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Front cover: BETTERA, Bartolomeo: Still-Life with Musical Instruments
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INCORPORATING EXPERIENCE-BASED CONCERTS INTO PUBLIC EDUCATION

JUDIT VÁRADI [1]

SUMMARY. All over the world, the past decades have seen a continuous decrease in the number of the audiences at classical music concerts. It is not only I who has long been occupied with the question of how to make classical music popular with the young generation. The education of the audience has been gaining ground recently in the policies of concert organisers and professional performing ensembles. The aim of innovative experience-based concerts is to complement the musical education of school-age children by familiarising them with the art of listening to music. Presenting the values of classical music, which is the main task of this mission, is in the interest of performers and audiences alike as they are in an interdependent relationship. Examining the habits of listening to music not only as cultural consumption but also as an educational issue, we lay emphasis on the methods of musical education and educating lovers of music. For this purpose, we focus on the development of an adequate receptive attitude and the improvement of receptive competencies. We have studied how the effective presentation of music and educational concerts can complement school-age children's musical education in an experience-based way and familiarise them with the art of listening to music.

Keywords: music education, music pedagogy, concert pedagogy, listening to music

Musical Activity

Understanding music used to belong to general erudition, but the concept has changed a lot during the past two centuries. Music used to be part of celebrations or church services. Composers had to be very prolific as the same piece was not supposed to be performed twice; a new one had to be composed for each occasion. This natural symbiosis between life and

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music existed for a thousand years in history of western music: the contemporary music of the given era – that is what was meant by the word music – was an essential component of life (Harnoncourt 1988). Entertainment, dance music and festive music formed an organic whole without being separated into classical and popular music.

Our cultural environment has been affected considerably by mass culture, which seems to overwhelm us without any limitations. Of all forms of art, this is the music that has become a part of our everyday lives; therefore, the message it conveys is crucial (Hausmann 2011). It is paradoxical that today, when we are literally surrounded by music, for instance in shopping centres or places of entertainment, it is no more than decoration. Our modern lifestyle and mass culture have turned music into a consumer good, so listeners are no longer recipients but consumers (Stachó 2008). If one does not listen to music for its own sake, the most important requirement of aesthetic reception is missing. *"As soon as one uses music as a prop or decoration to evoke certain moods in oneself, it will no longer exert its influence as pure art"* (Hanslick 2007: 109). Musical activity takes three different forms: creation, reproduction and reception. Péter (2013) has given one more activity as a part of the competences, musical analysis. Creation manifests itself in improvisation or, on a higher level, the composition of pieces of music. Reproduction presupposes active playing – the instrumental or vocal performance of music or noting down sounding music. However, when one recreates musical meaning while performing, it also involves definitely productive elements. Reception is the active or passive process of listening to music. Losonczy (1969) distinguishes between the active listener with real perception and understanding, whose *"focused efforts and intellectual achievement produce a result"* and the passive one, *"who has not made and does not make any effort"* (Losonczy 1969: 195). When looking at people's choices of music, one should be aware that everyone chooses what they understand, and they can only understand what they are familiar with and accustomed to, but they can only get accustomed to what they are able to understand within certain limits.

Concert Pedagogy

The progressive educational activity beginning to be known as concert pedagogy in Hungary has become, by today, an independent branch of education in the western countries. Its appearance in Europe is rooted in the realisation that professional groups and orchestras could take part in music-related educational activities such as the education of the audience. This new area of non-formal education, following the example of museum,

drama and theatre pedagogy, takes place in an extracurricular environment. The primary objective of the new educational practice, called art pedagogy, is that children should meet artistic activity in an enjoyable way at its original location. Thus, concert halls become scenes of education to complement public education. The short-term goals of concert pedagogy are spreading musical knowledge and presenting the values of music in an enjoyable way; its long-term goal is the systematic education of the audience.

Concert pedagogy is an educational activity, which complements musical education in the family and at school innovatively with a special focus on enjoyability, using the methodology of experience-based education. Its primary objective, namely that young people should gain musical experiences through live performances, can be labelled as an educational activity developing adequate receptive competencies (Körmendy 2014).

The European Association for Music in Schools is an international organisation of music educators, artists and scientists who are committed to the development of music education throughout Europe. In order to create a global musical horizon and promote lifelong learning, the objective they set as a guideline for music education is an attitude that is open to novel auditory impressions and musical experiences. Owing to the limited scope of formal education, they recommend finding extracurricular opportunities for taking part in live performances.

Orchestras in Great Britain, the USA, Australia and New Zealand have their own Education Departments (Váradi 2010). They were founded to meet the social and musical demand for awakening children's interest in art and music as early as possible. Rather than "tomorrow's audience", young people ought to be looked upon as "today's audience". With a view to raising the next generation of musical people in Britain, concert programmes are compiled in cooperation with preschool and schoolteachers. Performances are preceded by educational sessions for teachers with the participation of the performing musicians, the conductors and the presenter. That is when the preliminary outline of the concert is drawn up and the musical motifs to be highlighted and explained in advance by the teachers, if necessary, are decided on. Afterwards, teachers have two months to prepare their students for the concert in depth. The orchestras' musicians keep in touch with the teachers and might even visit the schools. It has happened that some classes have accompanied the music with dance or pantomime, or the children have taken along their own instruments and played along with the orchestra. The London Symphony Orchestra (LSO) employs a head of education who has been in charge of their educational programme *LSO Discovery* for over 10 years. The head of education's task is to host youth programmes, lead workshops and prepare the musicians for visits. The programme mainly

targets the 5-11 age group, who are still very open and not prejudiced against any kind of music. The educational programme of the Association of British Orchestras (ABO) is a nationwide network. Their work is supported by the fact that according to the National Curriculum every child aged 5-14 has to learn to compose and perform music and understand musical processes. However, the initiative faces considerable difficulties, as there is a lack of well-trained teachers in these fields. The LSO's educational activities take place in a state-of-the-art renovated building. With the help of the Internet, the Music Education Centre can involve children from other regions or countries in their events. Practice has proved that these methods are also adaptable to other locations as there is the professional educational work that counts.

The British model is followed – adjusted to local conditions – by several orchestras in Austria and Germany. In accordance with the slogan *"Orchestras to schools – schools to orchestras"*, several German ensembles form smaller or larger chamber groups to visit schools, where they prepare students for the orchestras' concerts. Next, students take part in the orchestras' rehearsals, and it is only afterwards that they can attend the concerts (Mertens 2005). The Munich Philharmonic Orchestra organises youth events for every age group, who can attend them with either their schools or their parents. The number of the audience is rather low because of the intense interaction between the parties. The events are centred on symphonic works and instruments, which children can try themselves. In Chemnitz, the orchestra's members volunteer as godparents to classes and introduce them to concert life through the personal relationships they build up. The long-standing three-phase model is used at many places: after the preparation session held by the musicians during their visit at the school, children attend first a rehearsal and then the concert.

Experience and Concerts

During the past years, there have been some exemplary initiatives in our country to elaborate the programme of presenting music in an enjoyable way. The prevailing law on performing arts (2008/XCIX) treats the art education of school-age children as a priority in the General Provisions of Chapter I stipulating that professional ensembles facilitate children's and young people's access to works of art and contribute to the fulfilment of the state's and local governments' educational tasks. That is to say, the task is given, but the methods and methodology are still to be worked out. The guidelines for curricular education are to be found in the National Curriculum, but extracurricular musical education has plenty of untapped potential.

In Hungary, there are a lot of professional orchestras and concert organisers committed to young people's musical education. When planning a so-called experience concert, one must keep several factors in mind. The best choice is, of course, to compile a concert programme that is adjusted to what students have learnt in music classes. Based on that, the concert helps conscious reception through the magic of live music. Besides, concerts should be colourful and interesting enough to capture the young audience's attention. Because of their young age and openness, young people are able to show enthusiasm for unusual sounding and contemporary music.

There are three factors meeting in an educational concert: demand, content and the framework. The demand usually comes from teachers, who wish to complement musical education under non-formal circumstances. Performers play a crucial role: the success of the event depends on their artistic preparedness and performance. The three factors exist in interaction, shaping one another all the time (Váradi, 2010).

The informative part of the concert highlights various facts, concepts and phenomena, which are then illustrated by the music. By widening the audience's general knowledge, the aim is to give thorough information on historical (of music and of the genre) and biographical data, the circumstances of the composition of the work and the influences of the age. In contrast, concert pedagogy takes another approach. It is the presenter's task to call the audience's attention to the characteristics of the performed music, familiarise them with its content and guide them towards going through an emotional musical experience. *"… We attempt the miracle of forwarding music from one person to another, and our attempts will never come to an end…" (Perelman*, 1983:104)*.* That is to say, the important thing is not verbal information but taking delight in musical processes. Music is intercultural and not limited by linguistic obstacles. However, presenters can only fulfil their missions if they have firm pedagogical and rhetorical knowledge and they are able to put musical processes into words vividly and expressively. Creative and inspiring ideas alone do not guarantee successful realisation. Children are a very critical audience and can only be touched by a professionally prepared performance. The target audience's age must be taken into consideration during the compilation of the concert programme, and the presenter must be fully aware of the aim of the event and choose a method accordingly. The primary aim that determines the method is to hold the audience's attention, and, if necessary, the method can be changed during the course of the performance. Obviously, the main priorities are to awaken interest and provide an enjoyable experience. The concert will fulfil its mission only if the chosen pieces of music are high quality and valuable. The

presenter and the artists who perform short pieces and excerpts during the concert are also to be selected with care. There are still some further factors crucial to the success of the concert, for example involving the audience in the event. There are an infinite number of ways to do so, and it only depends on presenters' creativity how they convince the audience that they are also part of the performance. The concert may include a song sung together, improvising a polyphonic piece using body sounds, perhaps improvising a free audio collage by sounding the objects in one's pockets or, allowing for the conditions in the concert hall, dancing or making movements at one's place. László Sáry's creative musical exercises (1999) may serve as a perfect resource of ideas. The audience applauding loudly to the rhythm of a popular piece of music is not part of the performance yet. Successful cooperation comes about only if children are involved in the elementary musical process and feel they are active participants of the concert.

One possible way to prepare the audience for attending a musical performance is to show and teach them the excerpt, tune or rhythm in question and have them sing it. Teachers may as well write words for the music and have the audience sing it in one voice or polyphonically, or use its motifs to improvise (Szabó 1977). If the tool of guided attention is used, the audience feels at home when listening to the complete work for the first time as they have already been familiarised – actively – with some of its parts.

It is a memorable experience for the young audience if they can try the instruments themselves. If there are wind instruments, it is worth preparing mouthpieces out of use for that purpose. It might be useful in advance to make a list of the children who learn to play a particular instrument so that they can be given the chance to play, if not an entire piece, at least some of its motifs. Seeing their peers, play an instrument may motivate children for taking up one themselves.

In England and Germany, it has already happened a number of times that children have been present at the birth of the piece of music or the composer has even let them experiment during the process of the composition. Playing that piece will be a lifelong experience for them indeed. If organisers want to keep their audience, they have to come up with new ideas and a new theme from year to year. It is impossible and unadvisable to present the full array of instruments to the audience at a time. With a wise choice and rotation of musical materials and apparatus, children go through new experiences every year, and they can be shown the full range of instruments. The instrument within the human body, i.e. the human voice must also have its share in the concert programmes. The human voice represents naturalness, and it is the most direct expression of man's inner world. The way it sounds and it is sounded has virtually been unchanged

throughout thousands of years, and it is accessible to every child. Singing is an instinctive way of self-expression for almost every person in closer or broader circles, depending on their voice, self-knowledge and inhibitions.

Western European practice has proved that it is possible to stage an experience-based concert without any speech or explanation. The reception and understanding of music is helped by impulses coming from other, non-musical branches of art. During the performance, music is linked to some visual media or scenic performances. There are experimental concerts in Hungary as well with mimes and sand pictures illustrating the music. However, it is important to find the balance so that the visual part should not divert the audience's attention and take priority over the music (Mertens, Farish, Stiller, Lesle 2005).

When planning a concert, organisers are advised to make use of other branches of art for the sake of better understanding. As far as the connection between music and fine art is concerned, musicians may think of old paintings, which depict the musical instruments and performing traditions of the painter's age. Such pictures, owing to the lack of written records and historical objects, are important sources for the history of music. The deep-rooted relationship between the two branches of art is finely illustrated by Mussorgsky's famous work with a telling title: *Pictures at an Exhibition.* The concert may be accompanied by a related art exhibition creating the atmosphere. Organisers can take advantage of the fact that music itself can inspire fine art, so it is worth having the audience draw during or after the concert. A drawing competition is an excellent opportunity for the audience to visualise their thoughts and emotions evoked by the music.

A wide range of literary works has inspired composers, and music has inspired an almost infinite number of literary works. The combination of the two has resulted in new genres, the most illustrative example of which is the opera. The intellectual content of music manifests itself best in music with lyrics. The setting is to deepen and depict the meaning of the words, highlighting their essence. Our thoughts are directed by the verbal message. Thus, verbal expression enriches the content of the performance significantly.

There exists a peripheral region of music, which has been used for depicting things outside the realm of music since ancient times. Programme music is surprisingly broad and interesting, and provides an easy and enjoyable listening experience for children. It evokes the universal (Gesamtkunst) nature of music, but the dramatic plot and visual effects are rendered through music, which makes it possible for people all around the world to understand, overcoming linguistic barriers (Pécsi 1991).

From a historical perspective, organisers can take a variety of approaches when it comes to the compilation of the concert programme.

One option is to select excerpts from the music of a particular period; another one is prepare a comprehensive programme spanning a number of periods from Renaissance or Baroque to contemporary music. It is not usually the sounds, the rhythm or the harmonies that the audience will encounter but the overall experience a piece of music provides. That is to say, because of the composer's work, the individual musical elements are united to form a planned and structured work.

Classical concerts display a wide range of genres, which can be classified logically by their common features. One possible classification is based on the performing apparatus and differentiates between instrumental and vocal music. Instrumental music can be divided into pieces for solo instruments with accompaniment, chamber music and orchestral music. Vocal music can be divided into "a cappella" compositions with no accompaniment such as madrigals and motets, and compositions, which are accompanied, by instruments or an orchestra such as songs, requiems or operas. Compositions can also be classified on the basis of the inner structure and form of their genres. Accordingly, concert programmes can feature motets, madrigals or airs alone; they can be made up of instrumental suites or the fantasy world of fugues as well as concertos, sonatas, symphonies, operas, just to mention a few examples. No matter which performance pattern is chosen, it is important to present a balanced programme.

Regarding the relationship between music and related arts, dance music and various dance forms deserve special attention (Körber 1995). Music and dance are closely interrelated. Both are based on rhythm, the alternation of stressed and unstressed units, the relationship between the temporal values of musical sounds and pauses, and the pace of the beat. For primitive people, dance is a cultic activity, an instinctive expression of their emotions and passions. The distinctive instrumental music of the Middle Ages was dominantly dance music. Its musical character – rhythm and melody – was rooted in folk music. Educational concerts provide an opportunity for looking at music from the perspective of the art of dancing. Even steps suitable to the character of the given dance movement can be shown and taught to the audience.

Concert pedagogy in very important activity but can not use instead of curriculum of experienced base music lessons. Several transfer studies have shown the beneficial effects of specialised musical education on personality development and its positive impact on skills and abilities required for other disciplines (Kokas 1972, Bácskai, Manchin, Sági, Vitányi 1972, Barkóczi, Pléh 1978, Laczó 1979, Dombiné 1992, Coca 2014). There is an endless variety of programmes to be compiled for experience-based concerts, and an inexhaustible stock of ideas to guarantee their curiosity.

The primary aim of the concerts is to help the development of an adequate receptive attitude through music played on a high artistic level. Youth concerts are connected to the material covered at school, allowing for the characteristics of the age group. In this way, public education is complemented by artistic performances in a concert setting. It is understood that young people cannot be told what kind of music to listen to, but they can be given guidance to find their way in the maze of musical diversity. Children must realise that past generations created magnificent works in music as well as in other forms of art. These works are worth knowing, preserving and passing on one day. Besides education, the way to musical discovery also depends on the individual's intellectual disposition towards musical quality (Del Grosso Destreri 1982). Our task is to lead children into the entrance hall of the art of music, from which they are able to move further inside themselves (Kodály 1975).

Concise

Concert pedagogy is not widely discussed in the literature yet; however, it has already appeared as a subject supplementing musical education at the art universities of Western Europe. In Detmold, Germany, for example, there has been a four-semester training course since 1998. In Great Britain, the London Symphony Orchestra offers non-formal educational training to those who feel committed to putting the method into practice in their own environment. In Hungary, the subject "presenting music – concert pedagogy" has been part of the curriculum of musical higher education since 2013. It is time to introduce innovative thinking that adapts to the challenges of our age in all areas of music teacher education. It is vital to convince future music teachers of the importance of experience-based education and the efficiency of activity-based music education with a creative methodology. These trends are the leading educational methods both in formal and non-formal art education.

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THE POSSIBILITIES OF 'SKILL-DEVELOPING PEDAGOGY' FROM THE VIEWPOINT OF A MUSICIAN

ATTILA SMUTA[1]

SUMMARY. This article is a case analysis about a young person defined by the psychology and pedagogy as 'person with learning difficulties'. It presents a new-type approach of 'skill-developing pedagogy' ('developmental pedagogy') with tools of qualitative research. It is a description of an experiment, where finding the individual 'motivating-points' (mainly music) of a secondary school student with intellectual disability, and using a special method with intellectual 'star-like-excursions' prove how it is possible to work with success and delight even in fields of mathematics, history, geography, literature. Furthermore, these results are catchable not only in the fields of knowledge(s) and skills but in the changing of the features of the personality as well.

Keywords: special education, developmental pedagogy, music

Fixing in advance I would like to notify to all those who would like to read a scientific article with traditional and corresponding methodological tools in the following:

Firstly, I am a musician and a music pedagogue, my doctorate degree is in the field of music performance (DLA). Having no formal studies in the field of 'special education', I might not have the right to publish an opinion without having very special experience in this field.

Secondly, I do not undertake the category of 'case-description' as definition of the genre of this article either, because of two reasons:

I do not mean this writing to be a scientific article as it does not meet traditional scientific requirements, furthermore the youth I am going to speak about means more to me than a 'case-description'.

Still, in spite of the above mentioned arguments, because of the encouragement of a colleague specialized in pedagogy, furthermore as the

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article is on 'skill-developing pedagogy' ('developmental pedagogy'), I think that it is worth sharing a recent special professional challenge and experiences/emotional experiences of mine with experts in this field.

If we want to determine exactly the genre of this essay and its research methodology, we need to say it is qualitative research and a case analysis. In the context of communication, because of the above mentioned reasons, the genre of the following article can be determined as pedagogical reflexion in the form of 'quasi report'.

One of my former colleagues helps with developmental pedagogy tasks in a secondary school for secondary students with intellectual disabilities. In her group she took notice of a 17-year-old girl who could sing more nicely, and was more attracted to music than the average student. Thus, my colleague asked me to meet this girl so that I could examine whether her music sensibility is really outstanding; and if it is so, she asked me if I could do anything for her to make better use of her abilities.

To my first surprise as a spontaneous reaction, I asked my colleague some rather 'impolite' questions, as I have no relevant experience or information about the world of people with intellectual disabilities.

This statement is only partially correct, though, because I attended a concert given by Down-syndrome children where I was fascinated by their performance. The mental effort that could be seen in their eyes shone through the production, really and deeply touched me…

I gathered background information about the origin of the girl's state. When she was born, suffered brain injury, probably because of the state of lack of oxygen. It is the most noticeable in the area of her brain which is responsible for mathematical functions and logic. (Later, during our meetings it had been proved as in adding any one-figure numbers she could make mistakes.)

Later I learnt from her mother that according to medical examinations, in that part of the brain of the girl there can be found a 6x2x1,5 cm sized *liquor cysta*. Most of the problems are caused by the absence of this part of the brain. Studying her family environment revealed that this girl lives in a loving family, her parents and her sister take care of her, especially her mother deals with her very much. Without thinking, listening only to my instincts, and without measuring the possible outcomes, I undertook working with the girl for a semester.

Our first meeting was at the end of January 2012, when this colleague, the mother and the form-master of the girl appeared in my office, together with the girl (let's call her now Sophie) herself. To their question whether they should go out while I talk to Sophie and she sings to me, I protested most definitely. I wanted all of them to sit down and to take part in this conservation together.

I would have liked to know how communicative Sophie is. I asked her about school, about her favourite subjects and about the subjects she did not like. With roving looks here and there, she answered in a cheerful mood. As the most hated subject she pointed out, of course, Mathematics, but she declared History and Hungarian Literature as her favourite ones. I was pleasingly surprised when I heard this. Sometimes I involved her mother and my colleague into our discussion for a few sentences. Her mother said that Sophie had been waiting for this meeting very much, she was excited in advance and practised the song many times she wanted to sing to me. Then as a lead up, she buckled up to sing and 'approached the world' with the song *"It goes by just now…"* by Quimby.

From the viewpoint of music making, her production was absolutely average, even with problems in intonation because of it being acappella, but the faith of her performance caught me strongly. I praised her and we talked over our common weakly singing lesson. Perceptibly she was glad. Going out I talked to her mother privately and I asked whether Sophie was aware of her problems and her abilities. She answered, fairly yes, and Sophie knew why she went to a special elementary school and now to a similarly special secondary school. The mother's answer was very positive, because it showed that the background of the family is not simply a loving one, but at the same time down to earth as well. They do not create a closed, special world for her, they do not want to protect her by any means from the outside world – even because of their love. The parental attitude openly and purposefully undertook the difficulties. The relationship between the mother and me was friendly and open from the very beginning till the end of our 'project', even after, such as with Sophie.

As I have not had either any knowledge or experience in the task which was waiting for me, I could rely only on my experimental experiences and my intuition. Of course, I did not have any doubts about the general transfer effect of music. At the same time, my college students with a new-type psychological and pedagogical approach in their excellent works on national scholarly competitions clearly proved that music making – beyond its usual naturally working transfer mechanism – could be stimulating in another way, with the help of fantasy, by creating association-fields or making them stronger. These can interfere even with the area of mathematics or grammar/spelling and this could be a well-working opportunity to improve different problems for many people.

Accordingly and suitably Sophie's love for music, I did not focus on the development of her music skills, but something else which is a lot more. I would have liked to reach achievement in developing her mathematical abilities, her structure of thinking, stereoscopic vision and fine-mechanical

motion while dealing with her favourite subjects, like Literature and History and beyond these with her best 'emotional self-expression tool', singing. Besides, I was firmly resolved to develop Sophie in fields which could mean gaining everyday practical knowledge and skills for her as well.

I would like to share the topics, approaching methods and tools of some of our meetings. Of course I do not intend to provide a full list. Let them be only thought-provoking selected excerpts, even if I guess these possibilities are known and used by each pedagogue, they might not necessarily serve such a special aim as mine.

In accordance with my purposes I chose right for the first 'lesson' a song (*'Egri históriának summája' /*a verse-chronicle about the town Eger/ by Aurél Kern – Sebestyén Lantos Tinódi) which gave a rich and wide scale of pedagogical possibilities. This song (with piano accompaniment), known by everybody is about the fight for Eger Fortress. This music became our starting-point. I sang it while playing the accompaniment as well. After my performance, we tried to summarize the story of the song, then I asked Sophie to read the text. At once it was obvious that not only the reading of the separated words, but also following the lines one after the other was a problem. Similarly, simply the reading of the year 1552 caused a serious problem.

From the first lesson and on all of the following ones we used consequently a special well-tried working method and practice. In connection with the actual music we dealt with literature, history, geography, architecture, religion and mathematics besides music, in more and more enlarging circles, thus broadening Sophie's horizon.

All previously gained knowledge was repeated over and over on the next lesson and then with new aspects extended. When we had the opportunity, as 'homework' I gave some special tasks so that she could enlarge her knowledge, even with the help of her mother, using the Internet. She always reported about her work the following lesson with pride. Accordingly, in connection with the above mentioned music, *'Egri históriának summája'* in the field of mathematics we dealt with

– the difference between cardinal and ordinal numbers and the right notation of them,
– dates placing them into the right century,
– the abbreviation of the centuries,
– comparing of the nowadays used and 'traditional' notation of numbers (Roman numerals),
– writing of not complicated Roman numerals.

Finally we practiced numerals which can be found in historical texts or literary works, like XVIII., XIX., XX., XXI. etc.

–   We played a kind of game to show how many ways and how many variations we could create different Roman numerals with the same number of sticks (e.g. II, V, X).

In the field of literature and music we dealt with
–   getting to know the nowadays not or extremely rarely used words (like 'summa', 'história', 'vala') and explanations of them,
–   the tale/story of the roman *'Eger Stars'* by Gárdonyi Géza,
–   the musician Tinódi and his Sobriquet (his middle-name) which was given by a medieval instrument: the lute. From then on I played the accompaniment with voice timber of lute with the purpose of a more authentic performance.

In the field of history we dealt
–   with political characters playing important roles in historical times of Hungary like Turkish and Austrian Emperors and Hungarian King,
–   with the siege of Eger Fortress, with the defenders of the fortress and with the enemy.

In the field of religion:
–   Who are called Christians and heathens?
–   Who do Christians and Moslems pray to?

In the field of architect:
–   What is the place of prayer for Christians and Moslems?
–   What does a minaret look like and for what different aims was it used?

In the field of geography:
–   How does the map of Hungary look and where can Eger be found?
Now, it came immediately to light that a map does not mean too much for Sophie. She was not even fully aware of which colour symbolizes water on the map. So, we began to enlarge her geographic knowledge, right away with a 'blind-map'. I know that it is even for people with average geographical knowledge one of the most difficult tasks, but I thought that a normal map would be too crowded and difficult for her. At the very beginning of our 'blind-map game' and later as well I drew only the frontier's contour of Hungary, as well as the Rivers Danube and Tisza as comparing lines on the board. After the second lesson Sophie was able to draw these two main rivers – without help – from boarder to boarder/!/, quite correctly.

She familiarized easily with the concepts and positions of Transdanubia, Trans-Tisza Region and the so-called Duna-Tisza-Köze (Hungarian territory between Danube and Tisza), realizing that besides these rivers there was nothing else on the map. On the next lesson she could also show them by herself. We also dealt with bodies of water: lakes and rivers (in the list for some reason Sophie always mentioned first Lake Fertő). Getting on, after a short time she was able to draw Lake Balaton and the Lake Velence on the more and more detailed blind-map. The first town, signed on the map was of course Eger.

As 'homework' I asked Sophie to draw from lesson to lesson a new town or city which was chosen by her on this blind-map. On the following meeting she signed Pécs on the map on the board, saying her mother did her studies there.

This choice of her naturally provided us with two evident opportunities. Firstly, to talk about the common historical heritage (Turkish occupation and minarets) of Eger and Pécs. Secondly, drawing both Eger and Pécs on the map, I drew her attention to the rule that different sizes of circles on the map refer to correspondent sizes of the cities. For this reason in the following period when a new city appeared on the map, we dealt with the size of them as well. This happened while drawing Budapest, Debrecen, Szombathely and all of the other cities which were searched by Sophie and with the help of her mother using the Internet.

When Baja was also placed on the map, after Budapest and Szeged, we could play a new game as she signed the cities close to rivers. By the time two rivers, three lakes and six-seven cities could be found on the map (all of these were drown by Sophie herself/!/) I called her attention to the geographical position of our city nearly in the middle of the country.

I tried to find out how Sophie is able to understand other signs on the map. She knew the points of the compass, even after a short time she was able to list the four cardinal points, but she could not recognize them on the map.

After having written their capital initials, she managed to handle the situation and in a short time she could define cities' positions with fine precision. Even the question: *"Where is Pécs from us?"* Sophie answered with the fine definition that a bit westerly and a bit southward. And from then she could define any city's direction from any optional geographical point (city, lake etc.)

E. g. 1

In spite of this, it was not surprising that when I looked out of the window in an uncertain direction asking where Budapest was, she did not know the answer.

Fortunately our meetings were organized in the mornings so we could precisely see the rising sun. Standing together towards its direction and scanning the 'Cardinal points rhyme' (Roughly translated as *"Pointing East and West we'll find, North in front, and South behind."*), we were able show the directions of the Cardinal points correctly. After these, based on her acquired self confidence in the field of map-handling, Sophie was able to show where Budapest truly could be found. In other words, in my opinion, she could 'translate' or 'transform' the visual world of the map or the 'virtual world' of the map to the language of the real world.

●

Considering that Sophie named literature as one of her favourite subjects at our first meeting, I prepared with a song for one of our lessons which – as I supposed – could have been close to Sophie because of its topic (love) and its expression tools, moreover – as I hoped – it would develop her associative abilities and the variations of her verbal self-expression.

To achieve this, I chose the song of Kodály *'Magos a Rutafa'*, which – due to for example its required rendering and the much more complex, difficult harmonies – was a much bigger challenge for her than any music we had dealt with before. Anyway, just at the very beginning when we settled in the Music Room, among the pictures of the young Liszt, Bartók and Kodály, Sophie 'picked out' Kodály, saying that she likes him more than anybody.

And when I performed the song, Sophie's eyes filled with tears.

We were talking about the meaning of the text and I asked her 'wondering', with imitated obtuseness, whether there exists at all such a high tree in the world like the one in the song. She thought for a while, and then her answer was *"no"*. I asked her what this text could mean. Although she didn't know, when I asked Sophie how the girl and lad in the text felt, she answered they were in love with each other. From this point, we began our common 'play' or 'game' which led us over the visible blanket of the words, to a special, 'curtained-off' world of metaphors, where we could walk in and out, any time we wished.

At the beginning I said such simple figures of speech like (roughly translated as 'loan translation') *"I am in a cloudy mood."*, *"I am in a flowery mood."* Although at first with some help, I explained the meaning of these sentences, but later, even fairly soon, Sophie herself became conscious of the real meaning of the metaphors without help. Later, we created similar ones, mainly using some mood or an everyday idea as the root of the metaphor, e.g. *"It has clouded for me."*, another time setting out from the pictures of the above mentioned Kodály song, like *"a sea of my troubles."* At the very end, Sophie herself was able to invent metaphors to my requests for different moods. One of my favourite ones which Sophie worded *"I am in a bird-chirpy mood."*

●

I chose the *'Number music'* (composed by the excellent Hungarian music pedagogue László SÁRY) which is one of the so-called 'one-minute-long music game' for several reasons. First, because I thought that with them all of Sophie's conflicts and stress caused by mathematics, can be channelled or at least blunted. On the other hand, I thought it was possible to speed up Sophie's 'think-ahead-processor'. Later, it clearly proved to be true: this music could help in Sophie's thinking and also in the procession of reliable counting, using the cardinal numbers, when we didn't start with 'one', but – with calculable logic – from 'two', 'three' e.g. as well.

Besides these, when counting became faultless, this music was able to include the planned contrast of counting with shouted and whispered numbers as well into the performance. However, finally, it was fully expanded

when (in the note notated) clapping and stamping were added to music making, which also require special coordination, high punctuality and togetherness of all; in-advance-planned execution.

E. g. 2

Into the performance of music I also involved the mother too and of course I also took part myself in the music making. So this work transformed into a common game, in which anyone of us could make spectacular mistakes which always caused great exhilaration. By all means, this joy of game relaxed the intellectual effort (and the coming up emotional affliction) which – because of the divided attention to more things at a time because of the different types of activities – can be very exhausting for everybody, not to mention Sophie.

In this 'note' – moreover notated with Roman numerals – the structure of the lines is either down- or upwards-going, which is rather difficult to follow, besides one cannot even rest for a single moment, because the 'scan' of the counting-rhyme-typed music and the rhythm /steady beats/ don't allow these sudden standstills. What is more, in fact, the music is not too short, either. In the 'normal' (from the beginning to the end) proceeding one-part performance the structure becomes 'thinner', which makes concentration easier. But when we can realize music making on an acceptable level, i.e. Sophie was able to concentrate throughout, not only for a short duration of the performance, then I turned the music into the opposite direction. It meant that though the duration was the same, managing the music making was more difficult because of the forms of the structure and other activities became 'denser', requiring the increase of the level of concentration, while leaving shorter and shorter reaction time.

In addition to these, I applied other possibilities as well. I made these methodological steps complete with the variations of the different directions and faster tempos, we performed it as one- or two-part music etc., of course within the boards of achievability.

I also gave this score to Sophie and her mother for playing this music at home. As a result of this, Sophie's abilities in the fields of concentration to different parameters and activity-forms at the same time, furthermore to realize them – basically and significantly changed.

●

My daring plan, which was that instead of the very occasional success of the simplest first rules of arithmetic (e.g. addition using one-figure numbers) I introduced the simple fractions to Sophie, what is more, she could use them – well, this plan may seem unrealistic and hopeless to experts. However, based on my childhood memories on how my parents, who were engineers, helped me perceive and understand the concept and meaning of fractions, besides being aware of Sophie's attraction to music (furthermore with the developmental intention of rhythmical and score reading skills), I thought all these things might help us face this seemingly impossible task. As

a preparation we sang such 4/4 time-meter melodies, which contained the simplest rhythm values. Of course according to the pulse of the melody (steady beats) at the same time we were walking and singing at the same time (after the practice of walking on an imaginary straight line, walking round a small chair with four steps) because even the purposive-realized, steady-speedy walking itself caused some problems for Sophie. We made it perceptible with the stressing of the bar's 'main stress' (always the back of a chair in our practice) that each 4 quarter-long aggregated rhythm-values in the music action/process form a complete 'time-sequential' unit.

In the following lesson we began to 'play' with three apples of the same size and shape. We left one of them in whole, and after some encouragement Sophie cut the second apple in two parts, then the third one into four slices. She managed to do this only with my help partly because of her scanty manual skills, partly due to the limited ability of drawing among a real or an imaginary line. The perception of the idea 'same size' also caused her difficulties as well. (For example, when she wrote numbers on the chalk board, their size and spatial position were realized always with considerable difficulties.)

First we dealt with the apples which were cut in two, then in four parts, continuously comparing the single fraction with the whole left apple. We named, each specific apple slices, several times repeating e.g. *"Let's count, how many parts did we cut this apple into? Into four. Are these four apples? No, it is only one fourth, it is also one fourth […]"*…. And so on…

After this, Sophie chose from among the pieces of paper I prepared in advance and mixed, the one which was the most similar to the one fourth of an apple, then – with the help of the cut paper-clichés – first, leading her hand we drew the arch of the circle-sector on the board. Then she drew alone what a one-fourth apple looks like. Following this, accurately below them, we wrote the equivalent of the figure, while simultaneously loudly saying the name of it, and Sophie could write on the 'paper-apple slices' their values – represented by fractions.

The following task was about joining the possibilities of the sliced apples. We 'enchanted back', 'soldered' the single one fourth apples with different variations to a half or to a whole apple, with considerable development of Sophie's fine-motor, more exactly manual skills. After this we did the same with the paper-clichés, which was not a simple task because putting in order the mixed and not ordered fractions to a whole circle – because of Sophie's limited logical and visual representation abilities – met with serious difficulties. Following this – first, based on the original single 'paper-clichés' then formed them into a real, whole circle – we described the 'addition' with the fractions on the board. Finally, just below the figures, we

wrote the fractions with the mathematical operation, continuously comparing them, while loudly saying both the numbers and operation as well. It was not a simple task at all because in spite of the 'leading line', the division signs were placed often into different altitudes, besides, the size of the numbers were very much different from each other, but the continuous warnings and corrections finally brought an acceptable correct appearance of the whole operation on the board. Of course, we drew the rhythm values onto the backsides of the 'paper-clichés' as well: the whole note looks like the whole apple, and we memorized the half notes based on a symbolic motion of how we cut an apple into two parts, similarly we drew the tails to the notes.

Considering that once Sophie had said so proudly *"I know the 'tá – ti-ti'."*, therefore we repeated this exercise in the following lesson, then we extended it in a way that along with one of the 'original' one-fourth apple we cut the other one into two halves, thus from that time we had all of the most important basic rhythm values from the eighth note, closing with the whole note. On each sector's front side there was already the picture (note) with its rhythm name and on the back side of the 'paper-cliché' the rhythm value's fraction-shaped form.

E. g. 3

Keeping to the expected methodological steps, among the several variable tasks, the most important minutes were when at my request, from paper-clichés, containing half -, quarter - and eighth notes Sophie made a whole apple – well now, she was able to manage it, even she could even flawlessly write fraction forms on the chalkboard.

At this phase of our common work, the benefits of the chosen qualitative research method turned out as being flexible, to be capable to reflect on unexpected situations.

Unfortunately because of the limited time we could not deal with the thirds bound up with sixths, although Sophie's personal experiences (by comparing the Mercedes emblem with the standard serving of pizzas on the table) might be the base of an evident comparison, recognition and effective mathematical operation's application.

This 'subproject', respectively its success – by chance – proved the truth of the idiom *"The proof of the pudding is in the eating"* in our last meeting, since the previous lesson was finished with my sentence, turning to the mother: *"Well, we should meet at the usual time, at '¾ 9' (At quarter to nine)"*. Whereupon Sophie asked: *"At quarter to nine? What time is it?"* From this question it was deducible that she knows neither the clock nor time definition described with even the most general terms. I was highly surprised because up to that time I had not thought in this dimension. So, because of this – as my original aim was to make the knowledge and developed skills practical – I bought for our last gathering a 'conventional set technologic' clock with traditional face and hands as a present. We observed how the hour- and minute hand move. Movement of the latter one (minute hand) – similarly to the motion of when we drew the fourth-, half- and three-fourth-valued sectors based on the similarly cut apple pieces – Sophie similarly followed on the clock face. In two minutes, no matter how I varied the quarter, half and three-quarters on the clock face, she was capable to say what time was with no mistakes. It was an unforgettable achievement for both of us.

So, the lesson finished with this success, and we finished our work and said farewell to each other. Months later meeting Sophie's mother, she told me that together with her two other favourite toys, Sophie sleeps together with the owl (characterized by the household as the wise and smart bird) which she got from me for her 'name-day'.

Recently I met Sophie, she was together with her elder sister. She came to me and asked, whether we would meet in autumn.…

According to the above, I think, it is understandable to everyone why I declared at the very beginning of this writing that I could not speak

about a 'case-description' of all the experiences I shared here. At the same time I hope that it managed to give light on the fact that we can achieve favourable results among these young people by creating and reinforcing transfer-typed functional systems and by a playful but conscious; many-coloured, kaleidoscope-like rotation of them. Furthermore, these results are catchable not only in the fields of knowledge(s) and skills but in the changing of the features of the personality as well.

As feedback, I was confirmed by Sophie's teachers as well. The secondary school teacher characterized her by saying that challenges basically decrease her feeling of security and self-confidence, while her emotions were at the given time extremely moody. At the same time this colleague realised that as a result of our week-to-week lessons, Sophie became strong among her classmates because of her development and challenges, and she was very proud of herself. Similarly to the above, the 'skill-developing educator' colleague also accounted on that Sophie's success during our mutual work made her even at school more light-hearted and communicative, even her sudden emotional waves (arising from her age) perceptibly and significantly decreased.

Based on the actual results, I think that these activities; this 12 - lesson long practical 'micro study' – mostly because of the chosen working method, along with the feedback we received promptly and later from different professionals – can be considered successful from several viewpoints.

At the same time I am convinced that finding the individual, special 'motivating-points' and starting from the basis of a common range of interest, similarly to the above described and chosen method, namely with intellectual 'star-like-excursions' it is possible to work with similar success and delight, even in 3-strong micro groups as well.

However, this might be the challenge of all the experts who are really skilled for helping young people who are defined by the everyday language as 'mentally retarded', by the psychology and pedagogy as 'persons with learning difficulties', but in whom there is so much curiosity, enthusiasm and unbelievable potential.

R E F E R E N C E S

Note: Literature is not included in the source list at the end of the article, because to my knowledge, this type of approach to this problem and the associated working method have not yet been used.

L'ÉDUCATION MUSICALE DANS LA
TRANSYLVANIE MÉDIÉVALE[1]

ELENA MARIA ŞORBAN[2]

SUMMARY. The music education in medieval Transylvania is directly documented from the 14th century onwards. The most interesting musical codices concerning education are the Gradual from Şumuleu Ciuc (regional provenience, from about 1600, still in use 1680; signature A.V.5.), with mentions about the performance to the pupils, and the Gradual *Öreg*, a protestant source, printed 1636 in Alba Iulia, which contains didactical melodies with Latin texts, to learn the psalm tones.

Keywords: history of music education, Transylvania, Western plainchant, medieval didactic song.

A l'époque médiévale européenne, l'éducation était aussi un important moyen d'ascension sociale. Chronologiquement, les premières institutions scolaires ont été les monastères, suivis par les écoles des paroisses. Par rapport aux écoles capitulaires, qui formaient des clercs, les écoles paroissiales ont eu une large adressabilité.

Les premières informations autochtones sur ce sujet parlent de l'évêque Gérard de Cenad, qui avait une éducation musicale faite pendant sa jeunesse à Bologne, où il avait étudié comme moine bénédictin, pendant cinq années, la grammaire, la philosophie, la musique et le droit ecclésiastique (« *Legenda Maior Sancti Gérardi* »).[3] La même source montre l'importance qu'il avait accordée, comme évêque de Cenad, à l'apprentissage: après avoir été le mentor du principe hongrois Emeric (entre 1014-1022, depuis l'âge de 7 ans[4]), Gérard s'occupait des enfants pauvres ou étrangers qu'il

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[1] L'étude présente reprend le sous-chapitre sur le même sujet de la thèse de l'auteur, élargi avec la bibliographie d'après l'année 2000, surtout par la comparaison avec la Pologne médiévale (Kubienec, l'étude cité) et avec l'exemple musical commenté, intitulé *Toni psalmorum*, du Graduel « Öreg » (imprimé à Alba Iulia, 1636).

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[3] *Árpád-kori legendák*, pp. 75-76.

[4] Hermann, p. 39.

scolarisait; quand les premières trente élèves avaient appris « la lecture et le chant »[5], l'évêque les a ordonnés dans l'Eglise. Celui qui s'occupait effectivement d'eux dans les deux aires d'instruction c'était le moine Valter – mais comme le nombre des élèves avait augmenté, il a demandé à l'évêque Gérard d'amener encore un professeur, soit pour la lecture, soit pour la musique; le moine Enricus est donc venu d'Alba Regia à Cenad pour la lecture et Valter a continué d'enseigner la musique[6]. Dans le diocèse de Cenad, « au XIème siècle, près de chaque cathédrale et église importante, il y avait aussi une école, où ils enseignaient des hymnes »[7]. Mais l'instruction des futurs prêtres se faisait, au XIème siècle, également par l'assistance des étudiants auprès d'un curé qui leur enseignait la messe, les sacrements et le sermon.[8]

On dispose des informations sur l'éducation en Transylvanie à partir du XIVème siècle, quand la qualité de l'enseignement bénédictin de cette région est considérée aujourd'hui « comme du début du Moyen Âge », car il y était plutôt centré sur le chant et la pratique liturgique, sans avoir un *magister noviciorum*, comme dans les couvents bénédictins européens de la même époque.[9] La décadence de l'éducation bénédictine est soulignée par le même auteur aussi par la mention que les abbés faisaient des économies et ils n'envoyaient pas les jeunes aux universités, comme c'était prévu dans le statut de 1336, car la communauté monacale n'avait pas besoin de membres possédant une instruction supérieure.[10] L'ordre bénédictin a perdu donc son pouvoir d'attraction par rapport aux demandes d'instruction supérieure, soutenues par les ordres monacaux mendiants.[11] Dans la pratique musicale, les dominicains et les franciscains ont accordé plus d'attention à la fonction sociale du chant, même dans les langues nationales. A côté de chaque couvent franciscain, il y avait, bien sûr, une école.

Le graduel conservé au monastère franciscain de Şumuleu Ciuc, cote A.V.5.[12] (de provenience régionale, d'environ 1600, dont la mention: *Conventus Csiksolmyoniensis A. D. 1680* sur f. 1 certifie son usage de longue durée) contient de nombreuses insertions de textes (surtout en hongrois, mais en latin aussi) qui suggèrent une destination aux écoliers, telles que:

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[5] *Árpád-kori legendák*, p. 85.
[6] *Árpád-kori legendák*, p. 85.
[7] Metz, pp. 13-14.
[8] Hermann, p. 35.
[9] Jakó 1990, p. 116.
[10] Jakó 1990, p. 117.
[11] Jakó 1990, p. 117.
[12] *G3* dans le catalogue Şorban 2000.

    - « *igen mongiad* » (« dis bien », probablement par rapport à la diction, f. 20, 97[v] etc.)

    - « *ne mosoliogii* » (« ne souris pas », f. 32[v], à *Missa pro infirmis*)

    - le vocative « *no gyermekek* » (« eh, les enfants », f. 56[v]).

Vu qu'à la chorale on participait depuis l'âge de la scolarité précoce, l'instruction musicale commençait immédiatement, avec la lecture et le chant l'un à côté de l'autre.[13] Le Psautier était à la fois le premier livre de lecture et de chant de l'écolier de 6-7 ans, par lequel on apprenait le latin, mais aussi les huit tons; les garçons évoluaient ensuite aux hymnes, antiennes, chants de l'*ordinarium*, aboutissant (à l'âge de 10-12 ans), aux autres genres liturgiques.[14] En même temps, les écoliers apprenaient l'écriture musicale, comme part de leur culture générale.[15] Les documents de l'époque utilisent des termes différents pour les enfants, selon leur âgé: jusqu'à 12 ans, ils étaient *pueri* et les plus âgés, *iuvenes*; les premiers chantent pour les fêtes les moins importantes, tandis que les autres, aux fêtes plus grandes.[16]

Comme l'éducation des clercs se trouvait à la base de la diffusion des connaissances, les écoles capitulaires étaient très importantes. De telles écoles fonctionnaient auprès les cathédrales d'Alba Iulia et Oradea. Sur l'école capitulaire d'Alba, il y avait peu d'informations: on la suppose d'avoir été fondée par le roi Ladislaus II Jagellon; en 1496; c'est consigné que la fonction de *rector scholae* était accomplie par le « *baccalaureus artium Stephanus* », et depuis 1496, est connu qu'à côté du chanoine-chanteur et du chanoine gardien, de la dîme bénéficiait aussi le *rector scholae.*[17] Si deux décennies après la défaite du Royaume Hongrois par les Turcs à Mohács (1526), on consignait encore le fait que « sous la surveillance du chapitre se trouvait l'école capitulaire, pleine de jeunes chanteurs, pour être élevés comme instituteurs, notaires et prêtres », elle a cessé son activité vers 1550.[18]

Aux écoles capitulaires, on apprenait aussi, dans le *trivium*, la poésie latine (« *dictamen poeticum* »)[19] – en conséquence, l'enrichissement poétique et musical du répertoire liturgique peut être attribué aussi à cette pratique d'enseignement. (On connaît aussi des poésies religieuses du XVème siècle du moine augustin János Váradi – mais on ne fait pas mention si l'original avait une mélodie ou pas.[20])

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[13] *Magyarország zenetörténete* I, p. 143.

[14] *Magyarország zenetörténete* I, p. 145.

[15] *Magyarország zenetörténete* I, p. 196.

[16] Dobszay 1993, p. 93.

[17] Marton, p. 22.

[18] Köpeczi, p. 23.

[19] Hermann, p. 152.

[20] Jakó 1976, p. 146.

Le chantre avait comme remplaçant le *succentor*. L'instruction scolaire « en musique ou chant » revenait toujours au *succentor* (choisi et payé par le chantre), qui, à côté du *sublector*, s'occupait aussi de l'organisation des processions et des examens préalables à l'ordination, en ce qui concerne la vérification des connaissances musicales.[21]

Les élèves plus pauvres (« *mendicatores* ») étaient instruits gratuitement ou bien avec des taxes réduites après le Synode d'Óbuda (1309), par le *succentor*; ils pouvaient obtenir des revenus, en chantant aux diverses célébrations laïques ou religieuses, pratique appelée « *recordatio* ».[22]

L'examen des prêtres consistait, selon le synode de 1382, de la vérification des connaissances de lecture (pas d'écriture), ainsi que du chant; les documents ultérieures mentionnent que les prêtres devaient connaitre par cœur les *orationes missae,* la *praefatio,* le *canon missae,* le Symbole d'Athanase, les sept psaumes pénitentiels, la consécration de l'eau et du sel, la formule d'absolution, le rituel de l'onction et celui des funérailles.[23] A la campagne, il y avait peu de clercs qui savaient lire ou qui avaient des études supérieures.[24]

Les informations sur l'école capitulaire d'Oradea complètent cette image: les statuts de 1374 précisent que, avant les grandes fêtes, les élèves faisaient des répétitions plus amples du répertoire et qu'ils avaient même une activité de « *cantum scribere* », terme interprété se rapportant à l'écriture musicale.[25] Les écoliers se réunissaient dirigés par le chantre ou le *succentor*, le samedi ou à la veille des fêtes, on fixait les chants de la journée prochaine.[26] Les fêtes pour lesquelles la préparation scolaire du répertoire était d'une journée sont les fêtes de la Vierge (*Purificatio, Annuntiatio, Maria ad Nives*, *Assumptio, Nativitas Mariae*), celles de la Sainte Croix (*Festum inventionis Sanctae Crucis*, *Exaltatio Sanctae Crucis*), celles de Saint Jean, de Saints Pierre et Paul, celles des saints rois hongrois (Étienne et Ladislaus), des Saints Archanges, la Fête des Toussaints et les fêtes qui avaient *historia propria*; une semaine de préparation antérieure est mentionnée pour Noël et Pâques.[27]

En Transylvanie, les écoles paroissiales ont apparu d'abord, en général dans les villes-centres commerciales, telles que Sibiu (mentionné en

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[21] Mályusz, p. 63.
[22] Mályusz, p. 63; Hermann, pp. 152-153; Pascu 1983, 96.
[23] Hermann, p. 151.
[24] Hermann, p. 152.
[25] *Magyarország zenetörténete* I, p. 196.
[26] Szigeti, p. 151.
[27] *Magyarország zenetörténete* I, p. 146.

1380[28]), Braşov (en 1388, c'est « *Theodoricus scolarem succentor* »[29] qui enseignait ici), Bistriţa, Cluj, Baia Mare, et ensuite dans les villages aussi.[30] Il y a même des mentions plus anciennes, comme celle de « *magister Gocelinus* » de Cisnădioara, depuis 1223, mais que n'est pas assez claire.[31] Il y a des témoignages sur des écoles capitulaires saxonnes transylvaines du milieu du XIVème siècle, par leurs statuts[32], et à la fin du même siècle, quand les statuts de Mediaş mentionnent la partie des revenus destinée au maître d'école pour la participation aux messes funéraires. Les écoliers laïques des villes avaient, aussi, comme principal devoir des élèves, la participation aux services de l'église et parfois, même aux enterrements.[33]

Le nombre des écoles paroissiales transylvaines est difficile à apprécier; les informations partielles dont on dispose, documentées jusqu'à 1540, mentionnent 121 écoles paroissiales, mais ce nombre ne représente pas la réalité, car il y a des documents sur les écoles des localités plus petites – telles que: Măerişte (Sălaj), Teaca (près de Bistriţa), Bărăbanţ (Alba) –, tandis qu'on n'a pas d'informations sur les écoles des grandes villes.[34] Il y avait des écoles rurales à Juc (près de Cluj – le « *domus scholaris* » d'ici est mentionné en 1332[35]), à Costău et Beiu (près d'Orăştie, vers 1334)[36]. Même avant 1442, il y a une mention de l'école de Slimnic (à côté de Sibiu).[37] Une liste de la population du Pays de la Bârsa, de 1510, mentionne dans chacune des 13 localités, l'existence du *Schulmeister*, et en 1516, la liste des 17 villages et marchés près de Mediaş mentionne la présence du *scholasticum* en 12 d'entre eux; ce qui est intéressant c'est que Mediaş, avec 260 habitants, n'avait pas, à la date, un maître d'études.[38]

Le prêtre, à la campagne, devait s'occuper aussi de l'instruction scolaire et le devoir principal des élèves était de chanter à la messe.[39] Les élèves des villages – *scholares* ou *clericos* – participaient, à la foi, à la messe et aux enterrements.[40] D'habitude, ils passaient chaque jour, deux fois, de l'école à l'église: à la messe et aux vêpres; il y a des mentions

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[28] Pascu 1979, p. 169.
[29] Teutsch, p. 418; Cosma, p. 127.
[30] Jakó 1976, p. 29.
[31] Teutsch, p. 197.
[32] Teutsch, pp. 199-200.
[33] *Magyarország zenetörténete* I, pp. 75-76.
[34] Marton, p. 22.
[35] Pascu 1971, p. 247; Köpeczi, p. 188.
[36] Pascu, 1971, p. 247; Cosma, p. 127.
[37] Teutsch, p. 418.
[38] La liste des villages chez Teutsch, pp. 228-232.
[39] *Magyarország zenetörténete* I, p. 144.
[40] Hermann, p. 151.

documentaires de Strigonium[41] et d'Agria (aujourd'hui: Esztergom et Eger, en Hongrie), précisant la participation des élèves aux Matines et même aux Petites Heures.[42] Aux grandes fêtes, les écoliers passaient même 3-4 heures dans le chœur de l'église, en chantant des psaumes et, adapté à leur évolution, les genres les plus complexes; ceux qui ne pouvaient pas chanter, écoutaient seulement; la participation chorale n'était pas sélective, mais comprenait tous les écoliers.[43] La participation des élèves est mentionnée aussi dans la Pologne médiévale, où les documents mentionnent des ensembles de 8, 10 ou 20 enfants.[44] En Hongrie, les documents mentionnent encore que, pendant la semaine, la direction de la chorale pouvait être confiée à deux écoliers[45], et pour les fêtes – au *precentor* (jeune sélecté pour une carrière ecclésiastique)[46]. La présence fréquente des élèves à la messe était importante – des mentions de cette participation: « *missa quae mane cantatur a scolaribus* », respectivement (de Cluj depuis 1414) « *missa b[eatae] Mariae virginis singulis feriis cum capellanis, in festivitatibus vero cum scolaribus decantetur* » ou « *Summa missa cum cantu Scolarium* ».[47] Aux messes de la semaine, on mentionne la présence habituelle de quatre enfants.[48] Depuis le XVème siècle, l'instruction scolaire était faite par une autre personne que le prêtre, c'est-à-dire par un *magister* – qui pouvait être un laïque, mais accepté par le prêtre.[49] Une lettre de l'évêque transylvain Nicolaus (1461-1468) adressée aux paroisses de Bistriţa, demande qu'on ne doive embaucher comme instituteurs que des gens irréprochables[50]. Dans certains endroits, on embauchait aussi un aide de l'instituteur (car celui-ci accomplissait aussi des tâches notariales), appelé « *locatus* », « *socius* » ou « *praeceptor* »[51] – fait attesté aussi par une mention du scriptor du Missel « Halbgebachsen » (Bibliotheque Brukenthal, Ms. 595, de Cincul, 1430).[52]

Le devoir de l'instituteur était, selon « *Summa de poenitentia Innocentii quarti* », gardée à Sibiu, d'enseigner « *non solum in moribus, sed etiam in*

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[41] L'évêché de Transylvanie, avec le siège à Alba Iulia, tandis que le Décanat des Saxons du sud de la Transylvanie était subordonné directement à l'Archevêché de Strigonium.
[42] *Magyarország zenetörténete* I, p. 147; Dobszay 1993, p. 94.
[43] *Magyarország zenetörténete* I, p. 147.
[44] Kubieniec, p. 385.
[45] *Magyarország zenetörténete* I, p. 148.
[46] Dobszay 1993, pp. 96-98.
[47] Teutsch, p. 208.
[48] Dobszay 1993, p. 99.
[49] Pascu 1983, p. 96.
[50] Marton, p. 41.
[51] Pascu 1983, pp. 96-97.
[52] Teutsch, p. 201, p. 207; *M3* dans le catalogue Şorban 2000.

scientiam » (on ne mentionne pas la date de ce document, qu'à côté de l'*officium magistrorum scholarum* du chapitre 139, traite aussi l'« *officium mercenariorum* » et l'« *officium medicorum* »).[53] Pour la musique, « *moribus* » signifiait la tradition liturgique, complémentaire à la théorie. La même source fait une spécification de déontologie didactique: « Si, par conséquent, par la négligence des maîtres, les garçons manquent de connaissances ou de bonne conduite, alors les maîtres sont pires que les voleurs mêmes, qui volent seulement de l'argent, tandis que les maîtres privent les élèves de connaissances et de bons mœurs »; pour mieux accomplir leur devoir, les instituteurs habitaient (selon un document de Sibiu de 1471) dans le même bâtiment (appelé « *alumnia* ») avec les élèves.[54]

La présence répétée de la mention *schola* dans le codex *Lectionarium* (conservé à la Bibliothèque Brukenthal de Sibiu, provenant de la même cité, fin du XIVème siècle,[55] appartenant à la tradition saxonne de la Transylvanie), certifie la participation des élèves aux rituels.

La solmisation de Guido d'Arezzo constituait la base théorique de l'instruction musicale dès le temps de l'évêque Gérard jusqu'au XVIIème siècle.[56] Bien qu'en Europe circulât l'idée (attribuée à Guido d'Arezzo) que « *bestia, non cantor, qui non canit arte, sed usu* », la situation était, quand même, différente en pratique. C'était souvent que les chantres ne savaient pas lire les neumes et remplissaient leur tâches à l'oreille – situation comprise dans l'expression « *cantor non arte sed usu* »[57] (« chantre pas par l'étude, mais par la pratique »). Mais cela n'assure pas une instruction consciente et durable.[58]

Un document hongrois de 1489-1490 concrétise l'activité musicale scolaire; il peut être considéré analogue aux réalités de l'époque des écoles de Transylvanie. Le cahier d'école paroissiale de la ville de Patachinum/ Sárospatak (Hongrie) du futur archevêque László Szalkai (conservé dans la

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[53] Teutsch, p. 419.
[54] Pascu 1983, p. 98.
[55] Selon le catalogue Șorban 2000.
[56] *Magyarország zenetörténete* I, pp. 150-151.
[57] Christian Page, *The Christian West and its Singers. The First Thousand Years*, New Haven and London, 2010, p. 504, apud Kubieniec, p. 392.
[58] Kubieniec, p. 394-395. Concernant cet aspect, l'auteur polonais discute aussi le personnage-enfant du conte *The Prioress's Tale* de *Canterbury Tales* par Geoffrey Chaucer. Dans mon travail, à la suite d'un expériment de l'enseignement de quelques chansons du répertoire grégorien aux enfants (agés de 5 à 9, expériment présenté au Séminaire International d'Hymnologie de Timişoara, 1998), je constatais l'efficacité de les mémorer à l'oreille par les enfants d'âge préscolaire – mais la reprise des mêmes chansons, en 2016, par les mêmes interprètes, devenus adultes, a montré que ceux qui les avaient apprises à l'oreille ne s'en souvenaient pas, mais les scolaires, qui les avaient apprises par le texte et les notes, les ont reproduites facilement.

Bibliothèque de l'Archevêché de Strigonium/Esztergom, Mss. II.395) atteste que l'instruction musicale incluait la théorie. On traite le système hexachordal, la théorie des intervalles, les tons (avec la triple acception du terme: intervalle, modelé mélodique, mode), la relation structurale-mélodique entre l'antienne et le psaume[59]. Les notices contiennent aussi des éléments d'esthétique: on établit la systématique de l' « *ars musicae* » par sa production, son matériel, son but et son ordre formel (« *causa efficiens* »*,* « *causa materialis* »*,* « *causa finalis* »*,* « *causa formalis* » – f. 30-31ᵛ); le but du chant c'est la louange divine, car « aucun art n'a les portes de l'église ouvertes si cordialement que la musique »[60]. Le document contient aussi des notions d'histoire de la musique, mentionnant « des noms du Vieux Testament à côté des noms tels que Pythagore, Ambroise, Grégoire, Boethius, Guido, Johannes de Muris ».[61] Les notices ont un haut niveau pour leur temps, mais elles ne sont pas vraiment exceptionnelles.[62]

Des problèmes théoriques apparaissent aussi dans *Liber cantualis «* *Czerey »*, daté entre 1634-1651, source probablement de provenance transylvaine (conservé à la Bibliothèque Nationale Széchényi / Országos Széchényi Könyvtár, Budapest, cote OctHung 1609), qui contient aussi un tonaire.[63]

Le haut niveau d'instruction scolaire a déterminé pour beaucoup de jeunes de Transylvanie, la continuation des études aux universités européennes (obtenant le titre de *baccalaureus*, *magister* ou *doctor*).[64] Si en Europe la fréquentation des universités a déterminé le déclin des écoles capitulaires, en Transylvanie elles ont fleuri après le retour des clercs des universités de l'Ouest; on peut apprécier qu'aux XVᵉᵐᵉ et XVIᵉᵐᵉ siècles, environ un tiers des clercs autochtones avaient étudié aux universités, sans avoir obtenu un titre.[65] Depuis le XVᵉᵐᵉ siècle, pour occuper la charge d'évêque, les études universitaires représentaient un avantage, mais les clercs inférieurs étaient aussi favorisés, s'ils avaient des études supérieures. Brièvement – au temps des rois Louis Iᵉʳ le Grand et Matthias Iᵉʳ Corvin – on a fondé des universités aussi en Hongrie. En Transylvanie, le Collège Jésuite de Cluj a été fondé en 1581, avec les facultés de théologie, de philosophie, de droit (ayant, en 1585, plus de 130 étudiants) – et abatie en 1603, par l'expulsion des jésuites.[66]

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[59] *Magyarország zenetörténete* I, pp. 153-161; v. aussi Dobszay 1980, *passim*; Dobszay 1998, p. 95.
[60] *Magyarország zenetörténete* I, p. 152.
[61] *Magyarország zenetörténete* I, p. 152.
[62] *Magyarország zenetörténete* I, pp. 161-162.
[63] *Magyarország zenetörténete* I, p. 145.
[64] Teutsch, 203-206, pp. 214-215.
[65] Marton, pp. 42-43.
[66] Pascu 1983, pp. 123-4.

La procession du Dimanche des Rameaux indique constamment la participation des écoliers au service divin – fait certifié, par exemple, par la mention du graduel conservé au couvent de Șumuleu Ciuc (cote A.V.5.)[67]: « *Tunc pueri habentes ramos palmarum in manibus canunt antiphonam istam: Pueri hebreorum... Postea vadunt duo scolares cum superpelliciis ante crucem et canunt: Fulgentibus palmis...* »; voir aussi le Graduel de la Bibliotheque Batthyaneum (cote R.I.1.; avant 1528, probablement utilisé à Cluj[68]): l'indication « *Duo pueri* » (f. 46v).

Les instructions capitulaires provenantes de l'Archevêché de Zagreb (1334) sont quasi identiques à celles d'Oradea[69] – ce qui suggère qu'elles peuvent avoir être appliquées en Transylvanie aussi.

Le futur archevêque Nicolaus Olahus (1493-1568) a fréquenté l'école capitulaire d'Oradea. Les règlements scolaires faites par Olahus en 1554 et 1558, comme archevêque de Strigonium, précisent, se référant à l'instruction offerte à Tyrnavia (aujourd'hui: Trnava, en Slovaquie), que les élèves font chaque après-midi une heure de musique, dans « les deux genres » – c'est-à-dire, grégorien et polyphonique – et que pendant la semaine, un quart du nombre total des écoliers devaient participer à la messe, mais le dimanche – tous.[70] Au synode de Tyrnavia (1560), c'est Olahus qui va proposer qu'enseigne en hongrois et pas en latin, comme dans les écoles des églises de confession reformée.[71]

Après la fin du XVIème siècle, les idéaux de l'instruction scolaire catholique sont devenus plus scientiste (les jésuites) et la musique dans l'église était faite par des professionnels.[72]

Le livre protestant *« Öreg Graduál »*, imprimé à Alba Iulia, 1636 (dont j'ai consulté l'exemplaire de l'Institut Théologique Protestant de Niveau Universitaire Cluj, cote RMC 190)[73] garde une série de chansons didactiques pour apprendre les formules de récitation des psaumes, intitulée *Toni psalmorum* (pp. 507-551). Ce graduel est l'unique source conservée en Transylvanie, de telles mélodies, selon les recherches actuelles.

Les chansons didactiques avaient un rôle mnémotechnique, de fixer les formules modales. Par conséquent, la série présentée leur associe des textes de la culture biblique de base. Les huit structures modales ont à côté le *tonus peregrinus*.

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[67] Voire note 11.
[68] Catalogue Șorban: *G6*.
[69] Szigeti 1963, 151-152, avec des documents originales en latin.
[70] Dobszay 1998, p. 146.
[71] Pascu 1983, p. 128.
[72] *Magyarország zenetörténete* II, p. 159; v. și Marton, p. 59.
[73] Voir l'étude monographique cité, par Kurta, et aussi les volumes *Református Szemle* 2011 de la bibliographie.

Il est intéressant que la source documentaire en hongrois garde aussi le texte original latin de ces formules. (J'ai considéré utile, dans l'exemple musical, de compléter aussi la récitation biblique de *Magnificat*, avec le texte latin.)

La structure de ces chansons est simple, avec des formules de début, médianes et finales. Chaque exercice a la fonction structurale d'une antienne, encadrant la récitation du chant biblique.

Ex. 1

Toni psalmorum distincti (source)

Ex. 2

TONI PSALMORUM DISTINCTI.

I. [Tonus]   Adam primus ho-mo Primi toni melodia psallat in di - re - cte.

Magasztallya az   én lelkem az   U-rat: És vígadoz az én szi-vem az én idvözítő Istenemben.   **Differentia.**
[Magnificat   anima me - a   Do - mi - no: Et exsultavit spi-ritus me-us in Deo salu - ta-ri me-o.]

II. Tonus   Noe secundus Secundi medi-um deponito   ed   finem attol-li - to

Magasztallya az   én lelkem az   U-rat: És vígadoz az én szi-vem az én idvözítő Iste-nemben.
[Magnificat   anima me - a   Do - mi - no: Et exsultavit spi-ri - tus me-us in De-o salutari   me - o.]
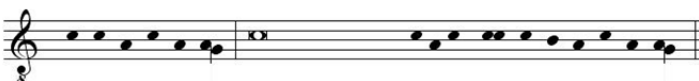
III. [Tonus] Ter-ti-us   Abraham. Tertius medium va-ri-at, sed fí-nem pre-ci-pi-tat.

Magasztallya   az én lelkem az U-rat: És vi-ga-doz   az én szi-vem az én idvözítő Is - te-nem-ben.
[Magnificat anima me - a   Do - mi - no: Et exsultavit spiritus me-us   in De-o   salu - ta - ri me - o.]

IV. Tonus Quatuor E-van-ge-li-stae. Quartus autem medi-um suspendit: Sed finis de al - to cadit.

Magasztallya   az én lelkem az U-rat: És vi-ga-doz   az én szi-vem az én idvözítő Is - te-nem-ben.
[Magnificat anima me - a   Do - mi - no: Et exsultavit spiritus me-us   in De-o   sa - lu- ta - ri me - o.]

V. Tonus Quinque libri Mosis   Quinti medietas qua-ri est si-mi-lis: Sed in fi-ne dis-si-mi-lis.

Magasztallya   az én lelkem az U-rat: És vi-ga-doz   az én szi-vem az én idvözitő Istenemben.
[Magnificat anima   me - a Do-mi-no: Et exsultavit spiritus meus in   De-o   sa-lu - tari meo.]
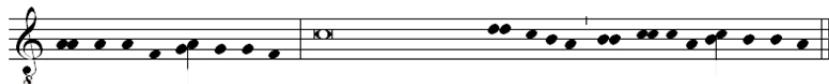
VI. Tonus Sex hydriæ de - po-si - tæ. Sexti medietas primi est si-mi-lis: Sed in fi-ne dis-si-mi-lis.

Magasztallya   az én lelkem az U-rat: És vi-ga-doz   az én szi-vem az én idvözitő Is - te-nem-ben.
[Magnificat anima me - a   Do - mi - no: Et exsultavit spi - ri-tus me-us   in Deo salu - ta - ri me - o.]

VII. Tonus Septem Scholar sunt Artes. Septimi   scandit me-di-um: Sed in fi-ne des-cen-dit.

Magasz-tallya   az én lelkem az U-rat: És vi-ga-doz   az én szi-vem Az én idvözitő Is - te-nem-ben.
[Magnificat anima   me-a Do - mi - no: Et exsultavit   spi-ri-tus me-us in Deo salu -   ta - ri me - o.]

VIII. Tonus Sed octo sunt par-tes Octavi medium secun-di est si-mi-lis: Sed fi-nis ab-si-mi-lis.

Magasztallya   az én lelkem az U-rat: És vi-ga-doz   az én szi-vem Az én idvözitő Is - te-nem-ben.
[Magni - fi - cat a - nima me-a Do-mi-no: Et ex-sul-ta-vit   spi - ritus me-us in Deo salu - ta - ri me - o.]

Toni psalmorum distincti (transcription)

Pendant les XVIIème et XVIIème siècles, l'instruction écolière catholique a été intense dans les écoles franciscaines, plutôt dans les régions des Sicules[74] – comme attesté en plus par le Graduel A.V. 5., du couvent de Șumuleu Ciuc.

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[74] Voir aussi Marton, pp. 78-81.

L'instruction scolaire médiévale a assuré, en Transylvanie aussi, l'unité de pratique du répertoire grégorien – de la cathédrale de l'Archevêché jusqu'aux paroisses villageoises –, ainsi que chacun qui avait fréquenté l'école, connaissait une partie considérable du répertoire liturgique et pouvait le chanter.

B I B L I O G R A P H I E

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[79] Online: http://www.hhrf.org/schola/dok_tar/romana/tort/sorbanmain.html.

NICOLAE LUPU – TEACHER AND CONDUCTOR
(1897-1981)

DRAGOŞ IOAN ŞUŞMAN[1]

SUMMARY. The present study approaches the history of Romanian education in the town of Sebeş – Alba during the first half of the 20th century. The paper considers Nicolae Lupu, a teacher of several schools in town, who contributed to the promotion of cultural and artistic values among the Romanian community in the area. The information referring to the teacher Nicolae Lupu comes mostly from documents found in the funds of the *Sebeş Orthodox Parish* and *Astra* from the Alba County Service of the Romanian National Archives. The material was organized chronologically, a process permeated with inherent difficulties due to the lack of information which would allow for the drawing of a complete professional trajectory.

Keywords: professor, conductor, choir, Orthodox, document, parish, archive.

Nicolae Lupu – Master of Ceremonies of the cultural and artistic life of Sebeş-Alba

According to a document comprising the members of the parish council of the Sebeş Orthodox Parish dated June 5, 1948, Nicolae Lupu was born on April 6, 1897 in Răhău, Alba County, as the son of Ioan and Maria[2]. The mentioned document also states that he was a Conservatory graduate and that, at that moment, he was living in Sebeş, at 14 I. Paraschiv street[3] (**annex 1**).

On September 26, 1922 the "state middle school in Sebeş-village" took the furniture of the"former Romanian Orthodox confessional school".

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[2] From the testimony of Mr. Ioan Albu, one of the members of the *Sfântul Gheorghe* choir, we find that Nicolae Lupu had three siblings: Paraschiva, Vasile şi Maria.

[3] The Alba County Service of the Romanian National Archives, *Sebeş Orthodox Parish* fund, file 1/1948, page 206. Related to the teacher's address, file 1/1943, page 118, from the *Astra* fund can also be consulted.

On this occasion, a minute was made to mention the furniture articles, signed by representatives both institutions involved. From the civil school, the document was signed by its principal, Silviu Cărpinişanu, and by the teacher Nicolae Lupu[4].

On November 6, 1928, as the conductor of the church choir, Nicolae Lupu writes a note mentioning the expenses involved by the preparation of the choir scores for the blessing of the church[5] (**annex 2**). The note divides the sums into two categories: "the paper for scores and for the lithograph" and "the writing of the notes for the liturgy score and the 25 copies"[6]. As a conductor, he also conducted, for a short period of time, the choir of the "Sfântul Gheorghe Society"[7] (**annex 3**).

Nicolae Lupu was a member of the committee of the Sebeş *Division* of *Astra*, being mentioned as such in the summons of a meeting on September 17, 1936, 5 o'clock PM, at the *House of Romanian Intellectuals* in town[8].

According to certain lists from 1936, 1937 and 1939 comprising members of the Sebeş Orthodox parish, Nicolae Lupu was living at 15 *Ioan*

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[4] Idem, *Sebeş Orthodox Parish* fund, file 2/1922-1938, page 2.

[5] The blessing of the "Ressurection" Church in Sebeş (also known today as the "big church", as it is the largest Orthodox church in town).

[6] Ibidem, file 1/1928, page 236. The two activities cost 500 lei, 177 lei for the first one and 323 lei for the second. The sum was probably taken from the church treasury. We cannot be certain whether the 25 copies of the score imply an equal number of choir members.

[7] We cannot state with precision whether the names – "church choir" and "choir of the Sf. Gheorghe Society" – refer to the same choral ensemble or not. What is certain is the fact that the choral ensemble which activated at the Resurrection church in Sebeş is known as the "Sfântul Gheorghe Choir". An argument in favour of the fact that two choral ensembles were identical is that there are no documents attesting that the professor received, in the same year, distinct salaries for each ensemble. In exchange for his activity as a conductor, Nicolae Lupu received adequate payments. For conducting the church choir in 1930, the professor was handed, on December 30, the sum of 3.000 lei [*Ibidem*, file 1/1930, page 292]. The following year, on February 27, Nicolae Lupu received from father V. Popa the sum of 2.000 lei as payment for instructing the choir of the "Sfântului Gheorghe Society" [*Ibidem*, file 1/1931, not numbered]. According to practice, the sum probably repaid the activity of Nicolae Lupu in the year previous to the receipt. We highlight the fact that the two documents referring to the choral activity of Nicolae Lupu in 1930 express differently his contribution. The receipt for 3.000 lei refers to "conducting" the choir, while the other one refers to "instructing" it. Of course, the two activities are complementary and, probably, they were both part of the conductor's attributions. A receipt dated May 3, 1932 attests that for conducting the choir of the Sfântul Gheorghe Society in 1931, Nicolae Lupu was given the sum of 3.000 lei [*Ibidem*, file 1/1932-1935, not numbered]. He is given the same sum of money for conducting the choir in 1932 [*Ibidem*, file 1/1933, not numbered. The receipt is dated June 26, 1933].

[8] Idem, *Astra* fund, file 1/1936, not numbered. On the summons there is no confirmation signature besides his name, as in the case of other members (nevertheless, he is not the only one in this situation).

Paraschiv Street[9]. Similar documents dated 1940, 1942, 1944, 1945 and 1948 attest a change in his address – 14 *Ioan Paraschiv* Street[10].

As a conductor, the teacher led several choral ensembles. Therefore, in the general report on 1938 of the Sebeş parish, Nicolae Lupu is mentioned as conductor of the *Sf. Gheorghe Choir* and of the *choir of the Romanian craftsmen*. Here is the fragment mentioning the above: "We mention the sacrifice made for the holly church by our choirs /The Sf. Gheorghe choir and, at funerals, the choir of the Romanian craftsmen/. We thank on this occasion the conductor of these choirs, Prof. Nicolae Lupu, and their members"[11].

The contribution of prof. Nicolae Lupu to the development of choral singing in the Sebeş area resides not only in the number of choral ensembles he conducted, but also in the impact of his personality on them. Documentary sources attest that his presence as a conductor was decisive in their involvement in artistic events. The argument for this is a letter dated August 3, 1943, where the arch-priest Vasile Oană was asking Professor Eugen Hulea to postpone one of his lectures to be held in Sebeş on Sunday, August 8, 1943. The reason of the postponement – "Nicolae Lupu, the music teacher, who is in charge of the artistic section, had to urgently leave town and will not be back until the end of August"[12].

That same year, on September 27, the arch-priest Vasile Oană, as president of the Sebeş division of *Astra*, draws up a certificate presenting the rich activity of Professor Nicolae Lupu. According to the mentioned document, the teacher "has performed, June through July of the present year, community work at the "Astra" Cultural Association, Sebeş division". He has instructed the Sf. Gheorghe youth choir in Sebeş, preparing the musical program for the cultural meetings in July and August 1943 in the villages of the Sebeş division […]. The choral works presented at the cultural meetings harmonised very well with the general program, stimulating the national pride of the audience"[13] (**annex 4**). Due to this rich activity of the teacher, arch-priest Vasile Oană requested a postponement of his being called to serve in the army[14].

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[9] Idem, *Sebeş Orthodox Parish* fund, file 1/1936, not numbered; file 1/1926, page 270; file 1/1939, page 569. The street has different names in the documents: Ioan Paraschiv, Ion Paraschiv or I. Paraschiv.

[10] Ibidem, file 1/1940, not numbered; file 1/1936, not numbered; file 1/1944, page 316; file 1/1945, pages 320, 364 and 394; file 1/1948, page 481. Only the number of the house is modified in comparison to the previous address – 14 instead of 15.

[11] Ibidem, file 1/1939, page 100.

[12] Idem, *Astra* fund, file 1/1943, page 72. Lectures organized by *Astra* in order to promote and cultivate the values of the Romanian people. These lectures comprised an exposition on a previously given subject and an artistic program, most often a choral recital.

[13] Ibidem, page 78.

[14] We have no information on the result of this request.

Aside from the events he took part in as choir conductor, Nicolae Lupu also participated in cultural meetings as a lecturer. On June 27, 1943 he held, in Lancrăm, a lecture on „Soldierly education for young men"[15]. The date and theme of this lecture, as well as of other similar ones were established in a meeting of the members of the committee of the Sebeş *division* of *Astra* held on Thursday, May 27, 1943, at the Sebeş town hall. On the summons of this meeting Nicolae Lupu appears with the name and signature which confirms his participation[16].

On October 11, 1942 in Lancrăm, was held the General Assembly of the Sebeş *Division* of *Astra*. The agenda also included elections for the members of the management committee of the *Division*, and Nicolae Lupu was mentioned among them as controller/inspector[17]. According to documents, the mandate of the committee was from 1942 until 1946. In a similar meeting, on July 4, 1943 in Răhău, Professor Nicolae Lupu was named as a delegate to the General Assembly of *Astra* which was to be held in Sibiu[18].

Among *Astra*'s initiatives was the founding of a girls village school. As a member in the committee of this association and as a professor of the state middle school in Sebeş, Nicolae Lupu was named among the teachers of this school, handling, together with other teachers, the national and patriotic education of the students[19]. The completion of courses at this school was marked by festivities and a meal, on Sunday, February 27, 1944, 12,30 o'clock, at the primary school of State-Centre[20]. Nine persons were invited to the meal, Nicolae Lupu among them, and he confirmed participation[21].

On April 10, 1944 arch-priest Vasile Oană writes a letter requesting the commander of the Alba Territorial Circle to postpone the enlistment of Nicolae Lupu in the army[22]. In the case that would not be possible, the arch-priest asks that the teacher be given leave "so that during this remaining week until Easter he could come to Sebeş in order to hold his evening choir

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[15] *Idem*, *Astra* fund, file 1/1943, pages 115 and 119.

[16] Ibidem, page 177.

[17] Ibidem, page 174. We also identified a list with the names of the 21 members of the committee in file 1/1944, page 144, of the same fund.

[18] Ibidem, page 226 verso.

[19] Ibidem, file 1/1944, pages 72 and 74. Page 73 of the same file contains the mention "Mr. Nicolae Lupu should be asked to conduct the choir". Considering that the page is a draft and that, before the mention quoted, it refers to a "meal for the guests" we cannot precisely state whether Nicolae Lupu was asked to conduct the girls' choir or to participate at the meal with one of hi sold choral ensembles.

[20] *Idem*, *Astra* fund, file 1/1944, page 92. The festivity was mentioned on the summons of the committee of the Sebeş division of *Astra* on February 23, 1944.

[21] Ibidem, page 55.

[22] The teacher was enlisted on April 10, 1944, the same day the letter was written. Therefore, it might have been taken to the destination by its subject, Nicolae Lupu.

rehearsals for the feast of the Lord's Resurrection"[23]. To support his request, the author of the letter mentions that the Sebeş-Alba Orthodox Parish has managed to reorganize its choir with great efforts, after it had interrupted its activity due to the enlistment of its members. The choral ensemble was 22 years old, being supported by the "diligence of Mr. Nicolae Lupu, music teacher at the Sebeş middle school and conductor of this choir"[24].

The request is renewed by another letter, dated June 7, 1944, where arch-priest Vasile Oană asks for "Professor Nicolae Lupu, enlisted at the Alba Territorial Circle, to be let go on June 12 the present year, so that he could continue choir rehearsals and complete the repertoire now, before the holyday"[25].

The choral activity of Professor Nicolae Lupu is beautifully rendered in a certificate written at his request, on August 14, 1945, by arch-priest Vasile Oană[26]. The document contains references to the accomplishments of the teacher as a conductor of the Sebeş parish choir (**annex 5**). According to the quoted source, Nicolae Lupu funded and has been conducting the church choir since 1920, participating with it "in all our religious and cultural events, in national festivities and in all festive occasions, raising the prestige of the church and of Romanian values". At the same time, "as a director of the Sf. Gheorghe Society of Romanian youth in Sebeş, professor Nicolae Lupu has always kept in close contact with the people, guiding it to cultivate social harmony and working hard to destroy social barriers". Finally, the document certifies that the teacher was not involved in any kind of politics, "but, according to his own confession, the politics which filled his soul as a peasant's son, was to make all sacrifices necessary to raise the peasants and the workers, proven by the numerous cultural festivities, concerts and theatrical events organized with the help and for the peasants and the workers".

A similar document was written by the priest Ioan Besoiu on February 26, 1947, for Nicolae Lupu to obtain a transfer as a teacher from the State High School in Sebeş. According to the source, Nicolae Lupu "has activated and continues to activate in the "Sf. Gheorghe Romanian youth society" in Sebeş as a president of the artistic section and as a conductor of the Sf. Gheorghe choir. The choir was funded by him in 1923[27]

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[23] Idem, *Sebeş Orthodox Parish* fund, file 1/1944, page 95.
[24] Ibidem, page 95.
[25] Ibidem, page 148.
[26] Ibidem, file 1/1945, page 164.
[27] Apparently "the church choir" and "the Sf. Gheorghe choir" are different choral ensembles. The first one was funded in 1920 (see file 1/1945, page 164) and the latter, three years later (1923). The funding year is the only important argument opposing the thesis that they are one and the same choir, their repertoire and activity being approximately the same. What is interesting is that none of the documents attesting the choral activity of the teacher mention both choral ensembles.

and he has since been active, by giving answers in the Holy Liturgy on Sundays and holydays in the Holy Church, in the official Te-Deums and by organizing cultural religious concerts and festivities"[28] (**annexes 6 and 7**).

The last documentary mention of Professor Nicolae Lupu we identified is one of his letters where, together with Isidor Lupu, on February 19, 1957, he addresses the Orthodox parish office in Sebeş. The two, as nephews/ grandsons of Ioan Oncescu's family, express their dissatisfaction related to the fact that the church council had discussed the selling of the Oncescu family crypt. In their opinion the gesture was totally inappropriate, being considered ingratitude to those who donated all their belongings to the church, „and therefore deserve to be left to rest in peace"[29].

As he was not married, Nicolae Lupu was cared for, in old age, by his nephew Gheorghe Popa and his wife Rodica from Sebeş, passing away on March 31, 1981[30].

Conclusions

The brief information that was given about Nicolae Lupu, attests his rich activity in the service of the Church, the school and the Romanian community in Sebeș and surrounding areas. As a music teacher and choir conductor, he inspired many generations. He tried to nourish their spiritual harmony in a period full of multiple and dramatic changes - the first half of the 20th century. He managed to achieve his noble goal only by letting the love for his people inspire his life and prevail over narrow self-interest. According to his own words, the policy that animated him - as the son of simple peasants, was to spare no sacrifice in order to raise the cultural and spiritual level of the peasantry and of the working classes.

Translated by Roxana Huza

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[28] Ibidem, file 1/1947, page 56. According to the testimony of Ioan Albu, member of the *Sfântul Gheorghe* choir, aside from their choral activity, the members of the ensemble had also other activities such as theatre plays or dance school.

[29] Ibidem, file 1/1957, page 41.

[30] We obtained this information from the same Ioan Albu, who also mentioned the fact that Nicolae Lupu was buried in the cemetery of the church in his native village, Răhău. This fact was confirmed by the parish priest in Răhău, Nicolae Moga (now retired), and who also showed us the gravestone of the teacher. On this occasion we found that his name was not engraved on the gravestone.

ANNEXES

Annex 1

Table from 1948 with the members of the parish council in the Sebeş parish (Nicolae Lupu is mentioned at no. 15)

Annex 2

***Note* where Professor Nicolae Lupu mentions the expenses for the choir scores**

Annex 3

**Nicolae Lupu paid for the instruction of the choir of the
Sfântul Gheorghe Society**

Annex 4
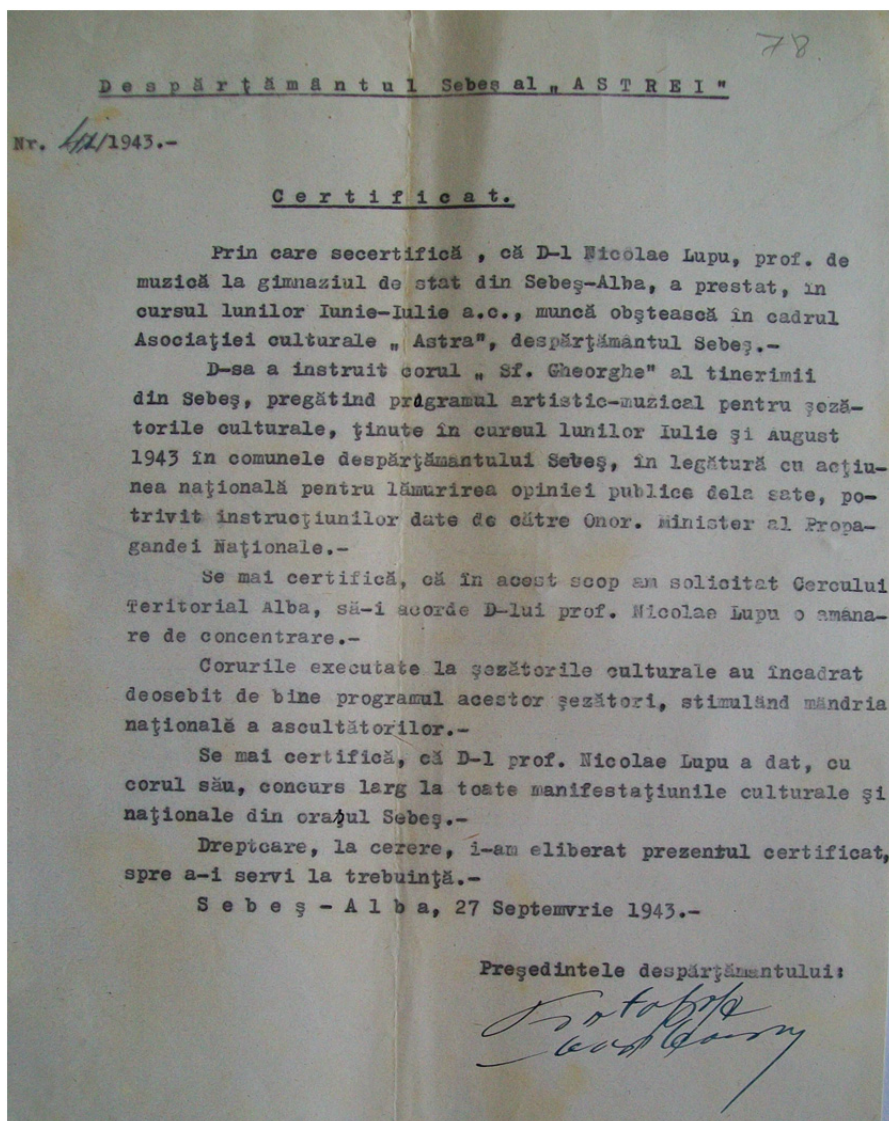
Certificate attesting the choral activity of Nicolae Lupu

Annex 5
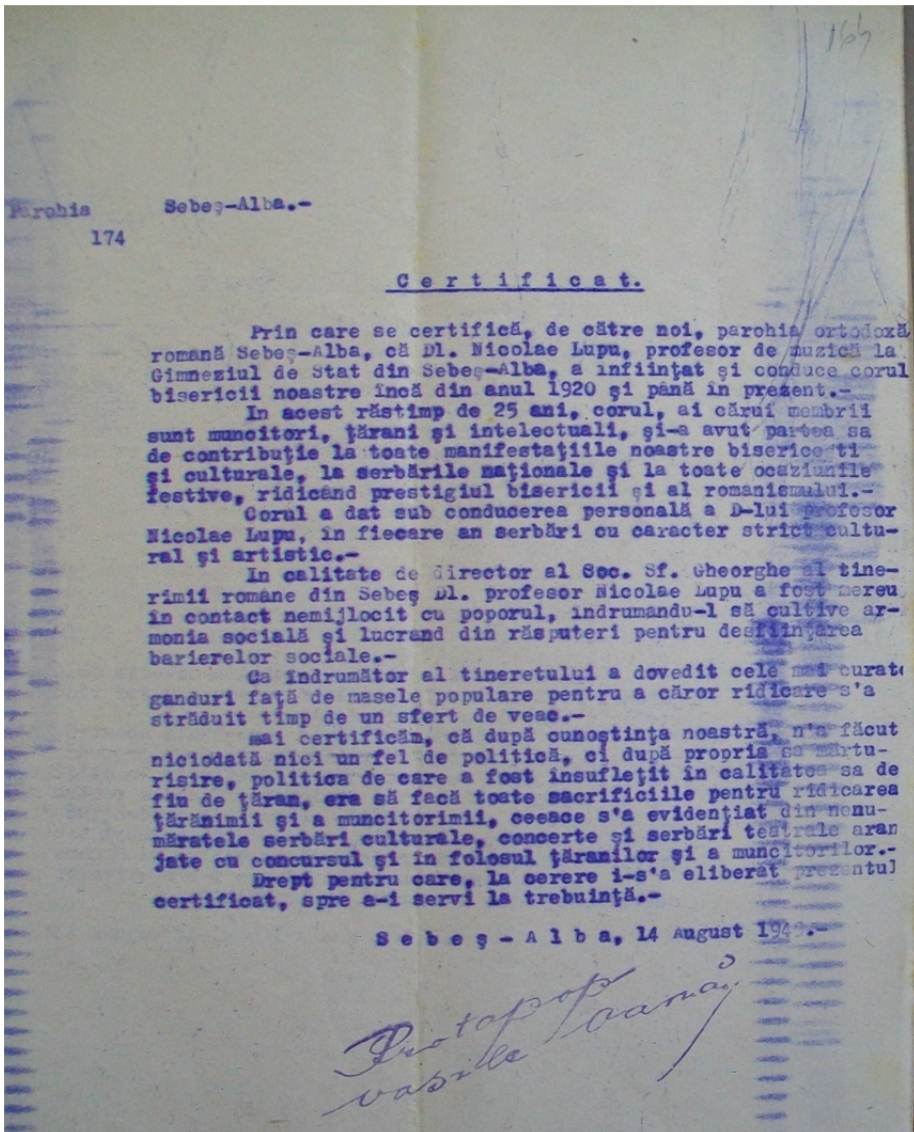
**Certificate attesting the accomplishments of prof. Nicolae Lupu
as a conductor of the church choir**

Annex 6
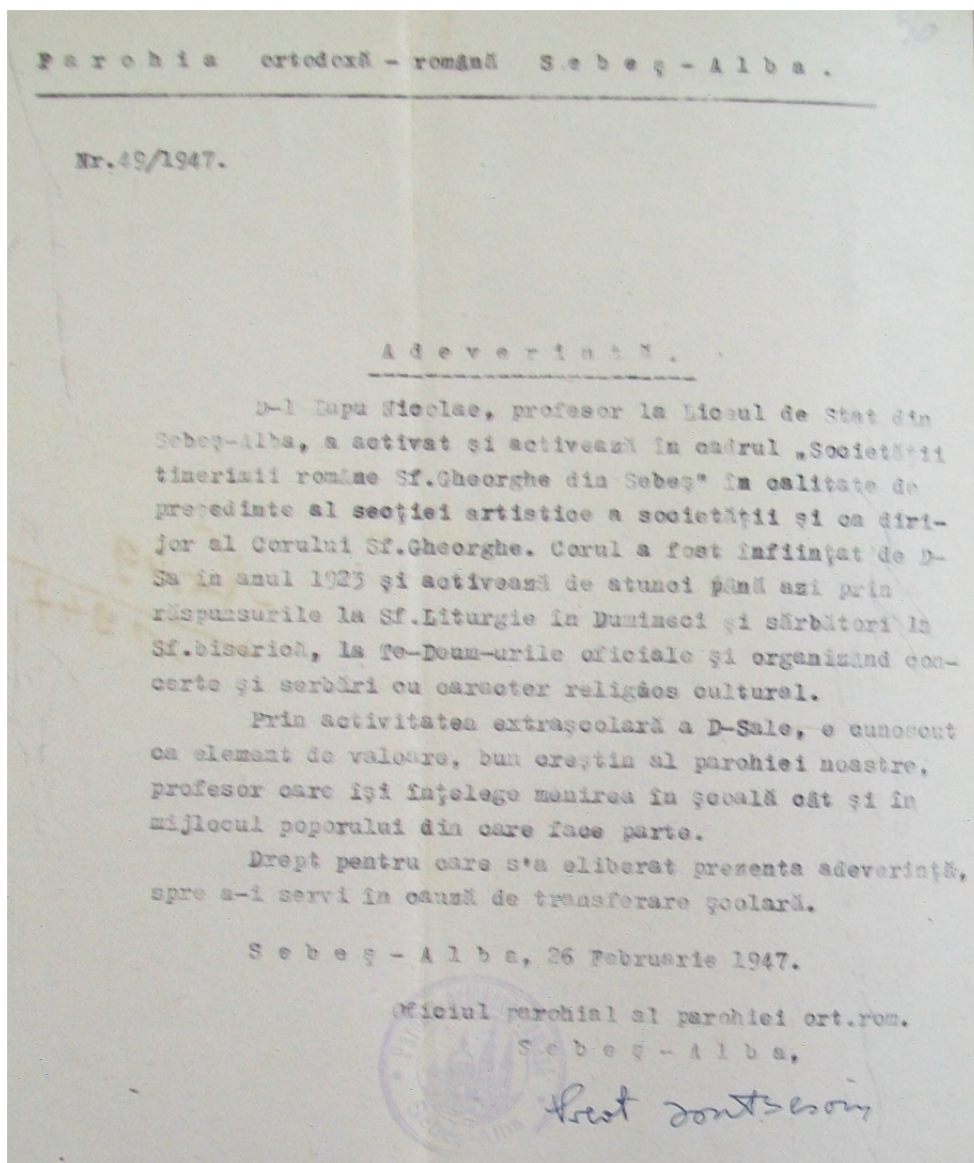
The activity of prof. Nicolae Lupu as a conductor of the *Sf. Gheorghe* choir

Annex 7

Members of the theatre group in 1937 (the second from the left in the group of the 4 men in the centre is prof. Nicolae Lupu)[31]

R E F E R E N C E S

***, Alba County Service of the Romanian National Archives, *Sebeş Orthodox Parish* fund, files: 2/1922-1938, 1/1926, 1/1928, 1/1930, 1/1931, 1/1932-1935, 1/1933, 1/1936, 1/1939, 1/1944, 1/1945, 1/1947, 1/1948 and 1/1957.

***, Romanian National Archives, Alba County Service, *ASTRA* fund, files 1/1936, 1/1943 and 1/1944.

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[31] Photo taken from the personal archive of Mr. Ioan Albu, member of the *Sfântul Gheorghe* choir.

CREATING THE ROMANIAN NATIONAL MUSICAL STYLE – A PROBLEM OF MUSICAL OR NATIONAL IDENTITY?

OTILIA CONSTANTINIU[1]

SUMMARY. My communication analyses the relationship of interdependency between ideology and music in Romania. My intention is to discover this relationship in the discourses of the composers' and music critics through what they understood by national style. We will see how this discourse has been influenced by the political context and modified in relationship with the shifts of the political regimes. Therefore, I will emphasize the discursive forms of the national specificity in music shaped by the apparently contradictory political ideologies. These range from the nationalist ideology that reached its peak in the interwar period to the communist ideology with its specific forms of nationalism. The temporal setting covers a period of almost one century which will allow us to observe the apparition, development and intersection of political ideologies, especially of the nationalism, and their reflection in understating the national style. The national specific discourse is, after all, one of identity perceived in relation to the otherness. The identity discourse fits into the process of the construction of the national identity, which assumes a definition and delimitation from the otherness. Therefore, we will have the *national – universal* dichotomy, based on the East-West or the Centrum-Periphery relation, and its metamorphoses. Thus, in the pre and the interwar period the emphasis is put on the ethnical element; in the communist period, with the first internationalist phase, the class solidarity replaced the ethnical one and, finally, in the nationalist phase the political strategies appealed to older sensibilities of the autochthonous collective imaginary.

Keywords: ideology, nationalism, identity, musical style, Romanian composers

In recent Romanian historiography the national identity was often taken for granted, a distinct sentiment that Romanians had since the Middle Ages, or even since the Dacians (if we consider the propagandistic overstatements). However, the idea of a national conscience could not have

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appeared before the political administrative construct that was the national state, itself a product of the modern ages. The German model of nation, where the adherence to a nation was given by the ethnical criteria and by a shared descent and culture, had a strong impact in Europe's periphery. That signified that the cultural elites invested music with the power to represent the national identity.

The French model of nation (acknowledged by the historians as the civil model of the nation) is competed in the 19th century by the German model (due to thinkers such as Fichte or Herder) where the belonging to a nation was given by the ethnical criterion, by a common descent and culture, shared by all society's members. Music has had a contribution to this agreed approach of building the national identity, being seen by the cultivated stratum of the society as holding an important symbolic capital with a real potential in the representation of the identity.

For the musicians from Central and Eastern Europe, the most powerful symbol used in the national identity process was represented by the folk music – a great resource that belonged to those societies that hadn't reached modernity – seen as the collective expression of the national identity, rather than that of the social or regional identities. Being subscribed to the cultural nationalism, this movement of moral regeneration searched for gathering different aspects of the nation by returning to its creative principles.[2] In this way, the nationalism in music began to be seen not just as a stylistic option but as a legacy and a responsibility of the *national spirit*.[3] Therefore, between 1870 and 1914, the European musical life offered the image of a Babel tower,[4] all over the essence of the national music being attached to a local genius, to a tradition and to a historical determination.

The Pre-War Period

The idea to affirm the national school of music was felt by the Romanians as an imperative, the process of creating the Romanian modern music being developed around the conceptual clarification of the national music, a notion that acted both as an ideal to be achieved and as a

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[2] John Hutchinson, *"Cultural Nationalism and Moral Regeneration"* in *Nationalism*, ed. John Hutchinson, Antony D. Smith, Oxford University Press, 1994, p. 123.

[3] Carl Dahlhaus, *Nineteenth Century Music*, trans. J. Bradford Robinson, Univ of California Press, 1989, p. 40.

[4] Didier Francfort, *Le chant des Nations. Musiques et Cultures en Europe, 1870-1914 (The song of the nations. Music and culture in Europe, 1870-1914)*, Hachette Littératures, 2004, p. 11.

standard by which all the musical products of the period were judged. In this period, the conceptual significance of the national music permanently oscillated between folk music and cultivated music that used folk music as a source of inspiration.

The national music had to be like the nation itself, a unitary hole that includes therewith the authentic traditions and cultural innovation in an organic and unique Romanian product. The creations that neglected the folk music or those that treated it in an inadequate way weren't considered to be representative for the national music and its aspirations.

The definition of the national music captured the composers in a tension resulted from the national – universal relation, where universality raised both positive values (the music of the *civilized* nations being a model to follow) and defensive or even anti-European reactions, the national music being excessively protected all the way up to the elimination of the original model. For example, Ion Vidu (1863-1931) said that "foreign music has no meaning for us"[5]; Timotei Popovici (1870-1950) declared that "the German-Wagnerian music is a wrong path because of the massive imitations Romanian composers make"[6]; for Tiberiu Brediceanu (1877-1968) "many of the musical works are unsuccessful and pale imitations"[7] considering that a march or a waltz is useless if it not contains a Romanian folk music motif; for this reason, Guilelm Şorban (1876-1923) said that "the measure of the absolute music is to be abandoned because, for us, the music is not cleaned yet by all the foreign elements of its nature and the young awakening of our conscience pretends instinctively that all the manifestation of thinking and feeling should have a national character"[8].

Therefore, the Romantic Romanian composers understood by national music its delimitation from the Austrian canon (the "Wagnerian", "absolute", "pure" music), a canon that all the national musical schools related to in the process of creating its own specificity. By the national specificity they understood that *way* or *nature* of the people that was impregnated to folk music and that they had to capture and develop in all the existing genres and forms of the western tradition. This specific was obtained at first by quoting and imitating the so called *national arias* – folk tunes selected by

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[5] Ion Vidu, "Literatură şi artă naţională. Reflecţiuni abstracte de interes actual" (National literature and art. Abstract reflections for the actual interest) in *Drapelul*, Lugoj, 31 ian/1902, p. 3.

[6] Timotei Popovici, "Principiul naţional în muzică" (The national principle in music) in Anuarul Institutului Teologic, Sibiu, Anul XXIII, 1907, pp. 2-16.

[7] Tiberiu Brediceanu, "Concertul «Carmen» la Sibiu" (The «Carmen» concert at Sibiu) in *Luceafărul*, Budapesta, an IV, nr, 19, 1 octombrie 1905, p. 372.

[8] G. Ş. (Şorban), "În jurul *Şezătoarei*" (Around «Şezătoarea») in *Românul*, Arad, an. IV, nr. 30, vineri 7/20 februarie 1914, pp. 5-6.

the criteria of compatibility with the western harmony type, assimilated at a superficial level (some of these composers hadn't had a strong musical education, rather they were amateurs, arrangers or beginners in music).

Though in the national music's definition there was not enough the folk music call, one of the problems that appeared was that of the superficiality of the folk music's development. Tiberiu Brediceanu said in 1914 that "in our music it is not yet fixed what the veritable Romanian style is, especially I have to mention that there is not a Romanian style that is already formed".[9] His affirmation appeared in the context of a polemics that debated a composition of Brediceanu.[10] The superficiality in developing folk music that Brediceanu has brought guilt and raised the opinions of many composers and critics of that time over what meant for the Romanians at the beginning of the 20th century the national music. Noticing this phase of the national music raised a question caused by the ambiguity in the precise identification of the national specificity in music, the question being also connected with that of the authenticity of the Romanian folk music.

The concept of authenticity was imposed once with nationalism by distinguishing the authentic from the altered, the contaminated. In this direction, there is no difference between folklores and nationalism in music. The nationalist perception of the folk music resided in the idea of retaining only the unique features, with no equivalent in other folk music. Folk music signified for the composers that entered the 20th century the people music, urban or rural, only later being made the emphasis on the difference between the two in the search for folk music authenticity.

Questioning the specificity in the national music made composers wonder over the folk music origins, many of them being offended that this music could be found in the music of the gypsy fiddlers, as George Enescu (1881-1955) said in 1912 in an interview; he advised the Romanian composers to approach the rhapsody, following the example of Liszt, considering the rhapsody as the best suited genre for expressing the national specificity, saying also that the gipsy fiddlers are keepers of the folk music and express better than some composers the rhapsody.[11] Also, Enescu considered that the Romanian folk music particularities resulted from a

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[9] Tiberiu Brediceanu, "În chestiunea «Şezătoarei»" (In the matter of «Şezătoarea») in *Românul*, an IV, Arad, nr. 25, sâmbătă 1/14 februarie 1914, p. 8.

[10] M. Mărgăritescu signed in 1913 a musical chronic in *Flacăra* journal where he considered the musical creation „La şezătoare" of T. Brediceanu as being weak and shallow, „*a modest and without claims work of a sympathetic amateur, respectable at more of relishing the bravely boys and the proud girls of Ardeal in the long winter evenings* ".

[11] Ion Borgovan, "La Gheorghe Enescu" (At Gheorghe Enescu) in *Luceafărul*, Sibiu, 16 mai 1912, p. 287.

mixture of Arabian, Slavic and Hungarian music, "its foreign influences being too obvious to be negated".[12] Unable to separate precisely between the Romanian from the un-Romanian, Enescu touched a problem of ethnomusicology specialty that at that time couldn't offer clear answers.[13] The confusion that gravitated over the folk music specificity – that could have put in danger the national identity in music – was caused by the numerous polemics that resorted to emotional arguments. As composer Gheorghe Dima (1847-1925) said, "In music as in language, we find many Oriental, Slavic or Hungarian elements but these influences couldn't change its national character".[14] In these confusing situations that pushed a threatening over the ethnical originality, the regional nationalism of some Transylvanian composers raised affirmations such as those of Timotei Popovici that noticed the more obvious national element in the works of the composers from Transylvania, Banat and Bucovina, whilst in the scores of the composers from the other areas is more weak and compromised by the urban folk music and by the romances.[15]

By folk music composers understood both urban and rural music, until they began to differentiate them in the quest for authenticity. That divided the composers in the ones that acknowledged the diversity of oriental, Russian or Hungarian elements in the Romanian folk music (predominantly the composers from Bucharest, of French orientation), and the ones that did not accept this influences (particularly the composers from Transylvania, of German orientation). The confusion over the specificity of the folk music was caused by the polemics that resumed to emotional arguments; the Romanian *spirit* couldn't be defined in technical details.

The Interwar Period

The problem of the national specificity in music was going to be extended, appearing in 1920 as an investigation initiated by the *Muzica* journal from Bucharest, joining the opinions of many Romanian composers; it invited to clarify the problem of the Romanian music and its development as an art using the folk music. The initiative was determined by the new

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[12] Ibidem.

[13] Once with the Romanian folk music collections of Béla Bartók, the ethnomusicology makes a step forward to professionalization.

[14] Codru T. (Octavian Tăslăuanu), „Muzica românească. De vorba cu d-l Gh. Dima" (The Romanian music. Speaking with Mr. Gh. Dima) in *Luceafărul*, nr. 6, 1913, p. 203.

[15] Timotei Popovici, „Principiul naţional în muzică" (The national principle in music) in Anuarul Institutului Teologic, Sibiu, Anul XXIII, 1907, pp. 2-16.

political configuration that Romania gained in 1918, a moment that also stimulated composers to establish the *Romanian Society of Composers*. The inquiry from *Muzica* journal revealed a diversity of opinions from the ones that suggested useful solutions to those that limited the possibilities of using folk music. For example, Alfred Alessandrescu (1893-1959) affirmed that it is illusory to adapt the folk music for the supreme ideal, namely the symphonic music because the thematic development of the rhythm and harmony could not be sustained by a folk melody. Neither I. Nonna Otescu (1888-1940) was convinced by the use of folk music in all the western genres and forms: "The Romanian fragments do not present enough malleability being more repeated than developed"; George Enescu recommended the rhapsody to be approached due to its free form; Mihail Jora (1891-1971) added the symphonic poem or the ballet with mythological thematic to the list of musical genres that could support the development of the folk music; much firm in responses were Constantin Brăiloiu (1893-1958) that contradicted the existence of superior and inferior genres suitable for folk music development, and Sabin Drăgoi (1894-1968) or Dimitrie Cuclin (1885-1978), that were faithful in capitalizing folk music by approaching all the "big" forms. On the other hand, Emanuel Cerbu warned over the danger of standardizing through exclusive use of folk music.[16] The increased interest of the musicians towards folk music was showed also by collecting and systematising it, two folk music archives being established in the late 20s, in Bucharest (the Phonogramic Archive of the ministry in 1927 and the Folk Music Archive of the *Romanian Society of Composers* in 1928, that later merged).

In 1931, Romanian musicologist George Breazu (1887-1961) identified two dominant conceptions in Romanian musical thinking: "the one of a Romanian characteristic (that affirms the Romanian character under the influence of cultural, ethnical and social Romanian environment), and the abstract universalist (that is detached from universal aspirations, is independent by the will or the aspirations of a specific medium or by the imperatives of a breed)".[17] Delimitating the two directions by the ethnical criteria and making value judgments, Breazu emphasized that "the universality of an art work could be attained exactly through the national way, a product of a Romanian psychic ambiance conditioned firstly by a Romanian public".[18] In an all the more stressed climate of the 30s, the theory of attaining universality through the affirmation of the national, emphasized the ethnical argument, aimed to outline the psychological profile of the nation.

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[16] "Muzica românească" (The Romanian music) in *Muzica*, an II, nr. 3, ianuarie 1920, pp. 97-118.
[17] George Breazul, "Concepţiile dominante în muzică" (The dominant conceptions in music) in *Gândirea*, nr. 1, 1931.
[18] *Ibidem*.

Once with Béla Bartók's visit to Bucharest (1934), the modernity seduced a great part of the Romanian composers influenced by his conceptions over the modernist potential of the peasant music. Therefore, the national tendency to make art based on folk music is not interrupted, but integrated in a Central and Eastern European movement where Stravinsky, Bartók or Janáček proved vigorously that folk music became the prime material of an authentic modern art.[19]

Therefore, we find in the pre-war and the interwar period the problem of specificity shaped between the two points of tension: <u>affirming the ethnical element</u> by calling the folk music (it opens also the problem of folk music authenticity by classifying it in urban and rural; in contaminated and uncontaminated) and <u>developing the folk music</u> in the western tradition forms and genres (fist by quoting the folk tunes and later by transforming it through the gradual appropriation of the creational process techniques, up to exiting of the western canons).

The discursive nuances projected over the relation between national (ethnical) and universal (international/cosmopolite) are determined strictly by the influence of the nationalist ideology that can have more or less tolerated forms in finding the equilibrium between the two ends. Because of its peripheral placing towards the western musical tradition, the musical thinking of the Romanian composers in that period is generated by ethnical motivations, some of them refusing to acknowledge the reciprocal influence of different ethnical music or rejecting total the abstract western music (serial or dodecaphonic music).

The Communist Period

Once with the establishment of the communist regime, the problem of the musical style falls under the ideological domination of socialist realism, at first passing through an anti-national phase, so called internationalist, and then, after 1971, moving to a decidedly national phase (which was never named as such, because the term was prohibited). Romania's metamorphosis from a capitalist periphery to a socialist satellite changed the framework of all the intellectual activities, the official ideology manifesting itself in the cultural-artistic field more conspicuously than in the other countries of the communist bloc. The intellectuals, defined as ruling the "legitimate space", work all with symbolical meanings that form subjectivities;

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[19] Clemansa Liliana Firca, *Modernitate şi avangardă în muzica ante- şi interbelică a secolelor XX. 1900-1940 (Modernity and avangarde in pre and interwar music of the 20th century)*, phd thesis, Cluj-Napoca, 1998, p. 164.

their talents are used for power and any other ruling or period where a way of controlling through symbolical-ideological is crucial.[20] By the new cultural system imposed by Moscow, through a quote of Stalin that said that the writers are the engineers of the human soul, arts and literature become instruments of the state policy and the autonomy and formalism in arts are deemed heretic conceptions.

Under the leadership of Matei Socor, from 1949 to 1954, *The Union of the Romanian Composers and Musicologists* imposed the ideological paths for the Romanian music at that time, aggressively promoting the so called progressive music, music for the people, accessible, diatonic, and with a strong folkloric mark.[21] Its purpose was to serve the *new man*, to persuade the peasants to accept collectivization or to illustrate the need of industrialization. An important number of musical works signed by composers with a well-known interest in folklore were accused of formalism and some of these composers, such as Mihail Jora (1891-1971), were marginalized.

Aesthetically, the '50s witnessed the existence of a very thin line between the content of the socialist realism and the folk inspired nationalism.[22] Therefore, some composers managed to escape from the request of doctrinal purity by continuing a folkloristic path. Examples include Dumitru Capoianu (1929-2012) or Marţian Negrea (1893-1973) whose intentions were not to express the socialist propaganda in their works, but were nonetheless tolerated by the regime because of the large addressability of their music.

The composers and musicologists' discussions in the '60 presented the issue of the Romanian musical style more intensely by the end of the decade, a time when a short period of political ease emerged, and, as a result, marked the shift in interest, for some composers, from neoclassical folk music inspired to serial music and avant-garde. In 1966, the *Muzica* journal presented again a discussion on the synthesis between national and universal in the Romanian music. This time, some opinions are pleading for the emancipation from the specificity *obsession* (Pascal Bentoiu) or for the detachment from the ethnographic and exclusivist nationalism (Gheorghe Dumitrescu); and composers such as Zeno Vancea or Ştefan Niculescu are asserting that a national character should not be conditioned by the use of a

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[20] Katherine Verdery, *Compromis şi rezistenţă. Cultura română sub Ceauşescu* (Compromise and resistance. The Romanian culture under Ceauşescu), Humanitas, Bucureşti, 1994, p. 64.

[21] Valentina Sandu Dediu, *Muzica românească între 1944-2000* (The Romanian music betwee 1944-2000), Ed. Muzicală, Bucureşti, 2002.

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

folk-inspired musical language.[23] For Liviu Glodeanu, the value of certain music is not given by its simple adherence to a nation, this aspect not being responsible for its quality, although it always accompanies it.[24]

Some of the composers sought to ideologically motivate the appropriation of the contemporary means of musical expression, as a natural phenomenon, historically determined, as being a criterion of style and not of value. Statements such as this one were due to the partial freedom of expression acquired at the end of the 1960s, and, therefore, the composers could afford to argue for the avoidance of isolationism, but also of imitation. Zeno Vancea stated that: "the provincial isolation, the unilateral cultivation of a limited ethnographic style was equally harmful for the true progress, as well as the faithful imitation of the foreign models".[25]

But, in defining the national specificity we can discover the same appeal to the emotional criterion, the recurrence of G. Breazul statement, that the universal could be attained only through the national, demonstrating continuity with the interwar ideas. In this direction, Liviu Glodeanu stated that "is hard to define in exact terms the national specificity of a culture, this aspect consisting in its elements from an emotional-attitudinal domain." He explained that the balance between national and universal was expressed by the acceptance of the mutual influences between the cultures, but also by delimiting these influences from cosmopolitanism: "the interdependence process between national and universal should not be confused with cosmopolitanism, the expression of a distrust in the nation's creative forces who prefers the products of a foreign culture, even though mediocre and inferior to the national creations".[26]

The refusal of formalism was made in accordance with the idea that "the music should maintain the character of a human message, of a language of the sentiments, of the human sufferings and pleasures, and to have a certain social resonance." Zeno Vancea stated that "some aestheticians affirm that in the age of technical civilization, the art should reflect the increasingly accentuated process of life's mechanization. But, it is clear that exactly in such a situation, music is all the more necessary to produce a certain catharsis."[27]

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[23] Zeno Vancea and Ştefan Niculescu, "Raportul între naţional şi universal în lumina dezvoltării istorice a muzicii" (The connection between national and universal in the light of musics historical development) in *Muzica*, nr. 3, 1966, p. 2.

[24] Liviu Glodeanu, "Apartenenţa compozitorului la cultura naţională" (The apartenence of composer to a national culture) in *Muzica*, nr. 3, 1966, pp. 8-9.

[25] Zeno Vancea and Ştefan Niculescu, *op.cit.*

[26] Liviu Glodeanu, *op.cit.*

[27] Zeno Vancea, "Legătura dintre tradiţie şi inovaţie văzută în lumina dezvoltării creaţiei muzicale româneşti" (The relation between tradition and inovation seen in the light of the Romanian musical development) in *Naţional şi universal în muzică* (National and universal in music), 10-12 mai 1967, Conservatorul de muzică „Ciprian Porumbescu", Bucureşti, p. 25.

The turn of the communist regime towards nationalism started in 1971, the also called "cultural revolution", and signified the emphasis of the importance of the past values in order to compensate the wounded pride and the failures of a desolated and poor present. Because of the isolationism caused by the Ceauşescu regime, the ethnical criteria is once again restored in defining the national specificity, the folkloric element is accentuated, and a growing interest emerges for the archaic rituals of the popular traditions.

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Looking across years, the understanding of the Romanian national music is revelling itself as a process of affirmation and definition of the national identity that was permanently stressed by the tension of resolving the syntheses of the national together with the universal. The nationalist perspective is resulting from the tones that composers used to define and redefine Romanian music and its specificity, in many cases the nationalist discourse being the final arbiter On the national character of a given work or style.

The music was well aware used in cultural politics of the Romanians, as much in the pre-war period (aimed to awaken the national conscience), and all the more in the interwar period (for consolidating the new Romanian state), as the more oppressive in the communist era (due to the nationalism of Ceauşescu). In defining the national specificity in music prevailed the ethnical criteria, excepting the internationalist faze of the communism when it was substituted with the class criteria.

From the perspective of revealing the interdependence between music and ideology, it is clear that the precisely appearance of the debates over music in certain years, as the one in 1920 and the other in 1966-67, could be explained by emphasizing the social and political context that generated their apparition. For 1920, the composers mobilized themselves in defining the national music, motivated by the new political reality after 1918 that resized the cultural politics and shaped the evolutional lines of the cultural unity. The composer's debate coincided with the polemics in literature between the modernists and the autochthonous.

Due to a moment of relaxation that the communist regime had in the end of the 60s, we could observe the existence of diverse perspectives traced then (1966-67); where opinions that considered the possibility of national music without resorting to folk music could not being seen in the 80s, when the ethnical nationalism of Ceausescu's regime peaked.

Translated by Otilia Constantiniu

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"MUZICA" JOURNAL (1916-1989):
THE C-O-S-T OF THE COMPROMISE WITH
COMMUNIST REGIME

CRISTINA ŞUTEU[1]

SUMMARY. The *Muzica* journal – the only one specialized publication from the past century – during the historical decades, it has been submitted for a while to the political influences. Together with the cultural face of the *pre-war* (1916) and *inter-war* (1919-1925) periods, the political factor had a major influence of the *post-war* period (1950-1989). The acronym C-O-S-T characterizes the period in which the communism has transformed Romania into a "terror camp". Thus, through *Conformation* the journal adopted the general political orientation, through *Opposition* it has declared the enmity towards old cosmopolitan influences, through *Support* promoted new musicians who rose up from the working class and through *Transformation* accepted the statute of the "new man". The *Muzica* journal was – for decades – a cultural-politicial musical instrument in our country.

Keywords: Cultural factor, political factor, evaluation, conformation, opposition, support, transformation.

Introduction

The *Muzica* journal promoted, through its papers signed by Romanian and universal music personalities, important elements of musical criticism. This segment was manifested, sometimes in a manner of muteness. Other times, it had something to say but from a loudspeaker position in transmitting the ideas of a totalitarian regime. And also existed a period when it carried out its responsibilities with brio.

This journal evokes, sometimes, the subjectivity in a caricature manner as Benedict Gănescu suggests in no. 2 from 1962 (see image no. 1 and 2).[2]

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[2] G. Bălan, A. Brumaru, E. Elian, A. Hoffman, I. Hristea, J.-V. Pandelescu, D. Popovici, A. Raţiu, V. Tomescu, "Probleme actuale ale criticii noastre muzicale" ("Actual problems of our musical criticism"), in *Muzica*, year XII, February, no. 2 / 1962, p. 4-5.

In the image no. 1, "the «old fashion » critic" has two… ears and two pens for old music categories: *Concerts* and *Operas*, and in the same time for other things like *Chamber Music, Scene music, Estrade music*, *Choral music*, *Radio*, *Disco*, *Concert studio* or *Books* he has no ear and no hand. In the caricature he seems like a musical invalid who writes an invalid review.

Image 1
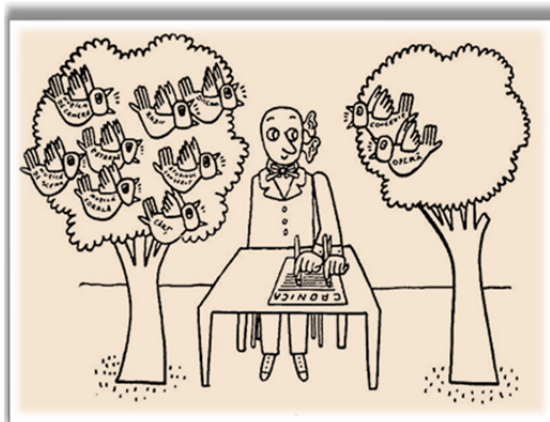
Image no. 1. Drawing by Benedict Ganescu in *Muzica* (1962)

The image no. 2 reflects the subjective evaluation through "contradictious reviews", each of the four music critics having a different point of view regarding the same performance: for the first one it's sunny, for the second it's raining, for the third one everything is like an entertainment game and for the fourth one is night.

Image 2

Image no. 2. Drawing (other) by Benedict Ganescu in *Muzica* (1962)

In the following I will present various musical criticisms as are published in those three historical periods marked by the two World Wars: *pre-war* (1916), *inter-war* (1919-1925) and *post-war* period (1950-1989). I mention that the *Muzica* journal outlined this periods (1916; 1919-1925; 1950-1989) through various interruptions due to different reasons.[3]

During 1916-1925 it cand be found very few elements which can form a spectrum of the political factor in *Muzica* journal. The records are limited to few: in 1916 a part from german artists from the orchestra had been exempt from mobilization; *Marseilleza* together with other patriotic songs had been performed in a shed on a front by artists Lucy Arbell and Madeleine Mathieu.[4] During the interwar period we encounter, again, few remarks to the national or international political life. "*Arta și socialismul* (*Art and Socialism*) – a study published in 1912 in *Revista socialistă franceză* – […] becomes now up to date" asserts in 1920 M.C. (Maximilian Costin)[5]. Therefore, I will get through the following coordinates of the romanian publication: 1. Ante-war cultural landmarks (1916); 2. Inter-war cultural landmarks (1919-1925); 3. Post-war political landmarks (1950-1989).

1. The *Muzica* Journal and Its Pre-war Cultural Landmarks[6] (1916)
1.1. Diagram and Table Systematization

The table below[7] it's edifying regarding the pages and articles from *Muzica* Journal in 1916. Besides the title line, the principal lines stress the following factors: cultural, economic, political and scientific technological. The secondary lines include the binomial articles / pages for each number[8], together with conclusions[9]. On the first column (the principal one) are shown articles / pages for those six numbers corresponding to each factor[10].

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[3] These reasons are described in the book: *Critica muzicală: periegeză, exegeză, hermeneutică* [Musical Criticisms: Periegesis, Exegesis and Hermeneutics] by Cristina Șuteu, Risoprint Publishing house, Cluj-Napoca, 2016, pp. 127-203.

[4] Redacția, "În străinătate", [Abroad] in: *Muzica*, February, no. 2 / 1916, p. 77.

[5] M.C., "Cărți și reviste" [Books and Journals], in: *Muzica*, April / May, no. 6-7 / 1920, p. 204.

[6] By "pre-war" I make reference to the period between January and August 1916 because Romania joined to the First World War only in 27th of August in the same year. [a. n.]

[7] Table taken from: Cristina Șuteu, *op.cit.*, p. 150.

[8] For example, the line no. 5 column 2 [12 [a.] / 30 [p.]] and [1 / 1916] suggest the following: "in no. 1 / 1916, were written at cultural factor 12 articles in 30 de pages" [a.n.].

[9] The last three lines (12, 13 and 14) contain: the first one, the total number of articles; the second one, the total number of pages; and the las one, the articles with reference to the musical criticism for wich I used syntagma: "ref. vagi", ("vague references"). Where I have found articles about musical criticism, I have mentioned their number and author or the pseudonym used [a.n.].

[10] For example, for the column no. 1 and line no. 7 should be understand: "the economic factor has 12 articles in 13 pages" [a.n.].

The following columns cover the binomial journal number / year[11]. We observe that the cultural factor, in those six numbers of *Muzica* journal, is spread over 91 articles in 236 pages, followed by the economic one (12 /13), then by the political one (8 /12), then by scientific technological one (1 / 2).

Table 1

Tabel no. 1. Factorii C-E-P-T din revista *Muzica*, 1916													
		No. / Art. / Pag.											
Total art./pag.		1 / 1916		2 / 1916		3 / 1916		4 / 1916		5 / 1916		6 / 1916	
Factorul cultural													
Art. 91	Pg. 236	12 a.	30 p.	11 a.	40 p.	14 a.	36 p.	17 a.	44 p.	19 a.	45 p.	18 a.	41 p.
Factorul economic													
Art. 12	Pg. 13	1 a.	1 p.	3 a.	3 p.	2 a.	4 p.	1 a.	1 p.	2 a.	2 p.	3 a.	2 p.
Factorul politic													
Art. 8	Pg. 12	1 a.	1 p.	2 a.	3 p.	3 a.	3 p.	-	1 p.	1 a.	2 p.	1 a.	2 p.
Factorul tehnologico-ştiinţific													
Art. 1	Pg. 2	-	-	-	-	1 a.	2 p.	-	-	-	-	-	-
Total art. = 112		14 art.		16 art.		20 art.		18 art.		22 art.		22 art.	
Total pag. = 263		32 pag.		46 pag.		45 pag.		46 pag.		49 pag.		45 pag.	
Art. crit. muz.		Ref. vagi		Ref. vagi		1 (Pan)		1 (Pan)		1 (Cuclin)		Ref. vagi	

The predominance of the cultural factor is obvious during this period. In the below diagram[12] we observe that the cultural factor was prevalent in *Muzica* from 1916. From the total of 263 pages, 236 contain cultural information which make a percentage of 89,8% in comparison with the other 27 pages with economic, political, technological information which represent a difference of 9,2%. Therefore we can admit that the publication was marked by the cultural factor from Romania.

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[11] For example: 1 / 1916 represents no. 1 / 1916 [a.n.].
[12] The diagram is taken from: Cristina Șuteu, *op.cit.*, p. 151.

Diagram 1
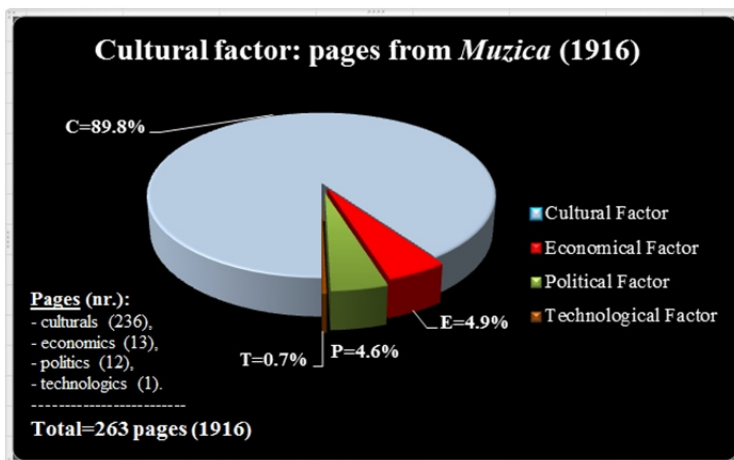
1.2. Pages of Musical Criticism in Pre-war Period (1916)

In 1916 A. M. and Emanoil Ciomac wrote a music criticism about the same performer, and their appraisals were different.

Image 3

Image no. 3. Elsa Bland (1880-1935)

Example no. 1. In March, 1916, A. M. (Andricu Mihail [?]) evaluated the performance of a Viennese soprano, Elsa Bland, (1880-1935)[13], who gave a concert in February:

> "The voice of this admirable artist is, first of all, of an exceptional richness and power, of an accuracy and perfect clarity, with the same beauty in all vocal registers, especially in the high one where it has a great splendor; and the wonderful singing art which Mrs. Bland showed in *Elsa's Dream* from *Lohengrin*, in the *Isolde's Death* and also in the great final scene from the *Twilight of the Gods*, reveals a perfect vocal emission, an intelligent coordination of the vocal effects, as well as a phrasing with a remarkable musicality, qualities which denotes an admirably school."[14]

Example no. 2. In April, 1916, Emanoil Ciomac evaluated the performance of the same dramatic artist – Elsa Bland – who gave another concert in March; but this music critic was slightly more incisive than his colleague:

> "She knew how to be splendid in *The Death of Isolde* and in final scene from *Götterdämmerung* when her dramatic expression covered in a useful manner the Mr. Dinicu's orchestra; she knew to **exasperate us** in Verdi and Puccini arias and she **didn't know how to move** in the songs full of discrete and inner feeling by Brahms and Hugo Wolf. No doubt that Mrs. Bland's musicality is overwhelming here too. But articulated words who are designed to be expressive; those passions who can be dramatic but who cannot make by themselves everything; those notes who **arise slowly** and chromatic until finally reach the perfect pitch; the lower notes are sung after a **heavy breath** and after a serious furrowed eyebrows – all these exterior means who are **absolutely out of context** in lied and aria, prove the meaning of the banal but true saying of the one who said that between sublime and ridiculous is only one step." [15]

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[13] The image is from the *Österreichische Nationalbibliothek* database at the address: *http://www.bildarchivaustria.at/Bildarchiv//340/B307816T4438464.jpg*, accessed in 20.11.2016.

[14] A.M., "Concertul cu d-na Elsa Bland". "Mişcarea muzicală", ("The concert with Mrs. Elsa Bland. Musical movement", in: *Muzica*, no. 3 / 1916, p. 121

[15] Emanoil Ciomac, "Sezonul muzical. Elsa Bland", (*"The Musical Season. Els Bland"*) in: *Muzica*, year I, April, no. 4 / 1916, p. 164.

After a couple of weeks, those two critics evaluate the performance of the same artist, Elsa Blad. Excluding the repertoire, of which everyone had a good opinion, A.M. evaluated the performer's voice as "an exceptional richness and power" and in the most encomiastic terms; Emanoil Ciomac besides few appreciations found out that the artist "didn't know how to move". Whereas A.M. states that the voice "reveals a perfect vocal emission" and "a phrasing with a remarkable musicality", Em. Ciomac wrote that the artist lacks the expressivity and the notes "arise slowly and chromatic until finally reach the perfect pitch".

What's the conclusion?... it's very difficult to make a judgment. On the internet[16] it can be found a recording from 1906 with Elsa Band who perform the Act IV from *Les Huguenots* by Meyerbeer; her vocal qualities seems to be excellent. If we pay attention to her voice, taking into consideration the rudimentary level of recording from more thar 110 years ago we can agree with A.M. But what if the performer had a bad vocal disposition in the day of the concert which, in this manner, is an argue for Emanoil Ciomac statements?...

2. The *Muzica* Journal and the Inter-war Cultural Landmarks (1919-1925)

During the period of 1919-1925, authors as Alfred Alessandrescu, Mihail Jora, Maximilian Costin, Cezar Cristea and others wrote musical reviews. Among them Constantin Brăiloiu and Klingsor wrote about the performance of the pianist Filip Lazăr (1894-1936)[17], who was presented at some point by Jane Magrath in *The Pianists Guide to Standard. Teaching and Performance Literature* as promoter and creator of "contemporary teaching literature of exceptionally high quality"[18]. From the reviews of the inter-war period (a number of 97), I offer for analyse for examples.

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[16] On this adress: https://www.youtube.com/watch?v=OPFhouqjH7o

[17] The image of the performer and composer had been taken from the virtual platform *433. Refugiu experimental*, at the adress: http://433.ro/filip-lazar/, accessed in 20.11.2016.

[18] The characterization is reffering to Filip Lazăr's work: *Pièces minuscules pour les enfants, op. 16*. See: Jane Magrath, *Pianists Guide to Standard Teaching and Performance Literature*, Alfred Publishing Co., Van Nuys, CA, 1995, p. 420.

Image 4

Image no. 4. Filip Lazăr (1894-1936)

Example no. 1 Constantin Brăiloiu, in December 1919, wrote about the romanian pianist Filip Lazăr:

> "The bass player Prunner, accompanied **in a wonderful manner** by Filip Lazăr, shows an exceptional virtuosity in a heteroclite repertory."[19]

Example no. 2 In the same number form December 1919, Klingsor stated about the same performer, Filip Lazăr:

> "... Mr. Lazăr, a pianist, who's playing serves a superior musicality, presented three style pieces: a *Prelude* by Scriabin, a *Balade* by Brahms and *Minstrels* by Debussy. The last one, being without that specific **transitorily and fanciful colour**, which characterize the Debussy' inspiration full of fantasy **liked us less** [s.n.]." [20]

Example no. 3 In the number form February-March, 1920, the same Klingsor states again about Filip Lazăr:

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[19] Constantin Brăiloiu, "Mișcarea muzicală. În țară", ("Musical Movement. In country") in: *Muzica*, year II, December, no. 2 / 1919, p. 86.
[20] Klingsor, "Mișcarea muzicală. În țară. Concerte simfonice", ("Musical Movement. In country. Symphonic concerts") in: *Muzica*, no. 2 / 1919, p. 86.

"... Mr. Filip Lazăr is… first of all a musician, and **its virtuosity is on the second level**, waiting to be developed. At Mr. Lazăr we could observe a style, a line, a thinking – which are, I think, the best compliments for the young pianist, but not to be forgotten that he is also a good composer."[21]

The conclusion regarding this second period is, again, a hypothetical one. We observe how Brăiloiu state an appreciation for the pianist who accompanies "**in a wonderful manner"** the Prunner bass player; in the same time, Klingsor after an appreciation of the pianist's "superior musicality" underestimate him and affirm that one of his performances was "without that specific **transitorily and fanciful colour"** specific for Debussy's style and later on he says that Filip Lazăr's **"virtuosity is on the second level**, waiting to be developed".

Example no. 4 A review from that time, signed by Mihail Jora, was written in eulogies manner:

"The art of Lazăr has… the merit of being simple and sober, which is a distinctive character of every artistic production. And the merit is as greater as this young pianist posses a very serious technique, which would permit him slightly to leave this line of conduct drawn up by his good musical taste." [22]

Who had right: Brăiloiu, Klingsor or Jora? In the absence of evidence we consider all three to be right: for one of them it's sunny weather for others is raining. In this context we can understand very well the Alan Walker's statement: "Separating musical sheep from unmusical goats is basically an intuitive process."[23]

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[21] Klingsor, "Mișcarea muzicală. În țară. Diferite concerte", ("Musical Movement. In country. Various concerts") în: *Muzica*, year II, February-March, no. 4-5 / 1920, p. 167.

[22] Mihail Jora *apud* Vasile Tomescu, "Filip Lazăr și actualitatea artei sale. La împlinirea a douăzeci de ani de la moartea muzicianului", ("Filip Lazăr and the actuality of his art. Commemoration of twenty years since musician's death") in: *Muzica*, year VI, Decembrer, no. 12 / 1956, p. 17.

[23] Alan Walker, *An Anatomy of Musical Criticism*, Chilton Book Company, Philadelphia, 1968, p. 3.

3. The *Muzica* journal and post-war political landmarks (1950-1989)

Muzica journal has taken up its journalistic activity in August 1950, and in this post-war period – the most extensive compared to other periods – were signed approximately 4.940 reviews by numerous authors as: Mihail Jora, Iosif Sava, Viorel Cosma, Dumitru Avakian, Alexandru Colfescu, Edgar Elian, Anca Florea, Jean-Victor Pandelescu, Costin Popa etc.[24]

Image 5

Image no. 5. *Muzica* journal (august 1950) and I.V. Stalin (first page)

3.1. Pages about Musical Criticism from Post-war Period (1950-1989)

In 1950 appeared a single number of the journal – the one from August, in fact it was the first one from the new series. In this one, Matei Socor and Tikhon Khrennikov discuss about musical criticism in the terms of communism ideology. I will present the guidelines drew by the two communist leaders.

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[24] For a better overview see: Cristina Șuteu, *Periegeză, exegeză și hermeneutică în critica muzicală* [Musical Criticisims: Periegesis, Exegesis and Hermeneutics], Doctoral Thesis, vol. II. *Anexe: criticile și cronicile din revista Muzica (1916-2014)*, Academia de Muzică "Gheorghe Dima", Cluj-Napoca, 2015, p. 9.

Image 6

Image no. 6. Matei Socor (1908-1980)

Example no. 1 The communist composer Matei Socor (1908-1980) blind[25] not only political but also administrative[26], the president of The Composers Union (1949-1954) stated in 1950 some aspects regarding to the musical criticism. The quotation of the fragment is at it follows:

> "One of the first priorities of the *Muzica* journal, **an instrument of The Composers Union from R.P.R.** [**Romanian Popular Republic**], is to help the growth of musical criticism which should not be limited only to its pages but to be developed in the entire press. The musical reviews from this journal must be **impregnate by the party spirit** with the goal of **destroying all of the bourgeois ideological influences in music,** and to encourage all new musical compositions of the **composers**

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[25] Alexandru Graur presents the etimology of "Socor" name, and he gives the origin of a turkish term which means "one-eyed". See: Acad. Al. Graur, *Nume de persoane*, Editura Științifică, București, 1965, p. 7.

[26] Matei Socor was dismissed as president of the Union of Composers in 1954, because of some "irregularities in the management of copyright and the coordination of the magazine [*Muzica* a.n] and also malfeasance in office", according to an article signed by Marina Bădulescu on virtual platform *AGERPRES* in 21st of Octomber 2014. See: Marina Bădulescu, "Documentar: 65 de ani de la înființarea Uniunii Compozitorilor din România" ("Documentary: 65 years since the foundation of Composers Union from Romania") at the adress: http://www.agerpres.ro/flux-documentare/2014/10/21/documentar-65-de-ani-de-la-infiintarea-uniunii-compozitorilor-din-romania-08-41-53, accessed in 20.11.2016.

belonging to the workers class. […] Let the issue of the «Muzica» journal be a mean of fight for the **triumph of socialist realism in music** for **our cultural Revolution** for **relentless fight against cosmopolitan imperialist ideology** for peace and socialism." [27]

We observe, along the quotation, those emphases regarding musical criticism promoted in *Muzica* journal – forming the COST acronym – a term with profound significances:

- *Conformation:* to the political orientation;
- *Opposition:* against old influences;
- *Support:* for new musicians who rose up from the working class;
- *Transformation:* the statute of "new man".

(1) *Conformation:* to the political orientation (the journal will be "impregnate by the party spirit");

(2) *Opposition:* the journal's target is to "destroy all of the bourgeois ideological influences in music" and "relentless fight against cosmopolitan imperialist ideology";

(3) *Support:* for new musicians who rose up from the working class; the Romanian publication will encourage "all new musical compositions" especially "of the composers belonging to the workers class".

(4) *Transformation:* the *Muzica* journal will cultivate "socialist realism in music".

Example no. 2 In the same number from 1950, the editors of the *Muzica* journal, took and translated an article published in *Sovetskaia Muzyka* under the title *About the actual situation and the tasks of musical criticism* by Tikhon Khrennikov (1913-2007), the president of The Union of the Soviet Composers between 1948-1991. It can be observed that Matei Socor inspired his four ideas (C-O-S-T) from the discourse of the soviet author:

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[27] Matei Socor, "Cuvânt înainte", [*Foreword*] in: *Muzica*, year I, August, no. 1/1950, p. 8-9.

Image 7

Image no. 7. Tikhon Khrennikov (1913-2007)

(1') **C**onformation from the political point of view:

"the operas of V.I. Lenin and I.V. Stalin regarding the problems of culture and social art, the report of A.A. Jdanov about the «Zvezda» and «Leningrad» journals, the declarations he made at the assembly of composers and music critics… and also the articles published in Party press regarding the problems of literary and musical criticism, constitute the ideology foundation for the development of the Soviet art"[28];

(2') **O**pposition "against any dogmatism":

"After the Central Committee Decision of P.C. [Communist Party] of Soviet Union in 10 February 1948, musical critics created a number of positive works in order to unmask the concrete manifestations of the formalism and cosmopolitism in soviet music. […]. The danger of a misinterpretation, lacking profoundness, of the socialist realism essence in music, became actual for some of the composers."[29]

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[28] *Ibidem*, p. 22-23.
[29] Tihon Hrennicov, *loc.cit.*

(3') **Support** for new musicians who rose up from the working class:
> "The party teaches us that the foundation of socialism constitutes, first of all, a devoted expression of the images of our realities, the capacity to render in artistic images that new and progressist element which is developed during the relentless fight against all which is old and about to die." [30]

(4') *Transformation*:
> "The art of realist socialism doesn't agree the passive, stereotype reflection of the reality, doesn't agree the simplification of the complex processes of the fight between old and new […]There is no doubt that a series of musical works, remarked by the soviet public opinion, as for example […] the Shostakovich's *The Song of the Forests* are distinguished in the spite of some defective aspects […] by that unity of contents and by the expression meanings which constitute the triumph of the soviet realist music from this stage."[31]

3.2. Pages of Musical Criticism from the Post-war Period (1950-1989)

The four steps which form the acronym *C-O-S-T* can be observed along the music reviews from the *Muzica* journal in the post-war period:

(1) **Conformation** to the political affiliation. În 1951, J.V.P. [Jean Victor Pandelescu] characterized "the dances of the Georgian artists" which…
> "speak to us about the most different aspects from the life of Georgian people, to whom the Soviet regime gave the possibility to perfect their whole talent. […] A strong collective spirit enliven the whole ensemble… […] Offering a real example of the soviet art experience, the Georgian dancers ensemble help to lead our artistic ensembles to the lightening path of the socialist realism art." [32]

(2) **Opposition**: Gr. C. [Grigore Constantinescu], in number 1 from 1972 presents Lehar's work, *Count of Luxembourg*, in this manner:
> "Beyond wonderful melodic line […], the theme, the intrigue development, the context in which the characters are playing, are not belonging to the present. It was said many times that the stories with count and countess, prince and princess of operetta are

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[30] *Ibidem*.
[31] *Ibidem*.
[32] J.V.P., "Spectacolele ansamblului Gruzin" ("The Gruzin ensemble spectacles") in: *Muzica*, no. 2 / 1951, p. 60.

antiquated, the luxury of lace and wigs, of ethereal dress and passionate feelings are stressing the conventionalism of a musical spectacle. Thus through *Count of Luxembourg*, we re-enter into the full operetta context, being invited to follow the adventures – sometimes gallant, sometimes licentious – of a society who lost its vitality long time a ago. We even cannot say that theme determine us to reflection, to a social critique attitude of a past time. No, no it's out of question. If on the time of Grigoriu Company, in 1910, thus characters still could be found, today they are gone and we do not think we want a reunion"[33].

(3) *Support* for new musicians who rose up from the working class. In December 1962, Sorin Vînătoru wrote a short review regarding the poem "Comunistul", [The Communist], mentioning the following:

"The work's theme evokes the figure of the communist hero, the standard bearer of our people's fight for today's bright life. Structured on a free form, the poem opens with an orchestra introduction which is designed to prepare the first part. This is presented in a lied form, in order to delineate the heroes' portrait, with his moral characteristic features who is always in the conscience of our working nation, who builds up the socialism."[34]

(4) *Transformation*. The ideal person for socialist realism was the so called "new man" or "positive hero" [35]. In 1976, Constantin Răsvan wrote an article entitled "Festivalul coral «Eroi au fost, eroi sunt încă»", [The Choral Festival « They were and are still heroes»] in which he asserted that in city Deva, between 27th-28 [th] of March, participated at the first edition of the festival 22 choral ensembles, more than 2.200 choir singers who performed approximately 78 musical works signed by 43 composers. He also mentioned the following:

"The manifestation prepared for the political educational and socialist culture Congress, constituted, by the presented programs, a vibrant homage brought to the party and to the country, and also a valuable experience exchange between choral ensembles and conductors."[36]

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[33] Gr. C., "Premieră la Operetă. Contele de Luxemburg" („Operetta Premiere. The Count of Luxenbourg"), in: *Muzica*, year XXII, January, no. 1 / 1972, p. 40.

[34] Sorin Vînătoru, "Poemul-cantată «Comunistul» de Constantin Palade, la Iași" ("«The Communist» Poem-cantata by Constantin Palade, la Iassy"), in: *Muzica*, year XII, December, no. 12 / 1962, p. 49

[35] Alina Crihană, *Romanul generaţiei 60. Imaginar mitopolitic şi ficţiune parabolică. De la mitocritică la mitanaliză* (*Novel of 60th generation. Myth-political imaginary and parabolic fiction. From myth-critic to myth-analysis)*, Editura Europlus, Galaţi, 2011, p. 53.

[36] Constantin Răsvan, "Festivalul coral «Eroi au fost, eroi sunt încă»" (The Choral Festival «They were and are still heroes»), in: *Muzica*, Mai, no. 5 / 1976, p. 24-25.

Conclusions

The main idea of this study is marked by some cultural and political landmarks observed during the three historical periods delimited by the two World Wars. These gravitate around the single specialized publication of the past century, the *Muzica* journal. The period of 1916-1989 presents and represents a useful path in observing the objectivity of the critical act practiced in Romania. I have understood that the pre-war period (1916) and inter-war period (1919-1925) were characterized in the Muzica journal by a deep cultural character and the post-war period (1950-1989) was marked by the political factor. However it is worth noting that even in this last analized period, some critics wrote objective criticisms without fear of repercussion.

By example, in Iassy, a musical critic described the performance of two tenors – Bucur Negrea and Panait Orăşanu – thus: "the first one sings, but cannot be heard; the other one can be heard but doesn't «sing»"[37]. That's a colourful appraisal, isn't it? But a very clear one, indeed! In the end we can affirm – half-serious and half-smile – that the Aristotle's remark is still true[38]: "To avoid criticism, do nothing, say nothing, and be nothing."[39]

(Translated by Cristina Şuteu)

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ASPECTS OF MUSICAL LIFE DURING ADOLF HITLER'S DICTATORSHIP

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SUMMARY. Aspects of Musical Life during Adolf Hitler's Dictatorship – in the beginning of the 20th century the world witnessed the rise of some of the most prominent dictators and the development of some of the most destructive wars in history. One of the most illustrative examples of totalitarianism in the 20th century is the reign of Adolf Hitler, which had a significant impact on the musical life in Germany. In this research we present some of the most important aspects of the musical contexts during the Nazi regime and the attitudes of some of the most important composers of the time. The Nazi regime systematically purged all influences of Jewish and modern music, promoting only music that was ideologically accepted. To implement these decisions, the Nazi leaders decided to take control of the institutions that included music, from society's core institution – the family – to music in churches and schools.

Keywords: music, censure, Hitler, Nazi, composers, ideology, resistance, persecution

The 20th century started in an atmosphere of optimism and hope for a better life, characterized by progress and innovation in both technology and industry, but it was also the time when one of the most prominent dictators in human history rose to power and one of the most destructive wars in the history of civilization was fought.

The new borders ensured a future conflict. "The aftermath of World War I created the conditions that made it possible for modern dictators to thrive. The ruined economies of Europe fostered the rise of some; the haphazardly drawn borders guaranteed that old hatreds and rivalries would continue – and that dictators would be able to exploit them for their own gain."[2]

An ideological movement that emerged to following the war was Fascism. The model for this movement was Germany, where Hitler tried to

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[2] Robert Green, *Dictators*, Ed. Lucent Books, San Diego 2000, 14.

resurrect the glory of German past. In this context, the political factor exerted control over music, and the musicians confronted with this totalitarian regime had to choose between allowing themselves be politically controlled or suffer the consequences of resisting it.

John Rosselli presents the way in which culture and specifically music was politically controlled. Once the Nazi regime came to power in 1933, they eliminated Jews, communists and musicians that weren't German from the musical stage and they controlled art through the organization called *Reichkulturkammer*, whose president was Josef Goebbels. The Nazi leaders promoted mass music and folk oriented music, while denouncing modernist and avant-garde music. In this period, the world witnessed the attacks against values such as Mahler, Meyerbeer, Schreker and Schoenberg, the officials going as far as changing works such as Händel's *Judas Maccabaeus*.[3] Certain works of Webern, Berg, Krenek, Hindemith and Stravinsky were prohibited due to being labelled as degenerate. In this context, some German composers gained momentum by taking on jobs that had formerly belonged to Jews, while others promoted the Nazi ideology through musical activities or creations. Other composers, such as Schoenberg, were forced to flee the country.

Thomas Mann said that during Hitler's reign as Germany's dictator, great art was allied with great malice.[4] The German National Socialist Party of workers imposed its nationalism and racism ideology in all domains of social and cultural life. Musical life was also subjected to an ideal that consisted in the reform of musical organizations and the jobs related to it and purifying music of all its Jewish and modern influences. The culture was rebuilt in the name of the Nazi ideology and it's leaders fought to build a new order in which art and politics would work together."[5]

In order to strengthen their power, Nazis looked to only promote music that emphasized German musical heritage. For this purpose, the Ministry of propaganda chose Hans Joachim Moser to check every repertoire and to eliminate works that deviated from the norms of Nazi ideology. The officials denounced all modern music as being decadent and subsequently banned it from public life[6]

Goebbels presented these Nazi ideologies regarding music during the largest musical meeting of the twelve years of Nazi dictatorship.

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[3] *Judas Maccabaeus* portrays a hero Jew and during the Nazi regime the text and title were changed to comply with the official requirements.

[4] Alex Ross, *The Rest Is Noise*, Ed. Farrar, Straus and Giroux, New York, NY 2007, 305.

[5] Michael Meyer, *The Politics of Music in the Third Reich,* Ed. Peter Lang, New York NY, 1993, 20.

[6] J. Peter Burkholder et.al., *A History of Western Music*, 7th edition, Ed. W.W. Norton, New York, NY, 2006, 870.

Besides reiterating the norms of accepted music, Goebbels also went on to attack atonal music, his speech being a clear criticism of Schoenberg and the Viennese school.[7]

Although the direction and Nazi goals regarding music were well articulated, their implementation faced numerous practical problems. This was in part due to the conflicting opinions from inside the party. The musical censure was limited to a list transmitted by Reichsmusikkammer, naming the works of composers that were not of Arian lineage and had to be banned. Still, the implementation was hard to be monitored. The control proved to be more efficient through financial measures, which ensured the loyalty of musicians and composers.

Germany's precarious economic state affected the musical life due to the fact that during a financial crisis, the cultural aspects tend to have a secondary role. For instance, in 1933 the members of the Berlin Philharmonic Orchestra, one of the most prominent orchestras of Germany, had a 40% pay check cut, while a large part of musicians held voluntary concerts with the sole purpose of maintaining their artistic level.[8] Joseph Goebbels, a votary of music, saw this downfall in musical life and decided to impose a standardized pay check according to the competency level.

In this context, musicians started to fight over positions in cultural organizations and, in order to obtain them, they resorted to denouncing their colleagues. The ones that were ousted were sent in one of the fifty concentration camps built in Germany, where they were required to sing for the cultural edification of the guards, or to receive the new comers in the camps. The waves of racial purifications removed values such as Arnold Schoenberg, the father of dodecaphonic style and Franz Schreker, the leader of contemporary music thinking, and both receiving notices of dismissal. Schoenberg was accused of destroying tonality, therefore presenting a danger for the real German music.

The Nazi regime discovered that music is an important form of manipulation, a bridge between the leaders of the party and the German people. Music can be used to influence the emotional status of the people, in order to transmit certain propagandistic messages and to attract crowds at political events. Therefore, the leaders of the Nazi regime were directly involved in controlling music in institutions, beginning with society's core institutions – the family – and continuing with the education and the church.

In transitioning towards controlling music and propaganda, the educational system was reformed. Due to the fact that Germany is a federation, each region had a different level of educational development,

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[7] Pamela M. Potter, "Nazism", *Grove Music Online*, May 11th 2010, 11:11.
[8] Michael H. Kater, *The Twisted Muse*, New York: Oxford University Press, New York, 1997, 9.

thus the change towards a centralized system took time. Among the first tries of reforming the education was the introduction in the curriculum of the Nazi ideology. The next step was eliminating all Jewish teachers from middle school, high school or university. The students had to be instructed by teachers loyal to the Nazi regime that would exert their influence over colleagues and students. These measures were also applied in musical education, and the city most affected by the purifications was Berlin, an important musical centre with numerous music schools and a significant number of valuable musicians. Among them, Leonid Kreutzer – renowned piano professor –, although he tried to demonstrate that he is a German citizen and has brought numerous benefits to the German musical studies, was fired. Besides him, the cellist Emanuel Feurmann, Hugo Leichtentritt and other famous musicians were also fired.[9]

Another institution that entered the Nazi reform program was the church. Although the Nazi party was in its essence against religion, it was involved in the leadership of churches, mostly out of the necessity to rule out any competition, the church being a powerful institution and a potential rival for the party's ideology. Almost 60% of Germany's population was part of the German Protestant Church, and a branch of it was called *The German Christians*. This movement borrowed a series of ideas from the philosopher of the Nazi party, Alfred Rosenberg, who claimed that Jesus Christ presented in the Bible is not the real one, thus replacing him with a Christ of Arian lineage and traits. Therefore, *the German Christians* were absorbed by the racist Nazi ideology and became a tool in party's hand. In 1933, there was an important decision made, in which the political role of Catholicism was eliminated through an understanding between Hitler and Vatican. The result of this decision was the creation of a German evangelical church that would become a centralized organization. As a consequence, religious music was politicized and German Christians became interested only in music of German heritage.

Another facet of the music approached during the Nazi regime was music in the family. This concept of *Hausmusik* has its origin in the 18th century, when the bourgeoisie hired professional musicians to play chamber music. During that time, it was fashionable to hire instrument tutors, especially piano, and any well-off families wanted to have at least one family member musically proficient. In the 19th century, *Hausmusik* witnessed a decline due to the fact that the young generation of Germany stood against the bourgeois culture and rejected classical music. This decline was accentuated during World War I, when the interest for music and culture was lost.

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[9] Kater, *The Twisted Muse*, 152.

Starting with 1933, the Nazi regime reintroduced the *Hausmusik* culture, especially in order to promote certain music genres and political propaganda.[10] Another reason for the Nazis inclination towards music was the precarious financial situation of artists. Most families could not afford to hire music teachers for their children and did not have the possibility of buying an instrument. Therefore, the number of instrument teachers that had no jobs was really high, and numerous instruments or music sheets suppliers went bankrupt. These attempts to restore the importance of music in the family had the purpose of saving both the jobs of music teachers and the music industry. For this purpose, annual *Hausmusik* festivals were organized, with their central theme a musical portrait of a certain composer. It was obvious that through these festivals, the organizers propagated the Nazi ideology against Jewish and modern music.

In this social, political and musical context, numerous valuable musicians lived and continued to compose in order to survive and save their careers. The reactions of musicians towards the regime and Hitler were diverse and, as we will later on see, these people lived through Nazism "with their professional ethos violated and their professional ethos often compromised: grey people against a landscape of gray."[11]

Further on, we will describe the influence that Nazism had on some important composers that lived during the Nazi regime. Paul Hindemith became known for his compositional abilities through avant-garde works such as *Mörder*, *Hoffnung der Frauen, Sancta Susana* and *Nusch-Nuschi*. The music in the stated works is an experimental one, with lyrics lacking reverence. In 1929, Hindemith composed the *Badener Lehrtück vom Einverständnis* and *Neues vom Tage* cantatas, these creations marking the end of a compositional period impregnated with avant-gardist tendencies.[12] After 1930, Hindemith's creation was limited to works that mainly stayed within the traditional harmony, such as *Concert for Piano, Brass and Harps*, op. 49 and *Concert for Brass and String Orchestra*, op. 50.

Hindemith decided to write another opera, which was supposed to be called *Mathis der Maler*, but the composer decided to use parts from his unfinished opera in order to present them as a symphony – *Mathis-Symphonie*.[13] The symphony was received with much enthusiasm, even by

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[10] Kater, *The Twisted Muse*, 131.
[11] Kater, *The Twisted Muse*, 6.
[12] Michael H. Kater, *Composers of the Nazi Era, Eight Portraits*, Ed. Oxford University Press, New York, NY 2000, 31.
[13] Karen Painter, *Symphonic Aspirations, German Music and Politics, 1900-1945*, Ed. Harvard University Press, Boston, MA, 2007, 232.

Nazi critics that were suspicious of him due to his avant-gardist tendencies.[14] Hindemith realized that he had to be cautious in the new political situation, especially since he had a history of publicly expressing his anti-fascist stand, as for example, a speech at the Hochschule für Music in Berlin. Also, the Nazis disapproved of his ties to Jewish musicians, such as the cellist Emanuel Feuremann and the violinist Simon Goldberg.[15] In addition to these aspects Hindemith had enemies that were envious of his success and were plotting to eliminate him from the German music scene. The favourable time for these enemies came when Hindemith made a grave political mistake during one stay in Switzerland, when he denounced Hitler. As a consequence, his opera creation was withdrawn from the music scene and he became *persona non grata* in musical circles.[16]

In 1934, when a new wave of attacks was launched against Hindemith, William Furtwängler defended the composer and, in an attempt to exonerate him, published an article called *The Hindemith Case*. In the article, Furtwängler argues that Hindemith's avant-garde tendencies were sins of the youth and The Third Reich would suffer if it lost such a valuable musician.[17] The article had the opposite effect, Hindemith being treated with even more antipathy by the political officials, and Furtwängler having to give up almost all his official positions.[18]

During the following years, Hindemith showed a surprising determination in his attempt to remain in Germany, even though the situation was getting more and more difficult. As a result, Michael Kater named Paul Hindemith the hesitant emigrant.[19] In 1945, Hindemith's music was almost completely eliminated from the Nazi state and his wife Gertrude, half Jewish, was declared an unwanted presence in Germany. Therefore, the Hindemith family immigrated to Switzerland, moving to Bluche, a town in the Alps. [20]

Unlike Hindemith's tenacity and perseverance, composer Kurt Weill is the example of a musician that chose exile. Besides the fact that Weill was a Jew, he was also attacked for his musical works, such as *Die Bürgshaft* and *Der Silbersee*. Friends of the Wiell family hinted that they were on the black list of the authorities and that an arrest was imminent.

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[14] Kater, *Composers of the Nazi Era*, 33.
[15] Kater, *Composers of the Nazi Era*, 34.
[16] Kater, *Composers of the Nazi Era,* 36-37.
[17] William Fürtwängler, "Der Fall Hindemith", *Deutche Allgemeine Zeitung*, Berlin, Nov. 25th, 1934.
[18] In February, Fürtwängler published a letter of reconciliation addressed to Geobbels by which he tried to receive again Nazis approval.
[19] Kater, *Composers of the Nazi Era*, 31.
[20] Kater, *Composers of the Nazi Era,* 42.

Therefore, the composer, helped by Caspar and Erika Neher, managed to escape in France on March 22nd, 1933.[21]

Another composer of the Nazi era was Werner Egk. Due to his collaboration with Geobbles and the Nazi officials, the composer was named an enigmatic opportunist.[22] The work that propelled his career was the opera *Die Zaubergeige*[23], which presents the story of a farmer named Kaspar that falls in love with a young lady of the aristocracy, Ninabella, but ends up marrying a country girl, Gretl. The opera contains folkloric songs and was received with much enthusiasm by Nazi leaders. On the other hand, numerous composers, such as Heinrich Sutermeister, considered Egk an opportunist, naming his opera an "opportunistic construction".[24] This accusation had its merits, considering the fact that before the nationalist-socialist party took power, Egk's work used to resemble the one of Stravinsky (e.g. the opera *Columbus*). Moreover, after presenting the *Die Zaubergeige* opera, Werner Egk obtained numerous benefits, among them being the position of conductor at the Berlin Opera and the job of writing ballet music for Mary Wigman and Harald Kreutzberg.[25] In 1938, his opera *Peer Gynt*, inspired by Henrik Ibsen's play, premiered. Werner Egk had financial benefits that surpassed those of his colleagues and he was also spared military service.[26]

According to this information, one might think about Werner Egk as an acceding loyalist of the Nazi regime, but "even the most incriminating evidence we have so far does not point to the conclusion that Egk was a believing Nazi."[27] His closest friends were the only ones with whom he shared his aversion towards Nazis, especially Carl Orff and his own son, Titus Egk. Probably the most painful experience for the composer was losing his own son that was enrolled, in spite of the composers' efforts of sparing him of military obligations. This proves Egk's lack of influence on his Nazi superiors and also the fact that the composer's affinities with the Nazi regime were lost with the death of his son.

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[21] Hans Curjel, "Erinnerungen um Kurt Weill", *Melos* 37 (1970), 83-84, Kowalke, *Weill in Europe*, 84, Taylor, *Weill*, 195-197, acc. Kater, *Composers of the Nazi Era,* 61.

[22] Kater, *Composers of the Nazi Era*, 3.

[23] The magical violin.

[24] Sustermeier to Orff, 23 Dec. [1936], CM, Allg., Korr., cf. Kater, *Composers of the Nazi Era,* 6.

[25] Egk, *Zeit*, 257-58 cf. Kater, *Composers of the Nazi Era,* 7.

[26] "Military Government of Germany; Fragenogen", sign. Werner Egk, 16 Oct.1945; Beisler to Kläger, 23. Sept. 1946, AM, Egk, Rathkolb, *Führetreu*, 176; *TGII* 13:333, cf. Kater, *Composers of the Nazi Era,* 19.

[27] Kater, *Composers of the Nazi Era*, 19.

A different attitude was displayed by Karl Amadeus Hartmann. This German composer opposed the Nazi regime from the very beginning and therefore withdrew from the German musical scene, preferring to promote his creation abroad.[28]

Another important composer of the Nazi era was Carl Orff, whose relationship with the Third Reich is still clouded in mystery. There are two theories regarding Carl Orff: one that argues the victimization of the composer that was only tolerated by Nazis; the other opinion demonstrates that Orff was a collaborator that profited from the Nazis.[29] Both conceptions are based on proof. The composer himself declared that his music was censored by the Nazi regime and that he was monitored with a lot of suspicion and disfavour. His wife, Gertrud, strengthened Orff's testimony, stating that her husband was a convinced anti-Nazi.[30] Another proof of writer's resistance towards the regime was his post-bellum declaration that he was part of the anti-fascist movement *The White Rose*.[31]

Among the proof against Orff, the most serious was composer's agreement to write music for *A Midsummer Night's Dream* to replace the one composed by Felix Mendelssohn that was now prohibited. About this gesture, Alex Ross stated that "the completely unscrupulous Orff accepted a commission to write a replacement score for Mendelssohn's verboten «A Midsummer Night's Dream», one of the shabbiest acts in music history."[32] Another argument is his well-known work, *Carmina Burana*, which became a prototype of the national socialist culture,[33] and which brought him numerous financial benefits. The fact is that the information received regarding Carl Orff are often times unclear and opposed to one another, thus leaving an aura of mystery and doubt regarding the composer's collaboration with a most vicious regime.

Among the composers during Hitler's time, the one whose ideology aligned most with the new regime was that of Hans Pfitzner. He adopted a nationalist policy in which he considered that his country's enemies were

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[28] Kater, *Composers of the Nazi Era,* 88.

[29] Kater, *Composers of the Nazi Era,* 111.

[30] Interview with Gertrud Orff, Munich, August 5th 1992, APA, cf. Kater, *Composers of the Nazi Era,* 112

[31] This theory was infirmed afterwards due to the fact that there wasn't enough written proof to attest Orff's affiliation to this resistance movement. It looks like this story was made up by the composer in order to exonerate his honor after the war, see Kater, *Composers of the Nazi Era,* 135-138.

[32] Alex Ross, *"In Music, Though, There Were No Victories", New York Times*, August 20th, 1995.

[33] Donald W. Ellis, *Music in the Third Reich: National Socialist Aesthetic Theory as Government Policy*, PhD Dissertation, University of Kansas, 1970, 133. cf. Kater, *Composers of the Nazi Era*, 116.

the social democrats, strangers, Americans, Bolsheviks, and especially Jews. "Pfitzner's prefascist polemics against what German conservatives regarded as the gutter culture of the Waimar Republic culminated in his protracted invective against Jews."[34] Although he had this kind of opinion of Jews, he had close friends that were Jewish, such as Paul Nikolaus Cossmann, a well-off Jew from Frankfurt and Bruno Walter.[35]

Ironically, Pfitzner did not receive the approval of Hitler and the Nazi officials, but on the contrary, he was attacked and marginalized. It seems like Hitler's hostility is due to a meeting with the composer where the anti-Semitism issue was addressed and where Pfitzner was opposed to the dictator's opinion. Hitler got upset and declared that he wants nothing to do with that Jewish rabbi.[36] Since that meeting, the composer's path took an unhappy turn that would lead him to a tragic ending.[37] Among the troubles that faced him, during the Salzburg festival, where his Violin Concert was playing, the composer was prohibited from attending; moreover, he was forced to retire and accept a very low pension that was not enough for a decent living. Suspected that he was Jewish, Pfitzner had to demonstrate his German heritage, an endeavour that greatly humiliated him. The war left him without a home and without money; therefore he eventually suffered a mental breakdown.[38]

One of the most prominent composers of this period was Richard Strauss, named "Richard the second" because he was considered the only German composer that rose up to Richard Wagner's level. The music Strauss presented to the world was original and bold and it influenced the musical creation of the 20th century.[39]

Richard Strauss was also affected by the socio-political situation in Germany. The investments the composer had in London were seized, the Meningen orchestra was closed and famine and shortages were rampant. During those difficult times, Strauss' patriotism was transformed in disillusionment and the composer found comfort in his own music. During this time he worked on *Die Frau ohne Schatten, Intermezzo* and revised *Ariadne*, declaring that the only way of surviving those circumstances was intense work.[40]

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[34] Kater, *Composers of the Nazi Era*, 148.
[35] Kater, *Composers of the Nazi Era,* 149.
[36] The most authentic telling of this incident is written by Pfitzner himself in his notebook [1946-1947], OW, 331, cf. Kater, *Composers of the Nazi Era,* 151.
[37] Kater, *Composers of the Nazi era*, 154.
[38] Kater, *Composers of the Nazi era,* 155-177.
[39] Jeremy Nicholas, *The Great Composers,* Ed. Quercus, London, 2007, 154.
[40] E. Krause, trans. J. Coombs, *Richard Strauss*, Ed. Collet's, London, 1964, 61.

In order to ensure financial stability, Strauss continued to direct, even though his desire was to compose. He worked on the opera *Arabella*, which he finalized in 1920. The premiere, which was supposed to take place in Dresden, was cancelled due to political reasons.[41]

Before Hitler took power in Germany, it appears that Richard Strauss had no political convictions. The fact is that Strauss had always tried to lead a comfortable life, with few worries. Once the Nazi Party stepped into the picture, Strauss' role was changed. In November 1933, Joseph Goebbels named him president of *Reichsmusikkammer*.

The choice was determined by the fact that numerous prominent people left Germany, and the Nazi Party needed support in its campaign. Strauss accepted that position, stirring numerous critics from his colleagues, whom he betrayed on other occasions for the sake of benefits. Therefore, during a concert in Leipzig, Strauss replaced director Bruno Walter that had fled the country.[42] Moreover, the composer also replaced Arturo Toscanini, who later on said that "to Straus, the composer, I take off my hat; to Strauss the man I put it back on."[43] Another deed that further harmed his reputation was the signing of a protest against the writer Thomas Mann, who criticized Wagner, the Nazi favourite.

In 1933, when he was named president of the *Reichsmusikkammer* and leader of the professional composers, Strauss tried to extend the period of the copyright from thirty years to seventy years. But Goebbels only approved the extension to fifty years. Another endeavor of Strauss was that of keeping in contact with composers abroad, from countries favorable to Germany or at least neutral. Ties had to be based on traditional music. Among the international composers promoted by Strauss were Paul Dukas, Adriano Lualdi and Edward Elgar. The accent during this time was on the quality of the music the German people were listening to and on elevating the level of musical education. The reforms Strauss wanted to impose were unsuccessful, especially because of the fact that, although he had adhered to the Nazi ideology, he was still too rooted in the traditions of the German bourgeoisie to implement the reforms the party had asked for. "Whatever the extent of Strauss' failure as a politician within Goebbels' cultural empire, there is no question that his role there was political, and that the failure – apart from his absenteeism and tactical mistakes – was based, to a large extent, on a policy not dictatorial enough."[44]

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[41] Michael Steen, *The Lives and Times of the Great Composers,* Oxford University Press, New York, 2004*,* 778-779.

[42] Steen, *The Lives and Times,* 781.

[43] Arturo Toscanini: http://www.goodreads.com, accessed on 24.01.12.

[44] Kater, *Composers of the Nazi Era*, 234.

Richard Strauss also faced hardships due to the Nazi party. In November 1935 the premiere of *Die Schweigsame Frau* took place in Dresden, despite the fact that the Nazis had not accepted the fact that the libretto belonged to a Jew. At the premiere, the name of the Jew Zwieg was erased from the poster, and reposted at Strauss' insistences. Neither Hitler nor Goebbels participated at the show and after four days the opera was withdrawn. In February 1934, Strauss was denounced because during a public event, he failed to greet in a fascist manner and also, was still collaborating with Jews.[45]

The biggest issue arose when the Gestapo intercepted a letter addressed to Zwieg, where Strauss declared that he must endure a charade in order to be president of the Music Chamber of the Reich.[46] As a consequence, Strauss was fired from the position of president of the *Reichsmusikkammer*. His survival was due to the fact that the Nazi party still needed him, and thus spared him the fate of a concentration camp.

In 1936, Strauss participated at the opening of the Olympics, where he directed a play named *Olympic Hymn*. By doing this, he tried to fix the relationship with Hitler and to protect his family. His daughter-in-law, Alice, came from a family of Jews, and his nephews were half Jews, a factor that was enough to have them deported.

On November 9, 1938, 200 synagogues and 7,500 stores were burned and 91 Jews were killed. The Nazis had planned to arrest Alice, but she escaped. Her sons were obligated to spit on Jews gathered in the centre of the town.[47] What is tragic is the fact that twenty-six members of Alice's family were killed in concentration camps.

After World War II broke, Strauss moved to Vienna, and the governor von Schirach took advantage of his presence to restore Vienna as a European cultural center. Here, Strauss wrote the second *Concert for Horn* and his opera *Capriccio*. The war left the München National Theatre, the Dresden Opera and the Vienna State Opera in ruins, institutions that had a special meaning for Strauss. His musical works are in general lacking allusions of political messages, the exception being the opera *Friedenstag* that, through denotations, allusions, condemns Hitler and Nazism.

In German, *Friedenstag* means peace day and is an allusion at the day of October 24th 1648, the year where the Thirty Years War ended. *Friedenstag* is Strauss' twelfth opera and his first collaboration with librettist Joseph Gregor. Up until that moment, Strauss had worked with librettist Stefan Zweig, but because he was a Jew, the Nazis boycotted him. Still,

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[45] Ross, *The Rest is Noise,* 324-325.
[46] Steen, *The Lives and Times,* 784.
[47] Steen, *The Lives and Times,* 784.

the collaboration between the composer and the Jewish librettist continued in secret and the idea for the opera *Friedenstag* belonged to Zweig. The opera conveys a message of peace and unity, condemning war and the suffering caused by it. It is a profound, austere and thoroughly penetrant work.[48] "The pacifist theme in *Friedenstag*'s lyrics is transmitted through a predominance of symbolism, strengthened by music through a quasi-leitmotif approach. This symbolism extends to characters, who are, for the most part, representations of conflicting ideals."[49]

The idea of peace is stressed in the opera through Maria's character, that represents frailty and hope and through the Piedmontese's character that delivers a wish for a better life. The citizens of the town also request capitulation and wish for the hunger, violence and pain to stop, the mayor also claiming that the only way to survive is by ending the conflict. The final hymn mirrors the climax of the hope and peace message. *Friedenstag* may have been an attempt for Strauss to avenge the unrighteousness that happened to the German musical life and to him personally, but for sure the opera is assigned a political message.[50]

In the beginning, the Nazis considered the opera *Friedenstag* an embodiment of the nationalist spirit and it was interpreted for two years in Germany and Italy. The attraction of the opera consisted in the commander's character that embodied the ideal German citizen, with a spirit of sacrifice for the country and military passion. With this façade, Strauss's opera was applauded and appreciated until, having the war in the background, the Nazis looked beyond appearances and discovered the message against violence and conflict. Therefore, after two years, *Friedenstag* was prohibited.

Considering the fact that *Friedenstag* was composed in the context where the Nazis wanted to transmit the idea of a necessary and inevitable war, the opera *Friedenstag* appears like an irony or a hidden manifestation against the authorities.

The last composer of the Nazi period we'll be presenting is Arnold Schoenberg, who was persecuted by Nazis not only because of his Jewish origin but also because he promoted modern music. As a consequence, Schoenberg was fired from his position as a professor at the Academy. The composer "was whole-heartedly Viennese and intensely felt the repeated insults his hometown brought him."[51] He moved for a while in Paris, but did

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[48] Anthony Arblaster, *Viva La Liberta!, Politics in Opera*, Ed. Verso, London,1992, 257.
[49] Pamela M. Potter, *Strauss's "*Friedenstag": A Pacifist Attempt at Political Resistance, *The Musical Quarterly*, Vol. 69, No. 3, 1983, 414.
[50] Potter, *Strauss's "Friedenstag"*, 423.
[51] Antoine Golea, *Muzica din noaptea timpurilor până în zorile noi*, *(Music from the Night of Time to the New Dawn)*, Vol. II Ed. Muzicală, Bucuresti 1987, 105.

not find professional fulfilment, therefore, when he was given a professorial position at a university from Boston, Schoenberg emigrated, along with his family, to the United States of America.

The unleash of the political and racial theory in Europe stirred the protesting spirit of the composer and determined him to adopt an energetic attitude either by the resurrection of the biblical images from the life of the Jewish people such as in *Prelude to Genesis*, either by using direct political themes, such as in *Ode to Napoleon* or *A Survivor from Warsaw.* "When faced with the ravages of politicking among artists, works such as the latter ones remain in the history of music as supreme models of what artistic commitment in the high sense of the word means."[52]

A work that describes the suffering of Jews during the Holocaust is *A Survivor from Warsaw, op. 46*. It is a symphonic poem composed in 1946 that depicts a musical picture of the events during World War II.

The work *A survivor in Warsaw* presents the cruelty with which the Jews in the ghetto were treated, and the ones that did not make it were sent to *The Gas Chamber*. The narrator describes the way in which the Jews were beaten and brutalized, regardless of age or health, the vast majority of them fainting. The counting of the fallen bodies is more and more cruel and in *accelerando* until the remaining Jews cannot stand it anymore and bring their voices together to sing the *Schema Israel* prayer. It is a moment that reaches the sublime and the picture ends with this *cantus firmus* that affirms their hope in God, even against any hope. The storyteller is a survivor of this massacre; therefore the work gains a personal character that wrapped in Schoenberg's music receives a disturbing resonance.

The coming to power of the Nazi regime produced a significant change in Germany's musical life. By eliminating the influences of modern music and Jewish music, by persecuting the ones that did not subject to the regime, the Nazi contributed to the spread of fear and dread. In this context, the Nazi authorities took control of the political and social life, exerting its authority even in the musical domain. The three principal institutions that were targeted were the family, the church and the school, the ultimate goal being to propel national music of Arian heritage. We followed the reactions of some significant composers of the Nazi era, observing different attitudes towards the same socio-political reality. Some composers chose to collaborate with the authorities, either to protect their family, or to ensure their living, or some because they actually identified themselves with the Nazi ideology. For other composers, the socio-political events constituted not only an inspiration for musical creations, but also the opportunity to express their beliefs and political ideals. For these musicians, the musical creation did not

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[52]George Bălan, *Cazul Schönberg (The Schönberg Case),* Ed. Muzicală, Bucureşti, 1974, 93.

only represent a mere artistic exercise, but also the specific way of being involved in the life of the society. For the musicians and the composers that lived during the Nazi era, the socio-political reality became a decisive factor, both in regards to their personal life, but also in their artistic conscience.

Translated in English by: Damaris Decean

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REFLECTIONS ON THE ART OF MUSIC IN DIFFERENT STYLISTIC STAGES. THE UTILITY OF MUSIC AT THE BEGINNING OF THE TWENTY-FIRST CENTURY

IOANA LUMINIŢA GOREA[1]

SUMMARY. The utility of the sound phenomenon in the twenty-first century in the raw form of sound or as art of music is reflected more and more in the daily activities, as the sound and the word, separately or together, have an increasingly stronger impact over the masses, through the multiple forms in which they are employed. In all historical periods music reflected the mentality of people, but not every musical expression was elevated to the status of art, which is easy to notice if every stylistic stages taken in retrospect, from the Middle Ages to the present day. The stylistic pluralism, which was manifest in the last century in music, reveals the facets of our society and the crossroads of the musical art from the beginning of this century, catching a glimpse upon possible lines of development.

Keywords: music, art, use, historical era, style, effects, benefits, trends, twenty-first century.

Introduction

Studying the impact of the musical art on various aspects of everyday life at the beginning of the twenty-first century, we find that there is an increasingly intense concern to use music in different scientific disciplines in order to stimulate in a positive sense certain daily or technological activities, or biological processes.

There must be set, however, a separation between the two major directions aimed at the usefulness of music in this historical period: from the use of patterns of sound events to the simple use of the sound in certain technical fields or for scientific interest, and the second direction – the impact of music as an artistic act, in which case it is determined by specific aesthetic and stylistic coordinates. We may see that these two directions employ different materials, although music is the object in both cases, in the first case having in view the vernacular music, and in the second, the art of music.

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Content: In the following pages we will present a retrospective of musical events in the most important eras of music history, analysing how the succession of sounds, or the musical art from a certain historical period respectively, reflects the mentality of the era and other issues, highlighting the characteristic musical features, which reflect the way of living, thinking and feeling of the people of that historical time. Next, with reference to our contemporary life, we will outline the reflections of the musical art nowadays and its possible directions of evolution.

By studying the connections among different concepts about music and its impact on human life, we find that in many cultures around the world there are myths[2] on the undeniable relationship between sound and Divinity, between creation and its acoustic vibration nature, about the primordial sound[3] or the sonorous essence of man.

In antiquity music was considered as an art of high value, being at the same time regarded as an emotional and social balance factor, Plato being the one who mentions in his *Republic* its different effects on the masses, depending on its content.[4]

The music of the Middle Ages brings to the fore, due to the spread of Christianity among the European population in the geographic area of the Mediterranean, an outlining of three cult rituals: Byzantine (Orthodox), Roman (Catholic) and Muslim (Islamic), and along with them, the flowering of two European cultural centres, Rome and Byzantium. These centres located in different geographic areas, led - in the social conditions of the era marked by battles for supremacy and power, and also many religious reforms that gave birth to the feudal culture – to the shaping of two distinct ecclesiastical music styles: Byzantine and Roman. The supreme power of the church, both in the political and in the cultural field, left its mark on all aspects of social and spiritual life of the time, all revolving around the church. Consequently, during this historical stage there developed a music centred on religious activities, with specific genres and forms. These would have a great influence on the further development of secular music.[5]

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[2] Goléa, Antoine, *Muzica din noaptea timpurilor până în zorile noi, (Music from Night of Time until New Dawn),* vol. I, II, Editura Muzicală, București, 1987, p. 25.

[3] *** *Enciclopédie de la Pléiade: Histoire de la musique, I, Des origines à Jean-Sébastien-Bach,* Ed. No. 3II; Dép. Lég.: 3-e trimestre 1960. Imprimé en France, Librairie Gallimard, 1960, p. 154-166.

[4] Platon, *Republica (The Republic).* cărțile I-IV, ediție bilingvă, vol. I, Editura Teora, București, copyright, 1998, p. 301.

[5] Iliuț, Vasile, *O carte a stilurilor muzicale, (A Book of Musical Styles),* vol. I, Editura Academiei de Muzică București, 1996, p. 74-77.

The role of music in this socio-historical context was to serve the church. The musical genres cultivated, mostly having a religious nature, within which the relationship between the literary text and music fit without exception in the canons imposed by the clergy, although aimed to achieve through singing a deeper connection between man and divinity, did not satisfy people precisely because of these canons imposed on the musical art, that affected all parameters of music, from genres to form, melody and interpretation.

These rigours of the early Middle Ages imposed a ban on the use of musical instruments in the church, under the pretext of being forged by human hands and not by God, being considered tools of the devil, while only the voice, considered a divine creation, was accepted in church. In general, within the rites of any kind, secular or religious, singing enables analogies with celestial sounds and the voice becomes the instrument of music.

Accordingly, during the Middle Ages there developed the Gregorian monody and the monodic Byzantine chant, genres of religious vocal music, with simple, controlled melodic lines, which outlined a gradual movement or between adjacent sounds, without leaps, of approximately equal duration, with fermatas on the concluding formulas of the biblical texts.

This stage was later surpassed, in the same religious environment, by the priests. We have in view in this context Magister Perotinus and Magnus Leoninus with their work[6] as organists, composers and interpreters, and the innovations brought by them in terms of instrumental polyphony. This phase represented an enormous step in the further development of the musical genres. In parallel, however, it must be remembered that, from the desire of the free manifestation of man outside the church, there was a break in these patterns and canons imposed by the church, as people developed a new art, in parallel with the religious cultivated music: the secular medieval art, closer to the human soul in its manifestation, including aspects of everyday life activities.

European humanism brought an openness of the intellect and culture, which was enriched with new materials and spiritual values, culminating in the Renaissance by the triumph of man over fate, and by cultivating mainly the beautiful as aesthetic category, expressed as the embodiment of the divine.

The following eras: the musical Baroque, Classicism and Romanticism represent the stylistic eras in the history of music, each reflecting a specific style, stages of musical thinking and also of social evolution, of communication through certain means of expression, but above that, reflecting "a particular

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[6] Chailley, Jacques – *40.000 ani de muzică, (40.000 Years of Music),* Editura Muzicală, Bucureşti, 1967, p. 39

way of life of a particular type and spiritual and / or material value,"[7] according to the definition of style given by Vasile Iliuţ in his volume on the musical styles.

The mentality of the era, as in fact the experience of previous eras, led the musical Baroque toward a differentiation between vocal and instrumental music, this being the main trend of concern of musicians in this historical-stylistic stage. These differences will lead to the clarification of many structural and content issues in shaping the future music genres that will reach their full maturity during Classicism. The establishment of genre features in Classicism was due to the state of balance they found, most clearly manifested on the level of archetypal organization into genres adopted by the composers of the First Viennese School. The specific stylistic clarity of this phase was manifested in the creation of archetypal patterns giving rise to specific features of this period: shaping the form and genre of the sonata, the rise of the string quartet as a perfect formula of timbre balance, etc.

The works of art by classical masters, as in fact the name given to this historical stage,[8] reveal the patterns of perfection, of high value, retained in the cultural and scientific heritage of humankind.

The biographies of the great classical composers: Haydn, Mozart, Beethoven, beside the fact that they mirror specific aspects of their personality, are deeply reflected in their activity and their creation through their particular way of thinking, their musical work revealing their inner essence, for each in part.

Taking Haydn as an example, whose biography reveals very different events and a life full of unexpected outcomes, we consider that his continuously rising professional path, despite some less pleasant experiences, did not change his always grateful attitude, thanks to the intimate mystery of his life, that the sound universe was for him the only universe where he wanted to live. Only thus could he cope with the change in his voice when he was expelled from the cathedral choir and from court, earning his living during the following years from lessons given sporadically to young ladies or from street concerts with small instrumental ensembles and studying music theory as autodidact. Having as sole purpose living in this universe of sounds, he valorised each interpersonal contact, extracting the positive impact that each of them had in his development or musical evolution.

By the experimentation of his own creations at the Eszterházy court, he tended towards the improvement of musical genres, creating two of the major genres of classical music: the symphony and the string quartet. His

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[7] Idem, *Op. cit.*, p. 10
[8] *https://dexonline.ro/definitie/clasic*

benevolent and protector spirit toward instrumentalists, woven with a dose of creativity, gave birth to the "*Farewell*" *Symphony*, a work staged in a special way, reflecting a unique concept of this man whom musicians called, not accidentally, Pope Haydn, an attitude springing from the depths of the soul and brought to light in that composition, whose uniqueness is preserved over time.

This is only one example of a mentality and of the way biographical events led to its application generating a symphony, an example in which the composer Joseph Haydn revealed a hidden part of his soul.
His life full of harmony was reflected fully in a creation dominated by balance, harmony and brightness, specific to the Viennese musical classicism.

The Romantics brought their works to the sphere of exacerbated sentimentalism, the desire for the ideal being reflected in the Romantic period in the tendency towards the surreal, fantastic, dream, manifested especially in the programme music genres.

The twentieth century, the period closest to that of the present, experienced futuristic manifestations, which still retain their actuality, through directions that reject the aesthetical tradition, promoting the love for machines and speed,[9] becoming an art of living which manifests itself in all areas of modern-day life.

This noise analysis will be embraced by the Dadaists, but from a different viewpoint, free from aggression, and afterwards in contemporary music by Edgar Varèse and Pierre Schaeffer, like many other composers, and finally was reintroduced in industrial music in the early 1980s, by Vivenza, a Bruitist, futuristic, neo-Nazi musician of French and Italian descent.[10]

Although music is still considered a *language of sounds*, in the twentieth century emerged new abstract forms, reflecting more than likely the lived reality in this era of intelligence, mental, technology, and robotics.
The music of this century outlined on the one hand styles such as the Neoclassicism, but at the same time also many individual solutions, which leads us to think about the coexistence of a variety of stylistic trends, currents and directions. This great diversity often hinders understanding. We are witnesses to fast changing trends, currents, schools etc., as there is a continuous renewal of the contemporary musical language according to the new aesthetic conceptions. This renewal of the musical language during the twentieth century is mainly due to diversification and especially to the continuous enrichment of the sound resources, a direction that led to experimenting with new and varied compositional techniques, new methods of producing sound, which determined the emergence of new interpretation

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[9] *http://fr.wikipedia.org/wiki/Futurisme.*
[10] Idem.

techniques, resulting in innovative spatial and temporal sound effects. The proclaimed desire for new, however, also brought about a certain levelling. New searches extended within this period to the technical side of instruments, due to the desire to search and use new sound sources.

Accordingly there stems a clear distinction in musical terms, in reference to this sphere of activities which uses only the sonorous material (specific to the musical art), the sound or word respectively; there surfaced areas where the sound is exploited, such as sonicity, with multiple applications: sonic transmission in aircrafts and ships, deep well sonic pumping, or ultrasonic cleaning technology in dentistry, ultrasound therapy highly effective in physiotherapy, ultrasounds used for body shaping, methods of psychotherapy and personal development: NLP, which already are spreading more and more in the field of technology. The other sphere of activities is related to the music domain. But here also it is necessary to note two differences between the use of music for therapeutic purposes, and its possible usefulness even in the artistic sphere, an area that includes specific events and a certain sound material that rises to the status of art.

In the following we will refer only to the impact that the art of music has in our daily life. We will not refer to the well-known aspect of its reception in the ambient of and under standardized concert conditions, but to the particular aspects, in which the art of music is used in other environments, with very well defined purposes. We have in mind here the potential of the art of sound, whose limitations, although increasingly investigated, are not yet fully known. But those who study this potential through advanced technological means provided by this historic time discover new potencies and applications of music in everyday life, in the surrounding environment, in increasingly diversified areas.

Although as a method of prevention and treatment of illness, music therapy became widespread at the beginning of this century, especially doctors and psychotherapists having a growing interest for the research and discovery of the psychological effects of musical art on the audience, there are still a number of researchers in other fields of science concerned with the actions that music and sound waves produce on other living or inert media.

An example in this sense is Corneliu Cezar. Concerned about the action that music exerts on the environment, especially on plants, animals and also its usefulness in treating certain diseases, he approached this theme depending on the action of sound waves, starting from the atomic and molecular inert matter to the behaviour of human subjects. Noting the vast scale of the entire action, in his book *Introduction to sinology* he narrowed his approach to a presentation of the action of music on several levels: physical-chemical, biological and psychological, emphasizing two categories of phenomena.

Some of these relate to the action of sound waves on a particular field of reality and are the object of *synergetics,* an interdisciplinary science that studies the cooperative phenomena, of interaction and cooperation between objects and processes of different natures. These express a certain isomorphism between the world of sonorities, which is reflected on the surrounding world, or between parts of both worlds.

In the current era, where all creation is seen as a diversity of energies organized into different frequencies, we know that music represents an organization of vibrating waves with various frequencies, which interact primarily with other life forms, vegetal or animal, whose status or evolution they may affect, or interact with forms of inert matter, on which it may also have several effects.

In a different approach, this power of music, whose partial beneficial nature is known, unlike its negative side, less publicized or not at all, with drastic effects most often, which if known, might cause another attitude from the 21st century people as concerns noise pollution and other types of music, destructive for the environment.

If artists would have more scientific data on the effects that their art may produce on the surrounding environment, outside the concert hall there could be traced the possible directions that the art of this century could follow. Would a turnaround be possible in all areas of art, imprinting a new direction on music, targeting a trail to stimulate our evolution as a species, using the future musical art, which at the moment is facing a turning point?

Perhaps only time will bring an answer to this question.

The way in which musical art was regarded so far, both by musicians and by scientists, is reflected directly by George Constantinescu, researcher of sound energy, who created a new science of great future, sonicity, which aims at implementing sound energy in numerous fields. His assertions inferred a distinction between science and art, but nevertheless at a certain point they become complementary, the links between them coming to light only with a thorough knowledge of both fields,[11] where their complementarities and interdependence is implied.

On the other hand, this is what Stravinsky remarked in 1967, around the middle of the last century:

"The sounds themselves can be aesthetic or at least pleasant or unpleasant, but for me they are just material for music. They also have another use, yet a fascinating one, in the new audio analgesic field. But a composer is not by intention a music therapist."[12]

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[11] Cocoru, Daniel, 1981, *20 de ştiinţe ale secolului XX*, *(20 Sciences of the Twentieth Century),* Bucureşti, Ed. Albatros, p. 40.

[12] Stravinsky, Igor, 1967, *Thoughts of an Octogenarian*, in: *Contemporary Composers on Contemporary Music*, New York, Ed. Elliot Swartz and Barny Childs, Holt Rinehart and Winston.

Regarding the assertions of Stravinsky, we must consider that they reflect his particular way of thinking. The purpose of the composer is different from that of doing therapy, but nowadays, when the share of the mental is much higher in developing a work of art than in other eras, a large part of the musical compositions being far from stirring genuine emotions in the soul of the audience. As such, only a small part of informed audience tastes these creations, the ones more documented, more analytical. But in terms of aesthetics, an analysis on works of contemporary art reveals that a large percentage of them would fall into such aesthetic categories as the grotesque or the tragic, others being only fiction. Still, the trends of the composers or their orientation towards certain aesthetic categories can also be imposed by the mentality of the information age, an analytical era, an age of information, of the mental and rational prevailing over the emotional, the sentimental, or contemplation, as in eras past.

If the audience of the past felt certain emotions regarding a piece of art, that of today judges, analyses, reasons based on it. If during the great stylistic eras of music history the artwork awakened emotions, today it arouses reasoning. In addition, given the performant electronics and the many applications that people use every day, a large mass of people is oriented towards this virtual world, virtual communication representing the foremost example, an activity without which we cannot imagine our lives today, an everyday activity with implications in the development of all areas of this particular historic time. The virtual side is reflected in vernacular music, in society, consumerist in its turn, in electronic music, with processed sounds, with repetitive rhythms and / or simple melodic formulas perceived as a musical background that imprints a perpetual motion, preferred by some for support in the development of certain activities.

We render below a quote from the book by Cornelius Caesar *Introduction to Sonology*: "The formalization of music creation according to conceptual processes typical of the chain Schönberg-Boulez-Xenakis (and others) is, in my opinion, a concession to the pressure of science, but in a direction which is only a falsification of both science and art. It is not under this aspect that music can become a discipline today more effective than only in the narrow socio-cultural plane. Sonology in the complete investigation of the action areas of sound waves upon the physico-chemical, biological and psychological levels, does not propose the musical art formal extrinsic systems to be 'transcribed' into sounds, nor does its value depend exclusively on the contribution of unique personalities, but it seeks precisely the inherent rules, both objective and subjective, underlying the action o sound waves on every ontological level.

The personal contribution of the cited authors, as of the whole plethora of composers having 'structuralist' beliefs, to directing the musical art, their effort and their radical option, turn them however, in a sense, into predecessors of sonology."[13]

Our contemporary, Corneliu Cezar refers to the composers of the twentieth and twenty-first centuries.

Therefore, why not enjoy an art in which the beautiful and the sublime do not have necessarily to predominate, but which is beneficial to us. Why couldn't twenty-first century music be consciously created as music for relaxation and fun in the tumult of daily stress? Why should we induce and trigger emotional shocks through this so called art of "the beautiful"? For these reasons we consider as particularly important to understand the impact, and especially the potential, unsuspected by some, that music has on the environment and in particular on the human psyche. We believe that an important role in this respect is played by the coverage of these potencies and influences that music can have on our lives, depending on how it is used.

This primarily involves informing those whose object of work is music, such as musicians, composers, trainers (teachers), or other categories (artists, managers of record companies, producers of music programmes, etc.). They are the ones who can imprint music with certain aesthetic features. The aesthetic communication, so important in the relation composer-performer-audience, requires this historical period to imprint a style of its own, in which the palette of emotional feelings induced by this art would include particularly positive emotions, to offset the destructive emotions generated by the polluting conditions of the environment, bringing into the focus of this century the man as a person and complex personality. Music can induce the balance so necessary for a harmonious personal development, at work, in getting the best results in all daily activities.

The conscious acquisition of this potential of the musical art is particularly important because, knowing the impact that music has on everything that surrounds us, leaving aside the strict purpose of art to impress the audience and to reveal certain aesthetic categories, there is the possibility of consciously targeting art, and in this case the art of music in the future, by an art with a new potential, an art whose benefits can go beyond its strictly manifestation environment, an art whose operation would be rewarding not only in terms of aesthetics, but on all levels: social, physical or mental, in the regulation of physical-chemical processes, in establishing physiological or neuro-psychological balance.

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[13] Cezar, Corneliu, 1984, *Introducere în sonologie*, Bucureşti, Editura Muzicală, p. 98.

We ground these statements on the researches that have been made so far, both on human subjects and on plants and which have clearly demonstrated the influence that music has on these living organisms, influences manifested in the fundamental processes governing life.[14]To quote from the *Foreword* written by Eugen Celan to Corneliu Cezar's book mentioned above: "Without exaggeration, we can say that in the case of superior organisms the presence of these radiations is not only efficient but also vital, obviously between the coordinates of an 'acoustic homeostasis' (...).

That is why trying to penetrate the privacy of the action mechanisms of sonic radiation on living structures is a necessary undertaking, and yet audacious."[15]We share these beliefs. Through this discourse, we do not want to promote the use of music for therapeutic purposes, we leave this for music therapists, nor to include music in the category of sciences (the possibility exists if we consider as science that "systematic set of truthful knowledge on the objective reality (nature and society) and on the subjective reality (psychic, thinking)"[16]but we want to make a continuous promotion of the power of this world of sonorities, and hope to divert the very musical art to other aesthetic categories than those prevailing today (ugly, grotesque, tragic), which bring about fear, anguish and horror, to the path of harmony and progress, but primarily towards a harmonious and healthy society on all three levels: mental, physical, psychical.
"Music," notes Cl. Levi-Strauss, "is the supreme mystery of the science of man, a mystery that all the various disciplines come up against and which holds the key to their progress."[17]

We state here some well-known arguments of musical art: the influence that it has on the human psyche is obvious, and studies conducted on children practicing a musical instrument showed a development of their distributive attention, increase in the concentration capacity, improvement in memory, increase of the IQ, better timing of the two brain hemispheres[18] than in children who did not benefit from music education.

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[14] Cezar, Corneliu, *Introducere în sonologie*, *(Introduction to Sonology)*, Ed. Muzicală, Bucureşti, 1984, *Cuvânt introductiv*, p. 7.

[15] Idem.

[16] Idem, *Op. cit,* p. 97.

[17]Ibidem, p. 65.

[18] James J. Hudziak, Matthew D. Albaugh and others, *Cortical Thickness Maturation and Duration of Music Training: Health- Promoting Activities Shape Brain Development* in *Journal of the American Academy of Child & Adolescent psychiatry,*Vol. 53, Issue 11, p. 1153-1161.e2.

In this age, time and space, matter, dynamics, light, spirit, are seen in a new way,[19] which is an important factor in creating a connection between modern music and the audience, for music to find its true purpose. We are waiting for the time when a new music trend becomes manifest, by finding new ways of expression in future musical compositions, that would link the feelings of man brought back in the framework of reality in which he lives and dies, as stated Tudor Ciortea, and with whom we share the conception of defining music as a synthesis - on aesthetic level –of life itself.[20]

As always, and nowadays as well, the cultivated audience is less numerous than the uncultivated one, and if until the present time the theatre or concert hall were the sole places that housed classical music performances, now there are very different spaces where these music productions can be valorised, with a diverse audience that can be educated in the spirit of the cultivated music, in terms of organizing a nonconformist production, attractive by specific elements of show, lights, dynamics, etc. The importance of these events lies precisely in their cultural-educational character, and not least in the familiarity with the musical art, which in this case must meet certain attributes, such as: harmony, dynamics, repetition (at a certain level).

The prospects of this art can be foreseen clearly at this moment in which all the sciences and religions tend toward the spiritual elevation of modern man, whose start should begin with a hygiene of sounds and / or ambient sonorities, creating the harmony so necessary for a healthy, evolved society.

With this presentation of events and historical realities, we intend to orient and encourage the searches of young composers according to the affirmation of Vasile Iliuţ in his book on musical styles: "Le style c'est l'homme même (the style is the man himself),"[21] to use a musical language which would include a large number of people, which would distinguish us as a personality, but at the same time would unite us in spirit, according to the belief that music is a universal language.

Translated from Romanian by Dora Barta

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[19] Michels, Ulrich, *Guide illustré de la musique,* vol. II, Edition Arthème Fayard, Paris, 1997, p. 519.
[20] Ciortea, Tudor, *Permanenţele muzicii, (The Permanence of Music),* Editura Muzicală, Bucureşti, 1998, p. 365.
[21] Iliuţ, Vasile, *O carte a stilurilor muzicale, (A Book of Musical Styles),* vol. I, Editura Academiei de Muzică Bucureşti, 1996, p. 5.

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THE MYSTIFICATION OF ADORNO'S "ENLIGHTENMENT" IN MUSIC INDUSTRIES

OANA BĂLAN[1]

SUMMARY. Forty years ago we were at the beginning of a time when "music industries" were becoming the object of academic and political preoccupation. A fundamental piece of work for the field of philosophy, written by Theodor Adorno and Max Horkheimer, presents the intransigent analysis of ideological cultural trends produced during the Enlightenment and used to educate and control the "mass" social layer. The study is important for the history of cultural management due to the identification of the first acknowledgements of the cultural consumption markets and the commercial connotation associated to music by an aesthetic category named "artistic commodity value". Although the debate seems pejorative, if we relate it to the contemporary theories and to the applicability that this field enjoys nowadays, it will remain in the exegetes' conscience as a moment of historical reference. Adorno is the one who introduced the term cultural "industry" into the practice of management.

Keywords: music management, economic culture, cultural policies, music sales markets.

1. Introduction

18th century France brought to the front the theories of reason and the possibility of a social "Enlightenment" by means of art and education. The idea of peoples' emancipation by culture was immediately adopted by the rest of Europe and developed on a "mass" level in all more or less conventional spaces, schools, factories, open spaces, etc., thus giving birth to the process of "wise social reconstruction", that is, to the renaissance of a people that had to believe in progress and in its own forces [1]. As an effect of this movement, after more than a century, Theodor Adorno and Max Horkheimer published the *Dialectic of Enlightenment* in Amsterdam [2].

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The purpose of the book, as the authors themselves state, was too ambitious and placed too much trust in contemporary consciousness; for this reason, the two philosophers decided to write a revised edition 20 years later. In its updated variant, published in 1969, they declared:

"The book was written at a time when the end of the National Socialist terror was in sight. In not a few places, however, the formulation is no longer adequate to the reality of today. (...)What we had set out to do was nothing less than to explain why humanity, instead of entering a truly human state, is sinking into a new kind of barbarism. We underestimated the difficulty of dealing with the subject because we still placed too much trust in contemporary consciousness. While we had noted for many years that, in the operations of modern science, the major discoveries are paid for with an increasing decline of theoretical education, we nevertheless believed that we could follow those operations to the extent of limiting our work primarily to a critique or a continuation of specialist theories."[10]

The entire critique authored by Adorno and Horkheimer revolves around a few questions addressing the Enlightenment directly, namely the instruments of fascist ideology which use modern science and artistic industry in order to convince people to give in to political manipulations. According to these, the methods of the cultural "Enlightenment" practiced in the 19th and 20th centuries had arrived at an irrational point [3]; the essays in the *Dialectic of Enlightenment* continuously stressed the irresponsibility used for the so called social education, which was accomplished by means of elitism and politics that lacked interest for the real situation of the population.

2. The Structure of the *Dialectic*

The *Dialectic of Enlightenment* comprises five fragments presenting the instrumental reason that underlay the failure of *Enlightenment*. In the authors' opinion, mid-twentieth century found society in a process of technological manoeuvring, being forced to subject itself to the despotism of totalitarian ideologies – a moment catalogued as a "collapse of bourgeois civilization".

In general, the concept of Enlightenment in the study we are referring to is dedicated to the analysis of progress, to detailing the signs by which humans freed themselves throughout history, by reasoning, from under the domination of nature: "Enlightenment stands in the same relationship to things as the dictator to human beings. He knows them to the extent that he can manipulate them". The essays also criticize the present from the perspective of "nominalism", a doctrine in the medieval scholastic philosophy that asserted that only individual things have a real existence, while general notions are mere words or names of these things.

In the authors' vision the "manipulation" in question was very visible at the beginning of the 20th century. The critics' revolt was generated by the absence of social individualization caused by a *system of influence* that had already become hyper-mature and capable of functioning only due to the immaturity of its subjects.

For contemporary society this act, which had started to turn nature into a mere material for scientific taxonomies and was not producing individuals with creative personalities, as it motivated, but rather a herd that served the authorities economically, politically and militarily, was a hardly acceptable phenomenon. It was a reality subordinated to a dictatorship of organization and administration by means of standardized procedures: "Mathematical procedure became a kind of ritual of thought (...)".[10] The elimination of any reflection and problematization led to "intellectual narrow-mindedness" and hindered the social functioning of life.

3. The Musical Industry and the "Mystification" of the Masses

One of the *Dialectic's* chapters amply analyses the social mechanisms that alienated and influenced the masses by means of art in the time from 1940 to 1970. For over two decades this subject was debated solely in small cultural circles, without being paid much attention by international critique.

Towards the end of the 20th century the essay authored by the two philosophers became a point of reference for the science of artistic entrepreneurship [4] which, generalizing the attitude exposed in the study, had undertaken to transform the mentalities of scientists and determine them to accept the age of "economic art" and the introduction of the "commodity value" as a normality of progress and not as a "dirty word" which compromises creative value, as the psychoanalyst Gerald Raunig [5] calls it.

The major objection highlighted by Adorno and Horkheimer in their essay is the ever growing influence of entertainment industries over cultural value, the way in which they transform artistic acts into sales products. The involvement of culture in a system of cultural globalization and the reticent attitude in relationship to the new media spread by radio and films determined the two authors to justify the negative nuance that art had gained in the last years: "The conspicuous unity of macrocosm and microcosm confronts human beings with a model of their culture: the false identity of universal and particular. All mass culture under monopoly is identical, and the contours of its skeleton, the conceptual armature fabricated by the monopoly, are beginning to stand out (...) Its millions of participants, they argue, demand reproduction processes which inevitably lead to the use of standard products to meet the same needs at countless locations."

The study defines "cultural industry" from the perspective of film and radio producers, frequently referring to private Hollywood-type American institutions. The attitude of the two is evidently bothered by the phenomenon of systematic manipulation that aimed to uniform the entire culture and to build audiences: "Something is provided for everyone so that no one can escape; differences are hammered home and propagated (...) Everyone is supposed to behave spontaneously according to a 'level' determined by indices and to select the category of mass product manufactured for their type. On the charts of research organizations, indistinguishable from those of political propaganda, consumers are divided up as statistical material into red, green, and blue areas according to income group."[10]

We notice the presence of a quasi leitmotif of "rapid consumption under the sign of entertainment" in which the viewer is reduced to the state of customer in order to be easily identified with this common art style.

Facile art has always existed, but rather as a guilty social conscience of serious art. On becoming aware of the existence of an audience, the non-value of entertainment acts compressed creation processes and replaced them with a kind of entertainment that became legitimate and efficient for production. As a result of this phenomenon, a series of compromises appeared that Horkheimer and Adorno regard as very damaging.

The essay also highlights the fact that they try to fuse culture and entertainment by means of the *forced spirituality of amusement*, by the fact that the access to culture is mediated by various reproduction techniques, by facsimiles, photographs, and radio recordings.

All industrial-cultural short-circuits of the hierarchy of genres are severely condemned by the authors, particularly the fact that the style of individualized creators is encouraged to disappear, leaving space for the "style of cultural industry" which wants nothing but a "lack of style and taste".

In the last instance, the two authors perpetuate the cultural ideal of the classical bourgeois society, in which art is cultivated for itself and contributes to the emancipation of the receiver, even if they acknowledge the profound ambivalence of Enlightenment.

Therefore, in the conception of Adorno and Horkheimer creators are defined, just like the audience, as a category subject to a passive function of the system. The subjectivity of the approach relies on the same social context in which the artists' liberty is limited with the purpose of fulfilling their role in the general business: "No one has to answer officially for what he or she thinks. However, all find themselves enclosed from early on within a system of churches, clubs, professional associations, and other relationships which amount to the most sensitive instrument of social control (...). The gradations in the standard of living correspond very precisely to the degree by which classes and individuals inwardly adhere to the system."[10]

Therefore, the culture represented by Adorno and Horkheimer's industries is defined as a paradoxical piece of goods, coordinated by the law of trade, a law which it confronts so much that it often ends up wasting itself (such as in advertisements) and it can not even be consumed anymore.

The individualisation of art as part of the cultural industry, as it appears in the said essay, is an illusory phenomenon. It is an art of serial products in which the creative "I" becomes a breveted product determined by society, a pseudo-individuality necessary in order to be able to attract and defuse the tragedy: "The best orchestras in the world (...) are delivered free of charge to the home. All this mockingly resembles the land of milk and honey as the national community apes the human one (...)."[10] Works of art are, nowadays, like political slogans, already properly packed, passed out, at low prices, to a reticent public, and as accessible to popular delight as public gardens.

The essay intensely debates the decisive role that the mass media has in the formation of cultural needs, stressing the particular importance of radio and television as auditory and visual partners. We would nevertheless like to highlight the fact that the mass media as such has not led to a diminished interest in cultural values (for example, the opera audience have remained faithful to opera even after they started listening to radio programmes), but it truly made non-audiences become an audience of pop art, often of false values, of artistic refuse and of the kitsch they attracted. However, if, for instance, television were to film and broadcast all symphonic concerts, we might realize that musical education would not increase among the masses, but that abundance would determine a reduction of the viewers' number.

The role of today's cultural management, that Adorno and Horkheimer had so harshly criticized, must not only act towards the development of cultural necessities, but also create conditions for their satisfaction. This is why it was necessary for us to know the obstacles presented in this essay, so that all the impediments that we assessed as an attack to the value of culture might be seen as positions of a psychological nature, influenced or not by a flawed concept or system, which may constitute a starting point towards a re-capitalization of present day art.

4. Creative Nations

The "creative industries" concept began developing in Australia after 1994, following a government initiative to introduce the notion of "creative nation" as a generic term which was going to support the integration of technological opportunities and the "mass culture" current through the digital media.

Starting with 1997 Great Britain used the syntagm "creative industries" in parallel with others destined for the new technologies in the context of social information policies, progressively transforming the power they had gained through ideology into innovating directions such as attracting ICT-specific currents and generating new jobs.

The fusion of creative industries and the digital media remains an essential source for world economy, encouraging, in the course of time, the emergence of entrepreneurship as a quasi-indispensable part of professional art.

Nicolas Garnham [6] highlights the fact that Adorno uses the term "industry" not in order to define the process of cultural production but rather in order reveal the "standardization" that art had been brought to and which had ended up harming its authentic value by to much reasoning.

Explaining the surrogate "cultural production" in the context of capitalist society brought into question the delicate connection which emerges, even today, between art and industry, and the conditions in which music must reinvent itself in order to be capable of integration among the semi-educated "mass" population.

The transformation of esthetical values into commercial values brings with it a jamming of the "cultural offer" which must produce for immediate pleasure, for rapidly changing and exhausting tastes. Artistic stimulation nowadays is accomplished by simple, accessible principles, with preponderantly intellectual and less affective codes, addressing a medium consumer with limited aspirations.

We find ourselves in a delicate period, produced by the excess of information, which leads the audience into apathy and easily going "from an active participation to a state of passive knowledge (...), to the so-called *narcotic dysfunction*" [7]. Everything is "ready made" and does not compel the receiver to interpret and issue personal judgments.

Today's audiences have new artistic necessities. They consume products that offer immediate comfort and build their beliefs on a universe disturbed by the media system which renders the primary universe of life in images, in real time.

Forming an independent world, by technical means (discs, video tapes, and internet recordings) has impaired the direct contact with the work of art. The transformation of aesthetic experience into action mediated by receivers has forced music itself to exit its privileged frame and enter the practical field of the community. Nowadays we encounter such syntagms as "specialized music/culture" and "mass music/culture" or even "techno-music/culture" and so on. All these must be seen as a natural development resulting from scientific revolutions, the change of philosophical paradigms, the status of modern society and the supra-symbolistic knowledge-based economy [8].

During the passage from modernity to post-modernity culture has changed its structure, codes, and visions. In the paradigm of contemporaneity the mass-media plays a very important role in defining artistic value. The mass culture audience is now a non-specialized one requesting accessible and attractive works and messages, creations capable of broadcasting an industrial-type production on a large scale, changing the relationship between *creators – receivers* into a gross one of *producers-consumers:* "Unlike the works of specialized culture, where the criterion of value predominated, in mass culture the commercial criterion is the one that predominates. The products of this culture must be sold, and their industrial production must be profitable."[9]

Consumer music has a uniforming effect on the public, without requesting them to formulate a critical attitude and distinguish value from non-value. Mass culture does no longer compel individuals to devise durable artistic motivations and skills which can improve their personalities. It is mainly based on the manipulation of desires "producing a state of cultural noctambulism, guided by certain representations, opinions, social behaviours."

What the representatives of the Frankfurt School stressed through that form of "human dressage" of consumer culture is indeed a dangerous stereotypy of the future which can be counterbalanced solely by the appearance of another type of art, a strong one with a very large extension, requiring a particular kind of education.

No society can exist without culture, as it builds its national identity. Regardless of the direction from which we analyse it, culture must have clearly delimitated values and norms. Finding a method of "actively keeping" valuable art, with its uniqueness, is a stringent priority of contemporaneity and an ever more visible preoccupation in terms of inclusion, society, economy, community, and integration.

5. Conclusions

We have examined the role held by music in the development of world economy in the past years. We have highlighted the fact that music industries have been used as an instrument of communication for political and social contexts.

The industries are permanently influenced by the oscillations of consumption markets, by producers, retailers, digital technologies, etc. Beside this aspect, a number of factors have had and will continue to have a defining effect in the development of *mass culture:*

- The socio-demographic factor, depending on the education of the ones who gather the cultural capital and which emerges in two ways, according to Bourdieu's theory, by facilitating the accumulation of knowledge in a field and by learning decoding skills of various cultural forms.
- The access to digital media by owning devices that facilitate participation in the on-line cultural environment.
- Leisure time activities and entertainment practices (consuming radio and television shows, attending entertainment, opera, philharmonic performances, etc.)

The development of creative industries brought up the issue of performance criteria, the influence that they can have in the economic flow and other issues connected to the hazards of placing artistic products on the cultural consume market. These are surprising notions which, until 50 years ago, had received no attention, and which are now forcing the system of culture to reconfigure its contents.

The current of European globalization in the field of arts requires the exploitation of music industries' maximum potential in order to consolidate local economies, thus continuing to amplify their political side. Among the principles of socio-economic cohesion principles of the European Union we find such goals as: promotion of young artists' professionalization and provision of working spaces, supporting the establishment of cultural societies and networking of experts in the field of artistic entrepreneurship that would work based mainly on economic mechanisms: "the shortcomings and obstacles that hinder the development of cultural and creative industries should be identified and addressed at the appropriate political level (...) by codes and indicators in order to measure the effects of cultural and creative industries on the market and employment (...) in the post-crisis economy, culture can play a role in achieving social policy objectives in a creative way by fostering innovation in order to obtain social outcomes."

The art of the future relies on an intrepid, multidisciplinary and multicultural approach. In a delicate context, where "commercial" competes with "professionalism", the salutary attitudes are the "open-minded" ones which consider social flows, technological speeds, and remain open to changes imposed by the needs of consumers.

Translated by Alina Pop

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AN ANALYTICAL APPROACH ON THE RELATIONSHIP BETWEEN MUSIC AND LANGUAGE

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SUMMARY. This paper is the result of a research aimed at finding new ways of approaching a musical text, to release the music embedded in a musical score and reveal its deeper meanings. The close connection between music and language makes it difficult to define borders. According to scholarly hypotheses, the earliest communication form was a sound system, a musical protolanguage, as Darwin and Bernstein defined it. The study conducted herein aims to identify and analyse possible structural convergences between music and language. Therefore this relationship was investigated based on recent research in bio linguistics, language acquisition, and sonorous linguistic systems.

Keywords: music, language, structural convergence, structural linguistics, bio linguistics.

1. Introduction

With regards to the musical phenomenon there is no greater disservice that can be done to music than analyse it in a sterile, abstract, and impersonal manner. Music is a universe which remains a mystery to many people; uncovering its secrets requires God's grace and scholarly knowledge. A comparison between musical language and verbal language provides a new perspective not only on music but also on natural language. A study on language in a broader sense will bring about deeper knowledge on human beings, the ways they think and express themselves.

In contrast with many opinions in favour of an exclusively empirical manner for studying music, there is a "science of music", a structural perspective on musical text, built on a higher order organizing system. This assertion is confirmed from the perspective of musical linguistics.

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As music and language are viewed by many scholars as closely related phenomena the boundaries between these appear rather fuzzy and are therefore difficult to identify or define. Their main common field consists in their purpose: communication.

"Music is a universal language" is a commonly encountered cliché which seems to render pointless any scientific approach or quest for evidence. However, if we consider the existence of a protolanguage which, according to the Bible, was split into several languages after building the Tower of Babel, we might as well uncover the proto-cells of musical language.

2. Congruencies between music and language

The numerous elaborate studies that have been conducted in both music and linguistics fields have opened new perspectives allowing an insight on cultural systems, on how people think and communicate. The linguist Noam Chomsky describes this very appropriately:

> *"When we study human language, we are approaching what some might call the "human essence", the distinctive qualities of mind that are, so far as we know, unique to man…".* (Chomsky, 2006)

The parallel between music and language has been a scholarly preoccupation since the 18th century when Jean Jacques Rousseau and his contemporaries were studying the origins of the two languages.

The subject has been approached in various ways depending on each researcher's field of interest. Charles Darwin approached this subject from the perspective of his theory of evolution (in 1871) claiming that the initial form of the present-day language originated in a musical protolanguage; the linguist Otto Jespersen (1922) and John Blacking investigated this through the prism of ethnomusicology in the book "How Musical is Man" (1973). In his six lectures **"The Unanswered Question"** held at Harvard in 1973, *Leonard Bernstein* analyses the connection between the two languages based on common fields such as: grammar, syntax, semantics, language genesis, poetry etc.

Linguists and musicologists Ray Jackendoff and Fred Lerdahl contributed significantly in this field with papers like "*A deep parallel between language and music*" (1980) and "*A Generative Theory of Tonal Music*"(1983). In 1985, John Sloboda introduces cognitive psychology into the study of music in his book "The Musical Mind" (1985) wherein he presents the cognitive processes that are responsible for the perception, interpretation, and creation of music (Bannan, 2012).

The growing interest in investigating the connection between music and language is also due to the significant progress made in the field of cognitive neuroscience of music relating with a deeper understanding of human development and evolution. This opened the way for a new interpretation of the relationship between music and language, which is regarded as mutually inter-conditioned.

Both music and language are human-specific communication competences based on the way sounds are perceived and produced. The area of the brain responsible for the perception of sensory stimuli and their conversion into neuronal representations thus allowing the understanding of meanings is known as Wernicke's area which is shared by both languages. Broca's area, which is complementary to the former, is a brain region where neuronal representations are converted into articulated sequences in order to be expressed in form of spoken language.

Syntax represents another solid argument that underlies the close relationship between music and language. The human brain has a built-in logical system for language analysis. The American linguist Noam Chomsky proved that all languages have a common grammar which he calls "universal grammar" (see Syntactic Structures – 1957, Aspects of the Theory of Syntax – 1965, Topics in the Theory of Generative Grammar – 1966). The notion of universal grammar refers not only to the totality of the common properties of the different languages but also to the initial state of language faculty (Isac & Reiss, 2013, p. 237).

The concept of "language faculty" appears to be consistent with Darwin's hypothesis as regards a musical protolanguage previous to the verbal language. In the early stages of evolution, humans used phonemes (single sounds) to express their needs and emotional states which they later organized as morphemes (words) and after uncovering the rules of syntax, created higher-order linguistic structures. Over time, the role of music outdistanced itself from that of natural language due to its aesthetic qualities. Music ceased to be a simple means of expressing basic needs (hunger, mating, defence), and became an aesthetic object, the embodiment of the beautiful.

The comparative study of music and language systems opens new perspectives not only in the field of theory but also in the field of methodology. The congruencies between these systems could be regarded as a starting point in innovating musical pedagogy.

2.1. Bio linguistic Congruencies – born to communicate

Bio linguistics is a relatively new field of science which explores the basic properties of human language and investigates the way the language

evolved, how it works in practice, both in the process of thinking as well as in the process of communication, which are the brain circuits responsible for language processing and transmission (Samuels, 2011).

The first linguist who brought up the idea that human beings are born with a "language faculty" was Noam Chomsky (Chomsky, 1957). His idea was substantiated by the German linguist Erich Heinz Lenneberg in his book "Biological Foundations of Language" (1967) where he examines the biological structure of language.

From the perspective of bio linguistics, language faculty is an "organ of the human body" among the other cognitive systems. Language faculty includes human capacities for creative imagination, language and symbolism in general, mathematics, event interpretation and memorization in general, social practices, etc. (Chomsky, 2005). Chomsky also developed the theory of *universal grammar* which he presents in the following terms:

"*the set of innate biological structures and mechanisms, characteristics of the homo sapiens species, that are capable to explain, starting from the information provided by the linguistic environment, the achievement of that competency described by the special grammars of the different natural languages*" (Flonta 1994, p.115).

Music perception is achieved within a complex neuronal network. A number of studies in the field of music neurophysiology showed that the analysis of each sound component is carried out rather independently. Semantic processing requires the activation of the anterior portion of the left hemisphere, timbre is evaluated in the right hemisphere, while rhythm is processed in the regions near Broca's area (Platel et al, 1997).

The basic quality of a sound is pitch which is determined by its frequency. The higher the frequency, the higher the pitch of a sound. Sounds are analysed inside the cochlea. The sensory cells of the cochlea convert the sound into a code of nervous impulses. These travel across the auditory nerve which sends the information to the brain (Moller, 2006, p.41). Music perception is a multidimensional phenomenon. For instance, pitches that are separated by an octave (frequency doubling) are perceived as very similar and are designated identically (e.g. the sound "C" on a keyboard). They form a pitch class or "chroma". (Patel, 2008, p.13) An element shared by both verbal language and musical language are pitch contrasts. Are language pitch contrasts and music pitch contrasts comparable? To answer this question we have to provide a presentation on how pitch is used in verbal language. Although humans are capable of speaking without altering pitch, the frequency of the sound, this rarely occurs. In fact, vocal inflexions are determined by sound pitch alteration, the most important physical element being the fundamental frequency of the uttered sound.

A general view on tonal languages reveals that it is rather uncommon for a language to use a single tonal level. Therefore, languages with multiple tonal levels are adequate for a comparison between music and language due to the contrasts occurring in both speech and music (Chanan, 1994, p.39). There are over 7000 different languages worldwide. Some of these are spoken by small populations but the most widespread is Mandarin Chinese which has the most speakers in the world. Mandarin has four tones: the 1st tone represents the level of steady heights while tones 2 – 4 are contour tones with intonational inflections.

This inflection or modulation is a very special one; it is richly structured and collects a variety of linguistic, attitudinal, and emotional information. For instance, happiness is associated with a high frequency, while sadness is illustrated by a low frequency revealing the level of affective excitement. Consequently, the height of sounds is the result of an emotional state, which is valid for both verbal language and music.

2.2. Sonorous Linguistic Systems

The study of sonorous linguistic systems encompasses two sections: phonetics and phonology.

1. *Phonetics* deals with spoken sounds including the study of the acoustic structure of language and the mechanisms which underlie the production and perception of speech.
2. *Phonology* deals with the sonorous patterns of language including the way spoken sounds are organized in higher units, such as syllables and words, the context-dependent variation of sounds, and the way the knowledge of sonorous models of language is represented in the mind of a speaker or a receiver (Patel, 2008, p.37).

Phonemes are fundamental concepts in the study of sonorous linguistic systems (Hayes, 2009, p.20). A phoneme is the smallest unit of speech which differentiates between two words of a language. Several organized phonemes form a *morpheme*. Musical sounds could be equated with phonemes and organized sound groups with morphemes.

Another basic concept of linguistics regards the hierarchical organized sonorous structure of spoken language wherein the phoneme represents one single level.

Phonological systems constitute the infrastructure of language. Each language is based on a phonological system which comprises a limited

number of elements. These elements have no intrinsic value except for the degree to which they oppose each other. Phonological systems are systems of oppositional relationships, organized by a particular hierarchy. In a functional system the mutual differentiations among the composing elements must be constant (Teodorescu-Ciocănea, 2005). There are however significant differences between musical and language systems. The most important one refers to what Martinet called "the double articulation of language", a concept that can be considered an additional resource which enhances the expressive power of a language. By contrast, no such resource could be identified in musical systems. Table 1 presents a correspondence of the different sound characteristics of language and music.

Structural linguistics proposes the theory of double articulation in order to explain the way in which verbal language is created from secondary units, called phonemes, which have no intrinsic value, yet contribute to word formation. Words consist of primary units called morphemes. Morphemes and syllables are not completely identical units although a word consists of one or several morphemes. The latter consist of phonemes which are not identical with letters of the alphabet.

Table 1

Parallel presentation of the sonorous correspondences between music and language

		System	
		MUSIC	**LANGUAGE**
sound	pitch	tonality	intonation
	duration	metre	rhythm
resource	articulation		phonemics

**Source: Paul Mc Kevitt, Seán Ó Nualláin,
Conn Mulvihill, John Benjamins, 2002**

According to linguists' definition phonemes are the smallest language units, which originate in the psychological construction of the sonorous emission system (mouth, throat, and nose). Saussure, the founder of structural linguistics, calls them "opposing, relative, and negative entities" (Chanan, 1994, p. 82).

This poses the question whether such a double articulated system can be identified in music? *Henri Lefebvre* writes that some authors have tried to identify so called "melemes" – molecules or carriers of musical signification which, similar to morphemes, are minimal units consisting of secondary elements which, considered separately, are meaningless.

But what is the equivalent of a morpheme in music? Could it be the interval, the chord or a group of sounds? And moreover, what is the correspondent of a phoneme in music? Is it the sound, the note itself? Is it a pure sound or the sound along with its entire series of harmonics? These questions arise when comparing verbal language with musical language.

Nicholas Ruwet argues that music and language can be mutually compared if we consider language in light of Chomsky's and Miller's definition as being "a set (finite or infinite) of sentences, each finite in length and constructed by concatenation out of a finite set of elements" (Chanan, 1994, p.83). According to Ruwet, this definition can be also extended to include music if the whole musical work is considered as a sentence and the notion of concatenation comprises both the vertical relation – harmony and the horizontal one – counterpoint.

Synthetically, the comparison between verbal language and musical language can be illustrated as shown below.

In order to apply syntactic analysis to music, the elements of verbal languages must be equated with the corresponding elements of musical language. *Bernstein* proposes in his lecture series „The Unanswered Question" following correspondences:

Table 2

**Correspondences between elements of verbal languages
and elements of musical language**

MUSIC	LANGUAGE
Note/Sound	Phoneme
Motif	Morpheme
Phrase	Word
Section	Clause
Movement	Sentence
Piece/work	Piece/work

In his lecture series delivered at Harvard in 1973 (Bernstein, 1973), *Leonard Bernstein* denies Ruwet's theory as being unconvincing. Although the German word "Satz" means both *clause* and *symphonic work*, as he

observes, comparing the whole piece with a clause does not hold, whereas if we equate a musical note or sound with a phoneme, then a musical motif would be a morpheme. In this case, "a musical phrase would correspond to a word, a musical section would correspond to a clause, and the whole work to a phrase."

Bernstein reaches the conclusion that music is formed of interdependent clauses connected by conjunctions and relative pronouns (Chanan, 1994, p.84).

Pursuing the three categories of linguistics phonology, syntax, and semantics, Bernstein studies the same three dimensions in music. He outlines the most exact analogies between the linguistic categories and music due to his moderate comparison of the two systems by considering the ambiguity of the musical language.

2.3. Language Acquisition – the Music of Verbal Language

Music and language are frequently compared as they are considered universal communication systems based on hierarchically organized systems and grammar rules. It was found that music and language activate the same brain areas therefore linguists and musicologists have focused their attention on the question whether children acquire verbal language as a musical system.

New-born babies use "primary" sounds - phonemes to communicate with their external surroundings. Young children are extremely capable to differentiate between the phonemes of all languages. They have a special sensitivity for timbre as well as for rhythmic components. At the age of 3 – 4 years the child becomes competent in his native language. Although linguistic abilities continue to evolve, the whole set of competencies for language processing and producing has been acquired. (Kuhl, 2004)

In order to acquire the language of the community the child must become familiar with several lexical and phonological elements and their complex relationship which constitutes the grammar of a language. Moreover, the child must adapt his language in accord with its own needs but also with the norms of the community to which he belongs. (Ferguson & Farwell, 1975)

Language is often defined as symbolic means of communication with a lexicon of the meaning and a syntax of organization. Speech is not an end in itself but a way of expressing the individual experiences. Although speech is symbolic, the sound is the carrier of the message. (Brandt, Gebrian, & Slevc, 2012)

Depending on the manner of listening, the same stimuli can be perceived as language or as music. The repetitive listening of a recorded spoken sequence can be perceived as music. Speech is sound. Its acoustic

attributes – height, timbre, and rhythm are intended mainly for musical purposes. In order to acquire language, a child is alert to every element of speech (Deutsch, Henthorn & Lapidis, 2011).

The vast capabilities of new born babies as regards the perception of the different speech aspects were often mentioned as proof of innate language (Vouloumanos & Werker, 2007). These capabilities depend on the most musical aspect of speech, differentiation among language sounds. Without the ability of musical hearing we wouldn't be able to learn a language (Deutsch, Henthorn & Lapidis, 2011).

Certain universal aspects of the musical structure, like the preference for consonance to the detriment of dissonance occur during the first stages of child development. They probable originate in the properties of the basilar membrane and the auditory nerve, in association with exposure to temporally organized sounds (Hannon & Trainor, 2007).

Table 3

**A parallel between music and language features
- perceptive variations in young children**

Age	MUSIC	LANGUAGE
6 months	1) Ability to distinguish sounds in any musical system	a) Ability to distinguish sounds in any language
6 – 8 months	2) Partial distinction among harmonic contrasts	b) Partial distinction among phonetic contrasts
8 months	3) Ability to identify rhythms as tempo and pitch vary	c) Ability to identify rhythmic elements in native language
8 months – 10 months	4) Acoustic perception declines for non-native musical sounds but increases for native musical sounds	d) Acoustic perception declines for non-native sounds but increases for native language sounds
10 months – 12 months		e) Differentiation among non-native speech sounds becomes impossible
12 months	5) Differentiation among non-native musical sounds becomes difficult	

Source: Brandt, Gebrian & Slevc, 2012

In conclusion, verbal language is perceived by young children as a musical mini-system. As individuals grow, their understanding of music deepens in accordance with cultural standards and personal preferences.

3. Conclusion

Music and language have several points of convergence of which the most relevant one is determined by the feature shared by both – human communication. The field of bio linguistics opens new perspectives on how language is generated and acquired. The core argument herein is the common neurophysiological network which is responsible for language processing and includes the main language-specialized areas – Broca and Wernicke along with the mechanisms of auditory perception. Both music and language are phonologic communication systems, organized hierarchically in accordance with precise structural rules.

Structural convergences are especially frequent in the field of syntax Harmonic syntax is obvious in tonal music, where every sound is assigned to a harmonic function allowing to discriminate between two main functions: tonic and dominant. Schenker systematized the musical structures by differentiating between three structural levels and introduced the concept of prolongation.

Language is mainly aimed at expressing inner experiences and conveying meanings. Music and language are coded systems that contain the symbols of the mental representations. Every sound feature carries a specific significance. Height, timbre, and rhythm are means of expression which are associated with particular psychological states. Spoken language symbols are largely used in poetry where words are metamorphosed into metaphors. Music can be described as a chain of metaphors.

Translated in English by Stela Drăgulin

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A PHILOSOPHICAL-AESTHETIC PERSPECTIVE
ON THE MUSIC ACT

MIRONA BENCE-MUK[1]

SUMMARY. The article rivets our eyes on the conceptual instruments meant to set the status of the artistic creation in the context of the other cultural manifestations, evaluation and comprehension parameters, particularly the broad definition of the artistic phenomenon, namely the particular act of musical creation. Starting from Cassirer – who prefigures the aesthetic conception of the *presentational symbol* by defining it as a preceding stage which at the same time educates thought - we thus discover that the interaction between the receiving subject and the artistic act is possible through a special perceptional channel that Susanne K. Langer calls "presentational perception". This channel can seize the *form* of the artistic act beyond the material and physical features of the "aesthetic object" itself (without neglecting all the other perceptible characteristics). The course of the aesthetician in the prefiguration of this main thesis is articulated as follows: in *Feeling and Form*, Susanne K. Langer develops a theory, already anticipated in the volume *Philosophy in a new key*, which states that apart from the language symbolism that is characterized by discursiveness, there is another type of symbol denominated as "presentational", specific to the arts.

Keywords: aesthetic object, feeling, form, presentational symbol, musical act creation

1. Philosophical-Aesthetic Theses on the Artistic Act in General

1.1 The "Representational" Symbol vs. the "Presentational" Symbol

In *Feeling and Form*, Susanne K. Langer brings forward a theory already anticipated in the volume *Philosophy in a New Key*, which states that apart from the language symbolism characterized by discursiveness, there is

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another type of symbol denominated as "presentational", specific to the arts. The difference between the two systems of symbolizing consists in the opposite polarization of the perception on reason: on the one hand there is the reason that operates with the characteristically "univocal" symbols of "denotation", symbols that result from the codified conventions that are connected by succession and calculation. On the other hand, somewhere in our most inner depths, we hide an abyssal rationality that establishes the relation between elements through intuition and which takes the 'form' of the poly-semic senses in order to exteriorize. Still in *Philosophy in a New Key*, the "new key", "new answer" proposed by Langer (following the lines of Kant, Hegel, Cassirer) is the customizing of the symbolic forms that express the variety of the human experiences. Thus, similarly to her predecessors, Langer focuses on the myth as a primordial ontological form, the existential condition of the human being, who unlike the animals is doomed to create. In *Mind* the distinction between the discursive symbolism and the presentational one is better and better shaped, with a view to investigating the 'common place' of any human production: the articulation into 'form' of the experience lived. The term "feeling", namely "sentimento" in the Italian edition of the book *Feeling and Form*, reveals the author's vision on arts and artistic symbolism. This is the "form of the feeling", states Susanne K. Langer, feeling capable of establishing constitutional relations of meaning or even set the bases for the first degree of reification, the fundament for any artistic form, as well as for the scientific conceptualization.

The endeavor of analyzing made by art aims at the perspective of a phylogenetic process, namely a social-historical one of sense formation and 'sharing', specific to the human being, who anticipates and conditions the existence of any symbolic system. The question we ask ourselves is: how does reason manage to interfere in this system of symbolization, built on feeling and intuition? Langer finds the solution by resorting to the Kantian tradition whence she takes the idea of the *elaboration function* specific to the human mind, which she applies however to any form of feeling. The 'objective' aspect of this approach is given by the organizational function of the symbolic forms. Once formed, the symbols (the formative aspect refers to the signifier form that, first and foremost, pervades the symbol) have the capacity to structure our vision on the world, modifying the perception on reality itself. The circulated form of the symbol not only organizes what we call objects at the perception and cognition levels, but also succeeds in establishing the reports among them, to organize the world as a global, experiential system. Thus, the object does not constitute the main existential system, but is the result of an original sense through which the multitude of experiences acquires a form. According to the presented conception, the

symbolization process does not derive from *a priori* categories but from cultural forms, socially modified by the interaction between individual and species, the author using the term of 'communion' so as to express the profound communion, created within the symbolic systems of a society, precisely due to its own vital way of expression. Consequently, a new perspective on arts and the symbolic forms reveals itself, socially shaped, where art is perceived as an articulation of the "emotional experience" forms, due to which the societal gap between human beings is annulled, whereas the artistic creation thus becomes a shared act, able to be objective and recognize. Nevertheless, Langer is opposed to the strictly social approach of the symbolic forms because this perspective would assign a pragmatic note to its approach, thus rendering it incapable of establishing the qualitative difference between the act of artistic creation and the common experiential act. Hence, by using the terms "feeling", namely "sensation", her philosophical-aesthetic vision on language and art appears only subjectively physiological. So, the act of 'emotion', 'experiencing' includes both the subject "*feeling*" and the object "*felt*". However, we will not be able to totally detach ourselves from the physiological perspective on the feeling and sensations because of their contribution to the mental outlining of the first forms of the sensibility. The «Language is by no mean our only articulate product. Our merest sense-experience is a process of formulation.».[2] From the author's point of view, the sensory organs are the ones to run the first categorization of the sensitive impulses felt by the human being. From this relatively chaotic plethora of stimuli, the sensory organs will select only the predominant forms, at first perceived as objects and then assimilated in their 'real' form, as it was 'built' by the sensory and intelligent organs, simultaneously becoming an individual experience and a conceptualized symbol. The theory according to which art is the 'form of the feeling' starts precisely from this first stage of sensorial perception assumed by the "Gestalt" psychology, which Langer develops and adapts to the demands of the act of artistic creation. The background theory on which Langer will be articulating her analysis of the art as a presentational symbol can be synthesized in two great principles:

a) the signification act will be produced through symbols;
b) the attribution of the signified precedes the sphere of the logical-discursive conceptualization.

Consequently, according to the author, it is at the level of the aforementioned

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[2] Susanne K. Langer, *Philosophy in a new Key. A Study in the Symbolism of Reason, Rite and Art*, Harvard University Press, Cambridge, Mass. 1942, p.72; transl. Pettenati, *Filosofia in una nuova chiave*, Armando, 1972 (hereinafter FNC), p. 124: «linguaggio non è affatto il nostro solo prodotto articolato, già la nostra esperienza più puramente sensoriale è un processo di FORMULAZIONE».

sensorial 'insight' that is placed the ability to abstract forms or more precisely to attribute certain signifiers. In opposition to the neo-positivist theories (which pay particular attention to rational knowledge and logics, as well as to the logical analysis of the scientific language), but also unlike the Cassirerian conception, this 'abstraction' does not represent the result of the thinking activity that operates with well delimited facts, but represents the main form that is outlined as a consequence of the contact between the human being and reality. Susanne K. Langer believes that the 'abstraction' process anticipates the logical-discursive thinking, and even more it makes it possible; it is due to this primary ability to abstract that reality reveals itself to us as a constant, despite the chaotic alternation of the sensations we perceive. The sensory field, organized in groups and models through the intervention of the abstraction capacity, namely the selection of impulses, is part of the category of sensitive perception processes that purvey the brain with already organized information, *forms* of our sensitive experiences. Thus, each sensorial activity triggers "the stamp of mentality"[3], since the very first contact of the receivers with the exterior world. « Our sense-organs -Langer says- make their habitual, unconscious abstractions, in the interest of this "reifying" function that underlies ordinary recognition of objects, knowledge of signals, words, tunes, places, and the possibility of classifying such things in the outer world according to their kind.»[4]. The articulation of the forms of reality is seen by Langer as a prerogative that refers both to the logical-discourse thought and the perception. Besides the symbolism specific to the language, with its reflexive and discursive nature, there is another kind of symbolism characterized by instantaneity, the lack of discourse, which Langer calls "presentational symbolism". What entitles Susan K. Langer to be detached from the analytical and positivist philosophy that annuls the existence of a different symbolism from the logical-discursive one is precisely the acknowledgement of a system of forms, present since the first stages of perception. «May not the order of perceptual forms, then, be a possible principle for symbolization, and hence the conception, expression, and apprehension, of impulsive, instinctive, and sentient life? May not a non-discursive symbolism of light and color, or of tone, be formulative of that life? And is it not possible that the sort of "intuitive" knowledge which Bergson extols above all rational knowledge because it is supposedly not mediated by any formulating (and hence deforming) symbolIci is itself

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[3] Susanne K. Langer, *FNC*, p. 126/73: "lo stampo del fatto mentale".

[4] *Ibidem*, p. 129/75: «I nostri organi di senso fanno le loro abituali, inconscie astrazioni nell'interesse di quella funzione di "reificazione" che soggiace all'ordinario riconoscimento degli oggetti, alla conoscenza dei segnali, parole, melodie, luoghi e alla possibilità di classificare tutto ciò nel mondo esterno a seconda della loro specie»

perfectly rational, but not to be conceived through language—a product of that presentational symbolism which the mind reads in a flash, and preserves in a disposition or an attitude?»[5] Once again Langer distances herself from Cassirer, enlarging the spectrum of action of the "presentational symbol", from the initial preparation stage of the rational act to that of instrument necessary in the articulation of what would otherwise remain unexpressed: the existence felt, lived and experienced by the human being. Starting from these premises, Langer elaborates her theories on the artistic product, which she considers the symbol of the experience lived, the original stage of the relationship between individual and the world. Consequently, the expressiveness of the work of art does not result from singular differentiated elements that compose it (whether they are lights, shades, colors, figures, sounds, etc.), but from the total form built on their interaction. Through this statement, the author touches on the sensitive subject of all debates related to the power of signification of the artistic creation. We can justly raise the question whether the identification of the forms pertaining to the art and its synthesis function are enough to guarantee the difference between the perception of an object and the one of an artistic product. In other words, if the *form* is already present at the level of the sensorial perception, what will determine the artistic object to detach itself from any other common object? How can we define the artistic sense and what type of significations do the expressive forms of art communicate? It is more than obvious that when we refer to the artistic act we cannot talk about a sense established by convention because in this process there are neither the conventional external references not the fulfillment objectives that outline the internal and external relations of the artistic object. In Langer's view, in a painting with an aquatic subject, the sense is given not by the water or the boats, but by the signified to which refers the sum of the elements composing it. According to the author's theories, the work of art is characterized by the so-called "import"[6], the structure of life itself as it was felt and known directly. Therefore, the dynamic structure of the artistic object is what confers to the

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[5] Susanne K. Langer, *FNC*, p. 135/79,80: «L'ordine delle forme percettive non potrebbe essere un possibile principio della simbolizzazione, donde la concezione, espressione e presa di coscienza della vita impulsiva, istintiva e senziente? Un simbolismo non discorsivo di luce e colore o di toni, non potrebbe esser formulativo di tale vita? E non è possibile che quella specie di conoscenza "intuitiva" che Bergson estolle al di sopra di ogni conoscenza razionale, in quanto, suppostamente non mediata da alcun simbolo formulante (e quindi deformante) sia essa stessa perfettamente razionale, benché non destinata ad esser concepita attraverso il linguaggio? Sia un prodotto del simbolismo presentazionale che la mente legge in un lampo, e conserva in una disposizione o attitudine?»

[6] See S.K.Langer, *Sentimento e forma*, Feltrinelli, Roma, 1975 (hereinafter *SF*) and *Feeling and form,* Charles Scribner's Sons, New York, 1953.

latter its capacity to change into a symbol the forms of the experience lived, so that « Feeling, life, motion and emotion constitute its import.».[7] The term "import" connotes both the emotional charge of the artistic creation and the rational one. To claim that art is an act through which one expresses "the feeling, life, movement and emotion" does not mean that one militates in favor of a mimetic or symptomatic significance, because the constructive finality of the artistic act is not the one of stimulating the emotions or of playing the role of a signal; art, namely music, has an *a priori* emotional content, similar to the language that contributes to the symbolization through the artlessness of its conceptual nature. The difference between the two processes of symbolization – the logical-discursive one and the artistic one – consists in the fact that the artistic act does not establish a conventional report with the signified, whereas the latter does not blossom from the sensitive mark of the signifier. The way of expressing proper to the art and what we can highlight through the artistic symbol is precisely the opposite of the self-expression. The purpose of the art is not to express the feelings of the artist, to the extent to which the term "to express" will not refer to an uncontrolled 'liberation of feelings' but to their articulation through structured forms, more specifically the symbolic forms. By its very nature, the symbol does not imply the interference of the analogy, of the logos, of the direct contact with the object or experience subsequently subjected to the abstracting process. Consequently, we wonder what the fundament of Langer's theory is when she defines the articulation of the artistic form as a "**logical expression" (n. Logos)**. What allows us to label the artistic product as a symbol, namely "logical expression", given the lack of conventional referentially and strong involvement of the perception in assimilating creation? Langer believes that «Very real work of art has a tendency to appear thus dissociated mundane environment. The most immediate impression it ereone of "otherness" from reality—the impression of an illusion the thing, action, statement, or flow of sound that constitutes.» [8] Thus, from the author's point of view, one of the art's features is the "impression of illusion" that it manifests, its ability to reveal itself to us in the form of a "pure image". Here, the 'illusion' has no negative sense of fiction or disillusionment, but it is the manner in which the work of art dissociates itself from the reality *per se*, becoming independent of the spatial and temporal relations that compose the quotidian, namely "the current sensitive experience". In Langer's

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[7] *Ibidem*, p. 48/32: «Sentire, vita, moto ed emozione costituiscono la sua portata».

[8] Susanne K. Langer, *SF*, p. 61/45: "Ogni vera opera d'arte ha la tendenza ad apparire [...] dissociata dal suo ambiente mondano. L'impressione più immediata che essa crea è un'impressione di "alterità" rispetto al reale: di **un'illusione** in cui si dispiega la cosa, l'azione, la frase o il fluire di suoni che costituisce l'opera".

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opinion, the aura of illusion can be attributed to any object of the real world, if the object undergoes an abstraction from its material existence, so that we see it as unique in its way of presenting itself as "pure image". The illusion appears at the moment of our appropriation of the image as «An image is, indeed, a purely virtual "object." Its importance lies in the fact that we do not use it to guide us to something tangible and practical, but treat it as a complete entity with only visual attributes and relations.»[9]

We witness a process not of reality reproduction but of 'abstraction' in the way the symbolized object offers itself to our sensitive perception. Thus, art tends to produce that *form* which is configured when contemplating its sensitive qualities, extracted from their real meaning. The concept of "virtual reality" or illusion, as we named it above, is thus the one that conditions the artistic abstraction ability and, consequently, art's ability to signify in the absence of a conventional signified. However, the problem is how we will be able to distinguish between an artistic phenomenon and a common event or familiar object through our everyday practical experience? To support her thesis, Langer insists on the 'illusory' quality of arts, underlining that the artistic work lacks practical significance: «All forms in art, then, are abstracted forms; their content is only a semblance, a pure appearance, whose function is to make them, too, apparent—more freely and wholly apparent than they could be if they were exemplified in a context of real circumstance and anxious interest. It is in this elementary sense that all art is abstract. Its very substance, quality without practical significance, is an abstraction from material existence; and exemplification in this illusory or quasi-illusory medium makes the forms of things (not only shapes, but logical forms, e.g. proportions among degrees of importance in events, or among different speeds in motions) present themselves *in abstracto*. This fundamental abstractness belongs just as forcibly to the most illustrative murals and most realistic plays, provided they are good after their kind, as to the deliberate abstractions that are remote representations or entirely non-representative designs.»[10] We hence notice that art presents articulate forms which, although they do not refer to concepts, are nevertheless endowed with

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[9] *Ibidem*, p. 64/48: «un "oggetto" puramente virtuale. La sua importanza sta nel fatto che non la usiamo come guida a qualcosa di tangibile e pratico, ma la consideriamo come entità compiuta avente relazioni e attributi solo visivi».

[10] *Ibidem*, p. 67/50,51: «fatto che le forme delle cose (non soltanto le forme materiali, ma anche le forme logiche, come i rapporti fra gradi di importanza negli eventi, o fra velocità diverse nel movimento) si manifestino attraverso questo medio illusorio o quasi, fa sì che esse si presentino *in abstracto*. Questa fondamentale astrattezza è propria con pari necessità degli affreschi più illustrativi e dei drammi più realistici, purché riusciti nel loro genere, come delle astrazioni deliberate, che sono rappresentazioni remote o disegni assolutamente non rappresentativi».

meaning. The abstraction or re-elaboration of the experience, necessary when talking about signification, is identified by Langer through its features of "belonging" to the arts. The purpose of the 'illusion', claims the author, is: «In art forms are abstracted only to be made clearly apparent, and are freed from their common uses only to be put to new uses: to act as symbols, to become expressive of human feeling.».[11] The rapport between the image and its model can be interpreted as mimetic but this sensitive manipulation of the reality is called by Langer "transformation" (as she completely excludes the idea of imitation).

1.2 Conclusions on the theses regarding the artistic symbol, namely the "presentational" symbol

As a consequence of the logical-demonstrative endeavor so far, we deduce that the artistic symbol is neither the copy of an object not the symptomatic expression of an emotional state, but its ability to refer us to an *a posteriori* semantic load. The artistic symbol – in Kant's vision, developed by Langer – could be defined mainly by the representation act of the mutuality relation between subjectivity and objectivity, and secondly as an image of a new reality, fruit if the creation not of the mimesis, considering art's potential to express the rapport between real and "appearance" through form articulations, interpretation and possible reorganizations. The association object-artistic representation is based on an abstracting process that allows the artist to surprise the forms in a certain object, similar to the reencountered articulations at the moment of feeling, which, in its turn, appears as an absolute value of the content of an image.[12] The artistic transformation of the reality, known subjectively in objective "appearances", immediately appropriated as expressions of the sensitive "appearances", is possible due to that "primary illusion" that, in Langer's view creates the main substance (in the sense of *substantia*, not of "matter") of every piece.[13] So, the substance of the work of art is in fact an illusion articulated in the rhythm of the experience lived in such a way that it coincides with its "feeling": «To produce and sustain the essential illusion, set it off clearly from the surrounding world of actuality, and articulate its form to the point where it coincides unmistakably with forms of

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[11] Ibidem, p. 67/51: «In arte le forme sono astratte solo per risultare chiaramente apparenti, e liberate dai loro usi comuni solo per essere adibite a nuovi usi: per agire come simboli, per divenire espressivi dell'umano sentire».

[12] See Susanne K Langer, *SF*.

[13] Susanne K. Langer, *Mind: an Essay on Human feeling*, The Johns Hopkins Press, Baltimore, v. I 1967, (hereinafter MI).

feeling and living, is the artist's task.»[14] Given the context, it is necessary to recall that the term "feeling" used by Langer does not refer to a particular subjectivity independent of the object it determines, but needs to be circumscribed as an "expression" of the changes made in the body through interacting with the specific environment of the art. This explains the entire theory of the author who associates the term "feeling" to space, time and movement when detailing the different manifestations of the art. Regardless of the aspect it symbolizes – spatial or temporal – art expresses through these coordinates the articulations of the "feeling's form. Langer believes that space "così come lo conosciamo nel mondo pratico, non ha forma. Non ne ha neppure nella scienza, benché in questo caso abbia una "forma logica ».[15] Naturally, apart from the artistic act, senses help us acknowledge the limits whether spatial or temporal. Art's spatiality and temporality, in return, make no reference to limits of any kind, but have the extraordinary capacity of shaping the space or time, thus creating a virtual reality. The artistic time and space is constituted in the shape of a "primary illusion" following the form seen, or heard, charged with human sentiments and the equivalent of the feeling itself. In this way, the space (as "vision" in language, poetry and painting) and the time lived due to the artistic articulation gets a shape, constituting the main object of the perception. The work of art is not therefore merely a simple form of the space but the source of the new spatial and temporal conformations, where it finds again its symbolic articulation.

Now the vision of the aesthetician Susanne K. Langer on art can be better contoured. She rigorously detaches the artistic object from any other object in the sphere of the common human experience, starting precisely from the premise that the artistic form does not reach achievement through relations of causality and utility, being shaped by the intervention of the imagination in the interior of another group of relations. The artistic vision thus has the role of transforming the object: «But it is not, as notably Croce and Bergson have said, the actual existence of the object to be depicted, that the artist understands better than other people. It is the semblance, the look of it, and the emotional import of its form, that he perceives while others only "read the label" of its actual nature, and dwell on the actuality.»[16] We referred

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[14] Susanne K. Langer, *SF*, p. 85/68: «compito dell'artista è di produrre e alimentare l'illusione essenziale, separarla in modo netto dal circostante mondo reale e articolarne la forma al punto che essa coincida, inequivocabilmente con forme di sentimento e di vita».

[15] Langer believes that the logical form of an object is determined by the manner in which the object is built in relation to the sum of the rapports established between each element in the object's structure. (*An introduction to Symbolic Logic*, Houghton Mifflin Comp, Boston 1937, p. 24).

[16] Susanne K. Langer, *SF*, p. 94/76: «non è la resistenza effettiva dell'oggetto da raffigurare che l'artista intende meglio degli altri. È la parvenza, l'apparire di esso e il peso emotivo della

above to the manner in which art articulates the spatial forms, creating a virtual space that is different from the real one, a system totally closed in itself within which forms are tied by an infinite *continuum*. As Langer points out, in a work of art «All accents and selections, as well as radical distortions or utter departures from any "actual form" of objects, have the purpose of making space visible and its continuity sensible. The space itself is a projected image, and everything pictured serves to define and organize it. Even representation of familiar objects, if it occurs, is a means to this end.»[17]

This statement brings the author closer to Ernst Cassirer who stated: "The artist chooses a particular aspect of the reality but this process of selection is at the same time a process of concretization. Once set in its perspective, we are forced to see the world through their eyes."[18]

Once a single line is traced within the virtual framework, we are already introduced in the world of symbolic forms, considering the prompt intervention of that line in the organization of the space and in the projection of a new visual form. The transfer that this would trigger mentally is similar to the one operating in our brain when we manage to distinguish the words from the chaos of noises: «The mental shift is as definite as that which we make from hearing a sound of tapping, squeaking, or buzzing to hearing speech, when suddenly in midst of the little noises surrounding us we make out a single word. The whole character of our hearing is transformed. The medley of physical sound disappears, the ear receives language, [...] Exactly the same sort of reorientation is effected for sight by the creation of any purely visual space. The image, be it a representation or a mere design, stands before us in its expressiveness: significant form.»[19]

The significance given to the form has nonetheless an analogy as its ground. The visual forms that are articulated, creating the feeling of a

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sua forma, che egli percepisce mentre altri si limitano a "leggere la targhetta" della sua effettiva natura, restando sul piano della sua realtà effettiva.»

[17] *Ibidem*, p. 95/77: «accentuazioni e selezioni, come le radicali distorsioni o complete deviazioni da ogni «forma effettiva» degli oggetti, sono intesi a rendere visibile lo spazio e sensibile la sua continuità. Lo spazio stesso è un'immagine proiettata e tutto ciò che viene raffigurato serve a definirlo e organizzarlo. Anche la rappresentazione di oggetti familiari, quando si verifica, è un mezzo inteso a questo fine.»

[18] Ernst Cassirer, *Eseu despre om. O introducere în filosofia culturii*, translated by Constantin Cosman, Humanitas, Bucharest, 1994, p. 204.

[19] Susanne K. Langer, *SF*, p.103/84: «Il passaggio mentale in questo caso è tanto definito quanto quello che avviene quando da un picchettio, o, un urlo o un ronzare, emerge un discorso, quando, all'improvviso, in mezzo ai piccoli rumori che ci circondano, riusciamo a distinguere una singolare parola. L'intero carattere del nostro udire ne è trasformato. Il caos dei suoni fisici scompare, l'orecchio accoglie il linguaggio [...].Esattamente lo stesso genere di nuovo orientamento subisce la vista, quando venga creato uno spazio puramente visivo. L'immagine, sia essa una rappresentazione o un semplice disegno, sta di fronte a noi nella sua espressività: è forma significante.».

unique space, could not be endowed with meaning by themselves if their rhythm did not represent another: that of the "feeling", a mixture of sensations and emotions.

Inarguably, in Susanne K. Langer's view, art is the symbol of feeling, because the latter reveals itself to us either as an image of the virtual space, e.g. plastic arts, or as an image of the venatorial volume, e.g. sculpture, or an image of the ethnic sphere, in architecture. A decisive importance is allotted to the presence of *the rhythm of the articulated forms of the experience lived*, which unites them all in a whole called art.

2. Philosophical-Aesthetic Theses on the Art of the Virtual Time

The rhythm will remain a constant in the evolution of this research, because it is imposed as an essential feature of the temporal coordinate and consequently of the one that Langer, and not only she, catalogues as **the art of the virtual time: music.**

Starting from the notion of experienced time introduced by Bergson, Langer traces from the very beginning obvious landmarks between the act of real fulfillment of the consciousness and the process of conceptualization of the objective time with which science operates. Unlike Bergson (from whose point of view philosophy should try to intuitively capture the inner sense of duration), Langer considers intuitive knowledge to be perfectly rational because it finds its expression in the symbol. In reality, when it elaborates the theory of the form of the "feeling", recognizable in music, Langer does not refer to Bergson, whom she cites directly, when using the phrase "the expression of time", but to William James: the latter connecting the feeling expressed by duration with a certain "emotional feeling", which, particularly in music, accompanies the intervals of time.[20]

Music is the art capable of making the time heard, while its force and continuity are sensitive.[21] It offers the hearing an "appearance" of movement, of the sounds endowed with height, duration and intensity, of the chords and the lines, creating an **auditory-perceptible virtual form.** In reality, when facing the music, we do not perceive visually any type of movement, but we do identify duration, the image of what we can only call lived or experienced time: the course of life, when each of us feels how the waiting becomes an hour, and the hour changes into an unalterable fact. This means of measuring the time is only possible from the prism of the sensitivity, the

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[20] See William James, *The Principles of Psychology*, Macmillan & Co, London 1901; 1ª ed. H. Holt, 1890, vol. I.
[21] See Susanne K. Langer, *SF*, p.130/110,111.

tensions and emotions, while it is not only characterized by a different account but also by a structure completely different from the one composed by the practical or scientific time. [22] The virtuality consists in a new organization of the musical sound which our ear proposes with a view to creating new artistic forms, contrary to the ones specific to the scientific time, whose structure is given by a unidirectional order, measurable in the sequences of the practical experiences. Thus divided, time helps the individual in his temporal orientation, without creating the reflex, the ability to feel the *passage* from one moment to another, an exclusion of the ordinate, precise arrangement. Moreover, says Langer, the experienced time does not involve only indicators such as length or the interval between a moment and another (long or short time), but it can be perceived quantitatively (less or more time). So, the author introduces a new concept, the one of "voluminousness". *The voluminousness of the direct experience*, she states, is the one that confers visibility to the time. The volume, in its turn, is "filled" with physical, emotional and intellective tensions, and the existence of time is the result of the exact way we cope with these tensions and for which we are permanently seeking solutions. [23] Part of these tensions are lost in the background, while others are propelled on the experiential forestage, while their significance lies in the **quality** attributes to time, beyond the *form* that it offers, and which will be deployed according to the scheme imposed by the dominating efforts. The time expressed through music will have the **quality** as a main feature; more than that, it is the quality itself, because it represents the duration experienced by the human being, surprised by the qualitative perspective.

Therefore, we acknowledge that in a musical work time is not intuited in its effective form, but is its symbolic expression, reason for Langer to define it as *virtual*. Music will become the symbolic representation of the time experienced by the artist, who in turn appropriates this time, changes it and passes it forward to the music lovers.

The experience of the *passage* and *transit* is, according to Langer, «Yet it is the model for the virtual time created in music. There we have its image, completely articulated and pure; every kind of tension transformed into musical tension, every qualitative content into musical quality, every extraneous factor replaced by musical elements.»[24] Accordingly, the musical creation extracts from the experience *the image of the passage*, which it

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[22] See Susanne K. Langer, *SF*, p. 129/109,108.
[23] *Ibidem*, p. 133/113.
[24] *Ibidem*: «il modello del tempo virtuale creato nella musica: Lì noi troviamo la sua immagine completamente articolata e pura, e ogni sorta di tensione è trasformata in tensione musicale, ogni contenuto qualitativo, in qualità musicale; ogni fattore estraneo è costituito da elementi musicali.»

transforms in a perceivable artistic product, in an articulation of sounds, activating the symbolization process which makes the duration 'determination' possible.

Langer's contribution consists in the fact that the aesthetician managed to identify in art the presence of the symbolization act and, consequently, the presence of the process of the 'rational' re-utterance of the sensations, emotions and sentiments, on whose ground the logical 'abstractions' will be effected. In this context, we take the essential truth that music, similarly to the word, can depict «events we have not witnessed, places and things we have not seen, so music can present emotions and moods we have not felt, passions we did not know before.»[25] Even so, music, contrary to the language, has no fixed system of connotation. Apart from not being endowed with 'lexical meaning', the musical notes considered separately, recognize not even the notion of harmony, except for some onomatopoeia that have become conventions (for instance, the bells chiming, the rooster singing, etc.), music has no literary meaning.[26] Obviously, Langer believes, the message of a musical work is not a fix, immutable abstraction, an empty concept regardless of its fame among the large public and however much it recurred over the centuries. Its values and symbols are inexhaustible[27], so any artistic musical product would be reduced to a single interpretation and audition. Music, more than an art of time, is an 'art in time', not only because it needs a well defined time of perception, but because it articulates the time as a *form of its primary illusion*. Recurrence, in this case, becomes a benefit, an optimal indicator of its artistic value. But, referring to Susanne K. Langer, we can make a distinction between the *extrinsic recurrence* (such as the one mentioned above, which make reference to the act of the interpretation and expression) and an *intrinsic recurrence* (tightly related to the act of the creation, of the content).

From the analysis of a musical work, we observe that the first stage of the creation is the elaboration of the artistic 'idea', i.e. the *form* of the composition that the artist feels the need to develop. Under the influence of this form, the composer will create part of the work, part that manifests itself as a 'movement', an avalanche that is to structure the entire play, in conformity with an implicit logic, which any conscientious artistic activity has the force to transform in an explicit logic. In alternating this recurrent form, the *rhythm* chosen by the creator is not reduced to a regulated repetition of

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[25] Susanne K. Langer, *FNC*, p. 286/180: «eventi di cui non siamo stati testimoni, luoghi e cose che non abbiamo visto, così la musica può presentare emozioni e stati d'animo che non abbiamo sentito, passioni che non avevamo prima subito.»

[26] *Ibidem*, p. 297.

[27] *Ibidem*, p. 306.

the events (as in the case of the cardiac pulse or the staccato of the hands of a clock), but to the symbolic *presentation* of the most elevated organic experience: the emotional life of any human being. «The commanding form of a piece of music contains its basic rhythm, which is at once the source of its organic unity and its total feeling. The concept of rhythm as a relation between tensions rather than as a matter of equal divisions of time (i.e. meter) makes it quite comprehensible that harmonic progressions, resolutions of dissonances, directions of "running" passages, and "tendency tones" in melody all serve as rhythmic agents.»[28]

Coming back to the idea of tension that is alternated and impresses quality to the time, retrievable in a musical product, we will notice that it is developed in direct correlation with the rhythm (the musical one is a calculation of the organic rhythm), becoming its essence: rhythm will survive by creating new tensions by solving the previous ones.

Thus, Susanne K. Langer feels entitled to state:[29] Rhythm will be crystallized initially as *appearance* of the organic movement, so that later it becomes *the appearance of duration*, assimilated as a whole by the real events that announce new moments and make reference to the past ones. The experienced time and the rhythm identify themselves through music with the same *gestalt*, giving birth to a "symbol-world" of the experienced time. Once again, Langer makes us think of Cassirer who, by comparison, observes analogies between the natural symbols and the artificial ones. This way, our ability to recognize the rhythm in the sounds, figures and events becomes explicable. The process is based on analogies with the forms from the real world, but the music represents for Langer an obvious case of "symbol unconsumed"[30]: the objectivity of a significance that transcends the one of the signified and is not reducible to their sum. In the case of the *presentational symbol*, claims the author, «Articulation is its life, but not assertion; expressiveness, not expression.»[31]

We are entitled to wonder how it is possible that a *symbol unconsumed*, with no stable sense, that contains a multitude of meanings in itself be understood?

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[28] See Susanne K. Langer, *SF*, p. 146/125: «La forma determinante di un brano musicale contiene il suo ritmo fondamentale, che è nello stesso tempo la fonte della sua unità organica e del suo sentimento totale. Il concetto di ritmo, come relazioni tra tensioni piuttosto che di eguali divisioni di tempo [...] rende ben comprensibile il fatto che le progressioni armoniche, le risoluzioni di dissonanze, le direzioni dei passaggi "rapidi" e i "toni risolventi" nella melodia servano tutti come agenti ritmici.»

[29] *Ibidem*, p. 149.

[30] Susanne K. Langer, *FNC*, p. 307.

[31] *Ibidem*: «l'articolazione è la sua vita, l'asserzione, l'espressività lo è, non l'espressione.»

Langer herself answers this question by attributing the entire responsibility to the artist, the one that seizes the *form of the feeling* and *reifies* it, turning it into something perceptible, action that does not involve the correspondence between the *artistic form* and its precise signified. An *unconsumed artistic symbol* will be a continuous source of new meanings, while any artistic work will present forms endowed with meaning, even if they do not refer us to a real reference or to its own objective form. What is more, the Gestalt psychology to which Langer alludes many times, has made an empirical demonstration that the perceptive form is not reduced to the sum of all data it contains.

Langer also claims that any concept intercepted in an articulated form, different from the discursive unconventional one, but full of force, must not be perceived as a symbol in the broad sense of the term, but as a "signifier form", where the factor that gives meaning is not discriminated from the logical point of view. This factor will have a role in identifying the quality of the artistic act and not at all in its functionality.[32] The work of art builds in this way its own life, its own world, full of significant emotional values.

Returning to the theory stating firstly that art is a logical expression, because it has no ontological support and value, due to its expressivity, and secondly that an artistic symbol is the *common ground* where the relationship of the human being with the surroundings becomes concrete and takes shape, we can see more clearly the answer to the question above.

In establishing a clear demonstrative landmark, the affirmation of Morpurgo Tagliabue is decisive. He would write in one of his studies: « the «new key» that Langer wants to use as the core of her philosophy was not that new given the fact that it had already been introduced in a well-known work of Ernst Cassirer. From Cassirer whose pupil is Langer herself, she gets the concept of the human attitude as symbolizing disposition; by «symbol» she envisions its most extended meaning, corresponding to abstraction ("A symbol is any device whereby we are enabled to make an abstraction.")[33].

Related to what art is capable of producing and transmitting, another important factor that we have already mentioned is the *appearance* or *illusion* either of a *virtual space* or of a *virtual time*. From the author's point of view, the illusion is an important principle of art – a cardinal principle according to which **artistic abstraction** is not to be reached by any of the generalizing processes used in order to reach scientific

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[32] Susanne K. Langer, *SF*, p. 49.

[33] Morpurgo-Tagliabue, *Scuola critica e scuola semantica nella recente estetica americana*, in "Rivista di estetica", 1956, III, p. 39: "ogni mezzo attraverso cui siamo resi capaci di fare un'**astrazione**". The passages presented within the ample quote have been extracted by Morpurgo-Tagliabue from Susanne K. Langer, *Sentimento e forma*, p. XI.

abstraction.[34] Langer continues by stating that the scientific abstraction is produced by successive generalizations, whereas the artistic one is not conditioned by the succession of intellective studies. The artistic abstraction is achieved by the mere recognition of the *form* that gives birth to perceptions and intuitions, thus confronting us with a spontaneous and natural process of abstraction. The only common point of reference between science and art remains the *form*. Both are able to abstract only in relation to the *forms* they manage to capture from the multitude of existing and lived experiences.

Thus, the *artistic abstraction* converges towards what Langer calls "presentational abstraction"[35], meaning that the 'understanding' of a work of art starts from the intuition of the feeling, presented in the totality and complexity typical to any artistic product, then continuing with the moment of the contemplation, which will gradually reveal the force of the artistic work of art. Unlike the discourse, where the meaning is built synthetically by a succession of intuitions, art in exchange, visualizes and anticipates its complex unity. As we remarked above, the illusion created by art cannot have any utilitarian scope, as it represents only the *sensitive appearance* of the practical structure of life.

In the activity of *artistic* or *presentational abstracting*, as Langer prefers to call it, no successive levels of abstraction are reached; art involves in this mechanism constant relations of rephrasing acts, both abstractive and projective, based on an incommensurable range of principles, which forces the *presentational abstracting* to include many subspecies, often in close relation with the means of creation specific to each art. These various subordinate types of abstraction allow for the different logical projections to blend in order to create a complex symbol, the created image that presents the idea of the artist.[36] These "subspecies", mentioned by Langer, are not independent from each other, standing on general analogies that are articulated within the primary illusion created by each art in particular, thus constituting the most direct type of "presentational abstraction". The "primary illusion" results from the interaction of the multiple abstracting processes, of which to Langer the most important one is "tension".

Ensuing, states Langer, the different types of art favor different metaphors, but the basic concepts of each one of these are tension and resolution.[37] How do these tensions act? In the first moment they "produce structures", Langer considers, only by their mere appearance. The structure

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[34] Susanne K. Langer, *Problems of Art*: Ten Philosophical Lectures, New York: Charles Scribner's Sons, 1957.
[35] Susanne K. Langer, MI.
[36] *Ibidem*.
[37] *Ibidem*.

is then coagulated into visible or heard *forms*, either by their intensity or their calm, either by their solving or their transformation. In any type of art, regardless of the instrument with which it operates (lines, gestures, sounds, etc.), the first identifiable element, i.e. introduced by the creator is the "field of tensions" present, Langer believes, particularly in the works of art subject to execution, interpretation. And, in this context, Langer gives the example of the work *Impromptu opus 90* by Schubert, where, "the field of tensions", created by the unison of the dominating accordion and the contrast between the dynamic notes is very easily retrievable.

The *tensions* that Langer mentions and which basically confer specificity to the work are configured as the sensitive expression of the organic dynamics of the experience lived. They are also determining in the construction of the essential structural element in imposing the '*primary illusion'* to any artistic incipit due to their scope, potential and capacity to evolve, subsequently meant to spur the continuity and development of the artistic act. The form that the tensions acquired during the organization of the artistic act, namely the creative act, reflects what we subjectively feel emerging inside us, for instance the activity of the muscles felt by us and the agitation caused by the various emotions experienced[38]. The articulation of the lines, forms, gestures, but especially of the sounds by creating tensions that reflect the *form* of what we feel, transforms art in a process capable of objectivizing and expressing logically.

On the dry and severe ground simplified by the philosophical-aesthetic expression, compatible with the framework here circumscribed, we have tried to etch with big, easily perceptible and identifiable lines the cardinal moments in the development and perception of the aesthetic universe of the art, namely music.

Translated by Adina Fodor Ph.D. ("Babeş-Bolyai" University)

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INTERPRETATIVE ISSUES IN CHURCH CHORAL MUSIC

AUREL MURARU [1]

SUMMARY. The present endeavour aims primarily at emphasizing the issues related to the interpretation of Orthodox liturgical choral music. Although, at first glance, the music of the Divine Liturgy seems to be just another art of sound, in reality it goes far beyond the limits of a "simple" work of art. The religious sermon can in no way be compared to a concert, with performers and listeners. The parishioners are not merely an audience from a concert hall, but, together with the priests performing the ceremony, they participate organically and actually to the development of the religious sermon. Hence, it is important to become aware of the fact that, in the Christian cult, the chanting is not merely decorative, but it accompanies and continually deepens the important moments of the divine service.

Keywords: liturgical music, choral music, conductor, performance.

Although, nowadays, church music is getting more and more appreciated, a lot of concertgoers, musicologists, composers, performers or conductors perceive this music merely as a simple work of art, which they look at from the perspective of its aesthetic value. Hence, numerous so-called "liturgical" scores have surfaced over the last few years, from which "the sacred" is totally absent, or, worse, we can find various performances of some outstanding religious works in which the divine aspect is simply overlooked. This has resulted in a desacralization of the liturgical chant. Sadly, we can notice that church music – especially the choral one, but many times even the psaltic music of Byzantine origin – is distorted, sometimes even repudiated by some singers or conductors of church choirs. It is a *Sine qua non* condition that the music accompanying the Divine Liturgy not only instil a thrill of aesthetic gratification, but also permeate the souls of the Christians attending the sermon, bringing them closer to God. During the Orthodox religious service, the choir, located in the choir stall, is meant to create a mystical climate, specific to the divine worship service, which would

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favour the spiritual enlightenment of the Christians attending the sermon. This ought to represent the primary concern of not only the composers, when writing an opus of church music, but also of the conductors of church ensembles, whose primary purpose is to create the adequate atmosphere for a worship service. In this regard, Gheorghe Şoima talks about the missionary function of liturgical music, meant to awaken the minds and hearts of the lost: "in the churches that have good choirs…the people that come to the Divine Liturgy are not only fervent Christians, but also certain indifferent persons who love music. At first, some are drawn to the church only by the beauty of the music; then, gradually, they begin to like the evangelical teachings, as well as the religious atmosphere within the church and, in time, they become religious, as well".[2]

If the aesthetic enchantment may be aroused fairly easy (through generous melodic lines, through dynamic and agogic contrasts, through spectacular harmonic progressions or special timbralities, etc.), the atmosphere of devotion and deep meditation can be created only through an intense and authentic emotional experiencing of the liturgical act. This is why, the music performer – whether a choir member or a conductor – must interpret the sacred chant (regardless of whether in the church or even in a concert hall) as a prayer, as a "fruit of the lips" (see *Jews* 13, 15 or *Hosea* 14, 3), as an organic part of the ritual or reaffirming of the Christian faith, as a form of prayer, as an offering brought to God All Mighty. In this regard, both the conductors and the choir members must be ceaselessly connected to the liturgical service and continuously interact with the ordained celebrant of the Divine Liturgy, in making a collective prayer, "borrowing" from the priest's grace and pouring it – through the sincerity and profoundness of the musical performance – onto the participants in the Divine Liturgy. In this endeavour, the choir members must start from the premise that "in the church, one cannot sing just about anything or anyhow";[3] First of all, they all must be fully aware of the liturgical moment in which they must perform one song or another, bringing to light the deep significance of each, separate chant. This is what king and psalm writer David used to say: "*Sing with understanding!*"[4]

The conductor of the church choir must also keep in mind that the music they are interpreting represents one of the aspects of our communication with God and that the participants to the Divine Liturgy are establishing a

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[2] Gheorghe Şoima, *The Functions of Liturgical Music*, Publishing House of the Theological Magazine, Sibiu, 1945, page 64;

[3] Titus Moisescu, *The Religious Choral Creation*, "Muzica" Magazine, Issue No. 2 /1994, page 128;

[4] *Psalm Book,* The Publishing House of the Biblical and Missionary Institute of the Romanian Orthodox Church, Bucharest, 2001, Seventh Psalm Section, Psalm 46, page 92;

tight connection with the Kingdom of God precisely through sung prayers. "*If people can get closer to one another spiritually through music, then it is music that can help people also establish a communion with God. Just as music expresses longing or love towards another human being, it can also manifest man's longing or love for God*".[5] Therefore, the performance of church music must be tackled as a ritual of initiation into the true faith, as a joy of the soul, as a celebration of the virtues that God, the Creator, in His great mercy, has bestowed upon us.

Any musical work, from the simplest psaltic monody to the most ample vocal-symphonic opus-es, entails that the distance between the creator (composer) and the receptor (an audience or a congregation) be made through the performer (the conductor). We must admit that the success or failure of a musical creation largely depends, at the same time, on the quality of the performance, because the true art of sound emerges only when it is auditory intercepted by the audience, as "*music is dependent on the execution by the musician*".[6] This is why, in the following pages, we have set out to tackle the issues facing the performance of one of the most profound and moving genres of choral art: *the Orthodox Church music.*

From the very beginning, we must make a clear distinction between the two categories of Orthodox liturgical music, which differ in both the compositional technique and the interpretative one: *lectern chanting* – which is monodic, of Byzantine tradition and *choral music* – which is harmonic and polyphonic, originating either from a psaltic melody or from the composer's imagination and sensitiveness. However, I would not absolutize the differences – not at all negligible – between the monodic chanting of Byzantine origin and the harmonic choral singing, because, after all, these both directions of establishing Orthodox church music have proven their value and perennially, withstanding the harsh moments of dictatorship and being present today in our lives, with notable results in both directions. Hence, we can firmly state that, regardless of the influence, the music that accompanies the texts of the Divine Liturgy outlines profound states of an authentic religious experience, which, in the simple text, whether read, scanned or recited, may not always find an adequate effect. In this regard, the theologist and the composer Gheorghe Şoima stated: "*the religious poetical texts deprived of music may cause monotony and fatigue*".[7] The choir expressively intensifies the texts of the prayers used during the Divine Liturgy, thus beautifying the sermon through artistic or musical means, in particular.

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[5] Gheorghe Şoima, *op. cit.*, page 49.
[6] Nicolai Hartmann, *Aesthetics*, "Univers" Publishing House, Bucharest, 1974, page 138.
[7] Gheorghe Şoima, *op. cit.*, page 3.

Let us mention the fact that, in most cases, the creators of liturgical choral music have provided enough indications of dynamics and agogics, in the pages of their opus-es, so that the performance be inseparably tied to the text of each prayer, whilst allowing the performer unlimited expressive freedom, or restricted only by the musical logic. Hence, the most important task that a performer is faced with, when tackling a religious score (and not only), should be to comply with the indications given by the composer, since the score is "*the document that inscribes the composer's artistic intentionality*".[8] This is in no way a restricting of the conductor's personality, quite the contrary, a freedom anchored in the composer's intentions. In other words, one must reject any type of scholastic interpretation that lacks flexibility, whilst avoiding extreme artistic freedom, which can lead to a distortion of the tensional construction intended by the composer, as well as of the message of the liturgical chants. Hence, an extremely sensitive question arises: to what extent may a conductor impose their own version and how much originality can be accepted, on their part? A good answer to this question has been provided by Sydir Vorobkevych in his harmony manual. According to him, "*church music must reflect seriousness, sublimity and dignity; the profane artificialities, the difficult passages and coloraturas or the worldly, sweet, frolicsome, passionate or funny melodies – all these must be avoided in church music*".[9] It is important that the interpretative vision of any church choir conductor be tightly connected with the divine worship, because the performance of church music, of the religious chants is a genuine way to reach the sublime, to experience more of God's presence, tending toward the transcendent pole. The conductor must endeavour that the music they are performing "permeate the souls of the listeners, stir them, convince and move them",[10] helping the Christians break away from all the worldly troubles. Consequently, both the choral conductor and the members of the ensemble should go beyond the simple act of a musical execution, getting involved emotionally and spiritually in the progression of the liturgical drama.

One might state that any composer writes down absolutely everything that is important to the interpretation and that the conductor may simply follow their instructions as a written recipe, as an exact guide, without adding or eliminating anything. This type of approach is erroneous, rudimentary, lacking logic and consistency. The involvement of the conductor

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[8] Dorel Paşcu-Rădulescu, ”*The Way to Interiority*”, The Printing House of the National University of Music, Bucharest, 2006, page 32;

[9] Sydir Vorobkevych, "*Manual of Musical Harmony*", Rudolf Echardt, Chernivtsi (Cernăuţi), 1869, page 206;

[10] Augustin Bena, "*Practical Course of Choral Conducting*", "Editura Muzicală" Printing House, Bucharest, 1958, page 34;

in the act of rendering the artistic message is not merely a simple action, which may or may not be achieved. It represents an entirely compulsory necessity, because, as philosopher Nicolai Hartmann stated: "*the composer does not compose all the way; the written music remains relatively general and it is the performing musician that writes it through*".[11] Hence, "the interpreter becomes an associate of the composer, and, thus, the performer(s)' work is not merely an *artistic rendition*, as they become genuine creators".[12]

The conductor's interpretative approach starts from the aesthetic and stylistic premises that underlie the message encrypted in that particular musical creation, filtering these premises in accordance with their sensitiveness and experience. A conductor's emotional intensity and behaviour render the musical performance unique and unrepeatable.

Although, at first glance, the music of the Divine Liturgy seems to be just another art of sound, in reality it goes far beyond the limits of a "simple" work of art. The Divine Liturgy can in no way be compared to a concert, with performers and listeners. The parishioners are not merely an audience from a concert hall, but, together with the priests performing the ceremony, they participate organically and actually to the development of the religious sermon. Religious music is meant to be sung in the church, therefore, if brought to the concert hall, it may lose its purpose, no longer managing to create the atmosphere of profound religiousness specific to the act of prayer and thus being reduced to a simple artistic act. Hence, it is important to become aware of the fact that, in the Christian cult, the chanting is not merely decorative, but it accompanies and continually deepens the important moments of the divine service.

Even if, ever since the first centuries of orthodoxy, the liturgical chanting has been attributed to a single man (chanting at a lectern), it has always been a group activity, which is demonstrated also in the *Litany of Fervent Supplication (*after the Gospel), when the ministers of the holy altar pray"…*for the singers*" (plural number). The word *Liturgy* itself derives from the Greek term "*litos" – people* and "*ergon" –* work, which signifies the active participation of the entire congregation gathered in the church for the liturgical service. The Christian divine cult is a group cult, and not an individual one, which also reflects onto the music. Just as the priest, while performing the Divine Liturgy, prays on behalf of us all, similarly, the choir in its dialogue with the ministers of the holy altar, represents the entire congregation attending the liturgical service. From this standpoint, the performance of liturgical music must reflect the vision of the entire community

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[11] Nicolai Hartmann, *op. cit.*, page 235.
[12] Nicolai Hartmann, *op. cit.*, page 138.

of Christians and the conductor must render an interpretative version that would represent this community. In this case, a new parallel can be drawn between music and visual arts. Just as the Byzantine icon painters do not seek to express themselves in the icon, so the performer (the conductor) ought not to express their own feelings through the performance, but to continually deepen the teachings of the church. The conductor is not presenting solely their own love towards the Creator, but the love of the entire community of the Holy Church. Only through an intense and emotional feeling of the music can the "*melting into one*"[13] of the listeners take place, which is the supreme goal of church chanting. Sacred music "*should win over the souls of the Christians gathered in the church, to the glory of God and to their own spiritual education*"[14], because "*music is a calling, by awakening the soul of the listener into communion, into joint vibration, into the most inner life*".[15] The mission of the performing musician is to awaken profound aesthetic feelings in the souls of the listeners, thus favouring the emergence and enhancement of some psychological states of great intensity. True music represents, first of all, an authentic and expressive emotional experience and the purpose of the artistic message is to create emotions.

It is important that both the conductor and choir members become aware of the fact that, when they are in the choir stall, they become the representatives of all the parishioners attending the Divine Liturgy. If *The Creed* (The Symbol of Faith) or the Lord's prayer *Our Father* are prayers that are uttered by the entire community within the church, the other chants are attributed to the choir or to the cantors in the lectern. In this regard, priest professor Petre Vintilescu stated: "*after all, in one form or another, in a lower or a higher degree, people have always sung in the church*",[16] because "*singing together is like a chain that leads to unity; it unites the people into the symphony of a single choir*".[17]

The most important conclusion to be drawn after this endeavour is that liturgical music is meant to transmit the meanings of the sacred texts with precision, without the intention of being in the spotlight. It merely represents the way in which the Christian is provided with a proper climate

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[13] Nicolai Hartmann, *op. cit.*, page 224.
[14] Melchisedec, The archbishop of Roman, *A Report on the Church Chants in Romania*, The State Printing House, Bucharest, 1881, page 1.
[15] Nicolai Hartmann, *op. cit.*, page 224.
[16] Petre Vintilescu, *People's Chanting inside the Church in the Light of the Missal*, The Printing House of Church Books, Bucharest, 1945, page 8.
[17] St. Basil the Great, *Writings, Homilies on the Psalms (Psalm XXIX)*, The Publishing House of the Byblical and Mission Institute of the Romanian Orthodox Church, Bucharest, 1986, page 184;

for collectedness and humility. In this regard, monk and composer Adam of Fulda (1445-1505) wrote: "*music inclines men to justice … it brings the libertines back to chastity, (…) it elevates the spirit and exhilarates the mind, thus making men more capable of taking on labour; it restores courage and eventually, obtains the salvation of the soul, for it is only music, amongst the arts, that has been established for this purpose*".[18]

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[18] George Bălan, *Music as a Theme of Philosophical Meditation*, The Scientific Publishing House, Bucharest, 1965, page 31;

GHEORGHE UCENESCU – THE GREAT RELIGIOUS SINGER FROM SCHEII BRAŞOVULUI AND HIS CULTURAL LEGACY

PETRUŢA-MARIA COROIU [1]

SUMMARY. This paper pays homage to one of the most important religious singers and music teachers in Braşov, but it is also dedicated to his cultural legacy (little researched and less known at a national level). We hope this will become an essential contribution to the latest effort of emphasizing his personality and the manuscripts preserved in the archive of the Museum of the First Romanian School in Braşov.

Keywords: heritage, orthodoxy, music, pedagogy, manuscript

The complex cultural relationship between Ucenescu and Anton Pann requires special attention in order to render the magnitude of the influence the great musician had on Ucenescu (psalm book, folklore collection, music anthology, printed music sheets). In the period 1823-1825 Anton Pann was teacher of church music at the school for singers in Bucharest, then in 1828 and 1848 he was even "singer at Saint Nicholas Church in Scheii Braşovului"[2]; Anton Pann "founded a printing house for church music, editing the traditional church choir music repertoire"[3], activity in which he initiated his apprentice from Braşov – who, subsequently, used the acquired knowledge to popularize his didactic work.

In 1851, Ucenescu took classes with Anton Pann, and a year later the great maestro sent to Schei the message that Ucenescu had received enough training to teach in Braşov. In 1852, Anton Pann completed "The Anthology of Church Music in two volumes" (including everything a singer needs), and his main didactic work (entitled "The theoretical and practical foundation of church music or a melodic grammar") was taught at the

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[2] Cosma, Viorel, *Muzicieni români, lexicon (Romanian musicians, a lexicon),* Ed. Muzicală, Bucharest, 1970, p. 345.
[3] Idem, p. 345.

Seminary in Bucharest in 1845. Nine years later, Anton Pann was writing "The concise theoretical and practical music grammar" (1854). Ucenescu was familiar with the all these books and used them successfully during the decades he taught in schools in Braşov: the period spent as a teacher at the Romanian Secondary School (currently the "Andrei Şaguna" National College) requires special musicological attention in a separate chapter.

In 1853, after he had just completed his apprenticeship with Anton Pann (with the mention "he studied the fundamentals of the art of religious music, he was diligent and well behaved"[4]), Ucenescu became a teacher of psalm music at the Secondary and Normal School in Braşov. He also gathered a rich collection of popular, patriotic and city songs, and he authored many didactic and patriotic songs (context in which he created his own version of the current Romanian national anthem - "Deşteaptă-te, române" [Wake Up, Romanian], and "Din sânul maicii mele" [From my mother's bosom]). In 1855 he signed an employment contract with the school and the church[5], while in 1859 Ucenescu made suggestions to improve the activity of music teachers (such as parents' support for their children, choosing the best trained students to sing in the choir[6], etc.)

In his 1875 report, Ucenescu highlighted the financial hardships he experienced occasionally, but also the fact that he was happy to offer knowledge to the children he taught, through music: "having reached perfection both in the art of religious music, and in church praxis, I return to my home happy and hopeful"[7]. The reports concerning his students' progress, the support he offered them in order to obtain jobs as singers, his continuing musical activity are landmarks in the documents preserved in Scheii Braşovului, edited following V. Nicolescu's monograph.

Over 500 songs (folklore creations or versions of songs in the existing repertoire) were transcribed and studied by Vasile Nicolescu in 1979 (manuscript 3497 at the Romanian Academy Library). Ucenescu's anthology entitled "Cântece de stea şi colinde"[8] [Christmas Songs and Carols] was published in Braşov in 1856; his entire activity shows his love of children and creative youth. Ucenescu tried to adjust his too complicated songs, arranging them to help young people understand them so as to sing them during their studies.

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[4] ***, *Acte, documente şi scrisori din Scheii Braşovului (Acts, documents and letters from Scheii Braşovului)*, coordinated by Prof. Ioan Oltean, Ed. Minerva, Bucharest, 1980, p. 230.

[5] Idem, p. 236.

[6] Idem, p. 238.

[7] ***, *Acte, documente şi scrisori din Scheii Braşovului (Acts, documents and letters from Scheii Braşovului)*, coordinated by Prof. Ioan Oltean, Ed. Minerva, Bucharest, 1980, p. 248.

[8] Cosma, Viorel, *Muzicieni români, lexicon (Romanian musicians, a lexicon)*, Ed. Muzicală, Bucharest, 1970, p. 433.

**E.g. 1**

St. Nicholas Church (Scheii Brasovului)

The analysis of the manuscripts in Scheii Braşovului represents the richest and most interesting part of the research we have initiated, because the manuscript collection includes several categories of compositions:

a. Compositions for the most important religious holidays

b. Compositions for Sundays over the year

c. Occasional compositions

Professor Ioan Olteanu offered us access to around 60 manuscripts, which we intend to exploit by transcribing and analysing them in the musical context in Scheii Braşovului, taking into consideration the presence of musicians who were active at that time (from Ciprian Porumbescu to Gheorghe Dima). We will examine the extent to which these manuscripts are original compositions created by Ucenescu or "amendments", "arrangements" of folk songs from that period, that he used to transcribe and note (in his own style) for students. Rarely mentioned in the documents of the epoch, Ucenescu continued to edit brochures containing patriotic, church and "folk" (i.e. "well known") songs, meant to popularize good quality music through documents that he struggled on his own to edit and publish.

Ucenescu's historical context was very productive in Braşov: the first Romanian elementary school in Braşov was created through the efforts of Metropolitan Andrei Şaguna and of Ioan Popazu, Protopope of Braşov. In 1860 Romanians were grateful to the authorities in Transylvania for accepting the use of the Romanian language in school, and a decade later (1870) Metropolitan Şaguna gave advice for choosing the teachers. In 1872, the Protopope Ioan Barac organized the school on Tocile Street, where Gheorghe Ucenescu, among others, started his activity as singer. The Association of Romanian Women in Braşov suggested improvements in the way the school boarding house was organized, which demonstrates the involvement of the entire community in supporting the musical activity of students in Braşov. Thus, these are the premises of an important contextualization, considering that we had access to the information available in Braşov (the Saint Nicholas Church manuscript collection, the documents at Mureşenilor House Museum, the county library, the university and media library).

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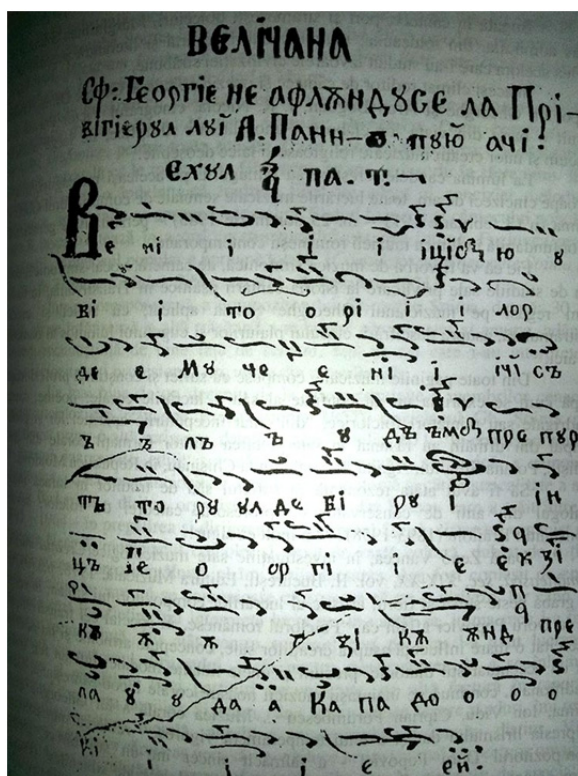
Ghe. Ucenescu - Manuscript

Ucenescu died on 25 January 1896, in Braşov, in a context in which his art was no longer understood, and religious vocal music stopped being taught in schools in Braşov: the musical art under western influence had occupied the entire school. Gheorghe Dima was one of the critics of church vocal music ("sloppy and distorted"), but he had only high praise for Ucenescu: "I have never heard a church singer like Ucenescu"[9].

After several decades of teaching, Ucenescu witnessed "church music being excluded from school", and the extension of choral practice (harmonic, tonal); this is why he only continued his activity in the church, carrying on the "religious vocal music with a long tradition in our church", in a world that no longer understood such realities.

In the manuscript collection in Scheii Braşovului there are hundreds of documents reviewed by Gheorghe Ucenescu; some of them, in the opinion of Professor Ioan Oltean, are compositions belonging to Ucenescu, which have not yet been transcribed and studied. On numerous occasions, Professor Ioan Oltean, who has been managing and researching the manuscript collections in Scheii Braşovului for over four decades, drew attention to the effort of emphasizing Gheorghe Ucenescu's personality (he is buried in the cemetery of Saint Nicholas Church in Scheii Braşovului): his life and work remained quite obscure during his life, but also at present. Singer in the Church on Tocile Street (in Schei), but also at Saint Nicholas Church, as well as teacher when schools were reorganized, Ucenescu was continuously involved in the cultural life of Braşov for almost half a century (1853-1896).

His discretion, modesty and unconditional commitment to the values of the Romanian church and school placed Gheorghe Ucenescu in the shadow of other great personalities who marked the history of the city in various stages of his development. The important role Saint Nicholas Church in Scheii Braşovului had in the history of Romanians is also visible in the effort "to create, maintain and promote the first traditional schools in this consecrated centre of Romanian culture"[10], and Ucenescu's connection with it is unquestionable.

We believe that a review of Viorel Cosma's opinion in the Dictionary of Romanian Musicians (1970) is needed, as the author considers Ucenescu only as a folklorist, the latter's true value being recognized in the preface of Vasile Nicolescu's book: "singer at Saint Nicholas Church in Scheii Braşovului"[11], but also a teacher.

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[9] Nicolescu, Vasile D., *Manuscrisul Ucenescu. Cânturi (Ucenescu Manuscripts. Songs)*, Ed. Muzicală, Bucharest, 1979, p. 6.
[10] Idem, p. 9.
[11] Idem, p. 5.

To conclude, we believe that the collection of manuscripts belonging to Ucenescu, available in Scheii Braşovului, which has not been studied yet, requires special musicological attention. We intend to conduct extensive research with the aim of producing a new biography of the musician who gave so much to the music life of Braşov, a book well overdo more than 30 years after Vasile Nicolescu's book was published in 1979.

Translated by Raluca Sinu

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***, *Acte, documente şi scrisori din Scheii Braşovului (Acts, documents and letters from Scheii Braşovului)*, coordinated by Prof. Ioan Oltean, Ed. Minerva, Bucharest, 1980

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THE GRADUAL FROM ŞUMULEU CIUC, ARCHIVE CLASSIFICATION A.V. 5. ALLELUIA PIECES WITH MARIAN THEMES

ALEXANDRA MARINESCU[1]

SUMMARY. The main idea of the study is hidden in the passion for Gregorian music. Each manuscript is unique and offers hidden clues about the region and the local culture of the area in which the manuscript was conceived. This study proposes an analysis of the *Alleluia* sequence reflected in the Gradual manuscript form Şumuleu Ciuc - A.V.5. This particular manuscript is devoted to special feasts. For better understanding, the study will offer all the transcriptions of the *Alleluia* sequences that are specific to the Marian devotion and the feasts that honour the course of her earthly life. The paper has different approaches justified by the need of understanding the impact of the Gregorian chant and the way that it influences musical language in the area of Transylvania.

Keywords: Gregorian chant, manuscript, Transylvania, sacred music, Marian devotion, *Alleluia*, transcriptions.

1. Gregorian music in the Principality of Transylvania

Elements of history of the European area

Sacred music was regarded with great attention throughout history and long-debated in the Church Councils, existing in this direction a series of reforms. These reforms have emphasized the tasks of divine worship, establishing principles and rules in the decrees on the liturgy.

It should be noted that the religious background of Gregorian music has always been subject to secular influences. There were times when the origin of church hymns was found in secular songs, used consciously by the clergy, from the desire to cause people to actively participate in church worship service, by singing the hymns specific to each moment.

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Another factor in the alteration of the Gregorian style was the introduction of creations of their own, particularly in the Franco-German area, where were formed the first *schola cantorum* (schools of church singers) towards the end of the first millennium.

The spread of the chant maybe would not have been possible without the contribution of people (usually clergy) who promoted this kind of song. Bonifacius, who was later declared a saint, was the one who fought for introducing the Gregorian chant in the cult practice, in the Germanic area. France greatly disapproved it due to the extremely strong Gallican rite, the action being started in the time of Pepin the Short and completed during the reign of his successor.

The Mozarabic rite also defied it in the space of the Iberian Peninsula, but with the help of King Alfonso VI, the Gregorian chant was accepted in almost all churches.

Very important in the context of the spread of the Gregorian rite were the monastic centres in Switzerland - St. Gall, Germany - Richenau and Fulda, and France - Metz, Tours, Rouen, St. Martial de Limoges.

Gregorian music is one of the major dialects of cantus planus along with other liturgical repertoires, including the Byzantine one. The syntagm cantus planus does not solve the terminological problem, for this expression includes the following repertoires: Old Roman, Milanese, Beneventan, Gallican, and Mozarabic. The notion of *cantus planus* came into use in the thirteenth century and is used as a substitute for the term Gregorian music.

The Transylvanian area

The Gregorian chant spread through the Romanian territory, in a highly controversial political and social context, on the background of ignited cultural, religious and aesthetic-theoretical disputes. Falling under brutality and ignorance, this rather forced dissemination proved in time to be very productive in terms of developing the means of musical expression.

We mention the existence of the Diocese of Transylvania, on the territory of the present Diocese of Alba Iulia. Transylvania at present is an enlarged territory in terms of the Romanian space, encompassing both Maramureş and parts of Banat and Crişana.

Although there is no clear documentation in this regard, conventionally it is considered that 1009 is the first year of this new territorial-ecclesiastic unit.[2] This genesis is closely linked to the visit of Bishop Azo of Ostia, who

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[2] Rusu, Adrian Andrei, *Alba Iulia. De la centru de eparhie, la capitala principatului Transilvaniei*. (Alba Iulia. From Eparchyal center to principality capital), Fragment from the author's volume, *http://medievistica.ro/texte/discipline%20conexe/istoria%20bisericii/EpiscopiaTransilvaniei.htm*

established the episcopal sees suggested by the royalty. The only document which clearly refers to this foundation is a letter dated 1277, in which the Voivode of Transylvania recognizes the foundation of the Diocese of Alba by Saint Stephen, King of Hungary.

Another hypothesis is that which asserts a later genesis, during the reign of Saint Ladislaus (1077-1095). This version has the support of the dates on the tombstones in the cemetery that belonged to the cathedral, which are not older than the eleventh century.

To understand the diffusion of the Gregorian fund in the Transylvanian space it is important to initially delineate this area from a geographical point of view. The period under discussion is identified simultaneously with the existence of the Voivodate of Transylvania.

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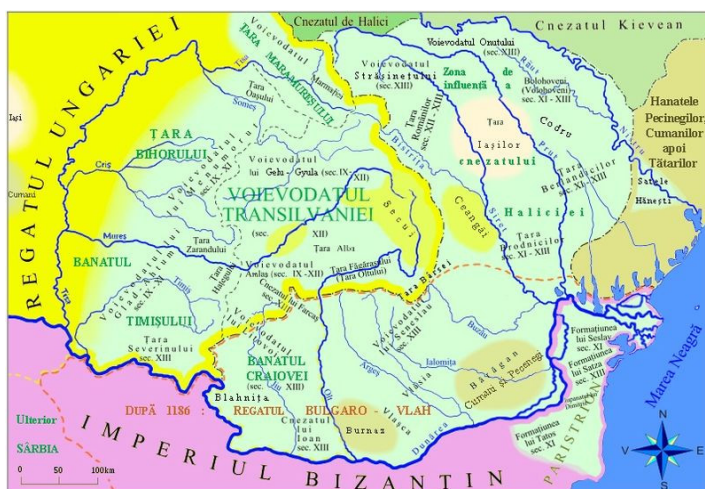
The Diocese of Transylvania in Regional Context, 12th -13th Centuries

Within the state, the Diocese of Transylvania was one of the 15 dioceses that had belonged to the medieval Hungarian kingdom, being under the jurisdiction of the Archdiocese of Kalocsa, along with the dioceses of Cenad, Oradea and Zagreb. As a superiour ecclesiastical court, it was under obedience to the primate archbishop seated in Esztergom (Strigoniu).

The boundaries of the diocese were established also in relation to geographical landforms: to the north, Maramureş, which was for a time disputed with the diocese of Agria (Eger); to the west, the Apuseni mountain ranges, complemented by the county boundaries of Szolnok, Kraszna and Hunedoara.

In the inner part of the Carpathian arch, about a century after the foundation, took shape the territory of the Saxons. It subsequently entered under obedience either from the provostship (*praepositura*) in Sibiu or was divided into small enclaves of the former Cuman episcopate, under the direct authority of the Archdiocese of Esztergom.

The Diocese of Transylvania had in the late thirteenth century the following archdeaconries: Alba, Chizd, Cluj, Kraszna, Dăbâca, Hunedoara, Ozd, Szatmar, Solnoc, Târnava, Tileagd, Turda, Ugocea, together with the sees of Szeklers and Saxons: [3]

E. g. 2

Administrative – Ecclesiastic Subdivisions of the Diocese of Transylvania in the 13th Century

The approach of this subject is strictly related to understanding the political-historical context that led to the actual merger of populations, the most known identities being the Saxons and Szeklers.

The cultivation of Gregorian music in Transylvania corresponds to the Gothic-inspired architectural influences present in many churches in the Transylvanian area, whose history dates back to the 13th-15th centuries.

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[3] Ibid.

Gregorian music in medieval Transylvania includes the following cultural strands: [4]

- the Hungarian tradition,
- the Saxon-Transylvanian tradition (which is different from that of the German regions where the Saxon population originated)
- the Franciscan tradition (of curial rite)
- the Dominican tradition (which follows the Carolingian tradition).

An overview enables us to notice that on the cultural level there was already a stylistic gap between West and East. The blooming time of the Gregorian monodic style in the Eastern area is synchronized with the interest of the West in polyphonic music. In terms of temporality, the gap is much larger in music as was in architecture or the fine arts.

2. Presentation of the Manuscript

The Gradulal from Şumuleu Ciuc is a parish codex, which fact is easily noticeable in the form of the manuscript and the style of transcription: it has a relatively small format, with a cursive writing (unadorned, with characters resembling a common handwriting).

In the examples chosen for analysis there are some common errors, characteristic of an ignorant person, who copied the manuscript but did not perform an analysis of the information processed conducted in real time. Mainly, the B-flat key signature is constant, irrespective if it fits or not in the sound material of a particular piece.

The manuscript was copied on paper, being one of the earliest of its kind found in the Transylvanian area, the paper being commonly used only from the second half of the 15th century.[5]

In terms of content, we notice that it addresses a regional repertoire, not a European one.

Currently, the manuscript can be found at the Franciscan Monastery in Şumuleu Ciuc. Its community was established there in the 1400s.

In the codex we note the circulation of the manuscript between:
- *Residentia Szárhegy* (at present: Lăzarea, endorsement dated in 1675, filed on August 14 by Ion Căianu)
- *Conventus Csiksomlyoniensis*, A.D. [6]1680.

The existence of the manuscript in monastic property is an indication of its removal from parish use.

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[4] Şorban, Elena Maria, *Muzica gregoriană în Transilvania medievală (Gregorian chant in medieval Transilavia)*, PhD. diss., "G. Dima" Music Academy, Cluj-Napoca, 2001, p.186-187.

[5] Cf. Şorban, Elena Maria, *op. cit.,* apud JAKÓ 1976, p.90.

[6] A.D. – *Anno Domini*.

The Codex was probably never used in this convent, as indicated by its type of writing: Franciscan monks wrote and sang only in neumatic notation and the Papal Court repertoire.

The manuscript is placed in the monastery archive bearing the classification number AV5.

The liturgical-musical content of the manuscript

The Manuscript Contains:[7]

- *Temporal chants:* the great feasts of the liturgical year, including *Transfiguratio* and *Dedicatio*, interspersed with Marian feasts,
- *Commune Sanctorum,*
- Feasts of the Lord - *De sancto spiritu, De corpore Christi, De sancta cruce, De spinea corona, De vulneribus Domin; Marian - De compassione beate virginis*
- *Votive chants: contra pestilentiam, contra morbum seu pestem, contra paganos, alio modo, pro peccatis, pro pace, pro rege, pro peregrinis, pro infirmis, de sancta sapientia, de novo sponso et sponsa*
- *Proprium de sanctis* - St. Michael, Birth of St. John the Baptist, St. John the Evangelist, John, Andrew, Catherine, Francis, Fabian and Sebastian*, auxiliatoribus,*
  - *Pro defunctis,*
  - *Commune sanctorum* pieces*,*
  - *Kyrials,*
  - *Alleluiarium cum sequentionale.*

From the structure listed above, we can infer that it is a codex that completes a customary gradual, containing mainly the pieces for the religious feasts along the year.

The novelty of this manuscript lies in the unusual indications inserted in the text, especially in the melisms of alleluia, gradual, ordinarium parts. The languages used are either Hungarian, Latin or Romanian.

The indications foreign to the original text can be categorized as follows: [8]
a. indications reffering to diction – related to alleluia and Kyrie verses:
  - *igen mongiad, mondihad*, *baratom... mogad igen*, *modjad* – with the meaning "speak well" or "speak"
  - *dicite*
  - *dic... bone frater*

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[7] Şorban, Elena Maria, *op. cit.*, p.110-111.
[8] *Ibid*., p.110.

b. indications reffering to timbre: accurate alternation between *sacerdos / chorus* on halves of the sequence stanza (which does not deviate from the normality of interpretation, but gives an option from the other usual ones);

c. intonation indications: *emeliied,emeliii*;

d. subjective: *ne mosoliogii* - do not smile – in the *Missa pro infirmis*; *tet igen jo* - do well; *segelj uram, istenseg* - help me, Lord God; *jaj ki yo* - alas, who is good; *segelj* - help me; *hála istenek... megfarrattam igen* - thank Lord ... for I am weary";

e. indication presumably about tempo or choruses from folk songs, perhaps involving certain intonation similarities with folk tunes: *haiida... haiia* - in Romanian?; *nosza huszarok* - come on, Hussars; *ertok hosza... atyam fiai* - I know... my brothers.

3. Elements of Liturgical Practice and General Musical Characterization of the Gregorian Monody

Mass and Musical Genres

The liturgical service begets a nobler form when celebrated with songs. In this form of celebration, prayer becomes an expression full of gladness and tranquility.

The Holy Eucharist is the heart of the liturgical celebration. The Eucharist was celebrated daily ever since the mid-third century. In early Christian Egypt, it was celebrated on Sunday, Wednesday and Friday. It represented an important factor in the ceremonial practice of baptism of the catechumens and on the days of commemorating the martyrs.[9]

The Eucharistic worship consists of two parts:

a) didactic, during which were realized the long readings from the books of the Old and New Testament, a homily which was intended to explain the reading, common prayers;

b) eucharistic: bread, wine and water were placed on the altar: the bishop or the celebrating priest prayed for the consecration of the gifts.[10] Deacons had the role to distribute the Eucharist themselves and to those who are unable to attend the service, such as the elderly and the sick.[11]

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[9] Branişte, Ene, Pr., *Liturgică specială (Special Liturgical)* , ed. Nemira, Bucureşti, 2002, p.32-33.

[10] *Ibid.*, p.175.

[11] Vintilescu, Petre, *Liturgherul explicat (Missal Explained)*, Editura Institutului Biblic şi de Misiune al B.O.R, Bucureşti 1972, p.163

The first songs were the psalms and the Christian hymns.

The *cantus planus* style was essential for the further development of the musical background, especially for the emergence of polyphony in the ninth century, since the polyphonic Ordinary of the mass, developed in the Renaissance period, will represent in the context of the history of music a very important genre.

The Gregorian chant is a monodic music. The text is in most cases in Latin, rarely in Greek (*Kyrie eleison*).

The role of this music has been extensively debated; it cannot be separated from the practice of worship, as this aspect confers meaning: the worship of God, the salvation of the faithful, transmission of the Divine Word.

Religious music is a functional art, having a fundamental role in the liturgical rite. Therefore it falls within certain rules called canons, which are designed to define both the general features of this music and the interpretive and structural details emerging from the role and the place occupied by every song in the liturgy.

The functionality of this music is of course subordinate to its finality, of sung prayer, which by merging music with the word it accompanies, and through itself, enables the communion with God.

The role of music is, in the Gregorian chant, that of conveying the word. The resulting consequences are that each formula is variable depending on its place in the structure of the phrase, on the accent in the text, on rhetorical goals and on aesthetic factors.

Extensive researches revealed that the liturgical services were far from having a stable form at the beginning, crystallizing both in the synagogue and Christian rites, simultaneously but independently, in the first centuries after Christ. As a result of this evolution the singing of psalms and hymns became mandatory.[12]

Singing psalms and hymns was a usual practice at evening meals, gathering the whole family. In the liturgy, these were sung only occasionally, not representing a feature of the worship practice until the fourth century.

We can say, based on the Gospel texts, that music was present in liturgical practice ever since the first liturgy, namely the Last Supper.[13] If we view this in the context presented, the supper was held on the eve of the Hebrew Passover, therefore we can assume that the "hymn" mentioned may be *Hallel*.[14]

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[12] *The New Grove's Dictionary of Music and Musicians*, p.1321.

[13] The recounts in the Gospels of St. Mark and Matthew end with the words: "After the psalms had been sung they left for the Mount of Olives" (Mk 14:26; Mt 26:30).

[14] Psalms. CXIII – CXVIII.

The Armenian Lectionary of the early Christian era, that followed the pattern of the liturgy celebrated on the territory of Jerusalem, mentions the beginning of two psalms, the second being always accompanied by the *Alleluia* answer.

It is most likely that the hagiopolite *Alleluia* is the one that exerted a major influence on eastern Christianity centres, much earlier than in the West, which in the fifth century was almost isolated due to the barbarian incursions and pressures for the dissolution of the Roman Empire.

Western pre-Gregorian liturgical monody underwent various aspects. However, they are difficult to document because of the lack of written sources. Nonetheless, we can distinguish two phases in the periodization of the cult music of Christianity:[15]

-The first stage – until the officialization of Christianity,[16] is characterized by a synthesis of the Hebrew tradition, especially in the use of the Psalms, with the Greek one, generally defined by the theorized modal language. To these two elements will be added the influences of the regional musical traditions. The first documents of this period retain the Greek literal notation. The first records of the Latin liturgy appear in Rome in the late 3rd century;

- the stage subsequent to officialization, until the Carolingian period, the 4th-8th centuries respectively. *Schola Cantorum* - professional music ensembles of liturgical music appear in the 4th-6th centuries.

One of the earliest forms of liturgical music is the psalmody. It was already mentioned by St. Paul in his epistles, where it appears under three terms: *psalmi, hymni et cantica spiritualia*. In the "Acts of the Apostles" there is reference to the fact that singing psalms could exceed the sacred space. An example in this direction is the passage that describes how Paul and Silas, being in Philippi after being flogged and imprisoned, sang a song of prayer to God at midnight, while the other prisoners listened to them.[17]

Melodic Morphologies in the Gregorian Chant

Recited Syllabic Genres

Recitation denotes the complete subordination of music to text, so that form, rhythm, lengthening or shortening follows the rhetoric of speech.

The song does not have its own value without text, not bearing a message in the given style.

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[15] Cf. Şorban, Elena Maria, op.cit, p. 10-11.

[16] Milan, 313, the edict of toleration issued by emperor Constantine the Great – the Christian faith received a legal status in the Roman Empire.

[17] Acts of Apostles, 16:25.

Moderately Melismatic Genres[18]

According to medieval terminology the moderate and intense melismatic genres combine sounds treated syllabically with neumas of two to four sounds and can be found in the *concentus* category, being in opposition with the recited genres of the *accentus* category.

Intensely Melismatic Genres[19]

The melismatic style was developed as a phenomenon independent of the syllabic one, the late ornamental melism being different from the early, archaic one. The syllabic genres are more prevalent in worship practice because they were easier to sing by the whole community, unlike the melismatic ones, whose interpretation requires training because of their flexible nature.

The melismatic genres have evolved with the advent of cantor schools; they went through maximum flourishing periods which almost led to their elimination from worship practice due to the degree of inaccessibility.

Most melismatic genres are responsorial, i.e. of alternation between soloist and *tutti*, the soloists being entrusted with the more difficult sections in terms of vocal technique (length, flexibility requirements).

Notation and Modes

According to medieval theories, the Gregorian chant uses a scale based on G in the *c* octave and reaching E in the *c3* octave, transposed an octave below. The sequence of musical notes was not linked to the actual pitch of sounds. However, the system can be considered an absolute system precisely because the names of the notes may be associated with the organ keys.

In this system the lowest sound was indicated by the Greek letter gamma, and the other sounds were marked using the Latin alphabet. The three octave ambitus is not exhausted by any song, the usual range being of a ninth or tenth at most. For a better understanding, we offer the example of the total system of the sounds used, in divisions of tetrachords.[20]

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[18] Dobszay, László, *A gregorián ének kézikönyve (The Gregorian chant Handbook),* Editio Musica, Budapest, 1993, p.292-304.

[19] Apel, Willi, *Gregorian Chant,* Indiana University Press, 1958, p.312-330.

[20] Takács, András - *Moduri, morfologie si gen în cântul gregorian (Mode, morphology and genre in gregorian chant) http://www.hhrf.org/schola/dok_tar/romana/esztetika/teorie.html*

E. g. 3

G A B C D E F G a B c d E F g a bb cc Dd Ee

1   2   3   4   5

The first tetrachord is rarely used, the second contains the usual final sounds that can be moved, as appropriate, into the third tetrachord. The fourth is seldom used, and the final one does not appear in practice at all.

As a consequence of what was mentioned above, we may conclude that in medieval theory the tetrachord is a music category, but has a segmental role. [21]

This notation system uses an altered note on a single scale degree, having two versions: b-duralis[22] and b-mollis.[23] Therefore we find three possible situations where a semitone may arise: E-F, A-Bflat, B-C.

The hexachord has no tonal specificity. Because most Gregorian melodies are frequently in the range of a sixth, the hearing of the singer could be oriented using the syllables of the solfege. If the song exceeded the hexachord, then a movement had to be made to another hexachord, in a suitable place. The hexachord is therefore a technical aid for reading musical notes, a "cliché" for hearing, which facilitates orientation in the absolute system.

In the Gregorian chant, the essence of tonality that is of the unity and the relation between notes is found in the system of the eight modes.

Even if it has some shortcomings regarding the applicability of some songs, the system of the eight modes represents until the presen day the best organization of the sound material. This organization had originally a purely practical purpose, namely to keep the psalm and the antiphon stable and correlated in terms of intonation. Thus were noted the melodies of the psalms, and under each the incipit of the appropriate antiphon. Such systematizations were known as *tonaries*.

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[21] A similar function has at present the octave.
[22] *b* quadrate – present day B natural
[23] *b* natural - present day B-flat

The Medieval Modes Are Defined by Three Characteristics:[24]

- *finalis (the final sound);*
- *the dominant or the sound most commonly encountered within the song;*
- the *ambitus.*

Studying the evolution of the graphic representation of the musical sounds – of musical notation – there can be delineated three stages:

a. until the 9th century, musical notation follows the phases of the evolution of writing; [25]

b. 10th-11th centuries, musical notation and writing evolved together;

c. 13th-18th centuries - musical notation becomes a complete, independent and internationally approachable system.

The Alleluia Genre

Derived from the Old Testament, the exclamation "Alleluia"[26] was known both in the Hebrew worship and in the rite of the early Christian liturgies. This was the concluding phrase of the psalm or sometimes of the song proper.

Subsequently it was defined as a melismatic genre that anticipates the Gospel reading in the liturgical service.

The more developed form of the genre will be one of symmetrical shape, based on the scheme:

A, **exclamatio**+ *jubilius (melism) – B,* verse (*versus*) – *A,* reprise **exclamatio**

Pope Gregory I (590-604) was the one who established its use throughout the liturgical year.

Vocalizations of ***alleluia*** directly contributed to the birth of sequences,[27] an autonomous poetic-musical genre, in whose original development the melisms on *alleluia* were divided in syllables and syllabic texts were also added.

Alleluia was originally an Easter chant, afterwards it spread throughout the Easter period, and later (from the seventh century onwards) was used

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[24] Takács, András - *Moduri, morfologie si gen în cântul gregorian, (Mode, morphology and genre in gregorian chant), http://www.hhrf.org/schola/dok_tar/romana/esztetika/teorie.html*

[25] Until a system of musical notation was developed, the indications on the interpretation of the song were written above the text.

[26] Hebr. *Hillel yah!* "Praise Yahweh"

[27] *Dicţionar de termeni muzical, (Dictionary of Musical Terms,)* – Gheorghe Firca (Ed.), Editura Ştiinţifică şi Enciclopedică, Bucureşti, 1984-2008.

on all Sundays and feasts of the year, except fasting periods. During the fasting periods, the *alleluia* melism which precedes the proclamation of the Gospel, and according to the liturgical interpretation, the appearance of Christ, was replaced by another genre, with texts from the Psalms and simpler melodic music: *tractus*.

E. g. 4

		Liturgy of the Word		
	Sung parts		Recited parts	
(Nr.)	Ordinarium of the mass	Proprium of the mass	Ordinarium	Proprium
1.		Introit- psalm		
2.	*Kyrie*			
3.	*Gloria* (except days of fasting)			
4.				Collect
5.				Readings from Scripture
6.		Gradual - psalm		
7.		Alleluia/ Tract (during fasting periods)		
8.				Gospel reading
9.	*Credo*			
10.				Prayer of the Faithful
		Liturgy of the Eucharist		
11.		Offertory		
12.				Quiet prayer
13.			Consecration	
14.	*Sanctus*			
15.			Canon	
16.			The Lord's Prayer	
17.	*Agnus Dei*			
18.		Communion song		
19.				Prayer after Communion
20.	*Ite, missa est*			

Structure of the Mass

"Initially there was a very small number of *alleluia*: the Beneventan singing had only one song, the archaic Roman rite and the Ambrosian one

use ten songs all year, with five-ten verses in a song."[28]

The texts used for this genre are some with prayer character and are used on most feasts.

From a musical standpoint, *alleluia* has the following structure: [29]

 - brief intonation of the word *alleluia*, resumed by the choir.

 - the last syllable continues with a melism (called jubilation) built with various repetitions, internal symmetries, articulation through cadential formulas.

 - there follows a soloist or a small group with a verse moderate in melisms, which sometimes uses the motifs of jubilation and usually ends with a variation of the recitation from the beginning (here sings also the choir).

 - the part ends with the repetition of *alleluia* by *tutti*.

There is also another, older typology of *alleluia* which presents the *jubilation* three times, each time being augmented, probably as a result of improvised singing.

The oldest layer in terms of style is formed of some typical songs, appearing in the ancient Roman rite. The most important are: *Dies sanctificatus* - mode 2, *Emitte Spiritum* - mode 4, *Venite exultemus* – mode 7, *Ostende nobis* - mode 8. These basic types varied greatly, sometimes even versions of the same type were remote from each other. At the same time new songs were born whose manner was different from the old one, their only common point being the mode they belonged to.

The tenth century brought a new massive creative wave of *alleluia*, which started simultaneously in several places, making almost impossible the setting of a trajectory of the songs - which will remain regional and will spread into a larger sphere. These works use both the manners and style of passage of the new one, defined by a large ambitus, melismatic singing, fine structures of jubilation and verse.

4.   The *Alleluia* Genre in the Manuscript from Şumuleu Ciuc

Marian Devotion

> *"Near the cross of Jesus stood his mother*
> *and his mother's sister, Mary the wife of Clopas,*
> *and Mary of Magdala."*
> (Jn 19:25*).*

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[28] Takács, András - *Moduri, morfologie si gen în cântul gregorian, (Mode, morphology and genre in gregorian chant), http://www.hhrf.org/schola/dok_tar/romana/esztetika/teorie.html*
[29] Ibid.

The concept of "God" in Christianity is in its broadest sense, male. There is however a feminine perspective, aspect existing in two religious instances: *Stabat Mater* and *Magnificat*.

The *Magnificat* (Biblical text) presents the joy of the Blessed Virgin at the news that she would give birth to Christ.

Stabat Mater depicts in the first eight stanzas a deep sense of compassion for the Mother of the Saviour, standing under the cross of wood to which is nailed her son. The second station refers to the prophecy of Simon, who tells Mary, "and a sword will pierce your soul too" (Luke 2:35).

The Devotion to the pains of Mary arose in the Middle Ages. A great contribution to the spreading of the cult of the Afflicted had the Order of Servants of Mary founded in Florence in 1240.

The celebration, or more correctly said the commemoration in honor of the pains of Mary, was introduced for the first time in Germany at the council of Cologne in 1423.[30]

Pope Benedict XIII introduced among the important feasts of the liturgical year since 1727, the Feast of the Seven Sorrows of the Blessed Virgin Mary.

Pope Pius X established as a fixed date 15 September. The Seven pains of the Blessed Virgin Mary are known to the Christian as events in Jesus' life:

- Simeon's prophecy: Simeon blessed them and said to Mary his mother, 'Look, he is destined for the fall and for the rise of many in Israel, destined to be a sign that is opposed and a sword will pierce your soul too - - so that the secret thoughts of many may be laid bare.' (Lk. 2:34-35),

- the escape from Egypt: "Get up, take the child and his mother with you, and escape into Egypt, and stay there until I tell you, because Herod intends to search for the child and do away with him."(Mt. 2:13)

- the loss of the child in the temple in Jerusalem, at age 12: "Why were you looking for me? Did you not know that I must be in my Father's house?" (Lk. 2:49)

- the way to Calvary

- at the foot of the Cross: "Near the cross of Jesus stood his mother (...)" (Jn. 19:25)

- Jesus is taken down from the cross and laid in his mother's arms,

- the burial of the body.

Lumen Gentium[31] describes with the following words the participation of Mary to the sufferings of the Son: "*The Blessed Virgin advanced in her*

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[30] *http://www.profamilia.ro/liturgie.asp?anlit=51*

pilgrimage of faith, and faithfully persevered in her union with her Son unto the cross, where she stood, in keeping with the divine plan, grieving exceedingly with her only begotten Son, uniting herself with a maternal heart with His sacrifice, and lovingly consenting to the immolation of this Victim which she herself had brought forth." "Not everyone is to know Mary, but only those that ask kneelingly this grace."[32]

Over two millennia, the testament of Jesus Christ, entrusted to St. John at the foot of the cross with the words: "This is your mother!" is accomplished even today.

The Repertory of *Alleluia* Pieces in the Manuscript – Aspects of Analysis

Alleluia Suscipe Verbum , folio 55

The piece is written in **mode 3**, with atypical recitation tone on **B** (typically the tone for reciting this mode is **C**). From its melodic material emerges a pentatonic thinking: **E G A B D**, denoting the fact that **C**, only a passing note, does not act as *tonal centre*. The shape of the piece is determined by the text in prose, clearly delimited in grammar into 4 phrases of the verse. These phrases have an arrangement lacking repetitions and symmetries, due to the free literary morphology, but in terms of melody there prevails the *arched profile.*

E. g. 5

Al - le - lu - ia

Sus - ci - pe ver - bum Vir - go Ma - ri - a

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[31] *Lumen Gentium*= Dogmatic Constitution of the Church issued by the Second Vatican Council.(*http://www.catholica.ro/stiri/show.asp?id=9311&lang=r*)

[32] St. Maximilian Maria Kolbe - *http://www.profamilia.ro/liturgie.asp?anlit=51*

Quod ti - bi a Do - mi - no per An - ge- lum trans - mi - sum est

Con - ci - pi - es per au - rem De - um pa - ri - es et ho - mi - nem

Ut be-ne - dic-ta di- ca - ris in - ter o - nes mu - li - e res.

Alleluia Hodie Beata Virgo, folio 59

The piece begins in the **plagal mode on E**, then widens its ambitus in the **authentic area**.

The reciting tone **B** (unusual for the **E** mode) is justified in terms of the pentatony **G A B D E**.

Its ambitus, developing between **C1 - G2** is atypical for the basic stylistic layer of Gregorian music and denotes a melodic style of late Gregorian chant.

The sound material configures this "duplicity" in two triads: **C D E**, respectively **G A B**, in relation with which occur two conjunct pentatonies: **C D E G A / G A B D E**.

In relation with these, the Phrygic cadence has an emphasised expression strength.

The form is determined by the text in prose, with a free evolutionary chain, with clearly delimited text phrases.

It is interesting to note that the verse relates to the exclamation as an inner enlargement:

E. g. 6

> **Alleluia Verse**
> *a1   (a + extension) + (b + extension) + (c + a)*

E. g. 7

Alleluia Regina Celi, folio 66

The song takes place in a clearly defined authentic ambitus. The tone of the recitation on **C** is well delineated.

The text is a faithful borrowing of the *Marian Antiphon for Easter*, having a mixed morphology between verse and prose. The musical morphology is free, even in the versified text sections.

E. g. 8

Alleluia Mater Maria Christi, **folio 75**

The piece is configured expansively, encompassing an octave from the first three melodic-neumatic groups.

The verse develops the melodic material of the exclamation. The mode employed is **mode 5**. The recitation tone does not stand out in particular, but is the typical one, **C**.

Its form is configured in short units corresponding to the verses of 7-8 syllables, but without repetition and symmetry.

E. g. 9
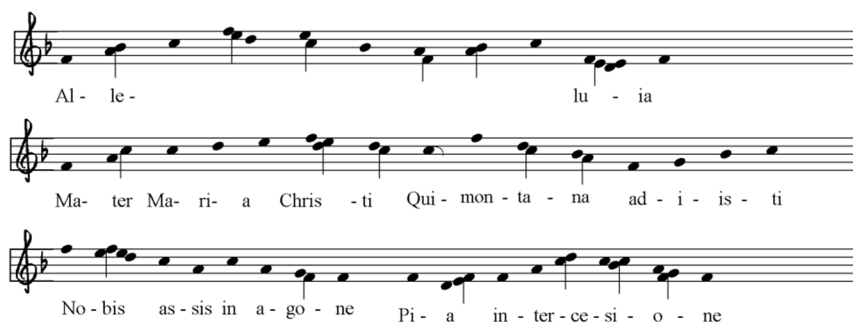
The fact that the melisms following the exclamation were discarded could be linked not with the habit of considering the melism known and therefore superfluous to be noted, but with a proportioning of the exclamation to the size of the lines of the verse.

We notice the degree of variation of this piece with the one noted in the manuscript on the previous page, the present piece being focused and morphologically adjusted in relation to the of the one on **fol. 74 Alleluia Maria Mater**.

Alleluia Preclara Stella, folio 74

The piece fits in the new style of Gregorian melody as it cumulates the **plagal and authentic** ambitus corresponding to the finale on **F**.

In terms of *recitation tone* there can be noted only the one corresponding to the authentic, **C**, which is highlighted not after the modal morphology, but as a dominant (note the leap C1 - C2 between the fourth and fifth phrases of verse); the melodic continuation of the fifth phrase polarizes almost tonal-functionally the sounds – tonal centre on F1 C2 F2.

The versified form of the text, with a structure with constant meter and rhymes does not translate into the musical form. The melody is enlarged melismatically in an irregular way, and the melodic profiles are different on each line of text.

E. g. 10

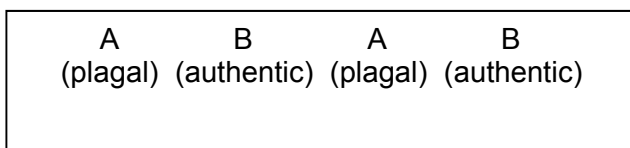### Alleluia Transit ad Hetera, folio 77

The mode of the piece is on the finale **F**. The ambitus o the piece takes place in **plagal** over almost half of its development, continues in **authentic** then again oscillates between plagal and authentic. This atypical structure of contrast, even for the new style of the Gregorian chant, confers the melody a special dynamism.

The versified morphology of the text has no corresponding symmetries and repetitions in the musical morphology. The game between the low register and the high register is the creator of form, configuring a pluriphrasal macro structure of the verse.

E. g. 11

```
   A          B          A          B
(plagal)  (authentic)  (plagal)  (authentic)
```

E. g. 12

Alleluia Nativitas gloriosi, folio 79

The modal framework of the piece is predominantly of **mode 6**, exceeded in a single sentence with enlargement to the high register, in **mode 5**. The melodic profiles employ the recitation tone in **A** (in the phrase in authentic mode: **C**) but with a strong emphasis on pentatonic tonal centre: C D F G A.

The form is free, determined by the structure in prose, in four evolutive phrases.

E. g. 13

ex se- mi- ne A - bra- he or- ta

De tri- bu Iu- da cla- ra

Et stir- pe Da- vid
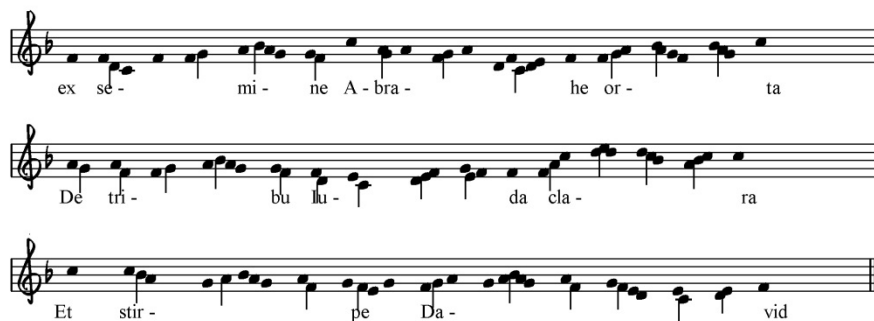
Alleluia O, Maria, Mater Christi, folio 74

The piece is configured in the **plagal F mode**, defined by ambitus, without categorically emphasizing the recitation tone in **A**.
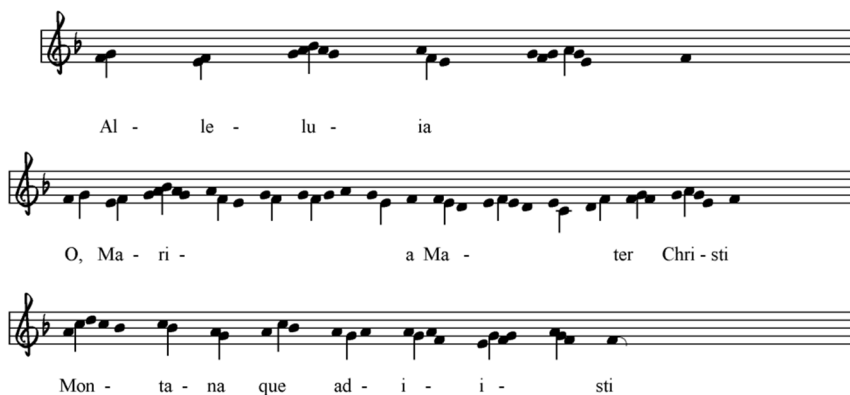
Its melodic typology is heptachordic.

The versified literary form "counterpoints" the musical form as follows:

E. g. 14

Text rhymes	a	a	a	a	b	b
Musical form	a1	b1	b2	a2	c	a3

E. g. 15

Al - le - lu - ia

O, Ma - ri - a Ma - ter Chri - sti

Mon - ta - na que ad - i - i - sti

Et cog - na - tam sa - lu - ta - sti

Con - si - li - i Ma - ter ca - sti

Au - di nos dul - cis et pi - a

Na - tum no - bis con - ci - li - a

Alleluia Ab Arche Siderum, folio 53

The mode of the piece is configured on the finale on **F**, on the **plagal** ambitus for the exclamation, and in the verse, **alternating plagal with authentic**.

The ambitus is wide, between D1 and F2, framing the song in the new style of the Gregorian chant.

The macroform of the verse is structured on the principle of tropes, that is on the dissolution of the melisms into a syllabic musical literary text. Thus it is reducible to the form

E. g. 16

A	B	B	Av	B	B	Av
Melismatic morphology	Syllabic morphology	Syllabic morphology	Mixed morphology	Syllabic morphology	Syllabic morphology	Mixed morphology

E. g. 17

Ad hec ver - ba non su - per - ba sed - vi - e fla - gran - ci - a

Mox in - tra - vi t lux di - vi - na Ma - ri - e pre - cor - di - a

Er - go pi - a o, Ma - ri - a te lau - dan - tes pos - ci-mus

O - ra Pa - trem no - stra ma - trem na - tus au - dit op - ti - mus

Ho - ra Mor - tis det ut for - tis sit cor - dis con - tri - ci-o

Ne damp - ne - mur sed - lae - te - mur in ce - le - sti so - li - o

A - men di - cat men - te to - ta plebs cru - o - re Christi lota

Ut sit sem-per si - ne no - ta A - men di - cant om-ni a

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Alleluia Hodie Christus natus est, **folio 55**

Mode 7 of this piece is configured atypically, by its upper broadening of a tone over the octave. Thus the ambitus extends between *subtonic* and *supertonic,* along a major tenth. The pentatonic centre G A C D E is noticeable, but is extended in the high register through the permutation C D E G A, so that the archaic character is diminished.

The recitation tone is typical: **D** is well emphasized.

The form corresponding to the literary text in prose is free through its internal structures, but firmly bounded because of the word "hodie" which initiates the musical phrases.

Given that the first two phrases of the verse traverse an ascending profile, and the following three phrases start from the **D** melodic centre, the general scheme of the verse form may be:

E. g. 18

$$a1 - a2 - b - b2 - b3$$

E.g. 19

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## Alleluia Multipharie olim Deo, folio 56

The modal determination of this piece ignores the key signature of Bflat in the manuscript, as the melodic configurations highlighting the note **E** (both high and low) would set the interval of **augmented fourth/ diminished fifth**. Thus, we consider the piece as being in the **plagal major mode on G**.

It is interesting to note that the piece has the support of **G1 D2 D1** in the first two melodic lines and of **D1 A1 G1** in its other half.

Based on this observation, we can see how it reveals a trend towards a **G major**, finally countered with an archaic melismatic recitation around the old plagal recitation tone on **A**, of **mode 8**.

The form is free, there are discernable two units through the antithesis bewteen the biblical content (days of the prophets / days of the new time) but without the explicit opportunity to subdivide them.

E. g. 20
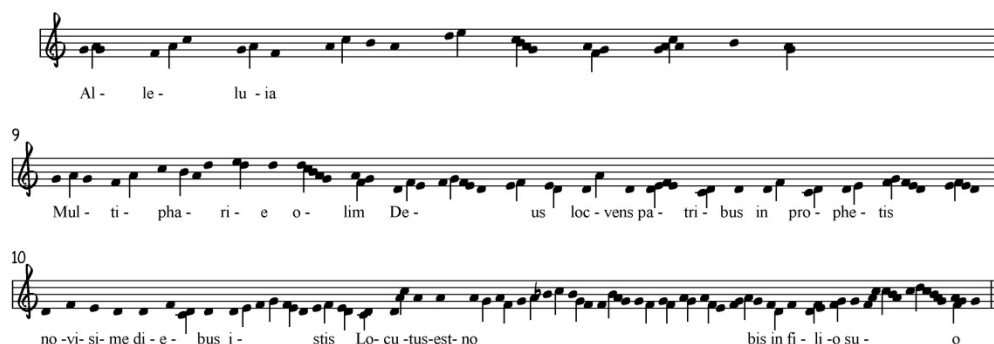
5. Conclusions

The melodic physiology of the pieces distinguishes **two groups**: on the one hand the pieces in modes **3, 4 + 3 and 7,8**, and on the other hand the pieces in modes **5, 6, and 6 + 5**.

The **first group** is divided into:
   a. **pieces with pentatonic centre**, namely: folio 55 *Suscipe verbum*, and folio 59 *Hodie Beata Virgo*; in this subgroup, the strategy of enlargement through pentatonic permutations in 59 is an original modernization element, of late Gregorian discourse;
   b. **Songs ending on G**: folio 55 *Hodie Christus natus est* and 56 *Multipharie*; in this subgroup is felt a shift from modal towards tonal by strengthening the "dominant" centre: G1 D2 G2 (55) and D1 G1 D2 respectively (56).

The second group of pieces confirm the shift from modal thinking toward tonal thinking. The characteristic aspects, from this point of view, present the following situations:

   a. **plagal mode** but with **heptachordic** formulas, centred around the finale, ascending: *F G A Bflat C*, respectively, from the same pivot downward: *F E D C*. (the piece on folio 74, *O, Maria mater*)
   b. **pivoting plagal mode** (described above), alternating with authentic ambitus (pieces on page 53, *Ab arche siderum*, folio 74, *Preclara stella*, folio 79, *Nativitas Gloriosi*, folio 77, *Transit ad hetera*)
   c. **authentic mode on F** turned into F Major, due to arpeggiated profiles and initial momentum, of starting along an octave).

The dominant principle of form is free chaining (without variational cellular-motivic elements) or evolutive (with common cellular motivic elements).
The conditions in forming versified morphology are quite flexible.
From the repertoire investigated, the versified form was imposed as such in music morphology, ony in the piece with aspects of tropes, fol. 53, *Ad arche siderum.*

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In a superiour stage of research, there would be required the examination of the Central-European spread of the repertoire, as well as establishing relationships among versions of the Transylvanian songs and the repertoire in neighbouring areas.

We consider the research relevant regarding the processes of transition from archaic to "modern," on the two main areas of inquiry: from modal to tonal and form free form to versified form - aspects for which the *Alleluia* genre is relevant.

Translated in English by Dora Felicia Barta

Appendix 1 - Manuscript – *Alleluia Ab arche syderum*, folio 53
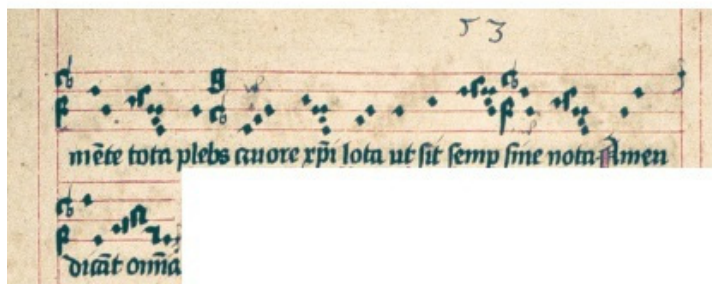
Appendix 2 - Systematization of pieces analyzed in the paper

Name	Mode	Manuscript folio number
Ab arche syderum	6+5	53
Hodie beata	4+3	59
Hodie Christus	7	55
O, Maria mater Christi	6	74
Mater Maria Christi	5	75
Multipharie olim Deo	8	56
Nativitas gloriose	6+5	79
Preclara sltela	6+5	74
Regina celi	5	66
Suscipe verbum	3	55
Transit ad hethera	6+5	77

Appendix 3 – **Neumas found in the document**

Punctum	
Virga	
Podatus	
Clivis	
Torculus	
Porrectus	
Scandicus	
Climacus	

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THE FORMAL, TONAL AND HARMONIC LOGIC OF ROBERT SCHUMANN'S *FRAUENLIEBE UND LEBEN* (A WOMAN'S LOVE AND LIFE), OP. 42

GABRIELA COCA[1]

SUMMARY. This study, after the succinct description of the poetical content of the lyrics that underline the songs cycle A Woman's Love and Life, op. 42 by Robert Schumann, present in a synthetic table the form structures of the songs. Then there are presented the main tonal characteristics of the songs, the tonal ethos being associated and explained in relation to the dramatically content of the text. After the tonal synthesis, there are extracted and analyzed several interesting chordic solutions realized by Schumann in the songs cycle.

Keywords: Robert Schumann, Frauenliebe und Leben, A Woman's Love and Life, formal logic, tonal logic, harmonic solutions, poetical content, tonal ethos, text, dramatically content

Robert Schumann composed this song cycle in 1840, at the age of 30, in the year of his marriage to famous pianist Clara Wieck. The lyrics to the cycle were inspired by 8 poems by his friend (Adelbert von Chamisso).

These 8 poems are songs of love, in which lyrics and music are strongly interwoven reflecting the close relationship between Schumann and Clara. The composer presents eight different moments of life:

1. *Sehn ich ihn gesehen (Since I Saw Him)* presents the enchanting moment after which she does not notice anyone else, but him.
2. *Er der Herlichste von Allen (He, the Noblest of All)* reflects the enamored state of the young lady both in lyrics and music.
3. *Ich kann's nicht fassen, nicht glauben (I Cannot Grasp or Believe It)*. What the girl cannot grasp or believe is that her love chose her from among all the girls. She wishes she could die with this marvellous feeling in her heart while her lover holds her in his arms.

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4. *Du Ring an meinem Finger (You Ring Upon My Finger)* sings about the engagement ring as a dream come true. She wishes to serve nothing, but him during her entire life, to give herself to him completely, to be glorified in his shining glory.

5. *Helf mir, ihr Schwestern (Help Me, Sisters)* sings about the joy of dressing up to be a bride, a joy that she wishes to share with everybody. She closes the door on her childhood so that she can dedicate herself to her marriage with the beloved man.

6. *Süsser Freund, du blickest (Sweet Friend, You Gaze).* The man cannot understand how the woman can cry in such a joyful moment. But she imagines a cradle next to her bed in which the dream will sometime wake up and from which the face of the beloved man will laugh at her.

7. *An meinem Herzen, an meinem Brust (At My Heart, At My Breast)*, are the words the mother utters when embracing her baby. This song reflects the increasing joy, a joy only a mother can feel while feeding her baby. She feels sorry for the man, since he cannot feel a mother's joy. He just watches her and smiles.

8. *Nun, hast du mir den Schmerz gethan (Now You Have Caused Me Pain for the First Time)* in the closing song of the cycle, after singing about so many joyful things a *sforzando* chord tears apart the beautiful dream with a painful cry. The beloved man died. Everything is meaningless. The woman, left behind, stares blankly, her veil falls and she only seems to be alive. She retreats to her own self, to her inner world and takes refuge in her memories.

*

In this song cycle Schumann creates interesting formal, tonal and harmonic formations. Let us sum them up in the following table:

Table no. 1

No. 1	*Sehn ich ihn gesehen*	**Intro** Addition in **A** Addition in **A Codetta**	Bistrophic (In two parts)
No. 2	*Er der Herlichste von Allen*	**Intro** Trans **A** Trans **A B Av1 C Trans Cv1 Av2 Coda**	Extended classic rondo
No. 3	*Ich kann's nicht fassen, nicht glauben*	**A B Av1** Trans **A Coda**	A BAR form with reprise in mirror with coda, but it can be also interpreted as an extended song with coda
No. 4	*Du Ring an meinem Finger*	**A B A C Av Coda**	Classic rondo

No. 5	*Helf mir, ihr Schwestern*	**Intro A B A** Trans **C Av Coda**	Classic rondo with introduction and coda
No. 6	*Süsser Freund, du blickest*	**Intro A** Addition in **A** Trans **B** (internal addition) Trans **A1 Codetta**	A BAR form with reprise with introduction and coda
No. 7	*An meinem Herzen, an meinem Brust*	**Intro A Av1 Av2 Av3 Coda**	Theme with variations, introduction and coda
No. 8	*Nun, hast du mir den Schmerz gethan*	**A B (= Av from the 1st song of the cycle)**	Bistrophic (In two parts)

Since this is a cycle of songs, one would believe strophic forms have priority, but the composer in some cases is very much inclined to use thematic forms. Thus the 2nd song turns into a rondo extended with stanza repetitions, while the 4th and the 5th songs turn into classic rondos (with or without an introduction and with a coda). Also the theme with variations, introduction and coda appears in the 7th song. Two songs have the BAR form and another two are bistrophic (they have two parts). Formally the most complex is the 2nd song (*Er der Herlichste von Allen*) – the classic rondo extended with stanza repetitions.

Tonally, songs 1, 3, 4, 5 and 8 use exclusively keys in flat. The 2nd song visits for a short time the sharp part of the circle of fifths creating thus an interesting formation as a descending, gradual modulation. The song descends from A major to D major and G major, then C major, F major, B major and E flat major. The central C major is surrounded symmetrically by 3+ and 3- major keys. The following lyrics are illustrated with a tonal reflection, this descending modulation formation taking us through 7 keys: *Should my heart break, Break away, heart that is no extraordinary thing!* Or translated slightly differently: *Even if my heart breaks. What are you waiting for, my heart?* Songs 6 and 7 are songs of complete and undisturbed happiness. In these songs the composer uses in the greatest part tonality from the sharp part of the circle of fifths, i.e. these are mostly major keys. In these two songs Schumann uses few keys, therefore they have a unitary tone, yet these few tonalities interchange rapidly.

While the feeling of complete happiness is expressed in the 7th song of this composition in D major, a key called even by André Grétry (1741-1813), the great Belgian composer of the 18th century, one of the great masters of the French comedy opera as a "shiny key". Schumann illustrates the first part of the 8th song, where the beloved man dies with a melancholic D minor. One needs to think only of Mozart's Requiem in order to realize that Schumann also was familiar with the ethos of the keys and therefore it is not by chance that he used D minor and not another key. Formally the **B** part of the 8th song winds up the entire cycle returning to part **A** of the first song as

a variation. The keys are also similar: B major (a noble and pathetic key) and the also pathetic C minor (see the op. 13 *Pathétique* piano sonata by Beethoven). The noble and pathetic B major is also the basic key of the 5th song, where the girl in love dresses her wedding gown helped by her sisters. Out of the 52 measures of this song only 4 are in minor. All the other are measures in the noble, shiny major key.

The E flat major key, which is the basic key of the 4th song *(You Ring Upon My Finger)* is also a noble and pathetic key. The continuous tonal cycle is a musical symbol of the ring.

Schumann creates a typically Romanticist mistune with a link to a major third and a wonderful effect in measures 40-41 of the 5th song, where he modulates from B major to G flat major. This is the moment when the bride leaves her sisters after dressing up:

E.g. 1

A table of the keys used in each song:

Table no. 2

No. 1	*Sehn ich ihn gesehen*	B major
No. 2	*Er der Herlichste von Allen*	E flat major
No. 3	*Ich kann's nicht fassen, nicht glauben*	C minor
No. 4	*Du Ring an meinem Finger*	E flat major
No. 5	*Helf mir, ihr Schwestern*	B major
No. 6	*Süsser Freund, du blickest*	G major
No. 7	*An meinem Herzen, an meinem Brust*	D major
No. 8	*Nun, hast du mir den Schmerz gethan*	D minor / B major

So, only two songs out of the full 8 have minor keys. The 3rd song (C minor) where the girl cannot grasp the fact that her lover chose her from among all the girls and the first part of the last song where death takes her beloved one.

Every song of the cycle contains some interesting chord. Only a few will be enumerated in the following:

- in measure 18 of the 3rd song an interesting geometrical chord is created in the basic key. This is a chord created based on a 4-2-4 minor second by which the composer modulates from C minor to B major:

E.g. 2

- already in the 2nd measure of the 6th song (*Süsser Freund, du blickest*) Schumann creates a special musical effect by superimposing two different functions in G major. In the bass register of the piano this is a tonal 1st degree and the composer superimposes on this a chord of second of dominant function in the 5th degree:

E.g. 3

The initial D minor triad of the 8th song goes right through the heart of the listener with a sforzato, emphasizing the fifth in the sung voice immediately after the closing D major triad of the previous song.

E.g. 4

End of the 7th song   **Beginning of the 8th song**

Until the symmetric axis the 8th song unfolds as a recitativo secco, the tune takes up the rhythm of the spoken word. It is full of minor seconds, while in the accompanying harmonies the tune is dominated gradually by the seventh chord and its reversals. Bitonality is present here as well, already in the 7th measure:

E.g. 5

On the basic note and octave of the D minor chord of 1st degree in the bass Schumann superimposes a four-three chord of 7th degree in G minor.

In the 22nd measure (which is the symmetry axis of the song) Schumann makes a meaningful musical gesture leaving open the recitativo full of seconds on the D minor dominant chord of the 5th degree (!) by using a hold and after a double bar line, accidentals and a change in meter (from 4/4 to 3/4) he continues from the dominant seventh chord of the B major key repeating the introductory segment of the 1st song as a variation symbolizing the fact that the young woman continues to live on gaining strength from her memories and winding up thus compositionally the cycle of 8 songs.

"Everything that happens in the world has an effect on me... Then I feel an urge to put my feelings into music" – says Robert Schumann[2]. In this cycle of songs Schumann transposes to music his feelings related to an important moment of his own life thinking about what would happen should faith part him with his beloved wife of whom he would like to think as being eternally faithful to him.

Translated from Hungarian by Danel Zsuzsa

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LISZT - PORTRAIT OF A MUSICIAN. *DANTE SYMPHONY*

ALEXANDRA MARINESCU[1]

> "O light and glory of the other poets,
> let the long study, and the ardent love
> which made me con thy book, avail me now."[2]

Dante Aligheri – *The Divine Comedy, Inferno* - Canto I: 82-84

SUMMARY. It is well known the fact that Liszt's programmatic music does not describe something concrete but rather suggests the feelings triggered by a certain action, theme, landscape or artwork. One of the first statements about Liszt's intention of writing the *Dante Symphony* exists in a letter addressed to Richard Wagner, in which the composer confessed: "Like Virgil led Dante, you showed me the way trough the mysterious regions of a lively world of sounds. I say to you wholeheartedly: *Tu sei lo mio maestro, e il mio autore* – and I dedicate this work to you with all my everlasting love, Weimar – *Ostern* – 1850. Yours, F. Liszt"[3] In the same letter the author adds, "and if you do not disapprove, I will encrypt your name"[4]. This study aims to reflect the way in which the composer identifies himself with the main character of the Symphony, transcending this journey of creation further than reflected in his other works, in this way transforming the whole opera into an allegoric self portrait. The Symphony presents the protagonist Liszt-Dante starting a fascinating and at the same time terrifying journey through *Inferno-Purgatorio* and *Paradiso*, reflecting, probably more than in any other work of his that every note is like a confession of his own personal religious beliefs.

Keywords: Dante Symphony, programmatic music, Franz Liszt, Gregorian chant

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[2] Alighieri, Dante, *The Divine Comedy of Dante Alighieri. The Italian Text with a Translation in English Blank Verse and a Commentary by Courtney Langdon*, Cambridge: Harvard University Press, 1918.
[3] Correspondence between Wagner, Liszt, II, 7,1, cf. Raabe, Peter – *Vorwort Dante-Symphonie,* Verlag von Breitkopf & Härtel, Leipzig, Berlin, Brüssel, 1921, p. 3
[4] Ibid.

1. Genesis of the Dante Symphony

The Dante Symphony was completed 1855-1856, the first edition of the score being published in 1859. Subsequently, Liszt performed a transcription of the work for two pianos.

The years of dwelling in Weimar were a time of professional growth under the guidance of great masters, such as composer August Conradi and Joachim Raff. [5]

In an attempt to achieve a synthesis creation, Liszt wanted that the first performance be associated with illustrations on Dante, by Romantic the painter Giovanni Buonaventura Genelli,[6] in the diorama technique.[7]

At the first performance, the work was rejected by the audience, a failure explained by Liszt due to the interpretation of the orchestra, which was not provided with sufficient rehearsals. The performance of this work in Prague, a year later, proved to be a real success.[8]

In the case of the *Dante Symphony*, as in the case of the *Faust Symphony*, from the manuscripts were preserved only the early and the final stages. There is also missing the first non-instrumentalized transcription.[9] The first score (which was owned by Arthur Nikisch in Leipzig) is marked 15 April IND. At the end of every sentence is written *BBBBBB*.[10]

The note *IN D [In Nomine Domini]* is found very often and from the early stages of creation in the manuscripts of Liszt; also, from the time of the friendship with Princess Wittgenstein the final *BBBBB*. In his manuscripts are found up to seven Bs. Sometimes there appears the form *BBBB d B*. This was in reference, as Princess von Hohenlohe, daughter of Princess Wittgenstein, reported, to an understanding between Liszt and her mother. Often, Liszt said jokingly about himself and the princess that they are "twins, soulmates, *les bons bessons."* Besson* is a popular phrase for *jumeau*. The meaning of the note is: "*Que bon Dieu benisse les bons bessons."* Another time, he ended his letter with the words "*Bon Dieu benisse bons bessons."*

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[5] Balla Kemenes, Csilla, *Retorica muzicală a discursului pianistic din epoca Romantismului, (The rhetoric of piano music discourse in the Romantic era),* Doctoral disertation, Academia de Muzică „Gh. Dima", Cluj-Napoca, 2005, p.250.

[6] German painter of Italian origin, Gemelli (1798-1868) illustrated the Divine Comedy published in 1841 in Düsseldorf; v. *http://dfg-viewer.de/v2/?set[mets]=http%3A//digital .ub. uni-duesseldorf.de%2Foai%2F%3Fverb%3DGetRecord%26metadataPrefix%3Dmets% 26identifier%3D1105779*

[7] Hamburger, p. 90. Diorama is a technique of static spatial representation, with figures in relief and light effects; from Gr. διοράω, to see through something.

[8] Idem, p.91

[9] Raabe, op.cit, p.3.

[10] Ibidem.

Often he just signed with *Besson* or *B.B.* According to the understanding mentioned, the word *Dieu* was replaced by the Polish word for God - *Boze* - so that the new text was: *Bon Boze Benisse Bons Bessons*. The lower case *d* appearing frequently between the Bs must be understood as *deux*. The number of *B* letters, as we already mentioned, is different - but simply due to negligence.

The second part of the original score has a cover bearing the title:

Eine Symphonie zu Dantes Divina Commedia

The initial score is much different in details from the final structure; in it, many items are simpler. For example, there lacks the fugue, or the *Lamentoso* moment of the *Purgatory,* respectively. Instead, there is a much more superficial execution. The *Andante Amoroso* passage of the *Inferno* was originally written fully in a 4/4 beat pattern, thus: [11]

E. g. 1

The entire fragment differs consistently from the latter version, the unusual metric framing of 7/4 and full of momentum. The idea that in the end is heard again the muted horn on the "*Lasciate*" chords did not appear in the first score.[12]

About the *crescendo* from the end of the first part, Liszt wrote: "At presentations in theatres is added effect of the wind machine."[13] He later renounced it, but anyway, in 1856, he intended to use an effect, that Richard Strauss in 1897 used in *Don Quixote* and then in *An Alpine Symphony*.[14]

At the mention of the date in the original score the year is not specified. As we mentioned, the year was 1856. On May 16 of that year, Wagner, who was in London, wrote to Liszt that he read Dante for the first time: "I went through his *Inferno* and now I am at the gates of *Purgatory*."[15] On June 2, Liszt and replied: [16] "So, you are reading Dante. It is a good company for you. In my way, I want to provide you with comments on this reading. I bear already for a long time in mind a Dante Symphony. Later

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[11] Ibidem.
[12] Ibidem.
[13] Ibidem.
[14] Raabe – op.cit, p. 4.
[15] Letter Wagner – Liszt (*Volks Ausgabe*), II, 68, cf. Raabe.
[16] Ibidem.

this year I will finish it." In the same letter, he mentioned at the end: "When I finish *Prometheus's Choir*,[17] I will pass to *Dante Symphony*, which is already partially outlined."[18]

However, at the beginning, the work did not progress. On July 5, 1855, Liszt and wrote to Mrs. Agnes Street-Klindworth: "*Vers la mi* (illegible text) *je tacherai de commencer le Dante*."[19] But the year ended and the next began without Liszt to think seriously to put his plan into action. Ever since March 11, 1856, he wrote to his same friend: [20] "*Helas, il se passera bien ancore 6 semaines avant que je ne puisse m'y mettre tout de bon*." Immediately after this period, Liszt apparently found inspiration for this work and worked diligently, for on April 23, 1856 he wrote:[21] "*Ces jours derniers j'ai beaucoup travaille et suis tout pres de terminer mon Enfer*"; on May 24 he announced Christian Lobe[22] that the Dante Symphony could be "half transcribed"[23] and on July 9, to Louis Köhler, that "yesterday I wrote the last rhythms of the score." [24]

Initially, the work was planned as a symphony in three parts. On June 3, 1855, Liszt wrote the composer Anton Rubinstein and related him about his plan on *Dante Symphony*, stating that the first two parts, *L'Enfer* and *Le Purgatoire* will be exclusively instrumental, and the third part, *Le Paradis*, will employ choir singing as well.[25] The same he communicated to Wagner.[26] He replied though three days later, in detail, that he had no doubt on the success of the creation by Liszt of the "Inferno" and "Purgatory," but that he was reticent regarding a part dedicated to the "Paradise." In a very detailed and well documented letter[27] (one of the most beautiful in all his correspondence), Wagner explained his doubts and had success, because Liszt renounced the presentation of Paradise in his work.

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[17] Which Liszt changed considerably in that period - cf. Raabe.

[18] To the same end, on June 1, 1855, Liszt wrote to Agnes Klindworth (letter III, 23), whom he gave an edition of Dante (letter III, 37, 39). He listened with delight the opinions of this friend on literature (letter III, 45, 46). Also to Rubinstein, Liszt wrote even since the June 8, 1856, that he had already outlined the plan (Letter I, 201) Cf. P. R.

[19] Letter III, 30 cf. Raabe.

[20] Letter III, 66 cf. Raabe.

[21] Letter III, 69, cf. Raabe.

[22] Letter III, 128, cf. Raabe.

[23] "Transcribed" means in Liszt's German "written" and does not indicate, according to the meaning nowadays, that the voicing of the orchestra would have been achieved. In a letter sent the same day to L. Kohler, Liszt even says that the Dante Symphony that is transcribed over fifty percent. (Letter 1, 223), cf. Raabe.

[24] Letter 1, 224, cf. Raabe.

[25] Leter 1, 201, cf. Raabe.

[26] Letter Wagner – Liszt II, 71 (2 June 1855). The triptych structure of the symphony is also confirmed by the letters between Liszt and Bülow 138. cf. Raabe.

[27] Letter Wagner – Liszt II, 73 ff (7 June 1855) - cf. Raabe.

Regarding the merging of Purgatory with the suggestion of a presentation of Paradise, composer and writer Richard Pohl, who subsequently made, at the request of the master, the preface to the score,[28] notes: "Both for reasons of musical and Catholic dogma, the composer is allowed to prefer to present the second and third parts as slightly separate outside as they are inside .... Art does not like to paint the sky, but only the earthly brightness of this sky in the centre of the soul returned into the light of divine mercy. And so, this glow remains for us just a covered glow, even if only with the purity of knowledge. The composer wanted to follow the soloist only to this point."

As in all his works, in this case too, after he finished it, Liszt noted a series of decisive changes. The two endings existed since the first transcription of the score. Initially, the second ended four measures earlier. Liszt added four measures and the entire pompous ending, with the mention in the *pp* measures that "probably here is the ending."

When in October 1856 he presented Wagner his *Dante Symphony*, in Zurich, he opted wholeheartedly for a peaceful ending. Liszt initially agreed with the preservation of this version.[29] Subsequently, both the end of the *Dante Symphony* and of the *Faust Symphony* were altered.

The first performance in Dresden[30] was held on November 7, and was preceded, according to tradition, by private performances in Weimar. [31]

The work was rejected by the audience and the press in Dresden. Unlike the private performances in Weimar, Liszt identified more clearly in the public performance the shortcomings that had to be corrected. In March

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[28] On the various prefaces on the Dante Symphony and their story, see Müller - Reuter „Lexikon der deutschen Konzertliteratur" 275, 276, cf. Peter Raabe.

[29] Wagner, Rich, "Mein Leben", My Life "Volksausgabe 1914 III, 120, cf. Peter Raabe.

[30] Letters II [2], 330, Lina Ramann states that the first performance was held under the leadership of the choir master Fischer. This is false. Liszt conducted himself, which is proved by the the discussions on the concert in the newspapers published in December 1857, and in his letters to Brendel (Letter II, 24), in which Liszt accused himself of "negligent conducting" (see letter VII, 192: " elle avait une chute mortelle ...a Dresde, un peu por ma faute " and the letter to Gille, 23 "in Dresden, where the performance was very unsuccessful due to inadequate rehearsals. I recognize my fault, which I often supported as a conductor the shortening of my work with a sick tolerance"). In addition, in the same place, Lina Ramann states that the second performance in Prague on March 11, 1858 (erroneously, she mentiones March13), was conducted not by Liszt, but by Prof. Mildner. This too is false, see letter I, 298, Liszt's letter to Cornelius. cf. Peter Raabe

[31] The existence of such rehearsals (on October 12, 1857) is confirmed by a letter of Bülow, then Heinr.Reimann presented a copy of it in his unfinished bibliography on Bülow (Berlin 1908). The letter is currently at the History of Music Museum of Fr.Nicolaes Manskopf in Frankfurt a.M. It's missing from the letters and texts by H.v.Bülow. Cf. Raaf.

1859 he himself wrote to Max Seifritz[32] that "the performance in Dresden served only as evidence, and afterwards he made some changes in the score," and in January 1858 he wrote to Draeseke:[33] "The performance in Dresden was necessary, so that in this way I would get to objectivity. As long as you are dealing only with dead paper, it is easy to make mistakes. Music needs sound and echo." In the letters to Brendel,[34] he called the changes made subsequently as "improvements, simplifications and clarifications of the score, which were fixed in his head during the rehearsals and the performance and which were heard first by him, not to take into account the audience."

When *Dante Symphony* took shape in Liszt's mind, he decided to dedicate his work to Richard Wagner. These words were not intended for public opinion. In his sad and bitter letter to Bülow, on 7 October 1859, Wagner wrote: [35] "There are many things that we like to recognize among us, like for example that since I met the compositions of Liszt I have became a completely different man as harmonist than I was before ... Liszt may, for example, write about me in ink on the dedication page of "Dante" because he believes that he has to thank me for many things; I believe that it is rather an excess of friendship. No matter how silly it may seem, I insist that such a thing printed should have mentioned in the dedication everyone. In this way, I would have had the opportunity to publicly protest." On the cover of the last version copied by hand, Liszt wrote:[36] "Dedicated to Richard Wagner, with immeasurable admiration and eternal friendship."

But he removed this text as well eventually, and on the first page of the score remained only the words: "Dedicated to Richard Wagner."

2. Dante Symphony – analysis

Taking inspiration from Dante Alighieri's *Divine Comedy*, the *Symphony* retains the ternary structure and the overall theme of the triptych. The first two parts bear the original names: *Inferno* and *Purgatory*. The third part, which is entitled *Paradise* in the *Divine Comedy*, becomes hymnal, through the biblical song *Magnificat* – with the role of epilogue.

Depicted as a perfect poetic expression, *Divina Commedia* benefitted the full support of the Catholic Church, which considered that the three

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[32] Seifritz (1827 -1885) as a kapelmeister in Loewenberg, presented the orchestral works of Liszt. His letter to him is found in Letters I, 317, cf. Raabe.

[33] Letters I, 204, cf. Raabe.

[34] Letters II, 24, cf. Raabe.

[35] Richard Wagner, Letters to Hans von Bülow, Jena, Eugen Diederich, 125 - cf. Raabe.

[36] In the Liszt Museum, Ms A 13, cf. Raabe.

realms - *Inferno, Purgatorio* and *Paradiso* - present the universality of the laws and the order proper to those times.[37] Dante, as a literary hero, does not represent an abstract allegorical figure, but a living man by whose personality the souls return to the human condition and achieve their quest for happiness and salvation.

Purification is not only cathartic, but anagogic:[38] for *homo religiosus* only the mystic level can bring spiritual ascension. Dante as the protagonist of his own creation presents a wide range of human values - ethical, aesthetic, religious, social, philosophical, historical - and become for his successors, an idealized standard. Liszt reaches Dante, similar to how Dante identified himself with Virgil's destiny in his preparations for the *Commedia*. He appears programmatically in the piece for piano *Fragment après Dante* (first performance 1839), in *Fantasia quasi sonata Aprés une lecture de Dante* (published in the volume for piano "Years of Pilgrimage" in 1858) and in the *Dante Symphony*. The programme of the *Symphony* summarises the initiatic journey through a relatively small number of verses drawn from the literary work.

The orchestration is based on five compartments of strings, uses the harp with suggestive colour effects, has the percussion compartment relatively rich for the historical period in question (4 timpani, tam-tam, bass drum, cymbals), abundant brass (common since Berlioz: four horns, two trumpets, 3 trombones and tuba) and the woodwinds (especially the English horn and bass clarinet) are emphasized as soloists.

Inferno

The first part of the *Dante Symphony* is looming as a complex sonata structure and, potentially, interacting with an arched macroform. To be noted the perfect combination of the two principles of form. Although Romanticism was in the era in which composers have exceeded the limitations of the rules of composition, this extension does not prevent Liszt from merging the two principles on an extremely clear and well organized frame both in terms of melody and harmony.

The motto "Leave all hope, ye who enter" has a strong expressive force, generating multiple states in the Dante character at the beginning of his journey through the circles of hell.

In this first part, the evil is musically illustrated in an ironic way - as will be entitled the mephistophelic part of the *Faust Symphony*. The gradation of tempo from *Lento* to *Allegro frenetico* is intense.

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[37] Balla Kemenes, Csilla, op.cit, p.249.
[38] Idem.

Although the key signature does not indicate any alteration sign, the initial tonality is D minor. The sound material brings, at a closer look, a scale in which alternate minor and major seconds - called by analysts "the Dante scale." [39]

E. g. 2

Liszt insists in exposing the triad on G#, with suggestions to *diabolus in musica*, and also to the modal folk traditions.

Inferno starts with a thematic succession[40] - exposed by trombones, tuba and low strings – in which *anabasis* cells on a range of a diminished fourth and *catabasis* on a diminished third frame the leap of minor sixth, a grieving *exclamatio* rhetorically effective. The selected text (keywords: *per me, dolente*) coincides prosodically with the melody:

E. g. 3

A brief transition developed over three measures connects this first moment with Dante's motto Lasciate ogni *Lasciate ogni speranza, voi ch'entrate* (Canto 3):

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[39] Hamburger, op.cit., p.92. The scale coincides with Messiaen's mode 2 with limited transposition.

[40] The theme had been previously used by Liszt in the lied *Le vieux vagabond,* on the text of the poet Pierre-Jean de Béranger.

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The repetition in the interval of a unison of long notes is an intervallic-semantic characteristic of the fragment which proposes, from a symbolic point of view, the idea of a spiritual ascent of the man gazing toward heaven. [41]

The recitative of the *Dante Symphony* exposed in the opening of the *Inferno* is a typical Romantic construction that captures the complexity of the mental and spiritual states of the character. Liszt employs a broad sonority, processing the sigh metaphor of the soul into a *ff* nuance. The recitative has the melodic-harmonic support the whole compartment of the strings which through *tremolo* increase the feeling of anguish. Liszt illustrates the suffering in the underworld through fast sounds, repeated in an ascending chromatic progression.

The introduction ends with a bridge leading to the onset of the exposition proper. The ascending chromatic movement in binary values overlapping ternary ones in the low pitched strings creates the feeling of pain and anguish. The moment develops under the agogic indication *poco a poco accelerando:*
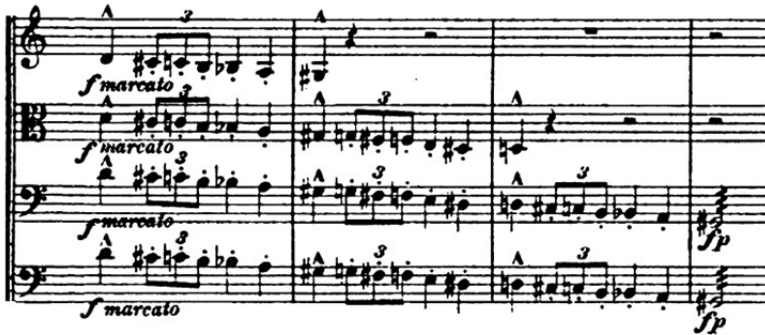
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[41] Balla-Kemenes, Csilla, op.cit., p.129.

Theme A is initially exposed in the strings compartment:

E. g. 6

and is followed by a conclusive segment, then by the bridge introducing the second thematic group.

The entire construction of the theme is based on a *passus duriusculus* expanded over the range of a diminished twelfth.

We notice that the manner of realisation of the bridge is similar with the previous one. A distinctive feature of the second theme is the permutation of elements between groups of instruments; we can thus see that when the theme is exposed in the brass section, the overlapping between binary and ternary values is performed in the strings, or in the woodwind instruments.

The descending theme - a chromatic line having atonal nature – proposes through its sonority a tense moment. The theme appears twice before being employed by the orchestra, suggesting Dante's downfall in the depths of the inferno.

This occurs during the first part, sometimes repeated in varied form, sometimes identical; it aims to spur action and to push it toward a climax, which from a literary point of view is represented by stepping on the frozen floors of the inferno.

The sigh motif is prefigured in the winds. It is not a simple, but a contorted form, which turns into an *anabasis* based on the sound material of the Dante scale:

E. g. 7

Before the advent of second thematic succession, Liszt brings an element of surprise: the interval of augmented fourth (*diabolus in musica*); placed in the discourse of the double bass, it appears in inversion, in ascending movement, three times.

The second thematic succession begins with a new personality, but not completely different from the previous material, which was foreshadowed by the mentioned sigh motif; the agogic indication is *Allegro frenetico. Quasi doppio movimento*.

The section consists of three themes, of which the final B serves a conclusive role, while the second thematic group is presented as follows:

B1:

E. g. 8

B2:

E. g. 9

This B2 is based on the scale with augmented second called by Liszt "the Gypsy scale," which he exposed in his Romantic essays and letters.

The reappearance of the B2 theme in a triple ternary succession (3 x 3) may be an allusion to the *Kyrie* invocation in the mass (totaling nine invocations), its expressive meaning being that of a desperate supplication.

The answer to this prayer comes contrasting, organized in repetitive binary groups, the sonorous material used being a metric distortion of the theme A and suggests demonic laughter.

The initial motif of the secondary thematic group is transformed, becoming the interval profile B-A-C-H (transposed), obsessively multiplied, then dispersed.

E. g. 10
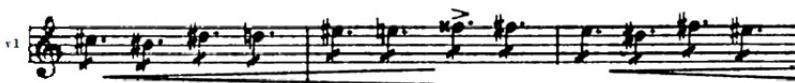
From measure 64, the quote "fatherland full of torment" is played by three musical materials: the first is descending chromatically in the bass, in *staccati* (*catabasis*), the second material is based on *suspiratio* and the third, with the function of secondary theme, is isorhythmic, accompanied by descending *staccati* chords (m. 163).

The middle section – representing the episode of guilty love between Paolo Malatesta and Francesca da Rimini – is a development of the sonata form, beginning with a harmonization of the motto *Lasciate* ... of the introduction:

E. g. 11

Liszt uses herein the entire emotional power of the flute and harp; in auditory terms, the symbolism of the chosen instruments implies the need for a purification that will allow the subsequent ascent to Paradise. The contrast between the first two sections is very clearly outlined by the opposition between the groups of winds. It is known that Liszt's dramaturgy does not follow point by point the source of literary inspiration, choosing to describe the love between Paolo and Francesca and the turmoil of the tormented souls, but not Dante's journey in the Circles of Hell.

The exact literary source of this moment is Canto V. The two characters appear portrayed in warm lighting, in the moment *Quasi Andante ma sempre un poco mosso*, being portrayed in the timbre expression of the strings, harp, clarinet and English horn.[42] The next tempo indication, *Andante amoroso* comes as if to capture the presence of these two characters overwhelmed by tragic love.

Liszt uses in the descriptive musical discourse of love feelings a unique way of employing rhythmic and metric means of expression, through the 7/4 time. The expressive effects of this unusual compositional solution

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[42] Balla-Kemenes, Csilla, op.cit., p.252.

include hints of *rubato*, afterwards converts to quasi-*giusto*, including suggestions of hesitant dance. The atmosphere is suddenly interrupted, the occurrence of the motif "*Lasciate ogni speranza, voi ch'entrate!*" restoring the sound plane into the symbolic perimeter of suffering.

The second phase of the development proposes a contrast both in terms of the *Quasi andante ma sempre un poco moso* tempo, and in the score writing. Liszt does not use the whole orchestra sonority here. Noteworthy is the diversity of the means that the author employs in processing the motifs. Thus, in this section we find:

- lyrical-descriptive passages:

E. g. 12

- a moment of recitative placed in the bass clarinet:

E. g. 13

- a choral supported by clarinet and bassoon:

E. g. 14

The third phase of the development represents a moment of *lamento*: *"nessun maggior dolore che ricordarse del tempo felice nella miseria."* This time, the English horn has soloist role, being accompanied by the arpeggiated chords of the harp. Gradually, the writing progresses, reaching the maximum extension of this phase, respectively of 6 wind instruments accompanied by harp.

The fourth phase of development brings the sigh motif overlapped on the material which processes the theme itself:

E. g. 15

A specific melodic-rhythmic aspect of the unison repeated in equal values is configured in the final section, with allusions to Beethoven's rhythmic motif of destiny:

E. g. 16

The last phase of development is also the most extensive, both in terms of scope, and especially of content, which aims to synthesize and conclude what was previously exposed. The conclusive nature of the moment is also rendered by the appearance towards the end of the motto "*Lasciate* ...."

The recapitulation brings the exposition of the second thematic group, in reverse order, namely B3, B2, B1; therefore it delineates a more dynamic reprise, ending with processing theme A.

The part ends with a coda, presenting remnants of the thematic group A. The resemblance with the second theme is very clear from the beginning,
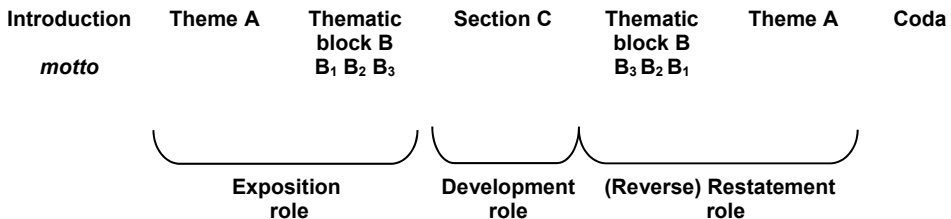
E. g. 17

becoming increasingly difficult to detect, almost like an echo:

E. g. 18

In light of those presented above, the structure of this part can be rendered in the following scheme:

E. g. 19

Introduction	Theme A	Thematic block B	Section C	Thematic block B	Theme A	Coda
motto		B₁ B₂ B₃		B₃ B₂ B₁		

Exposition role	**Development role**	**(Reverse) Restatement role**

The complexity of the themes is one of the main reasons we advocate that this part has a sonata structure. Another important factor is the tonal plane. Debuting in the area of D minor, Part I relies mainly on modulations to tonalities fulfilling the role of dominant, relative or parallel.

We can also see how the emergence of the themes is achieved in thematic successions, a process characteristic of the sonata form. They are treated in the middle section, which entitles us to assert with certainty that it fulfills the role of development. The themes are resumed with variations in the final section, which is therefore a dynamized recapitulation.

Although all the features mentioned above are typical of the sonata form, this part does not have for certain the simplicity of a classical structure. On macrostructural level, we notice the interference that occurs between these characteristics and those of the arched shape. If we consider the middle segment as the axis of symmetry, we find that its external parts are reflected.

The Inferno achieves in structural terms a synthesis of the sonata with the arched form, due to the expansion and of the multitude of defining elements for both patterns.

Purgatory

The second movement, *Purgatory,* is more quiet and reflective, rendering the contrast between the suffering Dante experiences in the underworld and the hope that shimmers in *Purgatory*. Liszt uses a fugue based highly on the descending melodic motif used in the first movement. The *Lamentoso* indication is atypical for a piece of this kind.

Part two also brings together several principles of form. From the point of view of the macrostructure, it is a ternary articulation presented as follows:

E. g. 20

A	B	A
Theme A Theme A' Theme B bridge	Thematic group C	Theme B

The first section begins with an introduction. The orchestral writing gradually increases until the eighth measure, where the theme is introduced:

E. g. 21

We note again how Liszt uses the overlapping between the ternary with the binary rhythm in the strings and harp, respectively. This process was employed also in the first part of the *Symphony*:

E. g. 22

The *Purgatory* presents the first thematic succession in the sphere of D major. From the symbolic point of view, that can be treated as an improvement of the tense infernal condition.

Important to note is that this first moment of introduction and theme A are resumed identically in terms of intervals and rhythm, to an ascending minor second.

We encounter in this segment a new overlay of planes, which this time joins two types of inner experiences: the discourse of the harp in arpeggios continues the spiritual turmoil exposed by the strings compartment in eighths, adopting much faster values,

E. g. 23

while the chord successions exposed in the brass seem to invoke a fleeting moment of peace:

E. g. 24

The tempo indicated by the composer, *Andante con moto quasi Allegretto.Tranquilo assai*, is also significant, representing an element of contrast with Part I, *Inferno*.

The bridge moment which will introduce the second theme is marked by the indication *Più lento.* It ends with a descending chromatic movement in the first violins, *passus duriusculus*:

E. g. 25

which will be used again in the theme and exposed by the bassoon:

E. g. 26

In this section, we may speak about an additive development of the theme, which consists of two submotifs:

E. g. 27

It reaches a climax, and then returns to the original structure.

The middle section C starts with a fugue exposition in four voices - some entries being doubled by an instrument with similar ambitus but belonging to another group, for example the bassoon and double bass. The exposition proper of the themes ends with a codetta. We can see that in many instances, the thematic formulation is elliptical.

Lamento is designed at first rigorously in a fugue form, but the development uses as material only the head theme, reaching culmination in measures 63-68 of the *Lamento*.

A contrasting element is represented by the tonal relation between the initial section and the middle one. If section A was exposed in D major, section B is in the parallel minor key.

A moment of chorale meets the dynamised reprise, which uses mainly the sound material of theme A.

Magnificat

The *Magnificat* brings, as some previous sections, the ovelapping of two planes of binary and ternary values, this time distributed in the woodwind instruments, and in the brass respectively. To this structure is added the plan of the chord succession placed in the high register and supported by the strings.

Oddly, but justified, this section includes a women or children choir. The vocal writing is extremely simple in terms of intonation and rhythm. The long values create a sense of reverberation echo of the choir of angels.

The tonality chosen by Liszt for the presentation of this moment is B major, this time with the notation of the key signature.

The text used is not exclusively taken from the original *Magnificat*, the hymn ending with *Hosanna* followed by *Alleluia*, an obvious suggestion of the heavenly ascent.

Liszt reproduced in the *Magnificat* only the first text stanza of the biblical song:

Magnificat: anima mea Dominum.
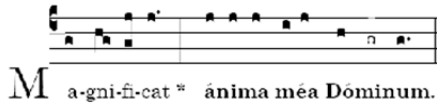*Et exultavit spiritus meus: in Deo salutari meo*[43]

The theme

E. g. 28

is free paraphrase, transposed, of the original Gregorian in mode 8:

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[43] My soul magnifies the Lord,and my spirit rejoices in God my saviour.

E. g. 29

M a-gni-fi-cat * ánima méa Dóminum.

The *Hosana Alleluia* epilogue sums up the two exclamations of glorification specific of the mass, through a dramatic process at his own initiative. The fragment extends over measures 391-420.

This is built on the scale of tones, the first ending of the work being highly original and also unexpected, bringing from a harmonic point of view a B major chord suspended in six-four position, shimmering in *piano pianissimo*:

E. g. 30
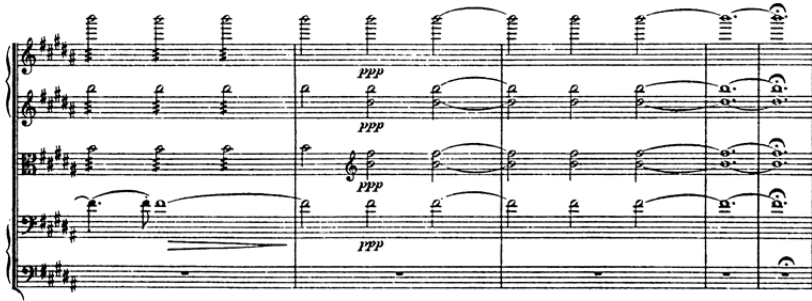
The second ending proposed is in *ff* with a strengthened brass ensemble, supporting the fundamental note. Usually this is not performed, being considered unfit.

Conclusions

Liszt's *Symphony,* seen in relation with the literary masterpiece, proposes a compelling and original musical approach, which allows the realization of a very clear image, obtained by means not at all simplistic, which are able to address primarily the human spirit, beside reason. This is a basic characteristic of the Romantic period, where free creative fantasy is raised to the rank of rule.

Liszt's programmatic music does not display a naturalist character, music being far from representing external aspects, as the composer himself confesses: "There is no doubt that the works that belong only objectively to exterior knowledge can not have external touch points with

music. The weakest student in the art of landscape painting renders more exactly a view than a musician with the help of the most skillful orchestra. The same things, as soon as they reach the spiritual world and - so to speak – they subjectivize to dreams, to elevate feelings, acquire a singular relationship with music."[44]

Part I of the *Symphony* begins with a slow introduction suggesting the words enscribed in the score: "*Lasciate ogni speranza, voi ch'entrate!*" Theme I is played in the low strings and the group of brass instruments; this orchestral distribution is designed to anticipate the motto presented above and to symbolize the path of no return. Theme II retains the programmatic suggestion of the former, this time through the intervention of brass instruments placed amid a *tremolo* in the percussion. Another extremely important element in achieving this moment is represented by the precipitated agogic plan, reaching an *Allegro frenetico*. This brings along a hyperbolization of the torments experienced by the hopeless souls of the inferno. The agglomeration in the orchestral writing by the multitude of descending chromatic arpeggios, corresponding to the Baroque rhetorical *passus duriusculus*, suggests feelings of hatred, anger or pain - dynamised in *Presto*.

Part I presents the characters of Francesca and Paolo, the lovers living the drama of impossible love. Making an analogy with the destiny of Liszt and Maria d'Agoult, we see that both figures exceed their condition of character, gaining the extent of an emblem of endless suffering caused by unfulfilled love. Liszt outlined in this part the drama of the human soul subjected to such torture, through certain characters, but not limited to the status of storyteller. The deep emotional involvement he has in this theme entails the achievement of lyrical-descriptive passages of maximum intensity, contrasting with the drama of the whole.

The first part describes the ideatic path of the character of Dante and his foray into the depths of his soul. The composer identifies himself with the hero, the *Inferno* being the trial that his soul must pass in the attempt to reach *Paradise*.

Part II, *Purgatory*, starts with an indication of *Andante con moto quasi allegretto*, this moment corresponding in programmatic terms with the opening of the gates of Purgatory. Liszt achieved here a symbol- metaphor, suggesting the profound need for purification of the souls by their uplifting.

The fugue in the *Lamentoso* section of the second part begins with a theme whose emotional load reaches heartbreaking proportions; it is outlined with diminished arpeggios and leaps of diminished seventh, making use of Baroque rhetoric elements such as *passus* and *saltus duriusculus*.

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[44] Apud Balla-Kemenes, Csilla, op.cit. p.253.

The fugue, also of Baroque origin, becomes in Liszt's construction the most complex musical way able to surprise the introspection of the human spirit - both in the model of Dante and Faust.

The world of the *Purgatory* is completely different from that of the *Inferno* - reminding the Christian idea rendered in literature by Dante, of cleansing the human spirit to become worthy of living in heaven.

The *Magnificat* or epilogue section of the work is a foreshadowing of the paradise. This part places Liszt in a different position from the poet Dante, because of the vision of paradise, which contrasts with the medieval one - abstract and speculative. The devout attitude is expressed by paraphrasing the archaic choral melodics entrusted to the vocal ensemble composed exclusively of female or children voices, accompanied by the orchestra, with Romantic harmonic relations.

Dante Symphony appears to be a metaphorical transcendence of the literary masterpiece. Liszt often uses the thematic transformation process, as variation technique, in pursuit of extensive structures. The composer used a variety of rhetorical devices. For the topic discussed it is necessary to mention in particular the use of the medieval epithet *diabolus in musica*, processed in an archetypal form in both *Dante Sonata* and in the *Symphony* bearing the same name. The tonal pattern is structured on the augmented fourth, which divides the octave in an equidistant manner.

The Dante scale, a modal scale constructed on the interchange between semitone and tone, is used from the first measures of the *Symphony*. At the end of the work occurs also the scale of whole tones (chord progression on augmented seconds, a scale that was not used previously), of which Liszt stated in a letter to his student, Ingeborg Stark (summer of 1860) that is a "frightening" scale; in another letter dated August 20, 1859, to conductor Julius Schaeffer, he writes about the whole tone scale (G#-F#-E-D-C-Bflat-Aflat-F#) and the successions of chords he structures based on it.[45]

Magnificat is remarked by the contrast of the sound sphere, being intensified by the exclamations *Hosana* and *Alleluia;* it is, aesthetically speaking, a gradation of beauty into the sublime.

In terms of compositional techniques, Liszt was a synthesis musician, which is very well highlighted in this *Symphony*. Modal sonorities of the Gregorian tradition blend with modern harmonies and even new elements, ranking him nowadays among visionaries.

Liszt also foreshadowed certain structures, which will be used by Debussy, and afterwards, a century later, by Messiaen, namely "the modes

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[45] Hamburger, op.cit., p.92.

of limited transposition." The modes employed by Liszt will be, with Messiaen, mode 1 or whole-tone scale and mode 2 (with the semitone structure 1-2-1-2-1-2-1-2). Mode 1 (whole tone scale) is proper to Debussy as well. Mode 2 with limited transposition is the one we encounter in the *Symphony* as the "Dante scale."

The proportions of the golden section outline certain ideatic contents. Research of this issue is considered essential for an objective status of masterpiece of a work. The examination we carried out following a performance of the New York Philharmonic, conducted by Leonard Bernstein, applying the mathematical relations 0.382 / 1 and 0.618 / 1 on timed articulations, each part of the symphony being considered as a whole. We identified in the score the coinciding moments with the ratio found in the time development. The conclusions resulted are significant. In Part I, the proportionate divisions are placed in the first recitative of the bass clarinet, which will convert into choral by adding the brass compartment, or at the start of the hesitant dance in 7/4 meter, respectively, framing thus the Francesca-Paolo episode.[46] The second part is sectioned negatively at the occurrence of the *suspiratio* motifs, subsequent to the fugue exposition, and correspondingly in the quasi-recitative of the violin,[47] (the second time, this type of instrumental discourse, with possible reference to Beethoven, is placed in a key moment of the musical construction), a declamation that can be considered as a prayer without words. The proportions of Part III are homogenous.

A curious biographical coincidence: Liszt's 75 years of life (1811-1886) have the positive golden section (45) in 1856, the year he completed the *Dante Symphony* ...

Liszt the man, always permeated by a deep spirituality, manifest or not the various circumstances of his life, always sought an answer to the existential questions of life. The real spiritual tumult is seen only in his creations, which, under the huge dome of musical programmatism, hide valuable clues about his feelings, joys, disappointments or failures. We may assert that the *Dante Symphony* is a visionary self-portrait – both on the biographical and technical-compositional plan and regarding metaphysical aspirations.

Translated by Dora Felicia Barta

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[46] Pages 37 and 47 of the score, ed.cit.
[47] Pages 100 and 109 of the score, ed.cit.

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THE VOCAL SCORE IN THE OPERA
THE LYING WOLF BY ZLATA TCACH

LUMINIŢA GUŢANU STOIAN[1]

SUMMARY. This study aims at emphasizing the composer's ability to attain a musical construction for each of the opera's characters.

We will notice that, in this opera, Zlata Tkach (also spelled "Tcaci") uses both traditional, formal structures, such as the *aria, arioso*, as well as less traditional ones – the *song,* using, in all of them, three facets of the relation between text and melody, starting with the prevalence of the text, often shifting to a primordially of the melody, but still inclining, most of the time, toward an equivalence between the text and its musical pillar. As regards the makeup of the musical discourse, the author proceeds in a detailed manner, with each role, and the melodic ideas that she constructs are subjected to a unitary, evolving vision.

Keywords: Bessarabian opera, Zlata Tcach, The Lying Wolf, Bessarabian composer, musical theatre for children.

Introduction

In the Bessarabian musical works of the second half of the 20th century, the beginnings of musical theatre for children are linked with the opera "*The Lying Wolf*" of female composer Zlata Tkach – an opera for vocal soloists and orchestra (initially, the opera had been named "*The Goat With Three Kids*" in the first two releases from 1967, 1977; it was only on the third release that the author changed the title into "*The Lying Wolf*", in 1983).

The opera "*The Lying Wolf*" represents a pioneering work for the Bessarabian stage.[2]

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E-mail: luminitagutanu@yahoo.es
[2] The fairy-opera „*The Magic Bird" (Romanian: Pasărea măiastră)* or „*Prince Ionel and the Fairy Wolf"* was written in 1926 by E. Coca, and it was mounted on the stage of the amateurs' theatre in Chisinau (1926).

The acknowledgement of this new genre of the lyrical stage is owed to the significant changes that occurred within the language of sound, to the profound and serious manner of tackling the libretto, as well as to the complete unity that took birth between the literary and musical expression. In this regard, a remarkable contribution is owed to the variety of means of expression – from the beauty and suggestiveness of the melodic lines and the plasticity of the harmonic language, up to the sonorous image created by the various timbre combinations.

Starting with this opera, the creation of musical theatre for children has been enriching its repertoire with a considerable number of operas. The composer tackles both pages from the domestic literature, as well as from the universal one and the musical side is in full consistency with the specifics of these sources, sometimes counterbalancing the characteristics of the libretto. Given this context, the works that follow the development of a Romanian traditional fairy-tale have a special place, as the specificity of the style reflects into the musical edifice, into the tackling of the sound material.

Why has the composer chosen the children's world, the world of fairy tales? Perhaps, just as Pascal Bentoiu says, the musician is constantly seeking to know their own inner image and the value of their creation can be determined and defined depending on the way in which this full awareness of the inner self is transmitted into and through the work of art: "the artist seems to be permanently observing their inner world, an extremely complex universe, irreducible to a simple game of intelligence and – in its essence – rigorously contemporary".[3] Hence, we can notice here the preoccupation of the artist to put their opera in agreement with their inner self, in its entirety.

The author's keenness towards children's universe has been facilitated, as expected, by the world of fairy tales, metaphors and hyperbolas, by that specific method of transfiguring and elevating the day-to-day reality. And, as H.C. Andersen said, "the power to defeat any hardship lies in the heart of children", we will hence understand that Tkach's works are dedicated to them, awakening "the kingdom of dreams and eternal youth".

The fortunate association of Tkach's music with the fairy-tale of the Moldavian writer Ion Creangă has resulted in an artistic act – the opera "*The Lying Wolf*" (an opera in two acts and six scenes). Based on Ion Creangă's fairy-tale, a unique, rhythmic and rhymed dramaturgy was created. If we refer to a syncretic genre as opera is, it is impossible to underrate the role of the literary text, its meanings and, hence, the libretto. With this librettist (Grigore Vieru), the story line of the fairy-tale is ramified and arborescent, having new characters and epic events that we do not encounter in Creangă's work.

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[3] Bentoiu, Pascal, *Image and Meaning, "*Editura Muzicală" Publishing House, Bucharest, 1973.

Unlike the fairy-tale, the opera ends happily, as any children's story, to everybody's delight.

Out of the need to have a certain dramaturgy, subjected to self-imposed standards of cohesion and coherence, the composer has adapted the script in accordance with compositional and stage requirements. Zlata Tkach has set out to create a sonorous universe of maximum coherence, suitable for a children's show, through the clarity and simplicity of the means employed.

From a musical standpoint, the opera focuses on the folkloric ethos, on authentic melodies or on new themes, based on folkloric features (in the spirit of children's folklore), and with the purpose of providing the sound edifice with the accessibility imposed by a work for children. The music, through the suggestiveness of the means of expression, has managed to render, unexpectedly, yet truthfully, the atmosphere and characteristics of this universe.

The vocal score

The libretto narrates events which are more or less likely, in which it is not the development of the action that is the most important, but, rather, the portrayal of the human relations, of the gestures and psychological reactions, as well as the reproduction of people's manner of speaking. The characters are depicted while performing the most characteristic movements of their occupations and this enhances the realism of the human appearance: the goat acts as a hardworking peasant woman, etc.; we can perceive the goat's motherly love, the brotherly care shown by the youngest of the goat's kids, as well as the godfather's hypocrisy. It is a fairy-tale with and about animals, yet, in fact, it is a profound story about certain human interactions.

Beginning with the melodic material used here, we can notice it is anchored in the spirit and specificity of folkloric music (children's folklore); out of this richness, the author has created a variety of themes meant to sustain the various dramatic situations.

The characterization of the characters is of continual interest to the composer, beginning with the distribution of the roles.

We can notice here a set of both positive and negative heroes*;* hence, we can detect the antagonism between the principle of light and darkness – *the cosmic dualism* – and a genuine cult for light.

In this opera, Zlata Tkach uses traditional, formal structures, such as the *aria* and *arioso*, but also less traditional ones – the *song*, using, in all of them, three facets of the relation between text and melody, starting with the prevalence of the text, often shifting to a primordially of the melody, but

still inclining, most of the time, toward an equivalence between the text and its musical pillar. This is becomes increasingly evident as the initial characteristics of each role change, depending on the heroes' musical thinking and feelings, throughout the gradual elaboration of the libretto and score.

When creating the musical discourse, the author proceeds in a nuanced manner, in keeping with each role. The nuances depend on the nature of the poetical declamation and of the musical intonation, rhetorically speaking; on the metonymies of poetically combined contiguities and the metaphors of musically selected combinations.

The ensemble of these rhetoric-musical figures can be defined, according to N. Harnoncourt[4], as *Klangrede* ("sound speech"), specifically as speaking which is musically embellished.

Being subjected to a unitary, evolving vision, the melodic ideas that the composer builds stand out through their incisiveness, through the concise profiles which, often, are reduced to *motif*-type structures (with a low range), also using the principle of the scale degree (chord) which is reiterated as melodic centre.

We will never encounter passages of decorative virtuosity in which the elements of pure technique may subdue or overshadow the singable, warm melodies, of profound lyricism. In this regard, everything starts from and returns to the character's intense inner feelings.

It's important to mention that "in this opera, the orchestra is intended to illustrate the various moments of the dramatic development, in a suggestive manner. It acquires major functions in the channelling of the musical course, in leading the ascending arch of the discourse, creating a unity in movement of the entire edifice, emphasizing or obscuring the various melodic profiles, depending on the context" [5],. About vocal part, Zlata Tkach uses the vocal registers with great skill. In the vocal trajectories, there are present various intervallic leaps (most of them spanning a low vocal range, specific to the children's folklore), as well as a singable melodicity.

The melodies are specifically folkloric, even modal, which is characteristic to the folk culture. The opera does not comprise melodies based on the extreme vocal registers.

The intervallic strategy has a special role in the structuring of the sound material.

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[4] Harnoncourt, N., *The Musical Discourse (French: Le discours musical* - Pour une nouvelle conception de la musique) (Translated from German by Dennis Collins), Editions Gallimard, 1984, for the French translation.

[5] Gutanu, Luminita, The orchestral score in the Opera The Lying Wolf by Zlata Tcach, Bulletin of the *Transilvania* University of Braşov ,Series VIII: Art • Sport • Vol. 7 (56) No. 2 – 2014.

To the composer, the musical interval is a way of emphasizing a psychological state: the ratio between intervallic leap and gradual progression as a necessary artifice for tension release, as well as the way in which they are employed are part of the same logic of psychological-functional detachment. In fact, each interval bears a semantic significance.

The composer is deeply „rooted"in the universe of each character, portraying them through specific leitmotifs, which are perfectly constructed and connected to their character.

The technique of leitmotifs is used to some degree in this work; hence, ever since the first pages, we can find melodic fragments that would later on shape the characters.

The leitmotifs mark the appearance of each character or the important moments around which the action proper is unfolding.

Tkach provides her characters with a melodic configuration, portraying them from a sonorous standpoint, thus signalling the presence of that particular character throughout the action. Each thematic line is profoundly delineated, each phrase is intensified, and, overall, the work appears to the listener as a harmoniously built composition, with a logic development. The characters are characterized musically through specific means, namely through the presence of dissonances in the portrayal of the negative characters and through their absence, in the characterization of the positive ones. For the latter Tkach uses folk-rooted melodies.

Each character is attributed their own instrumental leitmotiv, except for the Goat's one, from the vocal score. The baby goats have leitmotifs with a more dynamic rhythm, whereas the bear has a steadier, rhythmic one.

If we consider the classification of Hans von Wolzogen[6], we will notice the existence of the following families of motifs, in this opera:

— *motifs that signify the future,* signalling the moment which is about to unfold, in the development of the drama (the wolf's leitmotiv) or the entrance of a character;

— *simultaneous motifs,* which express the events through music and text, at the same time (the bear's leitmotiv);

— *motifs of the past,* which remind one of an already viewed scene (the Goat's leitmotiv – her song).

Considering the role of leitmotifs in the musical texture, we can notice the presence of *static leitmotifs,* according to musicologist Octavian Lazăr Cosma.[7]

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[6] Coca, Gabriela, *The Leitmotiv,* in „Muzica nr. 1" Magazine, 2001.
[7] Musicologist *Octavian Lazăr Cosma* distinguishes two special types of leitmotifs (regarding, in particular, Enescu's *Oedipe*, but also in general): kinetic, fluid, open leitmotifs and static ones.

They are leitmotifs that usually emerge under the same "appearance", being closed and lacking the vigour of metamorphosis. They do not operate in a transforming manner, nor are they resumed rigidly, under the same appearance. The texture in which they are reiterated differs every time, undergoing a minimum change, at the least.

All these leitmotifs are meant to attain the portrayal of each character, they are not merely a mechanical insertion into a foreign musical material.

The Bear – its appearance is marked by a specific leitmotiv, suggestively emphasizing its stodgy, swaying gait.

E.g. 1

Underlying its vocal score there is a traditional folk melody – the song "*Gheorghe-Gheorghe"* – used through "direct quotation". In fact, this is the only quotation used in the entire opera.

The goat kids – their leitmotiv (a "group" one[8]) is stated in the very first pages of the musical discourse, suggesting an unrestrained burst of cheerful temperament, of joy and exuberance, with an impetuous, supple, energetic character. It embodies the melodic simplicity and naturalness that characterizes these heroes, expressing a world of images and states that are full of verve and joy of life.

E.g. 2

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[8] The embodiment of three characters through a single leitmotiv, as the author perceives them as a whole, as an entity.

***The Fox and* "*Baba-Hârca*" (a Beldame, or a witch)** – their musical portrayal is very similar to the Wolf's. The composer uses dissonances, chromatic sliding's, abrupt progressions, tenebrous sonorities, since the *Fox* is the embodiment of slyness and diplomacy, marked by a ridiculous affectation and *Baba-Hârca* – the embodiment of evil, black magic and sorcery.

The most dynamic portraits in this opera belong to *the Goat* and *the Wolf* characters.

The Wolf is the evil godfather (it kills two of the goat's kids, out of greed; in her turn, the goat shall take a terrible revenge). This character is given a leitmotiv of lugubrious, tenebrous, cutting and dissonant intonations.

E.g. 3

In the scene where the wolf raises its voice, this leitmotiv is slightly modified: we will have the surprise of hearing it in the upper register.

His diabolical plan is rendered musically through suggestive appoggiaturas, dissonant chromatics and intervals, with the chromatic successions and persisting trills raising the tension. The use of dissonances, glissandos, the frequent „breakages" of the musical discourse are deliberately pursued here, creating a harsh, somewhat "broken" atmosphere, as the composer intended.

The Goat – *This character's leitmotifs and leit-intonations are found in its vocal score. They are the ones that delineate the distinctive portrait of the Goat, as they span over a range of a ninth, through intervals like 2m, 3m, 2M, 5p, 5+, 4p, 6M, 8p, causing an inner tensioning of the leitmotifs. Also, the upper extreme of the range – E flat, is a sort of tensional culminating point of this thematic element.*

E.g. 4

These leitmotifs reappear throughout the work, with slight changes, yet they can be easily recognized, whenever they reappear.

All the Goat's psychological states are described musically in her vocal score. They span a wide array of emotions: from *joy* to *resignation,* from *hopes* to *despair,* from *premonition* to *certitude*.

Her entire array of emotions is present both in her aria and song, as well as in her dirge.

Timbrally and harmonically "coloured" and "commented" upon by the orchestra, the Goat's *aria* actually delineates her musical portrait. The characteristic rhythm and the intervallic succession (especially, the oscillation of the 3rd interval), the Dorian structure in which it develops - prove its compatibility with the spirit and soul of the Romanian people. The appoggiaturas in the instrumental accompaniment are used to render the national specificity. It is an aria with obvious folk roots.

In this aria, the author uses the *recto-tono* technique in order to render a state of inner tension, with a content that seems to be of a question projected into consciousness, with no ostentatious ness or aggressiveness, but with a certain dramatic acuity, a specific intensity which induces a state of restlessness and forebodes something tragic. Therefore, when a state of restlessness arises in the text, the melodic trajectory becomes rectilinear.

In the Goat's score we can notice a deepening in the significance of the sliding chromaticism, through the use of *glissando* in the voice, a technique by which, in theory, no pitch is omitted. The presence of chromaticism enhances the tension and creates a state of inauspicious presentiment, thus preceding the dramatic moment which is about to unfold. The chromaticism impregnates the sound flow and places these musical pages under a folk crepuscular light, evoking the curvatures of our ancestral relief.

The Goat song (that she sings to her kids before leaving, so that they can recognize her when she returns) represents the *key* to the entire fairytale, as it appears in the most important moments of the dramatic development and, eventually, it marks the wolf's success in entering the house.

E.g. 5

This song undergoes a series of metamorphoses; hence, in the Wolf's first performance of it, the sonority is grave, almost burlesque, with key changes and rhythmic augmentations.

The musical rendering of the motherly feelings is attained in her dirge.[9] Its melodic line seems to come straight from the bottom of her heart, which shudders with pain.

The descending chromatic profile and the use of intervallic leaps of minor second and third render the melody an enhanced dramatic character. It is based on the principle of the most natural continuity of a mostly interiorized dramatic development, whilst displaying a modal ethos. A wave of generosity but also sadness pours out of its undulations. The melodic trajectory here consists of the reiteration of a motif (cell) with the role of *ostinato;* it is a concise, low-ambitus, mourning theme. We can sense here the influence of the simplicity and naturalness of folk music.

Conclusion

The concise, coloured dialogue, the characters' conspicuous contour, the Romanian specificity of the melodic themes - all these are characteristic to the compositional work of Zlata Tkach.

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[9] On the third release of *The Lying Wolf,* the composer took out the dirge, although, in our opinion, it is a pretty successful musical page; this is why we have considered appropriate to include it in our assessment.

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CSABA SZABÓ: *THE BALLAD OF MASON CLEMENT*

ÉVA PÉTER[1]

SUMMARY. The ballad of Mason Clement is known since the end of the 16th century. Csaba Szabó composed his work based on the version collected from Vlăhița, Odorhei county. He composed the adaptation of the ballad in 1967 for a mixed choir in four voices, for a children's choir and for a solo instrument. It was published in the booklet entitled *Egyszerű énekek I.* (*Simple songs I.)* in 1968. The tune is repeated twenty-one times by various parts of the mixed choir or by the instrument. Various tempo signs show the limits of the musical parts of uneven length, which are adapted to the lyrics of the ballad.

Keywords: ballad, recited lyrics, canon of fifths, swirly melodic line, skip in the extended fourth, glissando.

On November 12th, 2016 Csaba Szabó's 80th birthday was commemorated by a choral concert. Csaba Szabó is a Transylvanian composer, musicologist and university professor. The musical piece mentioned in the title was performed by the chamber choir of the Babeș-Bolyai University.

1. The Life and Oeuvre of Csaba Szabó

He was born on April 19th, 1936 in Acățari. He began studying music in the Music School of Târgu Mureș as a pupil of József Trózner[2]. Then he obtained a composer's degree at the Gheorghe Dima Academy of

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[2] Csaba Szabó evaluated the activity of his teacher as follows: "In high school we studied counterpoint far more than the usual requirement due to József Trózner... We also studied orchestration under the name Instrumental music." See Láng Gusztáv, *Arckép történelmi háttérrel (A Portrait with Historical Background)*, In: *Üvegszilánkok között* – Szabó Csaba emlékkönyv, Cellissimo kiadó, Budapest, 2013, 11. During his music studies in Târgu Mureș his piano teacher was József Trózner's wife, Sarolta Erkel who was the great-granddaughter of composer Ferenc Erkel.

Music of Cluj-Napoca under the guidance of János Jagamas and Gábor Jodál, a disciple of composer Zoltán Kodály[3]. He began his career as the conductor of the Official Szekler Folk Band of Târgu Mureș. As a composer he participated in the decisions regarding the repertory of the band.

Between 1963 and 1987 he was a teacher at the István Szentgyörgyi Theatrical Institute of Târgu Mureș where he taught the theory and history of music and a subject called the rhythm and tone of the Hungarian speech. He was a member of the Romanian Musical Performing and Mechanical Rights Society and he was the president of the Târgu Mureș branch between 1979 and 1986.

Then he moved to Hungary where worked as a teacher at the Dániel Berzsenyi College of Szombathely from 1988 until he passed away on May 23, 2003.

Csaba Szabó was active in several spheres of the Romanian musical life. He regularly dealt with issues regarding folk music, the history of music, prosody and music teaching. As a public writer he wrote pieces of music criticism, musical reviews and articles for magazines and omnibus volumes aiming to make musical science more intelligible for the public. He also held lectures on these topics in Romania, Hungary, France and the United States. He was a member in the editorial staff of the *Művelődés (Culture)* magazine. He participated in the organizing committees of choir meetings and professional courses. He collaborated also with several theaters. He wrote incidental music for pieces written by József Katona, János Arany, Mihály Vörösmarty, Áron Tamási, András Sűtő, Andor Bajor and other playwrights.

In 1978 he won the award of the Romanian Musical Performing and Mechanical Rights Society for his musical piece entitled *Öt Dal Dsida Jenő verseire, szoprán hangra és zenekarra (Five Songs Adapted to Jenő Dsida's Poems for Soprano and Orchestra)*. In 1977 he edited volume I of a book entitled *Zenetudományi írások (Musicological Writings)* containing studies of Hungarian musicologists. In the same year *Hogyan tanítsuk korunk zenéjét (How to Teach Today's Music)* was published by the Kriterion Publishing House and in 1980 a collection of articles entitled *Zene és szolgálat (Serving by Music)*. In 1982 he presented at the Kodály symposium of Budapest his study entitled *A magyar népzene öt-fokú hangsorai (The Pentatone Scales of Hungarian Folk Music)[4]*.

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[3] The example of these two professors taught him to respect the Transylvanian Hungarian folk tradition and the Hungarian poetry and to be thorough in his research.

[4] The above mentioned data can be found on the website of the Csaba Szabó International Society.

In 1999 he won the Golden Award at the Millennial Creation Arts Competition of the Hungarian Academy of Arts with his scientific work entitled *Erdélyi Magyar Harmóniás Énekek a XVIII. Századból (Hungarian Songs in Several Voices in Transylvania in the 18th Century)*. The work in three volumes contains three hundred facsimiles. This is a unique work whose historical value is invaluable: it is an organic part of both the Hungarian and the universal church music culture. In this work Csaba Szabó analyzes the proofs pointing to the practice of Reformed church members to have sung songs in several voices, a practice whose reverberations can be found in the Transylvanian folk tradition up to this day.

His works as a composer: songs, choral pieces, chamber music pieces, symphonic works, masses and pieces written for plays.

2. The Ballad of *Mason Clement*

The ballad of Mason Clement is known since the end of the 16th century. It resembles the literary ballads, but the author is unknown. As a folk creation it was transmitted by oral tradition and therefore it has several versions. Csaba Szabó composed his work based on the version collected from Vlăhița, Odorhei County[5].

The background of this ballad is an old belief according to which in order to please the natural forces one needs to sacrifice livestock, crops and sometimes even human lives. When building the fortress of Deva the masons believed that he walls built by them during the day collapsed by night due to a curse. And they wanted to turn away the curse by sacrificing somebody's wife from among themselves.

The action of the ballad is quite compact. It relates a tragic event. It has a discursive tone, lyrical monologues interchange with dramatic dialogues. Its language is obsolete. The Hungarian version contains the earlier form of the past tense, the"vala"-form: „esős idő vala" (it rained). Also elements of the Transylvanian folk dialect can be found in it. These elements are not necessarily taken over by Csaba Szabó. Another specific trait of this ballad is that words specific to folk songs like *csillagom (my light)* and the magical numbers specific to folk tales like the twelve masons or the pact repeated three times can be found in it.

The lines referring to the pact contain one of the unique traits of this ballad, the untold in the ballad: no one explains why the tender ashes of a wife's gentle body will prevent the fortress walls from collapsing.

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[5] Csanádi Imre-Vargyas Lajos: Röpülj páva, röpülj. (Magyar népballadák és balladás dalok.) (Fly, Peafowl, Fly! (Hungarian Folk Ballads and Ballad Songs), Budapest, 1954. 67-69.

There are several contrasts in the ballad. For example the tender body and the iron character, the strong will of mason Clement's wife. She gives orders to the coachman, does not dodge when disasters strike and she returns to the twelve masons of her own accord. Another contrast is the idea that the tender body of a woman holds together the walls of the high and strong fortress. When Mason Clement sees his wife approaching he starts to pray. In prayer one usually has positive requests. But Mason Clement asks for the four bay horses to break their legs, the four wheels of the coach two break into pieces so that somebody else's wife would arrive first. These contrasting elements provide the tension of the ballad.

Mason Clement stands between two impacting forces: finishing the fortress by all means which is the common goal of all the twelve masons and his love and care for his family.

And the tragedy is doubled: the mason's wife is sacrificed in order to build the fortress and her son dies due to heartbreak caused by the loss of his mother.

3. Analysis of the choral piece

Choral pieces have a very important role in the oeuvre of Csaba Szabó as a composer. As Mihály Ittzés puts it:"he attempted to familiarize the public with new tones, new colours and new forms of expression"[6] in these works. He composed the adaptation of the ballad in 1967[7] for a mixed choir in four voices, for a children's choir and for a solo instrument[8]. It was published in the booklet entitled *Egyszerű énekek I.* (*Simple songs I.)* in 1968[9]. Although he was a supporter of the amateur choral movement this choral piece is so complex that it requires to be performed by a professional

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[6] Ittzés Mihály, *A kórusszerző műhelyében (In the Workshop of the Choral Composer)*, In: *Üvegszilánkok között* – Szabó Csaba emlékkönyv, Cellissimo kiadó, Budapest, 2013, 258.

[7] The first performance of the choral piece was by the Choir of the State Singing and Dancing Band of Târgu Mureș and the conductor was Judit Birtalan. The ballad was sung several times also by the choir of Valea under the lead of Ferenc Nagy. See Csíky Csaba, *Az erdélyi kórusmozgalomban (In the Choral Movement of Transylvania)*, In: *Üvegszilánkok között* – Szabó Csaba emlékkönyv, Cellissimo kiadó, Budapest, 2013, 44.

[8] The part of the instrument can be played on a flute, on a pipe, on an oboe, on a clarinet, on a zither or on a violin. The lyrics of the ballad are recited as choral speaking or by a narrator.

[9] Besides the ballad this booklet contains the following choral pieces: *Szerelmi dalok (Love Songs), Katonanóták (Soldier's Songs), Menyasszony-táncoltató (Songs for the Bride's Dance), Házas énekek (Married Men's Songs).*

choir whose members know how to read the score[10]. The directions of the composer are that the 204 measures of the choral pieces should be performed in 8'50".

The basic tune of the choral pieces is a period consisting of 8 measures. Its structure of motifs is: ABCC. The tune is a descending one, the order of the cadences is 5-4-1-1. It was collected by Zoltán Kodály in Lăzarea, Transylvania in 1910[11]. Csaba Szabó made a slight variation to the 2nd-4th notes of the fourth measure of the tune.

E. g. 1

Measures 1-8

The tune is repeated twenty-one times by various parts of the mixed choir or by the instrument. In most of the cases (17 to be precise) in D Doric, three times in A Doric and once in G Doric.

The structure of the pieces is diverse. Various tempo signs show the limits of the musical parts of uneven length, which are adapted to the lyrics of the ballad.

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[10] „it is not meant to be performed by a rural choir. It takes at least half-professionals who can read the score for this scoring to be properly performed." Ferenc László, *Zenei utazás Somosdon (Musical Journey in Cornești)*, In: *Utunk*, November 9th, 1969.

[11] The ballad was sung by Katalin Nagy (50 years old). The recording of this performance can be found in Budapest, at the ethnography section of the National Museum on gramophone cylinder no. 1274a. Its score was published in the volume *Népdalok (Folk Songs)* by Zoltán Kodály and Béla Bartók and later it had also a reprint edition in 1987 published by Rózsavölgyi és Társa publishing house.

E. g. 2

Parlando	Poco piu mosso	Tempo I	Piu mosso	Tempo I
ABCC/ABCC/CC	ABCC	ABCC	ABCC/CC/CC	ABCC/CC
1–20	21–28	29–36	37–52	53–64
d-dorian	d- dorian	d- dorian	d- dorian	a- dorian
Instrument				
Text				

Con moto		Tempo I	Poco piu mosso		Tempo I
=ABCC/ABCC/ABCC/AB=		CC/ABCC	ABCC/CC		ABCC
65–97		98–109	110–121		122–130
d- dorian		d- dorian	g-dor	d-dor	a- dorian

Piu mosso		Tempo I
ABCC/ABCC/CC		ABCC/ABCC/ABCC/ABCC/ABC□/ABCC –
131–150		151–204
a- dorian	d- dorian	d- dorian

The structure of the choral pieces

In the first part which has a *Parlando* sign the tune is performed by the instrument. And the recited lyrics attends it only from the 9th measure on. Then the first, the introductory part of the piece closes with the second part of the tune being performed by the instrument again.

The *Poco piu mosso* in the 21st measure indicates the second part of the ballad. The soprano and tenor parts sing the tune in unisono; the lyrics tell us that the masons work in vain, since the walls constructed during the day collapse at night. In order to picture this conflicting situation the deeper voices (the alto and the bass) create a descending tetra chord melodic curve sung in parallel octaves.

In the *Tempo I.* part starting at measure 29 the combination of the instrument and the recited lyrics partly returns the only difference being the organ like sustained voice of the alto.

In the *Piu mosso* part starting in measure 37 the counsel of the masons is expressed by a canon of fifths sung by the tenor and the bass.

The masons' council decides that the first of their wives who comes to visit will be sacrificed and the ashes of her tender body will be mixed into the lime. The tragic atmosphere is intensified by the discordant second between the soprano and the alto which is repeated in every sequence of the descending melodic curve and which later turns into a lighter third and fourth. This part closes with an elongation performed by the instrument.

Measures 37-39

In measure 53 at *Tempo I.* the tune is sung by the soprano in *mp* and A Doric key, since the wife of Mason Clement, the tender woman is the one speaking, asking her coachman: "I want to go to my husband./Prepare the coach for the road." The alto voice accompanies the lyrics with a short motif of only a few sounds, then later, when the main melodic line descends to deeper notes it takes on this depth. At this moment the soprano is attending with repetitive, clear, ascending motives having a syncopathic rhythm, which symbolizes the departure. Between c^1– c the tenor gradually descends using an f sharp note, then it repeats the e-d-c trichord several times counterpointing symmetrically the soprano.

E. g. 4

Measures 53-59

In the dialogue like part starting *Con moto* from measure 65 the desperate voice of the coachman can be heard with *f* volume sung by the tenor part in D Doric key. He warns of the danger portended by the tragic dream and he suggests that they turn back. Through the soprano we hear the protest of Mason Clement's wife: „no, no..." in a descending tune emphasized by accentuation and proceeding with long notes. In measure 74 the cross reply of the wife is expressed in volume *f*: „Urge the horses, let us press on". The alto and bass parts accompany this with seconds and thirds of dotted rhythm moving in opposite directions and using the interjection *alas* to express the state of spirit full of anxiety. In measure 90 the wife's order can be heard, but after the first half of the tune, after the AB part the tune is disrupted. Starting with measure 94 the increasing anxiety is symbolized besides the increase in volume and the acceleration of the tempo also by incomplete seventh chords based on gradually ascending notes.

Measures 67-69

In measure 98 returning to *Tempo I.* the instrument plays the second part of the interrupted tune, then the tune of the instrument continues coupled with the recited lyrics, similar to the introductory part.

The *Poco piu mosso* part starting in measure 110 is the most contradictory part of the ballad. Mason Clement sees his wife approaching and starts to pray to God. Yet this prayer sung by the bass part in G Doric key is a prayer containing destructive pleas: „My God, my God, take her away somewhere! May all my four bay horses break their legs, May all the four wheels of my coach break into pieces, May the burning arrow of God [thunderbolt] fall on the road, May my horses snort and turn home!"

The tragic atmosphere is accentuated by the sustained chords starting with the interjection *alas*, an accent and a clear rhythm formula of the accompanying parts. This part is closed by a recited lyrical elongation in 4 measures turning already into A Doric.

In measure 122 returning to *Tempo I.* the wife's greeting is heard sung by the soprano in piano volume and A Doric key to which the husband's reply comes from the bass.

In the *Piu mosso* part (measure 131) starting with the interjection *alas*, an upbeat and a discordant second, shortly before the tragic end of the ballad the canon of fifths of the bass and tenor parts lets the victim know her terrible faith. The swirly melodic line, the sudden skip in the extended fourth and the glissando in the part of the soprano are all meant to express the tense state of spirit. The musical texture becomes more

profuse in measure 139: the grim voice of the masons in the tenor and bass parts and the woman's plea to let her take leave of her woman friends in the soprano resound together. This part is also closed by an elongation in which the solo part of the instrument is accompanied by the perfect fifth interval between the parts of the tenor and the bass.

E. g. 6

Measures 131-133

In the closing part of the musical piece with the *Tempo I.* the introductory elements of the chorale return: only the instrument and the recited lyrics of the ballad can be heard. This is the introduction for a children's choir for two voices where the soprano sings the question asked by the child seeking his mother. The alto reverberates the question with sustained elongated notes. The father comforts his child in the bass, but cannot bring himself to tell him the truth. The dialogue continues between the two characters, the two parts: finally the father tells the child the truth. From measure 175 the tune played by the instrument couples with the recited lyrics of the ballad. The heartache of the crying child who calls his mother in vain is expressed by the sudden skip of the fourth in the bass and alto parts and by the dotted rhythm of the seconds in the tune of the soprano part.

E. g. 7

Measures 175-178

The lack of reply from the mother is symbolized by the B-D-G sharp chords sung by the mixed choir and sustained for seven measures in a row. Then, in measure 193 the vocal band is extended into six voices. The solo of the soprano renders the response of the woman, while the accompaniment emphasizes it intonating sustained seventh and ninth chords starting with an interval skip with dotted rhythm. In the closing measures the instrument is heard again; while the mixed choir sings a sustained ninth chord in eight voices.

Csaba Szabó's oeuvre is many-sided: he was a composer, a musicologist, a folk music researcher and a teacher. The cause, service, teaching and authentic preservation from generation to generation and research of Hungarian folk music constitutes an important part of his spiritual heritage. He composed fifty choral pieces. He was able to create novelty using the traditional.

Translated by Borbély Bartalis Zsuzsa

R E F E R E N C E S

Csanádi Imre-Vargyas Lajos: *Röpülj páva, röpülj. (Magyar népballadák és balladás dalok.) (Fly, Peafowl, Fly! (Hungarian Folk Ballads and Ballad Songs),* Budapest, 1954.

Csíky Csaba, *Az erdélyi kórusmozgalomban (In the Choral Movement of Transylvania)*, In: *Üvegszilánkok között* – Szabó Csaba emlékkönyv, Cellissimo kiadó, Budapest, 2013, 35-47.

Ittzés Mihály, *A kórusszerző műhelyében (In the Workshop of the Choral Composer)*, In: *Üvegszilánkok között* – Szabó Csaba emlékkönyv, Cellissimo kiadó, Budapest, 2013, 243-261.

Köteles György, *Szintézis: a szombathelyi évek (1988-2003))(Synthesis: the Years Spent in Szombathely (1988-2003)*, In: *Üvegszilánkok között* – Szabó Csaba emlékkönyv, Cellissimo kiadó, Budapest, 2013, 349-390.

Láng Gusztáv, *Arckép történelmi háttérrel (A Portrait with Historical Background)*, In: *Üvegszilánkok között* – Szabó Csaba emlékkönyv, Cellissimo kiadó, Budapest, 2013, 9-21.

László Ferenc, *Zenei utazás Somosdon (Musical Journey in Cornești)*, In: *Utunk*, November 9th, 1969.

ARCHETYPAL ETHOS: *TRIPTIC (TRIPTYCH)*
BY ADRIAN POP

ECATERINA BANCIU[1]

Motto
*"Do not look for a new language; find
your own inner language, your own way
to express what lies inside you.
Originality belongs to those who do not
seek it."*

George Enescu[2]

SUMMARY. Important personality of the musical life in Cluj, composer and professor Adrian Pop (*1951) is the last of Sigismund Toduţă's disciples, the great mentor of the Cluj School of composition. He continued his studies under the guidance of Cornel Ţăranu, one of the most representative composers of the Romanian Avant-garde, together with Hans-Peter Türk, Ede Terényi, Vasile Herman and others, who were themselves Toduţă's students. Adrian Pop's style reflects his preference for the national ethos, specific to the Eastern European composition Schools, protruded by the composition techniques of Western Avant-garde. The complex musical language is the result of long years of study in Romania, with personalities such as Ștefan Niculescu and Aurel Stroe, as well as in European musical centres, with Dieter Salbert (Bayreuth), Ton de Leeuw (Burgas), Joji Yuasa (Amsterdam). The impact of his works on audiences has materialized in national awards from the Composers' Union (1978, 1980, 1989), the Romanian Academic Society Award (1996) as well as international ones, in Tours (1978), Arezzo (1979), Trento (1982, 1984, 1986), Roodeport – South Africa (1983), Spittal an der Drau (1986).

His compositions impress both by their variety and themes, of folkloric inspiration, and by their refined polyphonic or heterophonic writing, as learned from his father, Dorin Pop, an excellent choir conductor and specialist in Renaissance music. Actually, his first successful work, *Colinda*

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[2] Andrei Tudor, *George Enescu, viața în imagini (George Enescu, a life in images)*, Ed. Muzicală, Bucharest, 1959, p. 18.

de pricină (Reason Carol), inspired by the folklore in the Sălaj county and introduced to the audiences by Dorin Pop, conductor of the *Cappella Transylvanica* choir, was loved by the public even from its first performance and remained in the repertoire of all prestigious choirs ever since. This carol also leaves a mark on his future creations of folkloric inspiration. One of the distinctive aspects of his compositional style is the use of folklore in the form of a quoted song later metamorphosed in an ingenious counterpoint weaving. The subject of the present study is the most recent symphonic opus of composer Adrian Pop, the ballet *Triptic (Triptych)* (1998, rev. 2013). The work continues the series of symphonic creations, *Etos I* (1976) – on the theme from *Miorița*, a ballad from Sălaj county and *Solstițiu (Solstice)* (1979) – a carol of the *Sun* "which was sung until recently in Bihor county", as Adrian Pop says. *Triptych* reunites three different worlds of the 19th century Transylvania, in the three contrasting movements of the "little suite": the first part evoques a savage world of fantastic realism, with tragic ending, an aspect which preoccupied the composer at the time, as it is also the subject of his doctoral thesis, *Recviemul Românesc (Romanian Requiem)* (2001). The second part, an idyllic progress of a couple's life, is the passage to the whirling twirl of a folk song from Ţara Moţilor (the third part). The melodramatic melody treated heterophonically in the picturesque rhythms of Ardeal folklore and spiced up with specific timbres of the semantron and bells, lead the *Triptych* and its author, composer Adrian Pop, towards success in concert halls and give the audiences the hope for a new choreographic staging.

Musical thinking nowadays

Grounds/Rationale: Qvo vadis symphonic music?

Research on the prospects of new music, especially symphonic music, at the junction between the 20th and the 21st centuries.

Composers live, as we all do, in an era of communication, therefore the relationship between composer and audiences has become a necessity; the time of concerts addressing a small, knowledgeable audience is gone now.

Concert programs containing, aside from the composer's biography, history of the works, as well as their structure and impact, written (preferably) by a musicologist, together with the author's message are well received, making it easier for an unadvised audience to receive the message.

It is all necessary information, but only at the surface; the musicologist or the composer has the role to go deeper, during scientific seminaries, where analytic procedures present the characteristics of the work in a social-historical or poetic-philosophical context, in a diachronic and synchronic relation, establishing connections with other works of the same type, or with entirely different ones, revealing elements of language and finally, with the precise purpose of attracting attention to the value of that work, or, why not, to predict the destiny of music in an unknown future.

Jean-Jacques Nattiez notes that "we witness an exhaustion of contemporary music called Avant-garde." He quotes sociologist Pierre-Michel Menger who published *Le paradoxe du musician* (1983): he claims that "serious contemporary music can only survive by state financing; confronted with the gap between the creator and the audience, composers turn their back to the serial dictatorship began in Darmstadt; they are encouraged to raise the interdiction on the use of tonality and to consider the use of any musical language or genre as legitimate" […]. "In the end of the 20th century we witness a mixture of genres […] "it is the moment where crossbreeding triumphs transformed in a fundamental category of Post-modern thinking", Pierre-Michel Menger.[3]

"Philosophic relativism will combine with anthropologic culturalism: in that values, thinking and practice do not find their basis in universal principles, but in the specific of every culture" concludes Jean-Jacques Nattiez.[4]

In this context we may mention Adrian Pop's opinion:

"We have, as Romanian musicians, the reassuring awareness of the fact that we express ourselves inside a national musical culture that has arrived at the stage of complete maturity […] estimated by the ampleness of its compositional output and the existence of top achievements […] accompanied by a natural worldwide assertion of its value and originality."[5]

Nowadays, symphonism comprises symphonic works (of classical dimensions), concerts – with one or more soloists, symphonic poems, entertainment pieces, serenades, concert or opera overtures, orchestral suites – of lyrical pieces or ballets**.**

Ballet as a performance owes its name to Vestris, Noverre and Salvatore Vigano, culminating with the Romantic period, called by Grigore Constantinescu "the golden century"[6].

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[3] Jean-Jacques Nattiez, *Istoria muzicologiei şi semiologia istoriografiei muzicale (Musicology History and Historiographic Musical Semiotics)*, Artes, Iaşi, 2005, p. 65.

[4] *Ibidem*, p. 64.

[5] Adrian Pop, *Recviemul românesc (The Romanian Requiem)*, Ed. MediaMusica, Cluj-Napoca, 2004, p. 5.

[6] Daniela Caraman-Fotea, Grigore Constantinescu, Iosif Sava, *Ghid de balet*, Editura Muzicală a Uniunii Compozitorilor, Bucureşti, 1973, p. 4.

Ballet becomes "a synthetic art, reuniting rhythm, music, colour, gesture, dynamics, theatre and poetry" and contemporary ballet, "with a vast area of themes and expressions, combining tradition and innovation, the suggestion of folklore and speculation", says Grigore Constantinescu.[7]

Adrian Pop *Triptic* (1998), composition for orchestra, reunites three distinct worlds from 19th century Transylvania in the three contrasting movements of the "little suite" which the first part evoques a savage world, extremely real, with a tragic ending.

Questions for the composer:

1. Why do composers write so few symphonic works?
> a) Exhaustion of expressive means?
> b) High costs for staging?
> c) The musicians' reserve regarding the audience's response?
> d) The time needed for composing – multiplying – rehearsing as well as the few (unique) performances, as the large works are forgotten after their first performance (or, the second and last).
> e) Which would be the solution for this genre not to disappear?
2. How was *Tryptich* born?
3. How do you explain the 19 years separating *Triptych* from your previous work, *Solstiţiu (Solstice)*?
4. What is the origin of the themes?
5. Why ballet? Is it possible you have been influenced by Tudor Jarda's *Luceafărul de ziuă*?

These are questions which have concerned the author of this paper for a long time, and the answers were so ample that they cannot be comprised entirely in a presentation, the composer himself suggesting that the entire dialogue be published separately. However, with his permission, we selected some of them.

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[7] Daniela Caraman-Fotea, Grigore Constantinescu, Iosif Sava, *Op. cit.*, p. 3.

Adrian Pop's answers:

1. E.B. Why do composers write so few symphonic works?

A.P. If we refer to the symphonic production of Romanian composers comparing the present with the '60s and the '80s, it appears that now there are indeed fewer symphonies composed, and certainly fewer performed.

a) E.B. Exhaustion of expressive means?

A.P. The reasons? The "exhaustion" of expressive means (so much invoked in order to justify the need to innovate language) seems like nonsense to me: If some means of expression used with predilection end up "worn out" (by excess), there will always be others which will get to the fore, because as long as we live and communicate, we express ourselves in every way, including artistically. I am convinced that language is not a pre-requisite of worth or lack of worth: well written music, which has "something to say", has all the chances to convince, musicians especially, and they, in their turn, will convince the audiences…

b) E.B. High costs for staging?

A.P. Staging costs are not necessarily the composer's concern, especially in the symphonic area; if it were their responsibility, only the eccentric and the rich ones would be able to express themselves in this area. That is why there are institutions and, nowadays, projects, which intend to present, among others, the present symphonic creation, maybe even the Romanian one. Therefore, the state or other entities financially support such large projects.

c) E.B. The musicians' reserve regarding the audience's response?

A.P. The musicians' reserve is real and is usually due to anxiety towards the public's positive response. It is not the only reason, though: to be honest, we have to admit that musicians themselves often do not appreciate contemporary music, sometimes a priori, or because of the thematic and musical difficulties such music poses…

d) E.B. The time needed for composing – multiplying – rehearsing as well as the few (unique) performances, as the large works are forgotten after their first performance (or, the second and last).

A.P. If we take into consideration the time needed for composing, as well as all the other necessary preparations, we find that the composers' investment is pretty large and the fact that the chances for a performance, even unique, are so slim could discourage them from such endeavours. It is a natural consequence of the musical life configuration described above. Nevertheless, we should not blame the "first and last performance" syndrome entirely on the system: the value of the work itself matters, as well as its ability to convince orchestras and audiences.

e) E.B. Which would be the solution for this genre not to disappear?

A.P. If it is indeed well liked by music lovers, it will certainly endure. The genre itself, the one appreciated by music lovers, is brilliantly represented by past creations, excellent reference for the present ones. It is therefore a problem of allowing the present values to be heard – even of encouraging them; and that brings us back to where we started, that is to cultural policies...

2. E.B. How was Tryptich born?

A.P. It was a commission from Swiss conductor Christoph Rehli, who toured in 1999 in Switzerland, Austria and Italy in the company of the "George Enescu" Philharmonic Orchestra. The project (which also involved the famed violin player Mihaela Martin) also included a promotional CD with Romanian music, as well as the presentation of a Romanian work – and I was chosen to write it.

3. E.B. How do you explain the 19 years separating Triptych from your previous work, Solstiţiu (Solstice)?

A.P. The final years as a student, as well as the period which followed my graduation, until the beginning of the '80s, were very good for me. Then, my daily responsibilities grew in number: they increased when I started to work with the Philharmonic in Cluj (1983), where the working conditions were filled with adversities (let us mention only the traumatic experiences of "common administration" for cultural institutions and especially the "self-financing" nightmare following 1984); the change in 1989 generated hopes (sometimes too naive) and absorbed energies spent in chaotic reforms (this is my personal opinion) and, in any case, generated regress, disappointment, lack of order and continuous institutional and legislative instability (we remember the series of resignations at the head of cultural institutions, uninterrupted to the day).

4. E.B. What is the origin of the themes?

A.P. The themes from parts 2 and 3 are folk instrumental pieces gathered from peasants by my friend, folklore researcher Zamfir Dejeu, initially orchestrated (at his request) for a traditional ensemble; the aim of these orchestrations (published at the time by the Cluj County Committee for Culture) was to show the potential of the right modal harmony to highlight the archaic character of the melodies and the project also included Maestro Tudor Jarda, with a few exceptional contributions. An old idea of mine was to use this expressive material for the music of a ballet inspired by Ioan Slavici's Moara cu noroc; the idea actually belonged to choreographer and writer Alexandru Iorga, who created a complete libretto (which has been

lying for more than 30 years in one of my cabinets). And, as the work expected of me was supposed to be both Romanian and accessible, I thought that a mini-suite of dances would be a good solution and these moments would naturally blend in in the future ballet. For the first part, as I was quite dissatisfied with the evolution of the initial idea (another folk dance) and as time was running by, I made an adaptation: I transcribed and orchestrated a movement from my work Opt bagatele pentru cvartet de coarde – Eight Bagatelles for String Quartet (awarded the "George Enescu" Prize by the Romanian Academic Society in 1996), taking advantage of its folklore based language and of its expressive progress able to illustrate a moment of great dramatic tension, which, in the ballet, would be rendered by pantomime.

5. E.B. Why ballet? Is it possible you have been influenced by Tudor Jarda's Luceafărul de ziuă / Morning Star?8
A.P. Why ballet? Because I had this project in mind, but was not able to approach it palpably; it was one step, unfortunately it stopped there. Tudor Jarda's ballet with choir was not an influence; I have not even considered it. But, taking into account that it uses such explicit folkloric language, resemblance is inevitable.

6. E.B. Has the composer imagined a choreographic performance? In what style and when?
A.P. Yes, of course, the composer has thought of that – folk dances, modern pantomime and psychological dramatic background music; the more difficult question is when. The typical answer is "when I retire", but it has been used for other projects, too, so God knows... in any case, I will be very busy.
E.B. The semantron is present in two of the three symphonic works; is it one of the composer's elements of style or does it have a specific meaning (time limit – passage from the profane time to the liturgic one, or, in the case of the first part of the Triptych, to mark the afternoon, time of Vespers)?
A.P. I used the semantron in two of my works - Etos 1 and Triptic. I would attribute the meanings suggested by your question only to Etos 1, based on the Miorița theme, and its ritual connotations (death, posthumous wedding) allow for the extension towards the significance of the semantron. Actually, what I was interested in was the mark of the ancestral I associate with its

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8 Ecaterina *Banciu, Repertorial Destinies: "The Morning Star" by Tudor Jarda, Choreographic Poem*, Musicology Papers, vol. XXVIII, supliment, MediaMusica, Cluj-Napoca, 2013.

sound, without other precise associations – however that does not exclude these possible interpretations. In Triptiych I used the semantron only in the last part (a fast dance from Ţara Moţilor called „hărţag"), and the combination between the timbre and the fast rhythm with the rapid dance steps is actually not specific: you do not use the semantron at the dance (hora). However, I counted on the capacity of the semantron to materialize the unrestrained energy and natural, archaic timbre: at a concert with this piece in Finland, the conductor (Markus Diskau, the son of the famous tenor) placed the percussion in front of the orchestra, thus highlighting also visually its preeminent role.

Adrian Pop, *Triptych* (1998), orchestral suite

The three movements of the suite have folk sources and are part of a ballet project whose story is placed in late 19th century Transylvania. The piece was premiered by the "George Enescu" Philharmonic Orchestra in December, 1997, with conductor, Christoph Rehli.

The first movement, Allegro selvaggio, is a thrilling pantomime dance: in the middle of the night, two bandits follow the carriage of a noble young lady. The carriage overturns and the young lady tries to find refuge in a nearby forest, where the two chase her among trees and bushes and finally kill her with several knife stabs.

The second movement, Adagio, accompanies a *pas-de-deux* of the main characters, husband and wife, in the warm comfort of their home. A love scene then follows to the rhythm of a Transylvanian *purtata* walking dance, growing from tenderness to passion.

The final movement of the cycle, Allegro molto vivo, unleashes the whirl of a fast and exhilarating folk dance - *hărţag* from the Stone Land (a region in the Western Carpatian Mountains of Transylvania / Romania).

The accessibility and expressive colour conferred by the folk sources processed in the three movements of the suite have contributed to the lasting success of the piece both at home and abroad.

Analytical aspects of the orchestral piece *Triptic*

The work starts with an introduction in *sotto voce*, mysteriously; in tempo **Allegro selvaggio** (*savage Allegro*) modal-chromatically centred on the G, starting from C#, measure 3/4, using the fugato technique and the heterophony;

Structure: Introduction (measures 1-41) A (measure 42-94) B (measure 95-116) C (measure 117-135)

Motives making up part I

The first background motive**,** the **"nature motive**" (thicket) has melodic profile with two chromatic lines – ascending and descending - in fugato and heterophonical imitation:

E.g. 1

The second background motive has **rhythmic** profile (measure 10) pedal on fifths and octaves, amplified by the effects of pizzicato and percussion (*col legno battutta*), in the strings: supports the cavalcade theme.

The **cavalcade motive,** marks human presence with rhythmical iamb appearance (dotted in reverse), with threatening character – emerges successively in the strings (measure 10) - clarinets (measure 12) - and horns (measure 30); it will be amplified along the piece by transposition in the upper registers.

Part I continued with the **poltergeist motive**, foreboding, of fragile beings (scared wings' flutter) - (measure 45); the flutes enter with elements of the background motive (mp), followed by the anxious motive (measure 48) – an intervention with a bedazzling effect: "The effect «soffiare forte

nello strumento senza articolare, pronunciando fff» (blow strongly into the instrument without articulating, pronouncing fff) used by the flute, part I, intents to suggest an anxious state, a kind of **gasp**." – argues the author;

E.g. 2

Section A starts with the **cavalcade motive** (measure 42), which modulates in **A** (the upper second), with a *scordatura* effect;

Section B bursts suddenly (measure 95) in *fortissimo* in an orchestral *tutti* marking the climax of the first part, based on the imitation of the cavalcade motive in *stretto* – in the strings supported by the rhythmic background motive.

The denouement of the part I begin by an orchestral *tutti* (section C measure 117), maintaining the *fortissimo* of the preceding section with the descending background motive (shortened, without fourth) in diminution (sixteenth notes), with a hallucinating whirling effect leading towards the finale:

E.g. 3

II. Molto andante, mode on A minor, 2/4 imagining an archaic atmosphere, outside of time;

Structure: Introduction A B A1 B1 A2 B2 attacca;

The middle part, a return to ancient idyllic times, imposes two dances: the first, making up the main theme, unfolds in the rhythms of a ceremonious dance;

E.g. 4

Theme 1 (main) appears **3 times** with doubled editions (on the whole 6 times).

Theme 2, in a swinging rhythm, more succinctly, with firm intonation (*forte ampiamente*), has only two complete editions, the third return being accomplished merely by the perorating resumption of the theme head.

E.g. 5
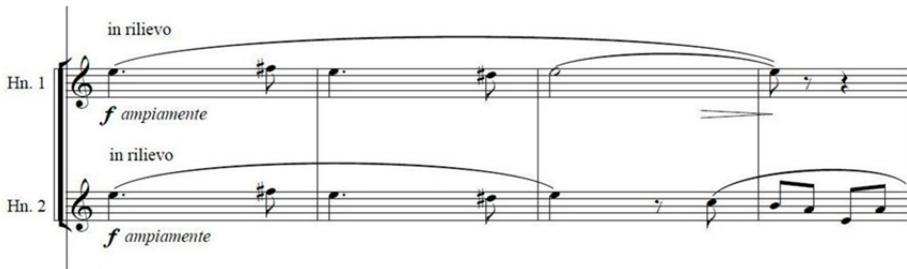
The discourse becomes animated, (Poco più mosso (measure 34), the horns play *ampiamente*, (*forte*) a vigorous second theme, in unison – then in a heterophonic dialogue, counterpointed by the violas and violoncellos. The second theme is taken over in Ancora più mosso (measure 62), *ampiamente*, by the flutes, amplified by the clarinets and the horns, and the scale accompaniment is doubled to **thirty-second notes** in the strings sector.

The last appearances of Theme 1 (measures 74 and 82) against the same contrapuntal background, by the percussion joining in (timpani, bells, suspended cymbals) lead towards the climax. The second theme predominates in tutt**i** in *fortissimo* (measures 90-99), followed by a sonorous and agogic blurring, down to *pianissimo possibile*.

In the climax the dance is amplified by its sonority (*cresc generale*) up to *fortissimo* and movement (tutti – measures 92-98), receiving the dimensions of a dizzying whirl, accomplished with rapid melodic sequences in thirty-second notes; the modal colour is achieved through alternating the modes with Mixolydian and Lydian contour.

The second theme (only the theme head) takes shape energetically in the horns, emphasized by the percussion, followed by a deceleration (Meno mosso), a sonorous attenuation, while only the flutes and the clarinets descend on the double bass pedal in *perdendosi*.

The connection to the third part is done by attacca:

E.g. 6

III. Allegro molto vivo - C (Eolic), 2/4, homophonic, isorhythmic beginning.

Structure: Introduction A B A1 B1 C C1 A2 B2 C Coda

The staccato semantron-like rhythm precedes an Introduction (of 19 measures), in which two motor themes succeed each other, one with ascending profile, the second with a descending one. The semantron sets in, marks the first two measures and lingers in a sixteenth-note ostinato (measure 19). From measure two an incisive dialog starts among strings and woodwind instruments.

Third part themes:

Theme A in the C Dorian mode, in *pianissimo* in the violins I, II and flute 1;

Theme B – harmonic G minor, starts in the strings, being however interrupted by the ascending "roar" of the horns and the mocking, descending answer of the woodwinds;

Theme C – Ionian C (the only major theme), related to A, equally motrical, opposes by the "nonchalant" major tonality;

E.g. 7

Theme C opens the last wave (measure 131), with a polyphonic / heterophonic entrance – the end of measures 144-153 – in *fortissimo secco*:

E.g. 8

The reprise brings back Themes A and B integrally, the C only partially, interrupted by the suspense created by the semantron and the finale, a heterophonic fugato, in an exuberating C major, closes this charming choreographic page.

Conclusions

Folklore is a defining element of Adrian Pop's style – the preferred *mioritic* motive, with the implacable destiny.

Each dance is an entity, a well-defined world, 'a state within a state';

The first represents the unleashing of the spirits, a world in motion and an episode of pursuit on horseback with a tragic ending:

- The composer himself divides the part in three distinct sections, each of them representing an accumulation of forces;

- The language is modal-chromatic, belonging to the 20th century, anchored in contemporaneity;

- Not themes, but generating motives are outlined;

The second dance pulses smoothly, in an obvious contrast to the first, depicting an escape into an idyllic, atemporal world:

- One notices the elegance of the dance, the almost faithful resumptions, and the filigree-like accompaniment makes the difference between two editions;

- A second theme complements the first by its vigour and, towards the end, the ample orchestration, with scale passages over several octaves leads towards a dizzying whirl where passions are unleashed;

The third dance stands out from the very beginning with an incisive 'quarrel' rhythm between two parties:

- It seems an incursion into a world of confrontations between two rival gangs in order to establish hierarchies;

- The fight is not individual, which can be noticed in the orchestration as well, there are no solo parts, the dialog is carried on between parties;

- The composer resorts to a form with refrain and the opposition of the parties is highlighted by the varied tonal-modal level (minor modes alternating with major ones) outlining the specific features of the part.

- One notices the ingenuity employed in conceiving the finale, with a coda in which theme 1 and 3 overlap.

- The dynamically and timbrally nuanced percussion is not absent in any of the parts (Timpani + piatto, tom-tom, 2 bongos, piatto sospeso, triangolo, sonagli, frustra, campane, tam-tam, semantron).

The place of the *Triptic* in the context of the previous symphonic works *Ethos Solstice*

Vasile Herman's typology[9] differentiated among four categories of relating to form and structure in the works of the composers following 1950:

- The first two of them maintain more or less the thematic element, nevertheless with an ever increasing evolution of the microstructural element;

- The third and the fourth bring out the microstructure, and the form is subordinated to a mode of continuous structural development and variation.

An analytic approach of the four symphonic works by Adrian Pop enables us to draw a conclusion on their sound architecture:

- The first three works stand out by their affiliation to the third and fourth category, respectively, (to Ethos and Solstice), the theme emerges only towards the end, after an ample interwoven discourse of micropolyphonies and heterophonies, and with the Violoncello concert, the listener must make an effort in order to penetrate to the interior form which seems to be in the making and not yet accomplished, completed, as Jean-Noël von der Weid would say; [10]

- The *Triptic* blends the two elements:

- the first dance, without renouncing the thematic aspects and the traditional patterns, is animated by three well individualized motives, subjected to continuous variation in all the parameters (melodic, rhythmic and timbral ones) – unity within variety;

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[9] Vasile Herman, *Formă și stil în noua creație muzicală românească (Form and style in the new Romanian music creation)*, Editura Muzicală, Bucureşti, 1977, p. 121.

[10] Jean-Noël von der Weid, *La musique du XXe siècle*, Hachette, 1997, p. 361.

- the second and the third impose dances which maintain an unaltered melodic and rhythmic contour;

- the melodic / rhythmic / contrapuntal / timbral – accompaniment on several levels and the heterophonic effects lead to enveloping images in the second dance and exuberant ones in the third.

Adrian Pop's style synthesizes the school that trained him: the love for singing, inherited from his father, conductor Dorin Pop; a special technique in manoeuvring the polyphonic writing, learned from his first master, Sigismund Toduţă; and his escapes into the liberties of improvisation, which are microstructural in their essence, learned from his second master, Cornel Ţăranu.

All these are completed by satirical humour, adopted from the most authentic folklore, whereas the rest belongs to the creative genius.

Translated by Roxana Huza and Alina Pop

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CD REVIEW

KLANGHOLOGRAMM DER FLÖTE: POETISCH-MUSIKALISCHE VISIONEN DER MARKE VIOLETA DINESCU[1]

(Violeta Dinescu. Bild: © Nicolae Manolache)

Die neue CD mit dem Titel „Die gefiederte Schlange" (The Feathered Serpent) ist das Ergebnis eines perfekten Zusammenwirkens zweier zeitgenössischer, zur Elite gehörender Musiker: der Komponistin Violeta Dinescu und des Flötisten Ion Bogdan Ştefănescu. Eingespielt 2015 beim Deutschlandfunk Köln belegt sie die besondere Affinität der Komponistin zu diesem Blasinstrument. Schon mit der betont lyrisch klingenden Aufnahme aus dem Jahr 2013 unter dem Titel *Flutes Play* gelang es dem Interpreten Ştefănescu, die in den Noten eingeschriebenen Bilder der Komponistin Dinescu mit traumwandlerischer Sicherheit umzusetzen.[2] Im neuesten Werk, in

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[1] Der Bericht ist auf Rumänisch erschienen in der Zeitschrift *Actualitatea muzicală (Musikalische Aktualität), Bukarest, Nr. 7/2016,* Seite 24.

[2] Siehe „Violeta Dinescu und der Schlüssel der Träume. Jubiläums-Porträt" in *Studia UBB Musica*, Nr. 2/2013, Cluj University Press, Seiten 5-28.

dem ein Widerhall der Komposition *Byzantine Prayer* für 40 Flötisten (mit 72 Flöten)" von Horațiu Rădulescu zu spüren ist, schöpft Violeta Dinescu, die schon seit Jahrzehnten in Deutschland lebt, das Potenzial dieses Instruments mit all seinen Klangvarianten hervorragend aus, indem sie die Altflöte in den Vordergrund rückt und diese mit Aufnahmen von 16, 24 oder 32 Flöten (beginnend mit Piccoloflöte bis hin zur Bassflöte) begleitet, allesamt gespielt von Ion Bogdan Ştefănescu. Diese Klangkorrespondenz, die beim Hören den Eindruck eines mit dem Klanghologramm der Flöte kokettierenden musikalischen Spektrums hinterlässt, wird noch verstärkt durch das Einsetzen in die Partitur von Volksblasinstrumenten aus den verschiedensten Teilen des Globus: der Shehnai (eine indische Oboe), der rumänischen Tiuga, des amerikanischen Kazoos. Auch die Klangfarbe der Flöte erscheint manchmal unerwartet wandlungsfähig durch Effekte, die im Gestaltungslabor gemeinsam mit dem Flötisten ausgetüftelt wurden. Was ihre Klangfülle betrifft, ähnelt sie jener der rumänischen Hirtenflöte, dem bulgarischen Dudelsack, dem indischen Bansuri, dem chinesischen Ditz, der armenischen Duduk oder dem japanischen Shakusaki. Die einzige Ausnahme bildet das Einfügen des Klaviers in das Werk, um dadurch orientalische Nuancen ähnlich jener der Sitar zu erzielen.

Die Komponistin greift auf die oben erwähnten Instrumente zurück, nicht um der exotischen Effekte oder akustischer Ornamente willen, sondern aus einer tiefen philosophischen Überzeugung heraus: ihr Bedürfnis, sich an die Zuhörer in einer universellen Sprache zu wenden, die alle Kulturen dieses Planeten miteinschließt. Ins Zentrum setzt sie jedoch das klangliche Erbe Rumäniens mit dem Ergebnis eines hervorragenden musikalischen Geflechts, einer klingenden Mythologie, die eine eigene Entwicklung durchmacht, beginnend mit dem vererbten Kern bis hin zum Erhabenen. Grundlage des musikalischen Diskurses ist die Doina, die Hora, Brâul, das Klagelied, der Aksak-Rhythmus und die Auslegung nach Art des *parlando rubato*.

Die vom Interpreten der CD beigefügten Informationen erklären zudem den ungewöhnlichen Titel des Werks. Er wurde von Ion Bogdan Ştefănescu vorgeschlagen und stellt ein zentrales Symbol der Azteken dar. Nach der Lektüre des Romans *Hombres de maíz* (*Maismenschen*) von Miguel Ángel Asturias[3] blieb der Begriff bei ihm tief im Gedächtnis haften. Er weist äußerst treffend auf den bedeutungsschweren Inhalt von Violeta Dinescus Komposition hin. Der beschwörende Ton, hervorgerufen durch melodische, lautmalerische Wiederholungen, die Sondierung des kollektiven Unterbewusstseins, all dies deutet eine Klanganthropologie an, die auf sehr moderne Art wiedergegeben wird.

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[3] Miguel Ángel Asturias: *Hombres de maíz*, Editorial Losada, Buenos Aires, 1949.

Parallelen zwischen der „Gefiederten Schlange" und dem Roman Asturias kann man auf mehreren Ebenen beobachten: Wird in dem Roman des Schriftstellers aus Guatemala die Sakralität des Maiskorns unterstrichen, so ist es bei Violeta Dinescu der Ton selbst, den sie mit Sakralität auflädt. Die Gliederung in sechs Teilen ist beiden Kompositionen eigen wie auch die Kunst, mythische Zeiten sowie Jahrtausende in einen einzigen Augenblick zu verdichten. Der Vergleich deckt aber auch Unterschiede auf. Während Asturias Roman die Gegensätze zwischen den Traditionen der indigenen Bevölkerung und der industriellen Entwicklung der Gesellschaft behandelt, gelingt es der Komponistin diese Kontraste zu versöhnen, die Tradition und Moderne in Einklang zu bringen. Im Gespräch mit seinem Biografen Günter W. Lorenz erklärt Miguel Ángel Asturias: „Zwischen dem Realen und dem Magischen gibt es eine dritte Dimension der Wirklichkeit. Die Rede ist von der Fusion zwischen dem Sichtbaren und Unsichtbaren, zwischen dem Ertastbaren, der Halluzination und dem Traum. Es entspricht dem, was die Surrealisten um Breton gesucht haben und das man mit magischem Realismus bezeichnen könnte."[4] In „Die gefiederte Schlange" träumt Violeta Dinescu ihrer-

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[4] Zitiert in: Mead, Robert G. Jr.: „Miguel Ángel Asturias and the Nobel Prize", *Hispania* (AATSP) 51 (2), Mai, 1968, Seite 330: „Entre el ‚real' y el ‚mágico' hay una tercera clase de realidad. Se trata de una fusión de lo visible y lo tangible, la alucinación y el sueño. Es similar a lo que los surrealistas alrededor de Breton querían y es lo que podríamos llamar ‚realismo mágico'.").

seits nüchtern, mit offenen Augen einen Traum in Klangfarben, ein Zustand, der es ihr erlaubt, die klingende Landkarte der Welt neu zu zeichnen. Dem Interpreten Ion Bogdan Ştefănescu überlässt sie es, uns zur Meditation einzuladen und die transzendente Botschaft des Werks schamanenartig zu übermitteln.

Ion Bogdan Ştefănescu. Bild: ©Cosmin Ardeleanu

BIANCA ŢIPLEA-TEMEŞ

(Übersetzung ins Deutsche: Maria Herlo)

L I T E R A T U R V E R Z E I C H N I S

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BOOK REVIEW

THE PAST OF A MUSIC SCHOOL IN ORADEA –
(EMŐDI JÁNOS: EGY NAGYVÁRADI ZENEISKOLA MÚLTJA.
VARADINUM SCRIPT, NAGYVÁRAD, 2015)

The last volume of local historian János Emődi brings a significant contribution to the literature of Oradea's musical past by gathering and interpreting several documents regarding the foundation and functioning of the Szalay-Fischer music school, considered one of the most prominent institutions in the early development of the city's musical life. The author, both as a former student and descendant of the founder family also intends to pay a tribute to three personalities, who played an important role in the musical education of several generations: Stefánia Szalay, her husband Ervin Fischer and her younger brother Elemér Szalay.

The volume consists of an introductory study, a historical overview of their lives and work, and an impressive amount of data, mostly primary sources, meticulously collected and systematized: lists of teachers and students, including the program of their concerts, certificates, letters, posters, yearbooks and other informative materials of music schools, articles and photos.

Stefánia Szalay and her late husband, Ervin Fischer studied both at the Music Academy in Budapest, having such prominent teachers, former pupils of Franz Liszt like István Thomán, Árpád Szendy. More, Stefánia attended to Bartók's class in her last year of study, maintaining further on a good relationship with the composer. After graduation, she opened a music school in Oradea in 1909, inviting Ervin Fischer, who became later her husband to join the teaching staff. Soon after, he took over the leadership, but his military service during the First World War led to the deterioration of is health, and later to his premature death in 1924.

The education system, materials and method of the school was identical with those applied in Budapest, many of its students successfully attended to the music academies of Wien and Budapest. The Szalay-Fischer couple have recognized relatively soon the importance of a city financed institution, and though they took the necessary steps the project was delayed until 1941. It is suggestive that 14 members of the family became professional musicians, many of them being former students of the school.

The prematurely widowed Stefánia Szalay was supported in her work by her younger brother Elemér Szalay. He also started his music studies in her sister's school, and after graduating from law school, he attended to Hans Koessler's composition class in Budapest. From 1922 he joined her sister's school as a teacher. Later, in 1930 he founded his own institution of music education, and in 1941 played an essential role in the establishment of the first publicly financed music school in Oradea, whose director was until his death in 1947.

This public school, as the former ones offered an outstanding level of music education (piano, violin, singing, cello, composition), with a 12-15 teachers and 2-300 students. The institution acquired in 1945 the rank of a conservatory, and unfortunately, soon after, in 1953 it was degraded to a popular school of arts.

The Szalay brothers were multi-faceted musicians, bringing an important contribution to Oradea's cultural development. Elemér was characterized by his master, Koessler a promising composer. He took an active part in the city's musical life as an organist, accompanist and even by writing articles. Stefánia was also known as a fine interpreter, being also member in several societies of charity, art and public life. Her house was opened for the prominent musicians of the time, like Béla Bartók or Ernst von Dohnányi. After the premature death of her husband, she carried on, leading the music school and teaching until her retirement in 1963. She was awarded in 1959 in Budapest with a gold diploma as a recognition of her educational work during a half-century.

This volume of János Emődi is the second, enhanced edition of his book entitled Documents on Oradea's Music History, appeared in 2006 on the occasion of Bartók Year.

ATTILA FODOR

BOOK REVIEW

VALENTIN TIMARU: *MUSICAL STYLISTICS*
MEDIAMUSICA PUBLISHING HOUSE,
CLUJ-NAPOCA, 2014 (2nd EDITION)

Maestro **Valentin Timaru** is one of the most important Romanian music teachers, composers and musicologists. Any encounter with him is a surprise as it affords more than meeting one of the most important Romanian musicians of all times: it is an opportunity to learn more about his musicological concepts – original and interesting for all of us -, but also to get to know a personality whose amazes through its delicacy and naturalness. It is an even greater challenge to examine his ample and complex musical creations, real treaties such as the three rich volumes of **Musical Stylistics (vol. 1, vol. 2 – tome A, vol. 2 – tome B)**, published in 2014 by MediaMusica in Cluj-Napoca (2nd edition).

The volumes contain over 1100 pages which represent the content of the lecture with the same name he taught at Emanuel University of Oradea. The great epochs, styles and creative models in the history of music are highlighted in a way that includes explanations, rich examples, esthetical exegeses that contribute to drawing a concise and complex picture of each aspect he approaches with proverbial gravity.

The book clearly reflects the investigation of a composer who knows how to manage his own creation; the reader can notice his analytical, musicological experience, but also his ability to see the work of art (and, implicitly, the style) from within the phenomenon – a privilege enjoyed especially by those who have direct, personal contact with the creation process. This is reflected throughout the entire treaty, starting from the introductory chapter of the first volume: *Stylistic prolegomena in the crystallization of the creator's consciousness*.

The complex approach of such vast and diverse topics is also impressive: volume 1 tackles the area of stylistics from the idea of Orality and tradition in the musical practices of the first Christian communities (the Byzantine and the Gregorian monody), while investigating the Ars Antiqua and Ars Nova epochs, through the professionalization of laic music and the beginnings of polyphony, up to the Palestrina and the Monteverdi style, and Bach's stylistic expression, but also the most representative classical styles.

The Romantic creation covers Schubert's art, but also the art of the great virtuosi of the 19th century, as well as the elements of classicization of the European Romanticism (Schumann-Brahms), including the features of late Romanticism (Berlioz, Wagner, Verdi) and the Russian musical culture of that period (Tchaikovsky, Mussorgsky).

The second volume (tome A) opens with the stylistic description of the dissolution of European Romanticism (Franck, Dvorak) and the late Romantic echoes(Grieg, Rachmaninov), without omitting the confrontation between Romanticism and the new stylistic approaches (Puccini, Mahler, Wolf, R. Strauss), ending with musical Impressionism (Debussy, Ravel) and Expressionism (Schonberg, Berg, Webern).

The 20th century composers are examined in the personalized stylistic area (Williams, Respighi, Bartok, Enescu, Stravinsky, Varese, Prokofiev), next to the creators of the group of French composers Les Six (The Six) and of modern European art (Honegger, Orff, Hindemith, Messiaen, Toduţă, Britten, Xenakis).

For me, tome B of the second volume was the most important surprise, as it deals with a complex repertory which is difficult to approach and analyze (both from an interpretative and musicological point of view): the liturgy-inspired one. The author offers a musical and theological analysis of the Eastern Church Mass (Hubic, Toduţă, Comes and Jarda), of the Roman-Catholic Mass, The liturgical music from innovative perspectives (Stravinsky), the Requiem (Faure), The Lamentations at the Tomb (Negrea, Vancea and Stefan Niculescu). The end of the volume offers an exceptional view of several innovative approaches present in the musical tradition of the Eastern Church, as well as of the synthesizing visions of contemporary Neo-Byzantinism (Paul Constantinescu).

The appendix of the last volume represents an esthetical and hermeneutic monument of great depth, which investigates stylistic complementarities such as the artistic expression, specific differences, medieval art, and possible chronological correspondences among the most significant styles, stylistic interferences in the architecture of the Romanian space, the avant-garde, the style and manner, the close or open style.

The graphic presentation of the volumes is also impressive, the musical examples are expressive and the colour images (photographs) of very high quality, a stylistic illustration of the associated musical realities. "The long journey undertaken by a musical score is the most sublime aspect of music"[1] (my translation) – Maestro Valentin Timaru stated in one of his previously mentioned books, and the consistent volumes of the *Stylistics* demonstrates this once more.

PETRUŢA MĂNIUŢ-COROIU

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[1] Timaru, Valentin, *Muzica noastră cea spre fiinţă* (The music of life), Ed. Galaxia Gutenberg, Tg. Lăpuş, 2008, p. 90.

CONTRIBUTORS

Ecaterina BANCIU, PhD Habil., is a University Professor at the „Gheorghe Dima" Music Academy in Cluj-Napoca since 2002. Being herself an alumna of the above mentioned institution, she is constantly involved in musicological research. She has published numerous articles, studies and three volumes: *Arhetipuri estetice ale relaţiei ethos-affectus în istoria muzicii* (Aesthetic Archetypes of the Relationship between Ethos and Affectus in Music History), 2006, *Itinerarii muzicologie: Mozart, Puccini, Toduţă, Terényi* (Musicological Itineraries: Mozart, Puccini, Toduţă, Terényi), 2009, and *Istoria muzicii* (The History of Music, Module of study for the Distance Learning Department of the "Gh. Dima" Music Academy). Her research spans over a variety of subjects: Mozart themes, romantic and post romantic themes (Schumann, Tchaikovsky, Richard Strauss, Mahler) and also themes from Romanian contemporary music, and musical archetypes (Toduţă, Jarda, Herman, Ţăranu, Terényi, Adrian Pop). Some of these works were published in Romanian and English and some were presented in French at the *Conservatory Jean Philippe Rameau* from Dijon, in a project Erasmus (2011).
See: https://independent.academia.edu/EcaterinaBanciu?s=welcome.

Oana BĂLAN, PhD (Lecturer Professor) is teaching Artistic Management at Academy of Music "Gh.Dima". Her main research interests focuses on creative industries, particularly in music entrepreneurship, copyright protections, branding, artistic marketing and projects cycle management. She published books and articles about "self-management for artists", innovative communication strategies in arts", "e-management" and "cultural production".

Mirona BENCE-MUK, assistant Lecturer Ph.D., teaches seminars of Italian Language (morphology, syntax, text semantics) and practical translation courses at the Faculty of Letters of the "Babeş-Bolyai" University. She studied Italian and Romanian at the Faculty of Letters of the "Babeş-Bolyai" University. The fields of her research are: Italian Grammar, Literary and Special translations, Contrastive Grammar Romanian-Italian, Aesthetics of the cultural artistic product, *Discursive poesis*, Literary Semantics, General and Musical Semiotics. She has published articles, studies and reviews in well-known national magazines, as well as translations from and to Italian in volumes published by national publishing houses.

Gabriela COCA, PhD (born in 1966) is a musicologist and associate professor of the Babeş-Bolyai University of 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.
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Stela DRĂGULIN, Prof. habil., PhD. *"Mrs. Stela Dragulin is an exceptional piano teacher. She has already achieved miraculous results with a few young pianists. I admire her not only for developing the technical and musical abilities of her students, but also for bringing out the personality of every individual."* [Sergiu Comissiona - Music Director Emeritus, Vancouver Symphony Orchestra; Conductor Laureate, Baltimore Symphony Orchestra; Principal Guest Conductor, Jerusalem Symphony Orchestra]. Praised in countless publications as *"an exceptional professor, with pedagogical gift and professional mastery"* Dr. Stela Dragulin created the famous school of piano in Brasov. Dr. Dragulin's success in pedagogy is illustrated by her students' prodigious careers: hundreds of concerts and recitals in Romania and abroad as soloists with some of the best orchestras in Austria, Belgium, Bulgaria, Germany, Italy, Japan, Romania, Yugoslavia, Indonesia and the USA, as well as 54 prizes at prestigious national and international contests. The Romanian Television produced two movies - "And yet...Mozart" and "The long way to perfection" - in order to better present Dr. Dragulin's professional activity and success. Those documentaries were broadcast in over 30 countries. As a reward for her performances, Stela Dragulin is the conferee of an impressive number of distinctions and awards, of which the most important is the Medal "Merit of Education" in the rank of Great Officer, granted by the President of Romania in 2004. Other prizes include the "Honored Professor" award of the Ministry of Education and Research in 1985, the "Astra" prize for pedagogy in 1987, the prize of the Romanian Broadcast Corporation for great contribution to the development of the Romanian piano playing in 2000, She is also a Correspondent Member of the American-Romanian Academy for Arts and Sciences, ARA since 2002, and in 2010 she has been elected as president of the Romanian branch of this organization. In 2010 Dr. Dragulin received The American Romanian Academy Award for Art and Science. Due to her exceptional international results, she was invited for a private audience by Pontiff John Paul the Second in 1990. Prof. Stela Dragulin, PhD, studied piano with Prof. Nina Panieva-Sebessy, PhD. and she received her doctoral degree in musicology from Music Academy of Cluj Napoca in 1997. She is Prof. habil. PhD., starting with 2013, as a result of having earned the University Habilitation Degree Attestation, whereby she was approved as PhD coordinator.

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Debussy-Ravel comparative analyses (Philobiblon, vol. X-XI, University Press, Cluj, 2006); *The dance-music relationship in ulterior dance settings of instrumental music*; *Christian Bence-Muk's chamber ballet The Incubus*; *The chamber symphonies of Arnold Schoenberg*; *Christian Bence-Muk's chamber symphony Fun-Land* (Camerata XXI, Media Musica, Cluj-Napoca, 2006-2007); *Some aspects of vertical typologies in the last String Quartet of W. A. Mozart, KV 590, F major*; *The place of Bartók's Miraculous Mandarin in the context of XXth century music*; *The Osmosis of the Diversity in Maurice Ravel's Work*; "*The Mother Goose" Piano Suite – An aesthetic paradigm of Ravel's music*; Eduard Hanslick: "*The Beautiful in Music" – an Aesthetics of the Absolute Music* (Studia UBB Musica, Cluj-Napoca, 1/2009, 2/2009, 1/2010, 1/2011, 2/2011); *„The laudation of closing flexa" and who is behind it – reflections on Vermesy Péter's musicological writings*; *Bartók's crossroads – The Miraculous Mandarin* (Partiumi Szemle, Oradea, 1/2010, 2/2010). He participated at numerous national and international conferences and symposiums of musicology in Cluj-Napoca, Iasi, Oradea, and Timisoara since 2005. Among the spoken languages, there are English and also French.
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Cristina ŞUTEU has earned a Bachelor Degree in *Musicology* in 2009 and a Master Degree in 2011 at the "Gheorghe Dima*"* Academy of Music, Cluj-Napoca. In 2015 she defended her PhD thesis accomplished under the supervision of Ph.D. Professor Gabriel Banciu, from the above mentioned institution. During her years of study, she carried out research internships at prestigious libraries in Torino (Italy), London (England), Vienna (Austria), Barcelona (Spain), Perth (Australia). She was an Erasmus student for one semester (2014-2015) at *Universität für Musik und darstellende Kunst* in Vienna, under the guidance of Ph.D. Professor Cornelia Szabó-Knotik, where she participated in the seminar on musical criticism, coordinated by Ph.D. Professor Fritz Trümpi. In 2016 she published her Ph.D. thesis at the Risoprint publishing house under the title *Musical Criticism: Periegesis, Exegesis and Hermeneutics* (ISBN: 978-973-53-1708-9, no. of pages 359), and edited the book *Enescian Florilegium* (ISBN vol.1: 978-60-13-3343-1, no. of pages 718) by renowned musicologist Viorel Cosma. She is part of the editorial board at *Musicology Papers* and *Actualitatea muzicală* and participates to national and international conferences. Currently she is university assistant within the "Gheorghe Dima" Academy of Music teaching *Musicology*, *Research techniques*, *Theory & Solfeggio*.

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Review STUDIA UNIVERSITATIS BABEŞ-BOLYAI MUSICA, ISSN: 1844-4369
Editorial Office: Str. Horea nr. 7, 400174 Cluj-Napoca, Romania
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[1] Human being.
[2] Legal entity.
[3] For institutions.

University of Babeş-Bolyai, Faculty of Protestant Theology
Musical Pedagogy Department,
STUDIA UBB MUSICA, ISSN: 1844-4369
The address of the redaction: Str. Horea nr. 7, et. III,
400174 Cluj-Napoca, Romania

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Registration number: 133
Date: 12th of February 2009

AGREEMENT OF CHANGE BETWEEN THE INSTITUTIONS

The redaction of the musical magazine **STUDIA UBB MUSICA** of the series **Studia Universitatis Babeş-Bolyai** invites you to make an agreement regarding the change of the music magazines between the two institutions.

In this respect, the two institutions offer each other a copy of the volumes of the musicology studies that are edited by that institution. These copies are considered to be donations, as they will be registered in the library of the institutions that have this agreement.

If our magazine seems interesting to you and you would like to receive a copy of each number please sign/stamp this agreement and send one of the copies of your musical magazine on the address of our redaction.

STUDIA UBB MUSICA Editor–in-chief: Lecturer Ph. Dr. Gabriela COCA	PARTNER INSTITUTION: Name and address:
Signature:	Signature:
Stamp:	Stamp:

INVITATION FOR PUBLISHING

Starting with March 2008, we launched the release of a new series of musicology magazines under the name of "**Studia Universitatis Babeş-Bolyai**", with the title of "***Musica***".

In 2010, after three years of being published, we can announce that **CNCSIS** graded the magazine as a **B+** category, and in december 2012 the CNCS **B** category.

In the same time, the magazine has been given the BDI code as the studies published inside can be found in the following international data basis **ERIH PLUS (2015); ULRICH'S (TM) The Global Source for Periodicals; CEEOL Central and Eastern European Online Library Germany; EBSCO – EBSCOhost Online Research Databases; RILM - Journals RILM Abstracts of Music Literature.**

The magazine is also included in the following international catalogues: **RUG LINKS Find e-Journal** Catalogues and databases at the University of Groningen, Netherlands (RUG) libraries; **Johns Hopkins University Press / Project MUSE; Catalog Biblioteca Nazionale di Cosenza,** Italy; **Catalog Technische Universität Berlin,** Germany; **Catalog ViFaOst: E-Zeitschriften Osteuropa; Catalog E-Journals Library, Columbia University,** New York. *Studia UBB Musica* can be found in an electronic format on **http://www.studia.ubbcluj.ro/arhiva/arhiva_en.php** with the **ISSN 2065-9628**, and it is also published with the code of **ISSN 1844-4369.**

If anyone is interested in publishing with us, we gladly accept your collaboration by editing your studies in an elegantly and qualitative form.

The magazine is published twice a year:

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

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.

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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 Model for Footnotes and References: for books[1], for studies[2].
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 (under the title), on the footnote there must be mentioned the name and the address of the institution where he/she is hired, the profession (the didactic rank), and also the contact address of the author. All these will be in *Italic*.

Each study must be containing a short AUTOBIOGRAPHY of the author (10-15 LINES),
placed after the list of the Bibliography.
-       The size of the letter: 10.

Please, do not divide the study in sections and don't insert landscape pages!

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[1] Coca, Gabriela, *"Ede Terényi - History and Analysis"*, Cluj University Press, Cluj-Napoca, 2010.
[2] Kerman, Joseph, *Sketch Studies*, in: *Musicology in the 1980s: Methods, Goals, Opportunities*, D. Kern Holoman and Claude V. Palisca eds., New York: Da Capo Press, 1982, pp. 53-65.