of *echoi* was marked graphically by two, overlapped elements. The element on top indicated the syllable of the solfeggio and the one on the bottom - the sign of the echos.

Once the new methods were introduced, there also appeared grammar books of the new notation system, either in manuscript or printed matter. The most important of such books was considered Anton Pann's *"Theoretical and Practical Basis of Church Music or the Melodic Grammar".*

One of the first manuscripts of the new notation system is "*Greek ms. #850. B.A.R. - Rules for Changing the Echoi"*, which dates back to March 1819. In this manuscript, there are described the rules for the structure of diatonic, chromatic and enharmonic echoi, depending on the ftorals.

Another manuscript is the one signed by Theodoros Gherasimou, *"Greek ms. #761 B.A.R.- Introduction to the Theory and Practice of Church Music*", dating back to 1820, which is a more comprehensive theoretical codex.

In the following year, 1821, Chrysanthos' first theoretical book is released in Paris: *"Introduction in the Theory and Practice of Church Music",* compiled for the use of those who wanted to study the New Method. This book describes and explains the methods of the new notation system. Two years later, in 1823, Hieromonk Macarie prints in Vienna his "*Theoretikon"* – the first music manual printed in the Romanian language; *Anastasimatarion* and *Irmologion.*

Another important work by Chrysanthos of Madytos was "*Great Theory of Music*", printed in Trieste in 1832. The work has 2 parts. In the first part, the author tackles music theory issues, referring to melos, in general, as well as to metrics, rhythm and harmony. The second part of the work is dedicated to the history of music, starting from the Ellada, the ancient Greece: Pythagoras, Plato Aristotle and ending with Byzantine musicians: Saint John of Damascus and Kosma Melodou.

An important event of this period is the setup of the first school of psalt music (1816), initiated by the Greek musician Petros Efesios, the professor of both Hieromonk Macarie and Anton Pann – two eminent representatives of the Romanian psalt music of the 19th century.

The existence of a significant music culture in the period of Romanization is proven by a series of books that contain the main theoretical elements of the new musical notation system and the basic repertoire of the Orthodox cult in the Romanian language. These represent a rich legacy, attractive through its high imaginative level, compositional refinement and exquisite musical thinking. The nationalization and Romanization of the church patrimony have fully contributed to the awakening of the Romanian culture at the brink of the 19th century.

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THE CONFLUENCE OF SCIENCE AND ARTISTIC INSPIRATION IN GYÖRGY LIGETI'S MUSICAL THINKING

ATTILA FODOR[1]

SUMMARY. Original and contradictory, György Ligeti's work is rooted in a complex creative thought, influenced by several innated and personal factors. In this context premature affinity towards the natural sciences, the passion for music, and other qualities like synesthesia and a generalized artistic sensitivity proved to be definitive. He manifested during his an opened attitude towards (almost all kind of) music, though his output is basically dominated by several – extremely personal – dichotomies, which ultimately demonstrate a fundamental duality of his personality: science-art, craft-intuition, calculus-emotion, presence-distance, mechanic-kaleidoscopic, grotesque-absurd, manipulation-ecstasy. Our study tries to find out the roots of these dichotomies, mainly through his writings and memories.

Keywords: Ligeti, science and inspiration, static-dynamic, synesthesia.

Before he became a well-known and appreciated composer, Ligeti have had to experience a walk of life plenty of difficulties, mostly affecting his aesthetic view, and not only. Born in a small village of Transylvania (Târnăveni, 1923), Ligeti have studied in Cluj, inclusively at the Conservatory up to the end of the Second World War, surviving miraculously the Nazi persecution and passing over definitively the Iron Curtain during The Hungarian Revolution of 1956, suffocated from the climate instituted by the communist dictatorship. Finally, he found the accomplishment of his artistic vision in Western Europe. As a descendant of an intellectual Jewish family, the composer cultivated from his youth a real passion for natural sciences, especially for mathematics, physics and chemistry, music being for him an eventual perspective for a future profession.

He started his musical studies relatively late and without too much systematic, which – alongside of his native interest for a parallel cultivation

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of several different fields of knowledge[2] – proved to be decisive (even after he had recovered the basic knowledge and skills of composing as a pupil of Ferenc Farkas) in a permanent search for basically new alternatives to the traditional paradigms of composition.

After a relatively short creative period spent under the influence of Bartók's music, Ligeti found himself suddenly in an occidental artistic environment among a limited number of avant-garde composers, excited by the resources of electronic music, like Eimert, Stockhausen, Maderna, Koenig and later Boulez or Kagel. This milieu offered him not only the chance to enlarge his perspectives with several innovative tendencies from the first half of the century, but also to recognize the possibility of new compositional paradigms, developed further in a very personal way.

His experiments carried on in the WDR Studio at Cologne and the Darmstadt meetings represented for Ligeti much more than an acquaintance with the new technics of composing offered by sound generators. Though he realized several electronic compositions (among them some notable pieces like *Articulation* and *Glissandi*), the significance of these experiments goes beyond their proper value. They rather offered him the perspective and possibility of sound modeling according to the ideals of his youth, regarding the connection between music and natural sciences. In spite of his enthusiasm aroused by these new compositional devices, the electronic music didn't represent to Ligeti an end in itself. By realizing relatively soon the limits of this medium, especially due to the artificial nature of these sonorities, he returned to the acoustic sound objects (voices and instruments), keeping however the new perspective of sound modeling: „The most important experience achieved in the Studio of Cologne represented to me the fact, that the clear and obscure textures can be controlled."[3]

Beyond the object of his further experiments set in this statement, the composer also conceived in this period a new process, that demonstrate again his premature affinity toward the natural sciences, formulated later as it follows: "Though mathematics and music composition are quite distant areas of thought, their common feature is consistency and discipline."[4]

Thus for Ligeti, the creative process begins with posing a problem, then fixing certain limits according to some basic principles and rules. In this context, the composition appears to be the result of an effort, directed

[2] "There is, however, another type of creativity in which the attention is less monolithic, but spread over a broader territory of interests. I definitely belong to this second type and would feel very unhappy if I were a narrow specialist. I have always been very enthusiastic about many different realms of knowledge." Kerékfy Márton (ed.): *Ligeti György válogatott írásai* (*The Selected Writings of György Ligeti*), Rózsavölgyi és Társa, Budapest, 2010, p. 30.

[3] Kerékfy Márton (ed.), *op. cit.*, p. 247.

[4] *idem*, p. 34.

toward the solving of a basic issue formulated from the outset either as a new self-provoking idea, or arose during a former creative process: "... the method changes from work to work, namely gradually: the experiences gained during the composition of a piece lead to the change of the technique, and every new piece arises the problems of compositional technique, which are going to be resolved in further works, which poses again some new questions."[5]

This creative view already appears in germs from the piano cycle called *Musica ricercata*[6] (1951-53), which carries certain marks of Ligeti's mature style, setting off at once the change of his compositional paradigm. Similarly, the late *Études for piano* (1985-2010) demonstrates the persistence of this principle: "In every work I have formed a musical texture consisting of chosen pitches and rhythm constellations, and during this process I kept myself to these established rules and limitations, partially unconstrained, partially as a slave of the rules."[7]

Scientific thought, combined with creative intuition appears in his compositional view as a series of dichotomies: science-art, craft-inspiration, static-dynamic, mechanic-kaleidoscopic, absurd-grotesque, cold-emotional. However, Ligeti doesn't turn the knowledge of science into sonorous theses. According to the composer and scholar Dora Cojocaru "Though Ligeti's composition method remains permanently an empirical one, it contains a series of aspects which situates it at the borders of the natural sciences, thus it may be stated, that it represents a pseudo-science of which analogies with the fractal geometry are evident."[8]

These principles also were developed (with or without conscience) into certain composing paradigms, starting from his electronic pieces. While *Glissandi* (1957)[9] appears as a premature example of the static principle, *Artikulation* (1958) exposes the dynamic[10] aspect of his thought. These appear either individually, defining certain categories of composition, or in several synthesis forms, though Ligeti considers that the dynamic type encompasses the static one.

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[5] *idem*, p. 342.

[6] According to Ligeti, "the attempt (ricercare) character of this work consists in that in the first work I gave myself a strict, limited task: what I'm able to do with a single note (and by its octave transpositions), adding a new one only at the end." *Idem*, p. 368.

[7] Kerékfy Márton (ed.), *op. cit.*, p. 35.

[8] Dora Cojocaru: *Creaţia lui György Ligeti în contextul stilistic al secolului XX* (*The Work of György Ligeti in the Context of the 20th Century Style*), Editura MediaMusica, 1999, p. 108.

[9] Other pieces belonging to this type: *Atmosphères, Volumina, Lux Aeterna, Continuum, Lontano, Ramifications, Harmonies, Coulée*.

[10] Other pieces belonging to this type: *Apparitions, Aventures, Nouvelles Aventures, 10 Pieces for Wind Quintet*.

In a self-interview, he confessed some details regarding these aspects of his creative view: “The orchestral pieces *Atmosphères* and *Lontano* belong to the static type [...] the apparent stop of the formal process, the »stretched time« appears here more consequently as in *Apparition* [...] I also dealt with dynamic, anxious, broken up forms, like in the *Aventures*, *Nouvelles Aventures* and in the third movement of *Requiem*.”[11] Moreover, the composer speaks about several other types of form, developed in his works, like the mechanic and kaleidoscopic ones. These appear, however, as particular examples of the already mentioned static-dynamic dichotomy. Interestingly, Ligeti discovered in the 70’ a metaphorical formula for his compositional preferences during the lecture of an essay written by the Anglo-Austrian philosopher Karl Popper, entitled “On Clocks and Clouds”, which confronts the dichotomy between physical determinism (according to the Newtonian laws) and its apparent opposite, indeterminism (developed in the field of quantum physics). According to the composer: “I liked Popper’s title and it awakened in me musical associations of a kind of form in which rhythmically and harmonically precise shapes gradually change into diffuse sound textures and vice-versa, whereby then, the musical happening consists primarily of processes of the dissolution of the »clocks« to »clouds« and the condensation and materialization of »clouds« to »clocks«.”[12]

The same dichotomy appears in the emotional content of his œuvre, as a predominant coolness of the static moments, and the sudden and violent eruption in the dynamic ones. However, his pupil and later assistant, Wolfgang-Andreas Schultz confessed that “Ligeti saw himself in the tradition of the »cold« composers, hence his affinity to Stravinsky.”[13]

Certainly, one of the causes of his originality lays on the identification of certain creative ideas, which challenges the traditional perspectives about time and space, by conceiving structures and laws coming outside of the traditional musical thought, especially from scientific fiels. The composer made several confessions regarding these sources of inspiration: “It was especially the many hexagonal and pentagonal carbon cycles which evoked in me a passion for “structures” [...] I guess that a main source of my later compositional fantasies and structural ideas was organic chemistry.”[14]

Another definitive aspect of Ligeti’s thought is based on his other innate qualities, like sensitive phantasy and synesthesia. Regarding the first aspect, let’s quote a fragment from a horrific dream of his childhood, recounted later by the composer relating to the structural basis of *Apparitions*:

[11] Kerékfy Márton (ed.), *op. cit.*, p. 341.
[12] Kerékfy Márton (ed.), *op. cit.*, p. 412.
[13] Louise Duchesneau & Wolfgang Mar (ed.): *György Ligeti. Of Foreign Lands and Strange Sounds*, The Boydell Press, 2011, p. 219.
[14] Kerékfy Márton (ed.), *op. cit.*, p. 32.

"As a small child I once had a dream that I could not get to my cot, to my safe haven, because the whole room was filled with a dense confused tangle of fine filaments. It looked like the web I had seen silkworms fill their box with as they change into pupas I was caught up in the immense web together with both living things and objects of various kinds – huge moths, a variety of beetles – which tried to get to the flickering flame of the candle in the room [...] Sometimes the different kinds of movements reinforced one another and the shaking became so hard that the web tore in places and a few insects suddenly found themselves free. But their freedom was short-lived, they were soon caught up again in the rocking tangle of filaments, and their buzzing, loud at first, grew weaker and weaker. The succession of these sudden, unexpected events gradually brought about a change in the internal structure, in the texture of the web [...] All these changes seemed like an irreversible process, never returning to earlier states again. An indescribable sadness hung over these shifting forms and structure, the hopelessness of passing time and the melancholy of unalterable past events."[15]

Paradoxically, Ligeti's vivid phantasies, his ideal of a metaphysical music, definitely detached from reality appear as sonorous objects of a pronounced materiality, due to his synesthesia. The basis of this paradox lays on the procedure of depriving the sonorous elements of their traditional acoustic qualities, followed by their integration into a complex and quasi -calculated system, where these became elements of construction. Finally, the acoustic reproduction of such structures makes an impression of an imaginary sonority, totally foreign from the usual. The composer frequently remembered his imaginary compositions of his childhood, emphasizing that these appeared as "real" ones: "On my way to and from school, which took about twenty minutes, I would imagine a piece of music, for instance a symphony or a concerto (on shorter walks it would be an overture). This imagined music was never abstract, but "performed" before my inner ear, mainly by a large orchestra. In some way, I listened to these pieces as if I were a concert goer listening to real musicians and singers."[16]

Ligeti mentioned on several occasions the significance of his synesthesia: "Sounds and colours (also smells, forms, letters and numbers) were connected in my imagination [...] I now know that Rimbaud imagined that colours were associated with certain letters, that he wrote a wonderful poem about this, and that Messiaen imagined »coloured« music. This also applies to me, but my colour associations are different [...] Even more stable for me have always been the connections between colours and numbers."[17]

[15] Quoted by Richard Steinitz: *György Ligeti. Music of the Imagination*, Faber and Faber, 2003, p. 7.
[16] Kerékfy Márton (ed.), *op. cit.*, p. 33.
[17] *idem*, pp. 29-30.

But for his music, synesthesia represents much more, than some associations between pitches and other types of sensory information, affecting his entire work in its very basis. As it seems, the pronounced materiality of his sound shapes is also a result of synesthesia. According to the Belgian scholar, Hermann Sabbe, this aspect generates a series of inherent qualities of his music, formulated as complementary synesthetic and kinetic metaphors: spatial dimension (narrow/large), spatial distance (near/away), volume (less deep/deep), contour (clear/diffuse), spreading (diffuse/concentrated), body (empty/full), density (compact/transparent), luminosity (opaque/candescent), tone-color (matt/bright), color (consistent/iridescent), mobility (stationary/ moving).[18] These lead ultimately to the recognition of new dimensions regarding his music: that of the analogy with the aggregation states of the materials.

For Ligeti, music appears not only as a structured order of its parameters, materialized in a score, but also as a psychoacoustic matter, with particular laws, which are extremely important during the process of the audition. Thus, he frequently takes into consideration the inherent limits of receiving and processing the acoustic phenomena as an aesthetic quality. In other words, Ligeti provokes constantly the extreme limits of receiving, even if their exploration (regarding the pitch, dynamics, and frequency of the movement) is balanced with the number, measure and complexity of the employed components. For instance, the rapidity of movements which exceed 16 units per second produces (similarly to the frames of a movie) the psychoacoustic sensation of the dissolution (for instance in *Continuum* for harpsichord). On the other hand, the extremely slow (or imperceptible) movements produce an impression of the static (*Lux Aeterna*). The same effect occur, when the inner movements of a saturated polyphonic plan generates an apparently move less sound mass, original technique developed by Ligeti, and employed in several compositions during the 70' and 80', called micro-polyphony. According to the composer's definition, this is "the most important technique I developed. By this, I mean orchestral (or vocal) webs of such complexity that the individual voices become inaudible."[19] This saturation of an unusual number of voices, in chromatic and hyper-chromatic states produces acoustic interferences, called by Ligeti the sound (tone-colour) of movement ("Bewegungsfarbe"), leading to a continuous transformation (metamorphosis) of the sonority.

Though Ligeti cultivated from his youth a deep interest towards the natural sciences, developed in his compositional thought in several manners and forms, like method of composition, a preference for the static and mechanic, for structures and expressive coldness, the keeping of a certain distance

[18] According to Hermann Sabbe: *Ligeti György*, Continuum, 1993, p. 85.
[19] Kerékfy Márton (ed.), *op. cit.*, p. 42.

from his works, a pronounced self-criticism, his output is definitely influenced by his artistic sensitivity, combined with a rare quality of intuition and imagination and synesthesia. As a result, his music appears as an extremely original, but paradoxical synthesis of craft and art, calculus and emotion, presence and distance, manipulation and ecstasy.

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A SNEAK PEEK INTO LIGETI'S MAILBOX: *"IL ME FERA GRAND PLAISIR D'ÉCRIRE UN QUATUOR À CORDES POUR LES ARDITTI. MAIS QUAND? ..."* [1, 2]

BIANCA ŢIPLEA TEMEŞ[3]

SUMMARY: Ligeti's manuscripts at the Sacher archive in Basle continue to provide new insights into the composer's life and career, elements which are meant to complement the general knowledge about this fascinating musician. The verbal sketches of two more String Quartets (Nos. 3 and 4) challenge the researcher to step into the intricate maze of Ligeti's creative mind. Meant for two famous ensembles, the Arditti and Kronos, respectively, the sketches of the two uncompleted pieces span almost two decades, from mid-1980s until the year 2000. Remaining an unrealised dream, along with other works, such as the operas *Alice's Adventures in Wonderland*, *The Tempest* and the orchestra piece *Labyrinth,* the String Quartets Nos.3 and 4 represent a window into Ligeti's laboratory, allowing us to glimpse, through fragmentary clues, the author's secret ingredients, ideas and creative mechanisms.

Keywords: Ligeti, String Quartet, Manuscript, Sacher Foundation, Arditti, Kronos, John Zorn

György Ligeti's published string quartets (including here his early piece *Andante and Allegretto*) convey a very accurate image of his compositional development over the years, mirroring the stages of his mastery across two decades (the 1950s and the 1960s). They retrace in miniature the broad

[1] Letter from Ligeti to Joséphine Markovits, February 20, 1989, from Hamburg; Arditti Collection at the Paul Sacher Foundation, Basle.

[2] Portions of this article appeared in Bianca Ţiplea Temeş, "Tracking Down Ligeti's Unfinished Third and Fourth String Quartets", no. 25/2012, in *Mitteilungen der Paul Sacher Stiftung*, Ed. Schwabe AG, Basel/Muttenz, pp. 49-54 and "Ligeti's String Quartet Music: From the Published Works to the New Discoveries at the Paul Sacher Foundation", in *IFCC 2012. Proceedings of the 2012, 13th International Conference on Acoustics and Music: Theory &Applications (AMTA '12)*, ASME Press, New York, pp. 183-188.

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stylistic metamorphosis of his oeuvre and provoke new questions regarding the fact that such a prolific composer could write very few pieces for string quartet during his long career.

The manuscripts preserved at the Paul Sacher Foundation have proved to be a revelation in terms of Ligeti's earlier attempts and his continuing interest in writing string quartet music after the 1970s.

As the composer's rich notebooks at the Sacher archive confirm, the idea of writing more string quartets after his No. 2 evolved in his mind from the 1980s to the year 2000, a period during which he also planned several other unfinished works (*Labyrinth* for orchestra*, The Tempest* for the BBC, *Alice's Adventures in Wonderland*) and published some of his most noteworthy pieces (*Trio for Horn, Three Fantasies after Friedrich Hölderlin, Magyar Etüdök, Violin and Piano, Études pour piano*, *Hamburgisches Konzert*, *Piano Concerto, Violin Concerto, Sonata for Solo Viola* etc.).

Even though the String Quartets Nos. 3 and 4 will forever remain among the musical "unknowns" of his last compositional phase, the composer's notes offer important and even intriguing clues in terms of style. The idea of writing the two pieces was probably triggered by the interest that both musicians and audience expressed in favour of having more string quartets by Ligeti. A letter sent in the early 80s to Irvine Arditti (member of the famous ensemble) by a certain Dr. Vanek from Geneva, and then forwarded by Irvine Arditti to Ligeti, supports this hypothesis:

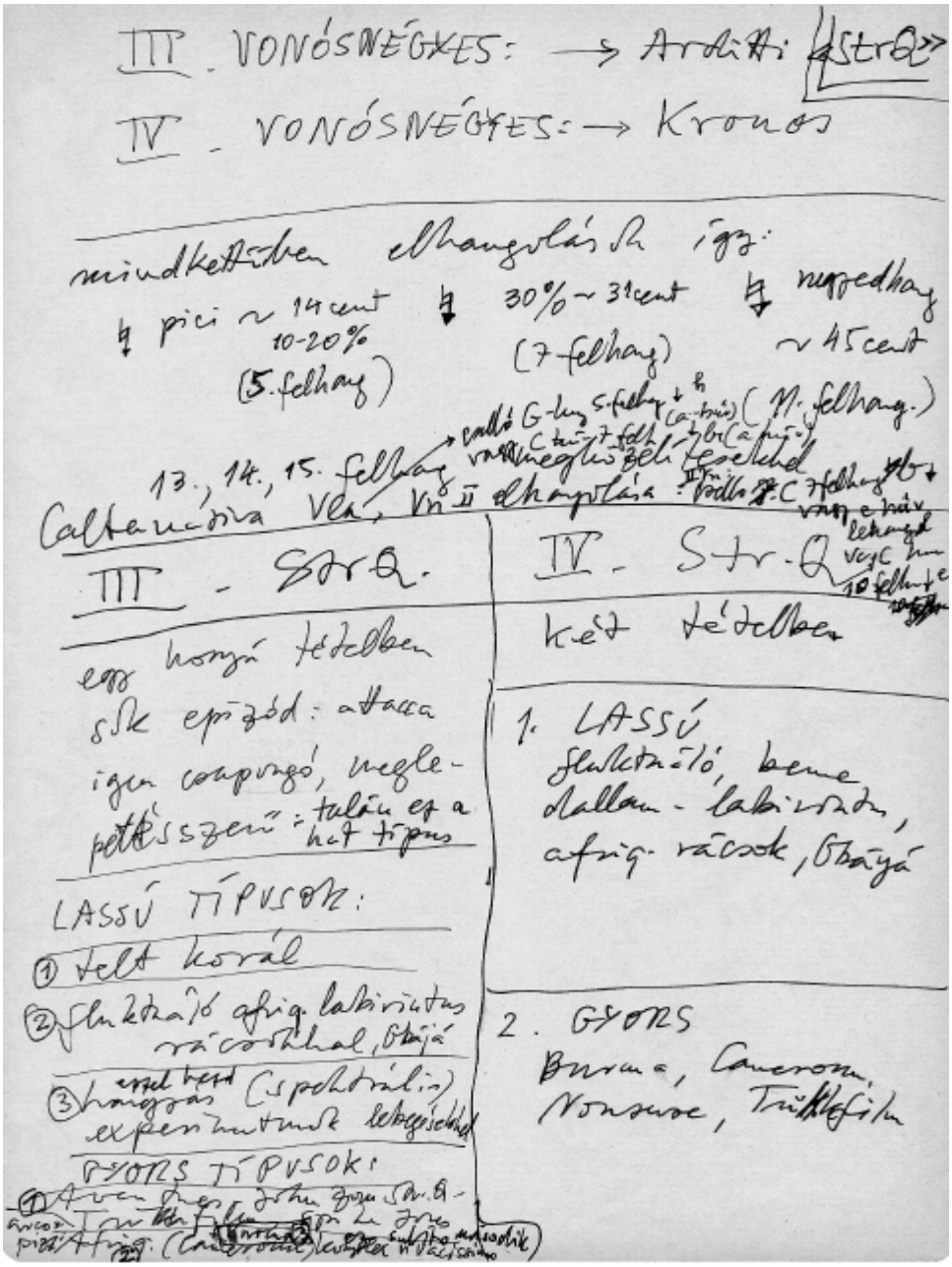
> Un concert Ligeti I + II + ... (un 3e quatuor de Ligeti n'est-il pas en chantier pour vous? Que diriez-vous alors d'une création mondiale?)"[4]

In fact, a 3rd String Quartet was indeed in the making for the ensemble Arditti and a 4th, for the no less famous, Kronos, even if the idea has been left only in verbal description form:

[4] Letter from Prof. Vanek to Irvine Arditti, March 15, 1981. Ligeti collection, Paul Sacher Foundation.

Ex. 1

Ligeti's verbal sketches of the String Quartets Nos. 3 and 4

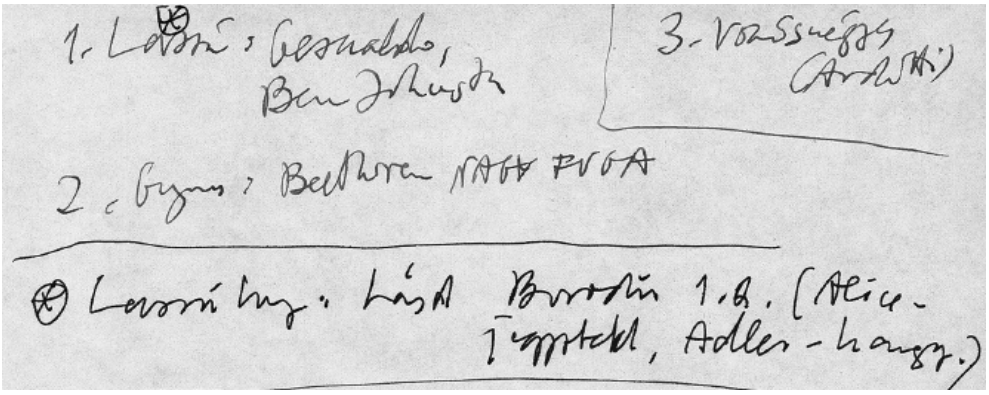


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Even in words, the new unwritten String Quartets, which would have been completely innovative, both in terms of music substance and structure, display the same features as the titles of the same decades, namely those of a wide stylistic fusion between different cultures and historical times. Just as Ligeti's String Quartet No. 1 echoes pieces like *Musica Ricercata* and *Sechs Bagatellen für Bläserquintett*, clearly pointing towards the music of Bartók but also Sándor Veress, and String Quartet No. 2 matches stylistically with works of the same period, such as *Kammerkonzert* (in the fast movements) or *Lux aeterna* (in the slow movement), the verbal sketches of the String Quartets Nos. 3 and 4 exhibit the new stylistic concept of the author between the 1980's and 2000. In his most recent notes kept at the Paul Sacher Foundation[5], recovered from the artist's piano in Vienna right after his death (notes where Ligeti was still using the Hungarian language after so many years spent in Austria and Germany), the researcher can pick up the following musical ingredients: the composer collected ideas from Beethoven's *Grosse Fuge* (String Quartet op. 130), Borodin's String Quartet No. 1, Janáček's String Quartet No. 2,

Ex. 2

Ligeti's verbal sketches of the String Quartet No. 3



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the African polyrhythms that he employed intensively in his *Études pour piano*, musical elements from Burma, Cameroon, Hungary, Romania (for example

[5] *Skizzenbuch (um 1995)*, Ligeti collection, Paul Sacher Foundation.

Hora lungă[6], a folk song from Maramureş brilliantly used in his *Viola Sonata*), providing references about the acoustic effects required ("pizzicato movement = Madagascar zithers"[7] or "Romanian folk string instruments"[8], "uneven tremolo, in a different vibrato speed"[9]) and about the language ("ultra chromatic", "spectral", "complex polyrhythm")[10], aiming for an extraordinary musical crossover. References to the music of the past are numerous and span from Perotin and Gesualdo to Schubert's G major String Quartet. But browsing the past during his mature years was not intended to restore outdated compositional methods; rather it was supposed to lay the foundations of the new techniques and musical substance he had in mind.

The rhythmic combinations on his sketch pages, the notes concerning microintervalic, untempered intonation, as well as the words "free heterophony", all these place the two uncompleted pieces into a very distinct creative universe.

The novelty of the musical language, the crossed references woven together in a rich counterpoint of sources remind us very much of Ligeti's *Études pour piano*. This complex combination of elements seems to be an important feature of the composer's music from the 80s, therefore, Denys Bouliane's description of the aforementioned piano pieces in anatomical terms could very well define the new, unfinished String Quartets, Nos. 3 and 4:

> "Ligeti develops a new musical living organism through various brain cell transplant, blood transfusion and skin graft applied to creatures provided with an amalgam of cultural experiences."[11]

[6] It is widely ackowledged the impact of this type of Romanian folk music in Bartók, as well as the role Bartók played in descovering, transcribing and then employing Hora lungă from Maramureş in his oeuvre.

[7] Original, in Hungarian: "Pizz. tétel = Madagascar Cythères".

[8] "Román népi vonósok".

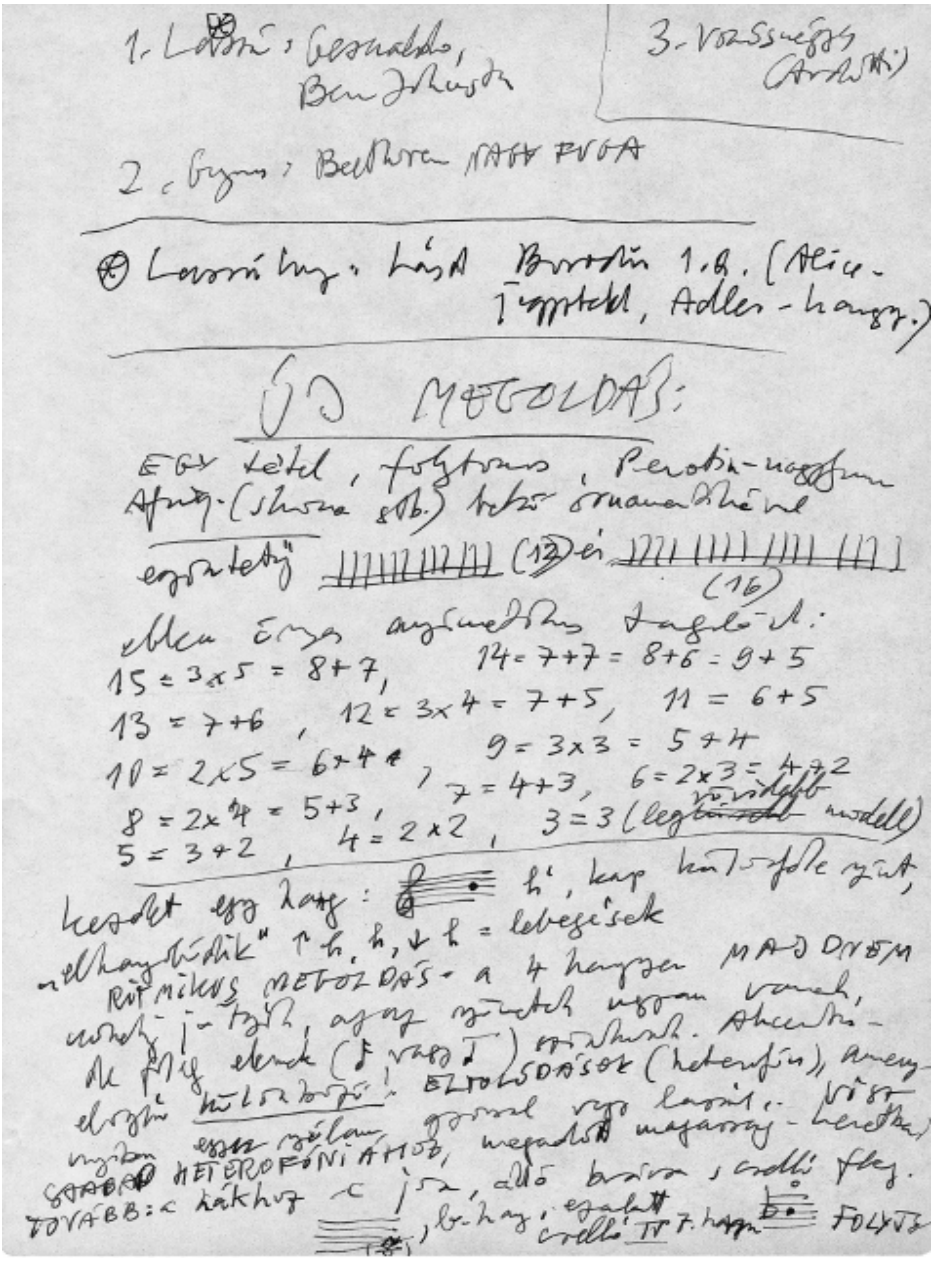
[9] "Lebegések visznek hangmagasság-fluktuációkhoz".

[10] "Ultrakromatikus", "spectral", "complex poliritm").

[11] Denys Bouliane: „Imaginäre Bewegung. György Ligetis ´Études pour piano´", in *Musik Texte*, Köln, no. 28/29, 1989, p. 84. German, original: „Ligeti entwickelt einen neuen, lebensfähigen musikalischen Organismus durch zahlreiche Gehimzellentransplantationen, Bluttransfusionen und Hauptverpflanzungen an Lebenwessen, indem er kulturelle Verweise zusammenschmiltz."

Ex. 3

Ligeti's verbal sketches of the String Quartet No. 3



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Ideas imported from the composers of previous times would have provided Ligeti with a fertile conceptual framework over which he would have added the novelty of music imbued with extra-European elements and charged with new meanings. Much richer in references than the String Quartet No. 4, String Quartet No. 3 opens up new perspectives about Ligeti's manner of continually reinventing himself as a composer. Commissioned by the prestigious *Festival d'Automne à Paris*, the piece passed through various stages of design. First, it was to be written in one part ("one long movement with many episodes")[12], recalling the form of *Métamorphoses nocturnes*, then it evolved into different forms, as a piece of six or of three movements, specifying also the duration of each one (12' + 3' + 6' = 21'). The musical language was also clearly outlined in words: "entirely microtonal"[13], "microtonal flageolets"[14], "it disintegrates through the hyperchromaticism typical for Gesualdo"[15], completed with detailed information regarding each instrument on which string to play. Descriptions combining visual and acoustic elements of different music fragments are utterly relevant:

> "Gradually it evolves higher and higher (maybe the cello stays in a low register, on the C string, as a *BORDUN*), the others disappear, irritated in the high register through high flageolets, like a lost plane"[16].

In all these features, Ligeti identifies a broad array of musical influences from all over the world, stringing together, as his words prove it, rhythmic and melodic ideas from Burma, Uganda, Zimbabwe, Java-Bali, Cameroon etc. Moreover, he crosses the frontier of the music art by integrating into his verbal sketches references from the fine arts: "In Escher's Metamorphosis footsteps"[17], "Pinturas negras" a reference to Goya´s series of paintings, "Alhambra ornaments"[18] (which also inspired Escher), all these articulating the image of a complex personality of 20th century culture and poignantly leaving unanswered for posterity the question of what String Quartets Nos. 3 and 4 could have sounded like.

[12] "Egy hosszú tételben sok epizód".
[13] "Egész Mikrotonális".
[14] "Üveghang mikrotonális".
[15] "Gesualdo szerüen hiperkromatikusan széthúzódik".
[16] "Fokozatosan elmozdul mind magassabra (esetleg Vc lent marad C-húron, mint BORDUN), a többiek üveghangokban magas szövetekben, iritálva eltünnek a magasban, mint egy elveszett repülögép".
[17] "Metamorfózisok Escher nyomán".
[18] "Alhambra ornamentika".

Ligeti's verbal plans for his new String Quartets prove that the pieces would have been fully innovative, both in music substance and structure; at the top of one manuscript page dedicated to the String Quartets Nos. 3 and 4 (*Skizzenbuch, um 1995*), Ligeti writes the Hungarian title "Radikálisan új" ("Radically new").

In fact, the sketches are completely in keeping with the words of the Romanian composer Ştefan Niculescu, which I discovered in a letter at the Sacher archives, in 2011; writing to Ligeti in March 1993[19], he accurately described his late composition style, after receiving a recent CD of the Transylvanian-born composer, released in the early 90s. It is the period of time during which Ligeti was sketching his String Quartets Nos. 3 and 4, therefore Niculescu's words also apply to the aforementioned pieces of Ligeti's artistic laboratory:

> "I find here a completely new and paradoxical world, come as from eternity. A miracle of certain archetypes which you discovered inside yourself, but which can also be found, under totally different shapes, in the great traditional cultures of the world. Eternal, therefore timeless archetypes, and yet so significant - I would say 'redeeming' - for specifying and guiding today's *Zeitgeist*. I sense here, among other things, the seed of a new universal grammar or, as you put it, of a new 'tonality' which, I believe, has in your case planetary features".

Allowing us all to attempt his musical puzzle, by imagining the possible sonorous result, Ligeti ignited in us the interest to discover why he indefinitely postponed these plans. His mail box provides the answer.

Trying to reconstruct the facts, we relied on the letters he exchanged with some important personalities of the international musical scene. Here follow, chronologically ordered, some of the hints. In a letter dating back to November 1985[20], Ligeti explains to Andrew Rosner (one of the agents at the Allied Artists, in London) about why he had to postpone his plans:

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[19] Letter from the composer Ştefan Niculescu, March 24, 1993, Ligeti collection, Paul Sacher Foundation. Romanian, original: "Găsesc aici o lume absolut nouă şi, paradoxal, venită parcă din eternitate. Un miracol al unor arhetipuri, pe care le-aţi descoperit în Dvs., dar care pot fi întâlnite, sub cu totul alte forme, şi în marile culturi tradiţionale ale lumii, arhetipuri eterne, deci fără timp, şi totuşi atât de semnificative - aş spune de salvatoare - pentru precizarea şi orientarea Zeitgeist-ului de astăzi. Eu simt aici, printre altele, germenii unei noi gramatici universale sau, cum spuneţi Dvs., ai unei noi 'tonalităţi', care, cred, are la Dvs. caracteristici planetare".

[20] Letter from Ligeti to Andrew Rosner, sent on November 23, 1985, from Hamburg; Arditti Collection at the Paul Sacher Foundation.

> Dear Andrew,
>
> /.../ I do want to write a third quartet and dedicate it to the Ardittis. My plans for that were too abstract a while ago but since the several wonderful Arditti concerts of a year ago, I have many new ideas, which I definitely want to write down. However, I would not even be able to think about it before the 90s because, as you know, I am already behind schedule with the piano concerto, the opera, etc. So please give the Ardittis my very best regards and tell them that we can plan the quartet more concretely in a few years when my other projects are well along the way (or finished). /.../

Not only had he to finish the Piano Concerto and the opera *Alice´s Adventures in Wonderland*, but he also spent time promoting other composers' music. Instead of writing his new "No. 3", he warmly recommends to Irvine Arditti the string quartet of his student Hans-Peter Reutter[21]:

> Dear Irvine,
>
> You know that I never promote my music nor that of others. If I make an exception this time by sending you this enclosed score from Hans-Peter Reutter /…/, it is because he is an extremely nice man and one of my most gifted students. Please look at the score when you can.[22]

In 1989, neither of the new quartets had taken shape in notes, even though the verbal sketches had become richer and more specific in indicating the composer's clear intentions. In the meantime his music was widely performed all over the world, and here is the letter of Josephine Markovits[23] (one of the key figures in organising the *Autumn Festival* in Paris) to confirm this fact from the French capital. While she was outlining to Ligeti the pieces which were about to be performed in Paris, she also challenged the composer, in the same letter, to write a new string quartet:

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[21] Established composer and comedian, Hans-Petter Reuter was also teacher in Hamburg (until 2005) and nowadays at Robert Schumann Hochschule, in Düsseldorf.

[22] Letter from Ligeti to Irvine Arditti, sent on January 27, 1987, from Hamburg; Arditti Collection at the Paul Sacher Foundation.

[23] Letter from Joséphine Markovits to Ligeti, sent on January 26, 1989, from Paris; Arditti Collection at the Paul Sacher Foundation.

Cher Monsieur Ligeti,

/…/
Nous avons cette année trois concerts qui vous concernent:
le 27 septembre à l'opéra comique, les Madrigaux avec les King's Singers

les 23, 25, 27 octobre, des concerts de 45 minutes, à l´heure du déjeuner dans le foyer du Châtelet, avec Pierre-Laurent Aimard et Irina Kataieva. Au programme les Huits Études, Mouvements…, Pierre-Laurent me dit qu'il jouera aussi une oeuvre très courte (environs 4 minutes) de vos débuts.

le 23 octobre, à l'Opéra Comique, Ensemble Intercontemporaine, direction Peter Eötvös: concerto pour piano (intégral) (au même concert: Höller et Gielen)

Voilá pour le 1989. Nous espérons que vous pourrez venir à Paris et organiserons bien sûr votre voyage et votre séjour, selon vos souhaits.

Le Festival d'Automne 1990 sera pour une large part, consacré à la Hongrie, avec des productions théâtrales, musicales et le cinéma. C'est dans ce cycle que s'inscrit le concert de l'orchestre de Paris dirigé par Semyon Bychkov, avec votre oeuvre pour Monsieur Gawriloff[24], en novembre. (au même programme sans doute la *Sinfonia* de Luciano Berio). /…/

Le Festival d'Automne est très heureux de vous demander d'écrire un quatuor à cordes, pour le Quatuor d'Irvine Arditti. J'avais verbalement assuré Irvine d'une part et Madame Duscheneau[25] d'autre part de notre engagement dans ce projet. */.../*

Pensez-vous avoir le temps d'écrire ce quatuor en 1990, afin qu'il soit joué à l'automne? Je sais que votre calendrier est très chargé et vous assure que nous saurons attendre. /.../

[24] The piece in question is Ligeti´s Violin Concerto, dedicated to Saschko Gawriloff.
[25] Ligeti´s secretary.

Despite the generous fee offered to Ligeti by the *Autumn Festival* in Paris[26], the composer did not disrupt his priorities, which at that time were dominated by the completion of his Violin Concerto. Always looking for outstanding performances for his own pieces, he preferred to listen to the pianist who was preparing to play his new Concerto in Paris:

> Chère Madame Markovits,
>
> /…/
>
> En effet, mes visites à Paris se font rares. J'espère bien toutefois venir en octobre sinon pour le concert du 23, du moins pour entendre le duo Aimard - Kataieva. Vous savez que malheureusement j'ai un concert à Londres aussi le 23 octobre.
>
> Indépendamment de ces répétitions à Paris, j'aimerais beaucoup pouvoir entendre le pianiste qui jouera le Concerto, et cela si possible vers la fin de l´été ou durant le mois de septembre. Pourriez-vous m'envoyer son nom, son adresse et son numéro de téléphone que je puisse le contacter moi-même? Grand merci.
>
> /.../
>
> Il me fera grand plaisir d'écrire un quatuor à cordes pour les Arditti. Mais quand?... De toute façon, comme Louise Duchesneau vous a dit, je ne peux rien promettre à ce moment-ci (c'est-à-dire je veux bien écrire un quatuor pour les Arditti mais je ne peux pas vous donner une date précise, ni même une année). Je peux toute fois promettre de vous donner un avis deux ans avant afin que vous puissiez mettre l'oeuvre au programme d'une certaine année.[27] /.../

Ligeti's schedule was just as full in the late 90s as it had been ten years before, and so the time for the new quartets and for the new opera had not yet come. One can read more of the demands on Ligeti's time during these years in the messages of his assistant Louise Duscheneau for Irvine Arditti[28]:

[26] The same letter mentions the fee of 150.000 French Francs for the commission.

[27] Letter from Ligeti to Joséphine Markovits, February 20, 1989, from Hamburg; Arditti Collection at the Paul Sacher Foundation.

[28] Letter from Louise Duscheneau to Irvine Arditti, February 16, 1998, from Hamburg; Arditti Collection at the Paul Sacher Foundation.

Dear Irvine

/.../

An hour with the maestro? Oh, Irvine, only you know how difficult that is to find. I'll ask when he's back (he's still in Paris for a few days) and will let you know as soon as possible.

/.../

I'll remind him about your quartet. Nicholas Payne, the new E.N.O.[29] director, was in Paris for the premiere, a reminder of *Alice*, so I can tell you that he's rather nervous about all these reminders. He hopes to live so long (so do we...)

/.../

Less than a month later, Ligeti addresses a letter[30] to Irvine Arditti, using his abbreviated familiar name to sign the letter at the end - "Gyuri"[31]. It confirms that he was determined to write the String Quartet No. 3 for the ensemble, emphasizing an exceptional artistic relationship with the members of the Quartet over a long period of time:

Dear Irvine,

Through the new string quartet which I will write for you, I hope to express my gratitude for our collaboration of many years. As you know, I worked several times with many different quartets, but I never enjoyed such a harmonious relationship as with you, Rohan and the other sometimes changing members. Everybody knows that yours is the absolute best string quartet for modern music and I am, as everyone else is, also totally overwhelmed both by the quality and the breadth of your repertoire. For this achievement I see two reasons, the first being your enthusiasm for the identification with the works you play and the second simply continuous very hard work. I am very proud of your two excellent recordings of both my quartets on WERGO and SONY Classical. And, believe me, I am looking as much forward to writing the third one as you are to playing it.

[29] Abreviation for English National Opera.

[30] Letter from Ligeti to Irvine Arditti, March 13, 1998, from Hamburg; Arditti Collection at the Paul Sacher Foundation.

[31] Letter from Ligeti to Irvine Arditti, March 13, 1998, from Hamburg; Arditti Collection at the Paul Sacher Foundation.

Once again, a letter[32] of Louise Duchesneau for Claire Sykes[33] proves how tight Ligeti's daily schedule was during that period (a time when he was still teaching in Hamburg, as well as composing the *Études pour piano*, Books II and III, and the *Viola Sonata*.) She writes:

> /.../ Mr. Ligeti dictated this letter in the train (which is where we do a lot of the necessary office work, airports and planes are also good) between Hanover and Hamburg to save a bit of time.
> /.../

Blending together a broad spectrum of folk music, from Africa, Eastern Europe, Java or stirring into the same musical 'pot' references to the music of other composers, such as Janáček, Murail, Alkan, Beethoven, Schubert, Gesualdo etc., had been a common practice for Ligeti in the 90s. Moreover, it reminds us of his "gastronomic" metaphor regarding his own musical style[34]. Yet, Ligeti succeeds in surprising us again: in one of his manuscript pages[35], sketching ideas for a fast movement of his String Quartet No.3, he marks:

Gyors típusók (Fast types):

1) *Aventures*, John Zorn *Str. Q.*, *Trükkfilm*

In his unending quest to renew his style, Ligeti always made sure his musical knowledge was up to date, and often asked his students about the music they were listening to. In his sketches he referred to John Zorn's String Quartet *Cat O'Nine Tails*[36], released in 1988, commissioned and premiered by Kronos. This confirms once again his curious mind and his desire to absorb fresh influences, even when he was over 70. Although it may first come as a surprise, it turns out that one can easily draw a parallel between Ligeti and Zorn: they both blended together different musical styles (in Zorn's case jazz, classical music, rock, punk, metal or cartoon music)

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[32] Letter from Louise Duscheneau to Claire Sykes, March 13, 1998, from Hamburg; Arditti Collection at the Paul Sacher Foundation.

[33] Claire Sykes is today the author of various articles on Ligeti, see for instance "Fortes, Fractals, and Finger-Busters", in *Piano & Keyboard*, No. 196/1999, pp. 30-34.

[34] "You take a piece of *foie gras*, you drop it on the carpet and you trample it until it disappears - that's how I utilize the history of music /.../: *Ligeti in Conversation*, Eulenbuybooks, London, 1983, p. 119 (in conversation with Claude Samuel, 1981, translated from the French by Terence Kilmartin).

[35] *Skizzenbuch braun*, Ligeti Collection at the Paul Sacher Foundation.

[36] Cat O'Nine Tails is the name of a kind of whip formerly used in the British Navy.

and they are both unique, artistically speaking[37]. One can only admire Ligeti's extreme open-mindedness until his last creative days. A certain artistic similarity between the two musicians seems to be detected also by the violinist Jennifer Koh, who commisioned John Zorn a cadenza for Ligeti´s Violin Concerto. Performed by Jennifer Koh on November 12, 2005 at Miller Theater at Columbia University in New York, John Zorn´s contribution to Ligeti´s score has been characterized as a "short but electrifyingly virtuosic candeza"[38].

Ligeti's mailbox reveals that time pursued him like a "Cat O'Nine Tails" in the 90s and during the first years of the new century, denying us our chance of enjoying Ligeti's String Quartets Nos. 3 and 4. What we have as compensation are some wonderful recordings of the first two string quartets.

At the very bottom of the mailbox, one undated letter signed by Irvine Arditti still awaits opening[39]; it should be regarded as a touching *coda* to the beautiful artistic relationship that existed between the composer and some of his best performers:

> I first met György Ligeti in 1968 at the summer music courses in Darmstadt, Germany. He was very kind and encouraging to a young violinist interested in contemporary music. In 1976 he accepted the more or less unknown *Arditti* quartet to perform both his quartets in an important London concert. Whilst working with him for this concert, I got to know this fascinating man. His feeling for music, his boundless energy and limitless imagination inspired us to perform with the great enthusiasm for which we have become known. This encounter put the young Arditti on the map in the world of contemporary music, both for Ligeti's music and for many other collaborations with composers of our time.
>
> Now after hundreds of performances of his music, I look back with great affection for those early days. /.../
>
> Irvine Arditti

[37] The similarity goes even further: while Ligeti is the author of *Le Grand Macabre*, Zorn composed *Le Grand Guignol.*

[38] Alan Kozinn: "The Prankster as Omnivore", in *The New York Times*/14.XI.2005.

[39] Undated letter written by Irvine Arditti (probably in the early 90s). Arditti Collection at the Paul Sacher Fondation.

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STUDIA UBB MUSICA, LIX, 2, 2014 (p. 69-84)
(RECOMMENDED CITATION)

LE STYLE NATIONAL DANS LES ŒUVRES DE L'OPÉRA ROUMAIN EN TRANSYLVANIE PENDANT LA PÉRIODE ENTRE LES DEUX GUERRES[1]

OTILIA MARIA CONSTANTINIU[2]

SUMMARY. The central idea of this study concerns the national identity in the operas of the Romanian composers from Transylvania during the interwar decades when Romanian intellectuality was concerned with the definition and redefinition of the culture of a recently made geopolitical entity and with the protection of this national „being" from protesters. National specificity, as a romantic heritage influenced by the herderian thinking, was an inspirational source in configuring the idea of authenticity, in this equation the main characters being the national language and the folksong. When a series of symbols and other particular aspects to nation like national history with its legendary heroes are attached to this characteristic features to the national Romanian culture, they find a favorable environment in the opera genre. When the opera is stimulated by an institution placed under the state patronage that leads into a national direction, the music resulted is conditioned by the external parameters. In the same time, this music must respond to the demand of aligning its language to the modernist techniques. The responsibility faced to the national personalization of the musical style and language that also had to keep an universal relevance, was a reaction of the interwar Romanian composers confronted almost simultaneously with what meant to be the shaping of the Romanian musical school of composition.

Keywords: national identity, opera, nationalism, national musical style, modernity, Transylvania, folklore, state

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L'opéra comme un moyen de la représentation de la nation

L'opéra, le plus extravagant des arts de la scène, s'inscrit lors de la conception et de sa représentation dans un contexte culturel et politique. Ce contexte a changé au fil du temps, de sorte que chaque œuvre a représenté un reflet de l'époque dans laquelle elle a été conçue, en fonction du moment ou de l'époque de la réception du travail, pour chaque œuvre des nouvelles significations et sens sont nés, peut-être plus éloignés de ceux initialement prévus par leurs auteurs.

La relation entre l'opéra et les institutions du pouvoir et du patronage a signifié une connexion permanente entre l'art et l'idéologie que l'opéra a représentée dès le début du XVIII^e^ siècle, lors de l'apparition des premières œuvres de ce genre. L'opéra occupe une place importante, par exemple, dans le répertoire des manifestations culturelles à travers desquelles les princes de l'époque baroque disputaient pour le pouvoir et le statut, *opera seria* représentant par excellence le genre qui signifiait la majesté, la grandeur, l'élite ou la hiérarchie, et à travers desquels on communiquait le message politique.[3]

L'opéra, contrairement à d'autres genres, a toutes les conditions pour représenter la nation en grâce à ses paramètres, réussissant à combiner la langue, la musique, l'histoire et d'autres aspects symbolique de la nation. L'art « politique », tel que Richard Taruskin l'appelle, se référant au « grand » art produit pour l'intérêt des élites sociales et politiques, il a été et est encore par excellence l'opéra.[4] La repensée du lieu de l'opéra entre les arts a eu lieu dans la période romantique, idéalisée à ce moment comme la forme que, par la puissance de réunir « tous les arts » a la capacité de générer plus de plaisir que tous les arts séparément.[5] A ce standard l'idéal national dans l'art se rallie, qui doit présenter la nation et ses héros de la même manière.

Notre intention est de capturer le phénomène national dans le domaine des compositions musicales d'opéra, qui se manifeste à la fois par le biais du style musical mais aussi par la réception des travaux d'une perspective idéologique. L'angle duquel on regarde ce phénomène nous révèle une interprétation de l'opéra comme un codage culturel pour le pouvoir et la légitimité de la nation en Transylvanie au début du XX^e^ siècle. La contextualisation de la dimension idéologique dans le processus de la création

[3] Tim Blanning, *The Culture of Power and the Power of Culture: Old Regime Europe 1660-1789* (*La culture du pouvoir et le pouvoir de la culture : le vieux regime d'Europe 1660-1789*), Oxford, 2002, apud. *Art and Ideology in European Opera: Essays in Honour of Julian Rushton* (*L'art et l'ideologie de l'opéra europeene: des essais en honneur de Julian Rushton*), ed. Rachel Cowgil, David Cooper, Clive Brown, Boydell & Brewer, 2010, p. 1.

[4] Richard Taruskin, *Of Kings and Divas* (*Sur des rois et des divas*), dans *The Danger of Music and Other Anti-Utopian Essays* (*Le péril de la musique et d'autres essais anti-utopiens*), University of California Press, London, 2009, p. 219.

[5] Herbert Lindenberger, *Opera in History: from Monteverdi to Cage* (*L'opéra dans l'histoire: de Monteverdi à Cage*), Stanford University Press, 1998, pp. 107-108.

musicale et sa réception sera le résultat d'une compréhension du rôle culturel et politique de l'opéra, ainsi que l'importance qu'elle détient dans la formation et l'expression de la communauté.

L'opéra roumain comme résultat des politiques culturelles de l'État nation

Les œuvres de l'opéra roumain viennent de la nécessité de créer un art national que les roumains ont réalisé déjà dès la seconde moitié du XIX^e^ siècle, mais qu'ils n'avaient encore vu que dans les premières décennies du XX^e^ siècle. Bien que l'intelligence roumaine du XIX^e^ siècle ait conduit un travail intensif de promouvoir les valeurs artistiques roumaines, le genre de l'opéra était moins accessible, non pas parce qu'il était considéré comme élitiste, mais parce qu'il ne disposait pas d'un cadre institutionnel accepté par l'Empire austro-hongrois. Cependant, on a eu des essais pour la représentation de quelques genres près de l'opéra qui étaient organisés en tant que concerts par les sociétés culturelles roumaines. L'opérette *Crai Nou* de Ciprian Porumbescu, puis les ballades pour l'orchestre et les solistes de Iacob Mureşianu qui évoquent la légende de la monastère *Argeş* ou d'un personnage historique comme celui de *Constantin Brâncoveanu*[6]*,* ou des œuvres scéniques de Tiberiu Brediceanu, qui représentaient les activités des paysans, *La şezătoare*, *La seceriş*, sont les précurseurs de l'opéra roumain.

La création de l'opéra roumain en Transylvanie se produit relativement tard dans le domaine culturel de la société mixte de cette province, avec la mise en place de l'Opéra Roumain de Cluj comme une institution de l'État roumain immédiatement après l'unification en 1918, quand les autorités roumaines se sont empressées de « libérer pleinement l'âme roumaine » et assurer le cadre officiel de développement de l'art national, en prenant, pas facilement, l'emplacement du Théâtre hongrois.[7] Depuis son ouverture, on a souligné le rôle que l'Opéra aura joué dans la société, en lui traçant la sphère d'influence qui « servira non seulement pour le culte de l'art, mais il sera un facteur politique (...) dont le programme sera vraiment un programme national ».[8]

L'opéra roumain de Cluj était vu comme un bastion culturel national de la ville gagnée de Cluj, symbolisant la fierté et la résistance culturelle, qui, cependant, l'Etat roumain n'avait pas les ressources pour le financer. Les ressources de la modernisation ont été principalement celles institutionnelles,

[6] Ion Scurtu, „Serbările culturale de la Blaj" (*Les fêtes culturelles de Blaj*) dans *Calendarul Minervei* (*Le calendrier de Minerve*), Bucarest, 1912, p. 135.

[7] Octavian Lazăr Cosma, *Opera Română din Cluj vol I. 1919-1959* (*L'opéra roumain de Cluj, vol I. 1919-1959*), Ed. Charmides, 2010, pp. 22-25.

[8] Octavian Beu, „Opera Naţională română din Cluj" (*L'opéra national roumain de Cluj*), dans *Patria* (*La patrie*), avril 1920, p.4, apud. Octavian Lazăr Cosma, *Opera Română din Cluj*, *vol I. 1919-1959* (*L'opéra roumain de Cluj)*, Ed. Charmides, 2010, pp. 43-44.

en employant une volonté de construction de la nation par laquelle on cherchait à remplir les déficits d'ordre matériel et organisationnel. Tous ces efforts ont été faits en l'absence des structures sociales adéquates et d'un support économique capable d'assurer l'approche graduelle aux standards occidentaux aux différents niveaux de la vie culturelle et sociale.

Pendant les années de la période entre les deux guerres, l'Opéra roumain de Cluj a stimulé les œuvres de l'opéra national par sa simple existence, comme un symbole et l'emblème de la culture nationale comme une extension de l'Etat qui le patronnait. L'Etat, qui jusqu'à ce moment avait seulement une fonction politique, était maintenant appelé à prendre des responsabilités culturelles plus larges, étant considéré comme son devoir de faire respecter la culture, qui dans les décennies précédentes avait une contribution importante pour l'imagination de idéal national roumain. En conformité avec les exigences de l'époque, la direction de la nationalisation de la culture a préoccupé les hommes des lettres ainsi que les artistes et elle a conduit à des initiatives d'un plus grand intérêt. Une conscience de la crise en termes locaux portée contre l'esprit universel sera accentuée dans la deuxième décennie de l'entre-deux-guerres, entraînant la plus grande controverse de l'époque ayant des conséquences dans le domaine littéraire, philosophique, sociologique, artistique, etc.[9] Les produits, les biens culturels qui sont apparus dans les décennies de la période entre les deux guerres peuvent être sous le titre « l'art et la société » puisque l'art est perçu comme un moyen de connaissance de l'humanité et rarement comme une valeur.

Les œuvres ont été composées à cette époque-là ayant comme thématique principale l'histoire nationale, soit ayant des thèmes romantiques inspirés par la poésie de Eminescu (*Luceafărul* dans la vision de Nicolae Bretan, *Strigoii* de M. Andreescu-Skeletty) soit en traçant le contour des personnalités de l'histoire nationale (*Constantin Brâncoveanu* de Sabin Drăgoi; l'héro de Transylvanie *Horia,* la variante de Nicolae Bretan et ainsi que celle de Drăgoi; celle de Mircea cel Bătrân dans *Eroii de la Rovine* de Nicolae Bretan), soit l'exposée des drames dont l'action se déroulait dans le monde du village roumain (*Năpasta* de Sabin Drăgoi, *Păcat boieresc* de Marţian Negrea, *Străinul* de Max Săveanu) ou tout simplement des peintures du monde représentant le village et ses activités (*La şezătoare*, *La seceriş* de Brediceanu) – des scènes lyriques sans dramatisme, des éloges à la vie rurale.

La dimension idéologique nationaliste dispose de plusieurs méthodes qui peuvent transformer et diriger la perception d'une œuvre musicale dans un intérêt propre. Le nationalisme, en tant qu'idéologie, est basé sur la communauté partagée qui se croise à la fois verticalement dans la théorie des relations généalogiques, de sang et de langue (Herder) et horizontalement,

[9] Al. Zub, *Istorie şi istorici în România interbelică* (*L'histoire et les historiques dans la Roumaine de la période de l'entre les deux guerres*), Editions Junimea, 1989, p. 35.

comme une communauté qui s'imagine unie au-delà des distances géographiques (B. Anderson), qui complète le concept d'héritage ancestral. De ce point de vue, les œuvres nationales étaient destinées à un public national. Les compositeurs utilisaient des différentes méthodes, à la fois linguistiques ainsi que musicales afin d'offrir et stimuler la réception d'une liaison entre les membres de la même nation. En entendant ces œuvres, le public pouvait partager une expérience par laquelle on célébrait une certaine connexion métaphysique établie avec les autres membres de l'auditoire. Ainsi, on participait à la construction de la communauté nationale, la musique étant instrumentalisée pour le pouvoir de la représentation qui déclenchait des sentiments et des émotions.

Une preuve de l'instrumentalisation de l'art en faveur de l'idéologie a été la synchronisation des premiers moments de célébration de la nation. Ainsi, à la journée de l'unification des Principautés Roumaines, le 24 janvier on a consacré deux premières locales : *Eroii de la Rovine* et *Horia* de Nicolae Bretan, deux œuvres axées sur les moments centraux de l'histoire nationale, ayant un symbolisme poignant et une forte résonance dans l'imaginaire national des roumains. Dans certains cas, les sociétés culturelles roumaines tels qu'ASTRA ou la Ligue culturelle (en roumain, *Liga Culturală*) avaient l'initiative de l'organisation des festivals ou des concerts afin de marquer ces dates importantes, et où la création musicale locale (les scènes lyriques de Brediceanu étaient souvent chantés lors de ces manifestations) était utilisée pour souligner l'importance de ces célébrations.

Style musical national?

La question qui a préoccupé les musicologues et historiens dans l'essai de définir le terme « opéra national » a été s'il est basé sur des circonstances extérieures ou sur les propriétés intrinsèques musicales. Ceux qui ont posé la question du style musical national ont essayé de savoir s'il est vraiment national et qui sont les attributs qui le caractérisent. Dans son essai « La musique nationale » (en anglais, *National Music*), Ralph Vaughan Williams écrit que le facteur commun est la nationalité elle-même et que finalement le style musical est national comme un phénomène de masses.[10] Carl Dahlhaus, d'autre part, dit que le problème du style national fait référence faiblement au style en général, et il croit que, une fois que la nation ou la classe éduquée décide de prendre un travail en tant que l'expression musicale de l'être national, le style individuel est élevé au rang d'un style national; c'est-à-dire un

[10] Ralph Vaughan Williams, *National Music: Should Music Be National?* (*La musique nationale: Est-ce que la musique devrait être nationale ?)*, dans *National Music and Other Essays* (*La musique nationale et autres essais*), Oxford University Press, 1987, p. 2, apud. William A. Everett, *National Opera in Croatia and Finland, 1846-1899* (*L'opéra national dans la Croatie et la Finlande, 1846-1899*), dans *Opera Quarterly* (Spring) (*L'opéra trimestriel – le printemps* –) vol.18, no. 2, Oxford University Press, 2002, p. 196.

style ne devient pas national par ses propres mérites, mais par un décret populaire.[11] Les théories plus actuelles comme celle de Richard Taruskin insistent sur l'interprétation d'un processus intense et continu de définition et de redéfinition où le style musical négocie avec les associations extramusicales dans l'opéra « national » du XIX^{e} siècle.[12]

Quoiqu'un style national, même unique, intrinsèque d'un corps d'un répertoire spécifique ne soit pas une réalité précise, l'acquisition de quelques gestes musicaux pour créer un style national dans un travail est une idée allemande. Wagner avait superposé l'idéologie nationaliste où la musique existait comme un produit et une expression de ce qu'il appelait *Volk* (peuple) avec le développement de l'art autonome, tel qu'il élève la pensée de l'opéra au rang de philosophie pour laquelle la musique, dans l'union des arts, devient un *primus inter pares*. Ce qu'on a appelé la création d'un style musical sur la base du matériel folklorique a été une tentative timide des nations qui n'avaient pas une tradition musicale et ce qu'on avait le plus près et original était le folklore musical local qui à cette époque (le passage des siècles 19-20, en Transylvanie) était dessiné aussi dans une manière occidentale. A travers des techniques occidentales des œuvres musicales tchèques, finnois, croates[13] etc. ont été créés. Musicologue allemand Carl Dahlhaus, qui était particulièrement préoccupé par la musique du XIX^{e} siècle, soutenait que l'opéra national était l'une des caractéristiques, mais aussi une des confusions caractéristiques des idées du XIX^{e} siècle et qu'il devient compréhensible lors de la visualisation des conditions préalables pour le développement qui varie d'un pays à l'autre et seulement là où il pourrait être considéré comme l'opéra national.[14] Chez Richard Taruskin l'opéra national est le résultat d'une négociation intense entre le style musical et les associations « extramusicales » et la relation entre les deux, interprétée comme une synthèse entre celui qui est subjectif et objectif, elle se trouve dans un état perpétuel de définition et redéfinition.[15]

Les attributs musicaux étaient essentiels dans la création de la musique nationale, mais ce qui constituait cette couleur nationale, locale, dépendait en grande partie sur le style de chaque compositeur individuellement. Les

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[11] William A. Everett, *National Opera in Croatia and Finland,1846-1899* (*L'opéra national dans la Croatie et la Finlande,1846-1899*), dans *Opera Quarterly* (Spring) (*L'opéra trimestriel – le printemps* –) vol.18, no. 2, Oxford University Press, 2002, p. 197.

[12] Richard Taruskin, *Oxford History of Western Music* (*L'histoire d'Oxford de la musique de l'ouest*), vol. II, Oxford University Press, 2006, p. 248.

[13] William A. Everett, *National Opera in Croatia and Finland,1846-1899* (*L'opéra national dans la Croatie et la Finlande,1846-1899*), dans *Opera Quarterly* (Spring) (*L'opéra trimestriel – le printemps* –) vol.18, no. 2, Oxford University Press, 2002, vol.18, no. 2, p. 183-200.

[14] Carl Dahlhaus, *Nineteenth-Century Music* (*La musique du XIX^{e} siècle*), trand. J. Bradford Robinson, Berkley, University of California Press, 1989, p. 217.

[15] Richard Taruskin, *Oxford History of Western Music* (*L'histoire d'Oxford de la musique de l'ouest*), vol. II, Oxford University Press, 2006, p. 249.

variantes de traitement du folklore étaient multiples, à partir de la citation folklorique ou l'imitation des sous-disants « chants nationaux » – une manière spécifique à la fin du XIX^e^ siècle, considérée l'époque des chansons appelées *horă* et *doină* (où la chanson populaire ou la formule mélodique était ajustée afin d'être encadrée dans les paramètres du système tonal fonctionnel), vers des transformations plus subtiles qui utilisaient des techniques modales – un « modernisme modéré »[16], exprimé après le premier quart du XX^e^ siècle, dont l'attention était sur le cantique (en lui découvrant l'authenticité et le potentiel dans le même temps que l'accueil systématique du folklore). A partir du mode de lecture par le biais de la citation folklorique de Tiberiu Brediceanu dans ses scènes lyriques appelées « icônes de la campagne » au style de Marţian Negrea qui dilue le mélos folklorique jusqu'à ce qu'il ne puisse pas être distingué, chaque compositeur a intentionné, au moins au niveau stylistique, une synthèse du matériel authentique national avec les techniques occidentales de la composition.

Le problème du spécifique national, resté comme un héritage romantique, qui, en Transylvanie avait rencontré une intensité remarquable au cours des dernières décennies du XIX^e^ siècle par une génération des hommes des lettres qui étaient au service de la cause nationale à travers de la culture, il a joué un rôle important pour la culture roumaine de la période entre les deux guerres. Surtout après l'achèvement de l'unité politique, quand les décennies suivantes ont été caractérisées par la préoccupation de définir et redéfinir une entité géopolitique, ainsi que par la protection de cet « être » national devant les contestations faciles à prédire dans un climat révisionniste.[17] « La culture nationale », comme une représentation emblématique et dans le même temps la somme des productions symboliques, adressées à un récepteur local, a été accompagnée par l'ombre de la relation avec l'extérieur.[18] Le spécifique national a été discuté en termes de traditionalisme et modernité ou sous l'aspect local et l'universalité, dans une dialectique de l'inclusion et de l'exclusion, à laquelle on a ajouté une perspective d'un esprit critique venu sur la branche de l'esthétique littéraire. A cette diffusion de l'esprit critique on ajoute aussi les revues de spécialité, y compris celle du domaine musical. Dans l'histoire de la musique roumaine il a, dans plusieurs numéros de la revue *Muzica*, l'enquête

[16] Un syntagme utilisé par la musicologie roumaine pour décrire la composition musicale de la première moitie du XX e siècle en Roumanie. On le rencontre chez Clemansa Liliana Firca, *Modernitate şi avangardă în muzica ante- şi interbelică a secolelor XX (1900-1940)* (*Modernite et avangarde en la musique ante et interbelique du XXe siecle (1900-1940)*), thèse de doctorat, Cluj-Napoca, 1998, p. 163.

[17] Al. Zub, *Istorie şi istorici în România interbelică* (*L'histoire et les historiques dans la Roumaine de la période de l'entre les deux guerres*), Editions Junimea, 1989, p. 38.

[18] Marius Lazăr, *Paradoxuri ale modernizării. Elemente pentru o sociologie a elitelor culturale româneşti* (*Paradoxes de la modernisation. Des éléments pour une sociologie des élites culturelles roumaines*), Editions Limes, Cluj-Napoca, 2002, p. 267.

à laquelle plusieurs compositeurs de tout le pays ont été invités afin de discuter le spécifique national dans la musique.[19] L'année 1920, à laquelle on dédie ce débat, a été considérée par Octavian Lazăr Cosma comme l'année 0 de la musique roumaine, étant aussi l'année de la naissance de la Société Roumaine des Compositeurs, marquant ainsi une tendance vers la systématisation et l'organisation de l'idée de la nationalisation de la culture et unité de musiciens roumains. La période entre les deux guerres a superposé deux générations de compositeurs, les représentants de ce romantisme national du XIX^{e} siècle vivant côte à côte avec les jeunes audacieux tendaient vers un langage musical dans lequel l'empreinte folklorique était le résultat d'une synthèse moderne.

Étant donné que nous n'avons pas proposé une analyse stylistique de chaque œuvre roumaine, sinon la capture de la façon dans laquelle ces œuvres ont été considérées comme des travaux nationaux par la référence à un style national basé sur le matériel folklorique, nous essayons un survol des œuvres roumaines signées par des auteurs de la Transylvanie à travers desquelles on a essayé une synthèse du spécifique avec l'universel.

Le traditionalisme et l'hommage au folklore

Les œuvres scéniques signées par Tiberiu Brediceanu, *La şezătoare* (1927), *La seceriş* (1936) ou *Seara Mare* (1924), sont imprégnées avec une forte couleur folklorique, le compositeur relisant sur scène des véritables fêtes de la campagne, avec des danses et des costumes populaires, où l'élément folklorique était donné presque dans son état naturel. Brediceanu – compositeur, folkloriste – avait vécu dans l'époque des chants appelés *horă* et *doină* au début du siècle, à laquelle il avait resté fidèle, de sorte qu'aucune de ses techniques de traitement ne dépassait les simples harmonisations tonales fonctionnelles. Pour le compositeur, l'harmonisation devrait offrir « le cadre propre et digne pour ne pas diminuer la beauté des chansons » pour être au plus près de l'original. Cette conception venait d'un homme qui croyait que « parfois, une simple chanson dit plus d'une symphonie »[20] Bien qu'aucune des œuvres de Brediceanu ne puisse être appelée une œuvre, car elle ne résolve pas un grand nombre des exigences du genre, les œuvres scéniques du compositeur envisagent plutôt d'autres aspects. L'intention du compositeur a été de faire un genre qui soit accessible aux différents types de public, à partir du grand public, là où il arrivait par le biais des diverses fêtes populaires

[19] „Muzica românească" (*La musique roumaine*), dans *Muzica* (*La musique*), an II, no. 3, janvier 1920, pp. 97-118.

[20] Tiberiu Brediceanu, „Condiţiunile unui bun compozitor. Muzica populară. Adunarea melodiilor" (*Les conditions d'un bon compositeur. La musique populaire. L'assemblage des chansons*), dans *Scrieri* (*Des écritures*), édition soignée par Brânduşa Nuţescu, Ed. Muzicală, Bucarest, 1976, p. 31.

organisées par les sociétés culturelles roumaines de la Transylvanie, jusqu'au plus raffiné public de la loge de l'Opéra. Le message était simple, la nation illustrée sur scène et l'admiration de la simplicité du paysan et de la musique qu'il produisait, où l'intervention du compositeur était minimale.

Le folklore est loué pour le grand mérite d'exister et représenter dans une manière identitaire, comme en témoignent les déclarations du compositeur qui considérait le folklore comme « le palais d'or de notre musique » qui sera élevé par les musiciens de la génération contemporaine qui trouvent un folklore vif, inchangé, bénéficiant ainsi d'une condition avantageuse qui pourrait disparaître à l'avenir, tel qu'on voit chez les autres peuples, « en ne pas sauvant à temps tout ce qu'on peut sauver, on perd une base qui ne pourra jamais être restaurée ».[21] Ces apparitions musicales, soutenues par les déclarations du compositeur, rappelaient la nécessité d'une musique nationale, remerciaient une grande partie du public par l'éloge de la vie rurale à travers de la musique et la tendance nationaliste affichée[22], mais elles ne satisfaisaient pas une autre part, plus critique. D. Fagure, dans *Adevărul* remarquait la manière naïve de valorisation des chansons et des jeux populaires, G. Marius étant impitoyable lorsqu'il considérait l'atmosphère du travail de Brediceanu comme enfantine, une collection des motifs roumains mal harmonisés, « on reconnaît le travail de folkloriste, même la beauté de quelques pages traitées, mais *La şezătoare* est un mauvais travail ». L'avis le plus défavorable appartient à M. Mărgăritescu qui qualifie le travail comme « rudimentaire, la partition est modeste et sans prétentions, d'un amateur mignon »[23]. Malgré des remarques critiques, on fait pencher la balance plus en faveur de la réussite de la représentation des travaux de Brediceanu, perçus en Transylvanie comme symboliques et représentatifs pour la nation, tel que nombreuses mentions dans la presse témoignent (*Luceafărul*, *Gazeta Transilvaniei*, *Transilvania*, *Naţiunea*, *Patria* etc.)

« La modernité modérée »

Dans la catégorie des œuvres modernes on a eu les drames psychologiques *Năpasta* de Sabin Drăgoi, *Păcat boieresc* de Marţian Negrea et *Străinul* de Max Săveanu, considérées réussites spécialement pour la réalisation des exigences du genre à monter une action dramatique dans le monde du village, dans le milieu de la nation. Ces trois œuvres avait le mérite

[21] *Ibidem*, „Despre muzica şi arta dramatică naţională la români" (*Sur la musique et l'art dramatique national aux roumains*), dans *Patria*, Cluj, 1920, apud. O. L. Cosma, *Hronicul muzicii româneşti* (*La chronique de la musique roumaine*), vol. V, Ed. Muzicală, Bucarest, 1983, p. 89.

[22] O. G. (n.a. Onisofor Ghibu?), „Spre o operă Românească" (*Vers un opéra roumain*), dans *Societatea de mâine*, 18 janvier 1925, p. 39, apud. O. L. Cosma, *Opera Română din Cluj 1919-1999*, *vol I (1919-1959)* (*L'opéra roumain de Cluj 1919-1999, vol I (1919-1959)*), Editions Charmides, 2010, pp. 158-159.

[23] O. L. Cosma, *Hronicul muzicii româneşti* (*La chronique de la musique roumaine*), vol. VI, Ed. Muzicală, Bucarest, 1983, pp. 224-225.

d'avoir sondé la psychologie du paysan roumain et de satisfaire les deux conditions de l'opéra national à travers lesquelles on pouvait transmettre la vérité et le réel dans une représentation fidèle de l'homme : la liberté nationale et le déliement de la liberté individuelle[24], étant considérées comme encore valables pour la situation des années entre les deux guerres.

On doit souligner, toutefois, la difficulté avec laquelle la composition roumaine de l'opéra a eu pendant le modernisme. Le critique musical représentatif de Cluj pour la période entre les deux guerres, Ana Voileanu-Nicoară, trouvait une cause dans l'absence presque totale de la culture musicale auprès du grand public et en particulier les carences de la culture musicale moderne que le personnel de la gestion de l'institution avait.

Du point de vue de l'idéologie nationaliste, les œuvres modernes roumains étaient considérés et acceptés comme réussites si longtemps qu'ils utilisaient le folklore, traité avec des techniques plus ou moins modernes. D'une part, la réticence d'un style moderne était due à la peur de la dilution du folklore afin qu'il soit méconnaissable et donc le risque de perdre l'authenticité, d'autre part, l'utilisation des plus récents techniques occidentales signifiait une victoire parce que cela alignait l'œuvre roumain à un niveau européen.

Năpasta (1929 – la première à Cluj) de Drăgoi a été considéré par la presse roumaine comme un ouvreur dans le domaine du drame musical, un domaine où Wagner avait excellé et avait établi une norme que beaucoup de compositeurs nationalistes ont voulu atteindre. Dans le concept du drame musical, Drăgoi a tenu compte des leitmotivs (un processus wagnérien), en observant l'attention particulière qu'il a donnée au personnage Ion. Drăgoi a utilisé les trois leitmotivs dans la technique du doublement, de l'oscillation entre ce qui est conscient et inconscient, réglant de cette façon la récurrence de la vengeance qui domine l'opéra entier.[25] A la recherche de l'essence du style du drame roumain, *Năpasta* avait le mérite d'avoir questionné le problème du traitement du motif populaire dans la musique, si celui était en essence dramatique ou limité pour l'expression d'une seule partie du complexe de l'âme, et aussi s'il peut styliser dans une telle mesure qu'il garde son caractère populaire dans le même temps que la transformation.[26] *Năpasta* « une œuvre originale, spécifique roumaine »[27], montre musicalement le monde du village par le traitement du cantique considéré par Drăgoi comme antérieur à d'autres

[24] Adolf B. Marx, *The Music of the Nineteenth Century and its Culture* (*La musique du XIX^e siècle et sa culture*), Cambridge University Press, 2009, p. 61.

[25] Mihai Cosma, *Opera în România privită în context european* (*L'opéra dans la Roumaine vue dans un contexte européen*), Ed. Muzicală, Bucarest, 2001, p. 274.

[26] Ana Voileanu, „D-l Sabin Drăgoi şi opera „Năpasta"" (*M. Sabin Drăgoi et l'opéra « Năpasta »*), dans la revue *Transilvania*, no. 9, 1929, p. 725-728.

[27] *XXX „*Opera Română. "Năpasta"" (*L'opéra roumain. « Năpasta »*), dans *Patria*, 20 mai 1929, p. 2, apud. O. L. Cosma, *Opera Română din Cluj 1919-1999*, *vol I (1919-1959)* (*L'opéra roumain de Cluj 1919-1999, vol. I (1919-1959)*), Editions Charmides, 2010, p. 282.

genres, faisant partie d'un folklore rural authentique, inchangé comme le folklore de la ville, un folklore que Drăgoi avait commencé à recueillir et étudier. L'auteur avait fait un credo de la valorisation de ce potentiel national tel qu'il avait déclaré en 1921 dans la revue *Muzica*, affirmant que la source de l'originalité du compositeur roumain se trouvait dans ce qu'il a le plus durable, plus caractéristique et plus définitif la nature de son peuple, « la musique roumaine est la musique du peuple »[28], prouvant encore une similitude avec la conception musicale de Wagner. Bien que l'originalité du travail ait consisté dans l'utilisation prédominante du folklore, ainsi réussissant à créer dans le développement dramaturgique une atmosphère particulière, le travail a été critiqué à cause du traitement polyphonique de l'orchestre insuffisant, une mauvaise délimitation musicale des autres personnages principaux et ainsi que certaines contradictions entre le développement de la structure de type cantique et les nécessités imposées par le texte et la situation dramatique.[29]

Păcat boieresc (1934), drame musical signé par Marţian Negrea, apportait un langage plus moderne que celui de Drăgoi, étant donné que « la musique moderne locale donnait presque n'importe où une méfiance évidente ».[30] Cet aspect stylique était bien accueilli dans le contexte de la balance entre le traditionalisme et le modernisme, de sorte que certains apprécient juste l'alignement aux techniques de composition modernes : « de tous les drames musicaux roumains que j'ai vu jusqu'à présent, aucun rencontre certaines conditions essentielles. Dans la plupart de ces compositions notre folklore national n'est pas suffisamment utilisé du point de vue musical et artistique. Souvent, nous nous rencontrons devant des pots-pourris des chansons populaires, souvent des chansons roumaines sont entrecoupées dans une architecture musicale absolument étrangère et sans aucune liaison organique avec la ligne générale de la composition. La combinaison inattendue et capricieuse des raisons roumaines capture, bouleverse et modifie l'homogénéité de l'œuvre musicale » (...) « quoiqu'il soit un moderniste convaincu lui (M. Negrea), il n'exagère pas dans ce sens.[31] On peut dire qu'on essayait de tempérer la modernité de Negrea en mettant en évidence le folklore et dans le même temps, une appréciation de la modernité du langage en mettant l'accent

[28] Sabin Drăgoi, „Asupra muzicii româneşti" (*Sur la musique roumaine*), dans la revue *Muzica*, no. 11, 1921.

[29] Mihai Cosma, *Opera în România privită în context european* (*L'opéra dans la Roumaine vue dans un contexte européen*), Ed. Muzicală, Bucarest, 2001, p. 274.

[30] Ana Voileanu-Nicoară, „Deschiderea stagiunei 1934-1935 la Opera Română din Cluj" (*L'ouverture de la saison 1934-1935 de l'Opéra roumain de Cluj*), dans *Societatea de mâine*, Bucarest, no.11, 1934, p. 178.

[31] I. Martalogu, „Deschiderea stagiunii. Două premiere: "Păcat boieresc" de prof. Marţian Negrea şi "La drumul mare" de Constantin Nottara" (*L'ouverture de la saison. Deux premières: « Păcat boieresc » par prof. Marţian Negrea et "La drumul mare" de Constantin Nottara"*), dans *Patria*, 5 octobre 1934, p. 2, apud. O. L. Cosma, *Opera Română din Cluj 1919-1999*, *vol I (1919-1959)* (*L'opéra roumain de Cluj 1919-1999, vol. I (1919-1959)*), Editions Charmides, 2010, p. 386.

sur l'équilibre de l'utilisation du matériel folklorique, sans que l'auteur l'abuse. La modernité de Negrea était considérée par les connaisseurs comme un atout parce qu'elle usait de « toutes les possibilités d'expression que l'art de la musique a conquis pendant les dernières 25 années, étant humain et roumain dans le même temps », où « on ne rencontre pas une banalité ou une savanterie déplacée ».[32] La tendance universaliste avait été déclanchée par l'auteur lui-même, son intention dans l'opéra étant celle de donner à sa musique une « voix humaine », au-delà d'une voix nationale, opinion qui a déclanché plusieurs mécontentements,[33] mais qui n'ont pas été prises en charge, ayant plus de importance le fait que le sujet de l'opéra était un sujet roumain, et le drame, donné par les sentiments les plus universels, était au fond vécu par le paysan roumain qui avait la personnalité élevée au niveau des grandes souffrances humaines.

Un cas particulier dans la composition roumaine de l'opéra nous est donné par Mihai Andreescu-Skeletty à travers de l'œuvre fantastique *Strigoii* (1935, plus tard appelée *Regina dunăreană*), où il expose une série des techniques modernes apprises au cours de ses études effectuées au Conservatoire National de Paris (étant le deuxième roumain admis après Enescu à cette prestigieuse institution). Sa technique de composition est le résultat d'une synthèse entre l'impressionnisme et le wagnérisme comme un critique musical roumain remarquait, à laquelle la musique de Skeletty laissait une forte impression roumaine, bien qu'elle n'utilise aucun motif national »[34] La conception musicale de l'œuvre *Strigoii* était comparée aux œuvres wagnériennes par l'écriture orchestrale et le cadre fantastique, de légende, « les vagues d'anxiété, des modalités audacieuses »[35]. Etant le seul dans la pensée musicale de l'entre les deux guerres, Skeletty ne fait pas appel à la source folklorique, lui considérant plutôt propre pour la forme musicale rhapsodique, tel qu'il déclarait lui-même « utiliser le folklore dans la symphonie, c'est comme si vous habitiez une citadine dans un costume national – cela ne

[32] Ana Voileanu-Nicoară, „Deschiderea stagiunei 1934-1935 la Opera Română din Cluj" (*L'ouverture de la saison 1934-1935 de l'Opéra roumain de Cluj*), dans *Societatea de mâine*, Bucarest, no.11, 1934, p. 179.

[33] G. B., „Spre un avânt al creaţiei de operă -în legătură cu discuţiile dela Uniunea Compozitorilor în jurul operei „Păcat boieresc" de Marţian Negrea" (*Vers un élan des œuvres de l'opéra – en liaison avec des discutions de l'Union des Compositeurs autour de l'œuvre « Păcat boieresc » de Marţian Negrea*), dans la revue *Muzica*, no. 2, 1952, pp. 42-44.

[34] M. Mărgăritescu, „Staţi!" (*Arrêtez !*) dans *Curierul artelor*, no.19-22, 1921, apud. Gheorghe Merişescu, *Muzicieni ardeleni* (*Des musiciens de la Transylvanie*), Ed. Muzicală, Bucarest, 1975, p. 32.

[35] Ana Voileanu-Nicoară, „Cronica muzicală. Deschiderea stagiunii la Opera Română din Cluj. "Strigoii", operă dramatică în 3 acte" (*L'ouverture de la saison de l'Opéra roumain de Cluj. « Strigoii », œuvre dramatique en 3 actes*), dans *Patria*, 6 octobre 1935, p. 1-2, apud. Gheorghe Merişescu, *Muzicieni ardeleni* (*Des musiciens de la Transylvanie*),, Ed. Muzicală, Bucarest, 1975, p. 52.

marche pas du tout »[36], un concept qui a positionné le compositeur à l'extérieur du courant de revalorisation du mélos populaire.

Le style moderne de Max Săveanu dans *Străinul* (1938), aggravait également son appréciation par le grand public, la qualité ou la valeur artistique de l'œuvre étant laissée à l'élite connaissante. Le travail était perçu comme satisfaisant l'alignement de l'œuvre roumaine dans le circuit international, à travers de la modernité qu'il avait : « il a toutes les qualités pour être chanté à l'étranger »[37] mais on lui blâmait l'originalité et le caractère roumain, la manque des repères folkloriques. La manière inhabituelle de traitement de la chanson paysanne pour laquelle le compositeur avait choisi de montrer le monde rural, il semble qu'il était difficile à digérer par le grand public étant donné que certains critiques ont la remarquer comme « une action pénible vériste, qui semble condamner le compositeur à un processus rudimentaire et exagéré, en faisant l'erreur de suivre à travers des placages et accords violentes, par la négligence d'un langage mélodique courrant, les effets violentes jusqu'à la exagération de l'esthétique musicale ».[38] Nous sommes déjà devant une création audacieuse, qui allait au-delà des limites de la beauté esthétique du XIX^{e} siècle. C'en était trop pour le public de la Transylvanie, qui ne voulait pas un excès de dramatisme et d'avant-garde, quoique le sujet et le cadre du monde rural aient été roumains. Cependant, l'absence d'un traitement musical adéquat du sujet choisi a été remarquée spécialement dans l'œuvre d'Emil Monţia, *Fata de la Cozia* (1936) où la tonalite mélancolique de la musique entière, le décalage entre l'action et le moment musical ou les inexactitudes comme le tempo de valse associé à la période du règne de Vlad l'Empaleur[39], ils presque offensaient le goût du public. On l'avait catalogué comme « irrémédiablement échoué » dans une époque où le public avait déjà reconnu un style roumain dans les œuvres Enescu, Drăgoi ou Negrea.[40]

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[36] Gheorghe Merişescu, *Muzicieni ardeleni* (*Des musiciens de la Transylvanie*), Ed. Muzicală, Bucarest, 1975, p. 60.

[37] Curea Patriciu, „Cronică muzicală "Străinul", operă în 3 acte de Max Săveanu" (*Une chronique musicale sur « Străinul », œuvre dans 3 actes de Max Săveanu*), dans *Patria*, 1 decembrie 1936, p.5, apud. O. L. Cosma, *Opera Română din Cluj 1919-1999*, *vol I (1919-1959)* (*L'opéra roumain de Cluj 1919-1999, vol. I (1919-1959)*), Editions Charmides, 2010, 471.

[38] Andrei A. Lillin, „Cronica muzicală. "Străinul", operă în 3 acte de Max Săveanu" (*Une chronique musicale sur « Străinul », œuvre dans 3 actes de Max Săveanu*), dans *Tribuna*, 1 decembre 1938, p. 2, apud. apud. O. L. Cosma, *Opera Română din Cluj 1919-1999*, *vol I (1919-1959)* (*L'opéra roumain de Cluj 1919-1999, vol. I (1919-1959)*), Editions Charmides, 2010, p. 472.

[39] Lucian Voiculescu, „Cronica muzicală. "Fata de la Cozia"" (*La chronique musicale. « Fata de la Cozia »*), dans *Naţiunea Română*, 6 février 1936, p. 2, apud. O. L. Cosma, *Opera Română din Cluj 1919-1999*, *vol I (1919-1959)* (*L'opéra roumain de Cluj 1919-1999, vol. I (1919-1959)*), Editions Charmides, 2010, p. 423.

[40] Ana Voileanu-Nicoară, „Cronica muzicală. Premiera "Fata de la Cozia"" (*La chronique musicale. L'ouverture de « Fata de la Cozia »*), dans *Patria*, 4 février 1936, p.2, apud. O. L. Cosma, *Opera Română din Cluj 1919-1999*, *vol I (1919-1959)* (*L'opéra roumain de Cluj 1919-1999, vol. I (1919-1959)*), Editions Charmides, 2010, p. 423.

Les œuvres de l'opéra roumain sont stimulées, par conséquent, avec la mise en place de l'Opéra roumain de Cluj et soutenues par le gouvernement roumain qui a continué la direction culturelle-nationale dans les années à venir après la Grande Union. L'art était considéré pendant les années entre les deux guerres comme l'expression de la société, dans la mesure où seulement par référence aux besoins de la société il pouvait trouver sa dignité.[41] Grâce aux paramètres de déploiement, l'opéra pouvait refléter la société roumaine dans plusieurs aspects, il suffisait seulement regarder le thème choisi en faisant facilement observable la direction nationale (l'histoire et les héros nationaux, les légendes et la ruralité).

Ce que les œuvres de l'opéra roumain prouvent clairement est le fait que, au niveau stylistique, les compositeurs sont concernés par les aspects d'une écriture moderne, mais une modernité permettant l'affirmation de l'originalité ethnique dans le concert européen des nations. Quoique la musicologie s'ait demandé ce qui fait un opéra national, c'est sur qu'on peut observer l'intention des compositeurs de travailler aux aspects extérieurs de la musique, ainsi que ceux intrinsèques. Le folklore musical est l'élément sondé à la recherche de la spécificité, et son traitement avec diverses méthodes occidentales, plus ou moins modernes, est situé à la base du débat sur l'authenticité que la composition roumaine de l'opéra avait en vue pendant les décennies entre les deux guerres. Cette recherche d'un style national est soutenue aussi par le discours des compositeurs sur le spécifique national dans la musique, aspect qui met l'accent sur la connexion à la sphère artistique avec celle idéologique.

Spécifique pour la culture de l'opéra roumain pendant la période entre les deux guerres est le fait que cette culture a comprimé dans un temps relativement court, d'une part, la reprise d'une tradition de ce genre, que les autres pays l'avaient gagné il y a plus d'un demi-siècle, et de l'autre, la synchronisation du style musical avec le modernisme européen sous la pression où les compositeurs roumains se trouvaient. Nous pouvons spéculer que les deux décennies entre les deux guerres ont lié deux objectifs, étant relevante dans ce cas, la mobilisation que la tendance nationale a stimulé dans le domaine de la composition musicale de l'opéra.

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[41] Al. Zub, *Istorie şi istorici în România interbelică (L'histoire et les historiques dans la Roumaine de la période de l'entre les deux guerres)*, Editions Junimea, 1989, p. 307.

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THE PORTRAIT OF RUXANDA IN THE OPERA ”ALEXANDRU LĂPUŞNEANU” OF THE BESSARABIAN COMPOSER GHEORGHE MUSTEA

LUMINIŢA GUŢANU[1]

SUMMARY. This study aims at describing the methods and means of expression used by the composer Gheorghe Mustea in portraying the character Ruxanda. The dialectics of the heroine's character is presented in a wide range of moods, which I will analyse by synthesizing the two emotional areas: the X-major-clear sphere / the Y-minor-obscure sphere.

Keywords: Gheorghe Mustea, Alexandru Lapusneanu, Ruxanda, opera, bessarabian Composer

In the opera “Alexandru Lăpuşneanu” by Gheorghe Mustea, Ruxanda is portrayed just as in the short novel – a delicate person, subdued to the community which is the boyars. It is not by chance that Grigore Ureche describes her as “a competent, wise and merciful woman, a model of good works“.[2]

“In their opera, ”*Alexandru Lăpuşneanu”,* the composer Gheorghe Mustea[3] and librettist Gheorghe Dimitriu have attained a profound psychologism

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[2] Ureche Grigore, *The Chronicles of the land of Moldavia (Letopiseţul Ţării Moldovei)*, Hyperion Printing House, Chişinău, 1990

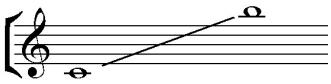
[3] Gheorghe Mustea: Flute player, Romanian panflute player, conductor, teacher and composer, Ghe. Mustea was born on May 1st 1951 in the village Mândreşti, in Teleneşti County. He studied with Prof. Alexei Bivol (flute) at the „Ştefan Neaga“ Secondary Music School in Chişinău (1966-1970) and at the „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), Lev Adam (Polyphony), Galina Kocearova (Music theory and solfege). He took advanced courses of orchestral conducting with A.S. Dimitriev in Leningrad. He worked as a flutist and pan flute 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.

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 a power of suggestion, determining the pulse and the dynamics of the feelings.

Altogether, the entire score is tackled in a profound manner and the rich palette of musical expression is used. Each scene is based on a centre of gravity related to the literary side of the opera, brought to life by edifying replies". (1)

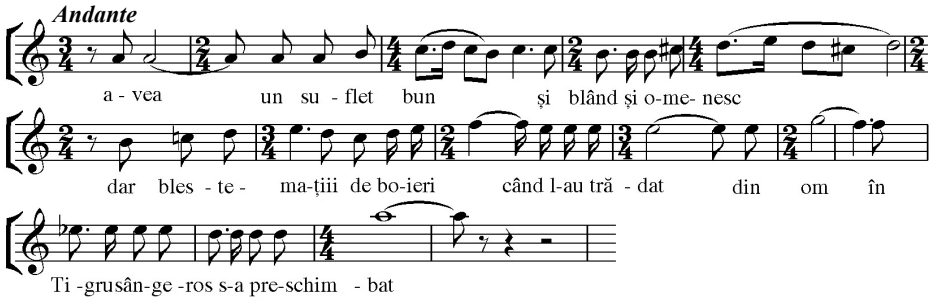
This musical fragment spans over a fourteenth (compound interval) (between C_4 *(middle C)* and $\mathbf{B_5}$ natural),

Ex. 1



The vocal line appears in concentrated, well-balanced phrases, which do not surpass the limits of musicality:

Ex. 2



The melodic development of this vocal line stands out through the profound and refinement of the expression, through the elegance of the musical writing, through the state of prayer and grace.

Yet, sometimes, the melodic line is rather sinuous, with big intervallic leaps, less recommended for vocal uses, but perfectly adequate to the musical expression in question.

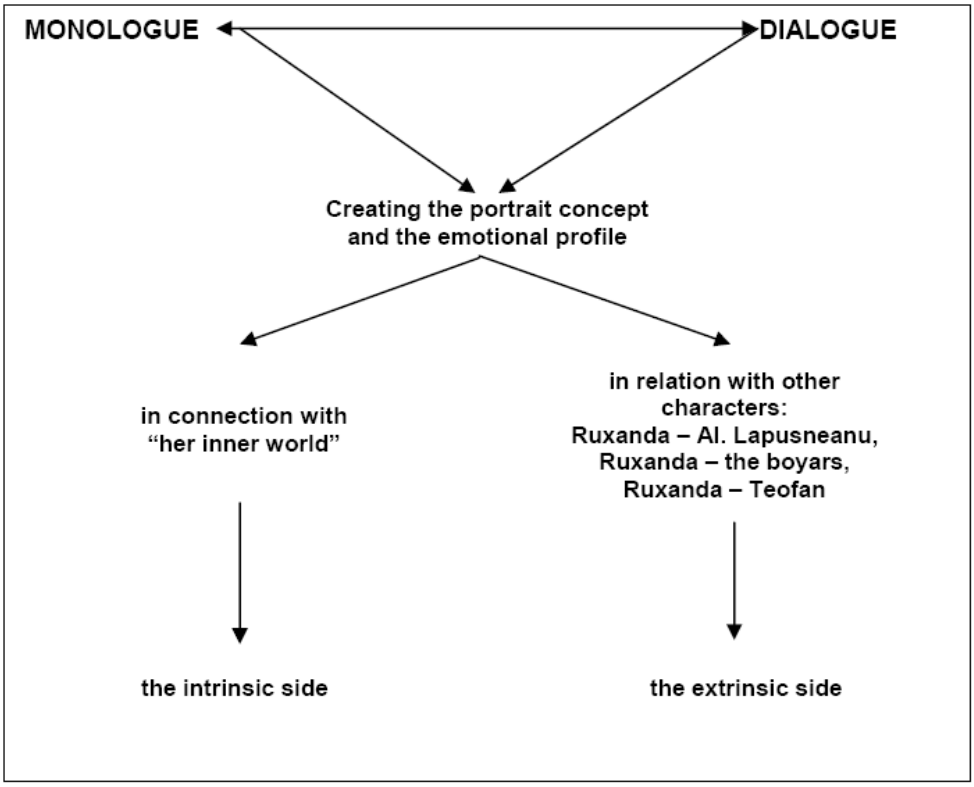
Ruxanda appears both in catalysing stances, as well as in situations in which she is the main character in the development of the events.

Her portrait takes shape between two polarized stances:

Aria – (Monologue)
Duet – (Dialogue)

In these both stances, the composer nuances the emotional profile of the heroine in a particularly varied manner:

Ex. 3



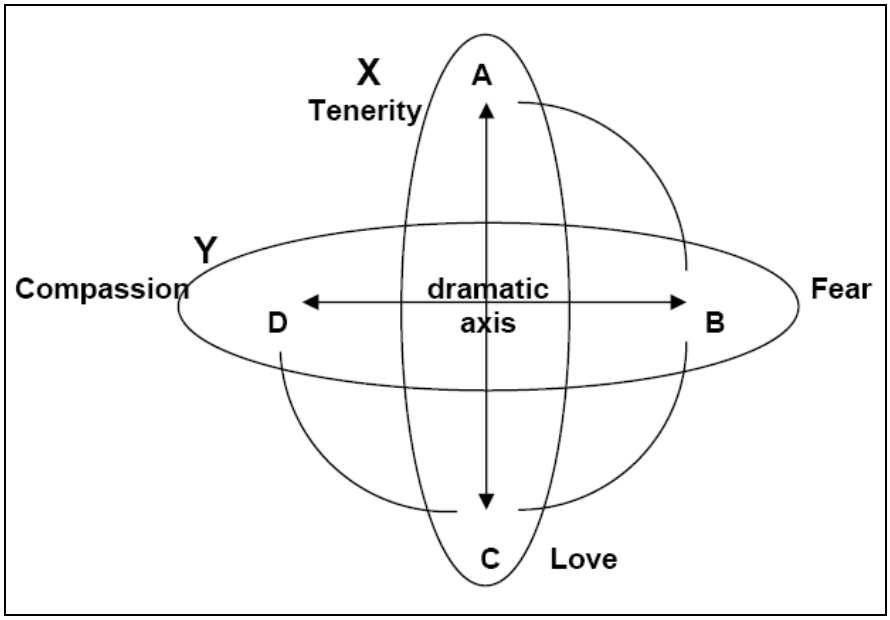
Hence, applying the dialectic method on the heroine's character reveals a wide spectrum of moods. Ruxanda's emotional profile spans over two emotional areas:

Ex. 4

- The X sphere – major — clear
- The Y sphere – minor — obscure

Briefly stated, each sphere has an axis with two poles, each pole representing one of the four moods. Now, we shall analyse the complex construction presented below:

Ex. 5



The **AC** *axis (temerity - love)* of sphere **X** *(the major sphere)* represents the *introverted side* of the heroine and the **BD** axis *(fear - compassion)* of sphere Y *(the minor sphere) – the extroverted side* of Ruxanda. Last but not least, **the dramatic axis (BD)** is predominant throughout the entire development of Ruxanda's musical profile and portrait concept.

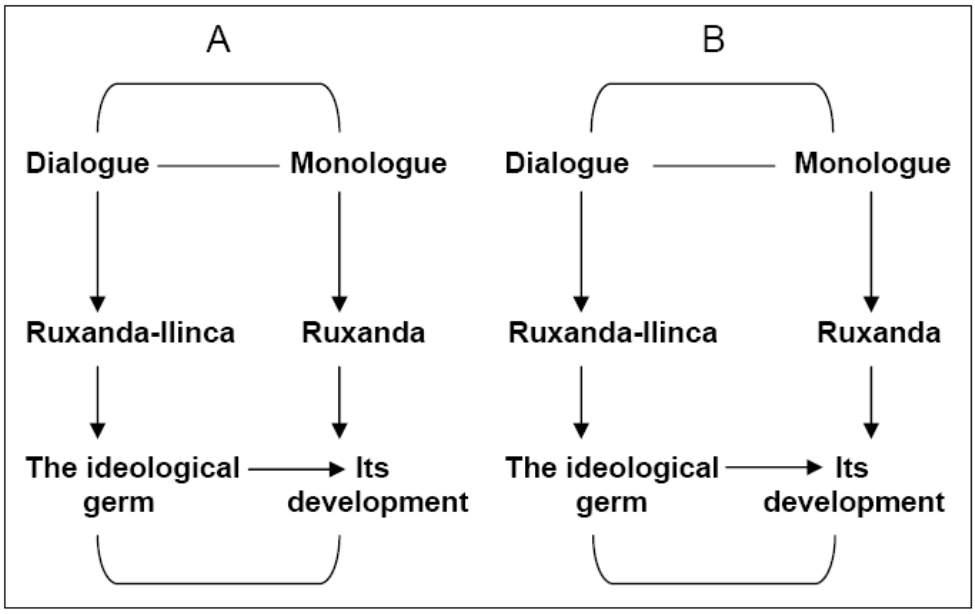
The two diametrically opposite spheres act throughout the entire trajectory of Ruxanda's character, as in a setting of parallel mirrors. They complete one another through their antagonism.

Out of all of Ruxanda's interventions throughout the opera, the scene and aria which is most suited to the character's profile, as outlined by the composer, is certainly "*Week woman, I have long forgotten".* Its pages are filled with a troubled lyricism that develops on a contorted and intensely achromatized musical background.

The discourse is built on a general cluster, followed by a dialogue of recitatives (spoken voice) between Ruxanda and Ilinca (which stands as an introduction).

Architecture - wise, this fragment presents a linear framework at microstructural level, generating an ideology which persists through alternative expositions: *dialogue/monologue* (*dialogue* – proliferating the ideological germ, *monologue* – developing the germ). Overall, the outcome is a continuous spectrum:

Ex. 6
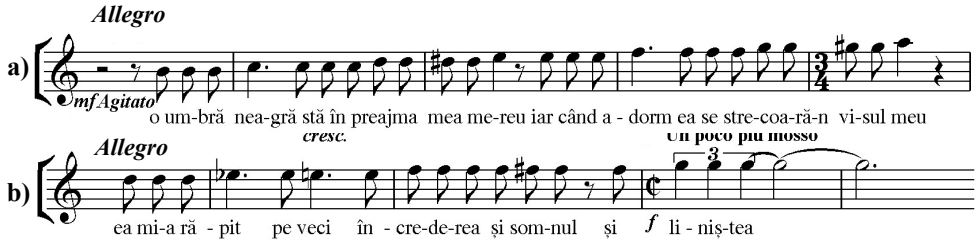


The lyrical experiences and epical-dramatic argumentations of the fragments and situations that are made musically sensitive by the composer are extremely lively felt and rendered. The entire melodic discourse is characterized both by *singability* (the presence of a generous, wavy cantilena), as well as by a precipitated development, which is an unusual, ever-changing intervallic progression, with various intervallic leaps (in particularly, augmented and diminished ones), in a climate of harmonic instability.

Given the above, we can conclude that the emotional process of this character is very complex and of high intensity.

From the musical viewpoint, this process is defined by various intervallic expositions:
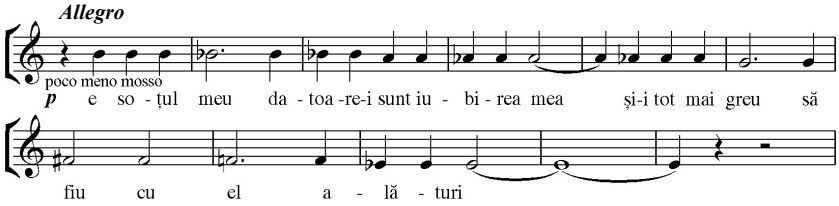
- *fear* is depicted through the contours of the ascending chromatic scale:

Ex. 7



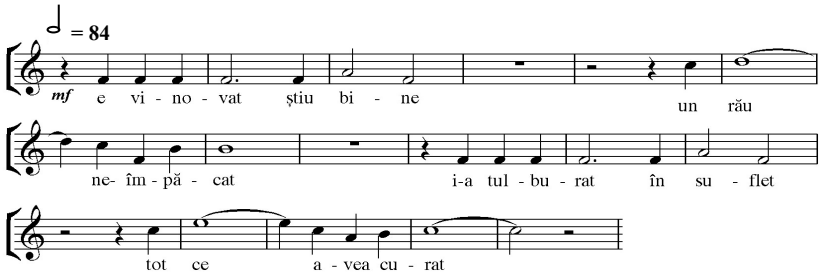
- *humbleness* (submissiveness) – through the contours of the descending chromatic scale:

Ex. 8



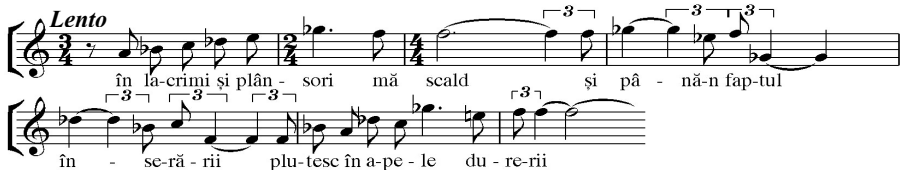
- *compassion (mercy)* – is rendered through an alternation between static (through quasi-recitative exposition) and intervallic mobility (the presence of leaps of minor third (m3), perfect fourth (P4) and perfect fifth (P5):

Ex. 9
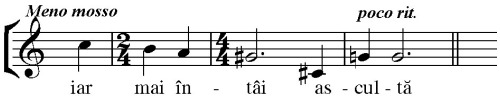


- *pain* – revealed in a "colored" panoply, a mixture of intervallic leaps. The melody is sinuous, quasi-instrumental:

Ex. 10
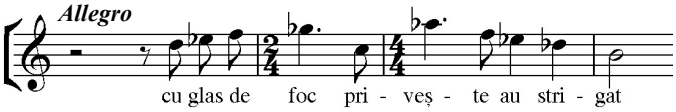


- *temerity* – by using the method of the diminished fifth leap:

Ex. 11
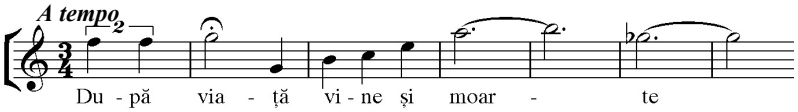


- *displaying the key words*, which are transcribed on the staff through various intervallic leaps:
  - **fire**: by means of a diminished fifth leap;

Ex. 12
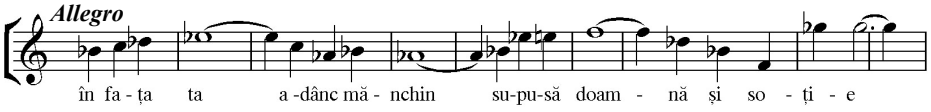


  - **death**: by means of a diminished fourth leap;

Ex. 13
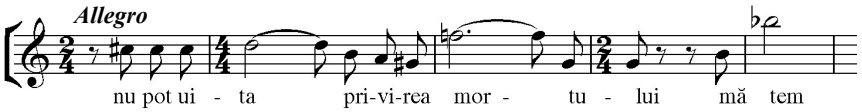


  - **wife**: by using a leap of a minor ninth (9m);

Ex. 14



  - the syntagm: "**I am afraid...**" (diminished octave leap)

Ex. 15



Throughout Ruxanda's portrait, the composer resorts to various methods:

– free speech;
– melodic recitative;
– chromatic structures;
– a musical pitch followed by *glissando*;
– a various panoply of consonant and dissonant intervallic leaps;
– an elevated, wide-breath cantilena.

Throughout the opera, the composer fully reveals to us the character's psychological makeup and the dramatics of the situations, based on intonations from folk melodies. The music does not limit itself only to portraying the heroine, but it tends to plastically outline the psychological profile of the character.

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I. PRAYERS OF FEMALE PROTAGONISTS IN GIUSEPPE VERDI'S OPERAS FENENA'S PRAYER: *OH, DISCHIUSO È IL FIRMAMENTO*

ADÉL FEKETE[1]

SUMMARY: With this analysis the author begins a journey of presenting the prayers of female protagonists from Giuseppe Verdi's operas, a lesser-known topic within the vast bibliography dedicated to the *oeuvre* of the great Italian Maestro. *Fenena's Prayer* from *Nabucco* opens the author's series of analyses of *preghiere* written for the solo female voice found in ten of the composer's works[2], covering all three of Verdi's creative periods. Further analyses published in this series will shed light upon well-known examples of *preghiere* – like the famous prayers of Leonora from *La Forza del Destino* –, as well as forgotten pages of Verdi's works which at times present surprising elements, such as the very modern prayer of Giselda from *I Lombardi alla prima crociata*. Other such segments will be arias which bear *bel canto* influences (*preghiere* from *Giovanna d'Arco* and *Stiffelio*), but also ones illustrating the language transformation of the female prayer in more mature operatic works, such as *Aida* and *Otello*.

Keywords: *preghiera*, prayer, opera, Verdi, *Nabucco*, Fenena, aria, analysis

1. The birth of Verdi's first masterpiece and the *preghiere* within the oeuvre

The opera highlights the oppressed Jews' struggle for freedom, set around a love story, within a religious moral framework.[3]
Mihai Cosma – *Capodopere verdiene (Verdi's Masterpieces)*

Continuing the *bel canto* tradition (and not only) of including prayers within opera music, Verdi provides us with two examples in this regard in

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[2] The aforementioned analyses focus only on prayers uttered to divinities (both in Christian and pagan contexts), saints or the Virgin Mary, but exclude prayers addressed to the dead (e.g. Lina's second act prayer from *Stiffelio – Ah, dagli scanni eterei*).

[3] Mihai Cosma, *Capodopere verdiene: ghid de operă (Verdi's Masterpieces: Opera Guide)*, Editura Universităţii Naţionale de Muzică, Bucureşti, 2008, p. 13, - author's emphasis.

the very opera with which he debuted on stage as an opera composer, *Oberto*. The first opera of the young composer, a work that had been written for and that premiered at the Teatro alla Scala in Milan on November 17, 1839, already has two such examples of prayer. None is marked as a "*preghiera*" within the score, however, their text unambiguously indicates this fact. The duet of the 1st Act between Leonora and Oberto (*Del tuo favor soccorrimi*), and later Riccardo's aria from Act II (*Ciel pietoso Ciel, ciel clemente*) are therefore Verdi's first operatic prayers.

The comic opera genre has proven to be 'inappropriate' for Verdi, at least this is what some analysts believe, based on the failure of his second opera, *Un giorno di regno*. Conversely, at the other end of his oeuvre we find another masterpiece that seems to contradict this hypothesis: *Falstaff*. Of course, here we speak about an entirely different artistic phase, in which Verdi's human/musical/creative maturity had a decisive role to play in his approaching and working within this genre. Going back to *Un giorno di regno*, this opera does not include prayers. Their lack was expected, since the work has an opera buffa topic – in the same manner in which *Nabucco's* libretto, which was written by Temistocle Solera and was inspired by biblical writings foretold the inclusion of at least one such example within the dramatic thread of the opera.

However, *Nabucco* contains not only one, but several examples of prayers, which all have notable characteristics, some of which bringing certain innovative features within the language of the mid-nineteenth century Italian romantic opera:

A. Part I[4] – The opera begins with a choral part, while the Jewish people flee from the Babylonian army to the temple at Jerusalem. Soon young virgins utter a prayer for the salvation of the people, a prayer that will be taken over then by the entire choir. The instruments that can be distinguished from the orchestral accompaniment are precisely the two instruments that accompanied the religious sentiment over thousands of years of music, namely flute and harp.

B. Part II – The famous and beautiful *preghiera* of Zaccaria: *Tu che sul labbro*. With its warm accompaniment in which the human voice is accompanied by six cellos,[5] also characterized by the fact that it was

[4] Since the opera is divided in parts and not acts, we will follow the same terminology. – Cf. Julian Budden, *The Operas of Verdi,* vol. I, p. 96.

[5] This idea is often compared to the similar orchestration used by Rossini in the overture of his opera William Tell, – Julian Budden, *The Operas of Verdi,* vol. I, Claredon Press, Oxford, 1992, p. 103.

marked as a *Preghiera* in the score, Verdi entitling and marking a sung prayer for the first time in his work.[6]

C. Part III – *Va, pensiero* – the most famous segment of the opera,[7] which became the anthem of the Risorgimento,[8] is consider to be a sacred element of particular importance within the opera analysis rendered by Teodor Niţă in his work *Orizontul sacru în muzica italiană a secolului al XIX-lea*[9] *(The Sacred Horizon within the 19th century Italian Music)*. Although we do not consider this choir to be a prayer (based solely on its text), the hypothesis is substantiated in other analyses by way of the fact that the text of this particular choir represents the paraphrase of a psalm[10] (Psalm 137, according to the King James Version: "*By the rivers of Babylon, there we sat down, yea, we wept...*"), while the model after which it was written is often identified by analysts as being the famous choir prayer initiated by Mosé in *Mosé in Egitto*.[11]

D. Part IV – Nabucco's Prayer, *Dio di Giuda*, "with an introductory dialogue between cello and flute",[12] a prayer with a "simple" melody,[13] which impresses precisely due to this quality;

E. Part IV – Fenena's Prayer - *Oh, dischiuso è il firmamento*

F. Part IV – Final ensemble of the work, *Immenso Jehovah*, an *a cappella* choral hymn (a new innovation that Verdi brings to the nineteenth century opera), addressed to the god of the Jews, glorified by Nabucco as well, who converted to the Mosaic religion.

G. Other elements – of positive or negative content – pertaining to man addressing the divine. For example, in the first part, Abigaille invokes Jehovah (*Ah, t'invoco, gia ti sento, Dio verace d'Israello*), then Nabucco blasphemes Him at the end of the same part. Or in the

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[6] Krasznai Gáspár, *Egyházi és színpadi művek kölcsönhatása Giuseppe Verdi művészetében (The Interaction of Verdi's Religious and Laic Works)*, BA thesis, coord. by M. Tímár Ágnes and dr. Batta András, Liszt Ferenc Music University, Budapest, 2007.

[7] Mihai Cosma, *Capodopere verdiene: ghid de operă (Verdi's Masterpieces: Opera Guide)*, Editura Universităţii Naţionale de Muzică, Bucureşti, 2008, p. 16.

[8] RISORGIMENTO, (Italian: "Rising Again"), "19th-century movement for Italian unification that culminated in the establishment of the Kingdom of Italy in 1861. The Risorgimento was an ideological and literary movement that helped to arouse the national consciousness of the Italian people, and it led to a series of political events that freed the Italian states from foreign domination and united them politically."
Source: *http://www.britannica.com/EBchecked/topic/504489/Risorgimento*, accessed on November 5, 2014.

[9] Teodor Niţă, *Orizontul sacru în muzica italiană a secolului al XIX-lea (The Sacred Horizon within the 19th century Italian Music)*, Galaţi University Press, 2009, pp. 117-118.

[10] Budden*, op. cit,* p. 107.

[11] Niţă*, op. cit*., p. 118.

[12] Budden, *op. cit.,* p. 109.

[13] *Ibidem*.

opposite direction of communication, when the deity addresses the people with a message spoken by one of his chosen people: the prophecy of Zaccaria (*Del futuro nel buio,* Part III); the entire work ending with praise, words of worship to Jehovah.

2. Fenena's Character and Prayer

Fenena's prayer, which we would like to closely consider, could not be understood or analyzed without knowing and understanding the libretto and Fenena's character and personality.

Divided into four parts, each accompanied by a Biblical quotation, the story of *Nabucco*, the opera, is complex and filled with "unexpected" turn of events. Its libretto was written by Themistocles Solera based on the Biblically inspired work of authors Auguste Anicet-Bourgeois and Francis Cornue, *Nebuchadnezzar* and an eponymous ballet by Antonio Cortesi.[14] Since the opera is one of the most famous works of the composer, its story is widely known, for this reason we would like to present it in a different light, namely from the standpoint of Fenena's character.

Fenena's (social) identity status plays a crucial role in the way her destiny will develop. As the daughter of the king of Babylon, Fenena is an inevitable figure of the political intrigue that takes place on the opera stage. In addition, the harbored feelings she has for Ismaele, the nephew of the king of Jerusalem, do not support her political and religious status, leading to conflicts and forcing her to make difficult choices.

At the beginning of the opera, Fenena is the prisoner of the Jews, since she had been kidnapped by the grand-priest Zaccaria and entrusted to Ismaele (we do know that the two are secretly in love, without anyone knowing it). At this time, Fenena is a trophy, an ace up Zaccaria's sleeve that he believes he holds against the invading Babylonians. After the entry of Nabucco in the temple at Jerusalem, Zaccaria threatens to kill her, but is saved by Ismaele, who in turn will be condemned by the Jews for this act of treason.

Part II presents an entirely different situation: Fenena reigns in the palace of Babylon, being named regent by Nabucco, while he continues his military campaign against the Jews.[15] Fenena's position is threatened by her half-sister, Abigaille, who learns that she is the daughter of slaves, and not the legitimate daughter of Nabucco. The *coup* prepared by Abigaille is aided by the fact that Nabucco appears unexpectedly – following the rumors launched by Abigaille that he would have died in battle – and he "haughtily

[14] See also Ibidem, pp. 90, 95.
[15] *Opera. Composers, Works, Performers*, Ed. András Batta, Könemann, 2005, p. 668.

proclaims himself God",[16] but the wrath of the Almighty punishes him and makes him lose his mind. Fenena herself also falls from her royal status, at the moment when Zaccaria reveals that she converted to Judaism...[17]

At the beginning of Part III, Abigaille occupies the throne of Babylon who, thirsting for power, banishes his father, but first lures him to sign a document condemning the Jewish people – and implicitly Fenena – to death,[18] who is now a simple prisoner among this people. The Jews, with Fenena among them, are assembled on the banks of the Euphrates, and deplore their lost freedom, still, their hope resurrected by the prophet Zaccaria, in whose prophecy the fall of Babylon is foretold.[19]

The entire plot of the last part is set in motion, in fact, by Fenena's character. The imprisoned Nabucco, sees the enslaved Fenena preparing for death, causing him to turn to the God of Israel for the power to save his daughter from death. His plea is heard, and Nabucco regains his sanity and manages to rescue Fenena. Abigaille commits suicide, but before that she asks for forgiveness from Fenena and the Jews for her actions, thus making the work among the few operas (or dramma lirico, as Verdi calls it in this case) with a happy ending in which good triumphs over evil and the villain admits her mistakes whilst receiving her due punishment.

The character traits that depict Fenena and are outlined in the four parts of the work are unequivocally positive. The beauty of her character – Fenena is full of nobility and simplicity, is selfless, to name just some of them – coupled with courage to match (remember, the princess of Babylon converts to the Jewish religion...) make her the prototype of the representation of a positive romantic female character. We do not deny, however, that Fenena's character is less emphasized than that of Abigaille. Quoting Hungarian musicologist Varnai Péter "best portrayed characters – similarly to each and every oeuvre of Verdi – are those characters that evolve throughout the narrative of the work, either in a positive or negative manner. Within the opera *Nabucco*, these two characters are Nabucco and Abigaille".[20] Therefore, we have found that Fenena's character, alongside her musical facet are usually neglected in the analyses of *Nabucco*...

Alongside her defining character traits, the relationship she has with the most important characters of the opera – Abigaille, Nabucco and Ismaele – are crucial. Her love for Ismaele inevitably leads to conflict and to situations in which she must choose between her Babylonian princess identity and that of a woman in love. She chooses, courageously, to be the second one.

[16] Cosma, *op. cit*., p. 15.
[17] *Ibidem.*
[18] *Ibidem.*
[19] *Opera. Composers, Works, Performers,* p. 668.
[20] Várnai Péter, *Verdi operakalauz (Verdi Opera Giude)*, Zeneműkiadó, Budapest, 1978, p. 41.

The relationship between Nabucco and Fenena is ambivalent in the sense that Nabucco sees her as a daughter merely as long as she follows the same customs, laws and religion as her father. When, however, she makes her own choices, then he is ready to send her to her death, together with all those [the Jews] who refuse to proclaim him God.[21] Conversely though, Fenena will be one who will "save" Nabucco from his madness: the thought that Fenena will be killed pushes Nabucco to turn towards Jehovah and to accept him as the true God; to regain his sanity and to act so as to regain his initial glory.

At the opposite pole of Fenena we find Abigaille. A strong yet power-thirsty woman, Abigaille considers Fenena to be her rival on two levels: politically and personally. The hatred he feels towards her, pushes her to send Fenena to death without any remorse. However, the intrigues, the selfish and unscrupulous calculations of Abigaille will neither bring her Ismaele's love, nor the throne that she so coveted. Abigaille experiences a downfall similar to Lady Macbeth, while good triumphs over evil, this time.

From a symbolic and unusual angle, we can identify a fourth character who plays a major role in Fenena's destiny. This character does not appear in the characters of the opera, and yet is always present. He is the god of the Jews, Jehovah, and the relationship between Fenena and Him can be deciphered precisely from Fenena's last aria, her prayer, the text of which reads:

Oh dischiuso è il firmamento!	Oh The firmament is open!
Al Signor lo spirto anela...	My spirit yearns for the Lord..
Ei m'arride, e cento e cento	He smiles on me and hundreds and hundreds
Gaudi eterni a me disvela!	Of eternal joys are unveiled to me!
O splendor degl'astri, addio!	O splendour of the stars, farewell!
Me di luce irradia Iddio!	God will irradiate me with light!
Già dal fral, che qui ne impiomba,	My soul already flees the frailty
Fugge l'alma e vola al ciel!	Which seals it here and flies to Heaven!

Reading the text of this aria, we tend to forget that narrative of the work takes place in the year 587 BC. For the aria has a striking resemblance to the mystical vision of a medieval nun; or it is as if we see Joan of Arc – both a historical character and one of Verdi's heroines – in a heavenly vision. The Catholic spirit in which the text is composed is devoid of any trace of the musical exoticism we would expect in a story set in the Orient, an exoticism that will appear in a later creative stage – we make reference here to the opera Aida and its superb choir *O, tu che sei d'Osiride*, of act III.

[21] *See also* Budden, *op. cit.*, pp. 104-105.

Regarding other analytical aspects of this prayer, here are a few lines of musicologist Tatiana Oltean's analysis:

> Fenena's aria, *Oh! Dischiuso e'il firmamento (O, the firmament is opened)* precedes the final scene of the opera Nabucco, mentioned above, an ample ensemble scene invocating Jehovah. This moment is heartbreaking: the heroine is about to be sacrificed by order of her father, who does not know that he signed the death sentence of his daughter by his own hand, alongside the Hebrew slaves by way of the subterfuge of her sister Abigaille. On the verge of her upcoming death Fenena's only thought is that of her soul flying to heaven. Nothing betrays anxiety. The orchestral accompaniment is carried out by a formula of ostinato arpeggios in the string section, lending it a true Donizettian atmosphere, interrupted in places by fermatas and emphasized – also in the strings section – by pizzicato. A harmonic structure is extremely simple, diatonic, depicting the serenity of the moment, with two brief modulations to the relative of the dominant scale, and then to the dominant scale, subtly coloring the stillness conveyed by the rhythmic ostinato in the accompaniment. The atmosphere is dark, but subtly, by introducing the lowered sixth scale step in the last measures of the aria, but the disturbance is quickly resolved by returning to the major scale. If in the first part of the aria the text flows fluently without repetitions, the central theme of the area – *Fugge l'alma e vola al ciel* – is repeated three times, either fragments of it or in full, outlining snippets of an ascending melodic line, rhetorically illustrating the ascending flight of the heroine's soul, each time to a higher altitude.[22]

We continue our analytical observations by pointing to other matters we consider to be important. Firstly, we want to emphasize that the arpeggios in the accompaniment is a composition technique frequently used by the *bel canto* tradition in opera prayers. (Of course, this approach – so popular with *bel canto* composers – does not only appear if prayers, but also in the lyrical arias of the age. We bring forth merely one example: Count Almaviva's aria – *Ecco, Ridente in cielo* – from *The Barber of Seville*). Consequently, Verdi's approach is considered to be as that of the successor of the previous tradition from this standpoint as well.

[22] Tatiana Oltean, *Etape stilistice în creaţia lui Giuseppe Verdi. Ipostaze ale rugăciunii*, referat prezentat la *Simpozionul Stil şi Stiluri în creaţia şi interpretarea muzicală (Style Periods in the Work of Giuseppe Verdi. Facets of Prayer) paper presented at the „Style and Styles in Musical Composition and Interpretation" Symposium at the "Gh. Dima" Music Academy, Cluj-Napoca, April 2008.* "Gh. Dima" Music Academy, Cluj-Napoca, April 2008.

Another observation about this process would be the fact that the writing is characteristic for the harp, an instrument associated with religious sentiment. In this case, however, it appears in the viola section[23] (the accompaniment of the aria employing the string section – the *pizzicato* of violins and double basses, a bassoon and two horns in F and C playing harmonic pedals), while Zaccaria's prayer was previously accompanied by six cellos...

This tranquil and lyrical segment of the opera is put in a relatively simple formal context. The text is structured in a small bi-strophic form (A Av[24]), which involves at the end of the last musical period two external expansions. These expansions occur due to repetition of the above mentioned text (*Fugge l'alma e vola al ciel*), the number of repetitions (a total of three) probably are not accidental, but having a rhetorical facet, the number three being often associated with the notion of the Divine.

One last interesting and at the same time debatable aspect regards the voice typology intended for the role. The singer who first interpreted Fenena at the world premiere of the opera, Giovannina Bellinzaghi,[25] was in fact named as a "soprano comprimario" in the cast of the performance, although one of the most well-respected Verdi analyst, Julian Budden, stated that the range of the role is consistent with that of the voice of a mezzo-soprano.[26] From this ambivalence arises the possibility of the role of Fenena to be interpreted both by sopranos (Violeta Urmana[27]), and mezzo-sopranos (Viorica Cortez, Fiorenza Cossotto).

This particular challenge of the role was well known even by Verdi, who for the "fall performance of the work" in 1842, when Fenena was interpreted by soprano Amelia Zecchini,[28] Verdi rewrote this area. We illustrate the two versions – the new one, filled with bel canto ornaments and the original one – conveying[29] the musical example found in the volume of author Philip Gossett, *Divas and Scholars*:

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[23] See the score at *http://conquest.imslp.info/files/imglnks/usimg/d/db/IMSLP45976-PMLP51151-Act_IV.pdf*, accessed 13.06.2014.

[24] The phrasal structure of this bi-strophic is a typical one: antecedent and consequent within period A; median and consequent within period Av (period that begins in bar 21 with *Auftakt*).

[25] An ensemble cast that was highly appreciated by Verdi: Giuseppina Strepponi (Abigaille), Giorgio Ronconi (Nabucco), Corrado Miraglia (Ismaele), Prosper Dérivis (Zaccaria), Gaetano Rossi (The High Priest), Napoleone Marconi (Abdallo), Teresa Ruggeri (Anna) – Budden, *op. cit.,* p. 90.
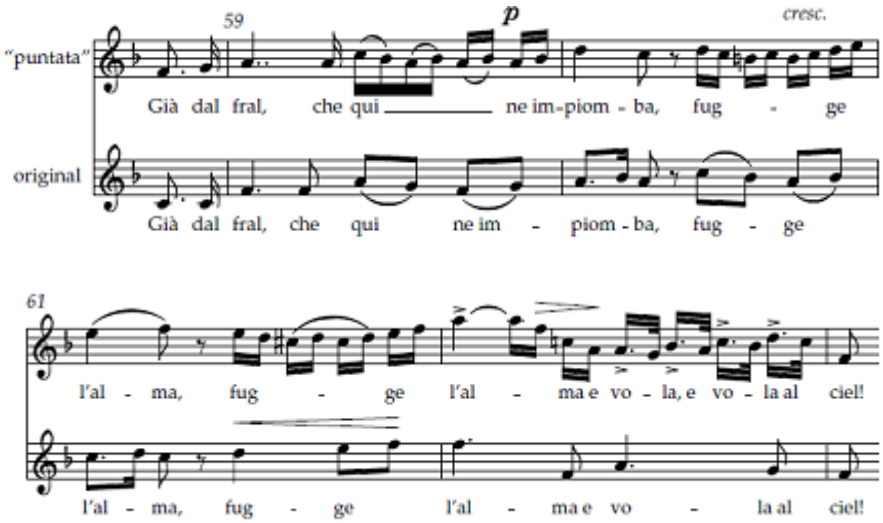
[26] Budden, *op. cit*., p. 90.

[27] We would like to mention the fact that although Violeta Urmana is considered today to be one of the most famous dramatic sopranos in the world, she also sang mezzosoprano roles (Eboli, Azucena), even starting her career with such roles.

[28] Philip Gossett, *Divas and Scholars*, University of Chicago Press © 2006, p. 298.

[29] *Ibidem*.
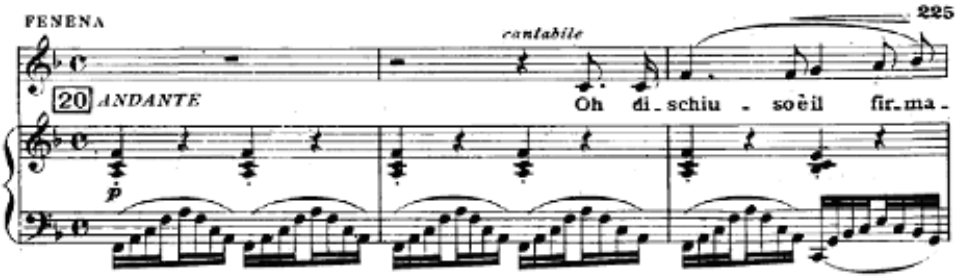
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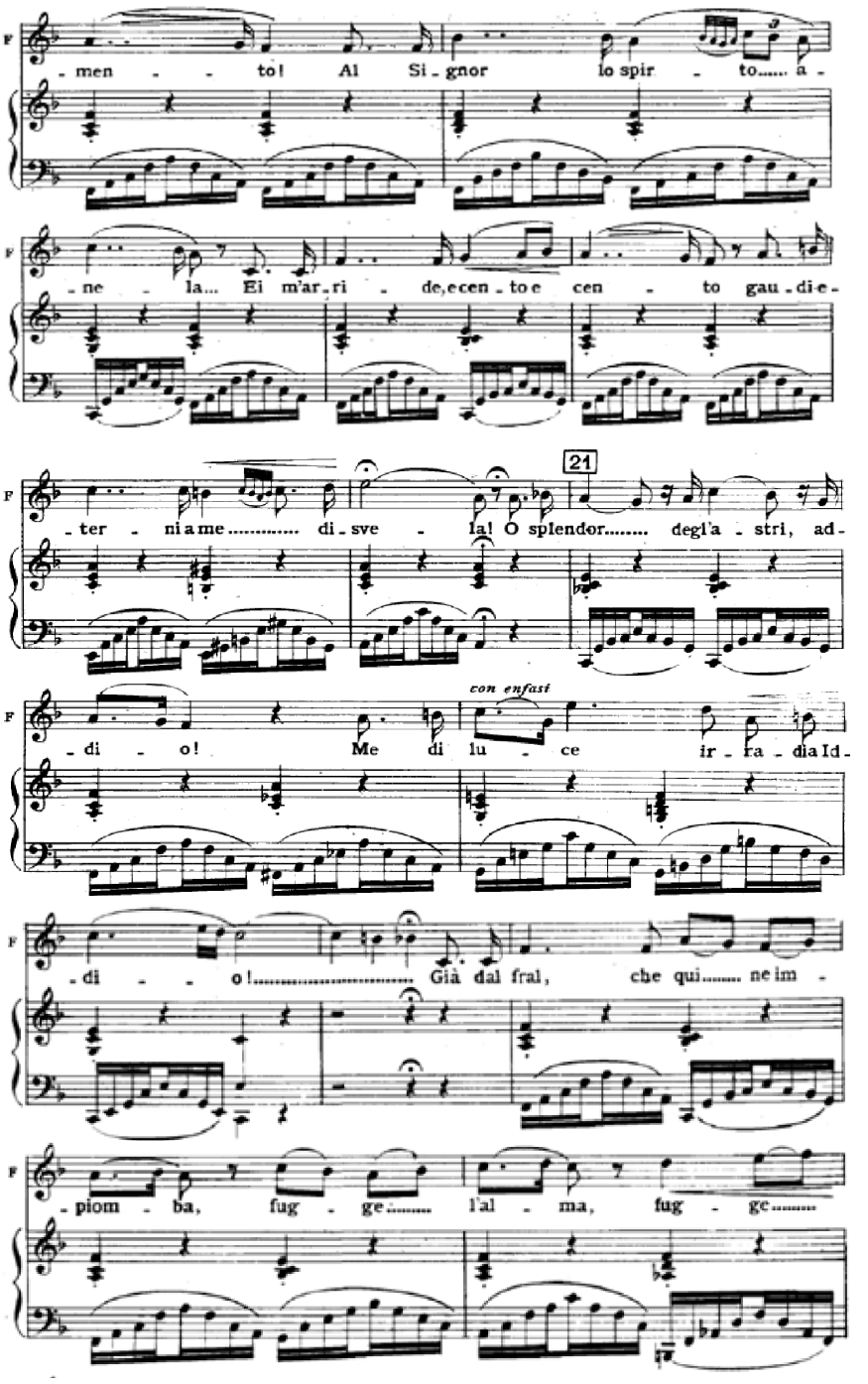


Fenena's Prayer – the original version, written for mezzo-soprano, and the modified version composed for soprano Amalia Zecchini
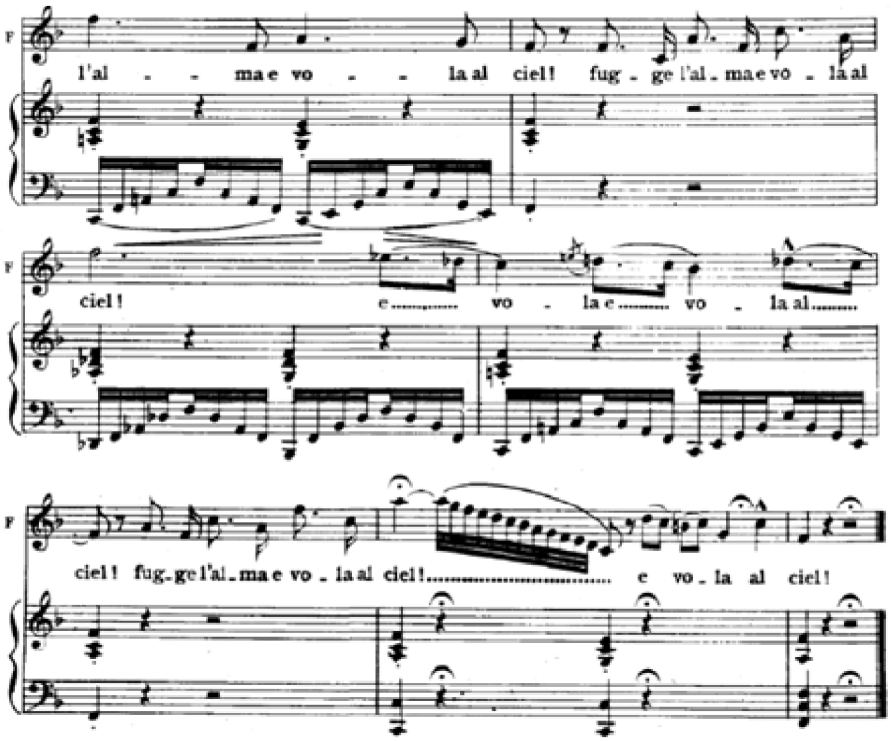
It would seem that Verdi wrote also a third version of this aria, when preparing Nabucco at the Teatro La Fenice in Venice, on December 26, 1842, for "the distinguished performer Almerinda Granchi",[30] who was to play the role of Fenena. Verdi kept the original text, but he made the aria "longer and more grandiose"[31] than the original. Finally, we present the entire score of Fenena's Prayer, *O dischiuso é il firmamento*.

Ex. 2



[30] Budden, *op. cit.,* p. 111.
[31] *Ibidem*.


F
-men - to! Al Si-gnor lo spir - to..... a -
F
-ne - la... Ei m'ar-ri - de, ecen-to e cen - to gau-di-e-
21
F
-ter - ni a me..... di-sve - la! O splendor..... degl'a - stri, ad-
con enfasi
F
-di - o! Me di lu - ce ir - ra - dia Id-
F
-di - - o!..... Già dal fral, che qui..... ne im -
F
-piom - ba, fug - ge..... l'al - ma, fug - ge.....



Fenena's Prayer – O*h, dischiuso è il firmamento* (*Nabucco,* Part IV, scene 2)

At the end of our analysis, we would like to formulate a few conclusions regarding Fenena's prayer: 1. diachronically, Verdi's first *preghiera* written for the female voice makes its appearance in the first great operatic success of the composer, 2. the aria continues the *bel canto* tradition of opera writing, 3. its "simplicity" and "non-sophistication" match the pure, simple and noble character of Fenena, 4. its text resembles a vision often recalled by mystical nuns, 5. Fenena's prayer offers some archetypal features which (will) reoccur in later prayers written by Verdi for his female protagonists – the prayer is uttered before the culminant point of the libretto under the form of a petition; it is written in a major tonality, suggesting the hope of the one who speaks it; the orchestral accompaniment is made out of arpeggios (recalling thus the sonority of a typical "religious instrument", the harp); rhetorical elements are invoked to emphazise the words of the aria –, 7. *Oh, dischiuso è il firmamento* is the only verdian prayer written for a primadonna which can be sung by a mezzosoprano, 8. it is the sole prayer in which a female character speaks to the god of the Jews, Jehovah.

Translated from Romanian by Juliánna Köpeczi

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(RECOMMENDED CITATION)

CÉSAR FRANCK'S GRANDE PIÈCE SIMPHONIQUE OP. 17 AN ANALYSIS FROM THE PERFORMER'S POINT OF VIEW

NOÉMI MIKLÓS[1]

SUMMARY. As mentioned in the title, the following work contains the analysis of one of the most important works of César Franck and of the French organ literature, the *Grande pièce symphonique* op. 17. In order to realize a proper performance of this monumental work it is necessary to run through a series of structural, technical and performance issues which are essential in the process of understanding Franck's organ music. The following analysis is structured in two main parts: the first part discusses the form of the work emphasising its main structural sections, whilst the second part handles the performance and the technical problems regarding articulation, dynamics, tempo and style.

Keywords: César Franck, organ symphony, form, structure, dynamics, tempo, articulation, phrasing

The organ works of César Franck have been created under the influence of the symphonic music characteristic for the Romantic Movement which flourished during the 19th century. According to Norbert Dufourcq's statements, Franck was a pioneer by adopting the new symphonic style: *"Being a creative musician*, *César Franck introduced the organ to an unexplored field. Through his compositions, the symphonic music had entered the domain of church music; a completely new concept characterized by a colourful language with rich harmonies, an intimate relationship between the composer and the performer, the music became a mirror which reflects the joy, the sadness and the exaltation of the musician.*"[2] A special place in the organ works of César Franck is held by the work entitled *Grande pièce symphonique*, the first composition for organ created in the symphonic genre.

Dedicated to Charles-Valentin Alkan (1813-1888), *Grande piéce symphonique* was composed in 1863, being published within the volume entitled *Six pièces* in 1868. César Franck was the one who performed the work for the first time at the Cavaillé-Coll organ of the Sainte-Clotilde Church in Paris, on the 17th of October 1864.

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[2] Dufourcq, Norbert*, La musique d'orgue française de Jehan Titelouze a Jehan Alain*, p. 148

With regards to the genesis of the work, some sources indicate a possible relation between the *Grande pièce symnphonique* and Franz Liszt's *Fantasie und Fuge über den Choral Ad nos, ad salutarem undam* which had been composed in 1850[3]. This theory is however disproven by the fact that the latter named composition by Liszt had been performed for the first time in 1878 during a concert performed by Camille Saint-Saëns at the *Palais de Trocadéro*. Another possible influence is the *Symphony for solo piano* Charles-Valentin Alkan, the first symphonic work dedicated to the piano[4].

Regarding the formal structure of the *Grande pièce symphonique*, the opinions among the musicians who had analysed the work differ. For example, in his biography dedicated to the life and work of César Franck, Charles Tournemire states the following: *"The Grande pièce symphonique is basically a sonata; the divisions are distinct: Introduction and Allegro non troppo e maestoso – Andante – Allegro (in the spirit of a scherzo) – return to the Andante – Several references to previous material, and then a broad conclusion. The piece might be considered as the first "romantic" sonata conceived for organ."*[5] On the other hand, in his book entitled *Playing the Organ Works of César Franck*, Rollin Smith[6] draws the attention upon the fact that in the first edition of the work published by the Maeyens-Couvreur Edition, one can find the following four part structure indicated by the double bar lines marked by the composer:
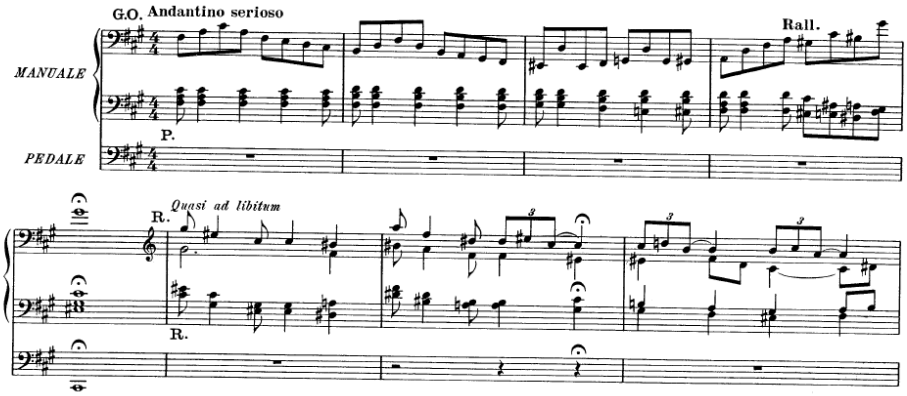
1. *Andantino serioso – Allegro non troppo e maestoso*
2. *Andante – Allegro*
3. *Andante – Allegro non troppo e maestoso*
4. *Beaucoup plus largement* şi fuga finală

It is interesting that Franck had inserted a double bar line between the *Allegro* section and the second *Andante*. Normally, after a first observation one would consider that the *Andante, Allegro* and *Andante* sections belong to the same structure conceived in a *lied* form (A-B-A). In this sense, the logic of Tournemire is more plausible, but in order to realize a proper analysis, one must firstly take into consideration the markings made by the composer. Although the composer delimits four main parts within the work, as in case of a symphony, he avoids giving the title *Symphony*, choosing to use the adjective *symphonique*. The term "symphonique" refers to the length, orchestral sound and cyclic form of the work.

[3] Smith, Rollin, *Playing the Organ Works of César Franck*¸ p. 80
[4] In 1857 Charles-Valentin Alkan had published a volume entitled *Douze études dans tous les tons mineurs* op. 39, in which numbers 4, 5, 6 and 7 are the four movements of a piano symphony - Smith, Rollin, *Playing the Organ Works of César Franck*¸ p. 81
[5] Tournemire, Charles, *César Franck, Organ music – Smith, Rollin, Towards an Authentic Interpretation of the Organ Works of César Franck*, p. 85
[6] Smith, Rollin, *Playing the Organ Works of César Franck*, p. 80

The first part envelops the introductive section *Andantino serioso* and the *Allegro non troppo e maestoso* in the form of a sonata. At the beginning of the work the composer presents first a theme with an orchestral stop combination characteristic for the organ works of César Franck: foundation stops on all the manuals and the Hautbois 8' form *Récit* with all the manuals being coupled. The first phrase of the theme is followed by a choral-type phrase which has the role of a conclusion (Img. 1). From the 10th measure the theme is presented again, followed by an extended version of the conclusive phrase. The rhythmic freedom is signalled by the composer form the very beginning of the work, by means of the following indications: *rallentando*, *quasi ad libitum* and *a tempo*.

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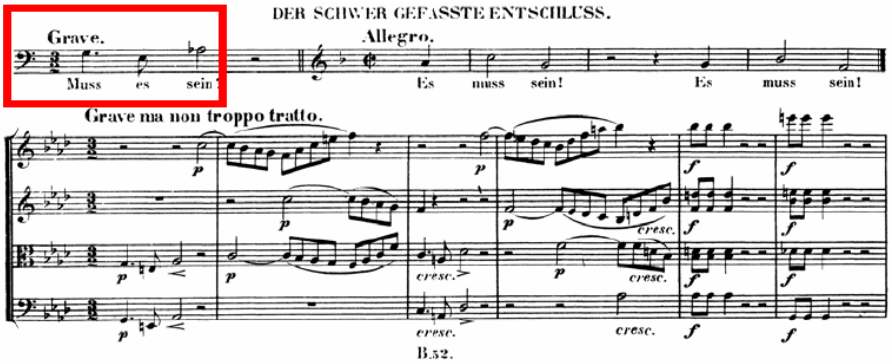


César Franck, *Grande pièce symphonique*, Measures 1-8[7]

From the 21st measure the theme is transferred to the voice of the bass, and then to the line of the tenor. In the 35th measure the right hand switches to the *Grand Orgue* manual, adding the 16' foundation stops and the reeds form the *Récit*. After obsessively repeating the same musical motif, sustained by a long *crescendo*, the tensions accumulated during this first section lead to a fist culmination point in measure 50. The length of this introductive section foretells the volume of the following work. The single most important performance issue in case of this first section is the rhythmic freedom which has to be handled very carefully, always taking into consideration the initial *tempo* indicated by the composer, avoiding an exaggerated *rubato* which can harm a structured performance.

[7] *http://conquest.imslp.info/files/imglnks/usimg/d/d5/IMSLP03781-Grandpiece.pdf*
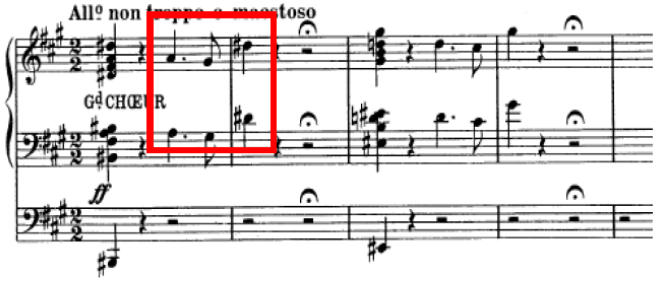
The transition to the next section marked *Allegro non troppo e maestoso* is made through a long *crescendo* carried out on pedal point. The composer indicates the following: *ajoutez successivement les jeux d'Anches à chaque clavier de façon à arriver graduellement au Grand-Choeur* (Gradually add the reed stops such as to arrive to the Grand-Choeur sound). Such a *crescendo* is easily made on a Cavaillé-Coll organ since they are equipped with separate pedals for activating the group of reed stops, called *Appèls*. After reaching *ff*, the composer presents for the first time the main theme of the work (Img. 3) which reminds one of the famous *fate*-motif from the *String quartett op. 135* by Ludwig van Beethoven (Img. 2). The cyclic structure is made through the repeated statement of the main theme and the secondary themes throughout the work.

Ex. 2



Ludwig van Beethoven, *String Quartet op. 135*, Part 4, Measures 1-6[8]

Ex. 3
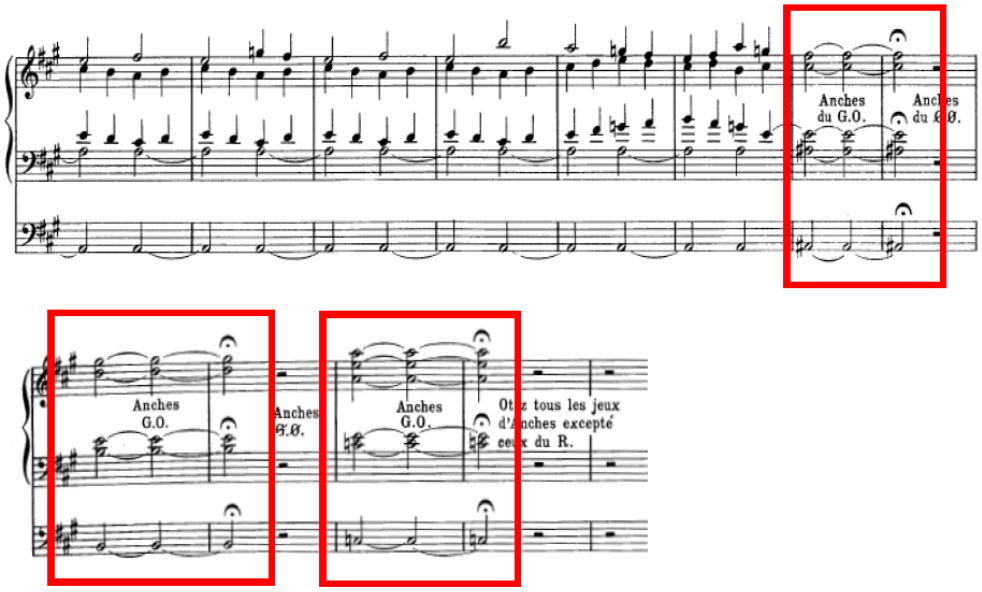


César Franck, *Grande pièce symphonique*, The Fate Motif, Measures 60-63

[8] *http://sausage.whatbox.ca:15263/imglnks/usimg/7/78/IMSLP04770-Beethoven_String_Quartet_No.16_Dover.pdf*

The main theme appears for the first time unaccompanied in the bass line. Following this first statement, the fate-theme appears successively in the other voices. The following *crescendo* leads to another intervention of the theme on the *Grande Orgue*, accompanied by a series of merked chords, played in *non-legato*. This march-like section ends suddenly, being followed by a choral-like section. Between measures 165 and 170 one can observe a new stop handling technique, the reed stops being activated on long pedal points, imitating the entrance of the brass section within the symphonic.

Ex. 4
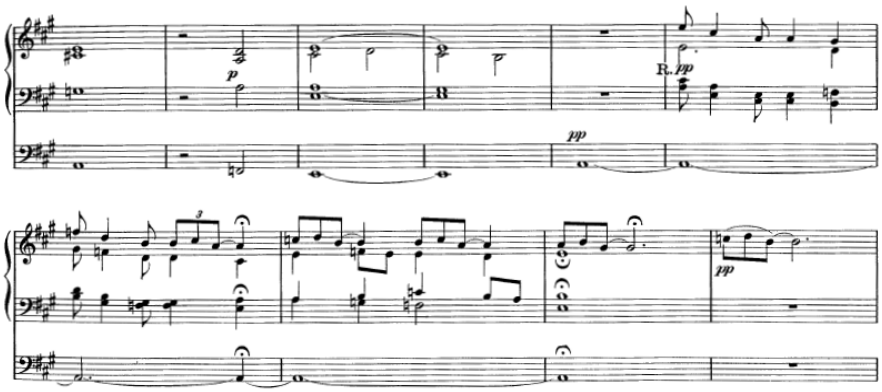


César Franck, *Grande pièce symphonique*, Measures 158-170[9]

In measure 179 the composer brings back the *Quasi ad libitum* phrase presented in the introductive section of the work. The motifs found at the end of this phrase are than worked out in the following section of triolets (Ex. 5).

[9] *http://petrucci.mus.auth.gr/imglnks/usimg/d/d5/IMSLP03781-Grandpiece.pdf*

Ex. 5



César Franck, *Grande pièce symphonique*, Measures 174-183[10]

This section presents several technical difficulties caused by the fast *tempo*. The thematic interventions necessitate a special attention from the performer. The music develops in *pp,* with small *crescendos* carried-out with the swell pedal. In order to render the intentions of the composer properly, this section needs to be played with a specific ease and no fluctuations of tempo. The first part of the work ends with a choral-like section and a last statement of the *quasi ad libitum* phrase.
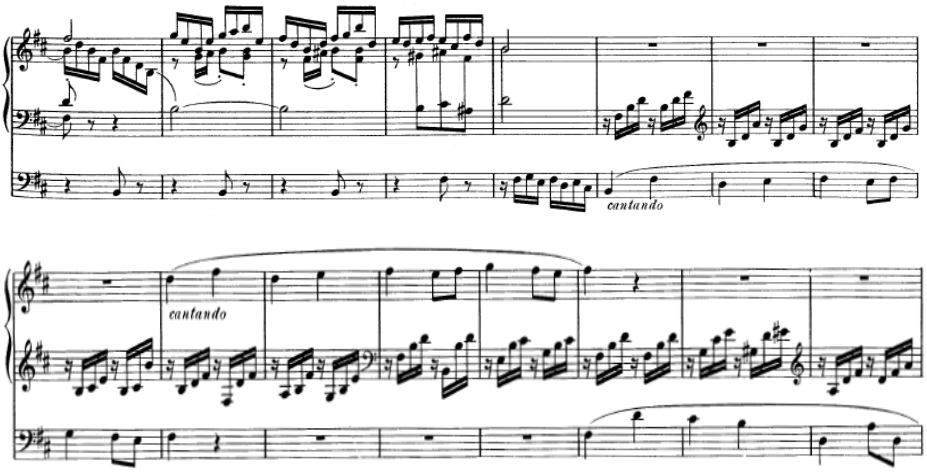
The second part begins with an *Andante* section in B major. The sound world of this section is a special one due to the *Cromorne* stop indicated by the composer for the solo line, a traditional French stop which can also be found in the French organs of the classical period. The accompaniment develops on the *Récit,* with the same combination of foundation stops and the Hautbois. The stops of the *Grande Orgue* manual are coupled to the pedals. The music is simple yet charming, carrying the listener into a peaceful state of mind. A possible performance problem in this case is maintaining the calm atmosphere which can be disrupted by the frequent change of manuals.

After this short serene moment another quick-passed section follows in *b* minor - *in the spirit of a scherzo* – a technically difficult section with fast sixteenth note passages which have to be played in *legato* (*trés lié*). This *Allegro* is the only section in which Franck does not indicate dynamic changes. The stop combination is a bit strange, the composer indicating *Flute 8'* and *16'* on the *PositifI,* combined with the *Flute 8', Hautbois and Clairon* 4' from the *Récit*. Both hands play on the *Positif* and the swell pedal is closed. The

[10] *http://petrucci.mus.auth.gr/imglnks/usimg/d/d5/IMSLP03781-Grandpiece.pdf*

sound created by this combination resembles the sound of a reed organ. In the 83rd measure a new melody is brought in the line of the pedals, with the indication *cantando* (Ex. 6). This short phrase appears in a dialog between the bass line and the soprano.

Ex. 6



César Franck, *Grande pièce symphonique*, Measures 78 -93[11]
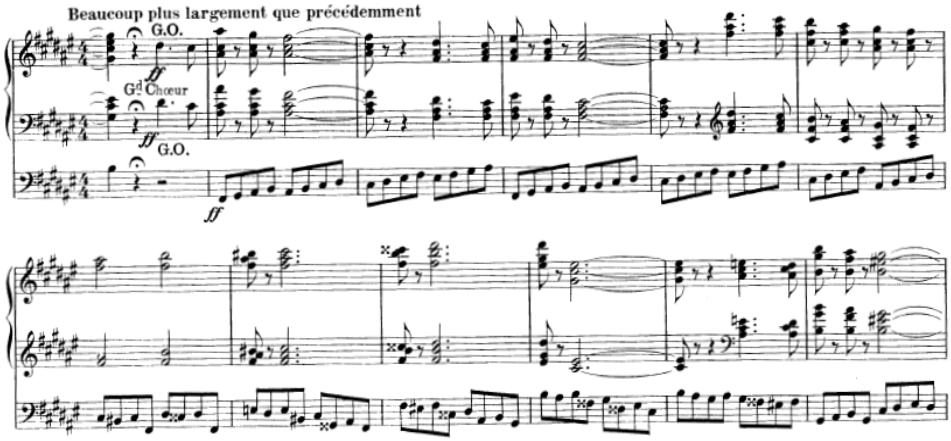
The most significant difficulty in the performance of this section is maintaining the *tempo*, the constant flow of sixteenth notes inducing a permanent state of unrest. The best solution for resolving this problem is to practice the section in a slow tempo for a long period of time. Playing by heart also contributes to a confident performance of this section.

The third part of the work begins with the re-exposition of the *Andante* section, this time built as an echo with the *Voix cèleste* stops indicated for both manuals. In the 23rd measure the composer brings back the main theme of the work, followed by the recapitulation of the secondary themes. This section reminds one of the beginnings of the last movement of Beethoven's 9th symphony in which the composer handles the same way.

After several dynamic changes and long *crescendo* doubled by a *rallentando* followed by a quarter note rest with a fermata, the last part begins with the exposition of the main theme in the line of the soprano and the tenor. The march-like character of the music is made by the marked chords played on the manuals and the series of eighth note passages found in the bass line. The tonality of *Fa #* major also contributes to the festive character of the music.

[11] *http://petrucci.mus.auth.gr/imglnks/usimg/d/d5/IMSLP03781-Grandpiece.pdf*

Ex. 7
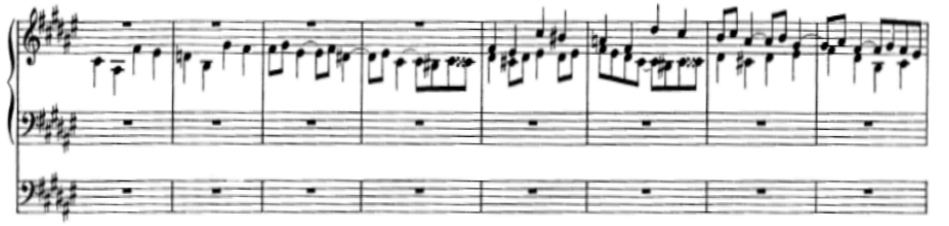


César Franck, *Grande pièce symphonique*, Measures 71-82[12]

This section gives the performer the opportunity to display his/her virtuosity. The *tempo* indicated by the composer *Beaucoup plus largement que précédemment* (A lot slower than before) might create confusions, since in the section meant by the composer the measure was *alla breve*. In any case, the performer needs to choose a tempo which allows him/her to comfortably play the eighth note passages and obtain a structured rendering of the theme exposed in the upper voices.

At the end of this section the music stops on a dominant chord followed by a whole measure rest. The following fugue is based on a theme derived from the main theme of the work.

Ex. 8
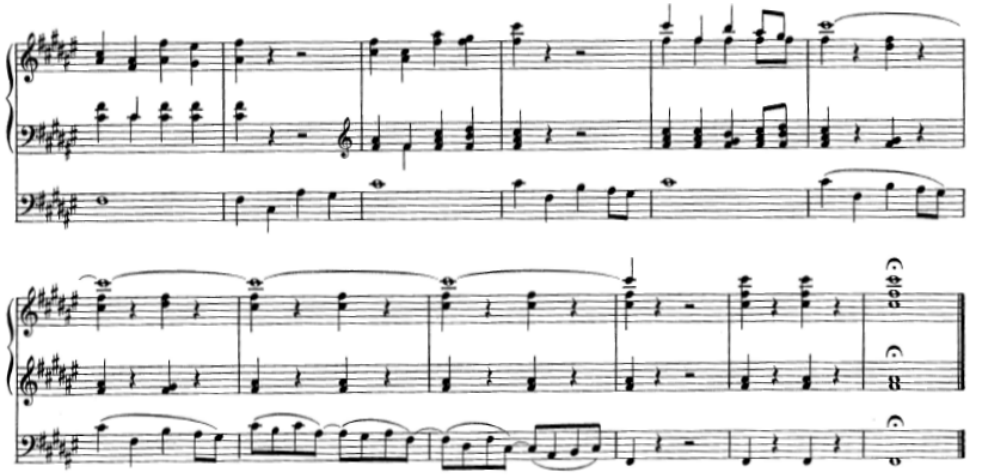


César Franck, *Grande pièce symphonique*, Measures 101-108[13]

[12] *http://petrucci.mus.auth.gr/imglnks/usimg/d/d5/IMSLP03781-Grandpiece.pdf*
[13] *http://petrucci.mus.auth.gr/imglnks/usimg/d/d5/IMSLP03781-Grandpiece.pdf*

In the 139th measure marks the beginning of the Coda, where the composer indicates the addition of the *Octaves graves* stops on all manuals, thus increasing the sound volume one last time. From here on the main theme is repeated obsessively and the music is under a constant modulation, reminding one of the Wagnerian style. The tensions built up during this modulatory section are released in the last culmination point of the work in measure 181 (Ex. 9). The end of the work measures up with the end of an orchestral symphony, a long ritardando taking place, activating the entire *sound reservoire* of the symphonic organ.

Ex. 9



César Franck, *Grande pièce symphonique*, Measures 182-193[14]

Regarding the performance of this work, one must always have in mind the aspects regarding articulation, dynamics, phrasing, tempo and style. When it comes to articulation, this works, the same as the other compositions of Franck has to be performed in *legato*. As Alexandre Guilmant once had said, *legato* is *"the real manner"*[15] to play the organ. In order to obtain this *legato* one needs to use several technical methods such as finger substitutions or finger sliding from one key to another. Practicing these technical elements is all the more necessary since Franck, having very large hands, didn't hesitate to include large intervals into his music, which create serious difficulties to the performers. In Franck's music one can find a performance method characteristic to the French symphonic organ music, called *note commune*, which means that when two similar notes appear successively in two different

[14] *http://petrucci.mus.auth.gr/imglnks/usimg/d/d5/IMSLP03781-Grandpiece.pdf*

[15] Guilmant, Alexandre, *La Musique d'orgue, Encyclopedie de la Musique et Dictionnaire du Conservatoire, Deuxième Partie*, p. 1157

voices, one does not need to repeat the second note, it being treated as a rhythmic *legato*. This performance method also contributes to the making of a tight *legato*. Every technical aspect regarding manual playing is also valid in case of pedal playing. Although Franck did not indicate any pedal applications, during the performance of his works on must use both toes and heals. Many times the right foot needs to manoeuvre the swell pedal to carry out the dynamic elements, in which case the left foot needs to take over the notes which would normally be played by the right foot. In order to obtain an ideal articulation for the interpretation of the organ music of Franck it is necessary to find a comfortable fingering with which one should practice the difficult sections for a long period of time. In some cases one can adopt solutions like taking over the notes of one hand to another, or transpose notes an octave higher or lower, or play with the same hand on two different manuals at the same time. In order to resolve these technical problems one needs to maintain a relaxed position of the body, the hands and the feet, which have to be always in contact with the keys and pedals of the organ.

In case of the organ works of Franck, the aspects of phrasing, dynamics, and tempo and stop combinations go hand in hand. Just like Guilmant and Widor, Franck indicated orchestral stop combinations for larger sections. He did not like to change the stops too often. In case of his works a *crescendo* can be carried-out as follows: first one activates the 8 foot foundation stops of each manual, combined with the *Hautbois* from the *Récit*, the manuals being coupled together; one gradually opens the swell pedal and successively adds the reed stops of the *Positif,* the *Grande-Orgue* and the *Pedals*. The sound obtained at the end of such a *crescendo* is the equivalent of the orchestral *Tutti*. In case of solo sections, Franck often indicates the *Cromorne*, the *Trompete* or the *Hautbois*, and in case of meditative sections he indicates the *Voix céleste* or the *Voix humaine*. His stop combinations are simple and somehow standardized, which makes it all the more difficult to play them on a non-symphonic organ, in which case the performer might be compelled to realize a *crescendo* or a *decrescendo* by adding or removing stops. This procedure is wrong, since any obvious entrance of stops can ruin a structured performance.

The aspect of the *tempo* represents a special problem in the performance of the works of Franck. In case of the *Grande pièce symphonique*, just like in case of all the other organ works, the performer has to deal with the issue of rhythmic freedom. The degree of this freedom is unknown. Adolphe Marty, one of Franck's students stated the following: "One cannot imagine how freely Franck played his own works"[16].

[16] Jaquet-Langlais, Marie-Louise, *The Organ Works of César Franck: A Survey of Editorial and Performance Problems, French Organ Music from the Revolution to Franck and Widor*, p. 170

On the other hand, Franck did not like it if his students played his works too freely: „In time! He ordered in a sonorous voice those who, wanting to do the right thing, wrongly tried to imitate him and interpreted his own works too indulgently." [17] However, the performer must always be careful not to exaggerate with the *rubato* which could lead to a misinterpretation of his works.

Regarding their style, Francks works were born under the influence of the German composers Felix Mendelssohn-Bartholdy, Robert Schumann, Ludwig van Beethoven and Richard Wagner, from whom he had adopted his special interest for constant modulations. Because of the seriousness of his music, the French public who was used to a more charming and flamboyant style didn't always receive his works with enthusiasm.

After a detailed analyse of the *Grande pièce symphonique* one can conclude that due to its cyclic structure and its stylistic and performance aspects it represents the quintessence of the Franckian oeuvre. One can without a doubt state that it represents the link between the sonata and the symphony genres, standing as a bridge between the French and the German arts of organ music.

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[17] De Serres, Louis, *Quelques Souvenirs sur le Père Franck, Mon Maître*, in: Smith, Rollin, *Toward an Authentic Interpretation of the Organ Works of César Franck*, p. 181

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STUDIA UBB MUSICA, LIX, 2, 2014 (p. 117-132)
(RECOMMENDED CITATION)

THE RHYTHMICALLY, MELODICALLY AND RHYTHMIC-MELODICALLY ANALOGIES IN RICHARD WAGNER'S OPERAS

GABRIELA COCA[1]
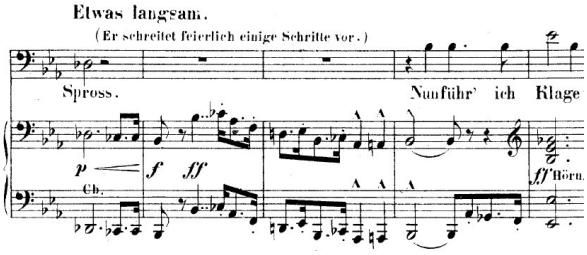
SUMMARY: In Richard Wagner's opera the composer put the rhythm both in the service of the musical dramaturgy and also in the melody, the harmony, the polyphony, the orchestration and the musical form. The rhythmic and the melodic analogies of his musical works do not have this trait because of the lack of ideas of the composer. These are rhythmical and melodic archetypes, which are called ancient motifs. This paper presents, in an analytical taste, these motifs, illustrating their analogy through musical examples.

Keywords: Richard Wagner, rhythmical, melodically, analogies, leitmotif

1.1 The Rhythmical Analogies

In the world of the Wagnerian leitmotifs, one of the fundamental analogies on a rhythmical plan can be found in the family of the signal-type motifs. More often these are the warrior motifs. They make the (violent or less violent) action to start, or the intention of the action on a physical plan, as it can find its musical expression in the pointing rhythm that is put under the more or less taking again action. We compare in this respect the two motifs from the musical work *Lohengrin - Motiv der Anklage* (The Motif of the Accusation) and *Gotteskampf-Motiv* (The Fight of the Gods) with a motif from the musical work *Rienzi – Huldigungsthema* (The Motif of the Faith Oath):
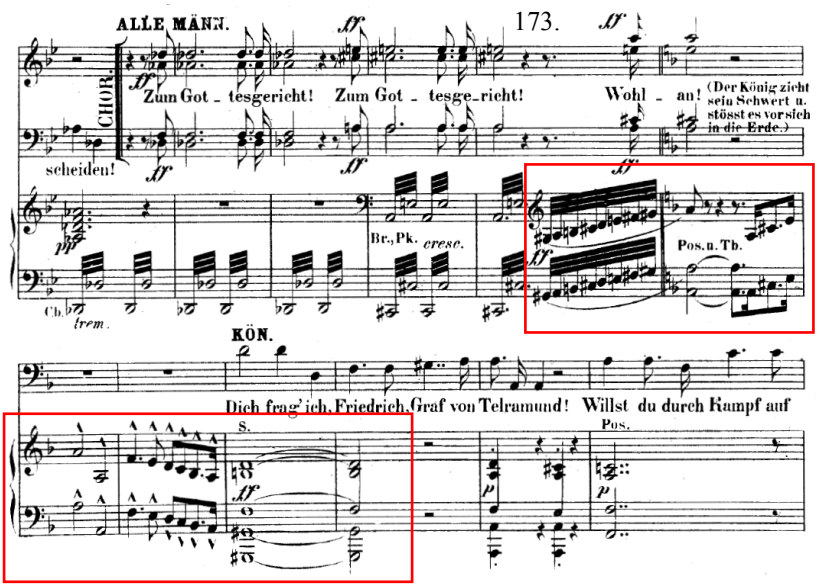
Ex.1.1



Lohengrin*, I. Part, 1. scene (m. 171-175.) – *Motiv der Anklage
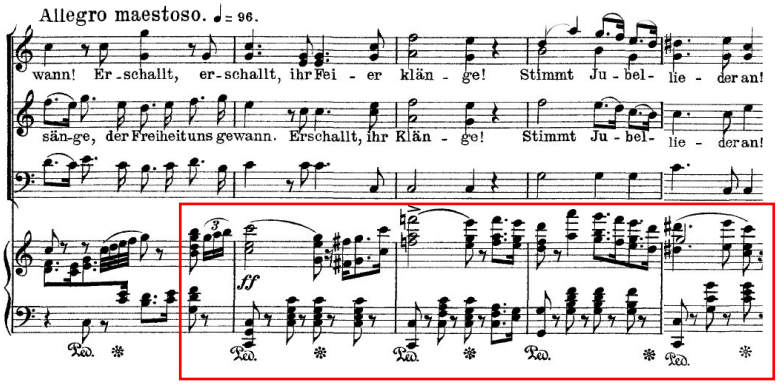
[1] *Associate professor dr. at the Babeş-Bolyai University, Cluj-Napoca, Romania, Reformed Theology and Musical Pedagogy Department. E-mail: gabriela.coca.66@gmail.com*

Ex. 1.2



Lohengrin*, I. Part 2. scene (m. 173-178.) – *Gotteskampf-Motiv

Ex. 1.3
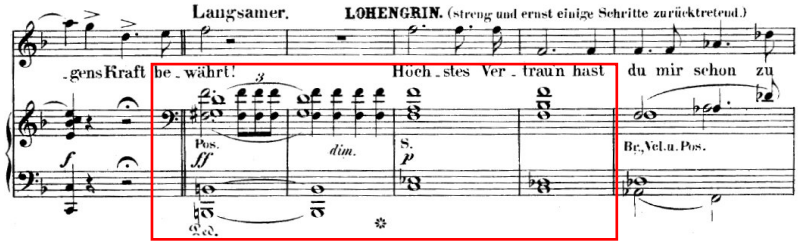


Rienzi*, *Huldigungsthema

Next to the pointing, repeating rhythm that characterize each motif the melodically development is relevant in some parallel octaves of the motifs from Lohengrin, together with the chord sustaining (that is also characterized through the repetitive times) of the leitmotif from the opera *Rienzi*.

The usage of this pointing and repeated rhythmical impulse is frequent at Wagner, as it can obviously be found to the other musical works that belong to Wagner. The examples to illustrate this are many, but in order to illustrate this phenomenon we just use three of them.

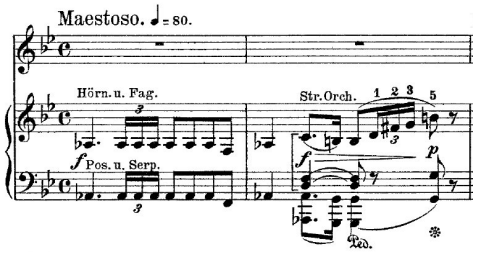
Another rhythmical analogy that is presented is manifested in the leitmotifs that belong to the same category of signal-type motifs. However, this time, the signal is made by the sound that is pointed by the repetition. The rhythmical formula includes the triplet in itself for so many times. In this respect, the rhythmical structure of *Warnungs-Motiv* (The Motif of the Warning) from *Lohengrin* is nothing more but an increase of the rhythmical structure of *Motiv der Entschlossenheit* (The Motif of the Decision) from the opera *Rienzi.*

Ex. 2.1



***Lohengrin*, *Warnungs-Motiv*, III. 2. (m. 227-235.)**

Ex. 2.2
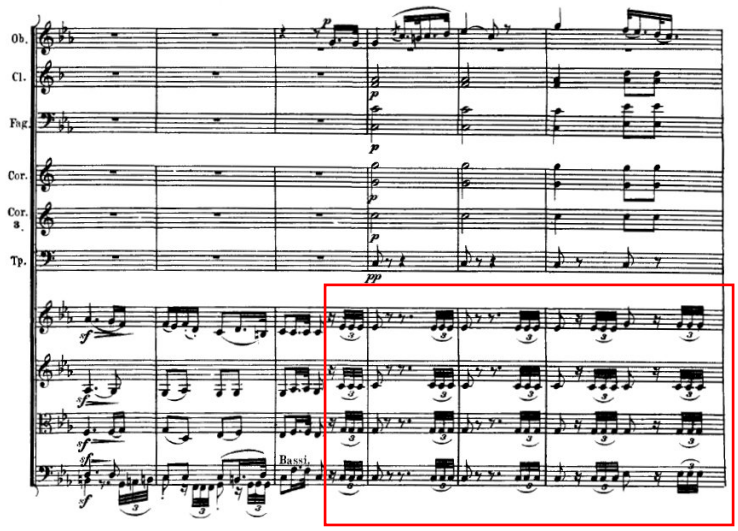


Rienzi*, I., *Motiv der Entschlossenheit

The *Warnungs - Motiv* is a leitmotif that is making it to come into being gradually along the musical work as it comes to be real in the above-presented form only in the act III, scene 2, measures 227-235. It appears frequently as it is interwoven between the recitative phrases with a strident dynamics (*forte, fortissimo*) as it has a role of a nervous tension. Along the musical work this leitmotif appears for 152 times.

If we extrapolate the presence of this rhythmical formula to the creation of the other composers, we can notice its assiduous presence in the first place, in the musical works that belong to Beethoven. We can take one example in

this respect, namely, the part II (*Marcia Funebre*) from *Symphony III.* There, inside the substratum of the melodically line the chords rely their rhythmical accompaniment on this formulae of the repeated sound under a triplet form and it is finalized by adding of another sound or to a row of the repeated sounds.

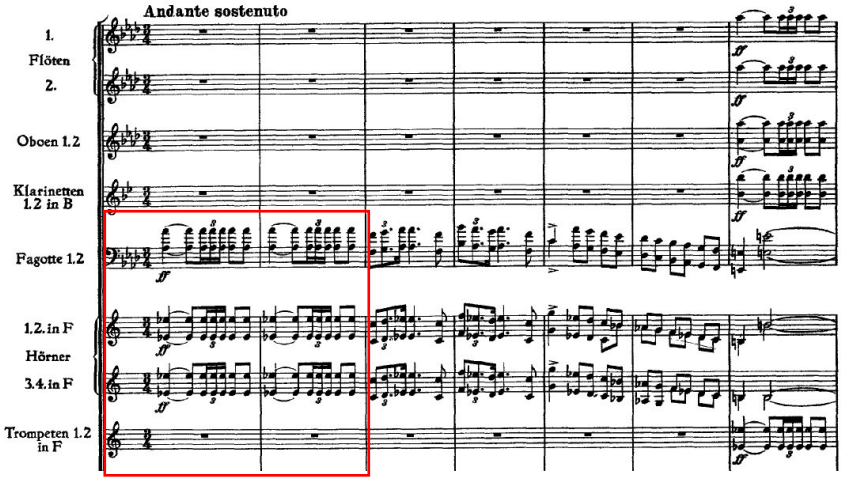
Ex. 3



L. van Beethoven – III. Symphony (*Eroica*), 2. part, m. 6-11.

The *Symphony IV* of P. I. Tchaikovsky has a strident start with the same formula:
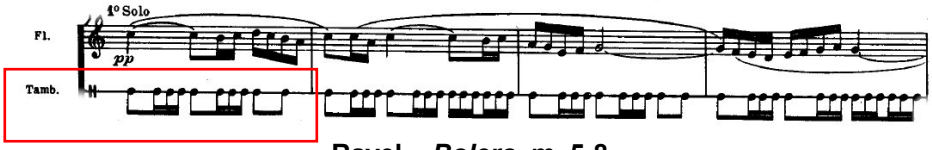
Ex. 4.1



P. I. Tchaikovsky – *IV. Symphony*, I. part, m. 1-7.

This formula also can be found in the basic rhythm of *The Bolero*.

Ex. 4.2
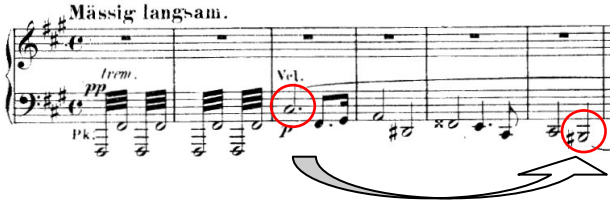


Ravel – *Bolero*, m. 5-8.

1.2. The Melodically Analogies.
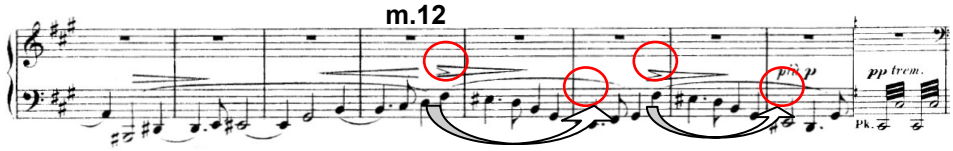
In the case of the melodically analogies of the leitmotifs, a special attention has is, in the first place to be given to the leitmotifs that have a monodic conceiving. Without pretending to exhaust the subject, we have to see comparatively in this context, three leitmotifs: *Unheil-Motiv* (The Motif of the Misfortune), *Versuchungs-Motiv* (The Motif of the Temptation) from the opera *Lohengrin*, and *Entsagungs-Motiv* (The Motif of the Giving-up) from the musical work *Die Meistersinger von Nürnberg*.

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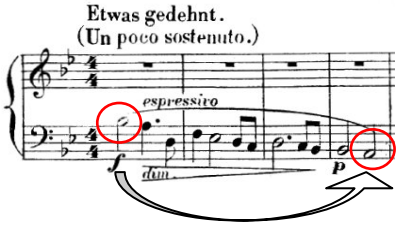


***Lohengrin,* II. act, 1. scene, m. 1-6.**

Ex. 5.2



***Lohengrin*, II. act, 1. scene, m. 12-17**

Ex. 5.3
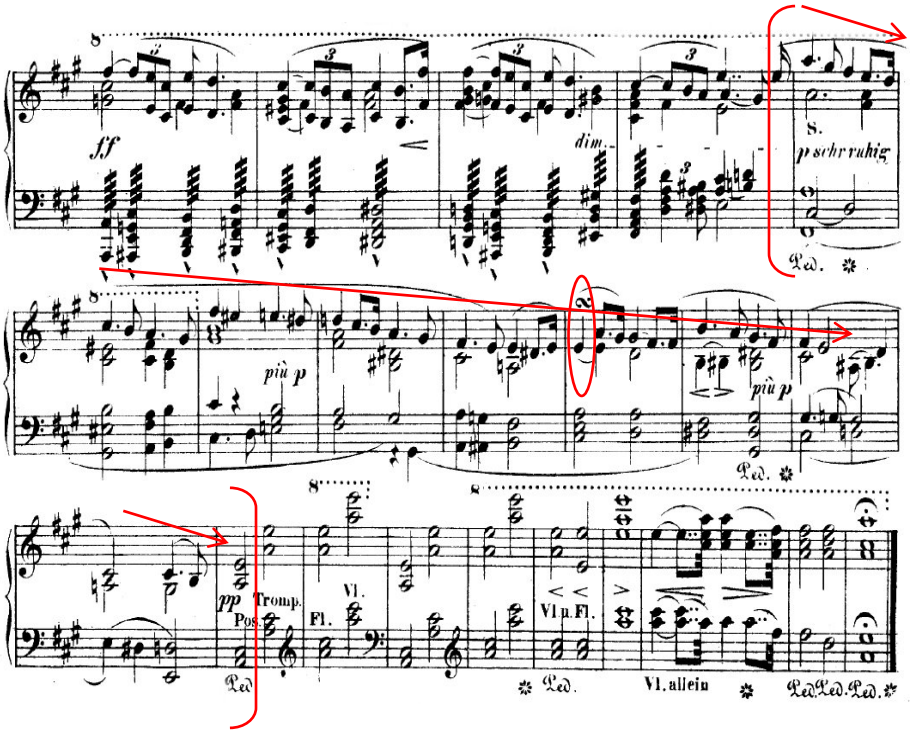


Die Meistersinger, III. Act, *Entsagungs-Motiv*

The name of these motifs suggests a somber atmosphere- misfortune, temptation, giving-up even if they are full of expression. Without being identical from a melodically point of view, there is a similarity between them. All these motifs are conceived in the low register, they have a descendant profile, and they are reeling between two sounds that are situated to an interval of a minor ninth, and a minor seventh respectively. By inversion, these intervals are transformed into a minor second and a major second respectively.
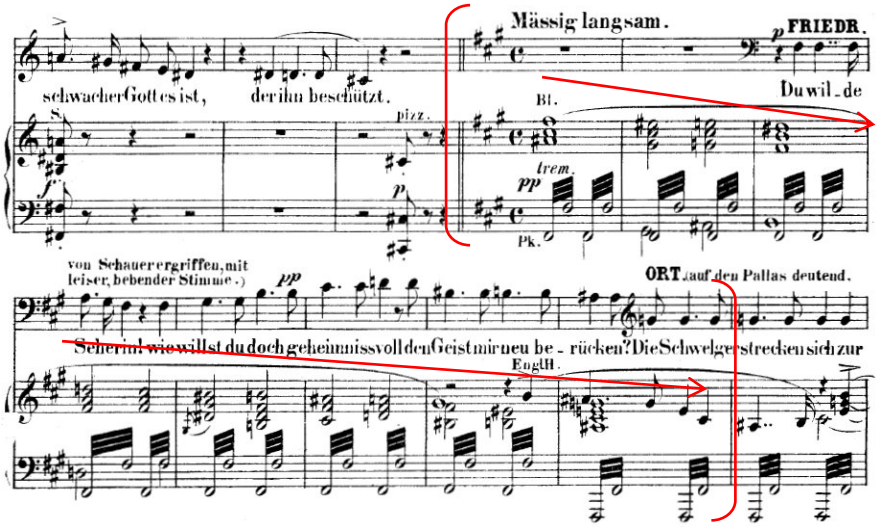
Another special category that is related from a melodically point of view, is constituted by those leitmotifs that partially or totally rely on the descendant chromaticism. This is the case of the following leitmotifs: *Trennungsklage* (The Sorrow of Separation), *Bestrickungs-Motiv* (The Motif of the Fascination), *Motiv der Wehmut* (The Motif of the Pain in the Soul) from the opera *Lohengrin*.

Ex. 6.1



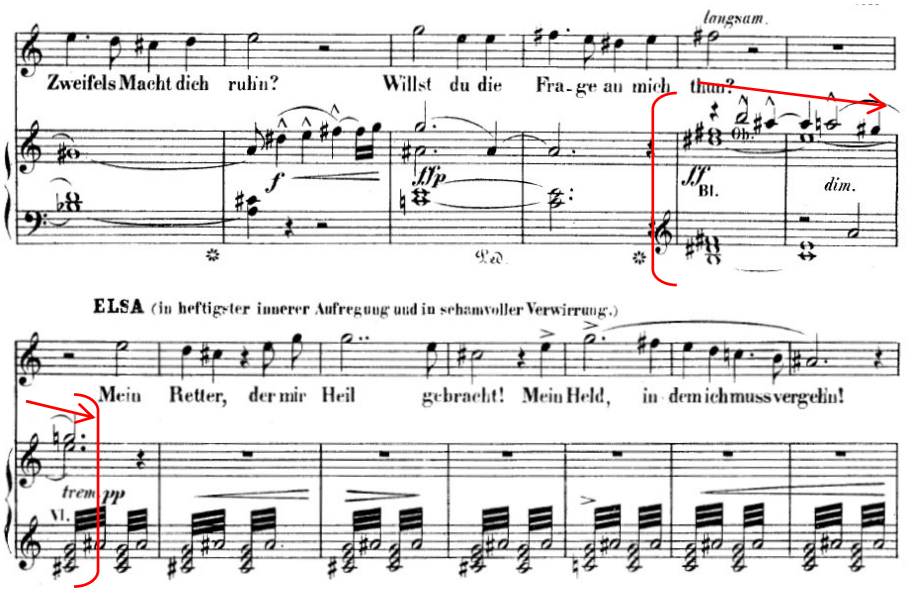
Lohengrin*, Prelude, m. 58-67, *Trennungsklage-Motiv

Ex. 6.2



Lohengrin*, II. act, 1. scene, m. 254-260, *Bestrickungs-Motiv
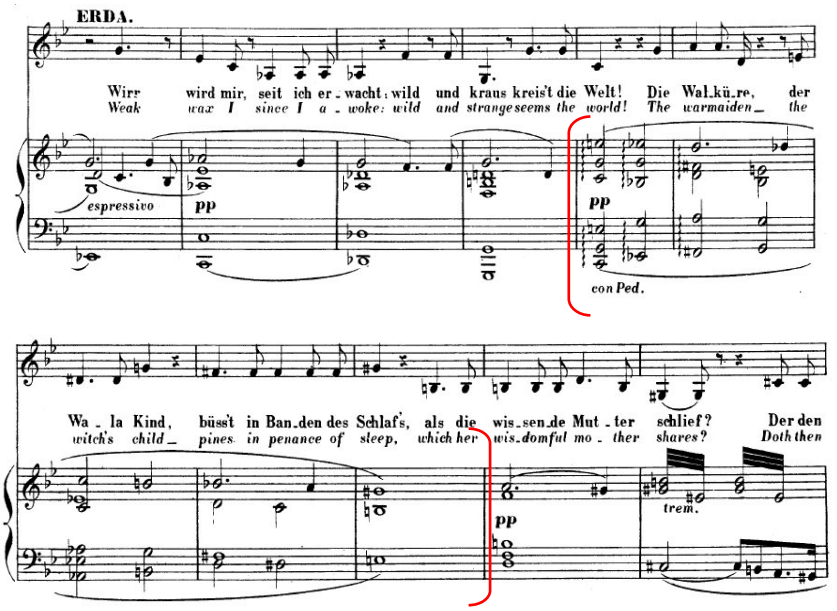
Ex. 6.3



Lohengrin*, II. act, 5. scene, m. 418-420, *Motiv der Wehmut
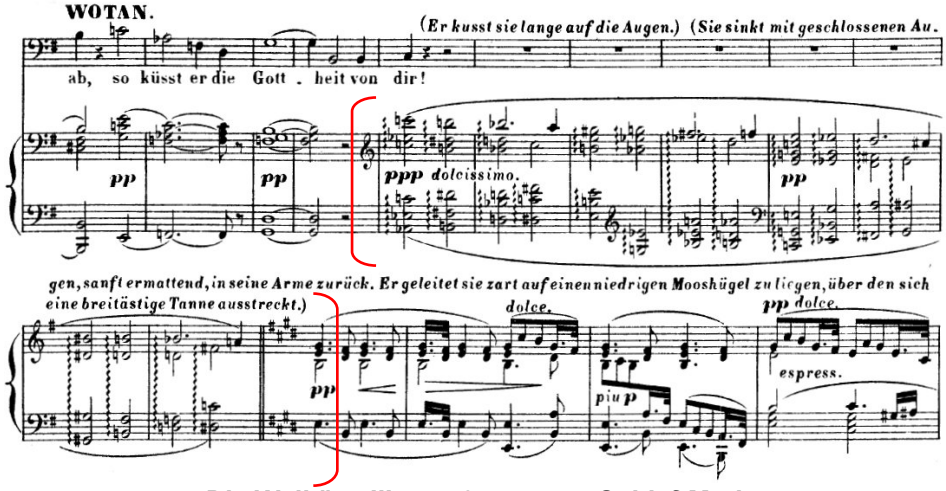
It is also the case of the *Schlaf-Motivs* (The Motifs of the Sleep) from the musical works *Siegfried*, *Die Walkure* and *Gotterdämmerung*.

Ex. 7.1



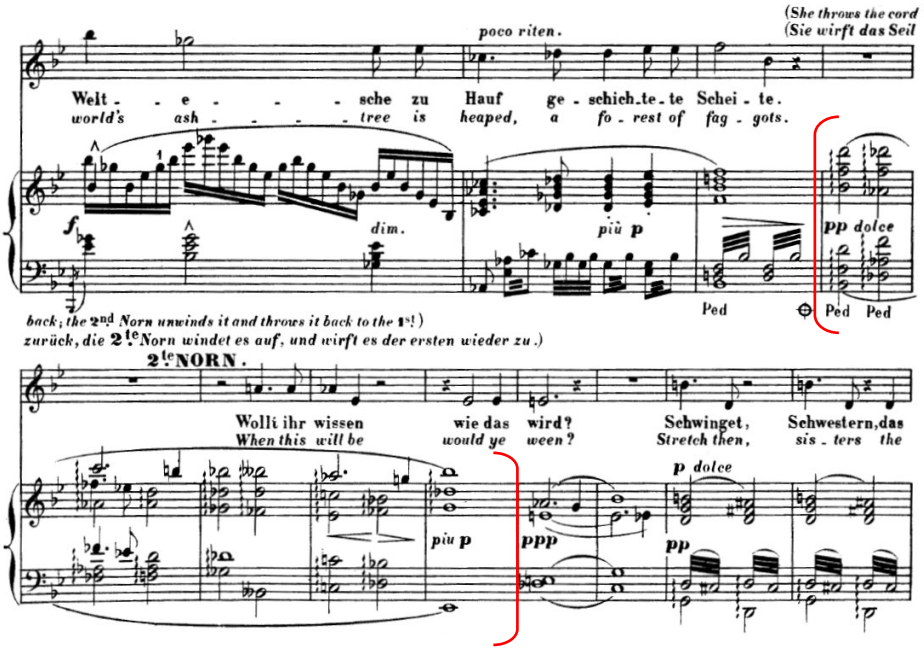
Siegfried*, III. act, 1. scene – *Schlaf-Motiv

Ex. 7.2



Die Walküre*, III. act, 3. scene – *Schlaf-Motiv

Ex. 7.3



Götterdämmerung,* I. act, 1. scene – *Schlaf- Motiv

These motives that are gradually chromatic and descendant express on the one hand, sorrow, fascination and pain of the soul and, on the other hand, the deepening in a state of apparent death, of sleep. Five from the six leitmotifs have a steady dynamics of *piano* and *pianissimo,* respectively. The *Motiv der Wehmut* starts in *fortissimo* and, along one measure it is crushed in *tremolo pianissimo*. This motif expresses the pain of the Lohengrin's soul. The motif intervenes almost to the final of the act II (scene 5) on the plan of the dramatic action. Elsa, after her approaching by Ortrud and Friedrich "*turns around with a pain in her eyes due to the doubt and she fells to the feet of Lohengrin, being deeply shaken".*

Lohengrin: *"Elsa, come up! In your hand*
It is the secret of all the luck!
You are in doubts?
Are you tempted to ask me?[2]
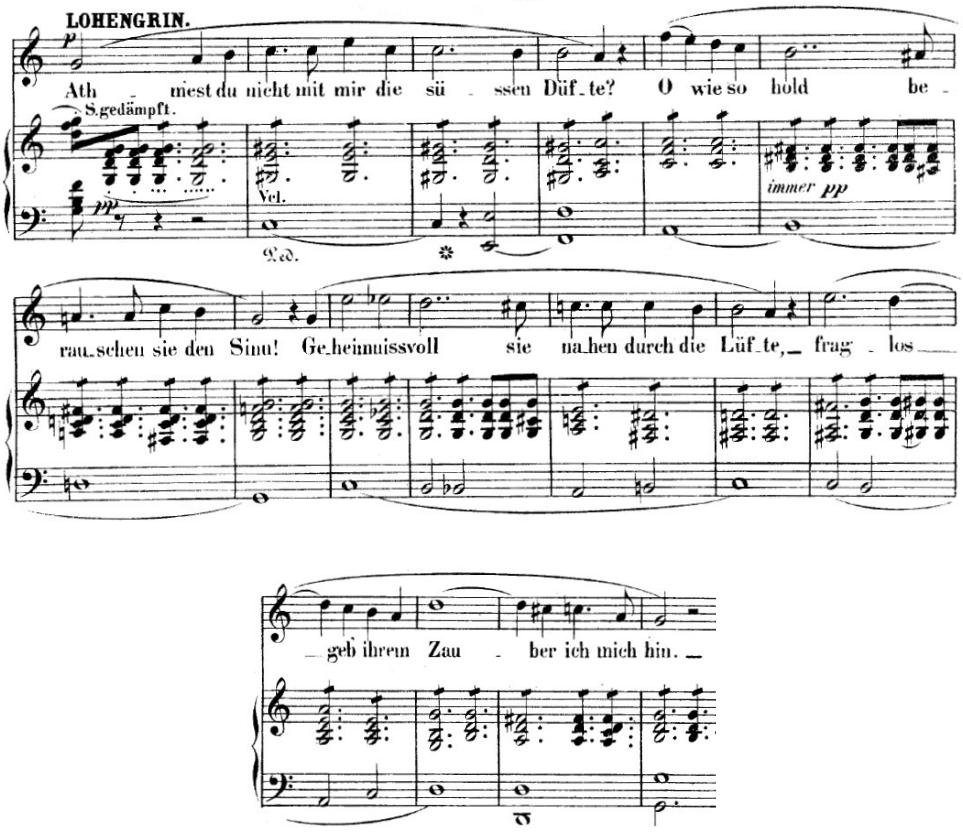
Motiv der Wehmut

[2] Wagner, Richard, *Lohengrin*, *Libret,* in vol. Wagner, Richard, *Olandezul zburator,* in Rom. by St. O. I osif, Ed. pt. Lit., Bucuresti, p. 243.

Along the descendant chromaticism, the diminished dynamics, we have as a characteristic for these leitmotivs the rare or retained tempo, the length of time of the long values (minims, semibreves), together with the ornaments – *tremolo, arpeggio* and *the turn*.[3]

Another category of melodically analogies can be found in the leitmotifs that are largely developed from a melodically point of view. We look comparatively to the *Liebesentzücken-Motiv* (The Enchantment of the Love) from *Lohengrin* and *Duett Holländer-Senta* from *Der fliegende Holländer.*
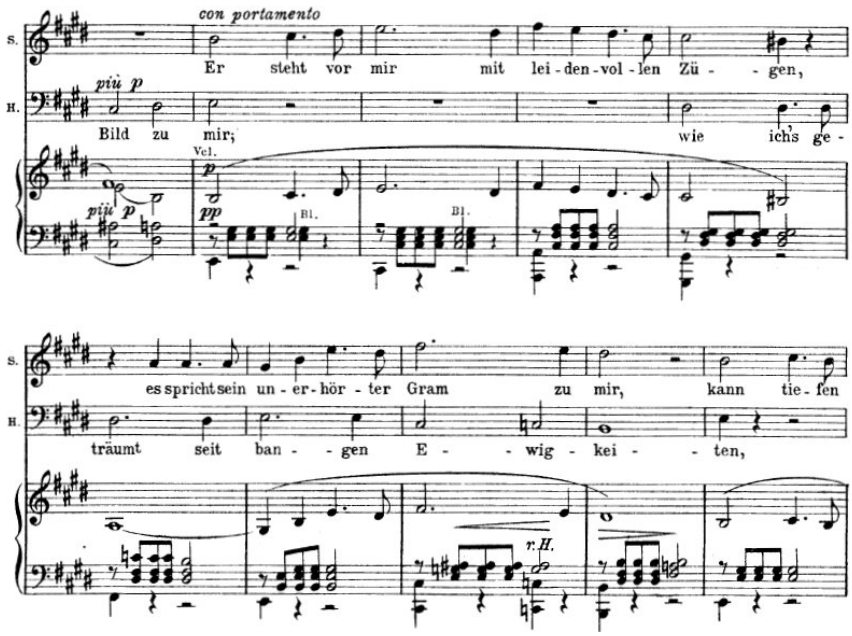
Ex. 8.1



***Lohengrin – Liebesentzücken-Motif*, III. Act, 2. scene, m. 122 – 138.**

[3] In the leitmotif *Trennungsklage* of the opera *Lohengrin*, the turn (measure no 63) has a special importance, as it is situated in the symmetry point of the leitmotif.

Ex. 8.2



***Duett Holländer-Senta* from *Der fliegende Holländer,* II. Act**

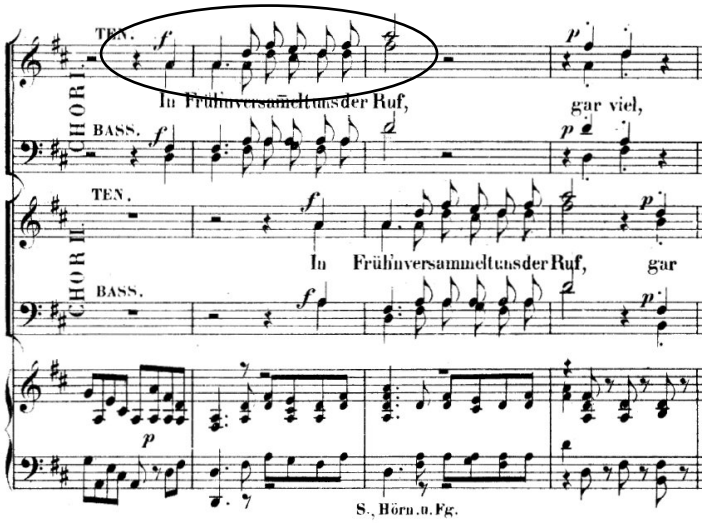
The melodically phrases from the beginning of the two leitmotifs presents a very similar profile. In the case of a melody of a larger respiration, the melodic debut by a gradual ascendant evolution it offers an opening that creates the elation feeling. A significant thing is the fact that this gradual evolution takes place between the limits of a fourth interval where the melodically line "sits down" by using a longer duration (see: *Duett Holländer-Senta*), or by repeating of the sound (see: *Liebesentzücken-Motiv*).

In the case of both leitmotifs, the orchestra is limited to the harmonically supporting of the melodically line by tensioning and then by releasing the atmosphere through soft *crescendos* and *diminuendos.* The fundamental dynamics of both of the leitmotifs is diminished as the intensity (*pianissimo, piano*), the tempo of the motifs is a steady, calm one (*Ruhig bewegt*, *Sostenuto*).

1.3. The Rhythmic-Melodically Analogies

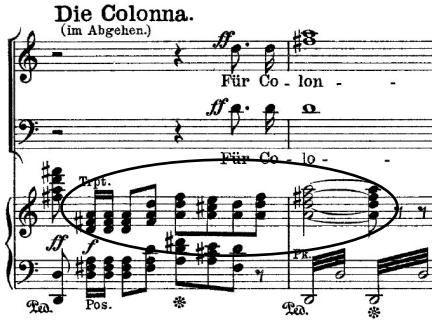
The first rhythmic-melodically analogy that I present here belongs to the signal-type motifs. Therefore, we came across to a surprising similarity between the *Morgenruf* (The Morning Call) leitmotif from *Lohengrin* and the leitmotif *Kampffanfare* (The Fight Fanfare) from *Rienzi.*

Ex. 9.1



***Lohengrin, Morgenruf-Motif*, II. Act, 3. Scene, m. 104-107.**

Ex. 9.2
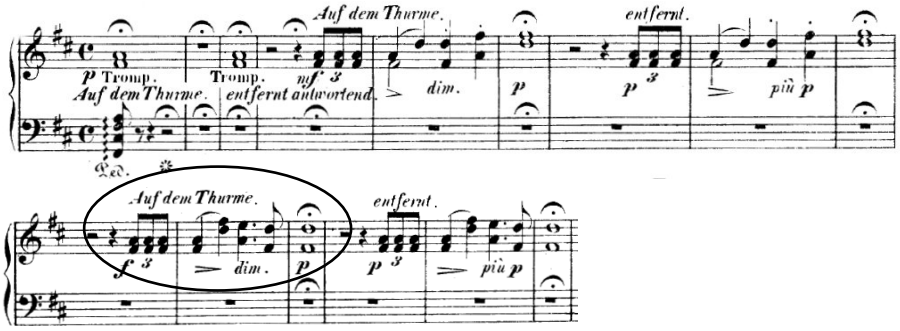


***Rienzi**, Kampffanfare-Motif*, I. Act

The melodically profile of the two motifs is 100% identical. From a rhythmic point of view, the beginning of the motif is a little different as it is the duration of the final sound but, apart from these small differences the rhythmical profile presents also a surprising similarity. In a certain measure, *Morgenruf* can be interpreted as a *Kampffanfare*. A surprising thing is the identical tonality of the two motifs and their common dynamics (both of them are conceived in *forte*).

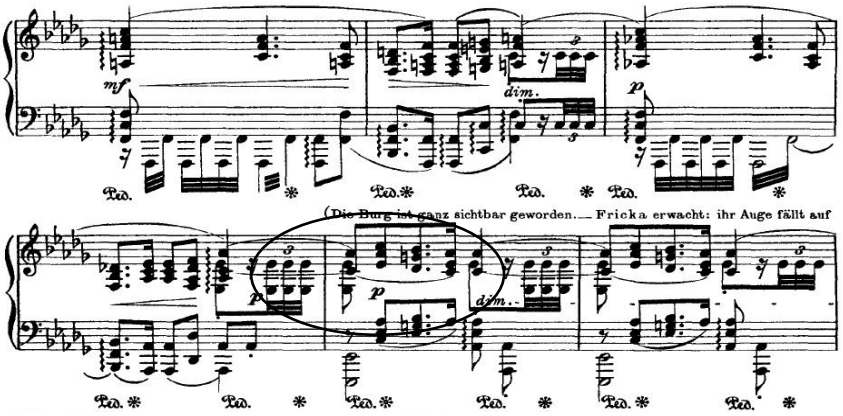
The following leitmotifs also present from a rhythmic-melodically point of view, striking similarities. They belong to the family of the signal-type motifs, namely, *Weckruf* (The Wake-up Call) from *Lohengrin*, *Walhall-Motiv* from *Das Rheingold* and *Siegesmarsch* (The Winner's March) from *Rienzi*:

Ex. 10.1
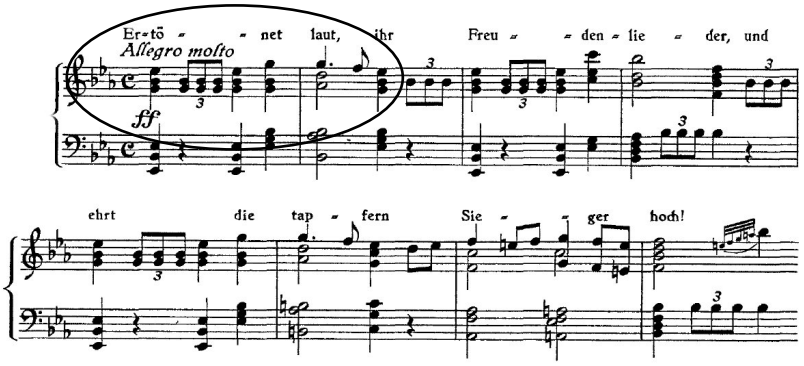


***Lohengrin*, *Weckruf-Motif,* II. Act, 3. Scene, m. 4-15.**

Ex. 10.2



***Das Rheingold, Walhall-Motif (b)*, 2. Scene**

Ex. 10.3



***Rienzi*, *Siegesmarsch*,**
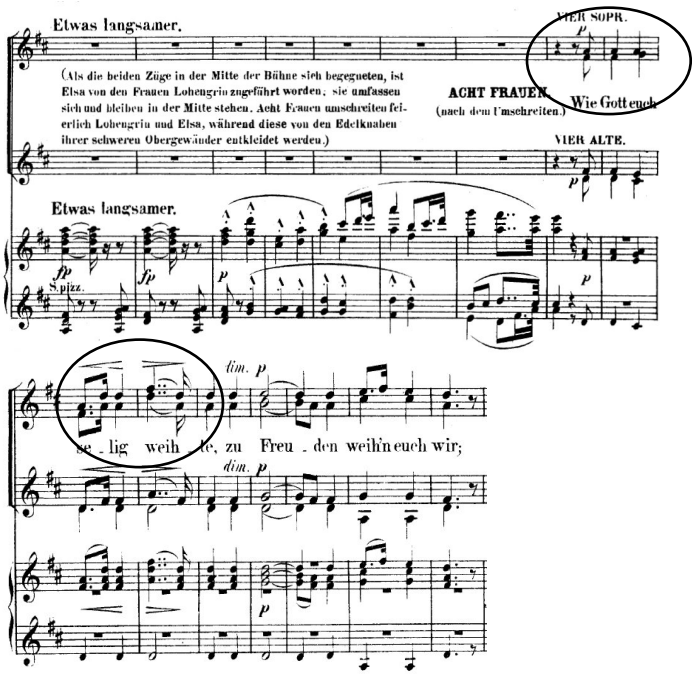
The tonalities of the three leitmotifs are different. Although they start from different heights and they have different tonal colours, we can remark the interval identity of the melodically profile of the motifs: *Weckruf* and *Walhall*.

The rhythm of the *Walhall-Motiv* is the diminishing of the rhythm of Weckruf motif. Nevertheless, their dynamics is different but the tempo is a moderated one in both of the cases.

The debut melodically profile of the leitmotif *Siegesmarsch* from *Rienzi* is also related to the two previous leitmotifs.
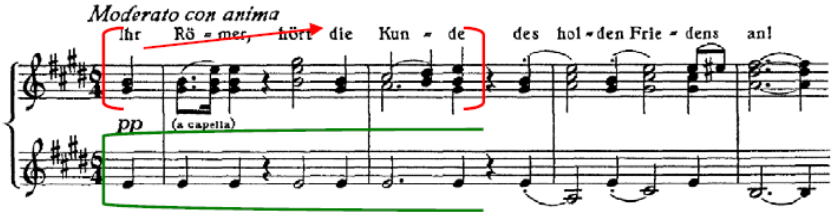
We compare in the following lines *Hochzeitweihethema* (The Theme of the Nuptial Sacrament) from *Lohengrin*, with *Chor der Friedensboten* (The Chorus of the Peace Announcer) from *Rienzi.*

Ex. 11.1



***Lohengrin, Hochzeitweihethema*, III. Act, 1. Scene, m. 67-82.**

Ex. 11.2
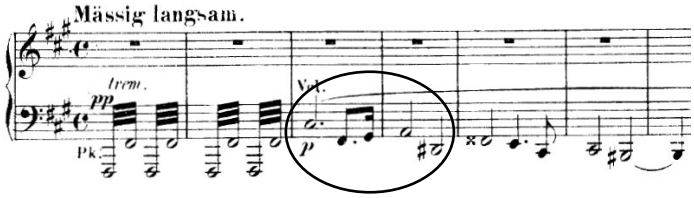


***Rienzi, Chor der Friedensboten*, 1. Motiv, II. Act**

There are visible similarities of a rhythmic-melodically profile and also, it is the common solution of the using of the repeating bass sounds.
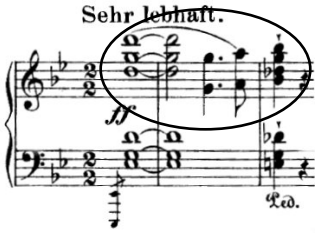
The last examples that we present in this context are *Unheil-Motiv* (The Motif of the Misfortune) from *Lohengrin*, and *Sehnsuchtsschmerz-Motiv* (The Pain of the Strong Wish) from *Tristan und Isolde*.

Ex. 12.1



***Lohengrin, Unheil-Motiv,* II. Act, 1. Scene, m. 1-7.**

Ex. 12.2



Both of the leitmotifs express a sombre state of mind. An interesting thing is that both of them are situated in the opening measures of an opera act. In both of the cases this is the act II. Their relating is relevant.

But, the main analogy of these leitmotifs is only rhythmic-melodically. There are contrasts between them on the tempo, the dynamics, the register, the tonality and the orchestration plan.

Returning to the similarities and summarizing my observations, in this paper I have analyzed the leitmotifs. From a melodically and rhythmically point of view the leitmotifs constitute the essence of the opera. In the operas which are created successively by Wagner we found more rhythmic and melodic similarities. However, we found analogies of leitmotifs in his previous works, too. In a few sentences, I mentioned some other composers, such as Tchaikovsky or Ravel. It is evident, the composers learn from each other, and by studying their works they influence each other. Sometimes, they take over composing solutions. This fact does not mean that they had copied each other. The existence of the rhythmically and melodically analogies in one and the same composer's different works can be explained by the fact that the earlier composed works continues to live in a latent form in the composer's memory. These similarities unify their style and provide a logical continuity to their oeuvres. At the same time, these are rhythmically and melodically archetypes, which are called ancient motifs.

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ZOLTÁN GÁRDONYI SERVING ECCLESIASTICAL MUSIC

ÉVA PÉTER[1]

SUMMARY. Zoltán Gárdonyi is an ecclesiastical musician, musicologist, composer and professor, an outstanding personality of the 20th century European music. The paper hereby offers a glimpse into the outstanding ecclesiastical choral pieces Zoltán Gárdonyi composed in his lifetime.

Keywords: vocal ecclesiastical music, strophic adaptations, through-composed pieces, homophonic and polyphonic structural techniques.

1. Biographical data

Zoltán Gárdonyi was born on 25th April 1906 in Budapest.[2] His father was historian Albert Gárdonyi (1874-1946), his mother pianist Mária Weigl (1880-1969). In the home of the Gárdonyis playing instrumental and chamber music was an everyday activity, for his father was also an amateur musician: he played the violin. Such family atmosphere inspired his first compositions. His mother was especially keen on his learning to play the piano, but he was attracted from the very beginning by the sonority of the organ. He was very much impressed by how Gusztáv Krausz (1858-1921), the organ player of the church on Kálvin Square in Budapest played.

His outstanding abilities showed also in the study of other subject matters. He completed his final examinations at 17, earlier than the other pupils in his generation and he was immediately admitted into the *Academy of Music* in Budapest. Since 1923 for four years he had been a student in the composer class of Zoltán Kodály. Then his studies in Berlin followed between 1928 and 1930 in *Hochschule für Musik*, in the composer class of Paul Hindemith (1895-1963), then at the University of Berlin, where he earned his PhD in 1931 with the thesis entitled *Die ungarischen Stileigentümlichkeiten in der musikalischen Werken Franz Liszts.*

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[2] I collected biographical data of Zoltán Gárdonyi from the specialized literature presented at the end of the paper hereby.

In autumn 1931 he started teaching at the *Lutheran Training Collage* in Sopron. And in autumn 1936 this was supplemented by ecclesiastical music classes at the *Lutheran Theological Institute* of Sopron. Then he was asked to preside the *Franz Liszt Musical Association of Sopron*. And as a pianist for various chamber music formations he had a chance to familiarize himself with the chamber music repertory of the 19th and 20th century and to present his own compositions.

After a decade's work in Sopron, his activities lead him back to Budapest. Here he met and in 1942 married Ilona Wallrabenstein (Bujdosó) (1914-1999) who was a music teacher and singing master and also a former student of Zoltán Kodály. Zoltán Gárdonyi had been lecturer at the Academy of Music and also a music teacher at the *Training Collage*. Finally, in 1946 he was awarded a position as an Associate professor at the *Academy of Music*. He thought many subject matters, the most important being: theory of music, solfège, counterpoint studies, musical forms, harmonics, history of music, history of ecclesiastical music. In this period studies and counterpoint by Liszt and Bach were published[3]. In 1946 he was appointed a successor of Aladár Zalánfy (1887-1959) as head of the Department of Protestant Ecclesiastical Music at the Academy of Music. But in 1948, due to political changes the department was liquidated and he became a persona non grata and as a consequence he was allowed to teach only subject matters of little consequence. From 1949 to 1953 he taught ecclesiastical music and singing at the *Reformed Theological Academy* in Budapest. In 1959 he edited a choral book to the trial hymn book that had been edited in 1948 by Kálmán Csomasz Tóth (1902-1988). Collaborating with a committee he compiled the curriculum for chorister formation and he published this curriculum in 1969 with the title *Egyházzenei Vezérfonal (Guidelines of Ecclesiastic Music)*. He was a member in several scientific committees, a collaborator for several musical encyclopedias and a lecturer at many congresses of musicology. At 61 he retired and in 1972 he moved to Germany with his family. He died at Herford at 27th June 1986.

As a composer he has a varied life work, including pieces for orchestra, for the piano, for the organ, pieces of chamber music for stringed and wind instruments, choral pieces with accompaniment and a cappella entailing secular and ecclesiastical lyrics, chamber choral pieces, songs for voice or for the piano. He made a real effort to revive the Hungarian Protestant music. As he confessed[4], his interest for vocal ecclesiastical

[3] *Basics of the Art of Counterpoint at JS Bach* (1967); *The Art of Canon and Fugue Construction at JS Bach* (1972).

[4] Gárdonyi Zoltán, *Önvallomás (Confessions About Myself)*, In: *Református lapja,* Budapest, 1981

music was established at Kodály's counterpoint classes and the Gregorian music classes of Artúr Harmat (1885-1962). He created his first composition in ecclesiastical music during his studies in Berlin, as a student of Hindemith. The cantata was entitled *Neujahrgesang*. Its lyrics were a poem by Paul Gerhardt (1607-1676), a musical poet of the 17th century. His composition for the final examination was a cantata for the German text of the 114th Psalm and it was performed for the first time in 1930. After 1931 he created choral pieces for Hungarian lyrics one after another. Some of them use the tunes of the Reformed hymn book, others are completely his own invention as a composer with lyrics from the *Bible*. He was a student of the Academy of Music yet when he identified the problems concerning the discordance in the rhythm of the Genevan Psalms and Albert Molnár Szenci's Hungarian lyrics to the psalms. Zoltán Kodály's instructions for him regarding this topic were of an utmost importance. His attention was drawn to the beauty and value of the tunes in the old Hungarian songs of praise by Béla Árokháty (1890-1942), the editor of the Yugoslavian Reformed hymn book. In his writing entitled *Önvallomás (Confessions About Myself)* he points out how uplifting these old Hungarian works of praise were to his own inventiveness as a composer. As an ecclesiastical composer he contributed to the perpetuation of these valuable tunes also by adapting them for new compositions.

The paper hereby can undertake to present only a small part of this great oeuvre. My intention in this paper is to present the choral pieces that had at their basis tunes of psalms and tunes of praise from the official hymn book of the Hungarian Reformed Church[5]. These choral pieces can be found in the two volumes compiled by his son: *Szívemnek kősziklája I. (Rock of My Heart I.),* (1998); *Magasztaló ének II. (Songs of Praise II)*, (2001)[6]. The two volumes contain together 75 pieces[7]. Following practical considerations the two volumes present the choral pieces in four groups according to genre: canons, choral pieces for single gender choir, choral pieces for mixed choir and choral pieces with instrumental accompaniment. In every group pieces are presented according to their degree of difficulty. Both volumes begin with an introduction on the time when the pieces were created, on the lyrics and the musical source.

[5] In the following I will abbreviate the *Hymn book* published in 1948 in Budapest and the tunes in it with the formula Ref+the number of the song having the respective tune.

[6] Both volumes were published in Budapest by the workshop of the Reformed ecclesiastic musicologists. In the following I will abbreviate the two volumes with I and II. The piece entitled *A 26. genfi zsoltár (Genevan Psalm No. 26)* can be found in the volume entitled *Magyar zsoltárok (Hungarian Psalms)*, on page 70. (The volume was published by the Press Department of the Reformed Synodal Office, Budapest, 1979.)

[7] I will not deal in the paper hereby with the third volume presenting 25 compositions.

2. Stylistic classification of the adapted tunes

The songs of praise adapted by Zoltán Gárdonyi were written in **various ages**. From the oldest stratum found in the Reformed hymn book, i.e. **the Gregorian songs** he adapts five tunes: two hymns of Advent from which the first one is a hexachord scale in major, while the second is a scale of the same composition in minor; the third tune is a descending scale in major with lyrics about the resurrection of Christ; the forth is a hymn to the Holy Spirit with Mixolydian scale and the fifth an Aeolian tune teaching us how to have faith[8].

Hexachord scale in major (*Új világosság jelenék,* Ref 301)
Hexachord scale in minor *(Jöjj népek megváltója,* Ref 303)
Major scale *(351. Emlékezzünk ez napon,* Ref 351)
Mixolydian *(Jövel, teremtő Szentlélek,* Ref 373)
Aeolian (*Úr Isten, te tarts meg minket,* Ref 233)

From among **the Medieval songs** he adapted three tunes: the first one is a song for Advent mornings with a Phrygian scale; the second a carol with Phrygian scale and the third a song for Easter with a scale in Dorian/ Eolian.

Phrygian *(Jézus Krisztus szép fényes hajnal,* Ref 485)
Phrygian (*Jézus születél,* Ref 314)
Dorian/Aeolian (*Krisztus feltámadott,* Ref 185)

The majority of the adapted tunes have been composed **during the Reformation**. Among these there are three with hexachord scales with small ambitus. The first tune originates in the hymn books of the 17th and 18th centuries. The second in the Hoffgreff collection (1553) and its tune has been augmented with accidentals specific to the melodic minor scale during the 19th century. The third has lyrics of thanks giving. The tunes of the Reformation often use ecclesiastic modes. The Advent song of Hungarian reformer Gergely Szegedi (1511-1570) and the Eastern song of an unknown Protestant composer have Mixolydian scale; the song of repentance of Bálint Balassi (1551-1594) and the song of prayer of the Hymn book of Várad (1566) have Phrygian scale; the song from the manuscript of Brestov and the tune of the Gradual of Prague with a tune of tenth (1567) have scales in major; András Batizi's (1515-1546) song to the Holy Spirit has a Dorian/Aeolian scale; the song on Jesus' seven sayings has an Aeolian scale and finally Luther's (1483-1546) world famous psalm paraphrase and Mihály Sztárai's (1520-1574) song have scales in major.

[8] The parentheses contain the first line of the hymn and its number in the hymn book published in 1948 in Budapest.

Hexachord scale in minor *(Jer mindnyájan örüljünk,* Ref 318*; Ó, örök hatalmú* Ref 402)
Hexachord scale in major (*Mondjatok dicsérete,t* Ref 196)
Mixolydian (*Szent Ézsaiás,* Ref 311*; Krisztus feltámada,* Ref 353)
Phrygian (*Bocsásd meg Úr Isten,* Ref 220; *Emlékezzél, Úr Isten, híveidről,* Ref 379)
Dorian (*Nagy hálát adjunk,* Ref 225; *Az Úr Isten az én reménységem,* Ref 275)
Dorian/Aeolian (*Jövel Szentlélek Úr Isten,* Ref 369)
Aeolian (*Paradicsomnak te szép élő fája,* Ref 337)
Major (*Erős vár a mi Istenünk,* Ref 390; *Mindenkoron áldom,* Ref 254)

From among the specific group of Reformed tunes, i.e. **the Genevan psalms** he adapts only seven.

Phrygian (Psalm 26 and 51)
Dorian (Psalm 107 and 125)
Mixolydian (Psalm 121)
Major (Psalm 54 and 97)

Tunes of later ages are little represented in Zoltán Gárdonyi's adaptations. He uses a choral tune in major and one in minor from among the folk songs of **the age of the Counter-Reformation**.

Major (*Dicsérjétek Istent,* Ref 198)
Minor (*Ki Istenének átad mindent,* Ref 274*)*

From the oldish tunes of wailing of the **Baroque Pietistic style** he adapts a tune in minor and two more tunes in minor **from the 19th century**.

Minor (*Krisztusom kívüled,* Ref 226; *Az én időm,* Ref 366*; Szelíd szemed Úr Jézus,* Ref 465)

3. Groups of performers

Zoltán Gárdonyi composed the adaptations to various choirs. Among these works there are both smaller adaptations for single gender ecclesiastical choirs for two or three voices, pieces for mixed choir for three or four voices and pieces with instrumental accompaniment.[9] The greater part of the

[9] Single gender choirs for two voices: II/3,4.
Single gender choirs for three voices:I/8,9,10,11,13; II/5,7.

adaptations (fifteen choral pieces) are pieces for a mixed choir for four voices. Besides these there are 8 pieces for single gender choir. In the case of several of the choral pieces with accompaniment the choir sings the tune unisono or the tune alternates between the various voices at various times.[10] In the case of two pieces the unisono extends into a mixed choir for four voices at the end.[11]

4. Structure of the choral pieces

The choral pieces belong to two categories: pieces adapting a single tune (of strophic or through-composed form, i.e. the adaptation is different for every stanza) or pieces adapting several tunes. In one of the pieces there are two adapted tunes: that of a psalm and of a song of praise.[12]

In the case of the strophic adaptations neither the tone, nor the manner of adaptation changes in the stanzas of the piece.[13] But the through-composed pieces are more complex. They fall into two categories as far as tone is concerned: five pieces have the same tone from the beginning to the end[14], in thirteen pieces there are changes in tone throughout the piece. These changes are usually to a tone close to the initial tone within the tonic. In eight cases there is a simple oscillation between the initial tone or mode and the dominant tone,[15] in one case between the initial tone and the subdominant tone,[16] in two pieces the tune oscillates both to the dominant and the subdominant tone,[17] in one piece the oscillation is to the subdominant tone at a distance of two fifths (the modal structure of the piece alters as follows: *c-g-f-g-b flat-c*)[18] and in one case the oscillation is to a tone distant from the initial tone (*d-a-c sharp-d*).[19]

5. The technique of adaptation

Zoltán Gárdonyi uses both homophonic and polyphonic structural techniques in the choral pieces. In the simpler adaptations intended for

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Mixed choir for three voices: I/14,15,16; II/12.
Mixed choir for four voices: I/18,20,21,23,24,26,27,31; II/15,17.
Pieces with organ accompaniment: I/33,37,38,39,41; II/27.
Pieces with organ and violin accompaniment: I/34; II/25.
Pieces with violin, chello and organ accompaniment: II/23.
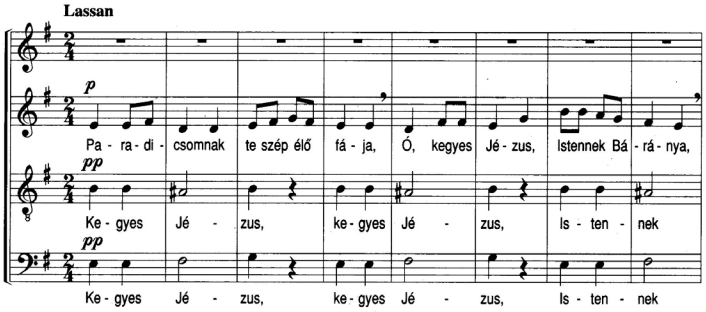
[10] I/33,34,37.
[11] I/37; II/23.
[12] I/41.
[13] I/8,9,10,11,20,21,33,34; II/3,4,5,7,12.
[14] I/24,31,38,39; II/25.
[15] I/13,14,18,23,26,37; II/17,27
[16] II/15
[17] I/17; II/23
[18] I/41
[19] I/27

ecclesiastical choirs he uses homophonic technique (for 21 pieces), while for all the other pieces the homophonic and polyphonic structural technique does not appear clearly. These alternate from one stanza to another or often within one stanza without disruption in the continuity of the various voices. I selected the compositions analyzed in the following with the purpose of illustrating every manner of adaptation with an example.

5.1. Paradicsomnak te szép élő fája (Oh Thou Lovely Living Tree of the Paradise)
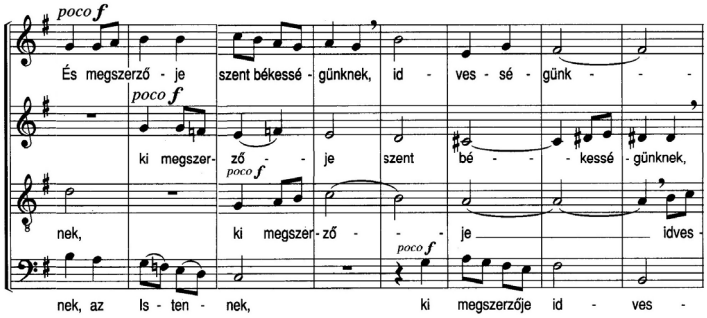
This choral piece for mixed choir for four voices starts in E minor without the soprano. The adapted tune is in the alto, then it moves to the soprano from the third melodic line with high pitch. In the second stanza the tune is presented a fifth higher in H minor in bass. The third stanza, which is the last, starts with a unisono of the female voices in the original tone of the piece, in E minor. The last, short verse of the Sapphic stanza can be found in the soprano with augmented notes. During the entire piece the counter-voices counterpoint the main voice with short, repetitive motifs and musical parts.

Ex. 1



At the end of the piece there is a short part of free imitation using tune sequences of the original hymn.

Ex. 2



The composer mainly uses a slow tempo and quiet dynamics. The only *poco forte* part is the third verse of the third stanza: “És megszerzője szent békességünknek (And the donor of the peace we cherish so much)”. This is the summit of the entire piece and after this the volume drops to *pianissimo* again.
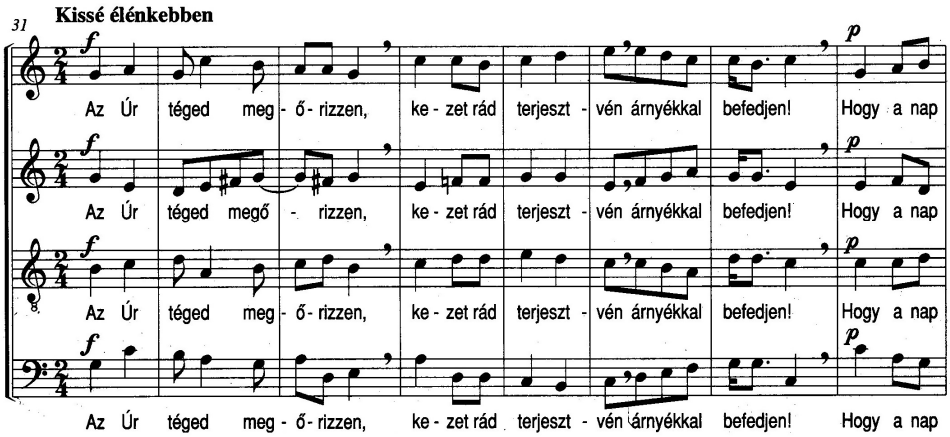
5.2. Genevan Psalm No. 121

In this choral piece for four voices the tune of the psalm is presented at the beginning in the soprano, then it gradually moves to the lower voices. It moves in G Mixolydian during the entire piece. The counter-voices counterpoint the tune of the Genevan psalm with an original, gradual melodic curve.

Dynamic rise is created by the composer increasing the number of voices. He starts adapting the third stanza already with tempo description *a little more vividly* when the fourth voice joins into the choral. He presents the part “Az Úr téged megőrizzen, kezet rád terjesztvén árnyékkal befedjen (May the Lord protect you and cover you with the shadow of his hands)” in *forte*, then the dynamics decreases again.

When it is required by the prosody, he replaces the uniform eighths of the Genevan psalm with a more vivid rhythmic formula.

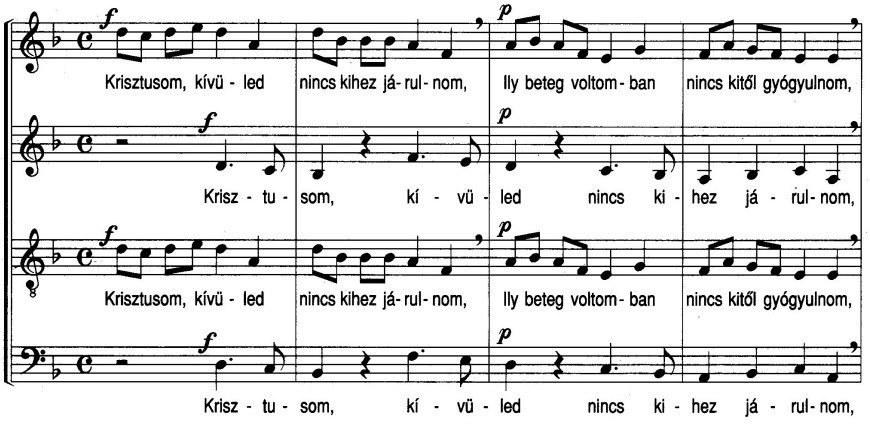
Ex. 3



5.3. Krisztusom kívüled (Oh Christ I Have No One to Lean On Besides You)
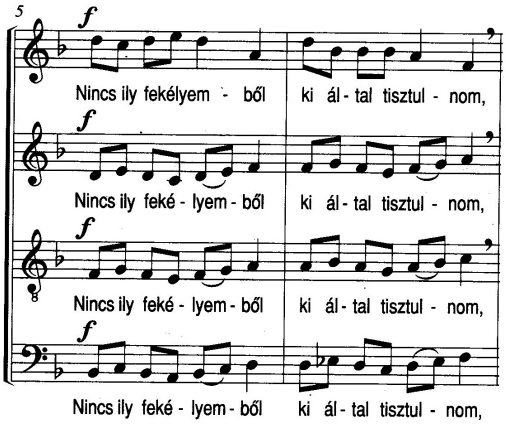
The first two melodic lines of this ecclesiastical piece is presented in unisono by the soprano and the tenor. The alto and the bass counter these also in unisono with short, descending motifs of lengthened rhythm.

Ex. 4
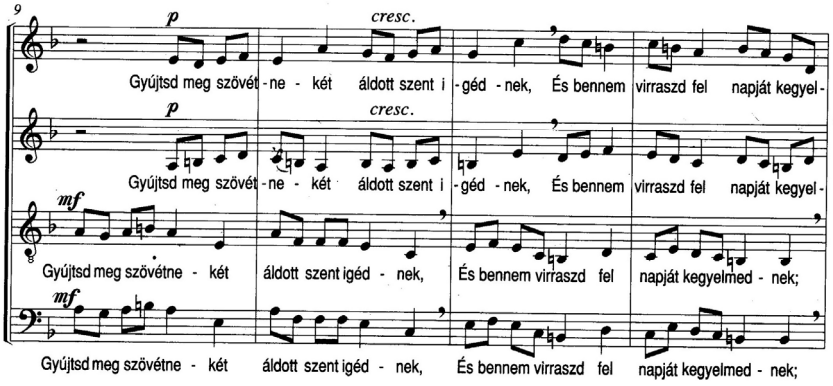


From the fifth measure the adapted tune can be found only in the soprano, the other voices counter it with a parallel movement of a third and a fifth with the alternating motif of the soprano as a counterpoint.

Ex. 5



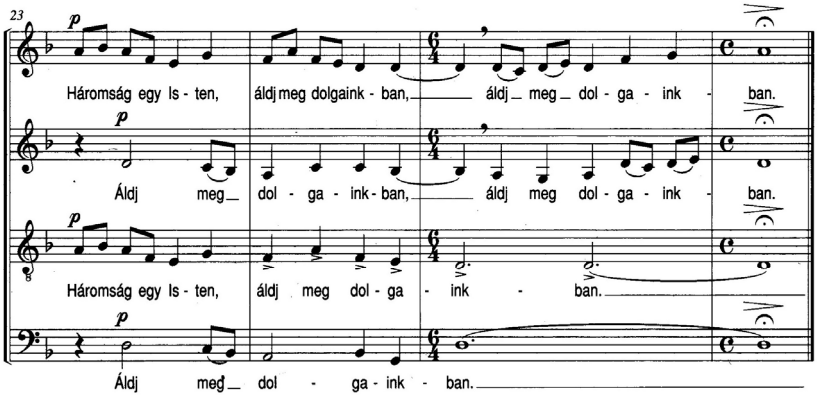
At the adaptation of the second stanza the adapted tune is presented by the male voices: the first two verses in unisono, then first the tenor, then the bass. They are countered by the female voices by a combination at various pitches of the variants of the afore mentioned alternating motif. Metrical shifts between the various voices are reconciled by long, pedal point like verse ending notes in the alt and in the bass.

Ex. 6



The third stanza is presented by the soprano. The alternating motifs of the counter-voices widen, sometimes the two pairs of voices form parallel octaves. The piece ends with a short coda where the soprano ends ascending on the fifth of the musical sequence and the other voices within the tonic. The closing chord is a perfect fifth.

Ex. 7
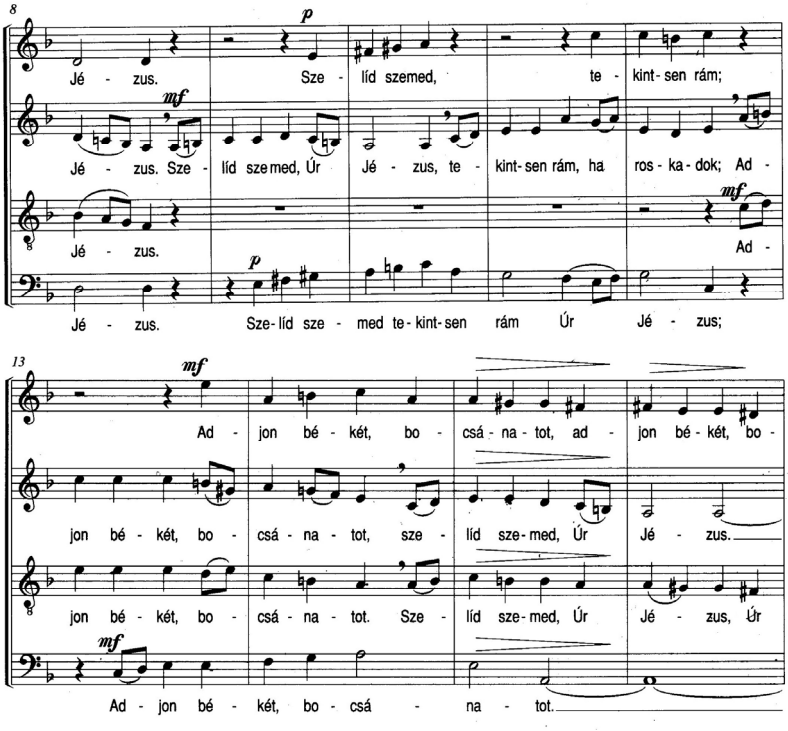


5.4. Szelíd szemed, Úr Jézus (Cast Your Kind Eyes Upon Me)

This piece has a melodic arch and is presented by the soprano in D minor. The counter-voices of the four-voice pieces create a harmonic basis observing the principle of least movement and applying descending or ascending passing note sequences.

In the second stanza the theme is sung by the alto, lower with a fifth, in the dominant tone, i.e. in A minor. The counter-voices join in at every other measure singing the notes of the upper tetrachord of the melodic minor. The third scale, which is the culmination of the melodic arch is strengthened by the

tenor with a parallel third, which is imitated by the bass in stretto. The melodic pattern of the fourth, descending scale is followed also by the counter-voices, but even in this descendence they maintain the 6th and 7th augmented degree of the melodic minor.

Ex. 8



The tenor and the soprano sing a tune descending with repetitive second steps in parallel sixth, using chromatic notes (*G-sharp, F-sharp, D-sharp, C-sharp*), which lead to a new and distant tone: C-sharp minor.

The third stanza of the piece is presented on the same tone by the tenor. From this distant tone the composer leads us back to the initial D minor with two measures of transition in which there are repetitive, descending seconds with a parallel sixth between the tenor and the alto. The scale of the last stanza starts with an unisono, but after three ascending notes the voices take their individual paths. The piece ends with a short coda presenting the most specific motifs of the tune. After a large melisma the piece ends in a Picardy third.

The composer uses quiet dynamic shades for this piece. The only exception to this are measures 21 to 23 where the line “Vétkeztem én, ítéljen el (I sinned, let them cast your judgement upon me)” has a *forte* dynamic.

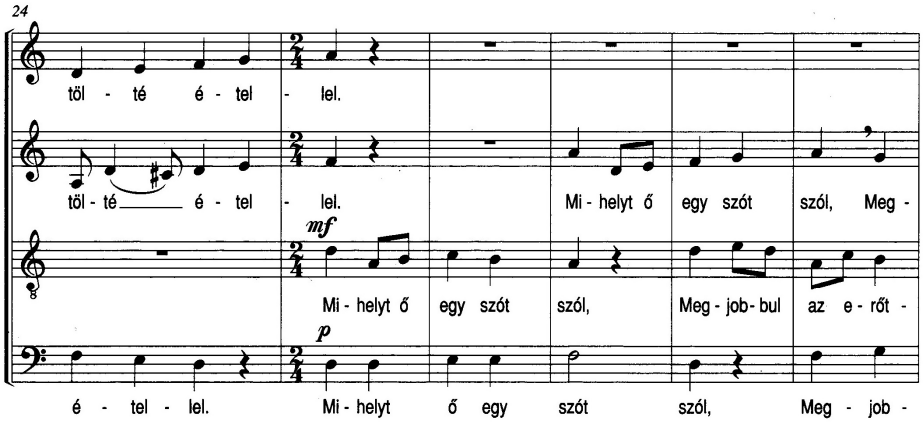
5.5. Genevan Psalm no. 107.

This piece starts in two voices: the female voices sing the psalm, while the counter-tune of the male voices starts with a salient lengthened rhythm. The tune starts with a firm *forte* dynamic. In the second part of the stanza the dynamic is reduced to *mezzoforte*, the tune of the psalm is continued only by the soprano, while the other voices imitate the most specific motifs of the tune. The initial motif of the second part is imitated by the tenor with a tonal response delayed with two measures.

In the second stanza the tune of the psalm is started by the bass and taken over by the tenor. The female voices counter with voices in parallel sixth with the lengthened rhythmic patterns from the beginning and then with a series of syncopes. In the second part of the second stanza the counter-voices use for imitation the same tune motifs and melodic curves as in the first stanza, but the combination is different for the various voices.

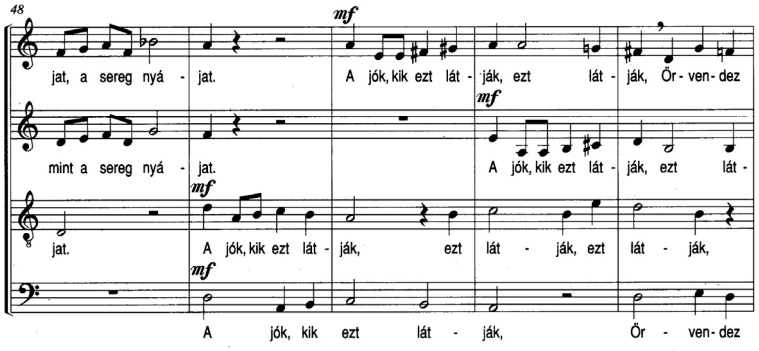
The motif of tonic imitation is present again, this time the alto imitates the tenor.

Ex. 9



The tune of the psalm starts in the third stanza at the same time for the soprano and the tenor, but the tenor has augmented notes. The soprano presents only the beginning of the theme, while the tenor takes us through the entire first part of the psalm. The tune of the psalm is continued in the bass with augmented notes and parallelly the beginning of the theme with the initial notes is sung by the tenor. There is a tonic imitation between the soprano and the alt.

Ex. 10
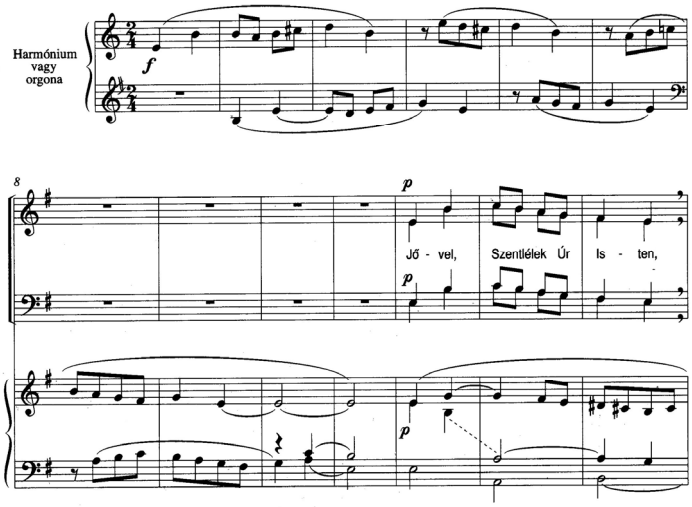


The fourth stanza is only half a verse. While in the previous parts there was an alternation of the homophonic and polyphonic parts, this half verse is homophonic. As far as dynamic is concerned the *forte-piano* dialogue every half sentence is an interesting solution. The piece ends in a Picardy third.

5.6. A song of praise for Penticost

This choral piece starts with an imitative introduction for harmonium or organ. In this introductory part we find the scale step jumping an ascending fifth specific to the tune of the initial Penticostal song of the 16th century. The beginning of the upper voice is followed by a tonic imitation in the lower voice in stretto. There is a strict imitation between the two voices, which are a fifth apart. In the 6th and 7th measures the difference becomes an octave apart. This strict imitation from note to note is kept until the cadence of the instrumental introduction.
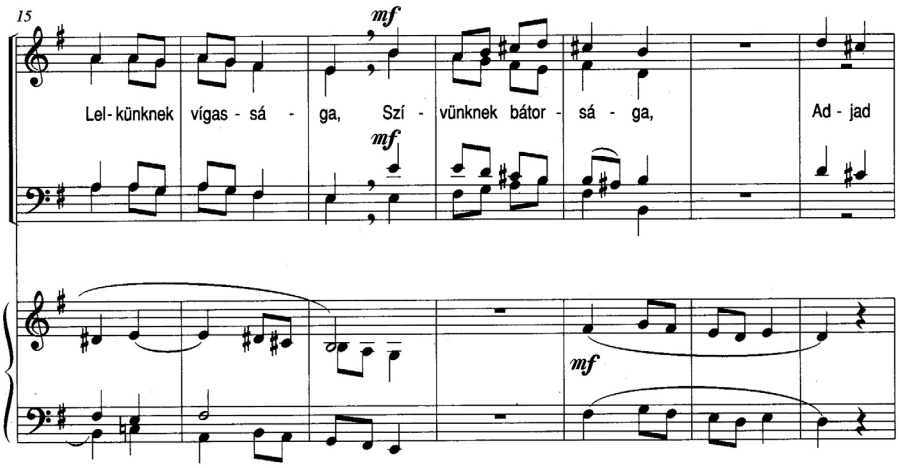
Ex. 11



In this piece for mixed choir in four voices the unisono parts alternate with homophonic parts. The tune cut out from the medieval tune based Credo of Luther[20] is in E Aeolian/Dorian mode. The Doric accent is due to the temporary sharpening of the 6th degree. In the harmonization, in the accompanying tune sometimes also the 7th degree of the mode appears after the 6th degree, giving the tune a resemblance to the melodic minor.

In the mixed voice of the tune, in the last two measures of the first part of the song there is a deviation in tone to H minor in the dominant direction, but at the end the tune returns to the original tone. In the two measures where the tonic deviation takes place (measures 17 to 19) the mirror pattern of the undulatory melodic curve of the soprano appears one and a half measure later in the instrumental accompaniment a parallel octave apart.
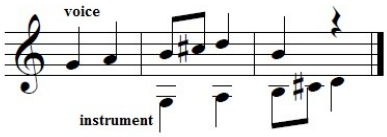
Ex. 12



In the tune and the accompaniment we find complete seven-note scales or parts of these scales. For example: the gradual Doric scale in measures 36 to 40, in the bass. In the ending scale of each of the two sections of the tune the *G-sharp* extended fifth emphasizes the Doric style in the scale section between the third and seventh degree of the scale. This section is imitated by the upper voice of the instrumental accompaniment, one measure apart and one octave deeper (measures from 27 to 29 and from 48 to 50).

[20] See: László Dobszay, *A magyar népének (Hungarian Folk Music)*, Veszprémi Egyetem kiadása, 1995, note no. 85/329.

Ex. 12a



Comparing the adaptation of the first and second stanzas it is obvious that there is a disproportion in the unisono and homophonic parts. In the second stanza there are far more homophonic parts. So the two stanzas have been adapted in different manners. Due to the pauses lasting for several measures of the instrumental accompaniment the music of the choral part is well emphasized. This is probably specific to the vocal musical tradition of the Reformed congregations.

5.7. A song of praise
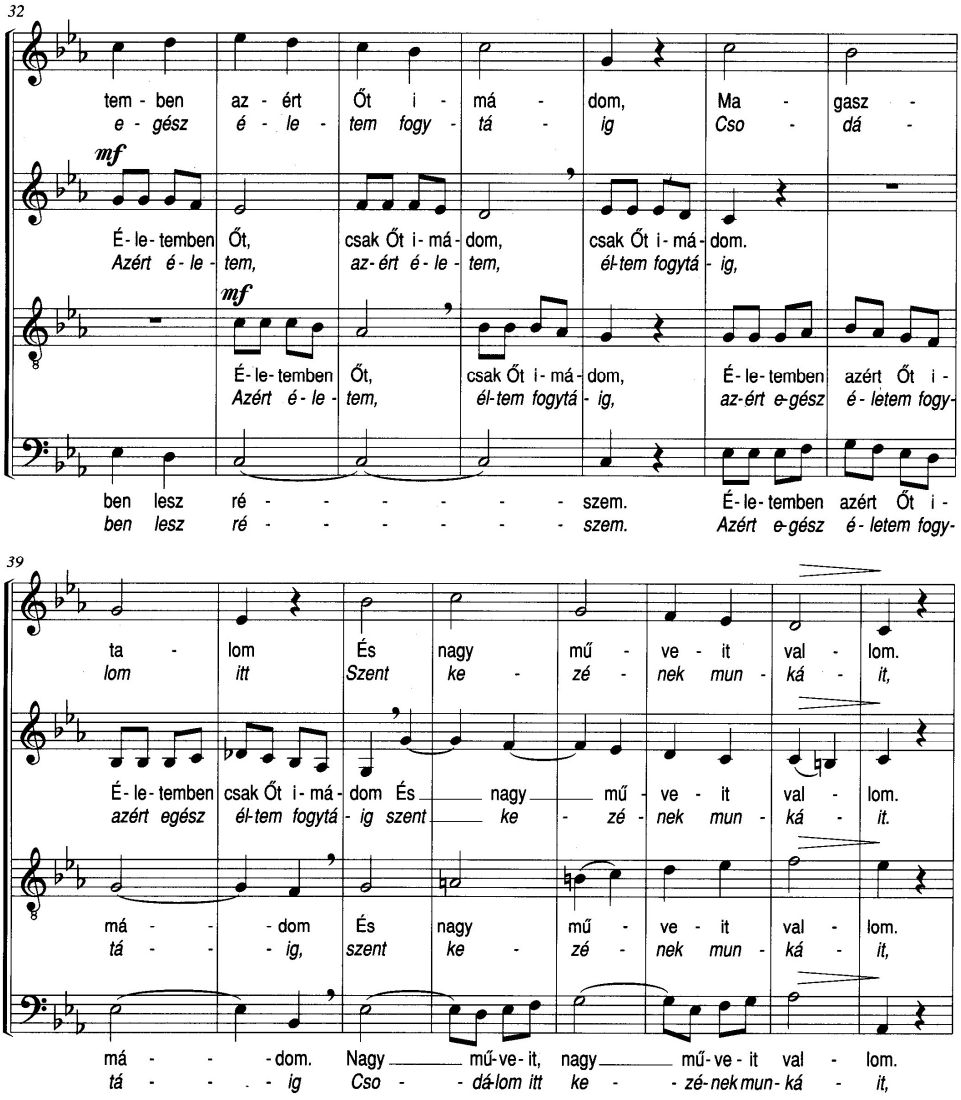
The adapted tune originates from a 17th century Slovakian hymn book, the *Cythara Sanctorum* (1636) by Georgius Tranoscius (1592-1637). About its tune László Dobszay wrote that it seems to be of Sapphic origin[21]. Two variants of the lyric are known. The Reformed hymn books usually use the lyric variant noted as second in Gárdonyi's adaptation[22].

The homophonic first section of this choral piece for mixed choir starts in unisono, then the tune is sung only by the soprano, while the other voices counter it with simple harmonization. The second stanza is a polyphonic adaptation. The cantus firmus presented in the first section in C minor is present now in subdominant tone in F minor sung by the bass and taken over later by the tenor. The other voices counterpoint using some of the motifs of the tune. In the tune of the third stanza the cantus firmus appears in the external voices, first in the soprano, then in the bass with augmented notes. The other voices complete the harmony by imitating motifs and sequences of the tune.

The initial motif of the cantus firmus containing a musical arch (c-c-c-d-e flat-d-c-b flat) appears several time as an imitation: as a parallel third in the voice of the tenor and the bass (measures 37 and 38), then in the alto (measure 39). A small part of this motif appears only in mirror pattern in the dialogue of the alto and the tenor (measures 32 to 36).

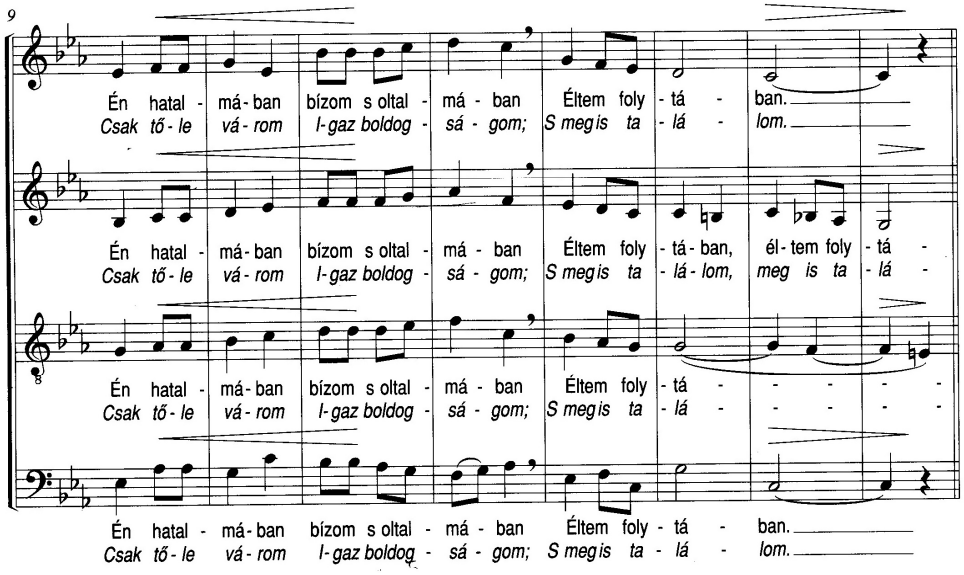
[21] See: Dobszay note no. 120/390.
[22] *Az Úr Isten az én reménységem (The Lord Is My Hope)*, Ref. hymnbook, song no. 275.

Ex. 13



The ascending scale motif with parallel third of the tenor and the alto voices from measures 9 to 12 of the first part appears again in measures 41 to 46 in a counter movement with an emphasis shift resembling a a series of syncopes and a melodic minor structure.

Ex. 14



The middle parts of the piece starting with a *forte* dynamics use *mezzoforte* dynamcs, but the piece closes again on *forte* from the line "Magasztaló ének zengjen Istennek (Songs of praise be sung to the Lord)" with a Picardy third at the end.

5.8. Psalm 34 by Sztárai
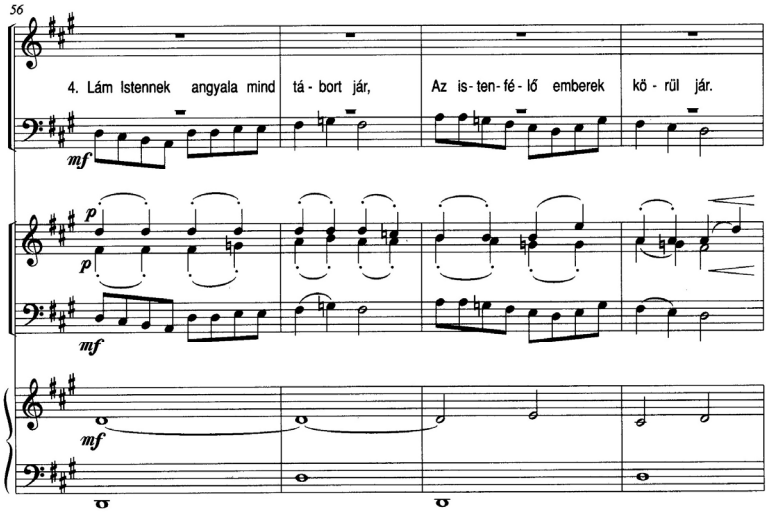
Mihály Sztárai was a 16th century reformer, a Lutheran pastor, composer, an important personality of the 16th century Hungarian literature. Reformed hymn books contain up to this very day some of the religious hymns he composed. This paraphrase of Psalm 34 of the Bible can be found in the 16th century hymn book by Gál Huszár, in the *Cantionale* by Kájoni and in most of the Reformed hymn books until the beginning of the 19th century[23]. As it was customary in that age the tune was used with many secular and ecclesiastical lyrics. The tune was not put on a score until late. The scored version appears for the first time in the hymn book of Debrecen edited in 1778. This piece has a plagal Dorian melodic line, the structure of the tune is ABCB. The verse has 11 sylables and a structure of 8+3.

[23] I took these data from Dobszay's note no. 78/316.

Gárdonyi names the piece after the author of the lyrics. From among the choral pieces with an instrumental accompaniment this is the only one using a cello and a violin besides the harmonium/organ. This piece starts with az instrumental introduction of 23 measures. For the first four stanzas the vocal part is on one voice as is customary in singing for most congregational songs. The author harmonizes only the fifth and sixth stanza, which are for four voices. These voices are used in a different variation in each of the last two stanzas.

The instrumental accompaniment is based on chords. The composer requires various modes of performance: pizzicato, staccato, tenuto, legato; chord decomposition, repetition of notes, long notes, imitation of the specific motifs of the tune are quite frequent. The simple phrasing of the vocal part is counterbalanced by an ambitious musical composition of the instrumental accompaniment, which has several parts.

Ex. 15



The pieces analyzed in the paper hereby reflect the various adaptation modes Zoltán Gárdonyi used as a composer. He was very keen on quality music being played in churches regardless of the musical qualification of the congregation performers. Every choir can freely choose from the wide range of choral pieces of various degrees of difficulty. He adapted the most valuable tunes of the European and Hungarian Protestant ecclesiastical musical tradition. Therefore these choral pieces represent a unique value in the repertory of the 20th century Protestant ecclesiastical music. In his writing

entitled *Önvallomás (Confessions About Myself)* the composer summarizes his activity in the field of ecclesiastical music thus: “My work in the field of ecclesiastical music may seem to outstanders a more or less freely paid tithe, but the persons close to me know that I am thankful to the Lord that I may use to his glory the talent bestowed on me by Him for such a long time and until such old age.”

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STUDIA UBB MUSICA, LIX, 2, 2014 (p.153-179)
(RECOMMENDED CITATION)

DIE MUSIKALISCHE ANALYSE DES WERKES „MYSTERIUM“ VON KISKAMONI-SZALAY MIKLÓS

SZALAY ZOLTÁN[1]

SUMMARY. Kiskamoni-Szalay Miklós (1930-2003) was a Transylvanian composer and university lecturer. In 1986 he emigrated to Austria to escape from repression suffered by the Hungarian population in Romania. There he composed the song “Mystery” (1995), based on the poem of the same name by the Hungarian poet Ady Endre. This work is modal in character from every point of view. The classical tonal musical resolutions are absent from the work. This modal character is present on a number of levels: the modal scales and melodies characteristic of folk music, plus those to be found in 19th and 20th century music, especially in the compositions of Bartók. The analysis is based on a number of musical criteria: scales, musical systems (including folk scales, tonal scales, hexatonic and Bartók-style models), melody lines, themes, polyphony, harmony, form, symmetry and rhythm.

Keywords: folk scales, 1:2 model, sequence, recurrence, alpha accord, modal character

Kiskamoni-Szalay Miklós wurde am 2. November 1930 in Arad geboren, wo er auch die Volks-und Mittelschule besuchte. Nach dem Abitur beginnt er seine Studien am Institut für Ungarische Kunst in Kolozsvár, später studiert er Musikpädagogik und Komposition an der „Gheorghe Dima” Musikakademie.

Nach seinen Studienjahren unterrichtet er als Professor an der Musikakademie in Kolozsvár Harmonielehre, Formenlehre, Kontrapunkt-lehre und Partiturlesen. Seine frühe Schaffensperiode ist durch eine Vielzahl von Werken und musikalischen Gattungen charakterisiert. Bereits als Student komponiert er, seine preisgekrönten Werke wurden von der transsylvanischen Presse hoch gelobt. Besonderen Einfluss auf sein Schaffen übt die Musik von Béla Bartók aus, schon früh entdeckt und verbreitet er die hervorragenden Bartók-Analysen von Ernő Lendvai.

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Seine künstlerische Tätigkeit wird – aus politischen Gründen – für eine längere Zeit unterbrochen. Wegen der Unterdrückung der ungarischen Minderheit in Rumänien flüchtet er 1986 nach Österreich, was den Beginn für eine neue produktive Periode bedeutet. Er ist hier mehr als eineinhalb Jahrzehnte lang als Komponist tätig. Infolge einer langjährigen Krebserkrankung ist er am 29. September 2003. gestorben.

Das Mysterium, das ursprünglich für den Bariton und Streichquartett geschriebenes Lied, wurde von dem Komponist nachträglich für den Mezzosopran und Klavier umgeschrieben. Im Lied hat er das Gedicht mit demselben Titel von Ady Endre in Musik gesetzt. Die dargestellten Notenbeispielen habe ich im Laufe der Analyse aus der späteren Variante herausgewählt.

Das Mysterium hat in jeder Hinsicht eine modale Klangwelt. Die tonalen musikalischen Lösungen nach klassischem Verständnis fehlen darin fast zur Gänze. Die Modalität ist auf mehreren Ebenen realisiert. Einerseits sind die volkstümlich-modalen Tonleitern und die dafür charakteristische Melodieführung präsent, andererseits kommt auch die Modalität des XIX- XX. Jahrhunderts vor, hauptsächlich modale Lösungen wie sie für die Bartók'sche musikalische Sprache charakteristisch sind.

Die Analyse erfolgt nach mehreren musikalischen Ansichten. Diese sind folgende: Tonleitern, Tonsysteme (innerhalb dessen: volkstümliche Tonleitern, tonale Tonreihe, Ganztonreihe und die Bartók'schen Modelle), Melodieführung, Themen, Polyphonie, Harmonie, Form, Symmetrien, Höhepunkte und Rythmus.

1. Tonleitern – Tonsysteme

Die in Mysterium befindlichen Tonleitern und Tonsysteme oder gerade Teilbereiche aus beiden kann man in vier Gruppen einordnen:

a) volkstümliche Tonleitern
b) zum tonalen System gehörende Tonleiter
c) die Ganztonleiter (hexatonisch)
d) die für die Bartok´sche musikalische Sprache eigentümlichen charakteristischen Modelle.

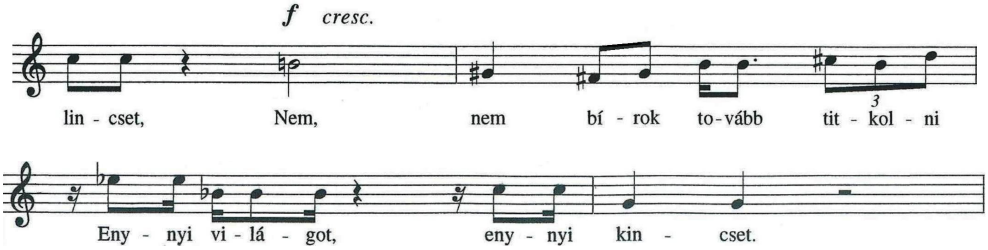
Diese besprechen wir in der obigen geschichtlichen Reihenfolge.

a) volkstümliche Tonleitern

Angefangen von den aus wenigen Tönen bestehenden Tonleitern über die pentatonischen bis hin zu den unterschiedlichen heptatonischen Tonleitern sind in dem Werk viele verschiedene volkstümliche Tonleitern zu finden.
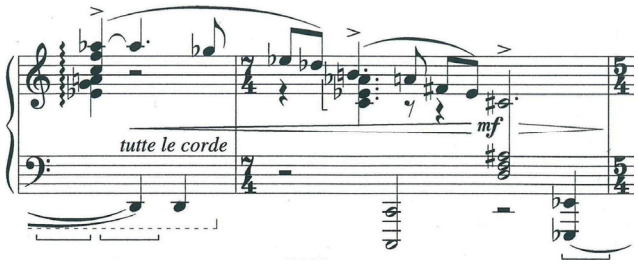
Wir treffen zwei verschiedene tetratonische Melodiefragmente. Das eine enthält die Töne *sol la do re transponiert auf das* (*fis*^{1}), das andere enthält die Töne *mi sol la do* mit (*g*^{1} als Grundton, zweite Hälfte des Taktes 61. bis Takt 64. – *1. Notenbeispiel*) Zur noch besseren Verständlichkeit enthält also das eine die Töne: *fis*^{1} *gis*^{1} *h*^{1} *cis*^{2}*,* das andere die Töne *g*^{1} *b*^{1} *c*^{2} *es*^{2}*.)*

1. Notenbeispiel



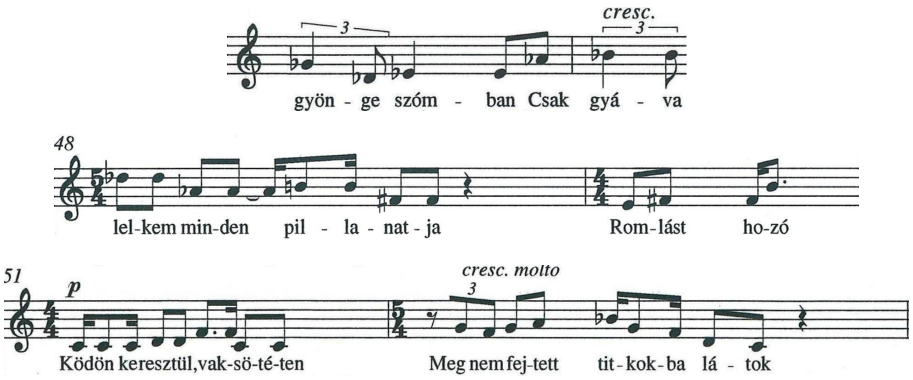
Pentaton-Fragmente erklingen nach einigen Akkorden der instrumentalen Einführung und kehren beim instrumentalen Schluss wieder. In der ersten Geigenstimme beziehungsweise oberen Klavierstimme hören wir im 2.-3. Takt (*2. Notenbeispiel)* mit dem *h*^{1} als Grundton die auf *do endende Dur*- pentatonische Skala (*auf Englisch: major pentatonic scale – C, D, E, G, A*), und darauf mit dem *cis1* als *Grundton die auf mi endende* pentatonische Tonleiter (*auf Englisch: blues minor pentatonic scale – E, G, A, C, D*).

2. Notenbeispiel



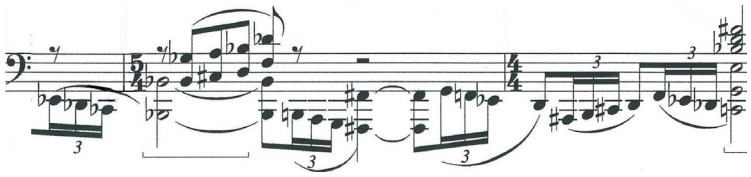
Der Gesangsolist singt unter anderem in den Takten 46.-47., 48.-49., und 51.-52. (*3. Notenbeispiel*) gleichfalls in pentatonischen Tonleitern, wobei beim letzteren der Ton *a*^{1} eine leiterfremde Note (ein so genannter „Pien-Ton“) ist.

3. Notenbeispiel
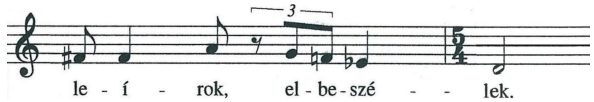


Im musikalischen Verlauf des Werkes spielen die diatonisch-modalischen Tonreihen beziehungsweise Fragmente eine wichtige Rolle. Unter diesen ist die Charakteristik der *phrygischen Tonreihe* herausragend. Solche sind in der Bass-Stimme vier absteigende phrygische Tetrakkorde (Ende des Taktes 47.-49. – *4. Notenbeispiel,* und Takt 68.), phrygische Pentakkorde in den Takten 25.-26. – *5. Notenbeispiel,* beziehungsweise die Takte 72.-73. in der Gesangsstimme, sowie in der Klavierbegleitung der phrygische Hexakkord in den Takten 60.- 61.

4. Notenbeispiel
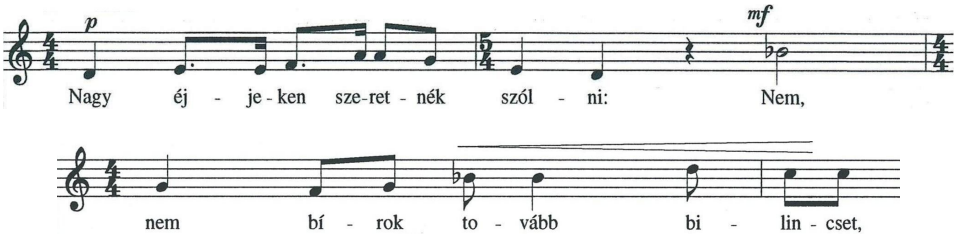


5. Notenbeispiel
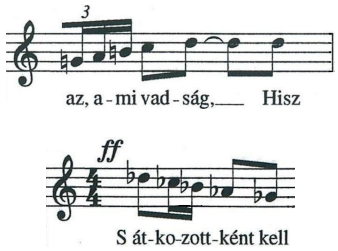


Tonreihen mit *Moll-Charakteristik* erscheinen im Vokalpart. Solche sind die Pentakkorde in den Takten 65. erste Hälfte, beziehungsweise Takt 65. zweite Hälfte und Takt 66. erste Hälfte, sowie in den Takten 40.-42. und 58.-61. erste Hälfte – *6. Notenbeispiel,* die siebenstufige äolische Tonleiter. Das Letztere finden wir auch bei der Klavierbegleitung im Takt 50. zweite Hälfte, linke Hand wieder.

6. Notenbeispiel



Die Tonreihen mit *Dur-Charakteristik* kommen in Form von Tetrachorden (im Takt 52. in das Klavier) und Pentachorden (in der Gesangstimme in der zweiten Hälfte des Taktes 47. und der ersten Hälfte des Taktes 53. – *7. Notenbeispiel,* sowie in den oberen Klavierstimmen am Ende der Takt 49.).

7. Notenbeispiel
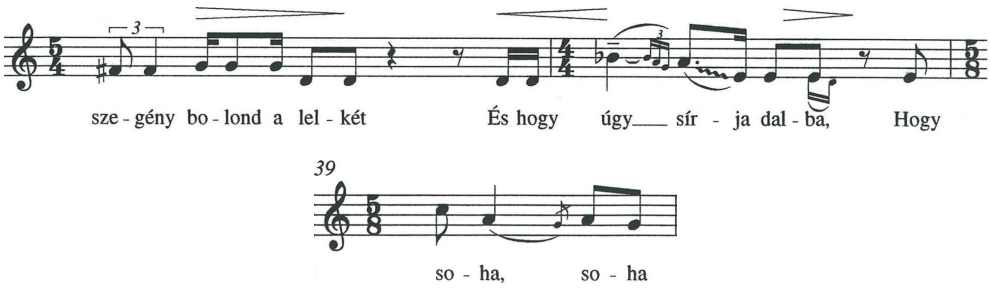


Auf den *Dorischen* Hexakkord treffen wir im Takt 45., wenn die Mixtur-Sequenzen in das Klavierstimme zum ersten Mal erklingen.

In der Fortführung dieser Mixturen ergeben die Sexten-Parallelen der oberen Stimmen einen *lydischen*-Hexachord. In einer der mittleren Stimmen (rechte Hand unten in der Klavier-Fassung) erklingt im Takt 56. eine vollständige siebenstufige lydische Tonreihe.

b. Tonale Tonreihe
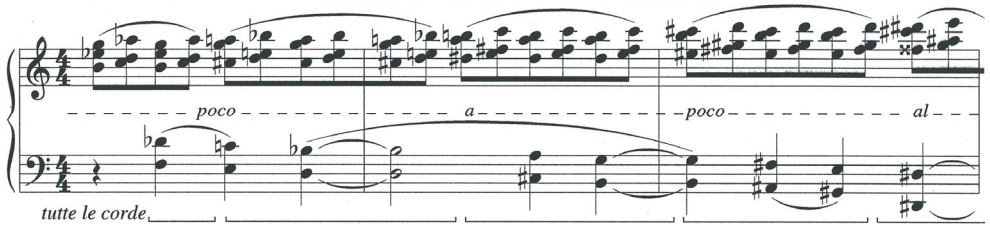
Ein wichtiges Tonalitätsphänomen in „Mysterium“ ist die öfters vorkommende *melodische Moll-Tonreihe*. Wir treffen sie einmal in der Gesangsstimme mit dem g^1 als Grundton in den Takten 37.-39. an. (*8. Notenbeispiel*). Ferner kommt sie in der Instrumentalintroduktion (im Takt 8. die ersten 6 Viertelwerte) vor und kehrt am Ende des Werkes wieder.

8. Notenbeispiel



Ein anderer Rest von Tonalität ist die *chromatische Melodieführung*. Wir treffen sie zuerst im Teil der Instrumental-Einführung (Taktende 7. und Taktanfang 8., rechte Hand untere Stimme in der Klavier-Fassung an, sie kehrt am Schluss des Werkes wieder. Dann treffen wir sie als aufsteigende Sequenzen in der rechten Hand obere und untere Stimme in der Klavier-Fassung an (beginnend im 20. Takt. –*9. Notenbeispiel*).
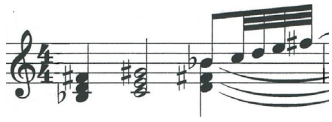
9. Notenbeispiel



c. Die Ganztonreihe

Die Ganztonreihe (Hexaton) kommt im Werk oft vor, meistens bei dem Klavier. Sie erscheint entweder als vollständige oder unvollständige Tonreihe (zum Beispiel im Takt 51. in der oberen Stimme – *10. Notenbeispiel*). In der Gesangstimme treffen wir nur einmal ein ganztoniges Melodiefragment. (Ende Takt 66., Anfang Takt 67.).
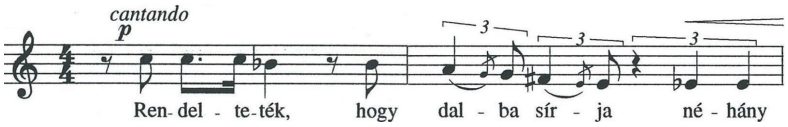
10. Notenbeispiel
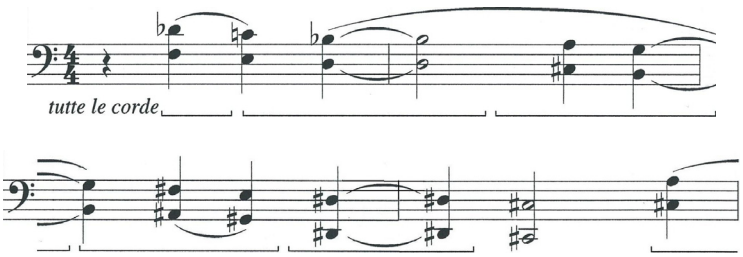


d. Die Modelle

Unter den in Mysterium benützten Tonsystemen ragen die Bartók'schen Modelle heraus, in erster Linie die Modelle 1:2 und 2:1. Von vielen Beispielen nennen wir nur einige. Das Modell 1:2 findet sich in den Takten 35-36 (*11. Notenbeispiel*) in der Gesangstimme, oder im 8. Takt bei der rechten Hand, zuerst bei der unteren, dann bei der oberen Stimme des Klaviers. 2:1 Modellbeispiele: in der Vokalstimme beinahe fortlaufend zwischen dem 16. und dem 32. Takt, oder in der linken Hand bei der oberen Stimme des Klaviers, vom 20. Takt (zweite Hälfte) bis zum 23. Takt (erste Hälfte – *12. Notenbeispiel*).

11. Notenbeispiel
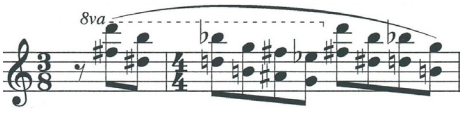


12. Notenbeispiel
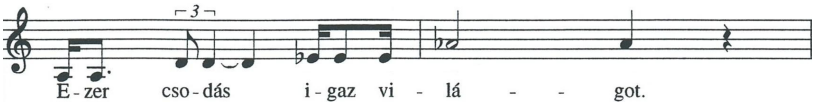


Die Modelle 1:3 und 3:1 finden wir bei dem Klavier unter anderem im Takt 17.-18. (*13. Notenbeispiel*).

13. Notenbeispiel



In der Melodieführung der Gesangsstimme können wir einmal auch das Modell 1:5 hören, und zwar in den Takten 54.-55. (*14. Notenbeispiel*).

14. Notenbeispiel
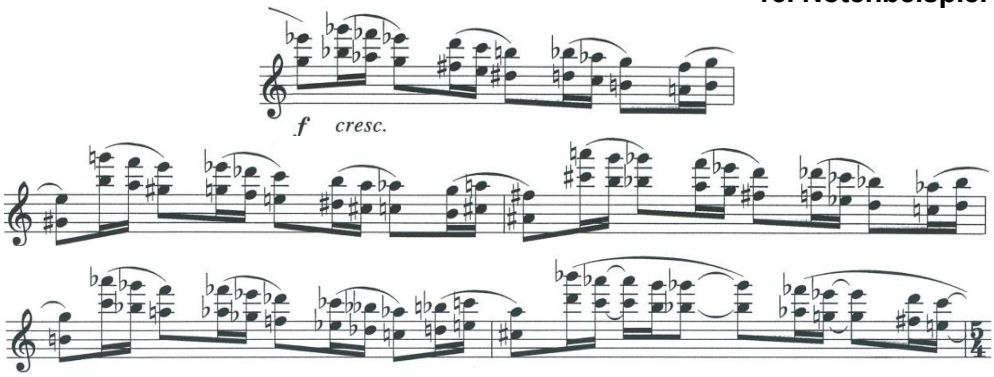


2. Melodieführung

Die Melodieführung wird in erster Linie von den Tonarten/Tonsystemen und Modellen bestimmt. Oft kommt es vor, dass die Töne einer gewissen Tonart auf- oder absteigend der Reihe nach erklingen. Beispiele sind die bereits erwähnten pentatonischen Reihen in der oberen Klavierstimme (siehe *2. Notenbeispiel),* die 2:1 beziehungsweise 1:2 Modelle in der Gesangsstimme (in den Takten 27., 35.-36., siehe *11. Notenbeispiel*); 1:3 Modelle in der rechten Hand am Klavier (Takt 17.-18., siehe *13. Notenbeispiel,* sowie Takt 26.), oder die Ganztonreihe (im Takt 51., *siehe 10. Notenbeispiel*). An anderen Stellen treffen wir eine für Volkslieder charakteristische Melodieführung an, konkret bei Abschnitten, die in volkstümlichen Tonreihen erklingen. Beispiele sind zunächst eine pentatonische Melodieführung in der Gesangsstimme (Takt 51.-52., siehe *3. Notenbeispiel* letzte Reihe), dann der phrygische Tetrachord in der Klavierstimme linke Hand (Taktende 47. bis Takt 49., siehe *4. Notenbeispiel*) oder phrygische Pentachorde des Vokalsolisten (siehe *5. Notenbeispiel,* oder in die Takte 72.-73.). Häufig ahmt das in den präpentatonischen Tonreihen erklingende Motiv die Intervalle und Intervallkombinationen von Volksliedern mit ähnlichem Tonsystem nach. Zum Beispiel im Falle der Tetraton-Abschnitte in der Gesangstimme: es erklingt eine große Sekund und eine kleine Terz aufwärts, dann eine reine Quart abwärts (Takt 51. – siehe im *3. Notenbeispiel*), oder es erklingen zwei von einander um eine große Sekunde entfernte reine Quarten (Takt 63.-64., siehe *1. Notenbeispiel* zweite Reihe).

Im weiterem finden wir die verschiedenen, sich hauptsächlich sequenzartig wiederholenden Melodiebausteine erwähnenswert. Über den bereits erwähnten phrygischen Tetrachorden hinaus treffen wir nicht konventionelle, drei bis fünftonige Reihen in der Klavierstimme. Solche sind die dreitonigen 2:1 (große Sekund + kleine Sekund) Melodiebausteine (*15. Notenbeispiel,* Takt 61.-65. rechte Hand) welche – verbunden durch kleine Sekundenintervalle – eine sich wiederholende 2:1:1 Reihe ergeben; oder die Fünftonreihen 1:2:2:1 (kleine Sekund + 2 Mal große Sekund + kleine Sekund, *16. Notenbeispiel,* im Takt 67.); oder die im 69. Takt in der tiefsten Stimme beginnenden viertonigen Melodiebausteine, die die verschiedenen Kombinationen aus kleinen und großen Sekunden ergeben (1:2:1, 2:1:2, 1:1:2, 1:2:2).

15. Notenbeispiel
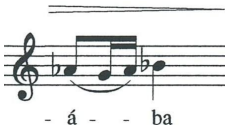


16. Notenbeispiel



Sehr interessant sind die in der Singstimme vorkommenden, an die volkstümliche Vortragsart erinnernden Verzierungen (Takt 36.-39.), die diesmal nicht in volkstümlicher Tonart und nicht mit volksliedartiger Melodieführung erklingen. Dieser Teil beginnt mit dem Modell 1:2 (Takt 35.-36., siehe *11. Notenbeispiel*), und wird in melodischer *g* Moll Tonart fortgesetzt (Takt 37.-39., siehe *8. Notenbeispiel*). Bis auf diese Verzierungen und ein einziges Melisma (Anfang Takt 30. – *17. Notenbeispiel*) singt der Vokalsolist immer in syllabischer Vortragsart (eine Silbe – ein Ton).

17. Notenbeispiel

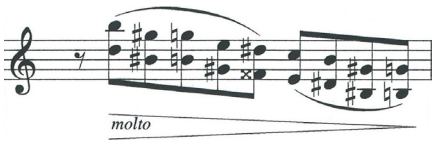


3. Themen, Polyphonie

Die vollständige instrumentale Introduktion des Mysteriums (1.-15. Takt) kehrt in einer Krebsumkehrung am Ende des Werkes als Epilog mit geringen rhythmischen Änderungen wieder (Takt 74.-88.).

In der erste Hälfte der ersten Strophe dieser Dichtung erscheint ein aus harmonisch absteigenden kleinen Sexten bestehendes beim Klavier (Takt 17.-18., siehe *13. Notenbeispiel*), welches bald quasi als Krebsumkehrung aufsteigend wiederkehrt, und zwar in der zweiten Hälfte des 23. Taktes und im 24. Takt. Wir treffen es wieder in absteigender Bewegung im 26. Takt (*18. Notenbeispiel*) an.

18. Notenbeispiel



Später, im zweiten Abschnitt der Strophe (vom Ende des Taktes 47., bis zum Anfang des Taktes 49. – *19. Notenbeispiel),* kehrt dasselbe Sextparallelen-Motiv absteigend wieder. Jeweils zwei kleine Sexten bilden einen Alpha-Akkord, gleichzeitig bringen sie melodisch 1:3 Modelle zustande (zuerst auf die T, dann auf der S und schließlich auf der D-Achse).
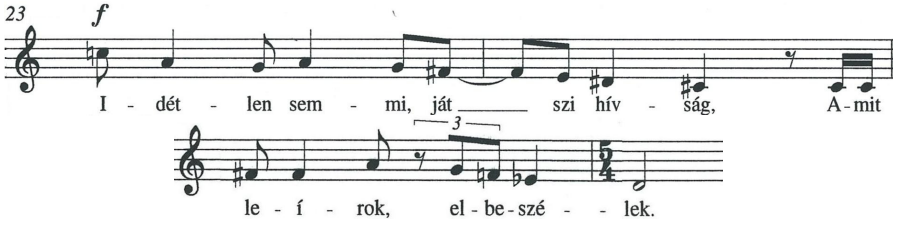
19. Notenbeispiel
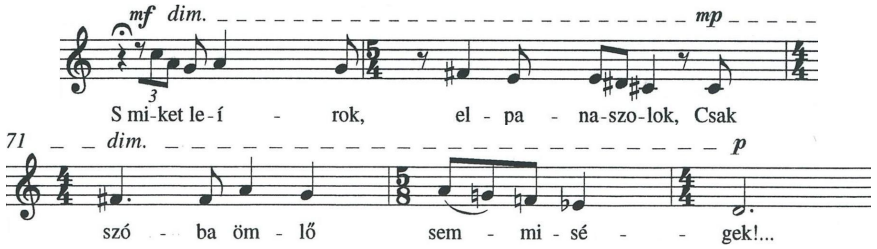


Die rechte Hand am Klavier benutzt ein auf Terzen und Septime gebautes, absteigend bewegtes Motiv (Taktende 7 und Takt 8) in der Einleitung, kehrt in kürzerer Variante in Begleitung der dritten Strophe (Taktende 49., Taktanfang 50.), dann in erweiterter Form auch am Ende der Strophe (Takt 55.-56.) wieder.

Die Melodie aus der ersten Strophe der Gesangstimme (*20. Notenbeispiel* – Takt 23.-26.) kehrt am Ende des Werkes (*21. Notenbeispiel* – Takt 69.-73.) mit kleineren rhythmischen Änderungen wieder. Die zwei Abschnitte weisen auch inhaltliche Parallelen im Text auf: („Idétlen semmi, játszi hívság, / Amit leírok, elbeszélek." „S miket leírok, elpanaszolok, / Csak szóba ömlő semmiségek." – „Albernes Nichts, spielerische Eitelkeit ist, / Was ich schreibe und erzähle." – heißt es in der ersten Strophe, beziehungsweise „Und was ich schreibe, anklage, / Sind nur in Worte fließende Nichtigkeiten!" in der vierten (letzten) Strophe.

20. Notenbeispiel
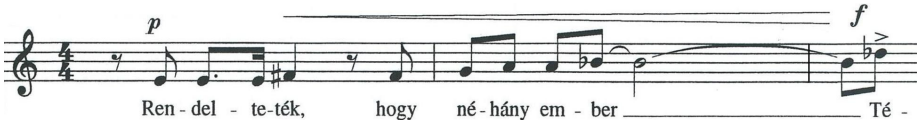


21. Notenbeispiel
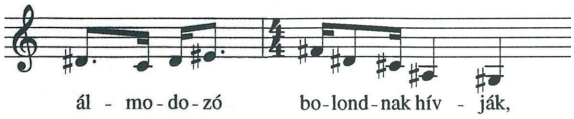


Die zweite Hälfte der ersten Strophe beginnt mit einem skalenmäßigen 2:1 Modell in der Gesangstimme (*22. Notenbeispiel* – Takt 27.-29.). Die Skala ist unvollständig: es fehlt die vorletzte Note (c^2). Dieses Motiv kehrt – mit geringfügigen rhythmischen Änderungen – als Spiegelumkehrung im Form eines 1:2 Modells im Takt 35.-36. (siehe *11. Notenbeispiel*) wieder. (Auch hier ist die Skala unvollständig, dieses Mal fehlt die höchste Note – des^2). Auch hier kann man inhaltliche Parallelen im Text beobachten: „Rendelteték, hogy néhány ember / Té(pődjék)” „Rendelteték, hogy dalba sírja / Néhány (ember)” - „Bestimmt sei, das einige Menschen / sich zu zerreißen…“ (erste Strophe) beziehungsweise „Bestimmt ist, dass im Lied beweinen/ Einige (Menschen)“ (Anfang zweiter Strophe).

22. Notenbeispiel
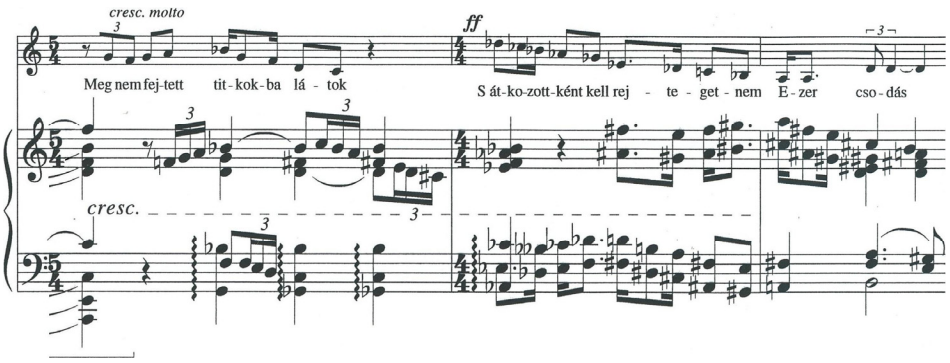


Die sechste Zeile der zweiten Strophe (*23. Notenbeispiel* – Takt 41. zweite Hälfte bis Takt 42. erste Hälfte): „Álmodozó bolondnak hívják”-„Sie ihn träumenden Verrückten nennen“ – erklingt in der Gesangstimme in einer pentatonischen Skala mit einem „Pien-Ton“ (leiterfremde Note) auf eis^1. Dasselbe Motiv erscheint in der sechsten Zeile der dritten Strophe um eine verminderte Quart höher (Takt 52.: „Meg nem fejtett titkokba látok” – „Sehe ich in nicht enträtselte Geheimnisse“). Die gleich im Anschluss von das Klavier in einer kleinen Sext-Parallele imitiert wird: zuerst in der linken Hand (um 9/8 später und um eine weitere verminderte Quarte höher), dann in der rechten (2/4 später, um eine doppelt übermäßige Quarte höher), im Takt 53. und 54. (*24. Notenbeispiel*).

23. Notenbeispiel
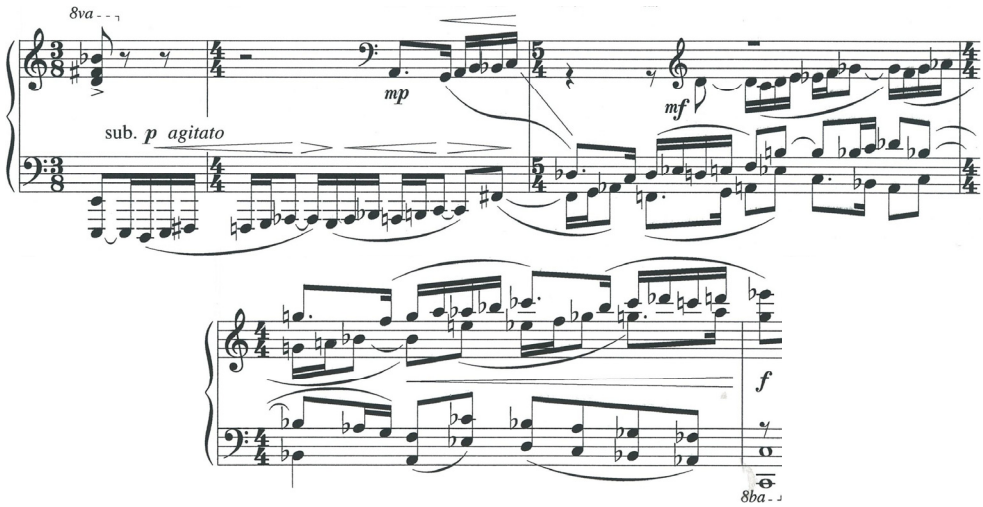


24. Notenbeispiel



Typisch für das ganze Werk ist die Anwendung von Sequenzen in den Klavierstimmen. Um nur einige Beispiele zu nennen: Takt 10.-12., von Takt 20. zweite Hälfte bis Anfang Takt 23. – siehe *12. Notenbeispiel,* Takt 45.-47. Anfang, Takt 61.-65. Anfang (siehe *15. Notenbeispiel*) usw.

In der zweiten Hälfte der dritten Strophe des Gedichtes (*25. Notenbeispiel* – Takt 57.-61. Anfang) erscheint in der Klavierbegleitung eine vierstimmige Fugato. Die Stimmen setzen der Reihe nach von unten nach oben, jeweils um eine Quart höher (*E^1, a, d^1, g^2*) und um 7/8 versetzt ein.
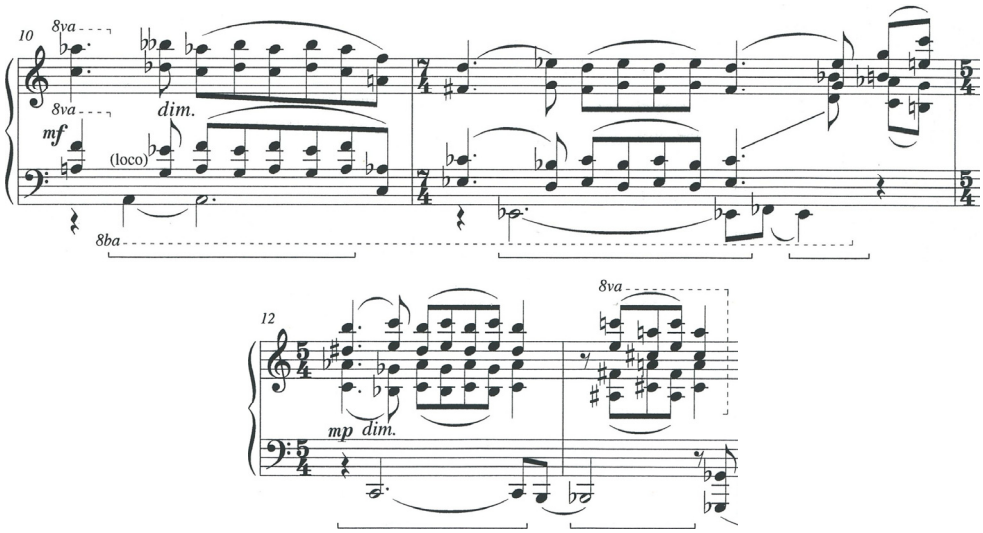
25. Notenbeispiel



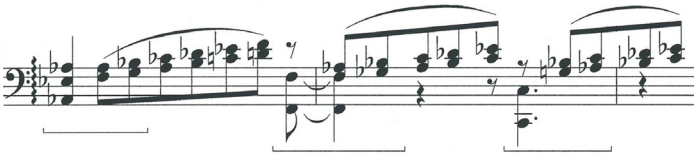
4. Harmonie

Auf die vertikale Ebene der Mehrstimmigkeit ist auch die Untersuchung der Intervalle und Akkorde notwendig. Aus der Sicht der Intervalle sind die kleinen Sexten charakteristisch (z.B. Takt 10.-13. erste Hälfte – *26. Notenbeispiel*), die kleinen und großen Terzen (z. B. Taktende 45. bis Taktanfang 47., Klavier linke Hand – *27. Notenbeispiel*), sowie die verminderten Quinten. Die kleine Terz und die verminderte Quint ist die übliche Komponente von den auch für Bartók typischen Alpha-Akkorden.

26. Notenbeispiel
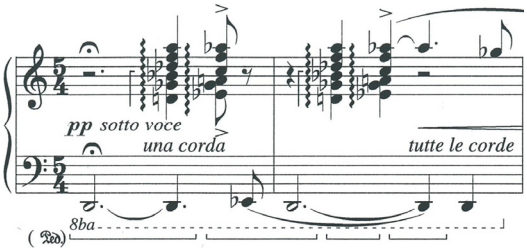


27. Notenbeispiel



Auch auf die Akkorde bezogen ist „Mysterium“ eine modale Komposition. Alpha-Akkorde sind recht häufig. Darüber hinaus begegnet man übermäßigen Akkorden (die mit den Ganztonleitern in Einklang sind), sowie der für die tonale Musik üblichen anderen Akkorde (Dur, Moll, Vermindert).
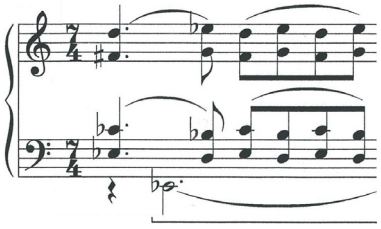
Der α (Alpha-Akkord) ist im Verlauf des Werkes der möglicherweise charakteristischste, angewendete Akkord. Seine verschiedenen Varianten erklingen im Klavierteil. Gleich am Anfang des Stückes ist der erste und dritte Akkord interessant: er bringt eine zum α Akkord ähnliche Kombination mit sich, die zwei aufeinander gebauten übermäßigen Akkorde, sowie der zweite und vierte, die α Akkorde sind (Takt 1.-2. – *28. Notenbeispiel*).

28. Notenbeispiel



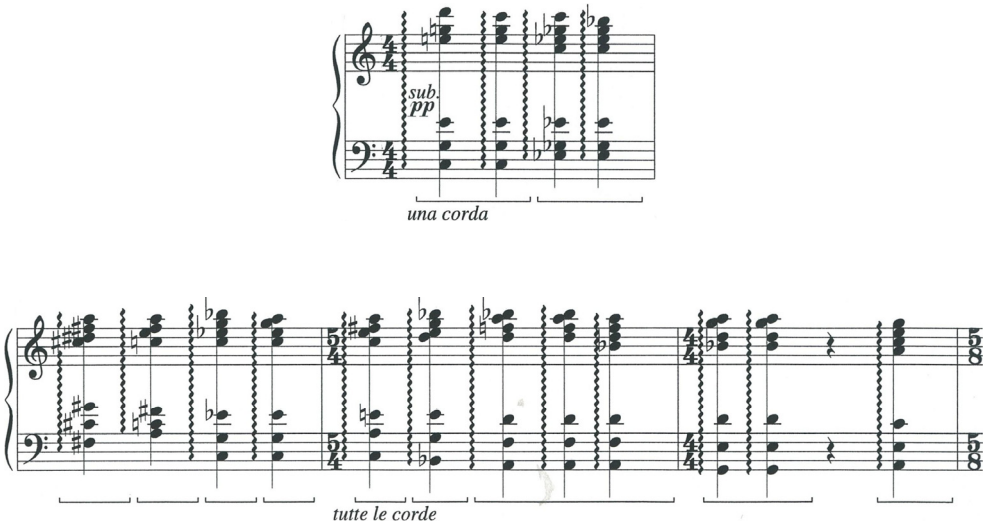
Außer dem ersten, α ähnlichen doppelten übermäßigten Akkord finden wir auch einfache übermäßige Akkorde im Werk vor (z. B. rechte Hand Klavier, Takt 51. – siehe *10. Notenbeispiel*), beziehungsweise übermäßige mit großer Septim (z. B. Takt 28. auf dem letzten Viertelwert des Taktes). Mehrmals kommen auch Dur-Akkorde mit großer Septim vor (z. B. Takt 11. – *29. Notenbeispiel*), oft findet man auch verminderte Akkorde mit kleiner Septim.

29. Notenbeispiel



Der Teil zwischen Takt 35. und Anfang 45. ist ausgesprochen harmonisch konstruiert. Unter den Arpeggio-Akkorden in der Klavier-Fassung finden wir zumeist Septakkorde in verschiedenen Umkehrungen, seltener Dreiklänge oder zwei verschiedene, aufeinander gebaute Akkorde. Davon ragen die bereits erwähnten verminderten Akkorde mit kleiner Septim heraus (siehe ein kürzerer Ausschnitt im *30. Notenbeispiel* – Takt 35.-38.).

30. Notenbeispiel



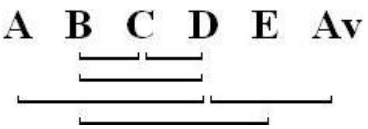
Das Werk wurde nach dem bei Bartók üblichen Achsen-System untersucht, wobei folgendes festgestellt wurde. Die instrumentale Einleitung beginnt mit einer auf *d* aufgebauten Tonika-Achse, später erscheint auch S und D auf *g* beziehungsweise *a*-Basis. Auch der Anfang der ersten Strophe des Gedichtes beginnt auf einem *d*-Tonika Grundton. Die Spannungen der Verse der zweiten Strophe löst der Autor musikalisch durch ständiges Wechseln zwischen S und D-Funktionen, beziehungsweise durch Anwendung des 1:2 Modells (gegen Ende der Strophe erscheint auch die T-Achse). Die dritte Strophe des Gedichtes bewegt sich hauptsächlich auf der T und D-Achse, die vierte (letzte) Strophe kehrt dann nach einer lang ausgehaltenen D-Achse (mit einem kurzen S-Einschub) gegen Ende zur T-Achse zurück, und hört auf dessen Grundton, *d* auf.

5. Form, Symmetrien, Höhepunkte

Das Mysterium setzt sich aus 6 unabhängige Einheiten zusammen (Takt 1.-15., Takt 16.-34., Takt 35. bis erste Hälfte Takt 45., zweite Hälfte Takt 45.-57., Takt 58.-73., Takt 74.-88)., von denen die erste und die letzte – auch durch Doppelstrich getrennt – die Rolle einer instrumentalen Einleitung

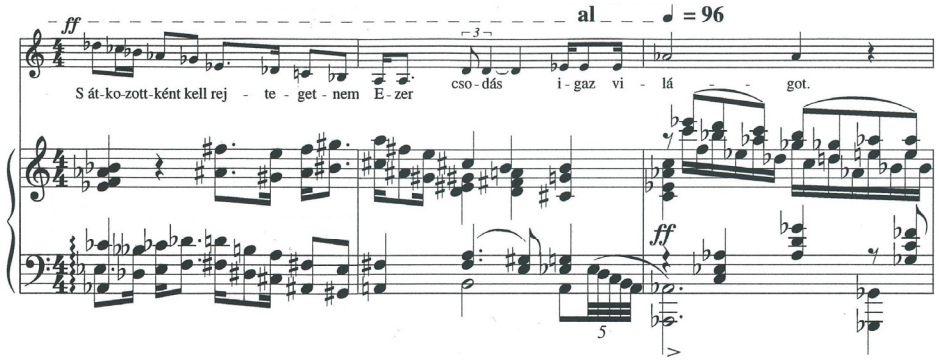
beziehungsweise eines Epilogs erfüllen. Die weiteren vier Teile enthalten die Vertonung der vier Strophen der Dichtung. Wie schon erwähnt, stellt der Epilog eine Krebsumkehrung der Einleitung dar.

Das Werk hat (abgesehen von der eben erwähnten Krebs-Wiederholung) eine Ketten-Form, die mit den Buchstaben A B C D E A_{Krebs} gekennzeichnet werden kann. Die Formenabschnitte sind einander selbstverständlich nicht ganz fremd, wie das die im Kapitel Themen, Polyphonie dargestellten Rückkehrungen (Parallelen) beweisen. Diese Motive und Melodie-Bruchteile bringen die Teile A und D, B und C, B und D, B und E beziehungsweise C und D-Teil in Verwandtschaft zueinander. Siehe Abbildung:
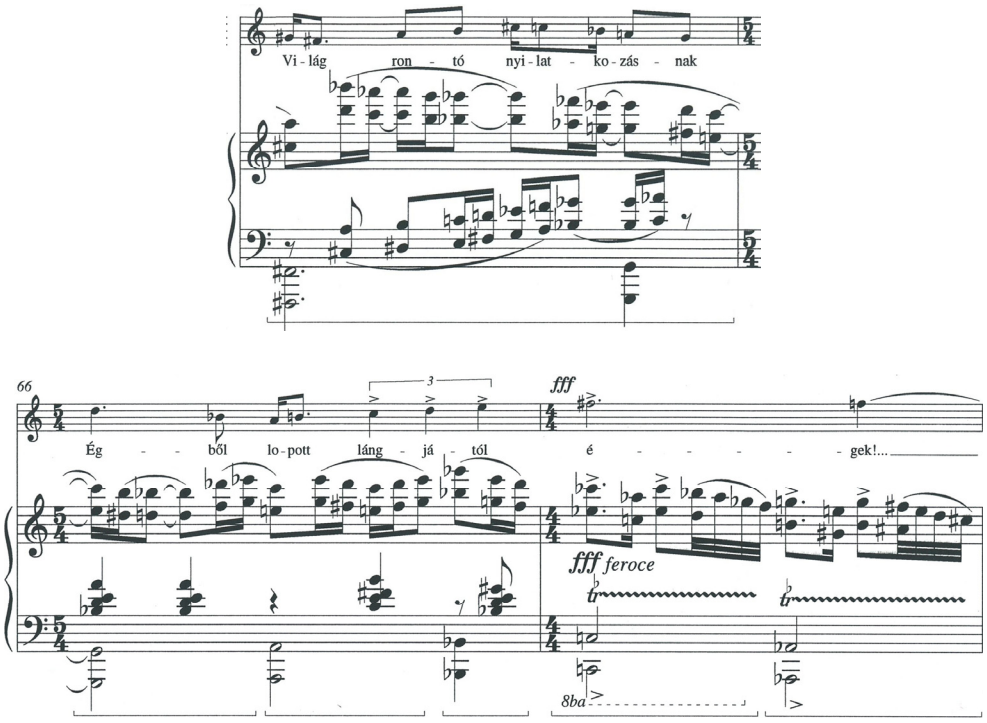


Das Werk hat zwei Höhepunkte. Beide zeichnen sich durch Tonhöhe und Lautstärke in der Gesangstimme aus. Der erste (kleinere) Höhepunkt befindet sich am Ende der dritten Strophe der Dichtung, auf der ersten Silbe des Satzes „S átkozottként kell rejtegetnem / Ezer csodás, igaz világot." – „und als Verfluchter muss verbergen / Tausend wunderbare wahre Welten."(*ff, des²* – siehe *31. Notenbeispiel,* Takt 53.-55.).

31. Notenbeispiel



Der zweite, noch kraftvollere Höhepunkt ist kurz vor dem Schluss auf der vorletzte Silbe des Satzes „Világrontó nyilatkozásnak / Égből lopott lángjától égek!“ – „Ich brenne vor der aus dem Himmel gestohlenen / Flamme der weltverderbenden Offenbarung!“ (mit einen *fff, fis*^{2} – siehe *32. Notenbeispiel,* Takt 65.-68.) zu finden. Der Höhepunkt-Effekt wird durch langes Aushalten dieser Note (punktierte Halbe) und durch das schnelle Zeitmaß des Werkes (Viertel = 100, hält ab Anfang der vierten Strophe bis zum Höhepunkt) verstärkt. Der erste Höhepunkt ist auf der S, der zweite auf der D-Achse platziert.

32. Notenbeispiel



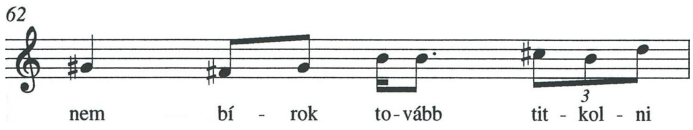
Bei der Untersuchung der Proportionen des Werkes stellt man fest, dass die goldenen Schnitt-Stellen eine genaue Symmetrie in Bezug auf die zeitliche Aufteilung des Gedichtes zeigen (die Proportionen wurden nach dem im Werk befindlichen insgesamt 377 Viertel-Werten gerechnet). Die negative goldene Schnitt-Stelle (0,382…) kommt zwischen der erste und zweiten Strophe, am Schluss von Takt 33., die Positive (0,618…) zwischen

der dritten und vierten Strophe am Ende von Takt 55. Die genaue Mitte (188.5 Viertel) fällt auf die letzte Silbe der zweiten Strophe (Taktanfang 45.), also nach Anzahl der Silben ganz genau auf die Mitte des Gedichtes. Hinsichtlich des Tempos sind die instrumentale Einführung und der zurückkehrende Epilog die ruhigsten Teile (Viertel = 56), und bestimmen damit den Rahmen für die weiteren bewegten Teile. Auch nach dem in Tempo herausragenden, unruhigen, spannungsvollen zweiten Höhepunkt kehrt das ursprüngliche Tempo sozusagen beruhigt wieder.

6. Rhythmus
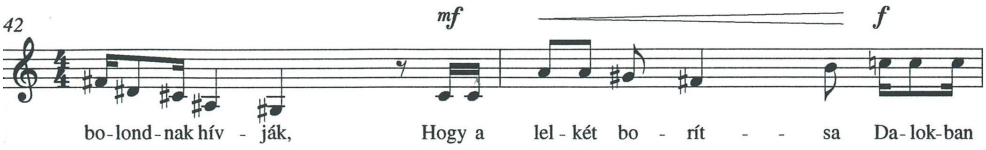
Sehr häufig sind für die ungarische Sprache beziehungsweise für die ungarischen Volkslieder typischen Rhythmen sowie Rhythmenformeln wie Punktierungen (meist Sechzehntel + punktierte Achtel, oder punktierte Achtel + Sechzehntel-Kombination), z. B. Gesangstimme Takt 54. oder 62. (*33. Notenbeispiel*).

33. Notenbeispiel



Synkopen (meistens kleine Synkopen: Sechzehntel + Achtel + Sechszehntel, z. B. Gesangstimme Takt 42.-43., *34. Notenbeispiel*).

34. Notenbeispiel



Ebenso findet man auch triolische Rhythmen (meistens Achtel-Triolen auf 2 oder 3 Silben, z. B. Gesangstimme Takt 30. oder 62., siehe *33. Notenbeispiel*), Daktylus und Anapäst (meistens in Sechzehntel-Formel, z. B. in Klavier in Takt 61.-62., siehe *15. Notenbeispiel*), oder auch verschiedene symmetrische Rhythmen, wie die vom Sänger viermal wiederholten Viertel-Achtel-Kombinationen im Takt 23., Taktanfang 24. (siehe am Anfang des *20. Notenbeispiels*) sind auffindbar.

Die rhythmische Struktur des Werkes ist recht abwechslungsreich. Nach einem Beginn mit ruhigen Viertel- und Achtelbewegungen erscheinen bereits in der Instrumental-Einleitung die Sechszentel-Bewegungen, die bei der Rückkehrung wegbleiben, und damit nach dem Höhepunkt die stufenweise Beruhigung sichern. Die gleichmäßige Viertel-Akkordbegleitung der zweiten Strophe (Taktanfang 35.-42.) ragt rhythmisch heraus. Markant ist das Fugato mit aufgeregten Sechzehntel-Bewegungen und abwechslungsreichem Rhythmus in der vierten Strophe (Takt 57.-61. Anfang, siehe *25. Notenbeispiel*). Der rhythmische Höhepunkt fällt mit dem schon erwähnten dynamischen beziehungsweise melodischen tonhöhenmäßigen Höhepunkt überein, indem der Pianist in vierer Gruppen absteigend Zweiunddreißigstel zu spielen haben (Takt 67.-68., siehe *32. Notenbeispiel* zweite Hälfte).

Scnlussfolgerungen

Miklós Kiskamoni-Szalay wendet in seinen Werken die musikalische Sprache Bartóks in einer weiterentwickelten Form an, die er mit musikalischen Elementen vergangener Epochen beziehungsweise mit Elementen der ungarischen Volksmusik einzigartig kombiniert.

Das Werk „Mysterium“ baut sowohl auf Tonmaterial und Melodieführung der Volksmusik, als auch auf die Klangwelt des 19-20. Jahrhunderts auf (Ganztonskala, Bartók’schen Modelle und daraus entstehende Akkorde). Die musikalische Sprache des Mysteriums ist modal. Auβer volkstümlichen Tonleitern und Melodieführung findet auch die Modalität der Kunstmusik des XIX.-XX. Jahrhunderts darin statt (Ganztonreihe, Bartók’schen Modelle, sowie die dazu gehörigen Akkorde).

Aus dem tonalen Bereich findet man nur wenige Melodieteile in melodischem Moll, und einige Drei- beziehungsweise Vierklänge, welche miteinander jedoch atonal verbunden sind.

Harmonische und polyphone Kompositionstechniken wechseln sich ab. Unter denUmkehrungstechniken sind besonders Krebsumkehrungen dominierend. Sequenzen kommen oft vor, sogar ein Fugato ist zu finden.

Formell gesehen kommt am ehesten eine Kettenform zur Geltung, die von einer Einleitung und einem Epilog (Krebsform der Einleitung) umrandet wird.

Nach all diesen Erkenntnissen kann festgestellt werden, dass die musikalische Sprache von Mysterium eindeutig ungarisch geprägt, zugleich aber für alle zugänglich und damit international ist.

Anhang

Ady Endre: Mysterium

(Übersetzung von Kiskamoni-Szalay Gyöngyvér)

Nur das ist die tiefe und heilige Wahrheit
Was die Seele in sich verbirgt,
Albernes Nichts, spielerische Eitelkeit ist
Was ich schreibe und erzähle.
Bestimmt sei, dass einige Menschen
Sich zu zerreißen, weinen vergeblich
Und dass sie nicht verstehen werden… Einige Menschen
Machen es seit tausenden von Jahren so…
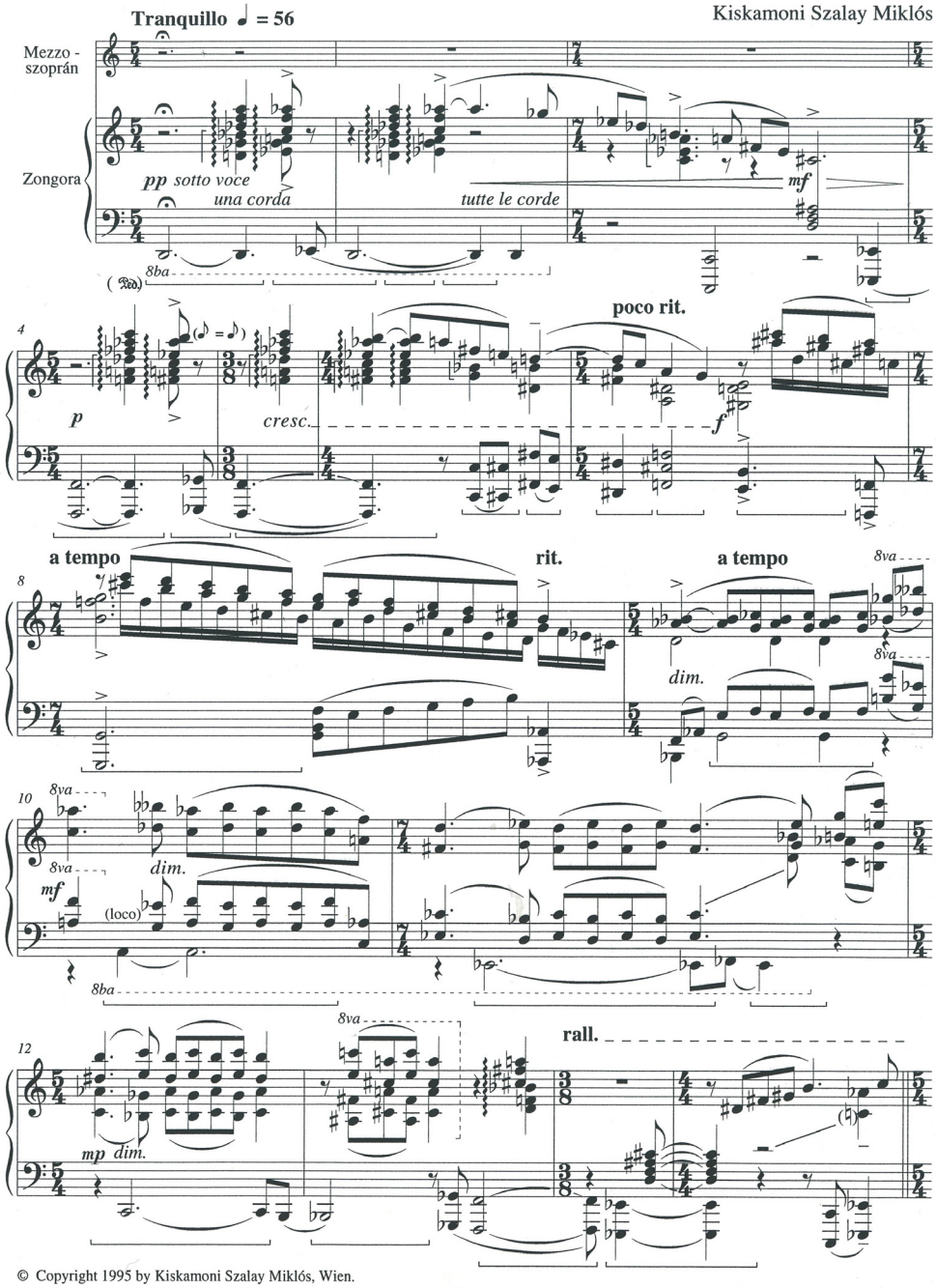
Bestimmt ist, dass in Lied
Einige arme Verrückte ihre Seele beweinen
Und es soll immer im Lied so weinen,
Dass es niemals, niemals enträtselt werden kann
Dass, solange er kommt und geht auf der Welt
Sie ihn träumenden Verrückten nennen,
Sodass seine Seele durch nebelige,
In Liedern klingende, spielerische Eitelkeit bedeckt wird.

Ach, ich weiß, dass in meinem schwachen Wort
Nur feiges Verlangen ist, was Wildheit ist
Denn jeder Augenblick meiner Seele
Ist Verderben bringende, wunderbare Wahrheit.
Durch Nebel, in blinder Dunkelheit
Sehe ich in nicht enträtselte Geheimnisse
Und als Verfluchter, muss verbergen
Tausend wunderbare wahre Welten.
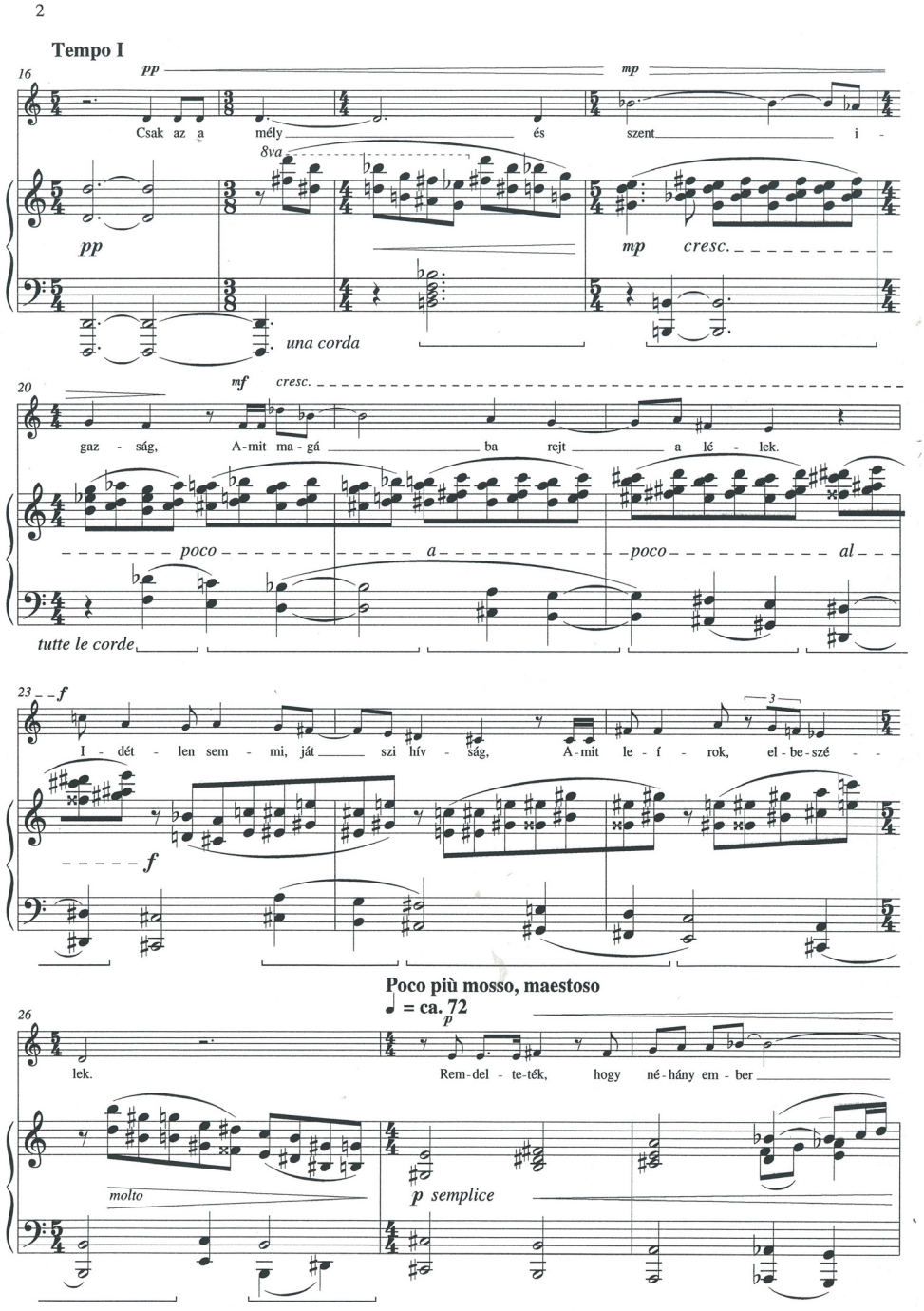
In großen Nächten möchte ich sprechen:
Nein, kann nicht mehr länger Fesseln ertragen,
Nein, kann nicht mehr länger
So viele Welten, so viele Schätze verheimlichen.
Ich brenne vor der aus dem Himmel gestohlenen
Flamme der weltverderbenden Offenbarung!
Und was ich schreibe, anklage –
Sind nur in Worte fließende Nichtigkeiten!
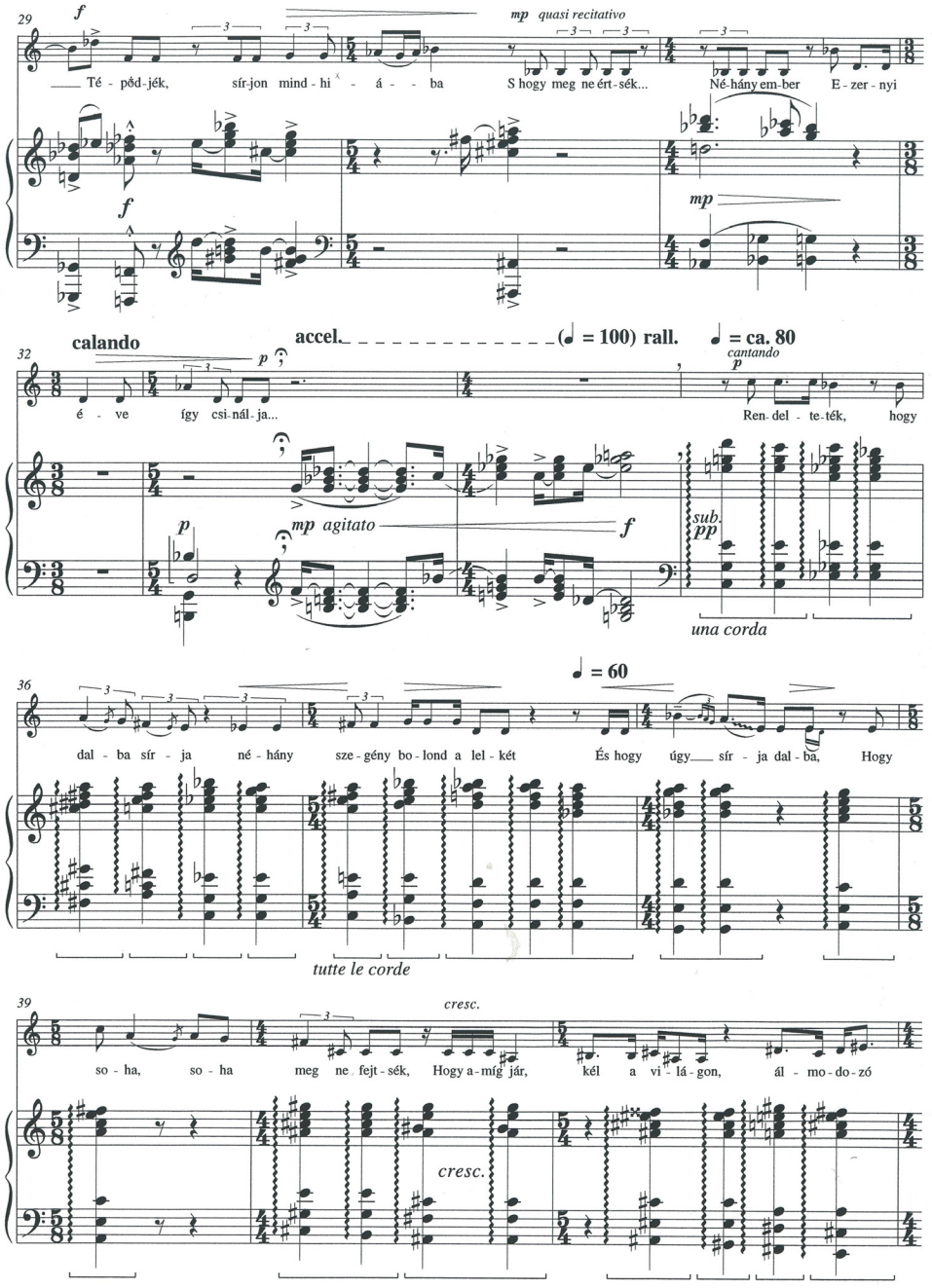
Misztérium

Ady Endre verse
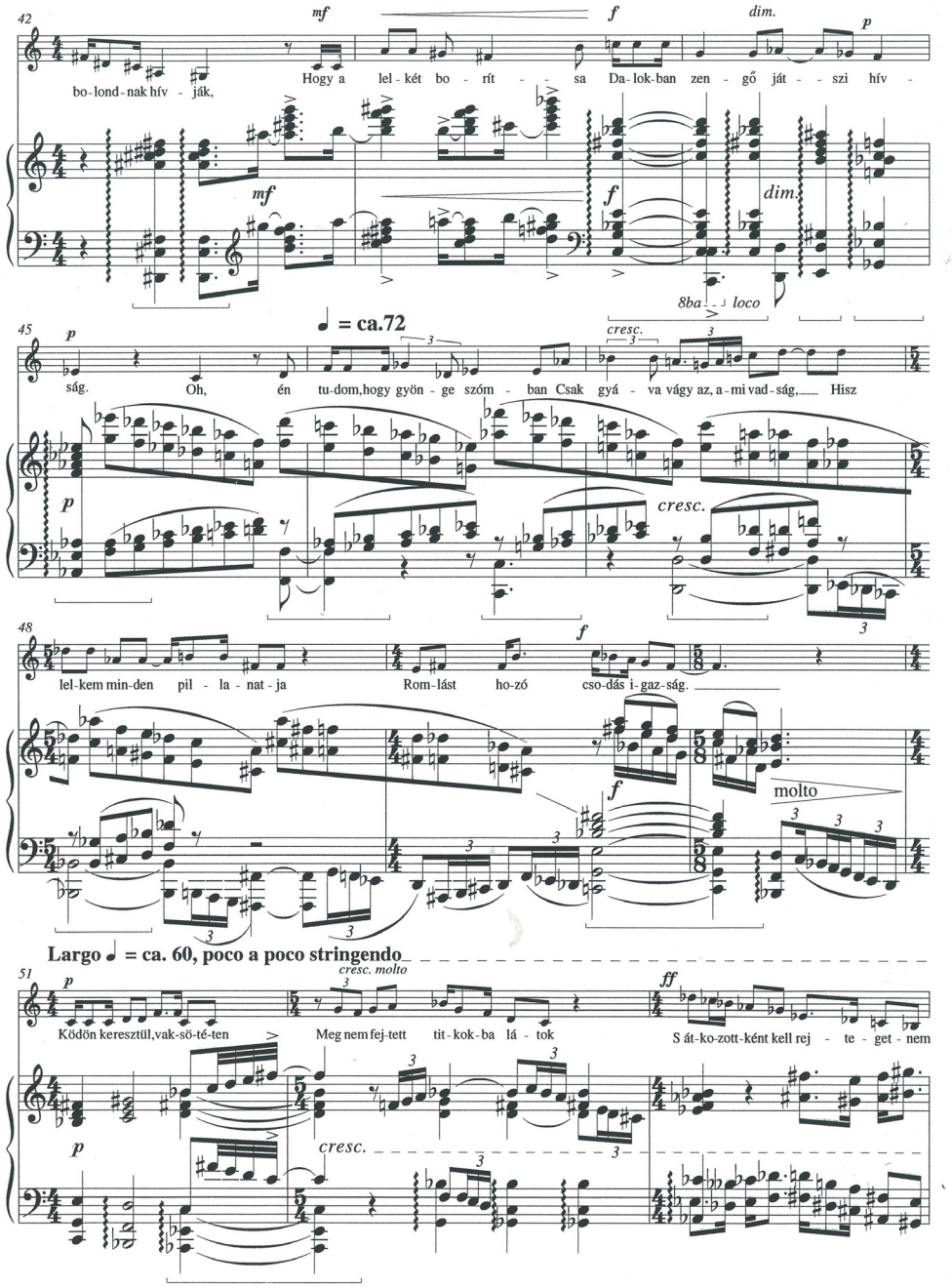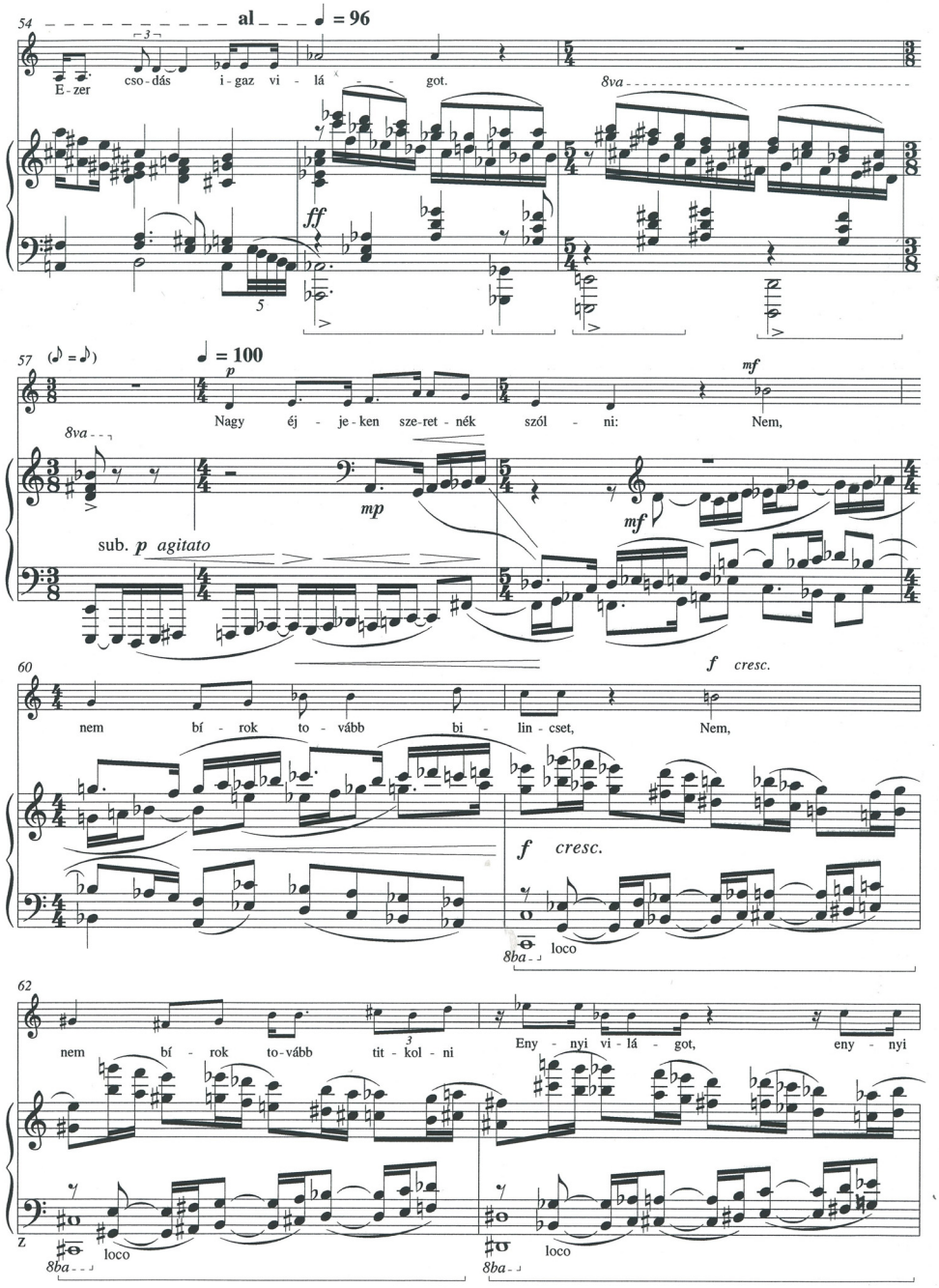


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2
Tempo I
16
pp
mp
Csak az a mély és szent i -
8va
pp
mp cresc.
una corda
20
mf cresc.
gaz - ság, A - mit ma - gá ba rejt a lé - lek.
poco a poco al
tutte le corde
23
f
I - dét - len sem - mi, ját szi hív - ság, A - mit le - í - rok, el - be - szé -
3
f
Poco più mosso, maestoso
♩ = ca. 72
26
p
lek. Rem - del - te - ték, hogy né - hány em - ber
molto
p semplice
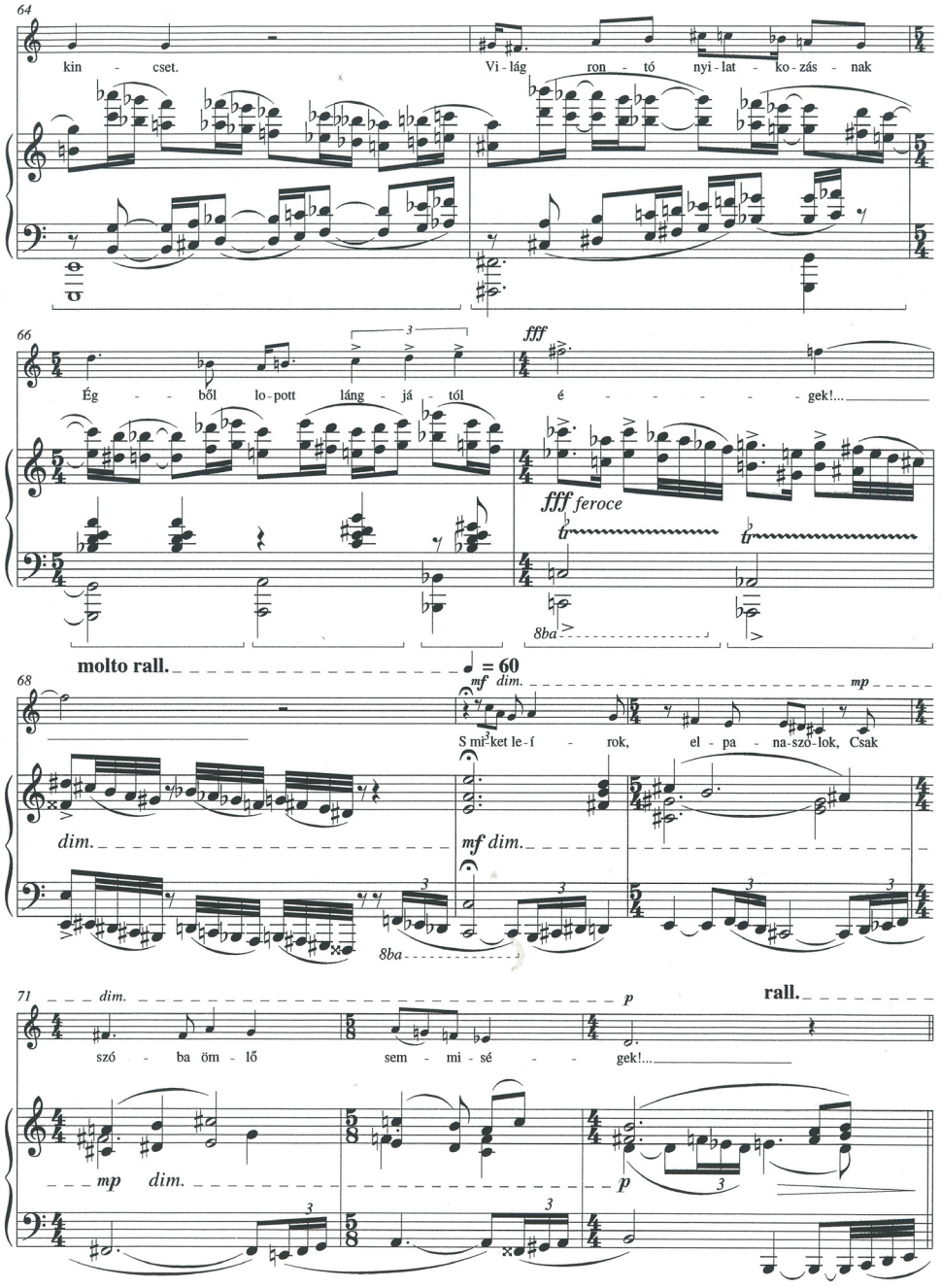

29
f
mp quasi recitativo
Té - pőd - jék, sír-jon mind - hi - á - - ba S hogy meg ne ért - sék... Né-hány em-ber E - zer - nyi
f
mp
32
calando
accel. (♩ = 100) rall.
♩ = ca. 80
cantando
p
é - ve így csi-nál-ja... Ren-del - te-ték, hogy
p
mp agitato
f
sub. pp
una corda
36
♩ = 60
dal - ba sír - ja né - hány sze - gény bo - lond a lel - két És hogy úgy sír - ja dal - ba, Hogy
tutte le corde
39
cresc.
so - ha, so - ha meg ne fejt - sék, Hogy a - míg jár, kél a vi - lá - gon, ál - mo - do - zó
cresc.
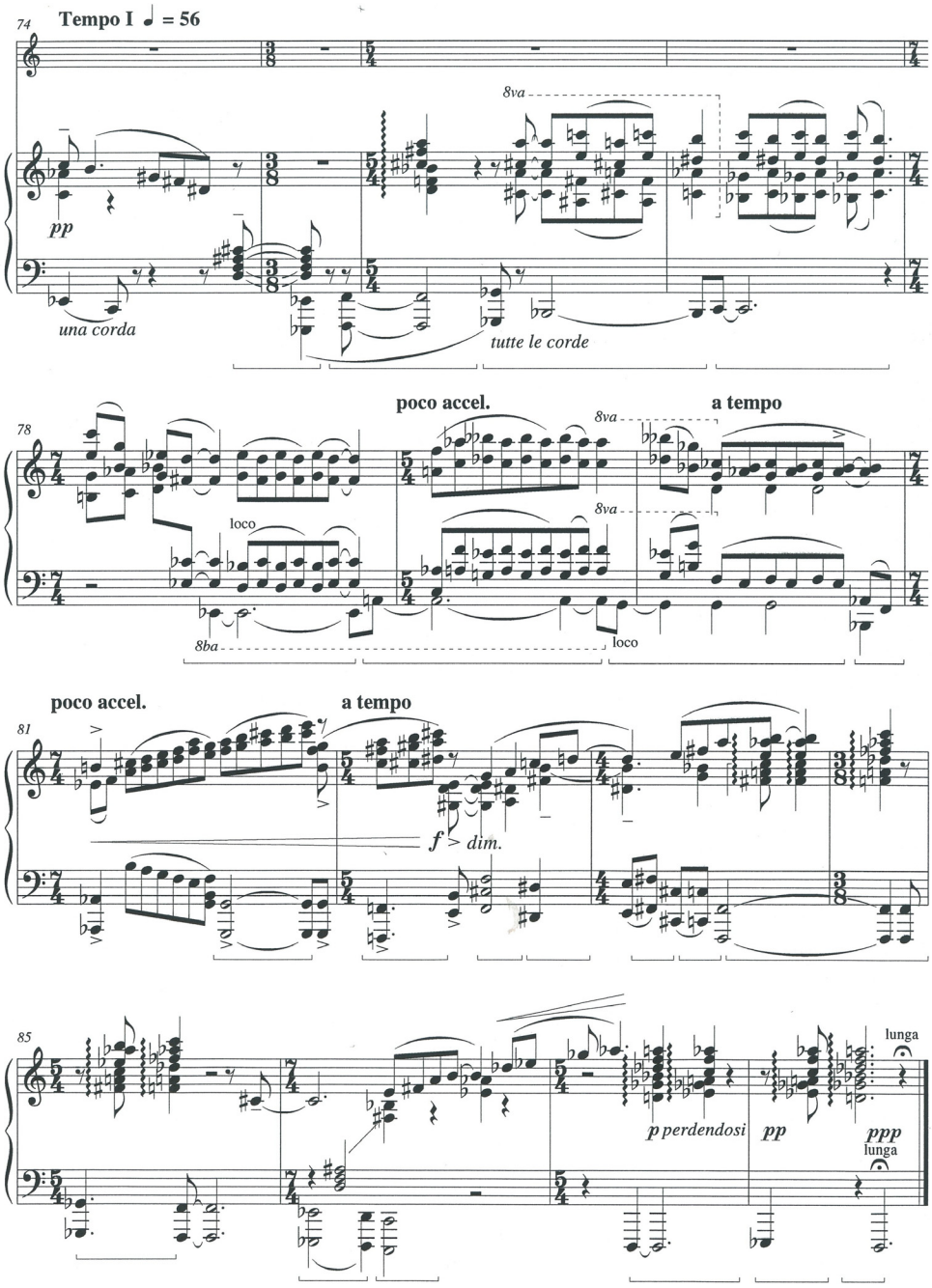
4


42
mf
f
dim.
p
Hogy a lel - két bo - rít - - - sa Da - lok - ban zen - gő ját - - szi hív -
bo - lond - nak hív - ják,
mf
f
dim.
8ba
loco
45
p
♩ = ca.72
cresc.
ság. Oh, én tu - dom, hogy gyön - ge szóm - ban Csak gyá - va vágy az, a - mi vad - ság, Hisz
p
cresc.
48
f
lel - kem min - den pil - la - nat - ja Rom - lást ho - zó cso - dás i - gaz - ság.
f
molto
Largo ♩ = ca. 60, poco a poco stringendo
51
p
cresc. molto
ff
Ködön keresztül, vak - sö - té - ten Meg nem fej - tett tit - kok - ba lá - tok S át - ko - zott - ként kell rej - te - get - nem
p
cresc.


54
al
♩ = 96
E - zer cso - dás i - gaz vi - lá - got.
8va
ff
57
(𝅗𝅥 = 𝅗𝅥)
♩ = 100
p
Nagy éj - je - ken sze - ret - nék szól - ni:
mf
Nem,
8va
mp
mf
sub. p agitato
60
f cresc.
nem bí - rok to - vább bi - lin - cset,
Nem,
f cresc.
8ba
loco
62
nem bí - rok to - vább tit - kol - ni
Eny - nyi vi - lá - got,
eny - nyi
8ba
loco
8ba
loco

6


64
kin - cset.
Vi - lág ron - tó nyi - lat - ko - zás - nak
66
Ég - ből lo - pott láng - já - tól
fff
é - - - - - gek!...
fff feroce
8ba
molto rall.
♩ = 60
68
mf dim.
mp
S mi - ket le - í - rok, el - pa - na - szo - lok, Csak
dim.
mf dim.
8ba
71
dim.
p
rall.
szó - ba öm - lő
sem - mi - sé - - gek!...
mp dim.
p


74
Tempo I ♩ = 56
8va
pp
una corda
tutte le corde
78
poco accel.
a tempo
8va
8va
loco
8ba
loco
81
poco accel.
a tempo
f > dim.
85
lunga
p perdendosi
pp
ppp
lunga

5'25"

STUDIA UBB MUSICA, LIX, 2, 2014 (p. 181-182)
(RECOMMENDED CITATION)

BOOK REVIEW

LINEN SIEVES – THOUGHTS ON THE MARGIN OF ANGI ISTVÁN'S MUSICOLOGICAL WRITINGS (ANGI ISTVÁN: *SITE DE IN*, EDITURA MEDIA MUSICA, CLUJ-NAPOCA, 2014)



Founder of the Romanian school of music aesthetics, Angi Ştefan exposes in this book a bounded, but significant segment of his central musicological concerns of the late years. Its unconventional title *Linen sieves*, refers to a paradigmatic verse of the Transylvanian poet, Lucian Blaga, called *At the Court of Yearning*. Both provocative and meditative, the title-metaphor invites the reader not only to explore the content of this book, but also to familiarize itself with the significant and original aesthetic view of the author, elaborated in a two-volume treatise, *Lectures on Music Aesthetics* (Oradea University Press, 2004.)

Beyond the beauty of Blaga's poem, evoked in this book as a motto, we recognize between its lines a profound confession of the 80 years old aesthete, about life, existence and art. In this sense, the author exposes a passionate approach to his most beloved field of research, manifested during his all life, also giving voice to the sadness of passing and transcendental hope, both embodied in the ephemeral nature of music. But music also teaches us, that everything transitory, paradoxically needs to be immortalized (in a score, in a personal or in our collective memory), and every transcendental act discharges itself from the shackle of time. The metaphor *Linen sieves* reflects just the submissive attitude of the author ("Strained through our waking hours – linen sieves"),

confident of the intrinsic limitations of the human regarding the essence of life and art. But art is joy and hope, and music still exists. As Goethe wrote: “The sound of the music dies away, but the harmony remains.”

This book is about passion, a passion of its author for his beloved city, Cluj-Napoca, for its culture and art, city where he lived almost his entire life, where he acquired the basic knowledge about music and aesthetics, about the importance of tradition and contemporaneousness. Beyond the general musicological significance of this volume, his gratitude towards the musical life of his city remains a constant and basic horizon of these writings. The term horizon has here a particular meaning, reflecting a basic hermeneutical approach. As Gadamer suggested: the understanding is reached within a fusion of horizons.

The writings selected for this volume cover basically two different fields of research, but they also have something in common: their connection to the compositional and musicological life of the Transylvanian “capital”.

The first major section entitled *Romanian paradigms* embraces mainly the activity and work of composers from Cluj-Napoca, along with some reflections on certain other Romanian composers of the last century. As a devoted promoter of his fellow musicians, Angi continues in this volume the series of analyses on their compositions, set up in his extensive book entitled *Snapshots. From the workshop of the composers of Cluj* (Editura Arpeggione, Cluj-Napoca, 2006). In this sense, he emphasizes the importance of the young generation, including some reflections on their output.

It is remarkable however, the broad panorama of his approach, both in its subjects, as well in a methodological sense, according to his basic view about analysis: every work of art demands a particular method, arose from its inner nature. Thus, his Romanian paradigms also reflect the richness of their aesthetic roots, from the fusion of styles, to the evocation of ethos, rhetoric, suffering, modernism and postmodernism, epistems etc.

The other major section of this book consists of several papers presented at the symposiums of the Romanian Mozart Society in Cluj during the las two decades. These writings bring an important contribution to the aesthetic perspectives on Mozart’s work and musical thinking, mostly regarding the rhetoric aspect of his oeuvre.

We conclude our thoughts, by quoting another passage from the already mentioned verse, to express the hope that this book will represent for the future readers the object of a profound study, carried on with pleasure and professional satisfaction: “Auroras still gleam, and we are waiting.”

ATTILA FODOR

STUDIA UBB MUSICA, LIX, 2, 2014 (p. 183-187)
(RECOMMENDED CITATION)

BOOK REVIEW

ELENA MARIA ŞORBAN – BOOK QUARTET: 1. THE HISTORY OF MUSIC AND US: CREATIVE PERMANENCIES, 2. THE OLD MUSIC. A CONCISE HISTORY, 3. CLASSICAL AND ROMANTIC MUSIC, 4. THE NEW MUSIC

Eikon Publishing House, Cluj-Napoca, 2013 & 2014

By the end of 2013 and the beginning of 2014, Elena Maria Şorban published a book tetralogy, a comprehensive compendium covering the entire music history, from the ancient music to the contemporary creations.

Mrs. Şorban is Associate Professor Ph. D at the "Gheorghe Dima" Music Academy of Cluj-Napoca, where she teaches Music History and Gregorian Paleography. Her main fields of interest are Western Plainchant (with a doctoral dissertation on *Plainchant in Medieval Transylvania*), Modern and Contemporary Music and pedagogical applications of Music History for children. It is a pleasure and an honour to present her books, the more so as during my university years I had the privilege of attending Mrs. Şorban's classes and of admiring the qualities of a complex and rigorous musicologist. The first book, entitled ***THE HISTORY OF MUSIC AND US: CREATIVE PERMANENCIES*** (2013), contains 14 chapters or, as the author herself defines them, "14 time-crossover essays":



I. Music as divine praise and therapy from the Psalms and Orpheus onwards
II. Christian fundamentals of the European music culture
III. Sacred permanencies
IV. From the music of the Liberal Arts to... monsters
V. Music in the cultural space of Moldavia, Transylvania, and Wallachia during the Renaissance
VI. About the castrato voices
VII. The orchestra as a political model
VIII. Coffee houses, gallantries, revolutions, and music
IX. The Viennese Classicism and us
X. Passing over psychic crises
XI. Faust in Music
XII. Belle Époque – in Paris and in „little Paris" Bucharest
XIII. The antique Oedipus – an emblem of modernism
XIV. The present future.

At the end of the volume the author, who is also a poet and certified translator, added Romanian translations of the Latin liturgical texts (*Requiem*, *Veni, Creator Spiritus*, *Ave, maris stella*, *Panis angelicus*, *Ave, verum corpus*, *Stabat Mater*), including versified translations that come as a premiere in the Romanian musicological literature and an indispensable tool for those interested in the sacred music.

In the foreword, entitled *Intentions*, E. M. Şorban justifies the choice of the title (*Creative Permanencies*) and explains its meaning: "*Permanencies* – facts that remain. *Creativity* – suggested by the evolution of the Latin verbs *creare*, *credere*, *crescere* which have a common origin: the quality of being in the likeness of the Creator" (p.8). This book was intended as "a non-conformist crossing of the history of music – where every stage is looked upon through a representative subject which crosses over different cultural epochs as well. (…) The themes that are emblematic for a certain cultural epoch, are perpetuated and creatively metamorphosed in other epochs as well. Information, observations, correlations, significations – in a book written for those who know, and for those who don't know yet, the fascinating field of music history." (p.7)

The book contains an impressive diversity of data selected from the ancient to the contemporary music, from the history of culture, fine arts, architecture, poetry, fashion, social politics, psychology, religion, manners, myths, biographies, etymologies and so on - all of them looked upon through the magnifying glass of the *creative musical permanencies*. The author's extensive erudition is complemented by her dynamic, insightful and thought-provoking style, pleasantly and continuously surprising the reader with subtly and fresh correlations and perspectives, some of them announced in the intriguing titles of certain chapters, such as *Coffee houses, gallantries, revolutions, and music* or *The orchestra as a political model*.

She enjoys the companionship of foreign and Romanian writers, such as Shakespeare or Goethe, respectively Mihai Eminescu, Vasile Alecsandri, Lucian Blaga, Nicolae Iorga, Marin Sorescu, Nichita Stănescu, Andrei Pleşu and others, whom she quotes, inviting the reader to a feast of ideas.

Her appeal to return to *the authentic moral and aesthetical values*, to the Christian foundation of the European culture and the sacred justification of music, crosses the book as a leitmotiv. In the last chapter (*The present future*) the author, through a circular motion of the pen, refers to the ideas conveyed in the first chapter (*Music as divine praise and therapy*), unveiling the today's consumer society: "*The psalmists* are whispering a song about finding fulfillment in God, *the rappers* are yelling a song about the inner emptiness" (p. 124). The closing rhetorical question inherently follows: which one of the aims of the music is still functioning today - "the prayer, the reflection, the entertainment"? (p. 127).

"*Quo imus, homines?* – in pursuit of the lost love. Of THE LOVE!" (p. 127) is the author's final invitation to enhance the spiritual side of the music, its quality of being "the soul's water" by rehabilitating the spiritual values, the highest of which is love, Christ's model, "nowadays ignored precisely because it means to assume the responsibilities" (p. 125).

The next three books, published in 2014 and exploring the history of music from antiquity to the contemporary period, are thoroughly-researched and well-documented, reflecting the author's teaching experience. Each book has a list of abbreviations and symbols and a rich bibliography and webography.

The mostly systematic technique that E. M. Şorban chooses in approaching such a large theme is reflected by the fact that she doesn't sacrifice the panoramic and synthetic view to the details, the style is concise and the information is often organized and classified in very useful synoptic tables.

THE OLD MUSIC.
A CONCISE HISTORY
(160 pages)

I. The ancient Hebrew and Greek musical cultures
II. The musical transition from the ancient cultures to the Christian Middle Ages
- Early Christian monophonies
III. The transition of the Western music from the Gregorian monophony to the Renaissance polyphony
- *Ars Antiqua*
- The Medieval secular monody
- The English polyphony in the 13th century
- *Ars Nova* and *Trecento*
- *Ars Subtilior*
IV. Renaissance music
V. The transition from Renaissance to Baroque
- The protestant Chorale
- The instrumental repertoire
- The vocal accompanied monody
VI. The Baroque music
Notes regarding the contemporary performance of the old music





CLASSICAL AND ROMANTIC MUSIC
(166 pages)

I. The musical transition from Baroque to Classicism

- The Galant Style
- The Sensitive Style
- The Mannheim School

II. Music in Classicism

III. The musical transition from Classicism to Romanticism

- The classicizing orientation
- The Early Romanticism

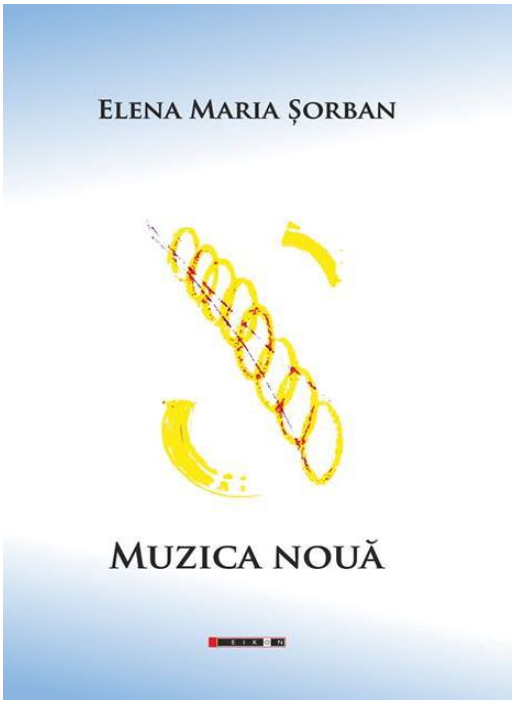
IV. Music in Romanticism

THE NEW MUSIC
(165 pages)

I. The transition from Romanticism to the polystylism of the 20th century
- Academism, Neoclassicism, Post-Romanticism, Verism, Impressionism, Nonconformists, Jazz, Light music

II. The Polystylism in the music of the 20th century, between 1910 and 1970
- Modernism: expressionism, vanguardism, electroacoustic music
- Neoclassicism; the national schools within the 20th century
- Retro style orientations: classicizing music and post romantic music
- Jazz
- Light music and film music

III. The transition of the contemporary music to the future
- Postmodern diversity
- Electroacoustic music
- Jazz
- Music for consumption (entertainment)



One of the advantages of this method is that it makes room for a greater diversity of information, serving the author's intention to broaden the traditional field of the music history to themes that usually intersect other domains (acoustics, performance, musicology etc.). She uses the following systematic platform to structure the chapters of the books:

- the definition of the style,
- the historical framings and periodization,
- personalities,
- elements of musical psychology and sociology (authors – performers – auditorium; women in music; music institutions),
- elements of general and musical pedagogy (pedagogical principles and the role of music in education; notions of music education),
- sources (musical notations; musical documents; the theorization of music; aesthetical considerations),
- stylistic features (musical language; rhythm, meter and agogic; morphology and syntax; the categories of thematic and athematic; structures such as monophony, heterophony, polyphony etc.; timbre categories, history of the voice, specific instruments, intonations, systems of tuning, tuning pitch; musical instruments; musical performance – general aspects and aspects regarding the improvisation),
- musical genres,
- elements of musical stylistics and composition (principles of musical composition: the relation between music and text, music and dance, repetition, juxtaposition, variation, gradation, contrast, exposition of themes, development, symmetry, *sectio aurea*; the notion of style: the style of an epoch, the regional style, the national style, the personal style; the stages of a style)
- advanced documentation (referential editions; specific bibliography; audio/video recordings; webography).

In the foreword to *The New Music*, the musicologist Valentina Sandu-Dediu - Ph. D., University Professor at the National Music University of Bucharest, prominent specialist in the modern and contemporary music – emphasizes the modernity of this approach, "*in general* by melting the academic boundaries between different types of music (serious/light, high/low etc.) but also *in particular*, in those passages with reference to the gender studies (women in the music […]) or minorities (the theme of gipsy music)."

We are certain that E. M. Şorban's valuable, original and neccesary contribution to the Romanian musicology will receive the well-deserved interest of all its readers, from the music fans and culture lovers, to the professional musicians and musicologists.

ANAMARIA MĂDĂLINA HOTORAN

CONTRIBUTORS

Gabriela COCA, PhD (born in 1966) is a musicologist and docent of the Babeş-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.

Otilia CONSTANTINIU (born BADEA) graduated from the "Gheorghe Dima" Music Academy in Cluj-Napoca, Romania, with major in conducting and presently is a Phd student in History at Babeş-Bolyai University in Cluj-Napoca. Her research treats the role of Romanian music in the construction of the national identity of the Romanians from Transylvania and Banat region from 1890 to 1940. Her interests are in the interdisciplinary area of music nationalism, cultural politics and the relation between modern state institutions and art.

Adél FEKETE, PhD born in 1983 began her musical education at the „S. Toduță" Music High School of Cluj-Napoca, where she studied violin and piano. She was awarded her Bachelor of Music (Musicology, 2006), her Master of Arts in Music (2008) and her Doctor of Philosophy (2014) degrees at the "Gh. Dima" Academy of Music, Cluj-Napoca. Since 2006, she published over 60 musical articles, interviews, chronicles, critiques and studies (*Szabadság, Studia Musica UBB, Verso, Korunk*). In 2008 she gave a lecture on Monteverdi's *Orfeo* (2nd Edition of EarlyMusic Festival, Cluj-Napoca), and she attended the International Conference on Music Therapy held by the Music Pedagogy Department of the Babeș-Bolyai University (Cluj-Napoca, 2010). She was awarded the first prize at the 10th Scientific Students' Conference of Transylvania, earned one of the Apáczai

Alumnus Grant' Scholarships (2004-2005) and the Communitas Foundation's „Creativity Scholarship" (2008). Currently she is a collaborator of the Hungarian Opera from Cluj-Napoca and Assistant Lecturer at the Music Pedagogy Department of the Babeș-Bolyai University, Cluj-Napoca.

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Among the spoken languages, there are English and also French.

Luminiţa GUŢANU was born in Chişinău, the Republic of Moldova. In 2003, she got a *Ph.D*. degree in Musical Stylistics at the National University of Music in Bucharest, Romania, with the thesis: "20th-century Opera in Bessarabia". She also has a Master's degree in "Conducting of Academic Choirs" at the State University of Arts in Chişinău, after having graduated from the State Institute of Arts in Chişinău, Faculty of Musical Pedagogy, Specialization: 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, organized 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, Braşov, Oradea, Piteşti, Alba-Iulia.

Published works: The book entitled "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 Bulletin, 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 was born in Chişinău (*Kishinev*), the Republic of Moldova. In 2004, she earned a PhD degree in Musical Stylistics at the National University of Music in Bucharest, Romania, with the thesis: "Stages of development in the religious music in Moldova and Bessarabia, in the tradition of Romanian 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". Between 1995-1996, she earned the "George Enescu" merit scholarship. She started her didactic activity in 1992 and has been teaching ever since. During these years, she activated as a teacher of conducting and music history at the Choral School No. 36 in Chişinău (1992-1993), as a vocal coach at the School of Theatre in Chişinău (1994-1995), then *assistant lecturer* at the Academy of Music, Theatre and Plastic Arts in Chişinău, collaborated with Teleradio Moldova as a music editor. Since 2006 to 2011, she has been working as teacher at the "Faethon" Konservatory of Music in Alexandroupoli – Greece and at the "Ihohroma" Music School, in the same town. Presently, she is *teacher at the Greek High School in Bucharest.* As regards her conducting activity: conductor of the choir of "A. Ursu" Primary School – Chişinău (1996-1997); conductor of the boys' choir from "St. Demeter" Church"- Chişinău, conductor of the Choir for Children with Disabilities – Ilfov County, Romania (2003), conductor and founder of the "Ad Libitum" Choral Group, second conductor of the Chorale of Church "St. Kiriaki" in Alexandroupoli - Greece, conductor and founder of the Children's Choir of "St. Nicholas" Church in Alexandroupoli – Greece. Artistic activity: since 1998 until 2006, she has been a member of the National Chamber Choir "Madrigal", with which she has performed and toured both in Romania and abroad (Germany, the Netherlands, Hungary, Switzerland, Skopje, Italy, Israel, Japan). As regards her scientific activity, Stela Guţanu has published articles in specialized magazines both from Romania and the Republic of Moldova.She has participated in numerous national and international conferences in: Republic of Moldova, Greece, Germany, Romania (Bucharest, Brashov, Oradea, Pitesti,

Alba-Iulia, Iasi). 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".*

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Noémi MIKLÓS was born in 1981 in Cluj-Napoca, Romania. She read piano at the Sigismund Toduţă Music Gymnasium and organ at the Gheorghe Dima Music Academy under the guidance of professors Ursula Philippi and Erich Türk. She participated in a series of master courses in Romania and in Germany, and as the beneficiary of an Erasmus scholarship she studied one semester at the Hoschschule Für Musik Freiburg in Germany. She gave many solo concerts in Romania and abroad (Germany, Hungary, Switzerland), and several chamber music concerts as a member of the *Trio Jubilate* chamber music ensemble. In the year 2005 she won the Audience price at the *Zürich Wiedekon International Organ Competition* and in 2011 she won the second price at the *La Stravaganza* Chamber Music Competition with the *Trio Jubilate* ensemble. She is also an active member of the baroque music ensemble *Flauto Dolce* with which she has given concerts in Romania, Germany, Hungary and Serbia. In the present Noémi Miklós is continuing her doctorate studies at the Gheorghe Dima Music Academy in Cluj-Napoca.

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Simona-Mihaela SPIRIDON was born on November 2, 1988 in Piatra-Neamţ, Romania, in a family of musicians and began studying the piano at age of 4 under the guidance of her mother, associate prof. dr. Mihaela Spiridon. Her rich artistic activity summarizes numerous awards at various national and international competitions, performances at solo recitals, concerts and festivals organized by the Art Highschool, the Faculty of Music Piatra-Neamţ or the Academy of Music "Gheorghe Dima" in Cluj-Napoca and collaborations with other musicians in various chamber music ensembles. She graduated from the Faculty of Music, piano department of the Academy of Music "Gheorghe Dima" in Cluj-Napoca, as well as from the Faculty of Letters of Babeş-Bolyai University, specializing in French and Spanish Language and Literature and has a master's degree from the Department of Comparative Literature, *The History of Images – The History of Ideas* master's degree programme. She is currently a PhD student at the Faculty of History of the Babeş-Bolyai University, writing a music history thesis entitled "Tradition and Modernity in the Romanian Musical Life. The History of the "Transilvania" Philharmonic of Cluj-Napoca (1955-1989)".

Zoltán SZALAY, PhD was born on 22nd January 1959 at Cluj, Romania. He has a composer father and his mother is a musician as well. His musical studies began at the Musical High School of Cluj and at the Academy of Music (Composition department). In 1984 he became piano and musical theory teacher at the music section of General School Number 1 of Miercurea Ciuc. From then on he has lived in Miercurea Ciuc together with his family. From 1993 he has been the harmonic theory teacher of the Music Faculty of the Transilvania University of Braşov. From 2013 to 2014 he undertook a part-time teaching post at the Babeş-Bolyai University in Cluj. His compositions were presented in different towns and cities at home and in Hungary. He took part in many competitions for composers from Romania and he won several times. From 2006 he has been a member of the Union of Composers of Romania. In 1988 he obtained a doctorate degree in ethnomusicology. He took part at different scientific conferences

and colloquiums at home and abroad, especially holding studies and presenting papers about folk music. His works were published at home and in Hungary. Three books of his own were published as well. In 1998 the Transylvanian Hungarian Society for General Education honoured him with the András Kacsó award for his works on the scientific and public services on the field of the folk music and folk dance. In 2006 The Board of Trustees of the Foundation for the Hungarian Art from Budapest granted him the Béla Bartók Memorial Award.

Bianca ŢIPLEA-TEMEŞ is a musicologist and Reader Ph.D. of Music Theory at Gh. Dima Music Academy in Cluj. She holds a degree in Piano and Musicology recognized by the Ministry of Education in Madrid, an M.A. in Musicology granted by the Gh. Dima Music Academy, leading to a Ph.D. earned from the National University of Music in Bucharest. As she holds separate degrees in Musicology and in Business Management (M.B.A. granted by Babeş-Bolyai University), she combines her academic career with her post at the Transylvania Philharmonic, where she is currently head of the Artistic Department. She also held the temporary position of supervisor at the Symphony Orchestra of the Principality of Asturias, Oviedo. Her writings cover the historical, stylistic and analytical spectrum of a wide range of composers as well as the music of Transylvania. A special emphasis is placed on contemporary music, her principal area of research being the oeuvres of Ligeti and Kurtág. Her books have been published in Romania, and her articles in leading journals in Switzerland, Spain, Lithuania, Czech Republic, Romania, and the U.S.A. She participated in conferences in her native country, as well as in Oldenburg, Vienna, Vilnius, Dublin, Rome, Cambridge/U.K., Szombathely, Poznań, Belgrade, Lucca, and Madrid. Since 2010 she has been visiting professor at the University of Oviedo, at Istituto Mascagni, Livorno, and at the I.J. Paderewski Music Academy in Poznań. Member of the Romanian Mozart Society board, she was awarded several Erasmus Grants at the University of Cambridge/U.K., studying with the renowned musicologist Nicholas Cook. In 2011/2012 she received a research grant from the Paul Sacher Foundation, where she was offered the opportunity to explore, in depth, the Ligeti collection over a three-month period. Later, she obtained a DAAD Scholarship at Humboldt University in Berlin, her application being supported by Professor Hermann Danuser.

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- For **the first number of the year** the deadline for the receiving of the studies is **15th of May**;
- For **the second number of the year** we accept the studies up to **15th of November.**

Taking into consideration the fact that we want to advertise the magazine in the world, we accept **English, German** and **French** as the publication languages; in addition, we need the proofing of the text to be done beforehand.

We can receive the studies in an electronic form sent to the following e-mail address:

gabriela.coca.66@gmail.com

We will accept all the studies that have a musical theme.

Due to the musical examples that are inserted in the studies, the authors are asked to apply in their studies the format types that are described on the next page of this invitation. The format type stays the same for each number of the magazine.

The printing of the magazine takes approximate two months, consequently, the **number one** of the respective year will be released in (May) June, and **the second number** will be released in (November) December.

The subscriptions can be made not only by the institutions but also by everyone interested. The enlisting on the subscription list will be sent to the e-mail address:

gabriela.coca.66@gmail.com

The interested people and institutions would be systematically announced by e-mail when the magazine will be released and they would be announced of the price of the magazine.

The Cluj University Press Publishing House establishes the price of every magazine and it depends on the number of the pages of each magazine, as this number is flexible and it varies. This happens due to the number and the extended form of the studies that would be gathered between the publications of the two numbers of the magazine.

The account numbers where the money for the subscriptions will be sent are as follows:

Account Name: Gabriela Coca
Account IBAN Card Euro: RO 03 BTRL 01 304 201 929 390 XX
Banca Transilvania, Sucursala Cluj-Napoca
The name of the payment: SUBSCRIPTION FOR STUDIA UBB MUSICA.

*

We can guarantee the systematic publishing of the magazine, the beautiful design and the efficient management!

We will be grateful if you send this invitation to your relatives and your acquaintances that might be interested in publishing their studies (with a musical theme) with us.

THE STANDARD FORMAT OF THE STUDIES:

Page: A4, Portrait
Margins: Top = 4.8 cm
Bottom = 4.8 cm
Left = 4 cm
Right = 4 cm
Header = 4.8 cm, Footer: 4.6 cm
Layout – Headers and Footers: Different Odd and Even
Different First Page
Font: ARIAL, the size of the letters = 11
Alignment: Justify
The line spacing = 1
Footnotes: the size of the letter = 9 (The titles that are quoted into the footnotes will have their translation into English put in brackets.)
- Hanging: 0.35 cm

The Bibliography (named: REFERENCES):
- The name of the author(s) are written with spaces between them
- The title of the literary work is written in *Italics.* The title of the book (musical work) must be in brackets translated into the language that the musical work is published (English, German and French)
- Then follows, separated by comma, the editor, the place of editing, the year, the pages
- The size of the letter: 10

Word of advice: the title of the books (musical studies) that are quoted into the footnotes must be noted in the bibliography as well!

The tables (the musical examples): will be numbered in Arabic (e.g. Table 1), they are aligned on the right hand side, upwards, before the title of the table, then, they are written using bold letters.
- The title of the table: centred, on top of the table
- The size of the letter: 10

The figures: the quality of the pictures, the Xerox copies or the scanned drawings must be very good. Under each illustration, there must be an explication of the figure attached.
- The size of the letter: 10

Each study must be preceded by a SUMMARY into English and into Romanian of 10-15 lines:
- Indent in the left side: 1.25 cm
- The size of the letter: 10

Each study must be containing under the summary 3-10 KEYWORDS extracted from the study.
- Indent in the left side: 1.25 cm
- The size of the letter: 10

Next to the name of the author on the footnote there must be mentioned the name and the address of the institution where he/she is hired, the profession (the didactic rank), and also the contact address of the author.

Each study must be containing a short AUTOBIOGRAPHY of the author (10-15 LINES), placed after the list of the Bibliography.
- The size of the letter: 10.