



STUDIA UNIVERSITATIS  
BABEŞ-BOLYAI



# MUSICA

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2/2017

# **STUDIA UNIVERSITATIS BABEŞ-BOLYAI MUSICA**

**2/2017  
DECEMBER**

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# **S T U D I A UNIVERSITATIS BABEȘ-BOLYAI MUSICA**

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**STUDIA UBB EDITORIAL OFFICE:** B.P. Hasdeu no. 51, 400371 Cluj-Napoca, Romania,  
Phone + 40 264 405352, [office@studia.ubbcluj.ro](mailto:office@studia.ubbcluj.ro)

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## **SUMAR – SOMMAIRE – CONTENTS – INHALT**

### **INTERVIEW**

NELIDA NEDELCUT, The *Cluj Modern* Contemporary Music Festival  
Analyzed by its Organizer, Ph.D. professor Adrian Pop ..... 7

### **MUSICAL MANAGEMENT**

OANA MIHAELA BĂLAN, A Synoptic View of Music Sales Management . 17

### **MUSICAL PSYCHOLOGY**

SZABOLCS BANDI, SÁNDOR IMRE NAGY, BENCE VAS, Anxiety  
Encoded in Personality: Musical Personality and the Anxiety of the  
Musicians ..... 27

## MUSICAL HISTORY

- ERZSÉBET WINDHAGER-GERÉD, Werksauflistung der Kolonics Orgeln in Siebenbürgen – Teil 2 (*The Description of Kolonics Organs of Transylvania – Part II*)..... 41
- NOÉMI KARÁCSONYI, Christoph Willibald von Gluck and the Dawn of the Reform of Opera ..... 61
- CSILLA CSÁKÁNYI, An Overview of Sir Georg Solti's Life Path Emphasizing His Views on Early 20<sup>th</sup> Century Music A Conductor's Perspective on *Classical Modernists*..... 73

## MUSICAL STYLISTICS

- PETRUȚA-MARIA COROIU, ALEXANDRA BELIBOU, Originality of Approach to the Psalmic Melody in *Liturgy in the Psalmic Style* by Paul Constantinescu ..... 87
- AUREL MURARU, The Sacred in the Choral Works of Dragoș Alexandrescu ....95

## MUSICAL PEDAGOGY

- ZSUZSANNA HUNYADI, A Survey and Comparative Analysis of Selected Piano Method Books..... 101
- DIANA TODEA-SAHLEAN, Uses of Audacity (Audio Editor and Recorder) in Innovative Musical Education and Collaborative Creation ..... 117

## MUSICAL PERFORMING ARTS

- STELA GUȚANU, The Art of Phonation; How to Produce a High-quality Voice Emission ..... 133

## CHURCH MUSIC

- ZSUZSÁNNA MOLNÁR, Musikalische Ausgestaltung des Gottesdienstes am 1. Sonntag nach Trinitatis - nach der G1 Ordnung in Bayern (*Musical Framework for the Divine Service on the 1st Trinity Sunday - According to the G1 Arrangement in Bavaria*) ..... 141
- ÉVA PÉTER, The Significance of *Ein Feste Burg ist unser Gott* in Music Literature..... 153

## **ETHNOMUSICOLOGY**

HENRIETTA CIOBA, Ethnographic and Folk Music Traditions of Jobbágytelke (Sâmbriaș), I. Part .....	165
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## **MUSICAL ANALYSES**

GABRIELA COCA, Tonal Logic in Franz Schubert's <i>Impromptus</i> (D 899) .....	189
GEORGIANA FODOR, Sergei Rachmaninoff's <i>Piano Concerto No. 4, Op. 40</i> : Implications of the Arc Shape in the Formal Structure and in Rachmaninoff's Interpretative Conception .....	199
LUMINIȚA GUȚANU STOIAN, The Portrait of Boyar Moțoc in the Work of Composer Gheorghe Mustea.....	225

## **CD REVIEWS**

Zeitglocken für Myriam Marbe (Time Bells for Myriam Marbe) (BIANCA ȚIPLEA TEMEȘ).....	231
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<b>CONTRIBUTORS</b> .....	237
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<b>SUBSCRIPTION</b> .....	245
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<b>AGREEMENT OF CHANGE BETWEEN THE INSTITUTIONS</b> .....	247
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<b>INVITATION FOR PUBLISHING</b> .....	249
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**THE CLUJ MODERN CONTEMPORARY MUSIC FESTIVAL  
ANALYZED BY ITS ORGANIZER,  
PH.D. PROFESSOR ADRIAN POP  
– INTERVIEW –**

**NELIDA NEDELCUȚ<sup>1</sup>**

The *Cluj Modern* festival represents a landmark in Romanian cultural life; getting accustomed to and understanding modern music are the main goals of the event. Even though the promotion of contemporary music is the pursuit of other national festivals as well, in the seasons of philharmonics and opera houses which perform this type of repertoire, the festival receives laudatory reviews from specialists due to its good organization and remarkable artistic level in performance and composition.

The editions of the *Cluj Modern* Festival succeed one another every two years, and the organizers are always trying to offer memorable, meaningful programmes, which represent milestones in Romanian music. The 2017 edition proved to be a success, confirming one of the most important events in the promotion of contemporary Romanian music, while the public in Cluj seems to be more receptive to this type of music than in other parts of the country. Professor and composer Adrian Pop, who has dedicated himself to the organization of the festival since its ninth edition in 2009, has shared with us a few defining details about the organization of this year's edition of the *Cluj Modern* Festival, the problems that he faced during the history of the event, as well as suggestions and strategies for the promotion and organization of future editions:



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<sup>1</sup> Univ. Prof. Dr., "Gheorghe Dima" Music Academy, Cluj-Napoca, Romania, E-mail: [nelida.nedelcut@amgd.ro](mailto:nelida.nedelcut@amgd.ro)

**Adrian Pop:** „From my point of view, the main problem confronting cultural life all over the world, in Romania and in Cluj county nowadays, is connected to the decreasing level of culture offered by schools. We are experiencing an enlargement of the notion of culture, which does not lack certain welcome opportunities and perspectives, nevertheless bringing along a certain trivialization, since there should be a differentiated preoccupation for higher culture, authentic culture, and kitsch. With the democratisation of the genres, in particular, this differentiation becomes impossible to make. Sociologists approach culture in a quite simplistic manner, with such a wide scope that the term „culture” tends to lose its contours.

In this situation, a local administration – which is not a cultural forum par excellence, but an administrative one which has, among other things, certain cultural functions – is trying to have an open vision, including a very large range of events: from the Beer Festival to the festivals organized by the Opera or the Philharmonic. The matter in question is: which is the hierarchy that encloses, financially speaking, the cultural projects that the local board considers worthy of support? Because if we confront the amounts paid by the local administration (the local administration of Cluj in this case), that is, as they say, maybe tens of thousands of Euros for a DJ who is just „mixing” music on his devices with thousands of basses, with the modest funding given to a festival like the *Cluj Musical Autumn*, it means that the scale of cultural values is not very clear. A niche festival like *Cluj Modern*, with features that offer it an aura of uniqueness in the city’s cultural landscape, receives insignificant fractions of the amount paid to a DJ, and this is painful for us, the ones who work in the so-called „higher culture” and become aware of such situations in the same way that a sociologist would.

As far as I can perceive, the local administration is making efforts along a line that is not attracted to an elitist zone, quite on the contrary, it is a rather populist line, and the justification is the massive audience and probably the circulation of money, since whatever is sold in large amounts yields a proportional income.

The identifying attributes of *Cluj Modern* are, first of all, the promotion of contemporary classical music, that is, of art culture, of ‘high art’, an elite art to which all great musicians such as Bach, Beethoven and so on paid their tribute along history and, as an extension of this art and its issues, the numerous searches, insights, innovations, experiments or syntheses signed by contemporary musicians.

One attribute of the Cluj Modern festival is a type of programmes that somehow exit the usual frame of this type of festivals, which are generally interested strictly in actual matters, in the newest music pieces,

the newest ideas, the most “bizarre” ways of expression and so on, a kind of “actuality of actualities”. The organizers of *Cluj Modern* seek to highlight also the stylistic roots of contemporary music, starting from the beginning of 20<sup>th</sup> century modernism. To this end the festival presents, in the same programme, new, even last minute pieces, along with pieces that represent landmarks, models that initiated stylistic lines throughout the 20<sup>th</sup> century, continuing this trend into the 21<sup>st</sup> century – because at this moment we aren’t yet able to distinguish, from a stylistic point of view, what is actually different in this first part of the 21<sup>st</sup> century from what we inherited from the 20<sup>th</sup>; this shall be the task of future researchers – to observe and note differences.

The history of the *Cluj Modern* Festival has begun under the auspices of the support given by the Ministry of Culture, which financed a first edition upon the proposal of composer Cornel Țăranu: this is why Cornel Țăranu is the founding director of the festival. It was a post-1989 event, characteristic of our openness to communication with the world on all levels, including through culture, and it is, in chronological order, the second festival in this field launched after the Revolution. (In 1990 the International Week of New Music was founded in Bucharest, which is since then the main music festival in Romania and is organized annually.) After not so many years, I think in 1995, Cornel Țăranu started the festival in Cluj. The Ministry of Culture financed the whole festival, which shows a type of attitude which was a prolongation of the former totalitarian period, when the ministry had been the unique financing source for such events and had taken the entire responsibility for them. Nowadays it is extremely difficult to get funding from the Ministry of Culture for this kind of actions... As soon as the second edition of *Cluj Modern* (1997), the new times started to gain ground, where the Ministry of Culture became rather an independent player and ceased assuming responsibility for everything that went on in the country.

As a matter of fact, we know that in 1990 the Ministry of Culture disposed of all the Philharmonics, passing them on to local financing bodies (and annulling the character of national cultural network that all cultural institutions of the state used to have), keeping only a few lyric theatre institutions. For a very awkward reason: if their frontispiece said the „Romanian Opera” and the „National Theatre”, it meant that they were indeed of national interest. If it didn’t, they were of local interest. Let us make an observation: London too has an *English National Opera* which used to perform repertoires translated into English and not in the original languages. So, the word “national” was merely the specification of an orientation - the cultivation of the national language in the performance. In Romania, this attribute was considered an indication of the level, therefore of the importance. The Philharmonics, none of them having the word

'national' in their titles, fell into a category of lesser importance! Only the *George Enescu* Philharmonic in Bucharest remained directly dependent on the Ministry, so we have now only one national level orchestra – scriptically speaking, because in reality some of the orchestras in Romania have national value implicitly, but no longer formally and scriptically. Against this background of administrative and political confusion, that we cannot easily escape, it is no wonder that the contemporary music festival in Cluj remained unfinanced already on its second edition.

The first edition held under the patronage of the Ministry of Culture had the *Gheorghe Dima* Music Academy and the 'Transilvania' State Philharmonic as its partners, and this resulted in a memorable, beautiful edition, which set a high standard from the very beginning. For the second edition, the financing didn't come anymore, and Cornel Țăranu, who took it upon himself to continue his initiative, laid the question of the festival's continuation before the board of the Music Academy, headed back then by Alexandru Fărcaș, a dynamic, extremely wilful rector, eager to extend academic activities, who immediately got involved in the festival's organization. Ever since, the rectors of the *Gheorghe Dima* Music Academy have also been executive directors of the festival. Master Țăranu has also been ever since involved in directing the artistic administration, and the festival is by now well established in this healthy periodicity of biennial organisation in odd years.

When I became rector of the Music Academy myself, I automatically became the executive director of the 2009 edition of the festival, in which I participated much more than an executive director would, in the sense that my personal history comprises more than twenty years of organizing musical events as artistic secretary, artistic advisor and general director of the 'Transilvania' State Philharmonic. And then, obviously, together with Cornel Țăranu, I dealt more and more with such matters as programmes and repertoires, so that in this last edition, the programming initiatives belonged 90% to me, while Cornel Țăranu supported me with suggestions and critiques, as appropriate. This is why the Music Academy is now completely involved in organizing this prestigious event, from concept and programming to fundraising, partnerships and so on, contributing of course with its own financial effort, proudly carrying on this festival and succeeding to maintain it at a high standard. Among the partnerships, a constant and extremely valuable one over the last editions has been that with the 'Transilvania' Philharmonic, which adds its symphonic and vocal-symphonic participation, with an exceptional contribution to the public's education in new music. We must notice with satisfaction that the inspiredly chosen symphonic programmes and the brilliant performances offered by the Philharmonic's ensembles have enriched each edition with glorious finales.

The *Cluj Modern* Festival is a moment of maximal display of our potential including, beside students, our teaching staff, as well as artistic forces that belong to the institution or were educated in the institution. It is therefore a showcase of our potential in this repertory field, a peak technical challenge. It is a tour de force in which we can measure our capacity and the highest outcomes of our educational process through our educators, our alumni and the students still studying at the Academy.

The local community gains an advantage too, because the festival has in the meantime included a musicology symposium focused on problems of composition in relationship to its specific issues, and this symposium is already regarded abroad as a high level event, people are writing about it and it is attended by important guests. This year we had a special surprise when a person, a young musicologist from Cambridge, travelled to Romania especially in order to attend the symposium, without being involved in an official programme of academic mobility; just like that, finding out about what goes on in Cluj, he wanted to participate. This is a very concrete example of what it brings to our local community: a surplus of interest, of cultural brilliance, which the town obviously praises, and eventually it is part of this trade mark of Cluj as a university city, which it has gained in time and maintains with pride and competence.

The promotion of this festival has started from us, with the support of our media partners, who have been extremely receptive, both locally and centrally. I think that for a niche festival, a festival so specialized as *Cluj Modern*, the promotion was very good, with an almost "aggressive" presence and insistence. Now we ask ourselves: how does the public respond to this promotion? We want to gain a, let us say, 'neutral' audience, from the outside, whom we praise greatly; to have in our halls not just the specialists seeking to grasp the phenomenon of contemporary music 'live', and who have a certain eye for it and a certain interest, but also the normal music loving audience. We are certainly aware of the abyss between contemporary music, with its complexity, oddness, even aggressiveness, on the one hand, and, on the other hand, an audience who does not always have such considerations in mind and who might feel less attracted, or sometimes even rejected by this less conventional phenomenon. We want to counteract the negative reaction, to be convincing by carefully balanced programmes, and to win a public who can see that contemporary art is a little different from the art that "pleasantly tickles the ears", or one consumes with a steak and a bear, that this mode of expression can arouse interest and is worth attending. To this end we configure the concerts' presentations, the large screen that offers extra details about what is being heard, the historical-didactical part that tries to show where we, contemporary composers, come from, and who our predecessors are.

For an act of culture taking place in the public space, I think it is necessary to have tickets sold; I am personally completely against the idea that more people will come if the access is free. Our tickets had a symbolic price, they did not help much in recovering the investment in the performances, but we sold tickets in order to have this feed-back: who wants to come buys a ticket – only electoral events are free. I have always invoked here the frontispiece of the Society for the administration of authors' rights in Germany, to which I used to be affiliated (as well as other Romanian composers during communism; not having our authors' rights protected outside Romania, we had to become, rather secretly, affiliated members of such societies in Europe: either of the French society SACEM in Paris, or in Switzerland, or where each individual had a chance to enrol). And this society, called GEMA (founded among others by Richard Strauss, one of the great composers of post-Romantic music), had the following motto: *music has its own value*. It referred to the fact that, in order to have a share in a musical event, one must support, by buying an entry ticket, one's share of the financial effort behind it. Of course, at that time, when one didn't have music "in one's pocket", one had to go to concerts. Which is even now an event superior to listening in headphones. And if we succeed in arousing curiosity, even in creating a guarantee, we expect people to praise that also through the ticket bought for what we offer.

I can have at this moment no suggestions for improving the festival's promotion, since all channels have been used, including *FaceBook*, which is very efficient. I believe this is the right direction. If any new media and means of promotion appear, any specialized agencies, we shall use them. I think promotion is and should be proportional to what the public's taste can find attractive in the festival, so that as for now I think we can be satisfied.

It is a bit more difficult for us to evaluate the impact on the local public, but because we had paid entrance tickets, this was a first element of measurement. We can quantify by the number of tickets sold, also by the number of programme booklets – which we draft very carefully, they are nice and have always been appreciated and requested. The key to increasing the audience is the insistent continuation along the same path, using the positive experience to its full potential.

As regards the format and frame of the events, I consider the already mentioned partnership with the "Transilvania" State Philharmonic to be a very positive experience, which closes the festival with a symphonic concert, where the Philharmonic's subscribers and audience come in much higher numbers than to a cameral concert. The selection of symphonic pieces is one meant to offer the public a greatly varied repertoire. If I were to speak of this year's programme, we opened with a piece by Kristoph Penderecki

that has a strident, aggressive and upsetting auditory impression, and which is a landmark of contemporary music, *Threnos* for the victims of Hiroshima. Now, when people are again talking all the time about the dangers of a nuclear war, I think that such a *memento* – which was not placed here intentionally, as at the time we drafted the programme the agitation around the North-Korean atomic programme had not yet started – has a very strong impact in the present circumstances. After that we had a concerto piece by a Hungarian composer, *Violin Concerto* by Miklós Csemiczky, a score of an evident neo-classical orientation, pointing towards a continuation of tradition and a highly accessible language: an almost Romantic concert, with a flowing, melodic, “kind to the ear” music. We thus created a huge difference between the two pieces, which were actually the poles of certain stylistic options, a sign that the “stylistic democracy” of the present cultural period, temporarily called post-modernism, has reached a peak, so that any kind of stylistic option is possible now. And in the second part, a piece for saxophone and orchestra by Cornel Țăranu, reflecting his style of synthesis between modernism and a subtle refreshment from the area of the Romanian folklore, and a highly sensitive vocal-symphonic piece by Cristian Misievici, called *Lamentation and release*, which turns into sound the pain felt on the death of a beloved person, composer Vasile Spătărelu, Misievici’s composition professor. The piece was not written immediately after Spătărelu’s death, but later on, and reflects something more profound than an obituary. It is an extremely good piece, with folkloric and expressionistic touches, with alhorn sounds, religious chant, semantron, bells, an impressive piece of work, very close to our understanding. Thus everyone at the concert left with a rounded idea – in spite of the extreme stylistic variety.

Due to the repertoire we approach and the standard of the performances, we try to determine the audience to return to concerts consisting wholly of contemporary music, which is not an easy task. We have undertaken to increase the available audience around this very substantial stylistic line represented by contemporary music. We think we have noticed that the audience of this festival is, on the average, superior to the audiences of other such events in other parts of the country. It means that, on the one hand, Cluj may have a public with a more sensitive receptiveness, and, on the other hand, that what we are trying to do for this public is balanced, appropriate, and therefore efficient and yielding.

Organizing the festival is a an artistic pleasure in itself: planning all the things we’ve talked about, evaluating the impact on the audience, shaping a stylistic and historical meaning, looking for the novelty and variety of a repertoire whose freshness combined with things that are by now „classical” is a challenge. Envisioning a nice presentation, looking for

images, selecting significant photographs and so on is, after all, a kind of artistic work. The fact that creates a serious pressure is the necessity of raising funds for such an event. This festival starts from zero every time; it has no own funds, the ministry does not offer any money, as it used to. It is not quite easy either to address administrative bodies directly, the new administration is somewhat barricaded in this respect; this is obviously not a general phenomenon, of course, but one gets this feeling that I, as a person with a longer experience in the cultural activity, did not have before. We are living in a new era, the era of „projects”, of novelty (the era when the references of a scientific work must come “from the past two years”), a mentality which does not completely lack justification, while nevertheless favouring various improvisations to the detriment of the continuity of traditional events. (Fortunately, decision makers have also noticed this, so that from now on the evaluation of projects that are going to receive new financing takes into account the factor of perennity as well). So, if there is a field in which we want more and better, or superior receptiveness that would be the field of financing.

Imagining, planning and organizing the next edition of the *Cluj Modern* Festival have already started. Because we intend to invite foreign artists and we wish to be included in their calendar, we must envision the course of the festival in due time. In fact, we talk to the main performers, who must get accustomed to the repertoire from all points of view, and we make sure that they can be paid. When one works either on a project that would depend first of all – or solely on one’s own forces, or when drafting an economic project, which depends on a carefully drafted business plan, it is a different matter, but in a festival one must convince a lot of people to believe in the viability of the event, and plan their future schedule according to it. And the ones who can help must be convinced that you will build an event that will represent a landmark in Romanian culture. And then they must all keep their word... In the financial history of the festival there was a moment when a substantial financing promised by the Local Council was later withdrawn, not because of their fault, it was the effect of a certain context, of a way of understanding certain phrases in the law that dealt with the financing of cultural actions. The paradox is that the Local Council, that is sufficiently strong and engaged, offers sponsoring based on a very limitative line of interpretation, in which, for instance, they forbid the selling of tickets, which is absurd; or, equally absurd, they do not have permission to finance an art institution (such as a university) for organizing cultural events outside its current object of activity – this interpretation being the durable reminiscence of a critique once formulated by the Court of Accounts, an abusive interpretation in my opinion. The *Gheorghe Dima*

Music Academy is caught in this game and can no longer have access to funds from the Local Council for its events, and I am not talking only about *Cluj Modern* here. I think that in writing and reading certain law texts we get entangled in words and obstructions, which sometimes emerge in our society, unfortunately.

This year's festival edition had for the first time financing from the Administration of the National Cultural Fund (AFCN), due to a fortunate synchronization with the submission deadlines of projects. For 2017 the call for projects opened in September 2016 and we were able to submit our project to AFCN, which got the highest score among the projects submitted in that session. And then we had a relative financial comfort, since the AFCN, unlike many other sponsors, did not negotiate and diminish the amount we had asked for. We calculated a budget and the AFCN evaluated the project, it said it was good and financed it. The Romanian Cultural Institute also helped us, and so we had two supporters: the AFCN with a substantial amount and the Romanian Cultural Institute as main partner together with the *Transilvania* State Philharmonic in Cluj, which was also a main partner. With this triangle and with the forces and efforts of the Music Academy we could organize a festival with very good feedback, which accomplished many of its goals.

With a lot of hope I think the financing policy of the Local Council might be, actually should be changed: not being able to enjoy, in your home town, the support of this institution is regrettable. The Local Council is the first gate to which the festival's organizers should regain access, and which should take it into consideration every edition as a constant event. We are finally beginning to talk about constant events that build history and not only about projects that show up sporadically. Somewhere, the mentality of projects becomes mature, and we must adhere to the new techniques of festival advertising and organizing fund raising actions for the next edition of the event.



## A SYNOPTIC VIEW OF MUSIC SALES MANAGEMENT

OANA MIHAELA BĂLAN<sup>1</sup>

**SUMMARY.** The notion of marketing has a solid history and potential applicability in many fields. Literature has provided over time many definitions, directing the idea of marketing both to the scientific field, especially toward economic trends, and toward the social area, trying to influence the attitudes related to product marketing. If the domain in which we apply the marketing system is a musical one, its functions cannot be understood before clarifying the conditions under which the market is organized or the trade in goods is conducted, just as we cannot define some basic concepts without knowing the demands and needs of the people, or how to communicate and negotiate to satisfy their desires.

**Keywords:** management, professional music, target groups, branding, market flow advertising.

### Introduction

The connection between marketing and management is achieved through the education and motivation of human resources from an artistic institution, so that the employees can adapt to all long-term behavioural changes of consumers.

The marketing concept emerged with primitive forms of trade (which in ancient times were known as “barter”) having as actors the present day marketers, called at the time merchants, traffickers, traders, exchange agents, advertisers, negotiators, market analysts etc. The development of marketing occurred simultaneously with the evolution of society, specifically with the advent of capitalism with its “mass production,” the moment when we may talk about the idea of “capital” (= set of goods and values). The subsequent stage was that of standardization of products, a step that proved to be necessary when the “subsistence” economy has been replaced by “over-consumption,” generated by population growth and development of

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<sup>1</sup> Univ. Lecturer Professor, PhD, „Gh. Dima” Academy of Music, Cluj-Napoca, Romania.  
E-mail: oana.balan@amgd.ro

transportation routes. During this period emerged the terms of branding, packaging, and became visible the persuasion or manipulation tools of the population and the several forms of advertising and public relations, in order to seize market needs. Since then the target of marketing has been to identify ways of attracting consumers or to direct the flow of goods to them, respectively.

Of the many definitions formulated after marketing was established as science, we consider that the definition offered by Philip Kotler is the most concise and suggestive, namely that "marketing is a social process by which individuals obtain what they want through creating and exchanging products of value with others," while the definition emerging from Dennis Adcock's theories is in our opinion the most realistic one: "invention of the right product, in the right place, at the right time, sold at the right price." In other words marketing represents all those factors that bear the intention to satisfy customers, starting from identifying their needs to producing goods in accordance with their aspirations.

Since the 1960s Western specialists in marketing, seeing themselves in a majority society with surplus of cash resources, generated a number of support methods to perfect the marketing domain and implicitly to manage with greater security the products and services on the consumer market. Thus, research were conducted aimed to analyze customer behaviour in certain situations, market research on audience and competition position, the importance played by the brand in the role of the product etc.

## **1. The music marketing concepts**

To make ourselves understood we shall reformulate some notions, such as the needs, wants, communication, etc., as close to materializing, emphasizing the effects they exert on ordinary people when they are missing or, conversely, when they are offered in excess.

1. *People's needs.* Most often they are perceived as an uncomfortable state (lack or poverty) which can be removed by the consumption of goods or services. The overall needs may be: primary (physiological/ absolute) or secondary (social-cultural/ relative).

Therefore the music domain falls between those receiving less attention.

Going forward in analyzing the types of needs that a man can express in relation with society, they can be divided into: positive and negative needs, manifest or latent needs and conscious and unconscious needs. This enumeration adjoined to the idea that music was always part of people's lives (accompanying their memories, feelings, past, in fact

complementing the beautiful part of life) launches the solution for the first major problem of musical marketing: the care for the audience. Musicians, as they step towards professionalism, lose contact with the needs of the public.

In the artistic field negligence in relation with the customer is one of the major reasons for which the types of music (classical, folk, pop, rock, etc.) self-select and radically limit their categories of listeners. The audience is mostly formed of connoisseurs and practitioners of the genre that are present in the concert hall to listen to their peers, teachers, competitors etc. How come nothing changed for such a long time?

In other words, trying to educate and convince a stranger does not seem to be evidence of development or improvement but rather of pointless fatigue. Taken step by step all the answers are logical and substantiated but when we get to a whole and ask ourselves “Why weren’t all the tickets to concert X sold?” or “Why wasn’t my music project credible for sponsor Y?” or “Why isn’t my institution able to develop itself as well as institution Z?” – we only grope in search of the truth that in fact we have omitted from the very outset.

2. *People’s wants*. Compared to the needs, people’s wants can be influenced by social and cultural status. These arise irrationally in the consciousness of each individual and depend on the assessment criteria of each person. For example, a physician is proud to receive an invitation to the opera, whereas for a labourer this may seem a tiresome duty.
3. *Communication*. In the sense used in marketing, negotiation or communication denotes the direct confrontation between two or more parties coming from different positions (producers, managers, customers, competitors etc).
4. *Other more concrete notions*. In addition to the processes mentioned above, marketing operates with other terms easier to locate and characterized, such as: market (all buyers), products and services (everything that can be offered on the market to be used and purchased), solvent demand (demands for which there are enough money to cover the costs), trade (such as active partnerships which call for services in exchange for products with similar value).

## **2. The music marketing stages**

The entities within the frame (performers, audience, distributors - agencies organizing concerts, consumers, competition) are in fact external agents who assemble the marketing microenvironment, while the socio-cultural, legal, political and technological aspects define what the literature calls macro environment marketing.

Prior to being launched on the market, a musical product or service must go through a series of stages:

1. *Research*. In music marketing research is the foundation needed to build public performances.

Marketing research covers the analysis of the product which is to be promoted and identification of the target market.

It is essential in this regard to study competing products, consumer behaviour when subjected to a musical event, the impact of pricing policies on society and not least the position of the media in relation to the object (CD with classical music, international festival, private rock school etc.).

2. *Design*. Prior to realization of the product there should be conducted an analysis of the research results. If they were sufficiently diversified and made with care, they will be able to define the shape, design and functionality of the new product.
3. *Distribution*. The choice of communication networks is a sore point with customers, who often draw lessons after experiencing several suppliers. From press agencies that organize and sell concerts, the distribution policies can be different and risky. In the marketing process this step of the distribution channels should be achieved with patience and attention.
4. *Promotion*. This is the most exciting phase of the marketing plan because it requires imagination to produce media messages, to select advertising actions, to set promotional strategies etc.

When we refer to marketing we address specific actions of the music institution, which can be influenced by the market flow. The micro-environment is essential in the construction of any institution since without its existence the organization could not achieve its objectives. Because each participant factor can influence aspects of the micro-environment by the position it holds at a point in time, it is necessary to take care, equally, of the role they play in the process of developing and promoting music products. Consequently from the standpoint of marketing theories, for the musical institution the performers have an equal importance with the audience, consumers, distributors or the competition. The reason that this statement must be accepted is that all actors of the micro-environment have the power of decision-making and intermediation in the sale of the musical product. The success of the organization or of a musical event depends on the level and quality it was organized and operated with, and on the relationship maintained with the marketing micro-environment.

### **3. Music sales – factors affecting consumer behaviour**

The marketing macro-environment refers to the external environment of the musical institution, where the influence derives primarily from the development of the society. Here are identified four important elements:

1. *The socio-cultural environment* - represented by all those values, traditions, norms, etc., that affect members of a society. Most often this medium is determined by the location and demographic issues. A realistic analysis of the socio-cultural environment may anticipate consumer behaviour faced with a certain musical product, since to a great extent the flow of needs and wants in individuals is expressed by age, occupation, residence, marital status etc.
2. *The technological environment* – 20<sup>th</sup> century society has made some huge leaps in technology. It is absolutely vital to align music with new technology offers given that all market actors have the access and opportunity to test innovative products. In a computer-dominated age conservatism has little chance of survival.
3. *The legislative environment* – the same way as the legal field provides protection and opportunity in conducting music activities, this environment also addresses the consumers in that it obliges investors to raise the minimum qualitative and quantitative standards, starting from the shape of the product itself and ending with the logical framework on which the pricing policy was build.

#### **4. A case study of influencing the audience behaviour: branding the Mozart identity**

We live in a world where we are surrounded by brands, from the clothes we wear, the food we eat, the car we drive, to the music we listen etc. *Branding* is a contemporary concept, part of the science of marketing, defined by the relationship between specific products and their consumers, based on stances of primary representation (in the form of images and attitudes), developing into innovative communication strategies, most often materializing in the most effective tools of promotion. A product becomes a brand when its image transcends the visual perception and endures in our minds, associating values and unique features of the product it represents. The value of a brand is given above all by confidence. In fact a brand is

formed and developed by the consumer and its purpose is to fulfil a promise or an existing need. In the world of business the benefit of branding translates into the effectiveness of the sales. In this direction a successful product needs a solution to impose itself over the competition. If the brand is represented by a popular and solid image, then the product will be surrounded by the feeling of trust which is turned into a stability factor. Whatever the election way and the manner in which it is expressed, the name of the brand, namely the cognitive support, is charged with emotions, associations, meanings and reflects much of the identity used (in our case the personality of Mozart), defining values and aspirations with which it is credited.

The term “brand” comes from the ancient inhabitants of Scandinavia where “brandr” had the meaning “to burn.” The oldest reference is dated to 3200 BC in pharaoh Egypt where such inscriptions appeared on the bricks used for building walls. Since the quality of those bricks varied from one manufacturer to another, they were inscribed with a distinctive mark to prevent counterfeiting. The history of marketing records, closer to present day, the year 1862 as a major moment in the development of the theoretical concept of brand, the *Bacardi* phenomenon in Santiago. Linked with this moment, the bibliographical notes relate the story of Dona Amalia Lucia Victoria Moreau, who, entering the distillery of her husband, notes with surprise a fruit-bat colony which found shelter in the eaves of the roof. Familiarized with the traditions of Santiago, where the bat was considered a sign of prosperity, unity and health of the family and a representation of good luck, she immediately understood the opportunity to brand the rum produced in the small distillery with the representation of a bat. The proposal was accepted immediately by her husband, given the very low level of literacy of those times. The rum produced under the symbol of the bat became known bestowing miraculous powers, good luck and health through the easily recognizable logo. Sales grew more and more. Don Facundo Bacardi’s name (Mrs. Amalia’s husband) stretched over time, being nowadays one of the best known brands (in 1993 it ranked among the top 10 largest brands in the world).

Entered the Top 50 of global brands, with average sales between 4.5 and 5 billion dollars recorded annually by companies that have used the identity of Mozart to sell their products and services, *the Mozart brand* is a powerful phenomenon of the present age, interconnecting the musical domain with sociology, medicine, gastronomy, mathematics, politics etc. This paper aims to provide the pros and cons of the “trade repertoire” towards which is directed the new way of survival of cultivated music. Nowadays more than ever, the word, image, sound, aided by the infinite presence of media, put

the world in motion, in any corner of the globe. It is a motion of which some are aware and know how to cultivate it. Others participate unconsciously in a show they do not understand.

The Austrian composer has always been a pioneer of those who believe that art can unify. Under the *Mozart brand*, Vienna organized in 2006 a conference on political issues which was entitled “The Sound of Europe.” The purpose of this conference was to support European integration and participation, Mozart being present in the position of a model European due to his activity, mobility and personality that the Commissioners have characterized as being in a permanent pro-unification. Mozart has shown his strength through the diversity of emotions created by his work and thus became, from a marketing perspective, the most exciting classical composer in the world, being at present at the top of film companies, records, record companies or other hundreds of producers who have chosen his image to promote their business.

The Mozart brand was most heavily promoted by Mozartkugel, a chocolate candy, created for the first time more than 100 years ago in Salzburg by Paul Fürst, a business idea that was awarded the gold medal in Paris in 1905. Since he did not care to obtain a protection for his invention, Fürst’s idea was taken up by many other manufacturers. Even nowadays his originality resides in the fact that the products are handmade following a unique recipe. After the award in Paris, the Mozart candy industry flourished, so that in addition to Mirabell, the original company,<sup>2</sup> there appeared the German company Reber<sup>3</sup> and Henry Lambertz.<sup>4</sup> However the leading position in turnovers is still kept by the original version.

The Mozart distillery with its chocolate drinks appeared in Salzburg as a result of the first ideas of the candies, half a century later, in 1954. The liquor manufacturers Harald König say they chose the image of Mozart as it highlights best the idea of complexity, of blend, that Mozart expressed in his works and personality. In their view the diversity emanated by the composer renders best the characteristics of their products. To be even more convincing they declared that during the manufacture of the drink, *the Andante of Quartet No. 2 in D Major* is running in the background for the start of each new series of drinks, so that the piece could be repeated even 380 times over 24 hours. Moreover, those of the distillery say they employ ultrasounds to homogenize the chocolate and to provide the fine consistency of the products. *Accordingly here we have a musical component in the*

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<sup>2</sup> (<http://www.mozartkugel.at/mozartkugel/page?siteid=mozartkugel-prd&locale=aten1&PagecRef=162>),

<sup>3</sup> <http://www.reber.com/chocoladen-spezialitaeten-feinste-reber-confiserie.html>

<sup>4</sup> <http://www.lambertz-shop.de/henry-lambertz/mozartkugeln-200g.html>

*production of the Mozart liqueur.* After an immediate and fulminating spread on European level in 1990, the idea of the Mozart distillery was taken over by companies from China, India and the United States, currently being evaluated as the second global business that is promoted by using the image of the Austrian composer.

In recent years the imprinted Mozart products have widened and diversified into paintings, posters, telegrams, clothing, mugs, key chains, buttons, aprons, bags etc. A recent study by a research institute in California analyzed the representation of the Mozart brand in relation to the global social context. Yorgen Edholm, as researcher but also violinist in a US philharmonic, tried to explain in a scientifically-motivational way why Mozart reached the packaging of the best-selling products in the world, comparing his music with the current businesses flow. As an exercise for assessing human capacity, Edholm narrated how he placed himself as subject of his own research, which was aimed to perform a self-test in order to see how performant could become violin playing, while learning works by Mozart. Thus, for five years he studied consistently for 6-7 hours a day in order to master a repertoire of concertos that are very difficult to play. During this time of individual practice the analysis was conducted both in terms of the effort invested and in the quality of the results. The first association he made between passages of virtuosity from the works of Mozart and the business environment was related to decision making: "when you play 10 notes per second you must make decisions really fast and, if you happen to play a wrong one, you have to stop, start over and play again and again until the passage is perfect; I believe the same can be applied in business, you need discipline and an enormous amount of hard work to succeed; if I were to make an average, I think it takes a minimum of 10,000 hours of hard work to reach quality threshold, regardless of the field." He afterwards discussed the psychological factor regarding introspection. It results from his study that we are endowed with an intuitive ability to assess and most often to catalogue the phenomena in an unconscious manner, so we are always ready to offer an opinion on a situation with which we interact. This insight also applies to management, where if the director is able to assess the situation of the organization or of the products in advance, the development process as a whole can be achieved quickly, and equally the same presumption may be harmful if intuition is distorted and does not have a real relation with the context.

But to return to to the study on the industry of the thousands of Mozart products. Are buyers who encourage it subjective? Are they victims of manipulation by advertising? Why is a product more important than others? What makes individuals not to accept any substitute for their

favourite product? Just as mentioned above, the brand also has an important psycho-social function, positions us and assures us of a certain social status, transferring all values with which it is credited to the one who uses it, namely it gives the consumer a part of its representation. Companies nowadays have grounded their success relying on the impact of the first business, which we mentioned above (the chocolate factory and the distillery) then relied on the trust that the composer gained in his lifetime and which history has amplified in all directions. At present Mozart is a very popular composer on multinational level, able to fit the most nonconformist ideas of promotion, from the role of therapist (see the vast neuro-psychological literature entitled “the Mozart effect from early childhood development to periods of convalescence”) to motivational examples in business (found by accessing the slogan “become a genius like Mozart”) and to tourist guides found on the streets of Vienna at present dressed like Mozart etc.

What does advertising? It changes lives, changes perceptions, and changes people. We mentioned previously that confidence is the one which credits the consumer and is in fact a crucial component of a successful sealing management even in music. Leaving aside the products it was identified with, of which we picked only a few, and considering only the promotion process, we have identified that the most important influence factors in developing a consumer behaviour are: the satisfaction, the reliability seen as a factor that differentiates similar products and everything that promotes a familiar image. The more substantial public exposure a brand has, and a living presence in the collective memory, the higher the confidence is. People generally trust what they know, as that something is reflected in their cognitive universe and gives them an essential psychological comfort when it comes to selling and buying musical products.

*Translated from Romanian by Dora Ioniță*

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## ANXIETY ENCODED IN PERSONALITY: MUSICAL PERSONALITY AND THE ANXIETY OF THE MUSICIANS

SZABOLCS BANDI<sup>1,2</sup>, SÁNDOR IMRE NAGY<sup>2</sup>, BENCE VAS<sup>1</sup>

**SUMMARY.** The aim of the study is to provide a brief introduction to the cultural history of the personality psychological based findings of the musical profession. As we can see, in the different historical areas very wide variety of views appeared, until in the second half of 20<sup>th</sup> century music psychology, as evidence based empirical discipline formalised these naive theories. The most important findings were that the personality structure of musicians is fundamentally differs from the normal population (1); and the constantly reported higher level of anxiety-related traits in the case of musicians (2). The latter finding highlights the importance of teaching different techniques of mental hygienical interventions during the music teacher training courses in order to avoid psychopathological symptomatizing and the short-term burn-out of career entrant teachers.

**Keywords:** musical personality, anxiety, performance, music, psychology.

### 1. The Specificity of the „Musical Personality”

One of the main foot-stones of music psychology is the axiom that somehow the musician’s’ psychical structure – in the widest context – differs from the normal population. This thesis was confirmed by several times by different empirical psychological research data. For example, Steele et al. reported higher level of neural connectivity and white matter plasticity in the area of corpus callosum<sup>3</sup>; Greenberg, Rentfrow and Baron-Cohen found positive connection between musical experiences and emotional-regulation and empathy<sup>4</sup>; while Swaminathan and Schellenberg described strong correlations among the practising different form of arts – mostly

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<sup>1</sup> University of Pécs – Faculty of Arts – Institute of Musical Arts, Hungary, 7630 Pécs, Zsolnay Vilmos Rd. 16. E-mail: bandi.szabolcs@gmail.com; guitar@art.pte.hu

<sup>2</sup> University of Pécs – Faculty of Humanities – Doctoral School of Psychology. E-mail: nagy.sandor.imre85@gmail.com

<sup>3</sup> Steele et al. 2013. 1286.

<sup>4</sup> Greenberg, Rentfrow and Baron-Cohen 2015. 88.

music – and advanced cognitive abilities<sup>5</sup>. We could continue this extremely long and continuously increasing list of findings about the specificity of the musician profession and its indisputable benefits for the everyday life of the developing youngsters, but the limitations and direct aims of this article do not allow us to elaborate in details all of these effects. (For further information see the works of E. Glenn Schellenberg, Isabelle Peretz and Robert Zatorre.) Although as we shortly demonstrated before, the extended music psychological literature seems to pay relatively little attention to the personality structure of the musicians. This observation is quite surprising considering that according to the current psychological knowledge personality is the main schema of individual cognition and emotion-regulation which defines how we perceive the world around us and the possible ways of reactions to these influences.<sup>6</sup> If we accept this thesis it becomes easily understandable that if we are able to detect individual differences in several aspects of cognition and interpersonal behavioural manifestations, there should be a general, comprehensive pattern behind these symptoms embedded into the personality – as the most complex and extended intrapsychic system of humans. As we indicated above, there is a relatively small number of research findings dedicated to explore the possible nature of the speciality of the musicians personality, but fortunately there are some available data with which we can better understand this phenomenon. In the followings we demonstrate the naive historical views about the role of musicians and their personality and we will try to synthesize them with the empirical results.

## **2. Early Historical Perspectives of Musical Personality**

Our cultural historical journey dates back to the „dawn of times”, to the born of the first archaic musical instruments<sup>7</sup>. While the visual artistically remains from the prehistorically times have a relatively wide variety, we have only limited and indirect data about the musical life of this era. According to the disclosed archaeological artefacts, It seems to be quite accepted and consensual, that the musicians had an important role in the sacral life of the early tribal communities (besides other special status member of the tribe, like the shaman or the „painters” of the cave-walls, as early visual-artists). As we indicated above, we have no „records” about the musical work of the prehistoric world, we only have some reference, which

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<sup>5</sup> Swaminathan and Schellenberg 2014. 365.

<sup>6</sup> Carver and Scheier 2012. 2.

<sup>7</sup> Bandi 2015. 148.

suggest us, that the early musicians have a special status in their community. Reznikoff<sup>8</sup> reported that in the prehistoric exploration sites the archaeologists found special objects, which had no apparent function. This was pretty weird, because most of the previously explored objects had a well-defined purpose; the scientist was able to determine their possible function. After an extended research process, the archaeologists came up with a hypothesis: since these mysterious objects were found in the best acoustical areas of the cave, they could be the earliest forms of musical instruments. Besides this very interesting finding, these instruments were located directly near the sacral accessories of the shamans, which suggest us that thesis locational patterns could be in correlational connection with the social status.

Naturally these findings are indirect and in several cases, contain presumptions, but it is important to note, that in the lack of direct proofs and empirical data, these theories are the best we have in order to delineate the possible nature of the prehistorical musical life.

### 3. Ancient Role of Musicians and their Attributes

Thanks to the extended ancient literature, in their case we have much more opportunity to get insight to their beliefs, cultural arrangements and social system. Our main interest is to identify those cultural remains, which highlight and describe for us the general and comprehensive impressions about the personality of the musicians.<sup>9</sup>

For example, in the ancient Egyptian religious beliefs Hathor, the god of music, had a special mission that came directly from the king of gods, Osiris. This sacred mission was to civilize the men on earth with the power of music – practically he was one of the first music-teacher in the history, who recognised as well the transfer-effects of musical training.<sup>10</sup>

In the Greek civilisation Apollo had a similar role. He was – besides several other functions – the god of „music and light“, which is quite interesting regarding the meaning of light as symbol: in the western culture light is often connected to attributes like knowledge, wisdom, and conscience, mental rising. We can easily assume, if the two functions (music and light) were assigned to one celestial being, there could be a connection between these function: music and knowledge are attached.<sup>11</sup>

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<sup>8</sup> Reznikoff 2008. 4140.

<sup>9</sup> Bandi 2015. 148.

<sup>10</sup> Pinch 2002. 194.

<sup>11</sup> Rose 2005. 113.

The ancient Romans also had a goddess with multiple roles, who was responsible for music. This goddess is Minerva, who – besides being the patroness of musicians – was also assigned to qualities like common sense, knowledge and intellectual achievements which is clearly parallel with the attributes of the formerly mentioned two other sacral entity.<sup>12</sup>

Summarizing the information above about the ancient world, a quite special picture is delineating on the personality and social aspects of musicians. The musicians are chosen to bring light, knowledge, civilisation to humankind: their role is to be the mediator of these divine characteristics with the use of music training and performance. These naïve views are in clear connection with the later empirical findings about the – several times implicit or subconscious – effects of music, which can be in special cases even more efficient than psychotherapy interventions.<sup>13</sup>

#### **4. Messengers of God or Servants of the Devil?**

In contrast with the ancient times, at the late middle ages and in the early modern period an entirely different view appeared in the case of musicians. The formerly idealistic idea about the special status and role of musicians, as the representative of the divine forces and the trustee of the tendencies of civilising humankind, faded away. Instead of this, a dichotomy picture outlined about musicians.

One – and probably the largest – group of musicians found institutionalized work as musical professional in the bond of the (Catholic) church. In this position they were in a relatively safe position: they got financial safety, the church facilitated the creation of religious compositions and their social appreciation was relative high. A good example of this type of musicians is the work of Johann Sebastian Bach, as the chorus-master of the St. Thomas Church in Leipzig.

On the other hand, those musicians who practised their profession outside of the church were surrounded with the suspicion of being morally “disputable”. While within the borders of the church the musicians served the greatness of God, outside they were seen as sinners: their musical practice was the instrument, or even the cause of vicious thoughts and behaviours. One of the best example for this view is the case of Paganini: he was so talented master of his violin (virtuoso), that those who envied him started to spread a gossip about him, that he has sold his soul to the devil in order to gain extra ordinal (or even superhuman) musical abilities.<sup>14</sup>

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<sup>12</sup> Rose 2005. 88.

<sup>13</sup> Bandi 2015. 148.

<sup>14</sup> Bandi 2015. 149.

Overall, we can state, that there was a radical change in the earlier views on the personality of musicians. From their idealistic position, the musicians got into a dual status, divided between the heavenly- and the infernal spheres. In the following a whole different aspect will arise, but as we will see, it has several linking points with these early, naive approaches.

## 5. The Psychoanalytic View of Arts and Musicians

With the appearance of Sigmund Freud in the early years of the 20<sup>th</sup> century the whole scientific life and thinking has changed. He and his work is inevitable – even in the contemporary empirical-ruled research era –, therefore it is not surprising, that he also had contribution to the artistic personality structure. The phrasing is not accidental or a mistake: Freud do not really have anything to say about musicians, but in the same time he pretty liked the works of several former (like Leonardo da Vinci) and some modern visual artist. According to the „gossip-analytical” notes Freud envied the musicians, because with the simple presentation of musical structures they could achieve deeper genuine emotional reactions than Freud with several years of active and exhausting psychoanalytic therapy.<sup>15</sup>

Although Freud did not really deal with musicians, his thought about the artistic personality structure is applicable in their case too.<sup>16</sup> The main idea is that the artists are very similar to the (clinical) neurotically patients: they have (severe) anxious problems which they repress to subconscious level. If these neurotically contents cannot be expressed and brought to conscious level, they could cause psychopathological symptoms. This is the point, where the neurotically and artistic people are showing important differences: while the former group is characterised with stable, robust and inflexible defence mechanisms, the repressions of the musicians are semipermeable which means that they can express and reframe their inner conflicts much more easily. However, it is not just simple acting-out: the instinctive sexual or destructive tendencies completely lose their original nature and become acceptable in a highly intellectual and aesthetical way. This process helps the artists to get rid of their intrapersonal tension, while at same time they provide a projective surface for the recipients to help them elaborate their own feelings. This process is called sublimation and this is one of the highest ordered defence mechanisms. Practically Freud believed that the artists are special, because they are able to easily reframe their own conflicts into an aesthetically high-quality product, with which they

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<sup>15</sup> Chesire 1996. 1127.

<sup>16</sup> Bandi 2015. 150.

gain relief and at the same time they help other people who meet with their pieces of art, to find object for their subconscious materials in order to avoid psychological problems. We could say that in this theory the artists (so musicians as well) serve as (self-healing) mental-hygienical professionals.

One of Freud's followers, Theodore Reik, conceptualised a brand new and coherent model about the effect of music and its connection to the subconscious materials.<sup>17</sup> Reik's main idea was that the repressed subconscious feelings and thoughts are trying to reach the surface of consciousness through melodies. These so called „haunting melodies” are little pieces of musical arts which are “stuck” in one's head and they are recurring again and again. In order to stop this process (to reach the surface of consciousness) the person has to „realize” the „message” of the melody: he/she has to find the real, analytical meaning of the melody, has to find out and elaborate the repressed intrapersonal conflict. If this procedure ends, the person gets the opportunity to face and cope with the actual problems.

The psychoanalytical approach provided a quite interesting and relatively comprehensive model to the understanding of musical personality. However, we must mention the frequent criticism around the dynamical views: most of the components of the model are not verifiable empirically (for example see the concept of subconsciousness), therefore in the contemporary fields of research it cannot be declared as scientifically valid. On the other hand, the clinical practice several times verified the relevance of dynamic psychology, so the best we can state is that the reputation of this approach is doubtful.

## 6. Trait-Based Description of the Personality of Musicians

Trait-based personality psychology is the most up-to-dated wing of this field.<sup>18</sup> Against its popularity, this approach got several critics, but regarding the limitations of this article, for further information sees the literature cited above.

In a trait-based framework, Anthony Kemp, a professor in the famous University of Oxford, described first the personality structure of classical musicians in a thorough, systematically way.<sup>19,20,21,22</sup> In the form of a cross sectional study Kemp observed three groups of musicians: secondary-school

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<sup>17</sup> Illing, 2015. 326.

<sup>18</sup> Mirnics, 2006. 31.

<sup>19</sup> Kemp, 1981a. 3.

<sup>20</sup> Kemp, 1981b. 69.

<sup>21</sup> Kemp, 1982. 48.

<sup>22</sup> Kemp, 1996. 1.

musician students, students for the musical programs of different art universities and at least but not last professional musicians. To every experimental group a so called “control group” was assigned: group of people with similar gender and age distributions but without musical experiences in order to become able to detect the possible personality-shaping effects of musical training. Altogether the number of participants of the study was over one thousand, which provides a higher level of reliability and increased power of generalization. As a psychological instrument, they used one of the classic trait-based personality inventories, Cattle’s 16 PF (Personality Factors), which – as it is indicated in its name – describes the normal, everyday functioning of people.<sup>23</sup>

Several specific differences were detected. A higher level of aloofness, intellectual attitude and precision characterised the musicians group. In their case there was also an expressed tendency of abstract thinking and emotional, intrapersonal sensitivity. Perfectionism and self-determination were also characteristics of the musicians. Summarizing the findings of the research, Kemp described five main factors of differences between musicians and non-musicians, which are the following:

Good-upbringing, the tendency of accepting authority, complying with the ethical-moral norms or with analytic terms, it describes the strength of the Superego.

Introversion, a general tendency of keeping the interpersonal stimuli inside, the lack of acting out, a relatively high level of blocking behavioural manifestations of psychological contents.

Intelligence, a high level of need for intellectual challenges, to get to know the world around us better, to gain new information by the process of learning irrespectively of its concrete nature.

Pathemy, a high level of tendencies of emotionally sensitive attitudes, a need and intention to understand the feelings of others, to gain affective information from pieces of arts and from interpersonal situations.

Anxiety, a sub-clinical level of intrapersonal agitation, psychological stress and tension, which do not have specific object or reason. Anxiety practically is an intensive and tantalizing feeling of objectless fear, which could lead to even clinical symptomatizing.

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<sup>23</sup> Mirmics, 2006. 107.

## 7. The Changes and Consequences of the Musical Personality

Overviewing our quite long journey along the different aspects of musical personality we have several important consequences that worth to recognize. One of these aspects is the social-worth of the musical profession and musical professionals. In the ancient and prehistoric ages, the social-desirability of the musicians was expressly high, they had a special, high status among their communities – the musicians were prominent and important components of the society with crucial roles and tasks. This position changed in the early modern era and in the middle ages: there were accepted and unacceptable forms of practising music. Those musicians, who belonged to the church had a clear and prospering career-choice with relatively high status in the society (but this do not necessarily mean that their financial circumstances were satisfying as well...). However, those musicians, who were not in connection with the church were seen as possible prophets of the devil, the demonstrators of unethical and immoral attitudes, who used their musical abilities in order to tempt people and divert them from the “right path”. This ambiguous view become psychologically involved in the Freudian approach, where however the duality remained (neurotic repression vs. high quality sublimation), it has lost its negative- or positive tone: it simply became a value-neutral psychic process. The situation is affinitive in the case of the trait theories: we can find on the trait-pool of musicians both positive- (e.g. intelligence) and negative (e.g. anxiety) features. The question of personal adaptivity is quite alike than in the case of social-worth: the practically completely adaptive roles gradually became ambiguous. It is extremely important to detect those negative (maladaptive) tendencies that could be harmful or problematic for the musicians in order to improve their coping skills to make them able to avoid the serious consequences. Although the observed introversion, emotional sensitivity and good upbringing singly in itself actually are not some maladaptive features, but together and completed with anxiety this constellation can forecast a quite negative, maladaptive, neurotic aftermath. Of course, the literature does not want to suggest that the personality structure of musicians in itself will “make” the musicians disordered: the musical personality is a quite unique concept with stronger and vulnerable components as well. The task of the music training programs and the responsibility of the teachers of this area is to detect these vulnerabilities and apply primer prevention: methods that prevent the emergence of psychopathological disorders.

## 8. Reasons behind the Vulnerability of Musicians to Anxiety: The Secret and Gentle Insecurities

There are several reasons behind the musician's anxiety, and luckily (?) most of them can be identified in social context. Why do we refer to this situation as lucky? We do it, because the social interactions have dynamic nature, which means that we can change them, therefore there are opportunities to apply directed interventions. Let us see the most common reasons which are connected to the anxious symptoms of musicians.

The first and the most well-known type of musician's neurotic problems is the *performance anxiety*.<sup>24</sup> Performance anxiety is related to those situations when the person has to present her/his knowledge in a specific field – most of the times in front of (occasionally large group of) other people. Regarding the introverted features of the musician's personality it is easily acceptable, that such an extraverted situation could be pretty frustrating and stressful for them. Naturally an optimal level of stress is not harmful, moreover it could be pretty helpful, because it activates the neural brain activity which contributes to the better quality of performance. The problems are starting when this level of stress becomes too high: in this case the so called „debilitating anxiety” appears which can set back or even totally block the process of performance (e. g. „meltdown” during the presentation of a musical piece, or even fainting and losing consciousness). The most important question is: what causes this phenomenon? Generally, the main reason behind performance anxiety is the extremely high self-expectations. The performers stand themselves inaccessible high standards, which are logically un-grantable. Therefore, the musician is in an impossible situation: how can they perform in a quality that is absolutely not possible? As a consequence – irrespectively to the actual quality of their performance – they can only fail: they cannot be good enough for themselves, for their own (impossible) standards. This situation can cause several forms of symptoms: physical (tremor, perspiration, stomach ache, etc.), psychic (tension, intensive fear, disorientation, etc.) and behavioural (crying, agitation, fainting, etc.).

The second big cluster of problems is organized around the concept of *perfectionism*.<sup>25</sup> Perfectionism is a general and pervasive tendency of performing in a special (or in some cases in every) situation in an unimaginable and unreachable perfect way. Actually, it can be a positive

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<sup>24</sup> Bandi 2015. 158.

<sup>25</sup> Bandi 2015. 159.

and desirable manner: striving after high performance and trying to improve our skills are respectable tendencies. The problem is that the idealised perfect state is not real: total perfection is physically unreachable. Therefore, the efforts to reach it in its complete form are extremely stressful and slowly „set the person’s teeth on edge”. The important question on perfectionism is the origin of these maladaptive thoughts. A double bond became observable: at first, the musical student has to face with the un-grantable expectations of their teacher (“You are not allowed to miss even one note in the piece! If you do even so, the whole piece is ruined!”). Most of the times this kind of behaviour is based on some kind of deep and hidden (maybe even unconscious) insecurities of the teachers: the easily predictable failure of their students gives them the feedback, that they are still better than them. This is a highly maladaptive strategy and mostly characterise the burnt-out members of the teaching staff. The other form of perfectionism is based on the previously foreshown phenomenon. The excessively high standards presented by the teachers slowly became internalised: not just the teacher expects the impossible – the student even formulate them for themselves! From this point the whole process became a vicious circle: the student will feel that he/she disappoints the teacher and her/himself, which failures and the attached feeling to them just worsen the situation which can easily block even further the performance.

The third, but not less important form of anxiety connected to musical performance is called *social phobia*.<sup>26</sup> Social phobia is a form of anxiety disorders which is characterised by intensive fear in those situations where other people are present. In these situations, for people suffering from social phobia it is astonishingly hard and stressful to perform – for example in the case of musicians to play a score. The reasons behind social phobia are diverse, but it is quite feasible that these kinds of problems are connected to the features of performance anxiety: in several cases it is extremely difficult to separate them from each other. Intensive social phobia can even cause fainting in socially saturated situations due to the hyperactivation of the body – with special emphasis on the brain. Regarding the introverted features of the musical personality it is easily imaginable, that how stressful the social situations (concerts, instrument examinations) can be for them. Luckily this type of problems are relatively easily handleably – compared with the previously mentioned malignant perfectionism and performance anxiety.

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<sup>26</sup> Bandi 2015. 158.

## 9. Possible Interventions

We cannot emphasise enough the relevance of the early recognition and even more importantly the primary prevention in the case of these maladaptive anxious tendencies. However, personality most of the times is seen as a quite rigid and relatively stable construct, it does not determine in itself one's future and the possible symptomatizing. On the other hand, we cannot neglect the vulnerability encoded into this construct, so an attitude of precautionous attention is fairly required.

Our primary task is to facilitate the improvement of teacher training programs in the aspect of mental-hygienical education. Basic and quite simple exercises can be easily integrated to the tertiary educational system, however up until the present day relatively low number of efforts was made. In Hungary one of these efforts was led by Emőke Bagdy, a famous clinical psychologist, whose name and professional reputation served as an assurance of the program.<sup>27</sup> Professor Bagdy's idea was that the introduction of daily physical education classes provides opportunity to teach the children effective but yet easy and playful relaxational techniques in order to give them instruments against the daily stressors. The reactions from the practising teachers and educational professionals were absolutely shocking: the resistance against the idea was so strong that the fully refined program became barely applicated. The reasons behind the opposition were the probable and putative violation of competence-borders and the novelty of the idea – we can easily realize that both groups of the arguments are pretty weak and „narrow-minded”. Against the relative failure of the program mentioned above, for example in the University of Pécs the musical students can participate in relaxational exercises during the psychological courses. According to the preliminary feedbacks, most of the students found these exercises useful and edificatory. We also have to admit: university is far over that educational level where we should have originally started this health-educational intervention.

What kind of interventions could be effective? The answer for this highly important question is dyadic. At first, we have to facilitate adaptive coping strategies with adequate techniques and in the second place we have to reduce the occurrence of maladaptive forms of coping. The adaptive forms of coping consist of relaxational techniques<sup>28</sup> (e.g. muscle-contractional and respiration - regulation exercises); meditation<sup>29</sup> (e.g. presence

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<sup>27</sup> Bagdy 2014. 9.

<sup>28</sup> Bagdy 2014b. 107.

<sup>29</sup> Kabat-Zinn 1994. 1.

consciousness orientated mindfulness meditation); general physical activities (e.g. running, hiking, team-sports, etc.) and ventilation (e.g. writing a diary, speaking about the problems with friends, family, etc.). The non-prescript homeopathic herbal-based dietary supplements also could be effective (e.g. Valeriana-based pills), because they do not develop biological dependence – although the psychological forms of dependence of course could appear (just like in the case of e.g. special physical activities as well). Maladaptive forms of coping are the consumption of alcoholic beverages in order to overwhelm the psychological tensions and the use of prescript anxiolytics without psychological interventions (like counselling and therapy). Both of the above-mentioned methods cause very fast addiction in a biological level, while the alcoholic drinks also could inhibit the performance itself as well, due to its effects on the brain areas regulating the volitional movements. Alcohol consumption also has a huge effect on the general state of health of the whole body-functioning. Also, a maladaptive form of coping is the use of illegal drugs (e.g.: cannabis and hash) in order to reduce the stress level of the body. Besides its illegality, the actual mechanism of action of these agents not clearly known, therefore they could probably contain long-term malignant side-effects. A quite sad and frightening experience coming from several different resources is that in several cases the music teachers themselves advise to their own students the use of different sedatives to decrease performance anxiety before concert.

Beyond the interventions described above, the most important change that we should achieve is laying in a much more fundamental level. Although we know these dangers (the musician's vulnerability to stressful and anxious situations), we know the techniques to treat them (relaxational exercises), somehow the actual interventions are not applied. It has also several complex reasons. The most plausible of them is the intimidating nature of these problems: people who meet with these situations tend to feel ashamed by them and therefore they frequently do not try to find support actively. On the other hand, the society also tries to avoid facing that others suffer from these torturing inner tensions, mostly because it is seen as private issue, and also because they do not see the possible opportunity to help them in any way. This latter argument however is completely wrong: as we know from the extended psychological literature of social support<sup>30</sup>, any form of help coming from the socially relevant others facilitate the adaptive emotional and behavioural changes. This (well-known) finding also highlights the responsibility of teachers: their double role of teaching and nurturing contains the possible necessity of acting like

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<sup>30</sup> Cohen and Wills, 1985. 310.

in special cases as „mental-hygienical professionals” and help the students to cope with the anxiety connected to the musical profession. The society of teachers could be also the main basis of the primary prevention: they could help their students to create those adaptive coping strategies that could help them to avoid stress and anxiety. Long and short of it is: the general attitudes towards these problems should change (rapidly) at first.

The findings and possible consequences of musical personality mentioned above of course do not cover the whole field of this phenomenon. There are several other approaches even in the level of psychological description or in the aspect of probable interventions. However, the main aim of this article was not that to give complete and perfect knowledge about this issue: we would like to draw the teaching profession’s attention to the problematic characteristics of being a musician. Music is one of the biggest wonder and the most beautiful invention of humankind: it delights us, it makes us think and serves as a projective canvas for our affections. If it is so beneficent and healthy, why even those have to suffer, who provides us this magic?

*Translated by Bandi Szabolcs*

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## WERKSAUFLISTUNG<sup>1</sup> DER KOLONICS ORGELN IN SIEBENBÜRGEN - TEIL 2<sup>2</sup> -

### ERZSÉBET WINDHAGER-GERÉD<sup>3</sup>

**SUMMARY.** István Kolonics, born in Szabadka (Subotica), moved to Kézdivásárhely (Târgu Secuiesc) in 1855. He eventually became one of the most famous and most assiduous organ builders of the nineteenth century in Transylvania. He built about two hundred new instruments and repaired several. He also instructed numerous assistants. For many years this guaranteed the organs in Hungarian Catholic and Protestant churches to be in working order. This article, the fifth in the cycle about Kolonics edited in *Studia Musica*, presents the description of the second part of the organs made by Kolonics. The first part was presented in *Studia UBB Musica* Nr.1/2017.

**Keywords:** Transylvania, organ-building, historical organ, music-history.

Als Grundlage für die folgende Werksauflistung über den Bestand der Kolonics-Orgeln diene das bereits 2003 durch Vilmos Geréd veröffentlichte<sup>4</sup> Werkverzeichnis.

Csíky Csaba übernahm 2007 diese Auflistung in seinem Buch<sup>5</sup>, und fügte einige Ergänzungen dazu.

In den vergangenen Jahren ist es zusätzlich gelungen, weitere Instrumente als Kolonics-Orgel zu identifizieren und zu erfassen. Dadurch konnte diese aktuelle Werksauflistung weiter ergänzt werden.

Um eine schnelle Orientierung zu ermöglichen wurde die **alphabetische Reihenfolge** bevorzugt. Im Anhang befindet sich eine **chronologische Tabelle** der Orgeln.

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<sup>1</sup> Revidierte Auflistung der Daten von Vilmos Geréd.

<sup>2</sup> Teil 1 erschien in *Studia Musica* 1 /2017

<sup>3</sup> *Babeş-Bolyai University, Faculty of Reformed Theology – Music Pedagogy Department, Lutherische Stadtkirche Wien, Dr. lect. univ, E-mail: windhagered@gmx.at*

<sup>4</sup> Vilmos Geréd, *Kolonics István orgonaépítő [Der Orgelbaumeister István Kolonics]*, in: Dénes Incze (Hg.), *Erdély Katolikus nagyjai [Große Katholiken aus Siebenbürgen]*, Tipographic, Miercurea-Ciuc 2003, S. 169-173.

<sup>5</sup> Csaba Csíky, *Kolonics*, Marosvásárhely Színművészeti Egyetem Kiadója, Marosvásárhely 2007., S. 175-177.

Die Ortsnamen wurden in drei Sprachen, **Ungarisch, Rumänisch, Deutsch**, angeführt.

An erster Stelle stehen die ungarische Benennungen, da die meisten Orgeln in ungarischsprachigen Kirchengemeinden stehen, an zweiter Stelle die rumänische Benennung, wegen der leichteren geographischen Zuordnung auf einer aktuellen Landkarte, und an dritter Stelle, soweit vorhanden, der deutsche Name der Ortschaft. Die meisten Ortschaften sind auch heute mehrheitlich von siebenbürgischen Ungarn bewohnt, ein Großteil der Kolonics-Orgel befindet sich im Seklerland.

Hinter dem Ortsnamen folgt die Abkürzung des Landkreises, in welchem sich die Ortschaft befindet. Eine Liste der erwähnten Landkreise befindet sich im Anhang.

Die **Jahreszahl** gibt das Entstehungs- oder Umbaujahr an.

**Opus Zahlen** sind nicht bei jedem Instrument ersichtlich.

Benennung der **Konfession**, in dessen Kirche aktuell die Orgel steht.

#### **Abkürzungen:**

- M = Manual
- P = Pedal  
(z.B. steht nur **M** ist die Orgel ein Positiv, **M/P** bedeutet ein Manual mit Pedal, **2M/P** zwei Manuale mit Pedal).
- Die Zahl hinter dem M (z.B. M/6) gibt die Anzahl der Register an.
- **Tonumfang** der Klaviatur wird z.B. C-c<sup>3</sup> gezeichnet, bei Pedaltonumfang steht Ped. davor (z.B. Ped. C-c<sup>1</sup>)

Es folgen weitere Ergänzungen, wie etwa kurze Oktave, oder Jahreszahl der Reparaturen. Auch Inschriften, die für die Entstehung der Orgel relevant sind wurden, falls bekannt, beigefügt.

Da es sich bei den meisten Kolonics-Orgeln um Gebrauchsinstrumente mit relativ ähnliche Entstehungsgeschichte handelt, wurden nicht alle Verträge ausführlich beschrieben, sondern es wird auf die Quelle nur hingewiesen; um eventuelle weitere Forschungen zu den einzelnen Instrumenten zu ermöglichen.

### **18. <sup>6</sup> Cegőtelke – Țigău – Zegen / BN**

1889<sup>7</sup>, Op. 189, Reformierte Kirche, M/6, C-f<sup>3</sup>, 54 Tasten.

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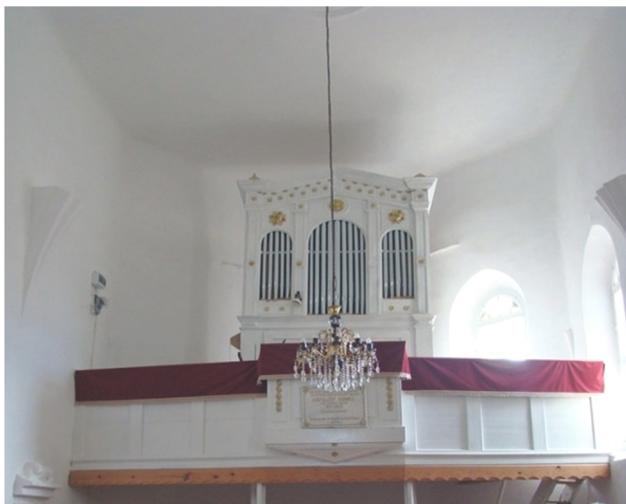
<sup>6</sup> Die Numerierung wurde nach Teil 1 der Werksauflistung (Studia UBB Musica 1 /2017) fortgesetzt.

<sup>7</sup> Adatbank, *Erdélyi magyar elektronikus könyvtár [Siebenbürgisch-ungarische elektronische Bibliothek]*, <http://lexikon.adatbank.ro/muemlek.php?id=386>, 2011-09-30.

Das Orgelgehäuse ist im klassizistischen Stil gebaut. Die Prospektpfeifen sind in drei Felder eingeteilt (5-9-5). Offensichtlich wurden die Originalpfeifen des Prospektes entwendet, und nur notdürftig wieder ersetzt. Der Spieltisch ist freistehend. Laut Sitzungsprotokoll des Presbyteriums hätte die Orgel, deren Anschaffungskosten „... nur aus freien Spenden - ohne ein Filler<sup>8</sup> der Kirchengemeinde.“<sup>9</sup> zusammengetragen wurden, bereits am 10. August 1888 eingeweiht werden sollen. Anfang 1890, eineinhalb Jahre nach Auftragsvergabe, war Kolonics die Lieferung der Orgel schuldig<sup>10</sup>. Diese Umstände haben auch zur Angabe unterschiedlicher Entstehungsjahren geführt (1890 bei Dávid und Geréd). Die hier angeführte Jahreszahl 1889 wurde von Kolonics auf dem Spieltisch eingraviert: „Kolonics István 189ik műve Kézdi-Vásárhelyt 1889“<sup>11</sup>.

2006 Restaurierung durch József Albert. Weitere kleinere Arbeiten durch Martin Klein (Deutschland)<sup>12</sup>.

**Abbildung 1**



**Abb. 1: Prospekt Cegőtelke, 1889**

<sup>8</sup> Fillér (Filler) kleinste Währungseinheit, 100 Fillér entsprechen 1 Forint

<sup>9</sup> Archiv der Reformierten Kirchengemeinde Cegőtelke, Protokoll von 1890/13

<sup>10</sup> István Dávid, *Műemlék orgonák Erdélyben*, [Denkmalgeschützte Orgeln in Siebenbürgen], Polis Könyvkiadó Kolozsvár / Balassi Kiadó, Budapest 1996 S. 62.

<sup>11</sup>[Kolonics' István 189stes Werk Kézdi-Vásárhelyt 1889 ]

<sup>12</sup> Erich Türk, [http://www.monografia-orgilor.uvt.ro/NEW/viewGuest.php?id\\_fisa\\_documentara=1757](http://www.monografia-orgilor.uvt.ro/NEW/viewGuest.php?id_fisa_documentara=1757), 2014-10-02.

**Disposition<sup>13</sup>**

Coppel 8´
Portunal 8´
Principal 4´
Flota am. 4´
Quinta 3´
Octav 2´
Tremolo

**19. Cserefalva – Stejeriș / MS**

1866, Reformierte Kirche, M/6, C-g<sup>3</sup>, 56 Tasten.

Das Orgelprospekt ist ein typisches Kolonics-Gehäuse, mit klassizistischen Stilmerkmalen, links und rechts der Prospektpfeifen sind zwei Halbsäulen zu sehen. Der Halbbogen-Schleier<sup>14</sup> vermittelt den Eindruck, die Prospektpfeifen wären in drei Felder aufgeteilt, tatsächlich sind diese in einem durchgehenden Feld aufgestellt. Der Spieltisch ist freistehend, die Registerzüge je zu dritt links und rechts der Klaviatur aufgeteilt. Die Orgel besitzt, entgegen anders lautender Meinungen<sup>15</sup>, kein Pedal. Laut Inschrift im Spieltisch<sup>16</sup> hieß der erste Organist auf der neuen Orgel Áron Debreczeni, 1902 führte der Orgelbauer Gyula Szabó eine Reparatur durch und die im Ersten Weltkrieg konfiszierten Prospektpfeifen wurden 1938 durch Ferenc Szeidl und seinen Gesellen, János Mesnyi ergänzt.

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<sup>13</sup> Ebenda

<sup>14</sup> Die die Prospektpfeifen oben bedeckende Schnitzerei

<sup>15</sup> Dávid, *Műemlék*, S. 62.

<sup>16</sup> Csíky, *Kolonics*, S.78-79.

**Abbildung 2**



**Abb. 2: Prospekt Cserefalva, 1866**

***Disposition<sup>17</sup>***

*Coppel 8 l.,  
Flauta amabili 4 l.,  
Mixtura 1 l. és 4 s.,  
Quint 1 1/2 l.,  
Octáv 2 l.,  
Principál 4 l.*

**Abbildung 3**



**Abb. 3: Spieltisch-Cserefalva**

<sup>17</sup> Tünde Bögözi Molnár, <http://www.monografia-orgilor.uvt.ro>, 2013-11-06.

## 20. Csíkcsatószeg – Cetățuia / HR

1892, Op.199, Katholische Kirche, M+P/9, Man. C-f<sup>3</sup>, 54 Tasten, Ped. C-c, 13 Tasten.

Das Orgelprospekt im klassizistischen Stil übernimmt manche stilistischen Merkmale der Architektur der Kirche wie z.B. die drei Halbbögen der Empore. Die Prospektpfeifen sind in drei Felder aufgeteilt (7-11-7). Der Spieltisch ist hinter einem blinden Brustwerk freistehend aufgestellt. Die Registerzüge sind zu je viert links und rechts der Klaviatur gesetzt. Wie bereits bei seinem Op. 145 in der katholischen Kirche in Altorja 1879, hat Kolonics auch in dieser Orgel sein besonderes Ventil-System zur Verbindung der Mixtur mit dem Pedal<sup>18</sup> eingebaut. Diese spezielle Verbindung macht es möglich, dieses eine Register des Manualwerkes zum Pedal dazu zu koppeln. István Kolonics starb während der Arbeiten an dieser Orgel 1892. Er wurde auch hier bestattet. Sein Grab befindet sich auf dem zur Kirche gehörenden Friedhof. Der Bau der Orgel wurde durch seinen Schüler, Ignác Takácsy 1893 beendet. Nachweislich erfolgte 1973 eine Reparatur durch Karl Einschenk<sup>19</sup>.

Die Orgel wurde 2012 durch László Bors generalüberholt, und befindet sich zurzeit in einem ausgezeichneten Zustand.

**Abbildung 4**



**Abb. 4: Prospekt Csíkcsatószeg, 1892**

<sup>18</sup> Siehe auch Beschreibung bei Altorja (Studia UBB Musica, LXII, 1, 2017, Seite 25-48.)

<sup>19</sup> Mitteilung Vilmos Geréd.

### **Disposition**

**Man.Principál** 8',  
**Portunal Fuvola** 8',  
**Rezgő Fuvola** 8',  
**Silvestrina** 8',  
**P.Octav** 4',  
**Fuvola édes** 4'<sup>20</sup>,  
**Superoctav** 2',  
**Mixtura** 4 soros,  
**Ped.Subbass** 16'  
**Pedál összekötő**<sup>21</sup>

**Abbildung 5**



**Abb. 5: Spieltisch Csíkcsatószeg**

### **21. Csíkсомlyó Kegytemplom – Şumuleu – Schomlenberg / HR**

1858, Katholische Wallfahrtskirche, 2M+P/24.

Bereits 1659 ließ der berühmte Musicus Ecclesiasticus dieses Franziskanerklosters, Pater János Kájoni<sup>22, 23</sup> eine Orgel beim kronstädter

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<sup>20</sup> Flauto dolce

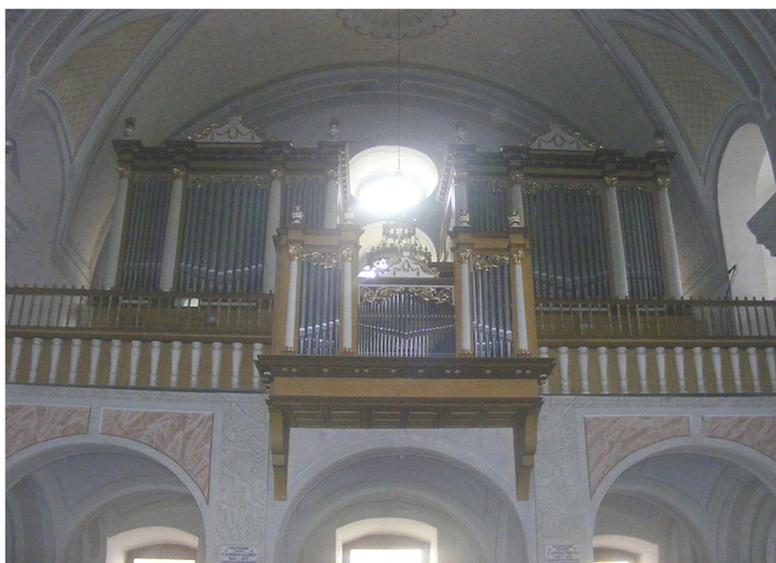
<sup>21</sup> Pedal Koppel

<sup>22</sup> János Kájoni, (auch Ioan Căianu auf Rumänisch oder Johannes Caioni auf Deutsch), 1629 - 1687, Franziskaner Pater, Autor mehrerer Sammlungen wie z.B. der *Codex Caioni*.

<sup>23</sup> László Dobszay, *Magyar Zenetörténet [Ungarische Musikgeschichte]*, Gondolat, Budapest 1984, S. 145.

Orgelbaumeister Károly Eperjessi anfertigen. Diese wurde 1661 beim Tatareneinbruch fast vernichtet. Kájoni selber versuchte sie 1664, mit Erfolg, zu reparieren. Diese Orgel, wahrscheinlich die älteste des Klosters, diente weitere 200 Jahre. Erst 1858-1859 ließ Pater Simon Jukundián durch Kolonics eine neue Orgel bauen. Heute steht nur mehr das imposante Gehäuse der Kolonics-Orgel. Die Orgel wurde 1931 durch die Firma Wegenstein aus Temesvar gänzlich umgebaut.

**Abbildung 6**



**Abb.6: Prospekt Csíksomlyó, 1858**

## **22. Csíksomlyó Plébániatemplom (Csobotfalva) – Cioboteni / HR**

1863, Katholische Kirche, M+P/9, Man.C-f<sup>3</sup>, 54 Tasten, Ped. C-c 13 Tasten.

### **Disposition**

*Man: Coppel 8',  
Principal 8',  
Salicional 8',  
Octav 4',  
Flauta 4',  
Quint 3',  
Super Octav 2',  
Mixtura 3 X 2 2/3',  
Tremolo,  
Ped: Subb-copula 16*

### **23. Csíkszentgyörgy – Ciucsângeorgiu / HR**

1882, Op. 165, Katholische Kirche, M+P/11, Man. C-g<sup>3</sup>, 56 Tasten, Ped. C-f, 18 Tasten.

Erneuerung in der Mechanik, ähnlich wie in Tusnád. 2006 Reparatur durch László Bors.

### **Abbildung 7**



**Abb. 7: Prospekt Csíkszentgyörgy, 1882**

**Original Disposition:**

<i>Manual:</i>	
<i>N.M. Nagyfuvola 8'<sup>24</sup></i>	<i>K.M. Dugott 8'<sup>25</sup></i>
<i>N.M. Főszólam 8'<sup>26</sup></i>	<i>K.M. Kisfuvola 4'<sup>27</sup></i>
<i>N.M. Nyolcad 4'<sup>28</sup></i>	<i>K.M. Pizifuvola 2'<sup>29</sup></i>
<i>N.M. Kevert 1 ½'<sup>30</sup></i>	<i>K.M. Ötöd 3'</i>
<i>Pedal:</i>	
<i>Nagydugott 16'</i>	
<i>Alnyolcad 8'</i>	
<i>Szélürítő<sup>31</sup></i>	
<i>Cupola:</i>	
<i>kis mű, nagy mű, teljes mű, pedál mű<sup>32</sup></i>	

**Abbildung 8**



**Abb.8: Spieltisch Csíkszentgyörgy**

<sup>24</sup> Große Flöte

<sup>25</sup> Gedackt

<sup>26</sup> Haupt Stimme

<sup>27</sup> Kleine Flöte

<sup>28</sup> Achtel

<sup>29</sup> Piccolo Flöte

<sup>30</sup> Gemischt [Aliquoten].

<sup>31</sup> Evacuant

<sup>32</sup> Kleines Werk, Großes Werk [Haupt Werk], Volles Werk, Pedal Werk.

**Disposition nach dem Umbau 2006<sup>33</sup>**

Man: C-g<sup>3</sup>, Ped:C-f

**Man I:** *Principal* 8',  
*Nagy fuvola* 8',  
*Oktav* 4',  
*Salicional* 8',  
*Mixtura* 1 1/3'  
**Man II.** *Bourdon* 8',  
*Fuvola* 4',  
*Piczifuvola* 2',  
*Quint* 2 2/3'  
**Ped.** *Subbass* 16',  
*Oktavbass* 8  
III/I, I/P, II/P

**24. Csíkszentkirály – Săncrăieni – Heilkönig / HR**

1865, Katholische Kirche. M/6, C-f<sup>3</sup>, 54 Tasten.

Inschriften auf der Orgel: \_\_\_efülte 1865 dec.13, Barta György orgona  
1894 okt. 25 hangolta, 1948 hangoltatott”<sup>34</sup>

**Abbildung 9**



**Abb. 9: Prospekt Csíkszentkirály, 1865**

<sup>33</sup> Türk, <http://www.monografia-orgilor.uvt.ro>, 2014-03-03.

<sup>34</sup> Mitteilung Vilmos Geréd.

**Disposition**

*Flötte 8',  
Prinzipál 4',  
Flötte 4',  
Octav 2',  
Quint 1 1/3',  
Mistura 3x*

**25. Csíkszentlélek – Leliceni / HR**

1885, Op. 175, Katholische Kirche, M 6, C-f<sup>3</sup>, 54 Tasten.

**Abbildung 10**



**Abb. 10: Prospekt Csíkszentlélek, 1885**

**Disposition**

*Coppel 8 láb.  
Portunal F. 8 láb.  
Flota 4 láb.  
Mistura 2 láb. 3 s.  
Kis principál 4 láb  
Prinzipál 8 láb*

**Abbildung 11**



**Abb.11: Spieltisch Csíkszentlélek**

**26. Csíkverebes – Vrabia / HR**

1885, Op. 173, Katholische Kirche, M/5, C-g<sup>3</sup>, 56 Tasten.

Inschrift auf der Orgel: „Hangolta és javította Homoródmási Bartha György orgonaépítész 1901 augusztus 26.-án”<sup>35</sup>.

**Abbildung 12**



**Abb.12: Prospekt Csíkverebes, 1885**

<sup>35</sup> [Gestimmt und repariert durch György Bartha Homoródmási am 26. August 1901.]

**Disposition**

Nagyfuvola 8',  
Kisfuvola 4',  
Principál 4',  
Octáv 2',  
Quint 1 ½'

**Abbildung 13**



**Abb. 13: Spieltisch Csíkverebes**

**27. Csíkzsögöd – Jigodin / HR**

865, Katholische Kirche, M/6, C-c<sup>3</sup>, 49 Tasten.

Da keine Opuszahl vorhanden ist, geht es sehr wahrscheinlich um einen Umbau, noch erhaltene kurze Oktave

**Abbildung 14**



**Abb. 14: Prospekt Csíkzsögöd, 1865**

### **Disposition**

Mixtura ½' (sic)  
Coppel 8'  
Flauta min. 4'  
Quint 1 1/3'  
Oktav 2'  
Principal 4'

**Abbildung 15**



**Abb. 15: Spieltisch Csíkzsögöd**

### **28. Csomakőrös – Chiuruș – Eschendorf / CV**

1881, Reformierte Kirche, M6.

Die Prospektpfeifen (19) wurden in einem Gehäuse aufgestellt das dem in Csíkzentkirály sehr ähnelt. 1935 durch Árpád Magyari renoviert.<sup>36</sup>

**Abbildung 16**



**Abb. 16: Prospekt Csomakőrös, 1881**

<sup>36</sup> Dávid, *Műemlék*, S. 68

**29. Dicsőszentmárton – Tárnáveni – Mierteskirch<sup>37</sup> / MS**  
1890, Op. 192, Reformierte Kirche, M6, C-f<sup>3</sup>, 54 Tasten.

Abbildung 17



Abb. 17: Prospekt Dicsőszentmárton, 1890

***Disposition***

*Principal 8',  
??? 8',  
Octav 4',  
Quinte 2 2/3',  
Flauta amabile 4',  
??? 4*

**30. Diósad – Ad / SJ**

1875, Op. 129, Reformierte Kirche, M/P 13, Man. C-g<sup>3</sup>, 56 Tasten,  
Ped. C-c<sup>38</sup>, 13 Tasten.

Inschrift auf dem Spieltisch: „Kolonics István 129-ik műve Kézdi  
Vásárhelyt 1875”<sup>39</sup>.

<sup>37</sup> Ursula Philippi, <http://www.monografia-orgilor.uvt.ro>

<sup>38</sup> Pünkösdi, Kolonics, S.15.

<sup>39</sup> [129. Werk von István Kolonics, Kézdivásárhely]

Im neogotischem Orgelgehäuse (ähnlich gebaut wie das in Bukarest oder Csíkszentgyörgy) sind die Prospektpfeifen in fünf Felder aufgeteilt, wobei die untere Reihe der seitlichen Felder stumme Pfeifen beinhalten. Aus der Disposition ist abzuleiten, dass Kolonics hier versucht hatte die Klangfülle der Orgel, trotz relativ weniger Stimmen, durch verschiedene Maßnahmen zu vergrößern. Die gute Akustik der Kirche unterstützte dieses Vorhaben. So finden wir hier eine, nur in der große Oktave gebaute, *Subcopula 16'*, wohl um den vielen 8' Registern mehr Tiefe zu geben, und das auch bei anderen Orgelbauten (z.B. Bánffyhunyard) eingesetzte *Harmonium*, um den Klang der Orgel durch eine zungenartige Stimme bereichern zu können. Eine Besonderheit ist, dass in dieser Orgel das Harmonium-Register ein Crescendo-Effekt haben kann, bedienbar durch einen verschiebbaren Knopf im Spieltisch<sup>40</sup>.

**Abbildung 18**



**Abb.18: Prospekt Diósad, 1875**

<sup>40</sup> Pünkösdi, Kolonics, S.15.

### **Disposition**

**Man.** Subcopula 16', (C-H)

Principál 8',

Coppel 8',

Portunal 8',

Salitionan 8',

Octav 4',

Traver flóta 4',

Spitzflöte 4',

Quint 3',

Mixtura 4 sor 2',

Harmónium 8'

**Ped.** Subbass 16',

Violon 8',

Pedal Koppel, Tremolo, Crescendo

**Abbildung 19**



**Abb. 19: Spieltisch Diósad**

### **31. Diószén – Gioseni / BC**

1868, Katholische Kirche, M/6, Man. C-f<sup>3</sup>, 54 Tasten.

Der Spieltisch war freistehend. Die Windzufuhr erfolgte durch Bedienen der Fußtritte. Die Orgel wurde abgebaut, und befindet sich zurzeit im Kirchturm<sup>41</sup>.

<sup>41</sup> István Enyedi, <http://www.monografia-orgilor.uvt.ro>, 2014-03-03.

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1. Abb.1: Prospekt Cegötelke (Țigău / Zegen), 1889,  
<http://lexikon.adatbank.ro/muemlek.php?id=386>, 2014-10-15
2. Abb.2: Prospekt Cserefalva (Stejeriș), 1866, Bögözi Molnár Tünde  
<http://www.monografia-orgilor.uvt.ro>
3. Abb.3: Spieltisch Cserefalva, Bögözi Molnár Tünde <http://www.monografia-orgilor.uvt.ro>
4. Abb.4: Prospekt Csíkcsatószeg (Cetățuia), 1892, Erzsébet Windhager-Geréd
5. Abb 5: Spieltisch Csíkcsatószeg (Cetățuia), 1892, Erzsébet Windhager-Geréd
6. Abb.6: Prospekt Csíkсомlyó (Șumuleu / Schomlenberg), 1858,  
[http://upload.wikimedia.org/wikipedia/commons/d/d7/cs%3%adksomly%3%b3i\\_organ.jpg](http://upload.wikimedia.org/wikipedia/commons/d/d7/cs%3%adksomly%3%b3i_organ.jpg)
7. Abb.7: Prospekt Csíksszentgyörgy (Ciucsângeorgiu / Heilkönig), 1882, Erich Türk
8. Abb.8: Spieltisch Csíksszentgyörgy, Erich Türk
9. Abb.9: Prospekt Csíksszentkirály (Săncrăieni), 1865,  
<http://lexikon.adatbank.ro/muemlek.php?id=342>
10. Abb.10: Prospekt Csíksszentlélek (Leliceni), 1885, András Szabó
11. Abb. 11: Spieltisch Csíksszentlélek, András Szabó
12. Abb.12: Prospekt Csíkverebes (Vrăbia), 1885, András Szabó
13. Abb.13: Spieltisch Csíkverebes, András Szabó
14. Abb 14: Prospekt Csíkzsögöd (Jigodin), 1865, András Szabó
15. Abb 15: Spieltisch Csíkzsögöd, András Szabó
16. Abb. 16: Prospekt Csomakörös (Chiuruș / Eschendorf), 1881, Bagyinszky Zoltán, <http://bagyinszki.eu/archives/264>
17. Abb.17: Prospekt Dicsősszentmárton (Târnăveni / Mierteskirch), 1890, Ursula Philippi
18. Abb. 18: Prospekt Dióssad (Ad), 1875, Tamás Kádár
19. Abb.19: Spieltisch Dióssad, Tamás Kádár

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## CHRISTOPH WILLIBALD VON GLUCK AND THE DAWN OF THE REFORM OF OPERA

NOÉMI KARÁCSONY<sup>1</sup>

**SUMMARY.** The aim of this paper is to present the historical, cultural, aesthetic and musical circumstances that led to the gradual unfolding of the reform process of the opera as an art form. The state in which music drama found itself at the beginning of the 18<sup>th</sup> century contributed to the formulation of essential principles that could guide the composition of a music drama, a work of art which had to transmit true feelings and emotions. The philosophical ideas expressed by the intellectuals of the Enlightenment are echoed in the musical works of Ch. W. von Gluck and mirrored in *Orfeo ed Euridice*, the unfolding of the reform of opera and the first of Gluck's works in which the composer strives to place the words before the music, relinquishing the old compositional methods.

**Keywords:** Gluck, *Orfeo ed Euridice*, reform, principle, opera, declamation.

### Introduction

The composer Christoph Willibald von Gluck (1714–1787), born in Erasbach, near Neumarkt (today a district of Berching, Bavaria), son of a forester, was a literate and a poet, a man gifted with an uncommon intelligence, admired and appreciated by his contemporaries, a truly revolutionary soul who only acknowledged the superiority of the spirit. To his wandering life he owed the knowledge of philosophy, music and arts as they were in 18<sup>th</sup> century Europe. In his works Gluck succeeded in capturing the essential cultural features of the countries he had visited, he was able to write music which did not submit itself to the passive fancies of the public, neither French, nor Italian, nor German. The years spent in Italy awakened in him the love for the pure melody, in Germany and Austria he studied musical harmony and orchestration, while French music revealed to him the

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<sup>1</sup> *Mezzo-soprano, graduate of the „George Enescu” University of Arts in Iași and of the Transilvania University of Brașov (the Faculty of Music)*  
E-mail: noemi.karacsony.singer@gmail.com

truthfulness of the *opéra comique* (the French term for the Italian *opera buffa*) and the importance of declamation, which lied at the core of the French musical aesthetics.

Although at first his art was considered by the Parisian public either „too Italian” or „too German”, Gluck strived to bring to life works which he considered to be international, as belonging to all the cultures that inspired him: „*I am striving, through a noble, sensitive and truthful melody, with an exact declamation that is true to the nature of each tongue and the individual character of each culture, to find a way in which I can write a music that belongs equally to all the nations and make the differences in music disappear.*”<sup>2</sup>

### **The outlining of the principles that leads to Gluck's operatic reforms**

In the 16<sup>th</sup> century, between 1573 and 1582, the Florentine Camerata (also known as the Camerata de' Bardi), a group of musicians, poets and intellectuals in Florence, organized meetings at the house of count Giovanni de' Bardi. The aim of these gatherings was the creation of such an art form which could revive the Greek tragedy, considered by the members of the Camerata as the higher form of syncretic art. The group included distinguished figures, such as Giulio Caccini, Pietro Strozzi, Vincenzo Galilei, Ottavio Rinucini or Emilio de' Cavalieri. The musical experiments of the Camerata led to the development of a more dramatic manner of delivering human speech, the *stile rappresentativo* and the cultivation of the *recitar cantando*, a style of singing ruled by the accents and expression of the text. The ideas which guided the members of this group could be synthesized as follows: „*prima le parole, dopo la musica*” (first the words, then the music) or “the music under the patronage of the words”. The Florentine Camerata influenced the composer Jacopo Peri and the poet Ottavio Rinucini who produced around 1597 *Dafne*, the first work considered to be an opera. Unfortunately, the music of this opera has been lost, only the libretto has survived the passing centuries.

Claudio Monteverdi (1567–1643) is the first opera composer whose works are considered among the most significant in the transition from late Renaissance to early Baroque. His first opera *L'Orfeo* (1607) was composed in the manner referred to by the composer, in his theoretical writings, as *seconda prattica* (the second method), a „spoken singing” or a style of delivery in which the music yields to the text, expressing the deepest meaning of the words.

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<sup>2</sup> Rolland, Romain, *Călătorie în țara muzicii (A Musical Tour Through the Land of the Past)*, Editura Muzicală a Uniunii Compozitorilor, București, 1964, p.211

Opera as an art form spread throughout Europe, in the cities of Italy, France, Germany and England, its evolution being marked by social and cultural influences and by the demands of the public. At first, operas were represented to members of the upper class, but in 1637 the first theatre which could welcome a paying public was opened in Venice, where towards the end of the 17<sup>th</sup> century almost 200 opera houses were created<sup>3</sup>.

As early as the 1640's the theatres were provided with various machines, a fact that made the shows even more impressive: flying machines, revolving stages, technology which could rapidly change scenery. Gradually, operas began to lack dramatic unity and coherence, the music became an excuse for the composers to write endless vocalises for the famous virtuoso singers acclaimed by the public (mainly the castrati), the ballet scenes introduced at various moments had nothing to do with the dramatic context, the true meaning of the words and the feelings were sacrificed for the sake of virtuosity. Added to these was also the fact that rarely could composers write operas based on librettos with literary merit, such as those written by Pietro Metastasio (1698 – 1782) or Apostolo Zeno (1668 – 1750).

The purification and transformation of the opera was essential. The greatest artists have struggled for the truth to be expressed through the operas, they asked for the reform of the musical execution, of the singing and acting, of the librettos, the reform of the music drama itself, which lacked unity of action and smoothness in transition from one scene to the other. Towards the end of the 17<sup>th</sup> century and the beginning of the 18<sup>th</sup> century the philosophical ideas of the Age of Enlightenment gradually began to be reflected in the musical world as well, in the musical reform artists and philosophers alike sought for, rising against the frivolity, the excess and the decadence in opera. The ideas of the Enlightenment urged the artists to create works which were truthful and simple, based on sincere emotions, qualities which were asked for in the opera and theatre alike.

The musical reform desired by the musicians and intellectuals of the 18<sup>th</sup> century is synthesized by the French philosopher Denis Diderot (1713 – 1784), chief editor and contributor to the *Encyclopédie*<sup>4</sup>, the general encyclopaedia published in France between 1751 and 1772. The principles, or basic truths, regarding the reform of the music drama as they were synthesized by Diderot are the following:

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<sup>3</sup> Riding, Alan & Dunton-Downer, Leslie, *Opera*, DK Publishing, New York, 2006, p. 51

<sup>4</sup> *Encyclopédie, ou dictionnaire raisonné des sciences, des arts et des métiers (Encyclopaedia, or a Systematic Dictionary of the Sciences, Arts, and Crafts)*. Many intellectuals of the French Enlightenment have contributed to the creation of this work, among them Jean-Jacques Rousseau (1712 – 1778), Montesquieu (1689 – 1755) and Voltaire (1694 – 1778)

- the man of genius is summoned who is able to endow the music drama with real tragedy and real comedy;
- the imperious need for the reform of music, theatre and music drama itself;
- the poetry, music and dance must contribute to the unity of action.

The Encyclopaedists emphasized the importance of coherence and unity<sup>5</sup>, they regarded opera as a syncretic form of art in which music, dance and visual arts join into one, a unity which had to be carried out by a great musician, who is at the same time a great artist and a great poet. These intellectuals also demanded the reform of the libretto, honesty and naturalness in the subjects and music of the operas, principles inspired by Rousseau's philosophy and theories of the natural human and the state of nature<sup>6</sup>.

„It appears that King Louis XVI and Mr. Gluck will be taking us into a new era”<sup>7</sup>, believes Jean-Jacques Rousseau (1712–1778), the great philosopher and writer of the 18<sup>th</sup> century, who was also a refined musician and opera composer, the ideas of whom have also marked the reform of opera. His desire for a change in the manner in which operas were composed is echoed in the musical activity of Gluck and the librettist with whom he worked with, Ranieri de' Calzabigi. Gluck refuses to consider the words of a libretto as a pretended reason to write endless vocalises briefly interrupted by recitatives or ballets, instead he returns to the ideals of the Florentine Camerata and Monteverdi about music: the music drama must be built upon the true and profound meaning of the words, the composition of an opera must try to follow the pattern of the Greek Tragedy. Gluck's new way of viewing the text and the orchestration opened the way for the opera of the Classical period<sup>8</sup>. The great Rousseau was thus right, Gluck was about to take music to a new era.

Gluck's reform did not seek to expel what was truly valuable in the works of his predecessors or contemporaries, but to put an end to the excesses which had slowly crept into Italian opera. He did not wish to create the false impression that he was writing a new music, his reform was about a new music drama, a *dramatic* reform in the first place and not a musical one, as it could mistakenly be thought.

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<sup>5</sup> Rolland, Romain, *Călătorie în țara muzicii (A Musical Tour Through the Land of the Past)*, Editura Muzicală a Uniunii Compozitorilor, București, 1964, p.195

<sup>6</sup> Idem, p. 189

<sup>7</sup> Riding, Alan & Dunton-Downer, Leslie, *Opera*, DK Publishing, New York, 2006, p. 96

<sup>8</sup> Idem, p. 53

### ***Orfeo ed Euridice* – the first steps in the reform of opera**

In the 1750's, almost twenty years before Gluck's arrival to Paris, the French intellectuals expressed their desire for opera to be reformed, but without them knowing it this reform had already begun. When he composed *Orfeo ed Euridice* (1762) Gluck followed the principles of reform he would later synthesize in the dedication of his opera *Alceste* (1767). This Italian dedication, which can be considered an art manifesto<sup>9</sup>, was written by the librettist of the opera, Calzabigi and was signed by Gluck. Musicologist Alfred Einstein considers that this dedication „is the document of accomplished revolution in operatic history, or rather the reinstatement of opera on the throne of its earlier dignity”<sup>10</sup>.

In the dedication Gluck argues that *Orfeo ed Euridice* and *Alceste* represent „the new type of Italian opera” and believes that the most important role in the development of these works belongs to poet and librettist Ranieri de' Calzabigi.

The principles<sup>11</sup> of Gluck, such as they were formulated in this dedication, are the following:

- the music must be subordinated to the poetry, it must follow the storyline of the libretto, without interrupting the action which unfolds on stage with useless ornaments
- pages of vocal virtuosity must be omitted when these do not emphasize the meaning of the text
- the second section of an aria gains more importance, while the *da capo* structure is gradually forsaken
- the *ouverture*, the summary of the whole opera, should be linked to the work through specific themes and through its sonority
- emphasis should be placed on the importance of the recitative in order that the contrast between recitative and aria may be smoothed away; for this purpose, Gluck prefers the use of the accompanied recitatives (*recitativo accompagnato*)
- the urge ensures the flow of the dramatic action, avoiding to interrupt the declamation of a recitative with a *ritornello*, as was fashionable in Gluck's time
- the instruments used should be in proportion to the meaning and intensity of the words
- the chorus is treated in a manner which reminds of the Greek tragedy, its role is to comment on the dramatic action

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<sup>9</sup> Einstein, Alfred, *Gluck*, J.M. Dent & Sons Ltd., Aldine House Bedford St. London, 1936, p. 98

<sup>10</sup> Idem, p. 98

<sup>11</sup> Ibidem, pp. 98 - 100

- „*the greatest labour should be devoted to seeking a beautiful simplicity*”<sup>12</sup>

The composer believes that music must bring characters to life without altering their shape, he emphasizes the importance of a libretto of high literary quality in which sincere emotions are displayed. Gluck believes that simplicity, truth and naturalness should govern the beauty in any artistic manifestation.

Dramatic effect is the main objective of Gluck's creation, the composer himself underlining the fact that his music receives a deeper meaning when it is represented on stage, closely linked to the unfolding action. The music Gluck wrote is more appropriate for large acoustic spaces, this is why some of those who listen to it might find it too harsh, too moving or too disturbing. His contemporary and admirer, the composer Grétry understood Gluck's visionary ideas: „*Everything must be grand here; it is a painting made to be viewed from a great distance. The musician will only work with imposing effects (...) The harmony, the melody, everything must be ample; (...) This is like a painting made with a roller. (...) Gluck was truly great when he constrained the orchestra or the song with a single movement.*”<sup>13</sup>

Gluck's opera *Orfeo ed Euridice*, set to an Italian libretto written by Calzabigi, together with the French version of the opera, *Orphée et Eurydice* can be considered one of the most important musical works of the 18<sup>th</sup> century. The work was first performed on 5 October 1762 at the Burgtheater in Vienna in the presence of Empress Maria Theresa. In this version of the opera the role of Orfeo is assigned to the alto castrato voice of Gaetano Guadagni. In 1774 Gluck rewrote the opera in order to suit the taste of the French audience at the Académie Royale de Musique. The French libretto was written by Pierre-Louis Moline and although it seems to be a translation of the Italian text it contains many changes. In addition, changes were made in the orchestration and vocal casting as well, the role of Orfeo was re-written for the haute-contre (high tenor) voice. The French score was later revised by Hector Berlioz who adapted the role of Orfeo to the contralto voice of Pauline Viardot, daughter of the prestigious singer and voice teacher Manuel Garcia.

The composition of the overture of *Orfeo ed Euridice* reflects the composer's reform ideas: this orchestral introduction, summary of the whole work, contains the themes which will be heard throughout the opera and anticipates the events through the specific mood it creates.

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<sup>12</sup> Idem, p. 99

<sup>13</sup> Rolland, Romain, *Călătorie în țara muzicii (A Musical Tour Through the Land of the Past)*, Editura Muzicală, București, 1964, p. 208

The *beautiful simplicity* Gluck was seeking is one of the central ideas of the Enlightenment and the very essence of this process of operatic reform. One of the principles formulated by Calzabigi and Gluck point to the use of the recitatives, underlining the importance of the literary quality of the libretto. The story told through the lines of a libretto should have a deeper significance, other than being a reason for composing a beautiful music which can easily be remembered by the audience. Gluck desired to revive the essence of the Greek Tragedy, to express sincere human emotions through his music which follows the hidden meaning of the words.

E.g. 1

The image shows a musical score excerpt for a recitative. It consists of two staves: a vocal line (soprano) and a piano accompaniment. The tempo is marked 'Andante'. The key signature has one sharp (F#), and the time signature is 3/4. The lyrics are written below the vocal line. The lyrics are: 'heart. O my un - hap - py wife, thou wilt be seized with unwont-ed pain : I / sen / Spo - sa in - fe - li - ce! Che di - rà mai, che pen - se - rà! Pre'.

Excerpt from Orfeo's recitative „Che disse? Ch'ascoltai?” (Act I)14

The contrast between aria and recitative is gradually smoothed through the use of accompanied recitatives, the importance of a perfect declamation is emphasized. Recitatives are no longer the reason for a new aria to be sung, the words are able to name what the music alone cannot. The tragical story of Orfeo can only become believable when the music „serves” the words through which the poet and the composer strive to paint the desperation, pain and sadness of the character. The words have their own colour and shape, which the music must not alter, but clearly express. The contrast between recitative and aria is thus gradually diminished in the works of Gluck, the *arioso* parts in the recitatives placing the composer's operas in a different light than those of Vivaldi, Porpora or Händel.

<sup>14</sup> The examples were taken from the score which can be found at the following source:  
Ch. W. Von Gluck — *Orpheus*, Edwin F. Kalmus, Publisher of Music, New York, 1933  
([http://imslp.org/wiki/Orfeo\\_ed\\_Euridice%2C\\_Wq.30\\_%28Gluck%2C\\_Christoph\\_Willibald%29](http://imslp.org/wiki/Orfeo_ed_Euridice%2C_Wq.30_%28Gluck%2C_Christoph_Willibald%29),  
page accessed on 14.07.2017)

The three stanzas of Orfeo's aria "*Chiamo il mio ben così*" are interrupted by recitatives full of expression, but this new composition technique proved too radical for the composers who followed on Gluck's footsteps, the majority of whom decided to focus on the unity of the aria. This aria, written in F Major is remarkable in its simplicity, clarity of the musical discourse, the voice and the orchestra completing the discourse of one another. The „echo” between voice and instruments, the dynamic contrasts evoke the vain struggle of Orfeo's pain: his beloved one answers not, only nature does.

E.g. 2

Excerpt from Orfeo's aria „*Chiamo il mio ben così*” (Act I)

Equally interesting are the recitatives which interrupt this aria: in these the innovation of the composer is distinct. The expression is remarkably brief and simple, the profundity of the text serves as a basis for the musical discourse, the declamation is harmoniously united with the accompaniment of the orchestra, the voice and the instruments blend to form a whole.

## E.g. 3

The musical score is for the aria "Deh, placatevi con me" from Gluck's opera *Orfeo ed Euridice*. It consists of four staves. The top staff is the vocal line with lyrics: "Fu - ries, spec - tres, phan - - toms ter - ri - fic, O / Fu - rie, lar - ve, om - - nis ade - gno - se, vi". The second staff is the chorus line with lyrics: "No, no, no, no!". The third staff is the piano accompaniment with dynamic markings *f* and *p*. The score is marked with a 'B' at the beginning and end of the excerpt.

## Excerpt from the aria "Deh, placatevi con me", Orfeo and the chorus (Act II)

The second act of the opera, with the wonderful contrast between Hades and the Elysium has been considered a masterpiece, the simplicity and rigour of the ancient art united with a true portrayal of the human soul. The dance of the Furies is followed by the chorus „*Chi mai dell'Erebo*”, the menacing Furies, disturbed by the intrusion of a mortal, refuse to admit Orfeo in the Underworld. Musicologist and music critic Ernest Newman considers the following dance of the Furies „*one of the most effective ballet-music*”<sup>15</sup>.

The principles through which Gluck aimed to achieve the reform of the opera as an art form are reflected in this act of the opera as well: the unity and succession of the action is unhindered, the ballet parts have a justification in the context of the plot, the music evokes the place where the action is happening (the Underworld) and the feelings linked to it.

The following aria of Orfeo, "Deh, placatevi con me", is considered by Newman one of the most beautiful musical pages of Gluck's opera: „*This is the marvellous scene that after the lapse of a century and a quarter has not lost one atom of its original force and beauty: that is among the most remarkable dramatic productions of that or any other age; and which alone would suffice to give to future generations some indication of the wonderful power of Gluck, if all were lost of his work but this.*”<sup>16</sup>

<sup>15</sup> Newman, Ernest, *Gluck and the Opera. A Study in Musical History*, Bertram Dobell, London, 1895, p.61

<sup>16</sup> Idem

Gluck's reform is evident here also: the instruments used and the intensity of the orchestration are proportional with the meaning of the text, the music follows the words, without interrupting the flow of the phrases with ornaments or vocalises. The composer views the chorus in a manner that reminds of the Greek Tragedy (E.g. 3 — Excerpt of the aria „*Deh, placatevi con me*”, Orfeo and chorus – Act II).

The poetry of the third act of the opera is extremely complex: the dialogues between Orfeo and Euridice are filled with such intensity that the composer seems to be struggling to evoke the depth and the feelings of the characters. In this act Gluck creates a characterisation of Euridice through a duet and an aria which present us with the portrait of a reproachful and furious woman, unable to understand the behaviour of Orfeo, and unwilling to follow him. The composer and librettist depict Euridice not as an ideal woman and loving wife, the lost muse, but in a rather realistic manner through the image of a woman blinded by jealousy, superficial, suspicious and even violent (this violence is evident especially in the piercing tessitura of some of her parts), her attitude standing in contrast with the pain and resignation of Orfeo.

E.g. 4

*Lento. rit.* *Allegro.*

- prese I am leav - - ing, Once more to be griev-ing At life and its pain; A  
 bar - ba - re sor - - ta, pas - sar dul - la mor - ta a tan - to do - lor! Che

*Lento. rit.* *Allegro.*

**EURIDICE.**

A change how do - ceiv - - ing! Re -  
 Che fe - ro mo - men - to, che

Excerpt from Euridice's aria „*Che fiero momento*” (Act III)

The musical parts in which Orfeo and Euridice appear together on stage are filled with tension and pain. The dialogues of the two characters reflect the greatness of Gluck's artistic skills: Orfeo and Euridice are true human beings, not mythological heroes, they address one another using a sincere language, the audience can recognize their own life in the action unfolding on stage and in the emotions the characters bring to life. The two lovers unite in a wonderful duet with polyphonic texture, "*Vieni, appaga il tuo consorte*", the musical language of which abounds with imitations.

„*Che farà senza Euridice*” is perhaps the most well known musical moment of the entire opera, Orfeo's aria written in rondo form distinguishing itself through its simple and elegant melody. *Orfeo ed Euridice* is the composer's first reform opera, thus the rondo form retains some of the characteristics of the Baroque rondo, but at the same time anticipates the rondo of the Classical period. The melodious theme (refrain) alternates with the more or less contrasting episodes (couplets), which are written in neighbour keys to that of the main theme and can be considered extensions of this because they lack thematic individuality. The transitional segments, which link the episodes to the theme and then introduce the theme again, can be considered an innovation. The theme is always brought back complete and in the same key after these contrasting interventions, only the last refrain is varied through augmentation and followed by a coda.

## Conclusions

*“The music of Gluck is filled with powerful intensity and at the same time with the tenderest lirism. It is, despite its age, a musica viva in the purest sense.”*<sup>17</sup>The myth of Orpheus represents man's powerful desire to overcome obstacles, to make the impossible possible by unleashing the song that is hidden in the depths of one's heart. Situated between Händel and Mozart the creation of Gluck may call forth many questions with regard to his style: what does his reform of the opera truly mean, which are the elements he considered genuinely valuable in the works of his predecessors and which are the „purifying” aspects of his art? Understanding the historic, cultural and social context which has led to the reform of the music drama carried out by Gluck, a reform that is illustrated in his opera *Orfeo ed Euridice*, may become the starting point for new reflections regarding the evolution of Gluck's style and the importance his works have in the evolution of opera.

*Translated in English by the Author*

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<sup>17</sup> Oltean, Tatiana, *Avatarurile mitului lui Orfeu în istoria muzicii (The Avatars of the Orpheus Myth in Music History)*, Editura Media Musica, Cluj-Napoca, 2012, p.142

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## AN OVERVIEW OF SIR GEORG SOLTI'S LIFE PATH EMPHASIZING HIS VIEWS ON EARLY 20<sup>th</sup> CENTURY MUSIC

### - A CONDUCTOR'S PERSPECTIVE ON CLASSICAL MODERNISTS -

CSILLA CSÁKÁNY<sup>1</sup>

**SUMMARY.** Our thought on early 20th century music is mainly influenced by judgements uttered by contemporary composers. They unwittingly guide our stylistic and aesthetic taste, leaving us with two options: we either agree or disagree with their opinions regarding the milestones of this period. We find it interesting to follow the preferences of interpreters. They seem to present distinct value judgements concerning this much discussed era of modernism. In this essay we will try to present a general overview of this period based on the memoirs of a great conductor, Sir Georg Solti. Although Solti was essentially a representative of the "classical" eras of music history, he also had an important and relevant opinion concerning modern achievements. He participated in a continuous dialogue with notable contemplators of modern music, such as T. W. Adorno, and he repeatedly expressed the importance of presenting contemporary works.

**Keywords:** Sir Georg Solti, early 20<sup>th</sup> Century Music, milestones of composition, interpretation.

### Introduction

Being a musicologist and a music history teacher, one of my most important missions is to be acquainted and understand the music of the 20<sup>th</sup> century, furthermore, to pass on this knowledge in an intelligible and insightful way to my students. After analysing numerous modern, avant-garde or postmodern masterpieces, such as Igor Stravinsky's *Petrushka*, Arnold Schoenberg's *Pierrot lunaire*, Luciano Berio's *Sinfonia* or Pierre Boulez's *Rituel in memoriam Bruno Maderna*, to name a few, I have tried to

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<sup>1</sup> Senior Lecturer, PhD, Partium Christian University, Faculty of Humanities and Arts, Department of Arts, Speciality: Music, str. Primăriei 36, 410209 Oradea; E-mail: cscsilla@yahoo.com.

change the perspective of my approach. During my conversations with fellow musicians, interpreters, concerning early 20<sup>th</sup> century musical works, I have received remarks like: “it feels good to play this”, “it requires more skills than I could perform”, “it is not for me”, “it sounds good”, etc. This is a completely different approach, which cannot be neglected, taking into account musical composition as such.

In our former research endeavours concerning 20<sup>th</sup> century music, it was clear that we need to be taking into account the thoughts and remarks of contemporary composers, since these are considered to represent our guiding words with respect to the course of musical development. However, we also have to remember that the concepts of composition and interpretation were not always distinct notions. Only a few centuries ago, the two were still belonging to the same idea. This is demonstrated by one of the crucial legacies of music history, the *Buxheimer Orgelbuch*, which is a book that contains instructions both for practicing and performing (actually composing) music. Still, in time the two concepts slowly separated, therefore, it is only natural that we wanted to get first-hand knowledge of the composers' opinions. That is probably the reason why it has become popular nowadays to release interview-volumes like those of Ligeti's, or Boulez's, where leading composers talk about music and the presumptive future of music<sup>2</sup>. The process of getting familiar with the thoughts of contemporary composers is crucially important as it is unavoidable. However, within this essay we chose to change our approach. Our study, therefore, will be conducted through the viewpoint of a great interpreter of music stemming from all periods, who also considered it important to play and exhibit 20<sup>th</sup> century music for the public. He was one of the most prominent figures of music history, an excellent conductor, who fully understood the place of classical music within the history of mankind. This study is also a humble reverence on the 20<sup>th</sup> anniversary of his demise.

The insight offered by Solti on the topic of 20<sup>th</sup> century music is intertwined with the thoughts of the maestro presented within his *Memoirs*<sup>3</sup>.

The essay's structure will, therefore, follow the chronologic succession of his memoirs. The essay focuses on the opinions and impressions Solti made on the compositional milestones of the 20<sup>th</sup> century, ideas presented in comparison with the thoughts of other well-known musicians of his time, augmented with my own comments upon the issues.

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<sup>2</sup> We make reference to the following works: Várnai Péter, *Beszélgetések Ligeti Györggyel (Conversations with György Ligeti)*, Zeneműkiadó, Budapest, 1979; Eckhard Roelcke, *Találkozások Ligeti Györggyel - Beszélgetőkönyv (Encounters with György Ligeti - Conversation Book)*, Osiris kiadó, Budapest, 2005; Deliège, Celestin, *Beszélgetések Pierre Boulezszal (Conversations with Pierre Boulez)*, Zeneműkiadó, Budapest, 1983.

<sup>3</sup> The quotations are translated from Hungarian from the volume Sir Georg Solti, *Emlékeim (Memoirs)*, translated by Mesés Péter and Zádor Éva, Seneca Publisher, Budapest, 1998.

First among the list of composers favoured by Solti were Béla Bartók and Igor Stravinsky. In his *Memoirs*, he recalls that when he conducted Bartók and Stravinsky for the first time in Munich and Frankfurt, people had no idea of the harmonic and rhythmic radiance of their music. For them all these pieces were revolutionary musical works, so they reacted in a rather hostile manner: with less applause and more whistling.

### **The Beginning of a Journey Guided by Béla Bartók**

Béla Bartók is and will always be a reference point within the 20<sup>th</sup> century Hungarian history of music and beyond. Knowing that he is perhaps one of the most significant composers of the 20<sup>th</sup> century, I wonder if Solti's life would have turned out to be different than it was had he not been personally acquainted with Bartók. Bartók had definitely made a strong impression on him, and vice versa. Solti wrote in his *Memoirs* that during the performance of *Cantata profana* in 1997, he suddenly realized, that within the story of this one work his own life journey to that particular moment, his entire life was written. The song ends with a painful recognition: the father's sons have turned into strangers. They will never be as they were before. He realized that he was a stag too: that's the reason why he was born and educated, to convey music, just as the youngsters were born for hunting. He "hunted" and searched for the music. The circumstances of his life have turned into stag horns, which prevented him from returning home<sup>4</sup>.

Solti here draws a wonderful analogy, identifying himself with the situation presented by the work, but his affinity to Bartók's musical world goes far beyond this aspect, as it will become apparent later in the study. Here we can extrapolate this analogy to refer to both of their personalities. Bartók and Solti both represent the type of individual who does not make compromises in his life. Both of them were great people whose professional competence made them leaders within their profession. They naturally, instinctively have found a path to that which is pure, correct, moral and aesthetic.

The conductor, who was born György Stern in 1912, (father named Móricz Stern, and mother Teréz Rosenbaum) spent his childhood first in Budapest, then in Veszprém, where his family had moved due to the outbreak of World War I. During the war, the family visited his father's relatives several times in Balatonfőkajár, where he formed some of his earliest memories about the way his grandparents looked, the smell of fresh bread, etc. The family returned to Budapest in 1918, after the defeat and collapse of the Austro-Hungarian Empire.

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<sup>4</sup> *Emlékeim (Memoirs)*, pp. 13-14.

As for the memories pertaining to his early studies, the first journey to school with his father proved to be memorable, when, according to a family anecdote, Solti told his father: "Papa, this is the day my problems are starting"<sup>5</sup>.

On the topic of his religious upbringing, he remembers that his parents never forced him to exercise the Hebrew religion. "The fact that Mozart existed was at that time enough proof for me to certify the existence of a higher Being."<sup>6</sup>

He first encountered music thanks to his mother.<sup>7</sup> In his childhood, his first attempt of studying the piano was short-lived. His passion for football was stronger than his desire to study music, and he gave up his piano lessons. But music did not give up on him. In the second grade, during music classes, a boy accompanied his colleagues in class. Solti felt he could do much better than that boy did. Stepping on his pride, he asked his mother to continue studying the piano. "... Since then, I have never stopped learning music. The older I get, the more diligently, even fanatically I work."<sup>8</sup>

After a while he began studying at the Franz Liszt Music Academy in Budapest, where he mastered the piano with Ernő Dohnányi and Béla Bartók, and later, conducting and composition with Zoltán Kodály. He had often asked himself why Bartók does not have composition classes. Solti remembers Bartók was firmly convinced that composition could not be taught. He was perfectly right. Although the central elements of composition – harmony, counterpoint, form – can and must be learned, no one can teach someone how to compose something worth listening to.<sup>9</sup>

The composition classes held by Kodály were based on the counterpoint studies of the Renaissance vocal tradition, and on the intense study of Bach's music. After a while, students were allowed to present works written in their own style.

## Becoming a Great Musician

Solti's first major and memorable encounter with symphonic music was at the age of 14 when he listened to Beethoven's 5<sup>th</sup> symphony, conducted by Erich Kleiber. The music was grandiose and all-encompassing.

<sup>5</sup> „Papa, ma kezdődnek el a gondjaim.” *Idem*, p. 20.

<sup>6</sup> „Az a tény, hogy Mozart élt, akkoriban elegendő bizonyíték volt számomra, hogy igazolja egy legfelsőbb Lény létét.” *Idem*, p. 21.

<sup>7</sup> *Idem*, p. 23.

<sup>8</sup> „... azóta sem hagytam abba a zenetanulást. Minél idősebb leszek, annál szorgalmasabban, sőt fanatikusabban dolgozom.” *Idem*, p. 24.

<sup>9</sup> *Idem*, p. 27.

It was not only Kleiber's interpretation, but also the sound of Beethoven's symphony that awakened his desire to dedicate his life to music.<sup>10</sup>

Not long after, Solti was hired as an accompanist at the Budapest Opera, where he learned not only how to collaborate with the orchestra, the conductor, and most importantly, with the singers, but also all the necessary steps that went into staging an operatic performance.<sup>11</sup>

This was a very fertile period in terms of musical taste formation and was also effective regarding the enormous amount of experience gained, however, his activity during these years were already shaded by the political situation of the time. Neither Solti, nor did the world know that that will be the moment when evil will show its ugly head. As a Jew, he had no chance to conduct at the Budapest Opera, regardless of his previous experience<sup>12</sup>.

The first chance he got, he signed himself up to be an assistant to Josef Krips in Karlsruhe, Germany. Those few months spent in Germany passed quickly, but due to the political situation, he was forced to return home to Budapest.

In the summer of 1936, he had the opportunity to participate in the Salzburg Festival for the first time, where he returned a year later, and requested permission to assist the rehearsals prior to performances. He was asked if he could play *The Magic Flute*. After his affirmative reply, the organizer asked him to participate as an accompanist, since because of a virus, all accompanists were out sick. By a twist of fate, Solti began to work with Toscanini, the most famous conductor in the world, becoming his assistant. The fact that he worked with Toscanini helped him in other respects as well, so the management of the Budapest Opera House allowed him to debut as a conductor in 1938, with the opera *The Marriage of Figaro*. Solti believed in the success of his debut. He did not even fathom that what would follow would be one of the saddest moments of his life. During the premiere, the news arrived to Budapest that German troops entered Vienna and officially declared Austria's Anschluss. In his exasperation, he accepted to take money from a passionate music enthusiast, András Fellner, in order to go to the International Music Weeks in Lucerne (today the Lucerne Festival), Switzerland, where he would ask Toscanini for help.

He spent the following years in Switzerland in poverty, overcome by loneliness and hopelessness. Toscanini could not help him. Switzerland did not give him a work permit. He could not even study continuously, because where he lived, his neighbours complained about his noise pollution. Faced

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<sup>10</sup> *Idem*, p. 38.

<sup>11</sup> *Idem*, p. 42.

<sup>12</sup> *Idem*, p. 43.

with situation, however, he worked on developing his cultural knowledge, his learning ability, and in 1942, he even managed to win the Geneva Piano Contest, after three years of living in Switzerland. Due to his success within the competition, he received a partial work permit, was able to give piano lessons and hold several concerts. After the end of the war, Solti did his best to work as a conductor. Thus, he did not reject the possibility of taking over the baton at the Munich Opera House even after the horrors of the Nazi regime. "I felt an irresistible desire to conduct – this desire was stronger than any other. Sometimes I had the impression that, just like Faust, I would be willing to make a pact with the devil, I would have even followed him to hell just to be able to conduct."<sup>13</sup>

### **Munich, the Era of Confrontations, as well as the Blossoming of His Friendship with Richard Strauss**

During his stay in Munich, Solti developed a very good relationship with Richard Strauss. He confessed that of all the people he had ever met, Strauss had had the greatest influence on his life<sup>14</sup>. Richard Strauss elevated the technical and expressive possibilities of playing music to a new foundation. His magnificent musical imagination found its modes of expression in genres such as opera and symphonic music. His music came to be recognized by rich orchestral texture and the wonderful musical lines that gave the human voice opportunities to showcase its brilliance. Solti met the composer during the staging of the opera *Der Rosenkavalier*, a production attended by the maestro. Shortly after this performance, Solti visited Richard Strauss alongside a violinist, with whom they played one of the Maestro's sonatas, thus celebrating the composer's birthday. After the concert, Strauss congratulated him for his most skilful way of playing the piano, and invited him to have a discussion. Within a few weeks, bringing the scores of *Der Rosenkavalier*, *Elektra* and *Salome*, Solti visited the Master. The conversation that took place concerned some misunderstandings about the tempo in *Der Rosenkavalier*. Strauss explains to Solti: „I have put Hofmannsthal's lyrics to music in precisely the tempo I would recite them,

<sup>13</sup> „Ellenállhatatlan vágyat éreztem a vezénylés iránt - e vágyam minden másnál erősebb volt. Néha azt hiszem, Fausthoz hasonlóan az ördöggel is hajlandó lettem volna lepaktálni, követtem volna a pokolba is, csak hogy vezényelhessek.” *Idem*, p. 83.

<sup>14</sup> „a fost la început bănuie că artist de avangardă, apoi slăvit, iar în anul 1919, socotit de tineretul însetat de modernism ca un «un ultrareacționar imposibil»” Ernst Krause, *Richard Strauss*, Editura Muzicală, București, 1965, p. 22.

with their natural speed and rhythm. Just say the lyrics out loud, and you'll know the right tempo."<sup>15</sup>

Strauss steered the discussion to Wagner's music, on the topic of *Tristan und Isolde*. He explained to Solti why the English horn stays quiet in the last chord of the opera, while all the other instruments within the orchestra are playing. Through their conversation we have found out that the English horn is the symbol of the love-elixir within the opera, hence, it is only natural for the horn to stay quiet, since when the last chords are played Tristan and Isolde are already dead, and the elixir's effect had ceased to exist.<sup>16</sup>

Alongside the musical insight into his works, Strauss also gave Solti some purely practical conducting advice, which he took to heart and used for the rest of his career.

During his stay in Munich, Solti also met Carl Orff and Karl Amadeus Hartmann, one of Schönberg's disciples. Recalling the concerts organized by Hartmann, Solti contemplates on his relationship with avant-garde music. Solti recounts that it has always been difficult for him to play experimental music or all sorts of music that went beyond the skills he learnt. Therefore, he had never played electronic music. This was a rule for Solti, to do only the kind of music for which he possesses the necessary techniques and knowledge. He did not think he lacked fantasy or initiative - since, in his youth, it was he who was the protagonist of Bartók and Stravinsky's music, a novelty for that period. Still, now, that he's part of the older generation of musicians he chooses to let the avant-garde be approached by his younger colleagues.<sup>17</sup>

### **Frankfurt, the Period of Quiet Development and the Influence of Adorno**

During his time in Frankfurt, Solti met Thomas Mann and Herman Hesse; nevertheless, the person with whom he formed a lasting friendship and whose influence proved to be the most defining one of his career, was Theodor W. Adorno. The German philosopher, sociologist, musicologist and composer have exerted a huge influence upon the post-war period with his contemplations on the topic of contemporary art. His writings include studies on classical and contemporary composers, on film music, on the so called

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<sup>15</sup> „Hofmannstahl szövegét olyan tempóban zenésítettem meg, amilyenben elmondanám, természetes gyorsasággal, természetes ritmusban. Egyszerűen mondja el hangosan a szöveget, máris ismeri a megfelelő tempót.” *Emlékeim (Memoirs)*, p. 96.

<sup>16</sup> *Idem*, p. 97.

<sup>17</sup> *Idem*, pp. 102-103.

“Neue-Musik”, on musical sociology, on problems of musical analysis and many other fields of study. In our region, his theory on aesthetics is generally well-known.<sup>18</sup>

Solti notes in his *Memoirs* that Adorno’s most well-known writings on music were about Schönberg and Berg, but that his interest in music was much broader than that. He knew Mozart’s works excellently; he was present at every premiere of Verdi’s, Wagner’s and Strauss’ works at the Frankfurt Opera. Solti writes in his *Memoires*, that once Adorno prompted him to conduct the works of Mahler. «That is the type of music you should conduct». At that time, Solti was not convinced that Mahler would turn out to be an important figure of classical music. Despite his reluctance, Adorno advised Solti: «Start with the 9th Symphony».<sup>19</sup> Solti thought it was foolish to start with Mahler’s most difficult work, but the complexity of the symphony attracted him instantly. After interpreting his first Mahler symphony, he was eager to conduct the other symphonies as well. Discovering Mahler’s last, unfinished creation had intensified Solti’s enthusiasm for the composer. He had conducted Mahler for 30 years. Solti stresses Mahler’s talent for precise indication of dynamics, adding that his instructions must be strictly respected. Solti thinks that it is no coincidence that Mahler is almost idolized today. He thinks that Mahler’s music – which is full of anxiety, longing, fear and chaos – touches the audience, because it reflects those states of mind that are present in today’s world.<sup>20</sup>

Solti credits Adorno also for realizing the greatness of Schönberg’s composition, *Moses and Aaron*, as well as familiarizing him with Berg’s opera *Lulu*. He remembers a story about a performance of the latter. Solti was absolutely aware that modern opera is difficult to be received by the public, so he invited Adorno to outline some ideas about the composer and about the work itself to the audience. Unfortunately, the exposition had proven to be a failure, due to the simple fact that Adorno spoke too much.<sup>21</sup>

In the following years, Solti became acquainted with the musical institutions of the United States of America, including the San Francisco Opera House, the Chicago Symphony Orchestra, Carnegie Hall in New York, and the Philharmonic Orchestra in Los Angeles. His collaboration with the Los Angeles orchestra was very successful. He remembers: „We have developed a very wide repertoire, with a special emphasis on 20<sup>th</sup> century music: Bartók, Stravinski, Webern, Berg, William Schuman, and the

<sup>18</sup> Theodor W. Adorno, *Teoria estetică (Theory of Aesthetics)*, Paralela 45, București, 2005.

<sup>19</sup> „Az az igazán Önnek való zene. (...) Kezdje a Kilencedik szimfóniával». *Emlékeim (Memoirs)*, p. 121.

<sup>20</sup> *Idem*, p. 233.

<sup>21</sup> *Idem*, p. 122.

*Three Hungarian Sketches* written by a friend of mine, Miklós Rózsa, who was also born and educated in Hungary. Among Rózsa's compositions, his film scores became very popular, especially those of *Ben Hur* and *El Cid*.<sup>22</sup>

After conducting the works *Oedipus Rex* and *The Rite of Spring* in Los Angeles, composer Miklós Rózsa helped Solti meet Stravinsky personally. Solti was completely aware of the fact that Stravinsky played a decisive role in the development of modern music. When he visited Stravinsky, Solti was very shy, managing to muster up some courage to ask only one question. The conductor was curious about why the orchestration had been changed, and why had the rhythm of *The Rite's* first version been simplified. Stravinsky's answer concerned the degree of difficulty in conducting the work, since it was the composer who wanted to conduct it, however, the real reason behind the changes were of a more practical nature: Stravinsky lost the copyrights to three of his dearest works – *The Firebird*, *Petrushka* and *The Rite of Spring*. He could receive the fees for these works only if he re-issued them.

Solti stated the following about conducting the works of Stravinsky: "I have been conducting very much Stravinsky (...). I would be happy to perform *The Rake's Progress*, as well as other late-dodecaphonic works even today. Each of his works requires a high degree of technical skills and extraordinary rhythmic precision from the standpoint of the interpreter (...) Their stylistic variety, their endless creativity even at their advanced age, the wonderful and singular force of their artistic personality and the epoch-making effect on the history of art in the 20<sup>th</sup> century, raise them among the most prominent works ever written."<sup>23</sup>

Stravinsky was undoubtedly the composer who renewed the concept of rhythm within music<sup>24</sup>. It completely penetrates his musical

<sup>22</sup> „Nagyon átfogó repertoárt dolgoztunk ki, erősen hangsúlyozva a XX. század zenéjét: Bartók, Sztravinszkij, Webern, Berg, William Schuman művei és barátom, a Magyarországon született és ott is tanult Rózsa Miklós *Three Hungarian Sketches*-e szerepelt a műsoron. Rózsának egyébként főleg a filmzenéi váltak híressé, elsősorban a *Ben Hur* és az *El Cid*.” *Idem*, p. 136.

<sup>23</sup> „Nagyon sokat vezényeltem Sztravinszkijtól (...). Még mindig szívesen előadnám a *The Rake's Progress* (A kéjenc útja) és még néhány kései dodekafon műveit. Minden egyes alkotása nagy technikai tudást és még nagyobb ritmikai pontosságot követel meg az előadótól. (...) Stilisztikai sokszínűségük, magas korban is töretlen kreativitásuk, művészi személyiségük csodálatos ereje és egyedülállósága, valamint a XX. század művészetének történetére gyakorolt korszakalkotó hatásuk a legnagyobbak közé emeli őket.” *Idem*, pp. 140-141.

<sup>24</sup> „...has brought hidden dynamic reserves to the surface, which emphasized rhythm both as a rhetorical and a constructive element” [„...olyan rejtett dinamikus tartalékokat hozott a felszínre, amelyek a ritmust kifejező és konstruktív elemként egyaránt előtérbe állították.”] In: V. Holopova, *A 20. századi zene ritmusproblémái (Rhythm-Problems in 20<sup>th</sup> Century Music)*, Zeneműkiadó, Budapest, 1975, p. 197.

thought. We can safely say that his works showcase a propulsive type of dynamism organized around the parameter of rhythm. Solti did not lack either the inspiration, or spirituality, nor the technique needed to faithfully interpret his masterpieces.

### London, His Mature Period

After being asked to conduct Stravinsky's *Der Rosenkavalier* in Covent Garden in 1961, he became also the musical director of the same institution. Here, among other exceptional works, he had the opportunity to direct the work of the English composer Benjamin Britten, entitled *A Midsummer Night's Dream*. Solti remembers that the work had been composed in the style of Purcell, with a serene type of orchestration reflecting the language of the drama<sup>25</sup>. Britten shared Solti's view regarding musical values. In a radio program for high school students, Britten stated the following: "in truly great works, technical skills and inspiration are inseparably linked to one another".<sup>26</sup>

Solti recalled fondly the success of three performances series staged in 1962, also during his London years. The three works: *Erwartung* by Schönberg, *Gianni Schicchi* by Puccini and *L'heure espagnole* by Ravel, were all directed by Peter Ustinov.

### Chicago, the Period of Symphonic Music

The Chicago orchestra was an accomplished ensemble that allowed Solti to work at the highest level of musical command. Concerning the interpretation of contemporary music, Solti considered it a mission to conduct the works of American composers. Within the first season they interpreted the *Three Places in New England* by Charles Ives, *Variations for Orchestra* by Elliott Carter and *Seven Studies on Themes by Paul Klee* by Gunther Schuller. At the same time, he did not neglect the illustrious compositions created in Europe either. Solti and his orchestra supported the premieres of works written by the following composers: Marvin David Levy, Alan Stout, Hans Werner Henze, Bohuslav Martinu, David Del Tredici, Sir Michael Tippett, Easley Blackwood, Witold Lutoslawski, Morton Gould, George Rochberg, Karel Husa, Gunther Schuller, Ellen Taaffe Zwillich and Andrzej Panufnik. Solti regretfully confessed that he had conducted too little of the works of Prokofiev, and almost none of those written by Shostakovich.<sup>27</sup>

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<sup>25</sup> *Emlékeim (Memoirs)*, p. 149.

<sup>26</sup> „az igazán nagy művekben a technika és az inspiráció elválaszthatatlan egymástól”, Benjamin Britten, *Pályámról (About my Path)*, In: Fábrián Imre, *A huszadik század zenéje (20<sup>th</sup> Century Music)*, Gondolat, Budapest, 1966, p. 276.

<sup>27</sup> *Emlékeim (Memoirs)*, p. 265.

## Ending his Journey with Béla Bartók's Embrace

In his volume, *Bartók's Dramaturgy*,<sup>28</sup> musicologist Ernő Lendvai presents a beautiful tonal mirror symmetry within the work of *Cantata profana*. The scale of the beginning and that of the end of the work – which starts with the note d, which is the tonal center - is perfectly mirrored.

E.g. 1



In the work, the sons of the father must go from one point to another, from one world to another. The music from the beginning of the work is based on the scale that reflects an organic thought of *sectio aurea*, while the tonal frame at the end illustrates an acoustic, harmonic system. The first tonal system is full of turmoil, while the second represents the miracle of liberation. The analogy of this journey mirrored in Solti's life belongs to the conductor himself.

In the last few pages of the *Memoirs*, Solti includes the days in which he went to Budapest to record several works as a sign of respect for his former teachers: Bartók, Kodály and Leó Weiner. Being persuaded by a friend, after the rehearsals he visits his father's birthplace, Balatonfőkajár. Solti confessed that during this visit, for the first time in 60 years, he finally felt that he belonged somewhere. (...) The stag had returned home, the horns have passed through the door, since, during the time when he was far away, the door had become larger, wider<sup>29</sup>.

## Conclusions

Sir Georg Solti contributed to the consolidation of composers belonging to the “classical modernism” trend of the 20<sup>th</sup> century. In his choice of repertoire, he sought to reveal the valuable works of some of the most notable composers of the 20<sup>th</sup> century. The scores interpreted by him

<sup>28</sup> Lendvai Ernő, *Bartók dramaturgiája (Bartók's Dramaturgy)*, Akkord, Budapest, 1993, p. 225.

<sup>29</sup> *Emlékeim (Memoirs)*, p. 267.

– works of Strauss, Bartók, Stravinsky, Schönberg, Berg, Britten, Ives, Carter, Henze, Tippett, and so on – require the highest level of technical skills of the interpreter, skills that reveal the conscious evolution of the musical process itself. Solti was a very rigorous and demanding musician. His podium personality was “exuberant and forceful”.<sup>30</sup> He pushed his musicians until the point where he thought the work had been properly played. Although he had been considered a conductor representative for the “classical” eras in music history – having achieved huge critical acclaim in that respect and recording almost the entire standard European repertoire of orchestral and operatic works<sup>31</sup> - he was an passionate promoter of contemporary music as well.

Finally, we wonder: if a musician, an interpreter does not have all the skills needed for playing the demanding works mentioned above (and many others), what will happen then? Will the audience accept “less”, or eventually, the work will cease to be played? Do we have schools that prepare us to perform, and ultimately understand such complex works of art? In Solti’s case the answer is clear. He worked with elite musicians, thus his interpretations are priceless. But this is a narrow stratum, just like in the case of audiences. To receive and understand these works, certain qualifications within this artistic genre are needed. This gives way to another question: to whom are these works written? Solti’s high ideals concerning interpretation always aimed toward a simple thought: to promote the idea that it is a positive thing to play the music of the 20<sup>th</sup> century, and that it is also useful for audiences to hear such music being played.

Solti also encouraged other interpreters to embrace the musical masterpieces of the 20<sup>th</sup> century. Solti also met musicians through these works written in this period. As the pianist András Schiff recalled, in 1985 they played *Variations on a Child Song* [*Változatok egy gyermekdalra*] by Ernő Dohnányi<sup>32</sup> with the Chicago Symphony Orchestra, a work that also represents the “classical modernist” school of the early 20<sup>th</sup> century.

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<sup>30</sup> Arthur Jacobs – José Bowen, In: *The New Grove Dictionary of Music and Musicians*, Second Edition, Edited by S. Sadie, Macmillan Publishers, London, 2001, vol. 23), p. 659.

<sup>31</sup> „His legacy includes over 250 recordings for Decca (with 45 complete operas) and 32 Grammy Awards, more than any other classical or popular performer. Recording *Salome* and then the first complete studio *Ring* (1958–64), with John Culshaw as producer, he became a pioneer in the use of stereo techniques to simulate the theatrical dimensions of opera. Outstanding among his other recordings is a fine Mahler cycle (made with the Chicago SO), including a truly colossal Symphony no.8.” In: *Idem*

<sup>32</sup> Schiff András, *A zenéről, zeneszerzőkről, önmagáról (About music, composers, himself)*, Vince, Budapest, 2003, p. 194.

Solti's perspective on musical values in this complex and troublesome period of music history shows us a worthy path to follow. He always managed to point out what he considered to be important to present and to listen to. If it was important to him, it probably would be important for us as well.

Lastly, further inquiries can be made into the topic. In what way did it influence the path taken by other conductors, like Leonard Bernstein, who was also enthusiastic about making classical music education – including contemporary music – accessible to large audiences. Furthermore, it would be more than instructive to analyse the perspective of Sir Simon Rattle, who was also highly engaged in educational musical presentations. These could very well be our next research endeavours.

*Translate revised by: Julianna Köpeczi*

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## ORIGINALITY OF APPROACH TO THE PSALMODIC MELODY IN *LITURGY IN THE PSALMODIC STYLE* BY PAUL CONSTANTINESCU

PETRUȚA-MARIA COROIU<sup>1</sup>  
ALEXANDRA BELIBOU<sup>2</sup>

**SUMMARY.** “Liturgy in the Psalmodic Style” by Paul Constantinescu is the expression of an original style based on the archaic Byzantine melody. This is concert music which differentiates it from the other liturgies created by Romanian composers for the Orthodox Church. The approach to the psalmodic melody in the harmonic-polyphonic context is an original one, the fusion is achieved by skilfully combined methods, thus we can notice Paul Constantinescu’s ability to synthesize the two-musical direction – the western and the eastern. The polyphonic choral composition fully enforces the Byzantine melodies, and the modal harmonies used are a bridge between the two musical systems – the tonal functional one and the eighth mode one in the psalmodic music. The techniques, such as the accompaniment, the modulation according to the wheel principle, the rhythm supporting the word are specific for the Byzantine melody, but they are integrated in the mixt choral texture proposed by the composer without diminishing their value or purpose. On the other hand, the strict or liberal imitation and the modal or tonal-functional harmony of the psalmodic melodies do not affect the richness of the Byzantine language; on the contrary, they enrich it. The Romanian spirituality is reflected in the composer’s musical creation, although he managed to by an universal musician through his widespread musical language.

**Keywords:** liturgy, psalmodic, polyphony, choir.

### 1. Introduction

“Liturgy in the Psalmodic Style” by Paul Constantinescu was composed in 1936, two years later the composer received the Creation Award from the Romanian Patriarchy. All of his Byzantine inspired creations include in their title “Byzantine style” (“Two studies in Byzantine style”, “Free

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<sup>1</sup> Prof. PhD Habil, Transilvania University Braşov, Music Faculty, [maniuipetruța@yahoo.com](mailto:maniuipetruța@yahoo.com)

<sup>2</sup> PhD Student, Transilvania University Braşov, Music Faculty, [xela\\_lrig@yahoo.ca](mailto:xela_lrig@yahoo.ca)

variations on a Byzantine theme from 13<sup>th</sup> c.”, “The Byzantine sonata”, “The Easter Byzantine Oratory”, “The Christmas Byzantine Oratory”) with the exception of this choral piece which is characterized by the words “in psalmodic style”. Because Byzantine music represents the entire musical art of the Byzantine Empire and the similar one after the fall of the Empire, it is clear why Paul Constantinescu emphasized the title of this composition, church music or the art developed by church singers being strictly musical-religious. In addition, this music composition embodies the experience of the Liturgy, being composed for mixed a cappella choir.

Paul Constantinescu’s *Liturgy* has eight musical parts, structured according to the example of the Catholic Mass, including only some of the important moments of the liturgy. Also, this composition is a concert, and will not provide the answers to prayers, religious choral music or final answers (*Our father, He is blessed, I saw the light*).

## 2. Means of compositionally processing the psalmodic melody in the component parts of “Liturgy in the Psalmodic Style”

### 2.1 Lord, Have Mercy

“Liturgy in the Psalmodic Style” starts with the equivalent of the Kyrie eleison sections in Catholic religious works, “Lord, Have Mercy” being a concert piece which gathers the believers’ answers in Orthodox prayers. Written in polyphonic style, the theme of the first section in “Liturgy in the Psalmodic Style” is not recognizable in today’s church songs, which suggests it was taken over from the old Byzantine music (12<sup>th</sup>-13<sup>th</sup> c.) or is a personal creation in psalmodic style.

The method used to construct this musical piece with a prayer atmosphere is the 5<sup>th</sup> mode based on C. The theme and the entire musical piece evolve on the wheel principle in the Byzantine music towards the two dominants of the 5<sup>th</sup> mode, F and G. The generating reason fully displays a modal nature through the lack of sensitivity and exploiting the sub tone relationship as shown in the following example.

E.g. 1

**Papadic**

B. 

Doa - mne mi - lu - ieș - te

Paul Constantinescu creates an imitative composition in which the tension increases gradually. The second section of “Lord, Have Mercy” is built around the modulation of the two dominants of the 5<sup>th</sup> mode. We notice in this part of tension development and build-up the instability of the chord in contrast to the clarity of the first imitative part. The original treatment of the psalmodic melody is evident from the first part of the liturgy, with varied types of harmony for mixed choir.

The climax of the score is represented by the overlap of the second section with the varied come back of the first section. The third part of “Lord, Have Mercy” is a variant of the first part, the conclusion of the prayer which opens the concert liturgy.

Paul Constantinescu considers permanently the harmonization of the melodic accents with tonic and expressive ones<sup>3</sup> thus the rhythmical intensification generally occurs in areas of melodic culmination. From the point of view of the movement, in addition to the words “Andante tranquillo” there is also the terms “Papadic”. The latter refers to a serious, rare, sober movement<sup>4</sup>. The tempo chosen by the composer is in close connection with the repeated text which gives the impression of personal continuous prayer in the polyphonic parts, but of collective one in the monody and homophony sections.

## **2.2 Holly God**

The second part of the “Liturgy in the Psalmodic Style” is “Holy God” or the Trisagion Hymn. The composer used as a source of inspiration for this section a Paleologists’ Hymn, as it is specified in the subtitle. In the Byzantine Empire, in addition to church music, there were also acclamations, ceremonial music dedicated to the patriarch, emperor or dignitaries. Thus, Paul Constantinescu uses such an acclamation<sup>5</sup> as inspiration for a solemn hymn for the Holy Trinity.

The score begins with a full A Eolic chord intoned on all voices forte and repeated, which conveys a solemn atmosphere. After the first “holy” intoned with supplication, there is a simple melody ascending in parallel octaves for the men’s voices, made up of three sounds which represent the symbol of the Holy Trinity framed by the word “God”.

“Holy God” has three sections, each line of the hymn combining the chord technique and the melodic one in different ways.

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<sup>3</sup> Ciobanu, Gh, *Studii de etnomuzicologie și bizantinologie (Ethnomusicology and Byzantinology Studies)*, Editura Muzicală, Bucharest, 1974, p. 74.

<sup>4</sup> Ionașcu, Stelian, *Teoria muzicii psaltice (The Theory of Psaltic Music)*, Editura Sophia, Bucharest, 2006, p. 94.

<sup>5</sup> *The Hymn of the Paleologues* was dedicated to the Paleologue dynasty, the last in the Byzantine Empire.

### **2.3 Cherubic**

A musical section of "Liturgy in the Psalmodic Style" which highlights the mysterious and supernatural atmosphere of the liturgy is "Cherubic" or *The Cherubic Hymn*. The Christians confess they discard what is worldly in order to receive Jesus properly; the church-goers resemble the Cherubim who tirelessly bring praise. Paul Constantinescu's "Cherubic" resumes the move of the first part, "Lord, Have Mercy", this hymn being an example of church music written in the "papadic" rhythm in which the slowest move is subject to ample melismatic development.

The work was written in the 5<sup>th</sup> mode for A, a minor mode which suggests the calm atmosphere of humble prayer. Paul Constantinescu uses again the polyphonic imitative composition.

### **2.4 That we may receive the King**

The Cherubic Hymn consists of two sections divided by the remembrances uttered by the priest during The Great Entrance: "Cherubic" itself and "That we may receive the King" – solemn hymn-like song.

Paul Constantinescu suggested relating the two sections of "Liturgy in the Psalmodic Style" by using the same thematic material. The theme approached in the 5<sup>th</sup> mode in "Cherubic" is this time exposed in a major, luminous and solemn way, the 8<sup>th</sup> mode on A. Comparing the two generating themes we can notice that their melodic development is the same, the differences occur in the case of melodic notes and ornamental formulas. Also, the tempo and the method render the two songs different from the point of view of their atmosphere and style. Paul Constantinescu chose to compose "That we may receive the King" in sticheron with the mention Moderato, the movement is more energetic in order to highlight the text "That we may receive the King of all, invisibly escorted by angelic Hosts. Alleluia. Alleluia. Alleluia".

Structurally, we can distinguish three sections: the first one, built on the words "That we may receive the King of all", is a polyphonic part in which the theme is exposed in the 8<sup>th</sup> mode based on A and developed in the 8<sup>th</sup> mode based on F, the second section uses a different sonorous material in the 6<sup>th</sup> mode on G, a theme with the same sinuous ascending melodic profile but with several melodic notes, the words used are "invisibly escorted by angelic Hosts", whereas the conclusion is a coda in the 8<sup>th</sup> mode on A, which partially resumes the initial topic and, in its turn, has a tripartite structure, model-sequence-rhythm, expressed through the words "Alleluia. Alleluia. Alleluia.". The first two sections are polyphonic, while the coda suggests the union of all the voices in solemn praise to the divinity, the homophony and the chord technique being used in the composition.

The accompaniment is skilfully employed in a rich polyphonic creation, Paul Constantinescu suggesting the psalmodic accompaniment technique by long notes intoned by the four voices, in the first section, as well as by the rhythmic pedal in the polyphonic melody of the second section.

### **2.5 The Great Responses**

“The Great Responses” represents, from the musical point of view, a five-part composition which reaches the climax of the Liturgy, each part being preceded by the priest’s words. The first three choral answers are short confessions of faith that Paul Constantinescu fully enhanced through the Byzantine melody. The next two songs are long and praise the Holy Trinity.

“The Mercy of Peace” opens the moment of the participants’ confession of faith at the Liturgy through “The Great Responses”. Everybody shows praiseworthy mercy, peace and sacrifice. For this short musical answer, Paul Constantinescu used a melody in the 2<sup>nd</sup> mode based on E, the chromatic harmony was created naturally, by using the diatonic semitones, not chromatic ones. This part starts with a monody intoned by all the voices of the mixed choir, and then there is a moment of homophony in which all the chromatic notes are treated as melodic notes (ornaments, passage, and appoggiatura).

“And with your wisdom” is the second musical answer which stretches across three measures, the sonorous material used is common to the previous melody. This time, Paul Constantinescu uses the 2<sup>nd</sup> mode, with a descended sixth level. The homophonic composition displays again an equal rhythm of quarter notes and half notes, the accompaniment on the basic sound of the alto voice and the one introduced through a passage from the bass voice strengthen the Byzantine flavour.

The third answer is “We have onto God”, a musical part which continues the hieratic atmosphere through the same rich chromatic. Paul Constantinescu enriches the chromatic range through the interferences between the 2<sup>nd</sup> and the 6<sup>th</sup> mode.

“Worthily” brings praise to the Holy Trinity. Paul Constantinescu chose to change the register he had used previously by passing from the modal chromatic universe to the diatonic modal tone one. Also, the homophone composition is enriched by the polyphonic one, the latter being non-imitative figuratively choral. The diatonic modulations in the Bach style are joined to the Byzantine style used previously, which leads to a unique diversity in the area of Romanian sacred music.

The last part of “The Great Responses” is the seraphic Trisagion “Holy is, Holy is, Holy is the Lord of Sabaoth”. Through this score, Paul Constantinescu draws away from the restrained Byzantine melody and approaches the grandeur of western religious music (Sanctus and

Benedictus). From a formal point of view, the composer guides himself by the lyrics and builds three sections based on the following words: the first section is built on the literary text “Holy is, Holy is, Holy is the Lord of Sabaoth. The sky and the earth are full of Your praise. Hosanna for the ones above!”, the second one presents the text “Blessed is the one who comes in the name of the Lord”, and at the end, the third section glamorously concludes “Hosanna, Hosanna, Hosanna for the ones above!”.

### 2.6 We Praise Thee

The central prayer of the Holy Liturgy uttered in private, the epiclesis, overlaps with the musical moment of “We Praise Thee”. Together, these two tensed moments lead to invoking the divine power to change the bread and wine into the Saviour’s Body and Blood.

Paul Constantinescu rendered musically this moment full of mystery in a monopartite score made up of three ample phrases which skilfully combine the homophonic composition with the polyphonic one. It is not an accident that the composer chose to use the alto voice for the first theme, in a monody in the 5<sup>th</sup> mode, the register and timbre he uses give balance and create an atmosphere suitable for prayer. The soprano brings extra tension by an imitation of fifths in *stretto*. The masculine voices deepen the state of prayer by interventions in the accompaniment technique.

E.g. 2

Pre Tine

The musical score for "Pre Tine" is presented in two systems. The first system includes staves for Soprano, Alto, Tenor, and Bass. The Soprano part begins with a rest, followed by a melodic line with lyrics "Pre Ti ne". The Alto part starts with a rest, then enters with "Pre Ti ne Te lă". The Tenor and Bass parts have rests. The second system continues the vocal parts with lyrics "u - dăm, Te lă u - dăm, Te lă u - dăm, Te". The Soprano part features a melodic line with a trill-like figure. The Alto part has a similar melodic line. The Tenor and Bass parts have rests. The score is marked "Papadic" and "pp".

## **2.7 Hymn to the Holy Virgin**

“Hymn to the Holy Virgin” is dedicated to the Virgin Mary; this song requires virtuosity in the interpretation of the psalms, with a wide ambitus and an irmologic or sticheron tempo. Also, the decided interpretation makes the difference between this hymn and the previous song which suggests a peaceful atmosphere of private prayer.

The score in Paul Constantinescu’s concert liturgy is built on the forth leghetos voice; the melody of this voice is diatonic based on C; it also has a moved tempo – irmologic. The specific element brought by the composer consists in combining the processed motives and the polyphonic style, on a harmonic modal support. In order to preserve the psalmodic specificity, the composer adopted techniques such as the accompaniment, consecutive fifths and octaves, the melodic chromatic which display the ornamentation in the psalmodic notation.

## **2.8 Psalm XXXIX**

“Psalm XXXIX” or “The Liturgy Concert” represents, from a musical point of view, the climax of the “Liturgy in the Psalmodic Style”. This score, The Hymn of the Holy Communion, which is intoned when priests receive the Holy Communion, has a modally instable melodic structure, thus constructing a “lyrical-invocative”<sup>6</sup> atmosphere of high tension. Structurally, the concluding part of the concert liturgy is different from its other parts because it contains a first section of soloist voice with choral accompaniment. This part is developed in a Motet and then a Halleluiah under the form of a fugue.

In the choral composition of the psalm, the composer uses the chromatic movement generated by the principle of sound attraction, the change of the sonorous centre in order to ensure higher fluidity; we also notice the use of fifths elliptic harmonic structures or dense parallel constructions which give a state of suspension of the sonorous centre. All of these are combined in a varied atmosphere in a text full of meanings, the one of psalm 39, verses 13, 14 translated by Vasile Radu and Gala Galaction.

## **3. Conclusions**

The “Liturgy in the Psalmodic Style” is an example of an original approach to the byzantine melody. The musical techniques used for this composition are uniquely combined; the traditional and ancient chant of the

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<sup>6</sup> Ionașcu Stelian, *Paul Constantinescu și muzica psaltică românească (Paul Crnstantinescu and Romanian Psaltic Music)*, Editura Institutului Biblic, Bucharest, 2005, p 139.

Orthodox Church is enriched by the eastern musical elements. The Romanian spirituality is reflected in the composer's musical creation, although he managed to by an universal musician through his widespread musical language.

In his work, "Liturgy in the Psalmodic Style", Paul Constantinescu succeeds in integrating the church Byzantine monody in an ensemble of methods used in choral composition, the synthesis he performs between the western style of choral pieces and the psalmodic one is rare and exceptional. The stylistic vision is original; the religious feeling is preserved and developed in a personal way.

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## THE SACRED IN THE CHORAL WORKS OF DRAGOȘ ALEXANDRESCU

AUREL MURARU<sup>1</sup>

**SUMMARY.** Standing at the crossroad between tradition and modernism, the choral work of composer Dragoș Alexandrescu represents a genuine symbiosis between “the national” and “the universal”. The presence of his choral works in choir concert programs and in the church choirs' repertoire places Dragoș Alexandrescu on top of the list of creators of music dedicated to the development of the Divine Liturgy, next to other representatives of the genre from the second half of the 20<sup>th</sup> century.

**Keywords:** Sacred music, modality, polyphony.

Since the late 19<sup>th</sup> century, the liturgical, pluri-vocal chanting of harmonic-polyphonic type has been marking the history of Romanian music, becoming one of the most important forms of the professional musical art. At the core of this type of chanting, there have been both the psaltic monodies of Byzantine origins, as well as the choral tradition borrowed from Russia and the Western countries, thus resulting in an original branch of our country's musical culture.

Sadly, the period of full bloom of the sacred music genres only lasted until the mid of the 20<sup>th</sup> century. As the entire Romanian culture from the second half of the 20<sup>th</sup> century had to incur restrictions and censorship, there were few composers who took the chance of creating music designed for the Divine Liturgy. Although there has been an evident attempt to discourage any form of manifestation of religious faith, Nicolae Lungu managed, in full communist era, to edit his two “*Liturgies*”, which were works of high artistic value, inspired by the work of his predecessor, Dumitru Georgescu-Kiriatic. Although he failed in publishing his works at that time, there were many other composers (among whom - Dragoș Alexandrescu), who never gave up creating worship music.

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<sup>1</sup> Univ. Lecturer, PhD – Faculty of Social and Human Sciences, Department of Social and Human Sciences, Spiru Haret University, Bucharest, Romania. E-mail: aurelmuraru@yahoo.com

After half a century of staying “out of the spotlight”, liturgical music was offered the opportunity of manifesting on all the levels of the cultural life, being present – ever since the 1980<sup>s</sup> – not only in churches, but also in concert halls. Over the last twenty years, important choral works have been published, pertaining to the sacred music genres, as the sacred has remained “a constituting part of the creation of most Romanian composers of today”<sup>2</sup>. Beginning with the last decade of the 20<sup>th</sup> century until present, several liturgical works of a definite value have been written, such as: “*The Liturgy of Saint John Chrysostom*” by Liviu Comes, “*The Wallachian Liturgy*” by Tudor Jarda and, last but not least, “*The Divine Liturgy Chants*” by Dragoș Alexandrescu.

Dragoș Alexandrescu (1924 – 2014) was attracted by sacred music ever since he was a child – at the age of 13, he composed *Cherubic Hymn No. 1* (in D minor), a work that was performed by the choir of the Episcopal Cathedral in Constanța in 1937, under the baton of conductor Constantin P. Demetrescu – the religious component becoming the main aspect of his entire work. The presence of choral works signed by Univ. Prof. Dragoș Alexandrescu in choir concert programs and in the church choirs' repertoire places him on top of the list of creators of music dedicated to the development of the Divine Liturgy, next to other representatives of the genre.

His rich practical experience, a well-developed vocal and choral intuition, the understanding of the nature and expressive possibilities of the human voice – all these qualities have reflected into “*The Divine Liturgy Chants*”, turning this opus into a genuine masterpiece of today, a masterful blend between tradition and modernism. Shortly, the work was soon included in the repertoires of several church choirs, and this is mainly owed to the atmosphere of full piousness, permeating the entire liturgical music signed by protodeacon Dragoș Alexandrescu. In his work, entitled “*Church Choir Director's Guide*”, Alexandrescu states: “The role of sacred choral music, as well as of monodic music of Byzantine tradition, is to be sung in church, accompanying the development of the most beautiful, religious dramatic representation: The Divine Liturgy”<sup>3</sup>.

In the sacred choral works of this composer, the melodic component is extremely accessible from an intonational standpoint, giving the sound discourse the natural fluency, specific to a music designed for a religious service. The directing of the voices is governed by the principle of smooth

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<sup>2</sup> Valentina Sandu-Dediu, *Muzica românească între 1944-2000 (Romanian Music between 1944 – 2000)*, Editura Muzicală Publishing House, Bucharest, 2002, page 84;

<sup>3</sup> Dragoș Alexandrescu, *Ghidul dirijorului de cor bisericesc (Church Choir Director's Guide)*, Editura Sfântul Gheorghe-Vechi Publishing House, Bucharest, 1998, page 10.

movement, as the voice carrying the melody is usually placed in a comfortable, advantageous vocal range. The gradual movement, inserted with small leaps, is very frequent in Alexandrescu's work, generating a cursive and fluent melodic pattern. For the most part, the profile of the musical phrases is ascending, as if aspiring to spiritual enlightenment and to divinity.

**E. g. 1**

Andante

Lă-u - dati - pe Dom - nul din ce - - - - - ruri, \_\_\_\_\_

Having an in-depth knowledge of the prayer's text, Alexandrescu preserves the primordially of the melodic element as carrier of the emotional force, giving birth to some musical jewels which speak first to God and then, to the humans.

The clear and airy harmony of Alexandrescu's liturgical works evolves in tight relationship with the syntax, creating stability and thematic unity. One can firmly state that the liturgical part of his compositional work is predominantly *polyphonic*, as he employs a wide array of techniques, from simple imitations to musical segments written as a *canon*, or in the style of a fugue (*fugato*).

**E. g. 2**

măs. 9 Solo

Soprano *p* Ti - e îti mul - tu - mim, îti mul - tu - mim

Alto Solo *p* Ti - e îti mul - tu - mim

**Pe Tine te lăudăm (No. 1) (Translation: "We Praise You, Lord!")**

By processing the melody of the *Trisagion* in Tone 5, *Dragoș Alexandrescu* uses the *canon* as a compositional technique, conferring this work a special fluency, very appropriate for such a composition.

Sfin-te Dum-ne - ze - u - le, Sfin-te ta - re Sfin  
 Sfin-te Dum-ne - ze - u - le, - Sfin-te ta - re - Sfin  
 Sfin - te Dum - mne - ze - u - le, Sfin - te ta - re  
 Sfin - te Dum - ne - ze - u - le, Sfin - te ta - re

The oscillation between *major* and *minor* (not necessarily in the relative keys) is extremely often found in the works of the Dobrogean composer. Through this apparently insignificant compositional technique, the composer marks the various hypostases of expressiveness, as a game between lights and shadows, between joy and sadness. The *major-minor* relationship, eloquently illustrated in the “*Litanies*” (after “*the Holy Gospel*” and the “*Cherubic Hymn*”), is enhanced by the Picardy cadences with which Alexandrescu ends “*The Holy Anaphora*”, “*We Praise You, Lord!*” and “*The Lord’s Prayer (Our Father)*”.

The harmony of his choral works of sacred music represents the perfect fusion between *tonal* and *modal*. In addition to his compositions, in which the rules of the tonal-functional system are strictly complied with, we can find numerous opuses that pertain to the *modal* sphere of influence (*The Orthodox Paschal troparion “Christ is risen!”*, *The Beatitudes (No. 1)*, *Troparion of the Holy Cross*, and so on). One of the liturgical works in which we can notice the composer’s mastery in integrating the *melos* of Byzantine origin into the most adequate harmonic ambiance, is his processing of the psaltic melody “*Christ is risen!*”. By finding the type of harmonization required by the melodic line and building up natural chords on the scale degrees of the mode, by avoiding tonal relations and excluding the leading tones, Alexandrescu manages to emphasize the musical substance of this *Paschal troparion*, while maintaining unaltered its *modal* character. The psaltic melody of this work fits within a chromatic hexachord with a semi-augmented 2nd (put into practice through an augmented 2nd):

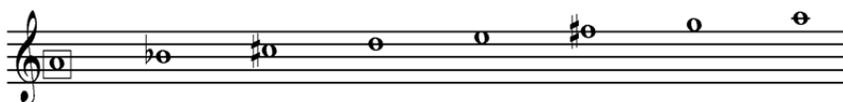
E. g. 4



**Chromatic Hexachord extracted from the Tone (octoecho) II scale**

Hence, by adding the seventh note to this hexachord, Alexandrescu reached the scale of the folk heptatonic mode (a Mixolydian scale with lowered 2nd), built on the note *la*.

E. g. 5



**Mixolydian scale with lowered 2nd**

Starting from this scale, the composer managed to create a choral work in which all the elements of harmony can be rediscovered in the melodic line, resulting in one of the most original works signed by Dragoș Alexandrescu.

Although apparently evolving in key Gm (with *Sib* and *Mib* in the key signature), *The Beatitudes (No. 1)* are yet another example of a work with a pronounced *modal* character. The *modal* imprint can be easily detected from the very first musical segment, which is built on a continuous oscillation between the functions of *tonic* and *subdominant*, as the relation specific to tonal music (dominant - tonic) misses from this debut fragment of the work. An overlapping of the two systems (tonal and modal) is attained through the 11 inner cadences found in this choral work. Hence, all these cadences are built on the V – I relation (specific to the tonal system), yet achieved through the minor 7th and not through the leading tone, which turns them into genuine moments of equilibrium between the two sound organization systems.

The creation of Dragoș Alexandrescu stands at the crossroad between two trends of influence: the Byzantine influence, on one hand and the Slavic-origin trend, on the other. This dualism, which has proven fertile for Alexandrescu's work, has manifested through a synthesis between national and universal, between tradition and innovation. The confrontation between *modality* (specific to church chanting) and his formation as a composer educated in the tonal-functional Western spirit, has resulted in an opera in which the originality in expressing the psaltic ethos has not been lost.

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## A SURVEY AND COMPARATIVE ANALYSIS OF SELECTED PIANO METHOD BOOKS

ZSUZSANNA HUNYADI<sup>1</sup>

**SUMMARY.** The first several years of instrumental study are crucial in the formation of one's fundamental attitude toward music. The manner in which a child is taught and the goals set by the teacher during this period can shape his/her relationship to music for a lifetime. So-called piano method books are widely used in the earliest stages of study. The increased popularity of piano lessons has made this activity an important venue for learning about music in general, not only for the musically gifted, but also for children of average ability. In this sense, the chosen pedagogical approach and teaching tools – including method books – greatly influence students, piano teachers, and parents. Thus, an examination and comparison of the developmental strategies found in various piano method books is paramount. The results of this exploratory research, a comparative analysis of six different Hungarian piano method books, may bear potentially significant implications from a wider, international perspective. Moreover, the selected analytical criteria used here offer a basis for further research of piano method books and pedagogical styles.

**Keywords:** piano method book, skill/talent development, piano pedagogy

### The Concept of the Piano Method Book: Its Role and Significance in Pedagogy

Piano method books are systematically compiled scores containing the basic elements of music literacy for beginners, exercises for the development of technique, and short pieces.

*“An abundance of pedagogical experience has accumulated over the course of centuries of musical instrument education, and as a result many different methods came into use. Eventually the need arose to organize and*

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<sup>1</sup> Doctoral student at the Károly Eszterházy University Institute of Primary and Preschool Education, Eger, Hungary.  
E-mail: hunyadi.zsuzsa1@gmail.com Website: www.improhunyadi.webnode.hu

document this knowledge systematically. Pedagogically oriented works – method books – were written for the purpose of providing music teachers with practical guidelines for teaching.”<sup>2</sup>

“Trends in piano pedagogical literature are influenced by societal changes, the development of the instrument, evolving musical styles, and the individual contributions of great teachers.”<sup>3</sup>

A reflection of the era in which it was written, François Couperin’s *L’art de toucher le clavecin* [The Art of Playing the Harpsichord] (Paris 1716) can be considered the first actual keyboard method. Its significance lies in that it paved the way for “the modern age, in which performing artistry was elevated to equal ranks with the creative arts”, according to Lili Veszprémi’s reference book on the history of piano pedagogy in Hungary.<sup>4</sup> The essential problem for performers at the time was the proper realization of ornamentation. This topic was also addressed by, among others, [Daniel Gottlob] Türk in his comprehensive piano methodology (1789), another landmark piano method.<sup>5</sup> The theoretical part of Türk’s treatise attained an artistic level through his inclusion of such topics as improvisation, figured bass realization, and the fundamentals of composition. Particularly noteworthy is the fact that his method also highlighted two important aspects of performance: phrasing and good tone production.<sup>6</sup>

The first Hungarian virginal book that can be considered a keyboard method is the collection by János Wohlmuth, which until 2008 survived only in manuscript form.<sup>7</sup> Wohlmuth compiled this score for one of his students. An examination of the volume’s contents provides an accurate picture of the instrumental skills expected of a successful pupil at that time. Wohlmuth’s tutorial consists of an overview of fundamental music notation followed by fifty-six short pieces based on various popular 17th century tunes which were passed from one city to another. The melodies are characterized by motivic

<sup>2</sup> Pukánszky, Béla, *Metodikai áttekintés az utóbbi száz év kiemelkedő gordonkaskoláiról* [A Methodological Review of the Foremost Cello Methods of the Last 100 Years] in: *Parlando* 1978/9, p. 6.

<sup>3</sup> Szabolcsi, Bence & Tóth, Aladár (Ed. Dénes Bartha), *Zenei lexikon* [Encyclopedia of Music] III. (O–Z), Budapest: Zeneműkiadó, 1965, p. 715.

<sup>4</sup> Veszprémi, Lili, *Zongoraoktatásunk története* [A History of Our Piano Pedagogy], Budapest: Zeneműkiadó, 1976, p. 41.

<sup>5</sup> Türk, Daniel Gottlob, *Klavierschule oder Anweisung zum Klavierspielen* [Piano School or Instruction for Piano Playing], Leipzig, 1789.

<sup>6</sup> Türk’s opus as described in Veszprémi, op. cit.

<sup>7</sup> Wohlmuth, János, *Starck Virginal Book*, Sopron, MS, 1689, as described in Veszprémi, op. cit. See also the first, critical edition in: *Musicalia Danubiana* 22. *Starck Virginal Book (1689) Compiled by Johann Wohlmuth; Johann Wohlmuth: Miserere (1696)*. Ed. Ilona Ferenczi, Budapest: MTA Zenetudományi Intézet, 2008.

development and periodic structure in small two- and three-part forms *“which potentially provide model examples for the practical application of elementary harmony. The exercises feature harmonic progressions beginning with the tonic-dominant, followed by the subdominant, and eventually including secondary dominant relationships, and finally culminating in a harmonized chorale which encompasses all of the presented progressions.”*<sup>8</sup>

*“As an important part of Hungarian culture, arts, and education, and in correspondence with other intellectual fields, Hungarian piano pedagogy changes according to societal expectations, and the repository of accumulated experience continually expands from generation to generation. Needless to say, the idea of music, its language, forms of manifestation, and set of tools are ever-changing, and successive generations of piano teachers also differ from one another. The potential danger in this may be that the desire to experiment could obscure those fundamental truths whose validity is not dependent on time but on continuous confirmation from authentic experience.”*<sup>9</sup>

Music life began to flourish in Hungary in the early nineteenth century, as music societies were formed and a burgeoning in music teaching, concert life, chamber music, and music journalism was experienced. The Musicians’ Society of Pest-Buda founded a vocal school in 1840, which gradually expanded to include instrumental studies and finally in 1867 became the National Conservatory.

*“A long list of outstanding teachers (Mátyás Engeszer, Lajos Menner, Károly Them, Károly Hubert, Imre Székely, József Bloch, Károly Aggházy, etc.) and the high-quality concerts they organized proved the institution’s cultural importance. The culmination of these communal efforts was the establishment in 1875 of the National Hungarian Royal Academy of Music. The fact that Ferenc Liszt became the institution’s first president and Ferenc Erkel its first director was of great symbolic significance and a sure guaranty of effective results at the turn of the century.”*<sup>10</sup>

The newly-formed music schools in turn generated the birth of an independent Hungarian literature for music pedagogy. The piano method books produced in nineteenth-century Hungary were patterned after their foreign counterparts. They primarily mirrored the practice of German methods, which were designed to lead students progressively through the rudiments of music, ornamentation, fingering, and figured bass to the artistic

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<sup>8</sup> Veszprémi, op. cit., p. 46.

<sup>9</sup> Duffek, Mihály, *Zongora szakmódszertan személyes hangolásban* [Piano Methodology – Personally Tuned], Debrecen, Egyetemi Kiadó, 2015, p. 5.

<sup>10</sup> Dobszay, László, *Magyar zenetörténet* [Hungarian Music History], Budapest Gondolat Kiadó, 1984, p.159.

level.<sup>11</sup> During this period the Hungarian piano methods of István Gáti and Sándor Dömény were published, which were summaries of their pedagogical experience. They sought to habituate both teachers and their students to the use of Hungarian-language sheet music, writing theoretical and practical textbooks in Hungarian and attempting to lay the foundation for Hungarian music terminology.<sup>12</sup> István Gáti's *A kótából való klavírozás mestersége, melyet készített az abban gyönyörködők kedvéért* [The Art of Keyboard Playing from Sheet Music, created for the Delight of Music Lovers] (1802) was the first piano method written in Hungarian. The work contains the necessary basics for instrumental playing, although Gáti's goal was primarily to promote the understanding of music. In his preface he describes *“the edifying value of music and the full range of its beneficial effects on thought and concentration. He [Gáti] was the first to attempt to devise a Hungarian music terminology.”*<sup>13</sup>

In his outstanding textbook, *Módszer a zongora helyes játszására* [Proper Method for Playing the Piano] (1860) István Bartalus summarized his teaching experience at the State Teachers' Training Institute in Buda. His *Énektanítási zenei és kézikönyv* [Handbook and Music for Vocal Teaching] and *Vezérkönyv a zongora játszására* [Reference Manual for Playing the Piano] were published to provide guidelines for curriculum development when *“the Eötvös mandates for the reform of public education declared that singing and music should become required subjects of study in elementary and upper, public and middle schools.”*<sup>14</sup> Bartalus departed from the practice of his predecessors by providing material only for the first years of study, and by including arrangements of Hungarian and other nations' folk songs.

By the early twentieth century, the need for systematic organization of methodological doctrines for the piano pedagogy curriculum at the Royal Music Academy had become indispensable. Kálmán Chován's book, *A zongorajáték módszertana mint nevelési eszköz* [Piano Methodology as a Means of Education] (1904) served this purpose. The physiological research of the day as well as the latest discoveries in general psychology opened new perspectives in music teaching. *“The former helped the study of anatomical functionality and through this the automatization of the mechanical aspects of playing, while the latter contributed to auditive teaching methodology, or*

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<sup>11</sup> Szabolcsi, Bence & Tóth, Aladár, op. cit.,

<sup>12</sup> Szávai, Magda, Előszó helyett - Zeneiskoláink történetének vázlatja [In Lieu of a Preface – An Outline of the History of Our Music Schools], in: Veszprémi, op. cit.

<sup>13</sup> Szabolcsi, Bence & Tóth, Aladár, op. cit., p. 716.

<sup>14</sup> Szávai, Magda, op. cit., p. 16.

*development of the conscious intellectual role.*<sup>15</sup> After 1945 “the new structure of society allowed for the expansion of music education and the systemization of piano pedagogical materials and methods to such a degree that the quality of music education was elevated to a very high level throughout the entire country.”<sup>16</sup> Formal early skill development (preparatory music education), use of the actual music repertoire as a starting point in study, and a greater demand for artistry in pianism became standard practice; all of these approaches emphasized the primary importance of musical understanding.

### **Criteria for the Present Research**

Development was the foremost consideration for Erna Czövek in compiling her piano method, which is divided into three main areas of study: aural skills, music literacy, and technical training.<sup>17</sup> However, according to the present research more than three areas must be addressed for a complete analysis. During preliminary studies for the present project, eleven categories of characteristic skill/talent development were defined covering the intrinsic elements of elementary piano pedagogy and the corresponding process of early music education.

### **Concept and Definition of Talent and Skill Development**

*“Sándor Nagy defines skill as the automated component of a conscious activity the virtual automatization of certain phases of an activity enables the mind to concentrate on more crucial matters; one can thus transfer full focus to the higher processes involved in achieving the desired results and on overseeing those results.”*<sup>18</sup>

The entire spectrum of skills should be methodically addressed in music lessons. Musical skills involve the use of both intellectual and manual facilities.

*“By virtue of a simple comparison, it can be claimed that [] skills can be taught and learned, whereas talent can be developed. The process of helping talent to unfold requires a long-range time investment, but once it has evolved... it is retained permanently. In contrast, [] skills may be*

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<sup>15</sup> Szabolcsi, Bence & Tóth, Aladár, op. cit., p. 724.

<sup>16</sup> Szabolcsi, Bence & Tóth, Aladár, op. cit., 716

<sup>17</sup> Czövek, Erna, *Korszerű zongoraiskola tervezete* [Outline of an Innovative Piano Method] in: *Parlando* 1963/3, p. 7-10; 1963/4, p. 9-12

<sup>18</sup> Zakárné Horváth, Ida, *Készségek, képességek, kompetenciák fejlesztése* [The Development of Skills, Talents, and Competencies], Budapest: MODINFO Kft, 2003, p. 6. See also Nagy, Sándor. *Az oktatás folyamata és módszerei* [The Process and Methods of Education] Mogyoród: Volos Kiadó, 1997.

*acquired in a shorter period of time, but if they are not used, they can be lost quickly. Effective development of talent occurs through the mastery of specific study material. A mature talent eventually becomes independent of the study material, and continues to function dynamically even while comprehending and mastering completely new information.*"<sup>19</sup>

*"Occasionally it can take years of practical application of the obtained knowledge to develop into relatively solid talent. According to József Nagy, the optimum amount of time required for the acquisition of rudimentary skills and abilities is at least two to four years for simple elementary-level training, and five to ten years for more complex learning.*"<sup>20</sup>

As stated in the *Encyclopaedia of Pedagogy*: "...talent is developed over the course of human activity. There are the so-called general types of talents (intelligence, creativity) which can be expressed via a wide spectrum of activities; and there are the designated specialized talents (manual dexterity, musical ability, vivid imagination, capability to achieve results in sports)."<sup>21</sup>

Many researchers have dealt with the examination of talents and skills. Despite this fact, the established results of such research on instrumental skill/talent development in applied pedagogy are most clearly demonstrated in the curriculum used in music school education. The fact that piano method books – the topic of this paper – are accessed by the greatest number of people through their use in music schools further confirms the importance of studying the music school curriculum. Moreover, music school education relies on piano methods. In light of this, a review of the general developmental tasks outlined in the music school curriculum can provide direction for the research of skill/talent development in applied teaching.

The Hungarian music school piano curriculum (2011) lists the following general objectives of piano pedagogy: familiarization with the instrument; mastery of the necessary basic kinaesthetic skills, including: appropriate sitting position at the instrument in accordance with respective body proportions to ensure natural handling of the instrument; correct hand position; freely-functioning playing apparatus with independence of the fingers, arm, and hands; flexible, unfixed joints (shoulders, elbows, wrists, and fingertips); balanced piano technique according to individual ability (smooth changes of position, nimble crossing of the hands); differentiated touch and fingertip sense.

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<sup>19</sup> Zakárné, *ibid.*, 10

<sup>20</sup> Zakárné, *ibid.*, 7. See also Nagy, József, Krisztián Józsa, Tibor Vidákovich and Margit Fazekasné Fenyvesi. *Az alapkészségek fejlődése 4-8 éves életkorban* [Development of Rudimentary Skills from Ages 4-8], Budapest: OKÉV, KÁOKSZI, 2002.

<sup>21</sup> Báthory, Zoltán & Falus, Iván, *Pedagógiai Lexikon* [Encyclopedia of Pedagogy] *Vol. II.*, Budapest: Keraban Könyvkiadó, 1997, p.89.

The fundamental instrumental skills encompass a combination of technical and performance facility: orientation and ability to play on the entire range of the keyboard; ability to utilize basic pianistic techniques and types of articulation according to the specific musical material; knowledge and proper handling of the pedals; capability to play the instrument with an appropriately expressive tone, nuances, and dynamic variety depending on the character and essence of the music.

The curriculum then outlines the specific areas of musical ability and skill development as related to piano playing: for example, musicality (supple, dynamically expressive shaping of phrases; effective management of the balance between melody and accompaniment; refined articulation); aural skills (accurate intonation; melodic, polyphonic, and functional sense of hearing); sense of meter and rhythm (ability to maintain a steady tempo); musical literacy (sight-reading); and memory.<sup>22</sup>

Considering these guidelines, the present research is based on the following analytical perspectives:

1. The order of musical pitches and presentation of rudiments

This topic covers the application of musical fundamentals to piano study, including familiarization with the order of musical pitches, distances between pitches, relationships between pitches (e.g. neighbouring note, half-step, distance of a third), and such concepts as intervals, chords, and musical patterns.

2. Orientation on the keyboard

This topic focuses on the multiple ways of finding pitches in different registers on the instrument. The piano methods differ in how they present the necessary sets of pitches for musical pieces and in the pace of expansion of the ambitus of learned notes.

3. Rhythmic competence

Introduction to rhythmic skill development in each piano method

4. Technical skills

This area includes the teaching of the basic kinaesthetic forms, the pace of conscious note-learning, the methods of activating the fingers, the importance of position-sense, and the introduction to the elements of contemporary music.

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<sup>22</sup> Excerpted from the curriculum guidelines for elementary arts education, "Zongora" [Piano], *Magyar Közlöny* 2011/8., p. 1168.

5. Music literacy

Introduction to the reading of music, playing from written music, and the use of modern scores are examined in this topic.

6. Performance facility

A survey of dynamics, modes of expression, tempi, methods of shading, and the use of musical expression markings constitute this subject.

7. Creative talent/proficiency

Actual arranging/compositional assignments, rhythmic improvisation, activities involving free improvisation, four-hand improvisation, and improvisation according to specific guidelines are compared in this topic.

8. Musical sensibility and formal understanding

This category includes those factors which influence and shape the student's perception of music, such as: aural imaging as derived from the printed score (for example pentatonic, chromatic notes, dissonance); musical forms (e.g. da capo); compositional techniques (e.g. variation, sequencing); styles (e.g. classical) and their corresponding characteristic features; genres (e.g. minuet); expressive aspects of music (e.g. mood-improvisation); and associations with nature, music, the visual arts, literature, and architecture.

9. Ability to cooperate and participate in group activities

Many miscellaneous exercises, assignments, and pieces can belong to this area. These activities help students to integrate and develop specialized musical skills in conjunction with other kinds of skills, such as the ability to cooperate with others musically and verbally.

10. Capacity for working independently

The theme of this topic is preparation for independent study and practice.

11. Transposition facility

Here assorted tactics for the development of transposition skills are observed in the selected method books.

**Brief Introduction to and Description of the Selected Piano Method Books**

As the first step of this project, a wide-ranging survey was conducted to assess which piano method books are most commonly used in elementary music schools – which in this case proved to be primarily

Hungarian method books. Two foreign piano methods were also considered because of their popularity abroad and since their use has recently spread to Hungary.<sup>23</sup> Based on this preliminary poll, six Hungarian method books were then selected for detailed analysis. Important criteria for selection were that the method be systematically structured and comprehensive in dealing with the full spectrum of developmental areas. It was also imperative that the chosen piano schools be from different time periods and represent a variety of pedagogical concepts. Thus the sample group includes two piano methods written in the 1960's which continue to maintain a significant role in music education. The first of these is the *Zongoraiskola I. kezdőknek* [Piano Method for Beginners] which was compiled by a panel of experts but is commonly referred to as the "Komjáthy method book", referring to the name of the president of the editorial board. The other method book dating from the same year (1966) is that written by Erna Czövek. Since the scope of study material for purposes of this research was limited to the point of reaching the level of scale-playing, only the first volume of each of these two methods was examined here. The second volumes of both schools contain pieces of far greater complexity and thus require more advanced pianistic technique.

Two other method books from the sample group date from the 1990's. These schools opened new perspectives in the teaching of beginners through their detailed approach to the earliest stages of study. One of these, Lajos Papp's work entitled *Zongora ABC* [The ABC's of the Piano], was published in two volumes in 1995 and is still widely used in music schools. Papp focuses on the use of pentachords as the primary vehicle for development. He presents numerous variations of the five-finger position utilizing diverse playing techniques in a highly systematic arrangement. The other piano school from this subgroup is *A zongorázó gyermek* [Child Playing the Piano] by Tünde Aszalós (1992) in two volumes. Aszalós professed that her purpose in writing the first volume of this work was to contribute to the early training of young children. She postpones the introduction of music reading until a later stage, and instead concentrates her efforts with beginners on the teaching of basic kinaesthetic forms, the development of technical facility, and the activation of expressive potential. The first volume of her work is comprised of rote-playing exercises and arrangements of Hungarian children's songs. Music reading is introduced in the second volume, which features pieces by contemporary composers written specifically for this piano method.

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<sup>23</sup> 1) Thompson, John, *John Thompson's Easiest Piano Course, Part One*, London: Chappell & Co. Ltd, 1955. and 2) Schaum, John W., *Wir musizieren am Klavier*, Berlin: Bosworth Verlag, 2002.

In the early years of the twenty-first century creativity increasingly became the focal point in education. The demand for the integration of spontaneous compositional activity into piano teaching became more and more frequent. Mária Apagyi began exploring this subject intensively in the 1970's, publishing the results of her research in the comprehensive work, *Zongoráalom* [Piano Dream] in 2008. This is not a piano method in the literal sense. The three volumes are organized according to the logical principles of improvisation, which are equally valid for even the most advanced levels of instrumental playing. Certain aspects of pedagogy for beginners are presented in detail, including exercises and short pieces. Other parts of the work can be interpreted as a methodological guide for teachers with supplementary music examples. Pertinent aspects of the first two volumes have been considered in the present study.

Zsuzsanna Hunyadi completed her piano method in 2010-11. Its inclusion in this sample group is justified by the fact that the main emphasis is placed on creative musical activities for beginners through a simple, purposeful arrangement. Improvisational tasks are integrated into the musical material as a model for further thought and development. This school resembles a workbook by virtue of its numerous compositional and improvisatory exercises. The first two volumes have been included in this comparative analysis.

### **Piano Method Books Examined in the Present Study (Sample Group)**

Apagyi, Mária. *Zongoráalom – Kreatív zongoratanulás* [Piano Dream – Creative Piano Study] Vols. I-II. Responsible ed. Attila Garamvölgyi. (Pécs: Duplex Rota, 2008)

Aszalós, Tünde. *A zongorázó gyermek: kezdők zongoraiskolája* [Child Playing the Piano: Music Book for Beginners], Vols. I-II. (Budapest: Aszalós, Tünde, 1992)

Czövek, Erna. *Zongoraiskola I.* [Piano Method, Volume I]. Participating ed. László Dobszay. (Budapest: Editio Musica, 1966)

Hunyadi, Zsuzsanna. *A zeneértés alapjai – Zongoraiskola* [The Basics of Understanding Music – Piano Method] Vols. I-II. (Budapest: Aposztróf Kiadó, 2010-11)

Papp, Lajos. *Zongora ABC* [The ABC's of the Piano], Vols. I-II. (Budapest: Editio Musica, 1995)

*Zongoraiskola I. kezdőknek* [Piano Method for Beginners, Volume I]. Ed. Fantóné Kassai, Mária; Lajosné Hernádi; Aladárné Komjáthy; Kató Vásárhelyiné Insetl; Miklósné Máthé (Budapest: Editio Musica, 1966). Referred to in this study as the “Komjáthy piano method”

### **Concise Summary of the Analysis**

Concerning the order of musical pitches and presentation of rudiments (first analytical perspective), significant differences exist between the six methods of the sample group in terms of how the fundamentals are introduced. Certain methods begin with teaching the pitch classes (Papp, Komjáthy), others with rote-playing exercises using solfeggio notation (Czövek, Hunyadi), another with playing on the black keys as demonstrated by the teacher (Aszalós), and yet another with activities involving aural discovery (Apagyí). Three of the methods emphasize the learning of intervals (Aszalós, Hunyadi, Apagyí). They contain exercises for learning the names of the intervals and the corresponding distances between pitches, theoretical and notational practice of building intervals from a specific note, and recognition of intervals within the score. Knowledge of basic concepts, such as the major and minor forms of chords and scales, is necessary to master these elementary techniques in piano-playing, and all of the six methods deal with this subject matter. However, only certain of the schools delve into theoretical topics such as: functions and simple chord progressions (Hunyadi, Papp, Apagyí); the phenomenon of overtones (Aszalós, Apagyí); and patterns, whole-tone scales, and chromaticism (Aszalós, Hunyadi, Apagyí).

Regarding the topic of orientation on the keyboard (second analytical perspective) through the playing of pentachords – a primary cornerstone of learning to play the piano –, two different trends can be observed within the sample group: 1) concentration on several basic pentachords, or 2) introduction of a wide variety of types of pentachords in multiple registers. Some of the authors devote special attention to the study of intervals, as this subject comprises the basis for the student’s understanding of melodies and chords (Aszalós, Apagyí, Hunyadi). Certain schools place particular emphasis on mapping out the pitches needed in a specific piece of music (Aszalós), or on extemporizing with a given set of pitches (Hunyadi, Apagyí, Papp, Czövek, Aszalós), as these activities are highly effective in developing a sense of orientation on the keyboard.

Significant conceptual differences exist between the various methods in their approach to the fundamentals of rhythmic skill development. Some schools presume an existing level of rudimentary rhythmic knowledge and the ongoing, simultaneous study of solfeggio, thus building on this foundation.

These methods begin by teaching children's songs on the piano (Komjáthy, Hunyadi, Czövek, Aszalós). In contrast, other schools take a step-by-step approach to the building of complex musical knowledge, teaching the simplest elements of rhythm first and laying rhythmic foundations with the help of counting and accompaniment by the teacher (Papp). Three of the methods emphasize the use of triple meter from the outset (Papp, Aszalós, Apagyi).

In the area of technical skill development, variances were noted in perspectives on playing by ear (Aszalós, Hunyadi, Czövek) and concerning the functional training of the fingers (Aszalós, Apagyi). Some authors tend to remain within the boundaries of several pentachords for a relatively long period, so as to ensure that students 1) acquire the ability to play children's songs with ease, 2) develop a solid sense of position fingering, and 3) become proficient in the basics of reading music (Hunyadi, Papp, Czövek, Apagyi). Four of the methods provide accompaniment patterns for the children's songs (Komjáthy, Aszalós, Hunyadi, Czövek). Aszalós devotes attention to the study of finger exercises, offering ideas for variation. Some of the methods place importance on becoming familiar with contemporary music, introducing such basic elements as clusters, glissandi, and other, more open forms of expression (Aszalós, Apagyi, Hunyadi). Several authors assert that the development of both theoretical understanding and instrumental technique requires the intense practicing of typical musical formulas (Papp, Hunyadi, Apagyi).

The authors begin the teaching of music reading in diverse ways. The use of preliminary, simplified scores (Papp), rhythm-notation (Apagyi), and solfeggio notational systems (Hunyadi, Czövek) is characteristic. Some of the methods treat the development of kinesthetic skills and simple rote-playing first, postponing the reading of music to a later stage (Hunyadi, Czövek, Aszalós, Apagyi). Others use music literacy as the primary foundation and closely integrate each step of technical development with it (Papp, Komjáthy). An assortment of didactic approaches to music reading is represented in the sample group. These methods include those which: use "C" as the starting point and central pitch (Papp), designate main notes as points of reference (Aszalós), begin with C and then expand with main notes (Czövek, Komjáthy, Apagyi), and use "D" as the starting point (Hunyadi). Certain schools place a priority on the mastery of basic pentachords (Papp, Hunyadi, Apagyi, Czövek) as a means of achieving greater security in music reading. Three of the scores feature modern sonorities and the corresponding manners in which these are notated (Hunyadi, Aszalós, Apagyi).

The piano schools display a variety of methods for the development of performing and expressive capacities. Several of the scores limit the introduction of musical terminology to basic dynamics, such as *forte*, *piano*,

*mezzoforte*, *crescendo*, *decrescendo*, and directions pertaining to emotions and moods, e.g. happy, sad, dance-like, etc. (Czövek, Hunyadi). Others present a wider spectrum of dynamic and expressive instructions along with the demand for greater differentiation in tonal gradation and character from the very beginning (Komjáthy, Papp, Aszalós). Certain methods provide attractive or humorous titles to the pieces (Papp, Aszalós), while others request extemporization on descriptive character titles (Hunyadi, Apagyi). Performance or improvisation along a particular storyline can contribute significantly to the development of expressive potential (Aszalós, Hunyadi). Three of the authors deemed it important to include pieces that depart from traditional styles, representing modern tonalities and concepts and demanding more freedom in performance (Aszalós, Hunyadi, Apagyi).

Differences can be noted within the sample group in the handling of creative/compositional facility. In one of the methods (Apagyi), improvisational/compositional activities based on multiple structural principles (opposites, rhythm, proportion, symmetry, asymmetry, parallelism, repetition, recapitulation, variation) form the backbone of piano instruction. More concrete examples of activities aimed at fostering musical creativity include 1) invention of the accompaniment to a melody (Hunyadi, Czövek, Aszalós); 2) question-and-answer formation within the pentachord (Czövek, Papp, Apagyi, Hunyadi); 3) extemporization using only a few notes and a simple rhythmic pattern for the duration of several measures (Hunyadi); 4) short, melody-completion exercises (Czövek, Papp); and 5) improvisation of a waltz (Hunyadi, Apagyi). Some activities that involve rhythm are 1) extemporization using a specific rhythmic pattern (Apagyi); improvisation in a particular meter (Apagyi, Hunyadi); and playing ensemble games (Aszalós). Less-structured improvisatory activities also appear in several of the methods, such as improvisation using a given set of pitches (Apagyi, Hunyadi), on a character-title (Aszalós, Apagyi, Hunyadi), or on a story (Hunyadi).

Both similarities and differences can be found between the piano schools in their approaches to the development of basic formal understanding. Musical sensibility is promoted by familiarity with the characteristics of music, the possibilities for tonal variety, structural principles, and types of form. The playing of accompaniments to children's and folk songs is a convenient way to introduce these concepts. All of the methods in the sample group contain numerous examples of this kind. Proficiency in the use of musical patterns is crucial for students to learn to comprehend the language of music (Papp, Apagyi, Hunyadi). The teaching of formal principles is accomplished through the playing of canons (Czövek, Hunyadi), the recognition of ABA forms (Czövek, Apagyi, Papp), and the construction of sequences (Hunyadi). Certain schools provide an ample supply of

contemporary-sounding folk song arrangements (Komjáthy, Czövek). The presentation of a variety of tonal concepts (Aszalós) and pieces using harmonics and other modern compositional devices (Aszalós, Apagyi) serves to expand the students' aural experience. Analogous examples taken from other disciplines and applied to music also help foster the learner's understanding (Apagyi, Aszalós, Hunyadi). All of the methods offer initiation into the dance styles of bygone eras through the study of short minuets and other old dance forms. Aszalós and Apagyi strive specifically to facilitate understanding through the explanation of musical terminology.

The topic of mutual work/playing together is addressed by all six of the piano schools through the inclusion of many duets and ensemble activities. These vary in type and developmental objective. Papp often introduces musical characteristics via the *secondo* parts, many of which can be played by the students and thus readily provide opportunities for cooperative interaction. Working together can take the form of students participating in the arrangement of and playing folk songs (Aszalós, Komjáthy, Czövek) or canons (Hunyadi) in duet format. Childrens' and other songs offered in contemporary-sounding four-hand arrangements (Aszalós) are beneficial for expanding the students' sense of style. Musical dialogues and four- or six-hand improvisations combine cooperative interaction with creative skill building (Apagyi, Hunyadi).

The promotion of competence in working independently as a developmental task is accomplished in multiple ways. For purposes of this study the following activities are classified as requiring the ability to work autonomously: searching for a specific scale or set of pitches (Komjáthy, Hunyadi), cutout and drawing activities (Aszalós, Apagyi), and performance of a story (Aszalós, Hunyadi). Aszalós encourages the conceptualization and verbal expression of musical experiences and opinions, thereby promoting the conscious development of musical sensibility. Two of the methods offer recommendations for effective practicing (Aszalós, Apagyi) and interactive exercises, such as listening to music as a group and discussion of music terminology. These activities broaden the students' perception of music and increase musical intelligence.

Several different pedagogical tactics can be observed in some of the piano schools for the introduction of transposition skills. Transposition up or down a half-step to the black keys (Papp, Komjáthy, Apagyi) as well as transposition into different keys – both predetermined or not – (Papp, Komjáthy, Hunyadi, Apagyi) are common assignments. A more difficult, challenging exercise is the transposition up a fifth of sections of two-hand pieces (Papp, Hunyadi), a convenient preparatory device for the comprehension of classical-style forms.

This comparative analysis reveals significant differences between the selected piano method books in all eleven of the analytical perspectives. For further study of these pedagogical divergences, it would be worthwhile to juxtapose these findings with the viewpoints of piano teachers, examining the nature and origins of the problems in today's music schools and the relevance of the specific methodological approaches in light of the teachers' practical experience.

*Translation from Hungarian by Deborah Kiszely-Papp*

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## USES OF AUDACITY (AUDIO EDITOR AND RECORDER) IN INNOVATIVE MUSICAL EDUCATION AND COLLABORATIVE CREATION

DIANA TODEA-SAHLEAN<sup>1</sup>

**SUMMARY.** The present study is based on our experience and observations as a university lecturer teaching *Musical Education and Teaching Methods for Music* as a discipline. We have found that students enrolled at the Faculty of Psychology and Education Sciences, with a specialization in the Pedagogy of Primary and Pre-school Education, having German as language of instruction, need additional activities in order to develop the competences they need in designing audio-based musical lesson plans. In this respect, we have explored many options in order to find the most up-to-date and appropriate means to carry out our research, which led us to Audacity, a free multi-track audio editor and recorder. Among the most important objectives of this research we can mention making effective use of the Audacity program to create novel audio materials such as sound stories; developing students' ability to design and carry out musical activities based on audition; developing and strengthening teamwork as a learned competence, in creating an educational product that uses various information technology and communication means. Last but not least, developing creativity and imagination in students is another major objective of this study. To achieve these objectives, we decided to use Audacity, an open source audio editing and recording software, as well as other forms of communication, throughout the first semester of the academic year 2014-2015. Our work undertaken during the 14 weeks of academic training has shown that Audacity is an extremely useful tool in creating new means that make audio-based listening activities much easier. In addition, combining several software to create integrated activities has enabled students to openly express their creativity in a variety of ways, both individually and as groups.

**Keywords:** musical education, audacity software, sound story, information and communication technologies, integrated activities, primary and pre-school education.

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<sup>1</sup> Lecturer at the Faculty of Psychology and Education Sciences, Babeş-Bolyai University, Cluj-Napoca. E-mail: dianatodea22@gmail.com.

## 1. INTRODUCTION

The Pedagogy of Primary and Pre-school Education is one of the specializations offered by the Faculty of Psychology and Education Sciences at Babeş-Bolyai University. The faculty subsidiary in Sibiu also offers courses in German, where students get in touch with *Music Education* as a discipline in two successive semesters, that is the 4th semester and the 5th semester respectively. In the first semester, in order to make students familiar with the notions of musical theory, we decided to use MuseScore, a music publishing program and notation software whose utility and efficiency has already been proven in practice, as well as by conducting a study<sup>2</sup> during the academic year 2014-2015. The music course taught during the second semester is optional and aims at consolidating the contents and notions, as well as improving the skills acquired in the previous semester.

Thus, in addition to the *MuseScore* program, we planned to introduce other musical software that would make it easier for students to design the lesson plans for their musical activities. Moreover, a series of discussions we had with students revealed that these activities are largely based on learning songs and singing them with children, the rest of the content in the curriculum being too little or not at all capitalized. This is due to the fact that the song is a much easier method to use and can be considered by some as actual content (even if erroneously), which sometimes makes the main objective – and often the only objective- of Musical Education to be the building of musical performing skills. This makes it very likely that children, both in kindergarten and in primary school, are deprived of auditory education and learning, which is, in fact, the first major objective mentioned in the curriculum.

The first framework-objective in the Curriculum for kindergarten<sup>3</sup> is **building the ability to perceive the world of sounds and music**. This is associated with a series of other objectives of reference: discovering the world and the environment by hearing; differentiating between the tone colours of sounds in the immediate environment and of musical sounds; differentiating between the various intensities of sounds in the environment and the musical sounds. Among other objectives of reference we can mention audibly distinguishing the determined duration of sounds in the environment and of musical sounds, as well as audibly differentiating the pitch of musical sounds.

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<sup>2</sup> Diana Todea, *The Use of the MuseScore Software in Musical E-learning*, International Conference on Virtual Learning, a Universităţii din Bucureşti, 2015, p. 88-94 (<https://www.scribd.com/doc/286449807/Proceedings-of-ICVL-2015-ISSN-1844-8933-ISI-Proceedings>).

<sup>3</sup> Ministerul Educaţiei, Cercetării şi Tineretului [Ministry of Education, Research and Youth], *Curriculum pentru învăţământul preşcolar [Pre-school Education Curriculum]*, 2008, p. 32-33.

The framework objective of building the ability to perceive the world of sounds and music in children can be also found in the curriculum<sup>4</sup> of Music and Movement for grades 0 to II as a general competence, that is **learning children's songs and simple elements of musical language**, as well as skills that are specific to Music as a discipline. Some of these skills are listed as follows: 1.1.Perceiving sounds of contrasting durations and intensities from the environment (grade 0); 1.1. Perceiving sounds of contrasting durations, intensities and speed, from the environment and from nature (1st grade); 1.1 Perceiving sounds of various durations, intensities, pitch and contrasting successions, from different sources (2nd grade).

Given the above considerations, by implementing this optional taught course we sought to make students who were actually training to become future teachers and educators, aware of the importance of children's auditory education. Another important objective we intended to achieve on this occasion is to initiate students in the use of free open sources that would facilitate and support a more effective and creative design of musical activities.

In order to discover a software that would allow us to attain the objectives we pursued throughout the research, we made a thorough survey that eventually led us to **Audacity**, a free, open-source, cross-platform audio software for multi-track recording and editing. According to Wikipedia<sup>5</sup>, based on the suggestions received from within the educational sector in 2008, the developers of Audacity committed themselves to adapt the software in order to make it easier for students to use it in their academic activities. Among the feedbacks received from various educational establishments by the creators of Audacity, we found that "Veritas - Escuela de Cine & TV / San José" in Costa Rica was using the freeware (version 1.3.5) in:

"Sound Techniques I & II" courses to introduce students to digital editing applications. The advantage is that students can use the application both at school and at home due to the free license and simplicity of installation. Using Audacity only, students have to create a "sonorama" where they tell an acoustic story.<sup>6</sup>

Moreover, on <https://kerileebeasley.com/2009/04/08/10-great-ways-to-use-audacity-with-your-students/>, among the 10 great ways to use Audacity

<sup>4</sup> Ministerul Educației Naționale [Ministry of National Education], *Programa școlară pentru MUZICĂ ȘI MIȘCARE. Clasa pregătitoare, clasa I și clasa a II-a [School Curriculum for Music and Movement. Preparatory Class, 1<sup>st</sup> and II<sup>nd</sup> grades]*, 2013, p. 3-4.

<sup>5</sup> <https://opensource.com/life/14/10/how-clean-digital-recordings-using-audacity> (accesată în 2.09.2016).

<sup>6</sup> *Idem.*

with students we found that activity 6 consisted of "creating sound stories for images using free sound effects websites." By including Audacity in our present study, we have pursued the following objectives: 1) effective use of the software to create novel audio means like sound stories; 2) developing students' ability to effectively design musical lesson plans and conduct musical activities based on audition; 3) developing and enhancing students' teamwork skills in creating an educational product by making use of various computer-based and communication means; 4) developing students' creativity and imagination.

## **2. METHOD**

### **2.1. Participants**

This research was carried out with students in the 3rd year of study, with a specialization in the Pedagogy of Primary and Pre-school Education, having German as language of instruction, at the Sibiu subsidiary of the Faculty of Psychology and Education Sciences of Babeş-Bolyai University of Cluj-Napoca. The experimental group was made up of 13 students out of a total of 15 (two of them were awarded a mobility scholarship in Germany). In a first stage, we set up two groups:

- Group 1 "Kindergarten", consisting of 6 students
- Group 2 "School" (grades 0 to IV), consisting of 7 students.

The groups were divided based on the experience of each student in the field of teaching, as main criterion, given the fact that some of them have already been working as primary or pre-school teachers for many years, while others intended to choose one of the two specializations in the future. After determining the composition of each group, we decided to reverse the roles, which meant that the students who expressed their interest in working as a primary school teacher made up group 1 "Kindergarten", and those who opted for kindergarten made up group 2, "School". We deliberately chose to reverse the roles for each group, with a view to give students the opportunity to get in touch with all the contents of *Musical Education* as a discipline, even with those they do not encounter often in practice. This was intended precisely to make students aware of the need and importance of ensuring continuity in teaching music both in pre-schools and primary schools. Being a senior lecturer in this discipline, I was directly involved in all activities both as a researcher and as an active participant in the study.

## 2.2. Procedure

The research was carried out during the first semester of the academic year 2015-2016. The activities unfolded over 14 weeks, each activity consisting of 2 hours of taught course and 1 our tutorial class. The language of teaching was Romanian. To achieve the proposed objectives, we conducted a multi-stage experiment, as follows:

**Stage I. The Initial Testing.** During the second semester of the academic year of 2014-2015, within the taught course and tutorial class activities of *Musical Education and Teaching Methods for Music*, students having German as language of instruction became more familiar with the main means of achieving *musical education*, namely the *song*, the *music game* and the *audition*. In order to continue developing and strengthening the theoretical notions related to audition, we decided to undertake a series of parallel activities that would focus on the following aspects:

- familiarisation with the symphony orchestra and the sounds of its instruments;
- familiarisation with the percussion musical instruments and with the manner in which they can be used as toy-instruments;
- increasing students' awareness of the importance of developing musical ear in children by consciously listening to sounds from the environment.

This last activity was initially based on the analysis we made with the students of the contents in the curriculum of *Music* for kindergarten and school. After thoroughly analysing them, we have come to the conclusion that, according to these contents and their main stated objectives,, *auditions* should have as much importance as *songs* and *musical games* do, in the developing and training of musical skills in children. Subsequent to this phase, three types of practical auditions were held, as follows:

1. identifying, based on the audition, of different sounds and their sources, as well as writing down their names. In order to properly conduct this type of activity, we decided to use two main categories of sounds: a) sounds made by domestic animals, wild animals and birds; b) Sounds produced by land, air and sea transportation vehicles. The purpose of this activity was to make the students aware of what it takes to achieve the objective in the curriculum stating that children should be able to "differentiate between the tone colours of sounds in the immediate environment and of musical sounds. "<sup>7</sup>

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<sup>7</sup> Ministerul Educației Cercetării și Tineretului [Ministry of Education, Research and Youth], *Curriculum pentru învățământul preșcolar [Curriculum for Pre-school Education]*, 2008, p. 33.

2. identifying the pitch of sounds made by animals (high or low)<sup>8</sup> and the ascending or descending flow of onomatopoeia, as well as the duration of these sounds. The purpose of this activity was to make students aware of what is required from children in the intuitive learning of high and low sounds. Also, through this activity we aimed at achieving the related objectives stating that children should be able to "audibly differentiate between the different pitch of musical sounds<sup>9</sup>" and to "perceive sounds of contrasting durations, intensities and speed, from the environment and from nature<sup>10</sup>".

3. identifying the narrative thread of a sound story. The purpose of this activity was to develop students' ability to listen carefully to the audition material and to make them aware of the possibilities of capitalizing on environmental sounds in performing *Musical* activities.

### **Stage II. Selecting and Designing Materials to Create Sound Stories**

This phase was carried out over a period of two weeks and resulted in two distinct activities. The first consisted in *choosing two stories*, one for school and one for kindergarten children. In this respect, we made available two bibliographic sources for the students:

1. *Poveștile mele preferate. O carte extraordinară cu jocuri [My Favourite Stories. An Extraordinary Book of Games]*, Editura Corint Junior, București, 2008.

2. *Mica Sirenă și alte povești mult îndrăgite [The Little Mermaid and Other Beloved Stories. An Extraordinary Book of Games]*, Editura Corint Junior, București, 2008.

The "School" group chose the story "Rapunzel" from the first collection of stories, whereas the "Kindergarten" group chose "The Little Mermaid" from the second collection. Nonetheless, although the first option of the "Kindergarten" group was "Beauty and the beast", after thorough analysis and brainstorming, it was found to be too complicated for the level of understanding of children in upper preschool groups. Also, in order to facilitate the understanding of the story and to avoid to negatively affect the children emotionally, we decided to change the end of the story "The Little Mermaid."<sup>11</sup>

<sup>8</sup> In performing this activity, we used the same animals and sounds as in the previous activity.

<sup>9</sup> Ministerul Educației Cercetării și Tineretului [Ministry of Education, Research and Youth], *Curriculum pentru învățământul preșcolar [Curriculum for Pre-school Education]*, 2008, p. 33.

<sup>10</sup> Ministerul Educației Naționale [Ministry of National Education], *Programa școlară pentru MUZICĂ ȘI MIȘCARE. Clasa pregătitoare, clasa I și clasa a II-a [School Curriculum for Music and Movement. Preparatory Class, 1<sup>st</sup> and 2<sup>nd</sup> grades]*, 2013, p. 4.

<sup>11</sup> In the adapted version, the story ends with the wedding of the Prince to the Little Mermaid, whereas in the original story, the little mermaid dies.

The second activity consisted of *Creating the story planner spreadsheet*. To be able to carry out this activity, students were given a table structure (**E.g.1**) which they had to complete with a series of data:

**E.g. 1**

The story	Words that suggest: - Framework of the story plot - Time - Characters - Plot of the story	Sounds (that can be associated with keywords)
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**Structure of the Story Planner Spreadsheet**

The purpose of the two activities was to develop students' imagination and creativity by making available a material with a new work structure to them, to operate with and which would also develop their ability to work in teams. Carrying out this stage involved systematic observation on behalf of the students and the resulting findings were noted in an observation record.

**Stage III. Using Audacity to Create Sound Stories**

This phase was run over 10 weeks and involved 4 extensive activities:

1. *Selecting sounds on Youtube* (2 weeks). After completing the *Story planner spreadsheets* and setting the sounds corresponding to the keywords, the tasks were distributed to students, each student being handed out a part of the story, and the task of selecting the corresponding sounds.

2. First, the distribution was made in the *planner spreadsheet*, in the *Stories* section, by attributing code numbers for each part of the story (e.g. 2), based on which each group subsequently created a document containing tasks assigned to each student. Youtube was the source chosen for the selection of sounds, while for downloading and processing the audio-video materials, we chose Youtube Downloader and Youtube to mp3 Converter (<http://www.youtube-mp3.org/>).

3. *Getting started with Audacity and learning the methods of processing sounds* (4 weeks). First, students learned that from the downloaded material from Youtube they were to select and save (using *Audacity*) only those sounds or musical parts that served them in creating their stories. Subsequently, after creating and saving the sound material they wanted to use, we moved to the next step, that was becoming familiar with various *Effects* options of the program, such as: *Echo; Amplify; Change Speed; Change Tempo; Fade In; Fade Out* or *Repeat*.

Since *Audacity* is a free open source, we were able to download the software on the existing laptops belonging to the department. Afterwards, each student was required to install it on their laptop or personal computer. By performing this step, we intended to improve the students' skills in using *Audacity* both at home and during the tutorial classes, so that the material that was created by students individually be further refined and perfected during the course.

4. *Composing the songs* (2 weeks) and posting them on Youtube. In creating "*The Song of Rapunzel*" and the other one, entitled "*The Little Mermaid and the Prince*", we performed the following steps:

- determining the specific sequence in the unfolding of the story which the song will be associated to.
- creating the text and versifying it.
- adapting the versification to the musical rhythm; determining the beat.
- composing the melody of the song using the *Piano* mobile app (version 3.3.6 by Peter Nagy).
- editing the two songs mentioned above using the *MuseScore* software.
- exporting the songs.
- uploading the songs onto Youtube.

The purpose of this fourth activity was to develop creativity in students, to put them in the position of composers and thus to boost their natural curiosity and stimulate them to improve their theoretical and musical knowledge.

5. *Linking sounds and songs in the story using Audacity and posting them on Youtube* (2 weeks). This activity was carried out collectively and was performed during the tutorial classes. Each group had the task of linking all the sequences they created individually, as well as the songs they composed and integrate them into the story.

At this stage of the research, we have first systematically observed and noted in an Observation Sheet the degree of improvement in students' numerical skills when using *Audacity* and other software like *MuseScore*, *Youtube*, *Youtube Downloader*, *Youtube to mp3 Converter* and the *Piano* application. To complete this stage, we have then carried out the content analysis of the two *Sound Stories*. In this analysis, we have focused on the logic of linking the sounds in the story, using the *story planner spreadsheets* as control tools.

#### **Stage IV. Creating Integrated Lesson Plans Using the Computer and Other Communication Tools**

The last two weeks of this research project have been dedicated to creating an integrated lesson plans by each group, based on the broader theme of "*Children's Tales*", having as subject the "Perceiving of Sounds from the Environment."

The lesson plans were designed for the second grade (school) and for the upper preschool group (kindergarten). These plans were focused on the contents provided in the curriculum for the school disciplines *Music and Movement, Language and Communication*, as well as *Visual Arts and Practical Activities*, whereas for kindergarten, the domains concerned were *Aesthetics and Creative Activities*, but also *Language and Communication*.

At this stage of the research, we focused on students' developing their competences for more easily designing integrated lesson plans through the use of innovative educational materials, created with the help of *Audacity* and other IT and communication tools.

At the end of this fourth stage, each student had to take an oral exam, by drawing lots of a phase in the lesson plan. By implementing this step in our research we intended to involve each student in the creation of the musical activity as actively as possible, but also to develop and enhance their oral communication competence.

### **3. RESULTS**

The final products of this study consist in the two sound stories created with the help of *Audacity* and other computer and communication tools, and two integrated lesson plans and presentations. The resulting materials were as follows:

- 2 story planner spreadsheets for the stories "Rapunzel" and "The Little Mermaid" (2nd example).



- 2 documents comprising the sharing of the corresponding sounds for each part of the story, between the participating students.
- 2 songs (text, rhythm and melody) created and edited in *MuseScore* (3rd example).

E.g. 3

### Rapunzel

*J* = 60



Cât am stat sin - gură - ntum Au tre - cut zi - le fă - ră - rost A - tă - ția ani de - gea - ba,  
cât de oar - b - am fost! Cum a - ra - tă ce - e ru - ul va ra, cum se - aud gă - â - ze - le sea - ra?  
eu aș - tept cu ne - răb - da - re să mă duc la o - o pli - im - ba re!

### Musical score for the “Rapunzel” song

E.g. 4

### Mica Sirena

*J* = 60



Te - am va - zut, mi - ai plă - cut, ce ră - mă - ne de fă - cut?  
eu si - re - nă, tu băr - but, eu în a - pă, tu pe - uscat.  
Po - ves - te, po - ves - te, oh, ce vis fru mos!  
M - ai vă - zut, M - ai plă - cut, nun - tă noi am fă - cut,  
Mă iu - bești, te iu - besc, veș - nic cu ti - ne - o - să tră - iesc!

### Musical score of the song “Little Mermaid and the Prince”

▪ 2 uploads on Youtube consisting of the songs (score and sound) created by the two teams:

- “The Song of Rapunzel”



<https://www.youtube.com/watch?v=E53x-ZC8W0M>

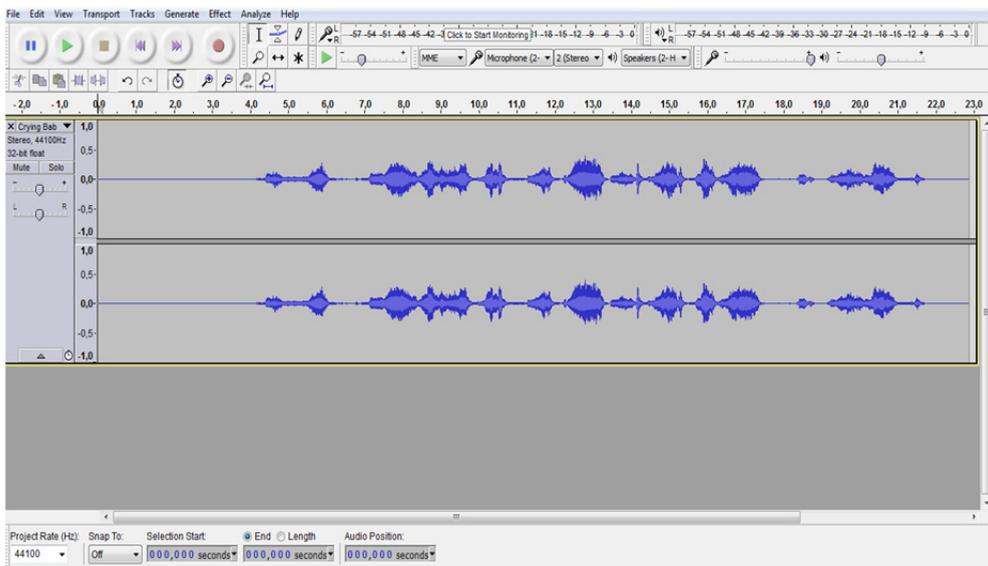
- “The Little Mermaid and the Prince



<https://www.youtube.com/watch?v=KWA5jkiZSt0>

▪ 13 tasks of processing sounds selected from Youtube (5<sup>th</sup> example);

**E.g. 5**



**Editing page in Audacity**

- 2 sound stories created and uploaded to Youtube (audio material)
- **The "Rapunzel" sound story**



<https://www.youtube.com/watch?v=AvLuIUye79s&t=33s>

- **The "Little Mermaid" sound story**



<https://www.youtube.com/watch?v=rxwvvA2YpfE&t=16s>

- 2 integrated lesson plans, one for school (2nd grade) and one for kindergarten (upper preschool group)

#### **4. DISCUSSIONS AND CONCLUSIONS**

##### ***Analysis of the Initial Testing***

**Activity 1.** Based on the notes taken by each student, we have created a summary record that revealed the fact that students only perceive and have knowledge of the sounds they hear frequently, and cannot distinguish, for example, between the sound of an ambulance and that of a fire engine.

**Activity 2.** This activity was conducted in oral form and the results were registered in a summary record that revealed the fact that students find it difficult to identify a low sound from a pitch sound, while identifying ascending or descending sounds made my animals becomes almost impossible. Instead, it has been much easier for students to recognize the duration of onomatopoeia production.

**Activity 3.** To accomplish this activity, we used a story that was made up only of sounds (<https://www.youtube.com/watch?v=7-7eekV9gPc>) and at the end of the audition, each student narrated the version they have imagined. The results we registered in a summary record revealed that the creative and imaginative side of students was being less capitalised and stimulated, which undoubtedly also influences the process of designing a more diverse range of *musical education* lesson plans in general and specifically, of lesson plans that would be based more on auditions.

### ***Analysis of the Effectiveness of Using Audacity and Other Web Sources***

Although the internet nowadays offers a large variety of teaching materials, teachers often do not appeal to such means in creating their educational activities. In the case of music, nonetheless, it is essential that music teachers know how to operate with web sources and select their most appropriate and varied musical examples in order to develop in children a keen eye for beauty and art (either musical or in any other form) from a very young age, as much as possible.

In the case of our experiment, using the *story planner spreadsheet* in the first stage of the research helped the students to be creative in transferring the story data and its action into words with sound effect. Subsequently, the words were introduced into the search engine of Youtube, which was not a novelty and did not involve any difficulty for any of the students. Instead, downloading the sounds and converting them to an *Audacity*-compatible format was more demanding, most students not knowing how to use the *Youtube Downloader* and the *Youtube to mp3 Converter*.

Thus, we have found that although the *Youtube* website is known and heavily accessed by everyone, the use of the materials that can be found here, in the classroom, when teaching *music* to children, is hampered by the fact that teachers seldom know of the other web sources and programs that would enable them to download and then play the recordings through the technical means their school can usually offer (CD player, computer), although, in many cases, the internet connection is missing.

On the other hand, the use of audio materials from the *Youtube* channel is often difficult due to the fact that some music recordings are very long. Or, more often than not, the teacher only needs a small musical fragment or musical examples that combine various sounds. In this respect, *Audacity* has proven to be extremely effective in our experiment, and students have learned how to select only smaller fragments from a large audio material, how to combine them and how to process them by adding various sound effects.

***The Analysis of the Content in the Sound Stories*** was based on three criteria:

1) *Editing the musical parts.* *Audacity* has proven to be effective and easy to use by each student, in cropping only certain sounds from a larger audio material, as well as in linking them into smaller fragments.

2) *Editing the songs.* The fact that in the previous academic year (2014-2015) we have introduced students to *MuseScore*, a musical editing program, proved to be useful in composing the two songs: the "Song of Rapuzel and" The Little Mermaid and the Prince.

In addition, the use of the *Piano* mobile application enabled the participating students to test first many melodic lines until they managed to reach the final musical version of each song. This was very helpful to the students in developing their theoretical-musical notions, as well as the ability to associate the musical notation with the piano keys and, by that, this stage also enabled them to play an instrument, even if only virtually. Also, the obvious restraint at first made way to natural curiosity so that the composition process proved to be pleasant and very creative in the end.

3) *Linking sounds and songs in the story*. This was a rather difficult task because it implied the creation of a rather large material (in terms of length and time). Moreover, its difficulty lies in the fact that each fragment of audio material created individually had to be perfectly linked to the next, from the perspective of audio and narrative fluency. One of the issues that emerged at this stage was the difference in volume between the sound tracks that were edited individually and that were supposed to be linked with each other, but this problem was easily addressed using the *Amplify* option of *Audacity*.

Another finding was that, although the stories we created had a certain fluency when linking the parts together, creating sound stories whose action would be easy to infer only by calling on children's imagination, takes a little more longer to exercise in order to ensure greater ease in using *Audacity*.

### ***The Analysis of the Lesson Plans***

This stage was performed taking into consideration two aspects: 1) the manner of their design and 2) the degree of practicality of their content. This particular sequence of our research, focused on the actual design and construction of a lesson plan for *musical education* as a discipline was quite difficult, since it was obvious that the ability of drawing up a real musical activity on a given subject, taking into account the interdisciplinary aspects of integrated education was very little developed in students.

The fact that we used sound stories as the main means of achieving the objectives of this research has greatly facilitated the approach of integrated design of the lesson plans, simply by the fact that the educational product we created connects the narrative of the story with sounds and the visual imagination, as well as words/language with music and the visual arts.

The oral presentation of the lesson plans was made in the presence of all persons involved in the study. The fact that each student took an active part in the designing of the sound stories and of the lesson plans associated to these stories, gave the girls more confidence in delivering the presentation of their individual contribution to the project, most of them evolving very well during the research and beyond it.<sup>12</sup>

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<sup>12</sup> Eight students got a score of 10/10, while five students got a score of 9/10.

The undertaking of this experiment demonstrated that the efficient use of *Audacity*, along with other information technology and communication tools has greatly contributed to the creation of novel audio materials such as sound stories. *Audacity* also provided support in developing students' ability to design and implement audition-based musical activities, as well as in fostering and strengthening students' creativity and imagination, and last, but not least, their teamworking skills in creating products that make use of various modern computer and communication means.

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## THE ART OF PHONATION; HOW TO PRODUCE A HIGH-QUALITY VOICE EMISSION

STELA GUȚANU<sup>1</sup>

**SUMMARY.** We communicate through vibrations, through sounds, we are vibration. The art of phonation is the art of the harmonic vibration of the spirit with matter. The art of singing materializes, through sounds, the spiritual energy. It makes that connection between spirit and matter. The singing voice transforms the psychophysical energy of the human body into energy of another type, spiritual. The art of phonation is one of the most difficult and a complex activity, as everything is produced within the human body. Various psychological and organic changes are produced, namely exchanges of energy, whose result is *sound*.

**Keywords:** art of phonation, vocal emission, sound, vibration, singing.

We live in a world of vibrations. Everything that surrounds us has a vibrational level and every object or being have their own vibrational frequency, depending on the degree of elevation. Even planet Earth has its own vibrational level, called the Schumann resonances (named after physicist *Winfried Otto Schumann*, who introduced this notion).

The level of vibration largely depends on the speed of movement, which lately has increased enormously. With the increase of the vibrational level of the Earth, the vibration of every being on the planet also raises. We are vibration, we communicate through vibrations, through sounds.

Talking about phonation as an art, and particularly about *singing*, I would like to emphasize the fact that these are a spiritual vibration, elevated through the human body.

The art of singing makes that connection between spirit and matter, or, better yet, it materializes the spiritual energy through sounds. The singing voice transforms the psychophysical energy of the human body into energy of another type, a spiritual one. In the human body, this energy originates in the heart and it spreads around in all directions, overwhelming the entire human being. As it is managed by the brain, it passes through the vocal cords' area,

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<sup>1</sup> Prof., PhD –High Greek School, Bucharest, Romania, E-mail: [stelajupiter@yahoo.com](mailto:stelajupiter@yahoo.com)

where the primary sound is formed and it is projected towards the exterior (in the process of phonation) through the acoustic body (the resonators) where it is enriched with harmonics, and thus the *vocal sound* is formed.

In order to understand and own the art of phonation, it is not enough to have healthy body and strong vocal cords – one must evolve cognitively and spiritually, having a healthy lifestyle and try to live the truth from one's heart. The good condition of the phonatory apparatus shall develop at the same time with the spiritual development, thus reflecting directly on the quality of the vocal performance.

Becoming a singer is no easy task, one must be very persistent and tenacious in one's study and, consequently, the physical condition of the vocal apparatus shall improve through practice. The studying process, if made regularly, shall turn into a continuous research of the development of one's own phonatory apparatus in relationship with the mental state. This way, we will get to know our capabilities as well as possible.

Sung and spoken sounds are produced in the phonatory apparatus, which is made up of the totality of components of the respiratory system, resonators, as well as of the complex system of nervous adjustment of respiration and phonation.

A sound is perceived not only through hearing, but through the entire nervous system, as it is a universal “vehicle” of energy: a complex of energies unleashed from the psychophysical body in its full function of energetic transformer, of creator of genuine creatitude.”<sup>2</sup>

The fundamental role in the production of a high-quality vocal emission is played by the resonators, especially the larynx, the oral cavity and the paranasal sinuses. Thanks to them, the primary sound (also called *fundamental pitch* or *tone*) has all the favourable conditions for further development and enrichment with harmonics. Being accompanied by harmonics, the sound becomes full, consistent, beautiful, full of vibrancy, power, tone colour and personality. Harmonics are nothing else but partial pitches with segmental vibrations, of lower intensities and of frequencies higher than the fundamental pitch. These are originated once the fundamental pitch enters the resonating cavities. By vibrating on its entire length, the fundamental pitch produces those harmonics with segmental vibrations. The voices whose harmonics span between 2,500-3,500 Hz in the frequency band are very penetrating. The resonators beautify the sound and the voice acquires its own tone colour (timbre).

Vocal timbre differs from person to person, as it is formed in the resonating chamber (vocal sound box) and the cavities that it passes through, just as the resonating chamber differs in structure and volume from one individual to another.

The process of sending and placing the pitches in the vocal resonators is called “*voice projection*”.

The beauty, vibrancy and power of the sound depend on the way in which the voice or the sound is projected in the resonators. The better the voice is projected, the lower the effort made in the process of voice emission and the louder, fuller and more timbral – the sound. The quality of voice projection depends largely on the singer's quality of the breathing technique. This vital function of the human body is of fundamental importance, as one cannot sing without breathing.

For a correct voice projection and an effortless voice emission, the singer must possess a very good breathing technique. Here is an example that can help us understand better why it is very important for a singer to have a very good breathing technique: Let us imagine that we are in front of a little artesian well, whose water pressure we can control, through a water tap. If we open the water tap just a little, we get a low water pressure and if we open the tap more, the pressure will rise. Furthermore, let us imagine that we open the tap just a little bit, in order to have a low water pressure and, then, we put a light ball, inflated with air, above the water jet. The water will keep the ball at a low level. Once we open the tap more, the water pressure will rise and the water jet will soar, raising the ball.

The water in our example is the air that we breathe out in the process of phonation and the ball is the fundamental tone that is to be placed in the resonators.

The better the breathing technique, the better projected the fundamental tone will be and the easier the emission process. Moreover, the acoustic result will be much ampler, more timbral and pleasant, thus acquiring a high-quality voice emission.

When emitting various sounds, the oral cavity takes different shapes under the action of the mandible, orofacial and tongue muscles. The mandible muscles enlarge or diminish the phonation tube vertically and the orofacial muscles enlarge or diminish it transversely and sagittal. The phonation tube narrows or dilates itself in the process of phonation, depending on the vowel or consonant that is being emitted. The widest space of the phonation tube is created when uttering or singing the vowel sound /**ɑ:**/ and the narrowest – in consonant “**s**”. For a good-quality voice emission, it is recommended that the space of opening of the phonation tube be larger during singing, than during speaking. To obtain this, it is recommended that the position of the tongue during singing be a little concave. This perfects the shape of the phonation tube through various positions that the tongue takes, depending on the vowel or consonant that is being uttered or sung. The tongue is the sensitive spot in the art of phonation. Unless we know how to use it

correctly, it becomes an impediment in the process of phonation. Being supported by nine muscles, the tongue operates a certain muscle for any movement it makes. It serves several functions, namely: mastication, swallowing, speaking and singing. In the phonation process, it must perform the exact opposite of what it does during swallowing. It must relieve the larynx and the guttural pharynx, in cases of great effort, giving room for passage to the air column. The tongue is the most important muscle to the circuit of the sound column. In the phonation process, the bottom of the throat must always be cleared, in order to obtain a wider space for vibration. The tongue is the one that conducts this process; this is why it can be of great use to those who know how to use it properly. For those who don't, it is a great impediment.

Consequently, the position of the tongue during singing must be a little concave on its entire length. It's only the tip of the tongue that changes its position, depending on the words being uttered in the process of articulation of the literary text.

Talking about voice emission and the position of the tongue during singing, I would like to mention another pretty important aspect, which is the position of the larynx. In its turn, the larynx must be completely relaxed and the consecutive performance of various vowel sounds or pitches should not modify the free position of the larynx, keeping it in its normal state (with no changes of position, upwards or downwards).

The emission of the various vowel sounds entails a modification of the lips' position, of the degree of incisal separation of the maxillary bones and of the length of the laryngeal oral tube.

All these changes depend on the vowel sound to be emitted. The vowels sounds /ū/ and /ō/, which produce long vibrations, shall have a wide laryngeal-oral opening. The vowel sound /ɑ:/, which produces medium vibrations, shall have an average laryngeal-oral opening and vowel sounds /ē/ ([i:] or [i]) and "eh" [ɛ] , (as in "bed"), which produce short vibrations, shall have a short laryngeal-oral opening.

The position of the lips in the voice emission of vowel sound /ɑ:/ is a little stretched, in vowel sound /ō/ - the lips stretch more, maintaining the opening that they have when uttering /ɑ:/. In vowel sound /ū/, the lips stretch more and close a little more. The sound emission in vowels" eh" [ɛ] and /ē/ [i:] is more difficult, because the position of the tongue and soft palate, as well as the degree of incisal separation during the spoken pronunciation of the two vowels do not correspond with the ones during singing. In the *spoken* pronunciation of vowels" eh" [ɛ] and /ē/ [i:], the tip of the tongue must be placed forward, the middle part must be curved upwards and the commissures of lips must be drawn backwards. In the

emission of these vowel sounds during *singing*, however, the tongue position must be almost identical with the one in /a:/, with a rather small change of the tip of the tongue's position (almost imperceptible, but very important), in order to articulate and differentiate these sounds.

Often, when we attend vocal training masterclasses, we hear the statement: “*you should sing like you speak*”. This refers to applying - during singing – the same state of ease and naturalness that we experience when we speak. After this is ensured, we can then apply the vocal training techniques. All these techniques can be learnt and the difficulties solved with the help of the so-called *warm-ups* (exercises of vocal technique).

A pretty important chapter in the art of phonation is represented by the issue of working on the correct and good-quality emission of consonants accompanied by vowels. Once the correct voice projection of vowels is accomplished, both in the order of length of vibration and backwards, one can then start studying the emission of consonants accompanied by vowels. In this chapter, special attention must be paid to maintaining the voice projection of sounds in the superior resonators of the head, as some consonants, because of their formation in various places of the oral cavity, have the tendency to pull the sound back from the resonators.

In his book, “*The Medical Reasoning in Dental Practice*”, Univ. Prof. Eugen Costa, Doctor of Science, classified consonants in a few groups, depending on the place where the narrowing of the oral cavity is produced. In its turn, each group comprises three types of consonants, according to the duration of their emission, namely: *explosive, continuous and vibrant* or *interrupted*. Here is the classification of the groups:

- \* *Labial consonants* - the consonants uttered with the lips (p, b, m);
- \* *Lingual consonants* - the consonants uttered with the tongue (d, l, t, n, s, j);
- \* *Guttural consonants* - the consonants formed when the posterior side of the tongue touches the soft palate (c, g, k).

In order to learn how to properly emit consonants accompanied by vowels, most vocal coaches recommend that we should start with a warm-up of the superior resonators of the head. This is done by emitting a pitch with the mouth closed, on the consonant “*m*” (humming warm-up). All the head resonators participate naturally and fully in the emission of the “*m*” and “*n*” sounds, this is why the humming vocal exercise helps us to warm up the superior resonators and, also, to project the sound correctly.

From the humming warm-ups, we can then shift to the next exercise, namely the singing of the same pitch on syllables: *ma(m)- me(m)-*

*mi(m)- mo(m)- mu(m)*. After each syllable written, I have added the letter “*m*”, which means that the opening of the sound from the consonant “*m*” towards the following vowel is not a long one, and one must return immediately to the humming, in order to maintain the sound in the superior head resonators (thus, the sound is projected much better and safer).

At this point, I would like to talk about a pretty effective exercise, which is used by many vocal coaches. This year, I have participated with my students in a few international singing competitions and I have had the opportunity to attend a few rehearsals of the teachers with their students, before entering the competition. The vocal warm-ups were very different. What came as a nice surprise was the fact that all the teachers used the same type of exercises (that I want to elaborate on, in the next lines) in order to solve the issue of consonants' emission and of diction. These are the exercises for a high-quality emission of consonants and for diction proposed by the former prime baritone of the Romanian National Opera in Cluj-Napoca, maestro Marin-Marius Truiculescu in his book, *“The Professional Vocal Singing”*.

The “key exercise” indicated by the great maestro is the following: On a pitch, one must sing the next following succession of syllables “*mra-mre- mri- mro- mru- mra- mră- mrâ*”. Consonant “*m*” introduces the sound in the superior resonators naturally and consonant “*r*” is used here in order to engage the tongue, as well as to ensure the diction. This exercise is to be made with all consonants of the alphabet, but before shifting to the next consonant, one must sing the “key exercise”, every time. This return to the initial exercise, every time, must be made in order to fix the sound in the resonators, every time, in a natural way, by means of the consonant “*m*” and to follow the route of its fixation. In this same chapter, the maestro also gives various solutions to the issue of solving the emission of the most difficult consonants to project, such as: *c, k, p, t*. (*“Professional Vocal Singing”, page 166*).

For a correct and high-quality emission, a special factor is the vocal and mental hygiene. The vocal cords need a lot of rest and a proper and healthy nutrition.

The vocal apparatus differs from person to person; this is why every singer should know very well their own vocal apparatus and its resistance, in order not to overwork it. The art of phonation is one of the most difficult and complex activities, as everything are produced inside the human body. Various psychological and organic changes are produced, namely exchanges of energy, whose result is *sound*.

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## MUSIKALISCHE AUSGESTALTUNG DES GOTTESDIENSTES AM 1. SONNTAG NACH TRINITATIS - NACH DER G1 ORDNUNG IN BAYERN -

ZSUZSÁNNA MOLNÁR<sup>1</sup>

**SUMMARY.** The choir play a very important role in the German Evangelic church service and in the liturgy. It can be present in the church service as an independent musical part or as the substitute of the liturgy. Choral music can be just an opening or an ending part of the church service but it also can be an essential part of the liturgy by helping the congregation accompanying it. The topics of the musical pieces sung by the choir are related to the weekly psalm or to the sermon (told by the minister). The dynamic of the actual church service and the role of the choir in it are based on an agreement between the minister and the choir's conductor. The essay that can be read below demonstrates the double role of the choir in the church service. In the "Kyrie" and the "Gloria" parts it is giving an answer to the recitation song. In the choral piece "Der Herr ist mein Hirt" it is presented as a personal credo for the sermon's message. At the ending of the church service Luther Martin's words are spoken in the elaboration of Bartholdy F. M. (the 500<sup>th</sup> anniversary of the Reformation/ 2017): „Give us peace with grace”.

**Keywords:** The first Sunday after Trinitatis, Order G1 from Bavaria, Praeludium BWV 547 J.S.Bach, Kyrie, Gloria, Verleih uns Frieden gnädiglich F.M.Bartholdy, Luther, Organ, Choir.

### Einleitung

*Halleluja! Lobet den HERRN in seinem Heiligtum;  
lobet ihn in der Feste seiner Macht!  
Lobet ihn mit seinen Taten; lobet ihn in seiner großen Herrlichkeit!  
Lobet ihn mit Posaunen; lobet ihn mit Psalter und Harfe!  
Lobet ihn mit Pauken und Reigen; lobet ihn mit Saiten und Pfeifen!  
Lobet ihn mit hellen Zimbeln; lobet ihn mit wohlklingenden Zimbeln!  
Alles, was Odem hat, lobe den HERRN! Halleluja!  
(Psalm 150)*

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<sup>1</sup> University of Babes-Bolyai, Ecumene Doctoral School, in Cluj-Napoca - PhD Student and the organist and conductor of the Evangelic Church of Cisnadia, Romania. E-Mail: zsuzsanna-molnar@gmx.de

Seit Beginn der Menschheit war der Mensch ein abhängiges Wesen von Gott und der Glaube bildete einen festen Bestandteil des Lebens. Doch im Laufe der Zeit hat sich nicht nur unser Planet weiterentwickelt, sondern auch die Beziehung zu Gott. Wir leben in einer Zeit, die geprägt ist durch Fortschritt, Schnelllebigkeit und dem unermüdlichen Streben nach dem Unmöglichen, und in der Zeit, in der sich der Mensch immer weiter von Gott löst und auf der Suche nach seiner eigenen Unabhängigkeit ist. Und genau in dieser Situation stellt sich die Frage, wie die unergründliche Sehnsucht nach Gott in den Herzen der Menschen wieder geweckt werden kann? Gibt es eine Möglichkeit, auf eine andere Art und Weise die Menschen, die sich bereits losgelöst haben, aber auch die, die schon in einer sehr engen Beziehung mit Gott leben, anzusprechen und ihren Glauben noch intensiver werden zu lassen? Und wie können wir unseren allmächtigen Gott von ganzem Herzen und aus ganzer Seele bedingungslos loben? Der Blick in das Alte Testament gibt uns eine Antwort: die Musik. Bereits viele Jahre vor der Geburt Christi haben sich die Menschen versammelt, um gemeinsam zu musizieren und Gott ihr höchstes Lob entgegenzubringen. Sie ließen mithilfe ihrer Instrumente die Mauern Jerichos einstürzen, brachten ihre Herzensangelegenheiten im Hohenlied der Liebe zum Ausdruck oder schrieben ihre verschiedensten Gefühle und Gedanken in Form der Psalmen nieder. Von Anbeginn der Zeit war die Musik ein stetiger Begleiter und Unterstützer des Glaubens.

Folglich haben sich bis zum heutigen Tag unendlich viele Möglichkeiten gesammelt, Gott durch die Musik zu loben, bis schließlich der Gottesdienst das Zentrum geworden ist, in dem der Glaube durch die Musik verstärkt wird und die Musik die Herzen der Menschen öffnet, damit die Pracht Gottes dort Einzug finden kann.

Anhand dieser Anmerkungen möchte im Folgenden nun erläutern, wieso ich mich für genau diese musikalische Ausgestaltung des heutigen Gottesdienstes nach der G1-Ordnung der evangelischen Landeskirche in Bayern entschieden habe.

## **Musikalische Ausgestaltung der G1-Ordnung**

Der Gottesdienst am 1. Sonntag nach Trinitatis wird in der Christuskirche in Bayreuth ohne das Heilige Abendmahl gefeiert.

### **1. Eröffnung und Anrufung**

#### **1.1. Allgemein**

Bei der Eröffnung des Gottesdienstes ist es wichtig, dass die Gemeinde willkommen geheißen und auf den Charakter des folgenden

Gottesdienstes hingewiesen wird. Hier spielt vor allem die Musik zum Einzug eine sehr große Rolle, die der Organist mit Bedacht wählen sollte. Dabei ist zu beachten, dass die Musik bei den Gottesdiensbesuchern bestimmte Gefühle hervorrufen soll, die dann im Laufe des Gottesdienstes durch Lesungen, Predigt und Lieder bestätigt werden. Deshalb ist es wichtig, dass mit der Eingangsmusik sehr sensibel umgegangen und diese bewusst an den Charakter des jeweiligen Sonntags angepasst wird.

Nachdem nun Jesus für uns am Kreuz gestorben war und wir die Auferstehung gefeiert haben, wird durch das Pfingstwunder der Bund Gottes mit den Menschen erneuert. Anschließend folgt die Trinitatiszeit, die „Ausdruck der weltweiten Ökumene“<sup>2</sup> ist und gleichzeitig die zweite Hälfte unseres Kirchenjahres einleitet.

## 1.2. Orgelvorspiel - Praeludium BWV 547 (J. S. Bach)

Wie bereits angemerkt, ist die Trinitatiszeit eine Zeit der Freude über die Auferstehung Jesu und das zurückliegende Pfingstwunder. Deshalb wurde als Musik zum Einzug das Praeludium BWV 547 von Johann Sebastian Bach (1685–1750) gewählt, das mit seinem 9/8-Takt einen fröhlichen und zugleich feierlichen Charakter mit sich bringt, wodurch der Inhalt des Gottesdienstes unterstützt wird. Da Bach sehr viele und abwechslungsreiche Praeludien für sowohl Klavier als auch Orgel komponiert hat, möchte ich auf zwei Besonderheiten des Praeludiums in C-Dur (BWV 547) hinweisen: Zum Einen sind zu Beginn des Praeludiums nicht die Oktav-Imitationen von großer Seltenheit in Bachs Kompositionen, sondern vielmehr die „*Kombination mit einem nahezu ostinaten Pedal nimmt die Aufmerksamkeit stärker gefangen*“<sup>3</sup>. Diese dreizeitige Oktav-Imitation über einem ostinaten Pedal ist auch bei „In dir ist Freude“ (BWV 615) zu finden, jedoch mit einer weniger komplexen Themenverarbeitung als im Praeludium.<sup>4</sup>

E.g.1



Ostinates Bassmotiv

5

<sup>2</sup> Bayern evangelisch: <https://kirchenjahr.bayern-evangelisch.de/trinitatis-was-ist-das.php> (aufgerufen am 16.6.17)

<sup>3</sup> Williams, Peter: *Johann Sebastian Bachs Orgelwerke*. Band 1. Schott. 1997. S. 195.

<sup>4</sup> Williams: *Johann Sebastian Bachs Orgelwerke*. S. 195.

<sup>5</sup> Keller, Hermann: *Die Orgelwerke Bachs*. C.F. Peters. Leipzig. 1948. S. 117.

Zum Anderen weist das Praelodium eine weitere Ähnlichkeit mit dem im ersten Satz der Kantate BWV 65 (1724) verarbeiteten Hornmotiv und dem Dreiklangskontrapunkt auf.<sup>6</sup>

E.g. 2

The image shows a musical score for BWV 65, I. It is divided into two parts, I and II. Part I is in bass clef with a 7/8 time signature. Part II is in treble clef with a 5/4 time signature and includes the lyrics 'Und des Her-ren Lob ver-kün - - - di - gen'. The score includes dynamic markings like 'coll'èva bassa' and 'a' and 'b' accents.

BWV 65, I

7

Überdies erscheint das Motiv b in *und des Herren Lob verkündigen* und mit leeren Oktaven, wie sie in diesen Schlusstakten der Kantate vorzufinden sind, wird ebenfalls dem Orgelpraelodium – passend zum heutigen Sonntag - ein feierliches Ende gesetzt.<sup>8</sup>

### 1.3. Introitus – EG 801.14

Der Introitus, zu deutsch Eingangpsalm, stand früher zu Beginn jeden Gottesdienstes und bildete somit die Eröffnung, während die liturgisch Mitwirkenden feierlich in das Gotteshaus einzogen. In unserer heutigen Liturgie schließt der Introitus an das Eingangsgesang und das Vorbereitungsgebet an. Der Psalm wird im Wechsel gesungen oder gesprochen. Dies kann ausgeführt werden, indem sich innerhalb der Gemeinde abgewechselt wird oder der Liturg mit der Gemeinde den Wechsel bildet. Wurde zum Eingang des Gottesdienstes bereits ein Psalmlied gesungen, so entfällt der Eingangpsalm.

Der Psalm 18 (EG 801.14) wird vom ersten bis zum achten Sonntag nach Trinitatis im Gottesdienst gesungen.

In sehr vielen Psalmen der Bibel, einschließlich des heutigen Psalms, ist das wichtigste Stilmittel der hebäischen Poesie, der *parallelismus membrorum* („Parallelismus der Glieder“) zu finden, den ich kurz anhand des Introitus zu Psalm 18 etwas näher erläutern möchte.

<sup>6</sup> Williams: *Johann Sebastian Bachs Orgelwerke*. S. 198.

<sup>7</sup> Ebd.

<sup>8</sup> Ebd.

Der Psalm beginnt nach dem gemeinsamen Leitvers mit einem *synonymen Parallelismus*, bei dem die Gemeinde den Inhalt des Textes des Vorsängers sinngemäß wiederholt und verstärkt:<sup>9</sup>

Beispiel: Herzlich lieb habe ich dich, Herr, meine Stärke!  
Herr, mein Fels, meine Burg mein Erretter;  
*mein Gott, mein Hort, auf den ich traue,*  
*mein Schild und Berg meines Heiles und mein Schutz!*

Zusätzlich dazu kann der gleiche Gedanke in beiden Halbversen zum Ausdruck gebracht werden:<sup>10</sup>

Beispiel: Der Herr lebt! Gelobt sei mein Fels!  
Der Gott meines Heils sei hoch erhoben.

Darüber hinaus besteht das zweite Beispiel auch aus einem *klimaktischen Parallelismus*, bei dem die Aussage des ersten Verses wiederholt *und* ergänzt wird<sup>11</sup> (vgl. der Gott *meines Heils*).

Ein weiteres typisches Merkmal des Introitus ist das *Gloria patri* („Ehre sei dem Vater“), das umrahmt vom Leitvers das Ende des Eingangspsalms bildet und auf die Trinität Gottes hinweisen soll. Jedoch darf nicht vergessen werden, dass diese Floskel in der Karwoche entfällt<sup>12</sup>. In der Praxis habe ich festgestellt, dass die Gemeinde mit dieser Form des traditionellen gregorianischen Chorals häufig Schwierigkeiten aufweist, was nicht selten ihren Ursprung in der oft kunstvollen Begleitung durch die Orgel findet. Deshalb ist es umso wichtiger, dass der Organist die musikalische Unterstützung so gering wie möglich hält, damit sich die Gemeinde auf den Text konzentrieren kann, der hier im Mittelpunkt stehen soll.

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<sup>9</sup> Zobel, Hans-Jürgen/Karl-Martin Beyse: *Das Alte Testament und seine Botschaft. Geschichte - Literatur - Theologie*.

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<sup>10</sup> Ebd.

<sup>11</sup> Ebd.

<sup>12</sup> *Evangelisches Gottesdienstbuch*: Kirchenleitung der Vereinigten Evangelisch-Lutherischen Kirchen Deutschlands (Hrsg.). Luther-Verlag. Berlin. 2009. 4. Auflage. S. 38.

## 1.4 Kyrie – EG 178.12

Das Kyrie (*HERR, ERBARME DICH*) wird meist im Wechsel von Chor, KantorIn, oder LiturgIn und Gemeinde ausgeführt. Hierfür gibt das *Evangelische Gottesdienstbuch*<sup>13</sup> vier Vorschläge:

- Ektenie: Das Kyrie kann als Ektenie (griech. ekténeia = Anstrengung), also als Litaneigebet<sup>14</sup> oder mit Christus-Anrufungen entfaltet und mit Gebetsanliegen verbunden werden.
- Bußgebet: Eine weitere Möglichkeit besteht darin, das Kyrie mit einem Vorspruch oder einem Bußgebet zu verbinden, jedoch muss dann anschließend auch das Gloria mit einem Vorspruch oder einer Gnadenzusage eingeleitet werden.
- Entfaltetes Kyrie: Desweiteren kann auch ein entfaltetes Kyrie-Gesang (z.B. EG 178.4) das Lied zu Beginn des Gottesdienstes ersetzen. Hier ist es wichtig zu beachten, dass das Gloria unmittelbar an das Kyrie anschließt.
- Kyrie entfällt: Falls ein Psalm oder das Gloria besonders entfaltet wird, kann das Kyrie entfallen.

Im Gottesdienst wurde das Kyrie EG 178.12 gesungen. Diese Form des Kyrie ist eine sehr bekannte und weit verbreitete Form und wird häufig als Ektenie oder mit einem Bußgebet entfaltet. Das Kyrie wird wie üblich dreimal gesungen, wobei beim ersten und dritten Mal der *HERR* und beim zweiten Mal *CHRISTUS* angesprochen wird. Der Chor verstärkt die Gemeinde und die Steigerung innerhalb der drei Durchläufe veranschaulicht die Dringlichkeit der Bittrufe.

## 1.5 Gloria – „Preis und Anbetung sei unserm Gott“ (Ch. H. Rinck)

Das Gloria schließt unmittelbar an das Kyrie an und ist der musikalische Höhepunkt des Gottesdienstes, bei dem der Herrlichkeit Gottes das höchste Lob entgegengebracht wird.

Da die Liturgie vor allem in kleineren Städten und Gemeinden entweder vom Kantor oder dem Liturg übernommen wird, verleiht die liturgische Funktion des Chores mit der Übernahme des Kyrie und Gloria dem Gottesdienst einen umso feierlicheren Charakter.

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<sup>13</sup> *Evangelisches Gottesdienstbuch*: Kirchenleitung der Vereinigten ELKD. S. 38.

<sup>14</sup> Academic: [http://universal\\_lexikon.deacademic.com/233053/Ektenie](http://universal_lexikon.deacademic.com/233053/Ektenie) (aufgerufen am 17.6.17)

Passend dazu hat Christian Heinrich Rinck (1770–1846) ein vierstimmiges Chorstück komponiert, das den Inhalt des Gloria wiedergibt und diesen musikalisch verstärkt.

*Preis und Anbetung sei unserm Gott,  
denn er ist sehr freundlich.  
Preis und Anbetung sei unserm Gott,  
weit über Erd und Himmel gehet seine Gnad und Güte!  
Lasst uns mit Danken vor sein Antlitz kommen  
und unserm Gott mit Psalmen jauchzen!*

## **2. Verkündigung und Bekenntnis**

### **2.1. Musik nach der Predigt – „Der Herr ist mein Hirt“ (B. Klein)**

Obwohl die G1-Ordnung der evangelisch-lutherischen Kirche in Bayern nach der Predigt Musik oder Stille<sup>15</sup> vorsieht, wird häufig ein Gemeindelied gesungen. Deshalb ist es umso unüblicher, dass der Gottesdienstablauf in der Christuskirche im Anschluss an die Verkündigung eine Meditation vorsieht, die dem Gottesdienstbesucher Zeit und Raum geben soll, über die Predigt und die damit verkündeten persönlichen Worte nachzudenken.

Um dem Gemeindeglied die nötige Ruhe zu ermöglichen, soll die Meditation, die in Form eines Chorbeitrags stattfindet, diesen persönlichen und intensiven Moment unterstützen.

Da die Worte des Psalm 23 viele persönliche Zusprüche Gottes an uns Menschen beinhalten, wurde nach diesen Versen das vierstimmige Chorstück „*Der Herr ist mein Hirt*“ von Bernhard Klein (1793–1832) ausgewählt, das den Hörer durch den Text Zuversicht und Geborgenheit vermitteln und durch die intensive Melodik und Harmonie die Sehnsucht in den Herzen geweckt werden soll, nach dem Gott, der unser Haupt mit Öl salbt, uns einen festlichen Tisch bereitet und uns durch grüne Auen zum frischen Wasser führt.

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<sup>15</sup> Evangelisches Gesangbuch für Gottesdienst, Gebet, Glaube, Leben. S. 1152.

*Der Herr ist mein Hirt, mir wird nichts mangeln.  
Er weidet mich auf einer grünen Au'.  
Der Herr ist mein Hirt, mir wird nichts mangeln.  
Er weidet mich, auf einer grünen Au.  
Und führet mich zu frischem Wasser  
Er er quicket, quicket meine Seele.  
Er führet mich auf rechtem,  
auf rechtem Pfad.  
Der Herr ist mein Hirt, mir wird nichts mangeln.  
Er weidet mich auf einer grünen Au.  
Der Herr ist mein Hirt,  
mir wird nichts mangeln, nichts mangeln.*

### **3. Sendung und Segen**

Am Ende des Gottesdienstes legt die evangelische Liturgie ihren Schwerpunkt auf den Segen. Der Zuspruch, der auch mit dem Wochenspruch in Verbindung gesetzt werden kann, soll jedes Gemeindeglied mit Gottes Geist gestärkt in die neue Woche entlassen.

Passend zum 500-jährigen Reformationsjubiläum verabschieden wir die Gemeinde feierlich mit Chor und Orgel nach den Segensworten Martin Luthers in den 1. Sonntag nach Trinitatis und die kommende Woche:

*Verleih uns Frieden gnädiglich, Herr Gott, zu unsren Zeiten.  
Es ist doch ja kein andrer nicht, der für uns könnte streiten,  
denn du, unser Gott, alleine.*

#### **3.1. Musik zum Auszug – „Verleih´ uns Frieden gnädiglich“ (F. Mendelssohn Bartholdy)**

Felix Mendelssohn Bartholdy (1804 – 1847) schrieb das Gebet, wie er es selbst nannte<sup>16</sup>, 1831, in einer Zeit, in der er sich besonders intensiv mit den Luther-Chorälen beschäftigte.<sup>17</sup> Der Komponist selbst hat seinem Stück den Untertitel *Choralkantate* zugeschrieben, welche Gattungsbezeichnung jedoch innerhalb der Experten und Analytiker sehr umstritten ist, da zwar zum Einen die Besetzung durch einen vierstimmigen Chor und Orchester und die Verwendung des Originaltextes Luthers dieser Gattung gerecht werden, zum Anderen aber nicht die Originalmelodie

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<sup>16</sup> Clostermann, Annemarie: *Mendelssohn Bartholdys kirchenmusikalisches Schaffen*. Schott. Mainz. 1989. S. 171.

<sup>17</sup> Ebd.

verwendet wurde – wie es die Bezeichnung Choralkantate fordert, sondern eine scheinbar frei erfundene Melodie verwendet wurde.<sup>18 19</sup>

Vergleich zwischen Originalmelodie Martin Luthers und Mendelssohns Melodie:

E.g. 3

EG 421<sup>20</sup>



Ver - leih' uns Frie - den gnä - dig - lich, Herr Gott zu un - tern Zei - ten.  
Es ist doch ja kein an - drer nicht, der für uns könn - te strei - ten  
denn du un - ser Gott al - lei - ne.



Ver-leih' uns Frie - den gnä - dig - lich, Herr Gott zu  
uns - ren Zei - ten. Es ist doch ja  
kein an - drer nicht, der für uns könn - te strei - ten,  
denn du un - ser Gott al - lei - ne.

Mendelssohn

<sup>18</sup> Clostermann, Annemarie: *Mendelssohn Bartholdys kirchenmusikalisches Schaffen*. S. 171.

<sup>19</sup> Wüster, Ulrich: *Felix Mendelssohn Bartholdys Choralkantaten – Gestalt und Idee*. Peter Lang. Frankfurt am Main. 1996. S. 289.

<sup>20</sup> Clostermann, Annemarie: *Mendelssohn Bartholdys kirchenmusikalisches Schaffen*. S. 172.

Es wird vermutet, „dass [Mendelssohn] der Choral als *cantus prius factus* – nicht freilich als Satztyp – zu eng wurde für den authentischen Ausdruck einer vom Text inspirierten religiösen Idee“<sup>21</sup>.

Abschließend möchte ich anmerken, dass der Orgelsatz von Klaus Weber für die praktische Umsetzung von „Verleih´ uns Frieden gnädiglich“ sehr gut geeignet ist und den organisatorischen und finanziellen Aufwand, der beim Musizieren mit Orchester vorhanden wäre, sehr gering hält. Zusätzlich dazu ist es sehr praktisch, da der Chorleiter in diesem Fall auch gleichzeitig als Organist fungieren kann, was der ganzen Musik etwas mehr Flexibilität bereitet.

### Schlussbemerkung

Das Schöne und Spannende an der evangelischen Liturgie besteht darin, dass der Gottesdienst zwar eine feste Form vorgibt, die durch das immer gleichbleibende Ordinarium wie beispielsweise das Glaubensbekenntnis und das Vaterunser gekennzeichnet ist, jedoch durch das von Woche zu Woche wechselnde Proprium dem Musiker und dem Pfarrer viele Freiräume ermöglicht. Dadurch wurde zum Beispiel im Gottesdienst in der Christuskirche auf den vorgesehen Predigttext verzichtet und stattdessen über ein Gedicht von Detlev Block gepredigt, dem er den Titel „*Wachsen, werden und vergehen unter seiner Führung*“ zugeschrieben hat. Genau diese kreative und abwechslungsreiche Gestaltung der Gottesdienste, die sowohl von Seiten des Pfarrers als auch von Seiten des Kirchenmusikers, durch den wöchentlich wechselnden Charakter, der beispielsweise mit dem Wochen- und Predigtlied oder den Psalmen einhergeht, lassen den Gottesdienst sehr lebendig werden.

Je enger Pfarrer und Kirchenmusiker zusammenarbeiten und die verschiedenen Gottesdienste durch die Einheit von Musik und Verkündigung gestalten, umso intensiver und verständlicher werden Kernaussagen der einzelnen Feiertage für die Gemeinde spürbar.

*„Musik ist ein reines Geschenk und eine Gabe Gottes,  
sie vertreibt den Teufel,  
sie macht die Leute fröhlich  
und man vergißt über sie alle Laster.“*

*Martin Luther*

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<sup>21</sup> Wüster, Ulrich: *Felix Mendelssohn Bartholdys Choralkantaten – Gestalt und Idee*. S. 289.

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## THE SIGNIFICANCE OF *EIN FESTE BURG IST UNSER GOTT* IN MUSIC LITERATURE

ÉVA PÉTER<sup>1</sup>

**SUMMARY.** Luther was a prophetic personality, meaning he was first and foremost a preacher. He viewed also singing rather as a practical form of preaching. He considered that the liturgical tradition and liturgical order of the Middle Ages was correct and worthy to be kept. He intended merely to remove from it some pieces and texts that were not in accordance with the Gospel. He made preaching in the vernacular languages a compulsory and crucial element of the worship. Due to his reform the congregation became an active participant to the worship by responding in his vernacular language, by singing and praying to the word that was preached. Seeing that there was a lack in proper hymns, Luther undertook himself the tasks of composing hymns. He was mainly the lyricist, but he took part also in the reformation of the tunes adapted from the Middle Age melodies. Luther's hymn entitled *A Mighty Fortress Is Our God* is known worldwide and it is a paraphrase of Psalm 46. There are numerous artistic adaptations to this popular tune. In the following I will present some of these.

**Keywords:** The Reformation, liturgical tradition, vernacular hymns, the Protestant chorale, artistic adaptations.

The Reformation, which had a strong impact on the entire Europe, brought significant changes also in religious life. The reformers who recognized the true teaching of the Gospel wanted to renew the liturgy. Instead of the sacrifice of the mass the Word of God itself, instead of the passive listening to the liturgy the active participation in congregational life was favoured both in worship and singing. The first products of the Reformation were translations of the Bible and vernacular hymns. Luther played an outstanding part in creating the latter.

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<sup>1</sup> PhD Docent, Babeş-Bolyai University, Faculty of Reformed Theology, Musical Pedagogy Department, Ro-400535, Cluj-Napoca, Horea str. 7, email: [evapeter65@gmail.com](mailto:evapeter65@gmail.com)

## 1. The reform of Luther and hymns

Martin Luther was born in Eisleben in 1483. He began his studies in the general school of Mansfeld and in the school of the Dome of Magdeburg. Since 1498 he continued his studies in Eisenach at the school of the Franciscan Order. Then he studied philology, logics, astronomy and music at the University of Erfurt. Due to his excellent grades his fellow students called him „the philosopher”, but since he also played the lute well, he was also called „the musician”. Legend has it that in the summer of 1505 on his way home a great storm came down upon the place he was at and since he was scared to death he prayed for help to the protector saint of the miners and vowed that if he was spared he would become a monk. On 18th July 1505 he entered St. Augustine’s Monastery. He was priested in 1507. In 1512 he became professor of theology at the University of Wittenberg.

Luther was so greatly scandalized by the abuses he experienced in church services and ecclesiastical life that he wrote and on 31st October 1517, exactly 500 years ago, published his Ninety-Five Theses, which sparkled the Reformation. The reaction of the Catholic Church was that the Pope excommunicated him in 1521. At that point Frederic III, Elector of Saxony decided to give Luther a helping hand. Luther was taken to Wartburg where he translated in merely three months the New Testament of the Bible from Greek to German. Luther finished the translation of the entire Bible in 1534. And even though this was the eighteenth German translation of the Bible, his version stood the test of time and became the generally accepted German translation of the Bible.<sup>2</sup> Some of his most important principles were that man can be justified only through faith and that there is no difference between a layman and a priest. He died in 1546 and was buried in the Church of Wittenberg.

Luther was a prophetic personality, meaning he was first and foremost a preacher. He viewed also singing rather as a practical form of preaching. His principles regarding ecclesiastical singing and music are summarized in the introduction to the collection of hymns edited by him.<sup>3</sup> Luther held that

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<sup>2</sup> His other writings: in 1529 he wrote the Small Catechism for children and the uneducated people; while the Large Catechism was meant for pastors containing theological writings, principles and instructions.

<sup>3</sup> His first collection, created in Wittenberg, but published in Nürnberg in 1524 contained eight hymns in four tunes. The title: *Etlich Cristlich lider Lobgesang, und Psalm dem rainen wort Gottes gemess*. Among the further editions, containing an increasing number of songs the most important are: *Erfurter Enchiridion* (Erfurt 1524, with 25 hymns in the first edition, among them 15 tunes and with an addition of 8 more hymns in the following edition); *Geistliche gesangk Buchleyen* (the hymnbook of Johann Walther, Wittenberg 1524, this was the first harmonized German hymnbook); *Geistliche gesenge ... durch Doctor Martini Luther*

music is a gift from God which can have an effect on our mood, it can affect our personalities and it has an extremely important role in pedagogy.<sup>4</sup>

He considered that the liturgical tradition and liturgical order of the Middle Ages was correct and worthy to be kept. He intended merely to remove from it some pieces and texts that were not in accordance with the Gospel. He made preaching in the vernacular languages a compulsory and crucial element of the worship. Due to his reform the congregation became an active participant to the worship by responding in his vernacular language, by singing and praying to the word that was preached. Luther urged that *besides* the artistically formed and elaborated songs of the priests, of the liturgians, of the cantors and of the choirs, the entire congregation would be included into singing at the worship. Lacking the multi-annual musical training of the clergy, it was impossible for the believers to learn the Gregorian hymns in Latin or the many and varied pieces of mass music, all sounding beautifully and being in several voices.<sup>5</sup> Therefore Luther himself created the Protestant chorale, the reformed hymn.

At the worship, Luther wanted to keep besides congregational singing also the service of the choir. He liked music, knew how to play the lute beautifully and he composed hymns and even choral pieces in several voices. He was an admirer of organ music; however he did not consider the organ to be fit to be used in the liturgy.<sup>6</sup>

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(Wittenberg 1525); *Klug's Gesangbuch* named after the publisher (1529); *Geistliche Lieder auff's neu gebessert* (Wittenberg 1533); the next year an edition in Magdeburg in the local dialect; *Geystliche leder, uppert nye gebetert tho Wittemberg dorch D. Martin Luther*. The extended edition of the *Klug's Gesangbuch*, which contains 52 reformer hymns and the same number of tunes was completed in 1535. Luther's most complete collection was published in 1545 at Valentin Babst in Leipzig. He wrote a new introduction to this hymnbook. The title: *Geistliche Lieder mit einer newen vorrhede Dr. Mart. Luth*. This hymnbook is called after the publisher the *Babstches Gesangbuch*. It contains 128 hymns. This last hymnbook was published after a personal check by Luther himself and with his introduction, therefore this is usually considered the norm as far as the lyrics of the reformer hymns is concerned. Luther made corrections to several of his own hymns during this series of editions.

<sup>4</sup> See: Csomasz Tóth Kálmán, *A református gyülekezeti éneklés (Ecclesiastical Singing in the Reformed Church)*, published by the Egyetemes Konvent, Budapest, 1950, 32. (RGYE)

<sup>5</sup> The liturgical order published by Luther in 1523 in Wittenberg is written entirely in Latin and preserved all the elements of a Middle Age mass. He omitted only several elements from the part referring to the Eucharist, the so called mass canon, elements, which he considered not to be in the spirit of the Gospel. Only preaching and the singing of hymns were vernacular. Wittenberg was a university town. And as such Luther deemed important for the students of the university that they would practice Latin also at the worship.

<sup>6</sup> In the century of the Reformation there was a heavy debate on whether the organ should be used in the liturgy or not. Zwingli from Switzerland did not allow the organ to be used. The Dutch reformers kept the organ, but only for concerts, it was not used during worship.

Reformation cannot be an end in itself. Reformation means to be formed according to the Word of God. Luther composed the hymns not merely for his own amusement; it was a conscientious program of his activity as a reformer. He meant to *sing* the message of the Gospel into the hearts and minds of people.

## 2. Hymns by Luther

Seeing that there was a lack in proper hymns, Luther undertook himself the tasks of composing hymns. He was mainly the lyricist, but he took part also in the reformation of the tunes adapted from the Middle Age melodies. His most important collaborators in this endeavour were with: Johannes Agricola (1494–1566), Paul Speratus (1484–1551), Johann Poliander (1487–1541), Justus Jonas (1493–1555) and Paul Eber (1511–1569). From among the music specialists he valued Johannes Walther (1496–1570), the organ player of Torgau the most. It is considered that he and some of his fellows were the ones who composed the nice tunes of the Reformation. The new lyrics were sometimes adapted to proper lay tunes, but these tunes were adapted as well. Luther and Walther had a special method of reforming the Middle Age tunes for the purpose of creating hymns for the congregation. They simplified the inflections of the tune, they kept the basic notes, thus forming solid, Puritan and yet very expressive tunes.

Tradition holds it that there are 33 hymns in the case of which it is certain that Luther is the author. The specialized literature classifies his hymns into two main groups: original hymns and adaptations. Research has shown that there are 6 original hymn, but also 7 of his psalms can be considered original. The rest were created either following texts from the Scripture or they are translations of some Latin hymns from the Middle Ages or they are adaptations of some Latin songs and sometimes they are educated variations of the German folk songs.

One of the most well-known chorales of Luther is the paraphrase of *the Lord's Prayer: Vater unser in Himmelreich*. Its tune was published for the first time in 1539 in Leipzig. This can be found in its original six-lined version and also in a seven-lined version where the first line is repeated in

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Among the Germans there were people both in favour and opposing the organ. Even the Synod of Trent (1545–1563) discussed the problem of the legitimacy of instrumental music at worship. These debates came to a resolution among German Lutherans only at the end of the century of the Reformation. Luther was long dead, when in 1597 at the University of Wittemberg the theological standing was formulated that using the organ during worship was a good and edifying thing.

the hymn book of Huszár Gál.<sup>7</sup> The two variants had two separate lyrics (*Atya Istentől született [Born from God the Father]* and *Mi Atyánk ki vagy mennyekben [Our Father Who Are in Heaven]*),<sup>8</sup> and they were parallelly sung by the congregations. Starting with the 17th century only the six-lined variant remained in use with a new lyrics adaptation: *Mennybéli felséges Isten [Great Lord of Heavens]*. This variant is present in the scored hymn book of Kolozsvár both from the 18th and the 20th century.<sup>9</sup> This hymn is sung with these lyrics even today.

One of the most prominent hymns by Luther is the paraphrase of Psalm 130: *From depths of woe I cry to You – Aus tiefer Noth schrei ich zu dir*. In Transylvania this paraphrase was included only in the latest hymnbook, even though both its tune and its lyrics are popular throughout the world, especially among German Lutherans. Also great masters of ecclesiastical music have adapted it to many musical pieces.

A less known chorale is *We Now Implore the Holy Ghost - Nun bitten wir den heiligen Geist*. The first stanza and the tune were well-known already in the 13th century, moreover Berthold of Regensburg (?-1272) one of the famous preachers of the German Middle Ages mentions it several times in his writings left to posterity and recommends it to be sung. Some researchers state that the tune is even earlier than that.<sup>10</sup> To this hymn Luther adds the second, third and fourth stanzas. It was first published in its complete form in a collection of hymns for funeral in 1542.<sup>11</sup> The hymn was translated twice, but neither variant survived the test of time. The tune was allocated two new lyrics already in the 16th century: *Hallgass meg minket, nagy Úristen [Hear Us Lord Almighty]*, published in the Hymnbook of Várad (1566) and *Adj Úristen nekünk Szentlelket [Give Us Your Holy Spirit oh Lord]* which is found in the Hymnbook of Huszár Gál. These lyrics were coupled with a slightly localized version of the original tune.

A rarely sung and very little-known piece is *Jézus, ó mi idvezítőnk [Jesus Our Saviour]*. The original title is: *Jesus Christus unser Heiland* – originally it was a Leise song for Easter. Its free Hungarian translation is present in every Reformed hymnbook from the end of the 16th century to the beginning of the 19th century. Even Kájoni included it in his hymnbook.

<sup>7</sup> Komjáti, 1574.

<sup>8</sup> Csomasz Tóth Kálmán, *A XVI. század magyar dallamai (The Hungarian Tunes of the 16th Century)*, Régi magyar dallamok tára, I, Akadémiai Kiadó, Budapest, 1958, 520. In the following: RMDT I.

<sup>9</sup> Kolozsvár 1744/9, 1778/77, 1923/38, 1996/337. Variants are not mentioned in RMDT I–II.

<sup>10</sup> According to Baumker the tune originates from the sequence *Veni Sancte Spiritus et emitte coelitus*. RMDT I., 516.

<sup>11</sup> Csomasz Tóth Kálmán, *A református gyülekezeti éneklés (Ecclesiastical Singing in the Reformed Church)*, Egyetemes Konvent, Budapest, 1950, 88.

Another little-known hymn is *Jer Krisztus népe nagy vígan [Come Followers of Christ Let Us Rejoice]*. The original title is: *Nun freut euch, lieben Christen gmein...*

As I mentioned earlier, some of the hymns of Luther are translations or adaptations of Latin lyrics from pre-Reformation times. Luther uses a variant of the antiphon *Da pacem Domine (Give Us Peace)* whose poetic form is almost identical with the tune of the hymn *Veni Redemptor*. The hymnbook presents it in a variant extended to five lines. It has been handed on through many centuries with slight modifications. And the chorale by Luther entitled *Erhalt uns, Herr [Keep us, Lord, faithful to your word]* is an adaptation of the same Gregorian hymn. It is published in the Hymnbook of Huszár Gál of 1574 and in the collection of hymns entitled *Cantus Catholici* with Hungarian lyrics starting *Úr Isten te tarts meg minket [Lord Keep Us Faithful]*.

Luther's famous Christmas hymn, the *Vom Himmel hoch da komm ich her [From Heaven Above to Earth I Come]* originates from a Middle Age hymn in major key with a descending melodic line. It was published in Hungary for the first time in the 17th century, in Ráday's Gradual (1596-1607). Later it was extended with an initial stanza: *Es kam ein Engel hell und klar*, translated into Hungarian: *Az Istennek szent angyala [the Holy Angel of the Lord]*. The later editions of the Reformed hymn books preserved it with these latter lyrics. The hymn was noted in Hungarian for the first time in the Gradual of Eperjes in 1635.<sup>12</sup> Through time some parts of the tune were slightly altered. The popularity of the hymn is proven by the numerous folk song variants in the Christmas repertory of the folk.

The first stanza of **Come, Holy Ghost, God and Lord –Komm heiliger Geist, Herre Gott** originates from the antiphon *Veni Sancte Spiritu* of the 11-12th centuries and Luther wrote and added another two stanzas to it. The Hungarian translation of this lyrics was published relatively late, in 1642, in the hymnbook of Váradi.

The *Media vita* in the *Életünknek rendiben [Order of Our Lives]* is a liturgical piece from the Middle Ages and also an antiphon for the Lent adapted by Luther.

### 3. The Significance of Ein feste Burg ist unser Gott in Music Literature

Luther's hymn entitled **A Mighty Fortress Is Our God– Ein feste Burg ist unser Gott** is known worldwide and it is a paraphrase of Psalm 46.

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<sup>12</sup> RMDT II/85.

## E.g. 1

Ein fe - ste Burg ist un - ser Gott, ein gu - te Wehr und Waf - fen. Der  
Er hilft uns frei aus al - ler Not, die uns jetzt hat be - trof - fen.  
alt bö - se Feind, mit Ernst ers jetzt meint; groß Macht und viel List sein  
grau - sam Rü - stung ist, auf Erd ist nicht seins glei - chen.

Luther's hymn: *Ein feste Burg ist unser Gott*

It was first published both lyrics and tune in 1529 for the first time and it quickly became popular. According to Péter Bod, the Hungarian translation belongs to Máté Skaricza.<sup>13</sup> However the beautiful and powerful Hungarian version assigned a syllable to every note of the curved melody, therefore in the Hungarian Reformed Church this hymn is sung in a long-drawn and harmonized manner, unlike the generally accepted form. The new Reformed hymnbook edited in 1996 publishes two variants: the first one is a variant with the lyrics translated by Sándor Payr, a translation accepted by Hungarian Lutherans and a tune with simple rhythm, initial upbeat and melisma, more popular since the 18th century due mainly to its adaptations by J.S. Bach; the second variant is the one well-known from Transylvanian hymn books starting with a stressed time unite and without a melisma. There is also a translation of the lyrics created by Hungarian poet Attila József, but that is published only in the hymn book of the Hungarian Lutheran Church of Transylvania.

This hymn belongs to the class of choral pieces having a repeated introductory part. Its structure is: A B A B C D E F B. There are numerous artistic adaptations to this popular tune by Luther. In the following I will present some of these.

Johann Sebastian Bach (1685-1750) adapts the chorale entitled *Ein feste Burg ist unser Gott* in his *Cantata no. 80*, the so-called *Reformation Day Cantata*. The musical piece was written for soprano, alto, tenor and bass solos, for choir, for orchestra and for continuo. It was first presented in

<sup>13</sup> Bod Péter, *Magyar Athenas (The Hungarian Athenas)*, II Edition, T3 Kiadó, Sepsiszentgyörgy, 2003, 278.

its actual form in 1730. When composing the *Reformation Day Cantata*, Bach used the material of an earlier cantata composed in 1716 in Weimar for the so-called *Oculi* Sunday and added to it other two movements: opening choir no. 1 and chorale no. 5.

The opening choir (1st movement) is according to Péter Várnai "the apex of the choir fugue artistry of Bach"<sup>14</sup>. The fugue-like adaptation of the A and B lines of the chorale tune starts in the tenor followed by the alto, the soprano and finally the bass. Besides the tumultuous musical fabric the chorale tune distinctly voiced by the oboe and the trumpet can be heard and caught from time to time. In the adaptation of the next melodic line, C the sequence of the voices is changed: the fugue starts with the low pitch voice, the bass, followed by the tenor, the alt and the soprano. The instruments join the musical text in a fugue-like manner as well. In this movement Bach adapts each melodic line of the chorale in a separate fugue. However, the distinct parts are joined so perfectly that the listener is under the impression that they constitute a compact unit. In the musical texture of the bass aria (2nd movement) two separate tunes come together: one is the tune of the bass solo accompanied by the voice of the violins and the violas moving in the rhythm of the sixteenth notes and creating an atmosphere of excitement; the other tune is Luther's hymn sung by the soprano voice of the choir. Bach interweaves these two tunes with great mastery.

The tunes of the recitativo and of the aria (3rd and 4th movement) are not an adaptation of Luther's chorale, but the Chorale movement (5th movement) is. Bach inserts into the tumultuous musical fabric of the orchestra moving to the rhythm of the sixteenth notes the tune of the chorale itself in unisono, with a rhythm of lengthy, even notes as it is habitual to be sung in the church. The next part (6th and 7th movement) starts with the recitativo of the tenor accompanied by the organ and the strings. Next comes the duet of the oboe da caccia and of the violin whose musical tenure is a nice completion of the tune of the alto-tenor solo. In the Closing chorale (8th movement) Luther's hymn resonates in four voices with an equalized rhythm. On the occasions when this piece is played during a liturgy, the closing chorale can be sung also by the congregation, for Luther's greatest endeavour was that the congregation would not be a mere passive listener of the liturgy, but an active participant.

Felix Mendelssohn-Bartholdy (1809-1847) includes the tune of the chorale *Ein feste Burg ist unser Gott* into the musical fabric of Op. 107, the V. Symphony in D major. The musical piece is known as *The Symphony of the Reformation* and it is one of Mendelssohn's early works. However, it was

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<sup>14</sup> Várnai Péter, *Oratóriumok könyve (Book of Oratorios)*, Zeneműkiadó, Budapest, 1983, 92.

published quite late, more than 20 years after the composer's death. The first melodic line resounds on the gentle voice of the flute, in the second melodic line the flute is joined by the oboe. During the repetition of the first part the bassoons and then sequentially all the wooden reeds join in. In the second part of the tune the tumultuous play of the strings comes into the front, while the last melodic lines emphasize rather the metallic tone of the brasses. The next part, the elaboration starts with a vigorous tempo and in a fugue-like manner in which we find the repetitive motif from the introductory part of the chorale played by various instruments. After a longer transitional part we arrive at the second part of the chorale's tune. It starts with the viola, then the tune is taken over by the clarinet, while the instruments of the orchestra provide a soft staccato and pizzicato accompaniment. The closing melodic curve is played already by the wooden reeds. After a gradual crescendo there is another fugue-like part during which the initial repetitive motif resounds again played by the brasses. And at the end of a short accelerando part, as a closure there resounds the powerful, mighty tune of the chorale.

German composer Giacomo Meyerbeer (1791-1864) inserts the tune of the chorale *Ein feste Burg ist unser Gott* into the musical fabric of his opera entitled *Les Huguenots*. The opera was finished after three years of thorough work, in 1836. It was first brought on stage in Paris. The libretto of this grand opera in five acts was written by Augustin Eugène Scribe (1791-1861) and Emile de Sain Armand Deschamps (1791-1871). The action of the opera takes place during the St. Bartholomew Day's Massacre of 1572. It is based on a novel by Prosper Mérimée entitled *Chronicles of Charles the IXth's Reign*. The plot of the opera is woven by two defining elements: the fight between Catholics and Protestants and the love between the Huguenot youth, Raoul de Nangist and Valentine, the daughter of Comte de Saint Bris, a Catholic. The famous Lutheran chorale is included already in the orchestral prelude. In the first act it is sung by Marcel, Raoul's Huguenot servant who distrusts the Catholic friends of his master. In the fifth act the tune of *Ein feste Burg ist unser Gott* is sung by the women who have taken refuge from the massacre in the temple. They are massacred mercilessly by the fanatic mob. One of the peaks of the fifth act is when Marcel blesses the lovers and asks that they would confess their faith. This image peaks musically with the unisono play of the *Ein feste Burg ist unser Gott*. Critics say that Meyerbeer's work incorporates features from the opera culture of three nations: the Italian melody, the French rhythm and the German harmony.<sup>15</sup> This highly popular musical piece was translated into many languages.

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<sup>15</sup> Till Géza, *Opera (Opera)*, Zeneműkiadó, Budapest, 1985, 218-219.

After these three-monumental works also instrumental adaptations of Luther's hymn need to be analyzed. The following compositions for organ should be mentioned: *Phantasy in C major* by German composer and musicologist Michael Praetorius (1571-1621); *Fughetta in D major* by German composer and organ player Johann Pachelbel (1653-1706); *Choral adaptation in C major* by Johann Nikolaus Hanff (1665-1711) and *Choral adaptation in D major* by German composer and organ player Johann Gottfried Walther (1684-1748). These compositions for organ, which were probably played once during the Lutheran liturgy can be used freely in the Protestant liturgy. Composers adapted the tune in two tonalities: D major and C major. All fourth pieces are polyphonic adaptations. The fugue theme starts in the tonic, the elaboration starts in three of the pieces on an adominant note, while at Praetorius on a subdominant note, i.e. the lower fifth. Analyzing the distance at which the voices join in we find a stretto at Walther and Hanff. Pachelbel adapts only the first melodic line of the chorale, while the other composers adapt all the melodic lines. The lowest voice of the adaptations in four voices is played by the pedalboard, except in Walther's work, which was written for a manual.

Johann Sebastian Bach (1685-1750)'s composition adapting Luther's hymn was written for two manuals and a pedalboard. One of the distinctive features of this composition in D major is that the composer constantly changes the basic unit of the chorale's rhythm: in the first measures of the piece the basic unit is the eight notes, then the quarter note and starting with the second half of the composition it is the half note. The first part of the organ piece (the adaptation of melodic lines A and B from the chorale) is written for two voices and only for one manual. The tune of the chorale is embraced by a counter voice based on sixteenth notes. In the second part the choral extends to three voices. The voice of the pedalboard appears. The composer hides melodic lines C and F interweaving them into the sixteenth notes of the upper voices; and at the same time he brings forward melodic lines D and E, these being played by the low pedalboard voice. The recurring B melodic line is present in the two upper voices. In the closing measures of the composition having a pulsation worthy of a virtuoso the voices go on parallely, at a distance of third and sixth above an organ like maintained tune, then, in the last measure the composition closes on a quick passage of a thirty second note unit.

Max Reger (1873-1916) was a German composer, pianist, organ player and conductor. He was famous for his compositions for organ. These were played by his friend, Karl Staube who was the organist of the St. Thomas Church of Leipzig. Reger preferred Baroque genres (chorale prelude, phantasia, passacaglia, fugue), but he developed these according to his own imagination. He adapted the tune of *Ein feste Burg ist unser Gott* in

two variants. One of the variants is a simple one, it could be considered even a mere accompaniment of a hymn, for the main voice is played by the pedalboard, where it can be well heard and the upper voices move within the chords. The other adaptation is a grand composition, Phantasy in D major, Op. 27. In the tumultuous musical fabric, the tune of the chorale is always well distinguished. For example, in the first part having a tempo of *Allegro vivace*, the tune of the chorale resounds mightily between the two virtuoso extreme voices in the voice of the left hand.

In the middle part having a tempo of *Piu meno mosso* the main tune is played by the pedalboard. After a transition with rich chromatics, complicated rhythmical pattern and quite difficult and varied as far as technique is concerned the tune of the chorale starts in the upper voice of the pedalboard which contains two independent voices, then it moves to the voice of the right hand moving in parallel octaves. In the closing part of the musical piece there is a grandiose fugue in which the melodic lines of the chorale move from voice to voice.

Finally, two pieces written by Hungarian composer and organ player Gárdonyi Zoltán (1906-1986) need to be mentioned. One of the pieces is a short composition of merely 21 measures, in D major, having the tempo of *Marziale* and written for manual. In this musical piece the composer places melodic lines A and B of Luther's chorale alternately in the upper and lower voice. But the second part of the tune (melodic lines CDEFB) is played only by the lower voice. A specific trait of the accompanying voices is the presence of the triolas and eight notes with counter time, which provides an exposition for the main tune. The other piece was written for the manual and the pedalboard in C major. This piece also presents the special rhythmical elements mentioned above: binary and ternary rhythm patterns, series of motifs with counter time, syncopes and metrical changes. In the varied harmony which is salient the altered notes and chords play an important role.

As a conclusion it can be stated that although Luther's musical reform may seem modest as far as quantity is concerned, but it is highly significant. As a result of his encouragement and example one of the most valuable chapters of the Christian musical compositions, the circle of the German Lutheran liturgical genre: the chorale was constantly enriched. These pieces reflect a pure, biblical message and a simple manner of presentation. The tunes adapt to the folklore-like lyrics and show the features of folklorized gregorians on the one hand and of the independently evolving German lied on the other hand. Their influence was crucial to the development of Western art music and of European ecclesiastical music. In the Hungarian culture it influenced mostly the formation of the musical asset of the Lutheran Church and at a lesser extent and later in time that of the Reformed Church.

*Translated by Borbély Bartalis Zsuzsa*

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## ETHNOGRAPHIC AND FOLK MUSIC TRADITIONS OF JOBÁGYTELKE (SÂMBRIAŞ), I. PART

HENRIETTA CIOBA<sup>1</sup>

**SUMMARY.** The paper hereby entitled *Ethnographic and Folk Music Traditions of Jobbágytelke (Sâmbriaş)* presents a village in Mureş county. I started my research on this village already during my high-school years, more precisely in the school year of 2012-2013. This was the period when I collected the pieces of information regarding the traditions and folk costumes of the village and the 23 tunes that Mr. András Sinkó (my teacher of ethnography at the time) helped me do the notation for. In the first year of my university studies I extended the paper. This was the period when I collected the children's songs, the nursery rhymes and the children's plays that used to be played by the old generation in the nursery and in elementary school. This year I attempted to set the existing information on scientific basis and to collect more information. This is when I dwelt on the origin and historical data of the village, on the community institutions meant to preserve traditions, on folk dance and the members of the folk dance ensemble. I succeeded in noting another 21 new tunes, 3 of which I wrote down from recordings made by the late Antal Balla. In the paper I used 28 other tunes as well, besides those collected by me. For these 28 other tunes I own acknowledgements for István Almási, PhD who kindly granted that I have access to his collection kept at the Folklore Archive of Cluj-Napoca. The paper hereby could not have been written without the kind help of Ilona Szenik, PhD. It is her merit that my research can rely on scientific grounds and that the tunes are organized and have musical analysis attached to them. And last, but not least I owe acknowledgements to my thesis coordinator, Mrs. Köpeczi-Kirkósa Júlia, PhD, to PhD. Zoltán Gergely, researcher at the Folklore Archive of the Romanian Academy, department of Cluj-Napoca and also to my informants from the village and to all the inhabitants of the village who readily informed me and introduced me to village life.

**Keywords:** folklore, folk music, research of folk music, musical analysis, folk costumes, folk dance, folk tradition.

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<sup>1</sup> Psychology Department of the Psychology and Educational Sciences Faculty of "Babeş-Bolyai University" of Cluj-Napoca. Romania, E-mail: henrietta\_cioaba@yahoo.com

## 1. Image



**A picture of the village**

### **1. Geographical and historical data on Sâmbriaș**

#### **1.1 Geographical location - population**

”At the beginning of the Hodoș stream, near the creek that in that place is called Darvas, below the Tarbük forest lies Sâmbriaș, the last village belonging to the Seat of Mureș on this side. Tradition holds that its first inhabitants were serfs from a castle in the Gurghiu Mountains settled in this place and that explains the Hungarian name of the place, Jobbágytelke, which literally means ‘the parcel of the serfs’: *Sâmbriaș* is mentioned with its Hungarian name in the register of 1567 and in a document dating from 1614 the same Hungarian name is spelt *J o b b á g i t e l k i f f a l w a*. Sâmbriaș seceded in 1781 from the village of Hodoș and created a parish of its own. The most popular craft of the village, famous also in the neighbouring villages is straw hat twinning, straw hats being sold as far as Bistrița and Cluj-Napoca; at Târgu Mureș one can see hundreds of beautiful girls from this Szekler village bearing piles of straw hats and heading to the weekly markets.

On the hills above the village there are remnants of an old building called the Castle of the Germans, but in fact that was nothing more than the barracks of the German military stationed near the village. ”<sup>2</sup>

Gáspár Bereczki, sr. related on the history of the village the following: “This was a nobleman’s possession. There was a place at the end of the village called *The lord’s land*, he lived there and the village was populated by its serfs. That parcel is called *The lord’s land* up to this day.”

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<sup>2</sup> Orbán, Balázs, *A Székelyföld leírása (Tour Guide to Szeklerland)*, Helikon könyvkiadó, Pest, 1868, p. 80.

“VALLEY OF THE NIRAJ: the former → region limited by the Niraj river and the stream that joined the Niraj, inhabited by Szeklers of the Seat of Mureș. The central market and for a period even the capital town of the Seat of Mureș is Miercurea Nirajului. The region east to Miercurea Nirajului is also called *the Underbekecs* after the Bekecs Mountain above it.

The humorous name of the Catholic villages in the upper part of the valley of the Niraj is *The Holy Land*. Near the mouth of the Niraj river there are several villages that are famous for cultivating vegetables intensively since the turn of the century and therefore the area is humorously called also *Carrotland*.<sup>3</sup>

Jobbágytelke, in Hungarian, Sâmbriaș, in Romanian is a village in the eastern part of the Seat of Mureș, in the upper part of the Valley of the Niraj, a valley formed by the river Niraj with its rise in the Mezőhavas area of the Gurghiu Mountain, a river that created a 82 km long, densely populated valley.

It is one of the 27 settlements of the upper valley of the Niraj river (the Underbekecs area). Sâmbriaș lies among the hills on the right side of the nearby Niraj river, in the valley of the Darvas river having its rise in this location, under the Tarbükk forest. The village lies 24 kms far from the seat of the county, Târgu Mureș, to the north-east. The village belongs to the township of Hodoș along with villages Ihod and Isla. Sâmbriaș has the biggest population of the four villages, about 700 people, the majority being of Hungarian nationality.

The village is open only southward, from the other three directions it is limited by hills. They say that “Sâmbriaș is so wedged in among the hills that should there be so great a lid it could be covered.” The neighbouring villages in the north are: Chiheru de Jos and Chiheru de Sus (the majority of their population is Romanian); in the east: Mătrici, Călugăreni and Dămieni; in the south: Hodoș; in the west: Teleacul (the majority of their population is Romanian). Despite the fact that it is bordered from the north and west by villages where Romanian language and culture is dominant, Sâmbriaș continued to be a Szekler village for centuries. Until the mid-20 century boys in the village were not allowed to choose a wife from another village, therefore most of the population is Catholic.

After the change of regime in 1989 when borders were opened many villagers went to work in the West or moved to a neighbouring town.

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<sup>3</sup> Kósa, László – Filep, Antal, *A magyar nép táji-történeti tagolódása (The Historical-Idiomatic Segmentation of the Hungarian Folk Culture)*, Akadémiai kiadó, Budapest, 1975, p. 152-153.

## **1.2 Historical data**

### *1.2.1 The church*

At first Sâmbriaş was part of the parish of Hodoş (one of the oldest parishes in the region, its parish church having been mentioned already in 1332 in the papal list of tithing). The parish of Hodoş had the first wooden chapel built in the cemetery in 1619. This burnt down later.

A church of stone was built in Sâmbriaş only in 1778 and in 1781 it seceded from the parish of Hodoş into an independent parish church. The first priest to serve in the new parish was András Bartos who occupied his function on the 6th of May, 1781. The church was demolished in 1981-82 and it was rebuilt with some extensions from the donations of the parish members. The only building preserved was the old bell tower. The church was finished to its final form in the year 2000 when it was renovated again with several Dutch donations.

The parish church of Sâmbriaş dedicated to the Nativity of the Blessed Virgin Mary is part of the archdeaconry of Mureş in the Roman Catholic Archdiocese of Alba Iulia. The day of the saint of the church is the birthday of the Virgin Mary commemorated on the 8th of September. There is also a pilgrimage pardon on the day of Saint Lawrence. Many years ago on the 10th of August, on the day of Saint Lawrence there was a big storm that destroyed much of the village. The villagers decided to observe that day as a feast and no work is allowed to be done on that day.

### *1.2.2 The school*

The school was built in 1876. The parcel on which it was built was bought by the township. The house on the parcel was sold and with that money building materials were bought, there were also some donations from the church and also the villagers went to great lengths to help the school to be built. The school building was maintained out of the money earned from selling wood cut from the township forest at auctions.

The first teacher was József Petres (he was a teacher and a cantor in the village in the period 1883-1933). The present form of the school was created in 1976 when it was extended and renovated. Since then this is a building with two stories, several classrooms, offices, a library, a laboratory, a storage room and a greenhouse.

Today this school offers education for the secondary school students of all the villages of the township. Primary education is still done in each of the villages separately. The number of students is decreasing compared to data from the past century. Today the entire number of students equals the number of students in a single class back in the 20th century.

### 1.3 Trades

“Lately the village population has dramatically decreased, many people moved away to the nearby towns or went to work abroad in order to increase their standard of living. But most of these people return regularly for the major holidays: for Easter and especially for the day of the saint of the village. They did not sell their former houses. As a result only the older generation continues to keep a farm and a living.” — Mária Tóth affirmed.

The bad soil, the high number of parcels lying on hills and a little cunning - and the result was that in Sâmbriaș the Communists did not force collectivization. The members of the evaluation committee concluded that the bad soil and the hills on which most parcels lie make it impossible to do mechanized agriculture in this area. This was not the reality, since there are already very few villagers who use only animal labour to cultivate their land. Which leads to the conclusion that the bad soil might have been nothing but a invention. “The members of the evaluation committee were convinced of the ‘facts’ in their report by the weaker spirit (the cereal brandy) and by the stronger spirit (the plum brandy) of the villagers and the calf that was not allowed to be slaughtered simply for the needs of the family, but one had to have a good reason for slaughter.” - related Gáspár Bereczki.

The inhabitants of Sâmbriaș were and are famous for their brandies and besides that they make a living from agriculture, animal breeding and straw hat twinning.

#### 1.3.1 Agriculture

Since boys in the village were not allowed to choose a wife from another village until the mid-20th century, parcels mostly remained within the family. This is why one can see so many stripes of land and parcels in one piece belonging to one family: the Bakós, the Ballas, the Orbáns, the Bereczkis and so on.

From spring till autumn there are always many people on the fields. Until the 1930s and 1940s the agriculture of the village was based on the so called *Threefold usage*. Which meant that agricultural land was classified to be used for three purposes. Hilly parcels were used to cultivate vine and the other parcels were divided into two: half for cereals and half for meadows. The vine was in the same place always, but on the other parcels cereals were cultivated on the meadows of the year before and viceversa. Changing the type of crops to be cultivated on a land improved the quality of the soil. This is called crop rotation.

People used to work in groups and helped each other. A work performed for another villager had to be returned by the beneficiary on the occasion when the worker needed it. Every farmer did their harvest and vintage gathering the family and the young people. Everybody worked together and landowners helped each other mutually in this manner and thus everybody had the hands they needed to do a labour considered to be a greater enterprise. Villagers always went to help in greater numbers in the places where labour force was best needed.

Mária Tóth relates of this kind of working: "80% of the houses were built with this labour system: the neighbour, the relative, the friend came to help and your house was built, then his house, and their house and so on, and all the houses were built collectively and everybody was happy, money was not relevant and nobody helped the other for money. Everything worked based on reciprocity."

### *1.3.2 Straw hat twinning*

The hilly, poor soil was wonderful for the einkorn (the bald headed wheat), which was a certain source of income for the people of the village and brought along another, special trade in the village, that of *hat binding (or straw hat twinning)*. Straw hat twinning was introduced to the villagers in 1831 by the parish priest who saw the toilsome, difficult life of the villagers and showed them how to twin hats, a trade that continues to be practiced to this day.

Until 1958 everybody twinned and sew straw hats independently. Women twinned hats in the winter, since there was no agricultural work in that period. They organized themselves into *guilds* (twinning circles) so that work would be more pleasant and routine less boring. Both women and girls were invited to these circles. The circles were organized according to every street of the village. There were approximately 10-12 guilds. Today only one or two of these circles are left. People returned to twinning independently whenever they have time.

Straw marked out for hats is left in the field for one or two weeks to dry, then it is taken home. First the head of the einkorn is cleaned, where the seeds are. Seeds are taken out and cut off at the knar so that the surface of the straw would be completely smooth. Then these pieces of straw are organized into 7 classes according to thickness. This is necessary for the straw needs to be approximately of the same size, since only thus will the twinning be nice and even. All the seven classes have specific local names. The pieces of straw are then washed and twinned.

The image below presents the braid. It ends once there are no pieces of straw left and it must be at least 40 meters long. This 40 meter long braid is coiled up to a stick called 'matura' and it is bought by the manufacturers. This 40 meter long braid is long enough for 2-3 or at best 4 straw hats, which means that a braid of einkorn of at least 10 meters is needed for one straw hat. And only the sawing needs two whole days. The rim of the *women's hat* is wider so that the face of the girls would be better protected from the sun, but it is not as tall as the men's hat. After it is sewn the hat is put into a press that presses decorative patterns on the rim.



Image 2

The rim of the *men's hat* is narrower, but it is taller, usually about 9 cm, but that depends on the dimensions of the head. Men's hats are not decorated. *"When we finished the hat we continue with two more threads twinned like the girls' hair and fix it around the rim of the hat. That is what a young lad's hat looks like."* - explains Irén Kiss.

Hats are not the only objects made of straw, but there are also tapestries, doormats, bags and Christmas tree decorations. What is more, on 13th January 2013 when I visited Boldizsár Miklós he told me surprised that several days ago there were some manufacturers in the village who bought only the thickest type of straw and planned to make beach umbrellas out of it for vacation houses since these can provide reliable shadow in the summer and protect people better also from heat.

This tradition is not in danger of going extinct. There are also young people who are interested in learning and practicing it. Many of them learned the trade and are ready to pass it on to the next generation. Every summer they organize "The Folk Music and Folk Dance Camp of Sâmbriaș" where participants are taught not only folk music and dance, but also traditional trades, among others straw hat twinning can be learnt as well.

**Image 3**



**Image 4**



## **2. Community institutions meant to preserve the tradition**

### **2.1 *The village museum***

Creating a village museum was the idea of the villagers. On 4th October 2005 the general assembly of the parish decided to offer a house with a yard owned by the church for this purpose if someone accepted to finance its renovation. After a short negotiation the Vitéz Ének Foundation of Budapest accepted to provide part of the necessary funds by fundraising and to organize the renovation works. Preparations for renovation started in May 2006 and by mid-June most of the work of the tradesman was done.

Thus it was possible for the village museum to be inaugurated with two rooms of exhibits on the day of the saint of the village, the 18th of June, 2006.

The village museum is on the main road coming from Hodoş at no. 370. The house which hosts the museum was built at the beginning of the 1900s as a teacher's lodging. It is a typical L-shaped bourgeois house with big windows, especially fit to be a museum. The house has 5 rooms three of which look on the street. In the yard there is a stall and a barn with an entrance to the orchard.

The organizers exhibited the first pieces in two of the rooms looking on the street. The villagers donated 250 objects to be exhibits in these two rooms and to every exhibit there was attached a label with pieces of information. The exhibits were pieces of furniture, room fixtures, practical and decorative objects, costumes and photographs.

Image 5



**A corner dedicated to Hungarian composer  
Béla Bartók in the village museum**

The villagers remember only one folk song collector who visited their village and that was composer Béla Bartók in 1914. One of the rooms in the village museum commemorates the collections he made in Sâmbriaș.<sup>4</sup> He managed to note down 40 tunes, the original phonograph recordings of this collection being kept at the Folklore Museum of Budapest. On the wall of the village museum there are copies of several scores noted down in handwriting, a photograph of Béla Bartók, part of a collector's list bearing the notation of the tune, the introductory line of the song and the name and age of the singer.

Béla Bartók stayed at Kálmán Petres's house during his visit in the village. I was fortunate enough to meet Veronika Orbán, Kálmán Petres's descendant who told me that Bartók spent little time at Sâmbriaș. He spent his whole day going about the village and recording folk songs. His favourite dish was chicken *paprikas* made with sour cream, but when he arrived at his abode tired from a day's work he did not mind simpler dishes either.

<sup>4</sup> <http://falumuzeum.eu/a-muzeum>

## **2.2 Museum of the typical village house**

It was Antal Balla's last wish that his home would be turned into a museum of the typical village house. The house which bears the name of an important organizer of the local cultural life and the president of the local folk dance ensemble is administrated today by the Cultural Association of Sâmbriaș.

Antal Balla had no direct heirs, his entire life was dedicated to his calling: his dear home village and the folk dance ensemble of Sâmbriaș. The main supporter and organizer of the Village Museum and the Museum of the typical village house of Sâmbriaș is Antal Stoller, the Knight of the Hungarian Culture. The house hosts besides the original fixtures also an audiovisual collection of archive and digital photographs, recordings, documents and tokens of Antal Balla and the folk dance ensemble of Sâmbriaș.

The house with a veranda in the center of the village kept its original building style, specific to the Upper Niraj region, while its fixtures reflect the living conditions of the Transylvanian rural population at the end of the 20th century. In this village they do not use the so called 'Szekler gate', the carved, ornamental wooden gate specific to the Szekler population. However Antal Balla made his house a more specific one by having built such a gate in front of it and on the gate it writes: "This gate is not meant to shut you out / But to show you the way into the house".

### **2.2.1 Antal Balla (15th June 1926 – 30th March 2008)**

Antal Balla was born at 15th June 1926 at Sâmbriaș to a peasant couple with six other children. Due to his thirst for knowledge and his talent he became a leading personality in the village: He was the council secretary for 31 years and a public servant for 10 years. He organized and managed the Folk dance ensemble of Sâmbriaș from 1945. Antal Balla was one of the finest personalities of the Transylvanian folk culture. His life and fame was entirely dedicated to the improvement of his home village. Sâmbriaș has been famous among the neighbouring settlements for centuries for the predisposition for singing and dancing of its people. And Antal Balla was no exception to this rule. He was always joyful and funny and made everybody's day a little nicer.

The folk dance ensemble was very fortunate to have "Uncle Anti", the favourite of the entire village who followed his own dreams and by doing so he also strengthened those community forming drives that made the preservation of the ancient culture of the village possible. He could not have children of his own, but despite this fact he was a joyful person who taught how to dance and improve themselves in any other way both the

children and the adults in the village. His kindness took him also abroad where he met his best friend, Antal Stoller. He turned 80 when the village museum was inaugurated. Thus the village and the guests coming from many places celebrated his 80th birthday along with the inauguration and the saint's day of the village. This was a surprise celebration organized in his honour by his friend, Antal Stoller. The Vitézi Ének Foundation made an interview about this memorable day in 2007.<sup>5</sup>

In this interview he related that he started his culture preserving activity on 1st November 1945. He managed to travel to Budapest several times with the folk dance ensemble where he met and befriended Antal Stoller. Antal Stoller was the one who came with the idea of a village museum and it took him a long time to convince Antal Balla to make the necessary arrangement. And in a while Balla finally set out indeed to find a house that would be fit for the realization of such plans. Then a house with a yard was offered by the parish and with the help of the villagers they managed to decorate it with furniture, costumes, and household and agricultural tools typical for Sâmbriaș. He said he had no idea of what was being planned, that the inauguration of the village museum was in fact planned for that day in his honour.

The village has many things to appreciate Antal Balla for. Among other things he was the cunning one who saved Sâmbriaș from collectivization. And it was also his merit that the road leading to Sâmbriaș was bituminized at the beginning of the 1970s.

Antal Balla's life was defined by the cultivation and preservation of culture and tradition. I realized this best when I visited the Museum of the typical village house. He wrote several memoirs in which he described in detail, as in a journal everything that they did with the dance ensemble. He wrote a detailed report of every activity, rehearsal, performance, competition of the folk dance ensemble and of its achievements. Besides he documented also what folk plays and roles he had taught to the ensemble, who played which role, when, who played in the performance and how successful it was. In many of the descriptions he included also the choreography of the performance, the name of the dancers, the assignment into couples and the place of each couple on the stage, the forms of the dance. He planned and noted everything, then he made corrections and summarized it. Besides this he collected every newspaper article in which the name of the village came up. He cut these out and glued them to paperboard and put them into a big file, which also contributed to the preservation of the past of the village

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<sup>5</sup> The video recording can be found on the website of the village museum. Photography: György Bancsik, editor: Róbert H. Árkosi

culture. But he went even further in his documentary work. He collected also every photograph taken of important events and arranged them into photo albums and he wrote next to every photograph when, where and on what occasion it was taken and who are represented in the photograph. He wrote down everything related to the Folk dance ensemble of Sâmbriaș in a stunning detail and care.

In his letters I read that he considered it very important to procure the tunes collected by Béla Bartók in 1914 at Sâmbriaș. Finally he succeeded. The recordings are kept on audio cassettes in the Museum of the typical village house of Sâmbriaș. The villagers who were members of the folk dance ensemble at the time related that he had taught new folk songs to them from those cassettes and there were performances in which they had sung only folk songs collected by Béla Bartók.

**Image 6**



**Antal Balla**

*"The fire keeps burning only if it is fed."* (Antal Balla)

Besides this he had also collections of his own on several audio cassettes. He was very thoughtful about preserving folk songs, so he had asked several people to sing as many folk songs as they know while he records their singing. At the end of almost all such interviews he thanked the informer for having sustained the ensemble so far with his presence and asked him or her to continue to be a member and to send also his children to learn dancing.

Antal Balla talked of the ensemble also on his deathbed as he did his entire life and asked all present to continue his life's work. In 2008 his Parkinson's disease had the best of him and he passed away on 30th March at the age of 82.

### **2.3 The Folk Dance Ensemble of Sâmbriaș**

The founder and main manager of the folk dance ensemble was the late Antal Balla who managed the ensemble from 1945 to 2008 when his illness prevented him from continuing. He improved the cultural life of the village teaching folk plays to the young people. They used the income from the performances of the ensemble to go and see plays at the Hungarian National Theatre of Cluj-Napoca.

In 1948 the "National Competition for Amateurs" was started. This was the first event on which Sâmbriaș was represented officially by the ensemble led by Antal Balla. And the first prize to be won was not far away either. The ensemble was awarded first prize at the county level folk competition of Târgu Mureș in 1949 and they were also the winners of the national level competition.

#### *2.3.1 The most important awards of the ensemble are:*

- 1st prize at the national folk competition in 1949
- 2nd prize at the national folk competition in 1951
- 1953: 6th World Youth Festival, 1st prize
- 1969: 9th National Cultural Competition, county level, 1st prize
- 1971: 3rd International Festival of the Countries of the Danube River organized at Baja, Hungary, 1st prize
- 1974: special award of Mureș county, silver medal
- 1977, 1979, 1981: Song of Praise to Romania (Cântarea României), county level, 1st prize
- 1979, 1983: Song of Praise to Romania, national level, 2nd prize
- 1981: Song of Praise to Romania, national level, 3rd prize
- 1985, 1987, 1989: Song of Praise to Romania, national level, 1st prize
- 1997: Antal Balla is awarded the *Életfa Award* for his work as the president of the Folk Dance Ensemble of Sâmbriaș. As the ensemble became famous they were invited to many national and international tours. The once famous folk dance ensemble forms a community even today out of the youth in the village.

The Folk Dance Ensemble of Sâmbriaș used to have a choir as well. Its conductor was Ferenc Nagy. The older generation of the villagers is still proud to have been a member either of the choir or the dance ensemble. Discussion with former members revealed the fact that the choir learned to sing the folk songs collected by Béla Bartók at Sâmbriaș. The recordings of these collections are kept in the Museum of the typical village house.

Antal Balla considered it absolutely necessary that the ensemble would relearn the old tunes almost forgotten by everyone. This is obvious from the documents and letters kept in the Museum of the typical village house in which he asks his acquaintances from abroad to help him have access to the "Bartók legacy" so that the villagers could relearn it.

### 2.3.2 *The present situation of the ensemble*

Since Antal Balla had no direct heir, the ensemble has been presided since the 15th of July, 2009 by his distant relative, Kálmán Orbán, jr. The ensemble has two groups formed of two generations: *the little ones and the big ones*. Little ones are children from kindergarten age to seniors of the secondary school. Some of the seniors of the secondary school were taken in among the big ones due to their height, even if they are not in high-school yet. The oldest members of the group of the big ones are juniors or seniors at the university.

The band is made up of two persons: Antal Tóth on violin and Dezső Bereczki on accordion. Due to the small band both the little ones and the big ones have to sing all the songs in the programme during the performance. Their repertoire is made up of newly created series of dances specific to the village, besides the choreographies made up by Antal Balla. Many of the present members of the ensemble were and are members also in the Zoltán Kodály Children's Choir of Maros County.

"We, the younger generation *follow in the footsteps*<sup>6</sup> of our parents and grandparents and predecessors in order to continue to preserve the tradition they had also preserved. And this will continue to be so until *The colourful rainbow bends over the sky*<sup>7</sup> of the village of Sâmbriaș. Our parents were dancers in the ensemble as well. They were the ones who taught us to like folk music and dance. This is our inheritance, this is what we will pass on." (Kálmán Orbán, jr. the president of the folk dance ensemble).

<sup>6</sup> The Hungarian expression used here as an equivalent to the English idiom 'to follow in one's footsteps' is an expression specific to the village meaning 'we attempt to follow in their footsteps'.

<sup>7</sup> The Hungarian correspondent of the English title 'The colourful rainbow bends over the sky', i.e. 'Szép szivárvány koszorúzza az eget' is the first line of a folk song from Sâmbriaș. It is considered the village anthem due to its popularity in the days of fame of the ensemble in the last century.

### 2.3.3 Irén Kiss

Irén Kiss was born in Sâmbriaș and she spent her childhood in the village. In the past few years she sang many times during the Folk Music and Dance Camp of Sâmbriaș. She also taught many people folk songs. I personally am very thankful that she introduced me to so many wonderful folk songs of Sâmbriaș.

*“I was born here, in Sâmbriaș on 29th March 1947. My mother and father were cattle farmers. We were five siblings. One of us died as a child and four of us lived to be grown up. My parents are dead. I am the oldest. I also have two children, one of them a girl; my siblings are all away from home. One of them lives in Gheorgheni and the other three in one of the neighbouring villages. We had a large family and a different childhood from the present generation. We had to accept things as they were. In those times there were not so many products, such modern trends. In those times we were walking barefoot and wearing only a shirt. We had no fancy dresses and shoes for the twinning circles and the dances in the village. We had to go barefoot also to the stubble, nobody cared that it was uncomfortable to us. We had to hoe other people’s cornfield for a little share of the crop. For we had no land of our own. And neither had many of the other villagers. In my father’s youth for a period the land had a threefold usage. One part corn, one part wheat and one part meadow for the animals. At holiday time, at Easter or at Christmas we went carol singing, we visited each other and talked, played cards and at Easter time they came to smigus-dyngus us, with tubs of water, not perfume... In our times there were not so many toys and gadgets, computers and everything. No way! We played with the wet fur that came off when grandpa cleaned the cow. He made a ball out of it, a very hard ball which you did not wish anybody would throw at you. That was our ball instead of ping-pong balls and footballs.*

*I went to school for four entire years. And when I was in the fourth grade I was still so dumb that I would count fifteen, sixteen, seventeen, eighteen, and nineteen, ten teen. I did not know that was called ‘twenty’. It was at that time that we studied Romanian and learned about Horea, Cloșca and Crișan. I could not pronounce their names and my father gave me a spanking that brought down the sieve from the table. In those times children were not speared so much. If we did not know the multiplication table or any other lesson the teacher would strike our fingertips with a rod.*

*Such were our times. You know, Heni, I did not have a schoolbag. My mother turned an old hat into a kind of bag and she put a handle on it out of wick and that was my schoolbag. We used the cheapest ink, but I could barely afford even that. And I spilled it all until I took it home. I had a*

*kind of official clothing in which I went to school. I spilled ink over it so badly that I could not go to school the next day. We were poor so it had to be that way. I am not ashamed to admit it even in the Parliament that this was how I was raised: my father was a cattle farmer, I was a cattle farmer, my husband was a herder and thus our great fortune. This is how I grew up, Heni, as the daughter of a poor man. Now we are more sensitive as old people and sickly people in general... But Heni dear, trust me, when we were children we could not say I would not eat this, I do not want to eat that. We ate roasted hazels full of soot, we baked potatoes, we toasted bread, we ate pumpkins with almost no pulp, just as piglets would and we were fine... I would not eat it today. They cooked stewed nubbins and plums. Then they baked it when they baked bread and three or four times we baked it, then it was let to rest and put into polenta and served to us..."*

"So, Heni, this was my great adventure, the great fortune I had, this is how I grew up as good as I could..." - Irén Kiss, 2013.

## **2.4. Dances from Sâmbriaș**

In the Szeklerland there are several types of dances. The dances of the inhabitants of Szeklerland are not so obsolete as that of the Transylvanian Hungarian diaspora, for they accommodated more rapidly to the new style adopted in the central part of Hungary and also the folklorized bourgeois social dances (*the two-step, the Polkalike dances*) also became dominant in their dances. The highest number of bourgeois elements was adopted in the region of Hâromszék, the most archaic dances are in the valley of the Niraj river, the eastern part of the Seat of Udvarhely and the upper region of the Seat of Csík, while the richest in decorative elements is the dance of the Seat of Maros.<sup>8</sup>

Old dances were *danced in a suite* following a strict order. This means that dances had a predetermined regular order organized into a cycle and they were danced in that predetermined order with smaller interruptions or pauses between them. The dances of the suite had different names according to region: *One pair, one song, one piece, turn, rupture*.

### **2.4.1. The series of dances specific to Sâmbriaș**

In 1978 Antal Balla recorded an interview with Antal Simó, one of the villagers who related the dance suite of that time: *Slow step, turn step, quick whirl, hopper, and official, quick step*. This series of dances was preserved, but there are occasions when it is expanded with a girls' dance or a lads' dance. Such an occasion is the dance of the vine wardens at vintage.

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<sup>8</sup> <http://mek.niif.hu/02100/02115/html/4-1608.html>

The first dance in the series is the *slow step*, with an average tempo (♩ = cca. 100-120). During this dance everybody looks for a partner and the dance is made up mostly of steps specific to the *csárdás*, whirling in pair, stepping toward each other and away and a few dancing figures, which every pair dances following their own pattern. Exceptions from this rule are only choreographies presented in performances. During the slow step the musicians play popular folk songs and the dancers sing the songs.

The *turn step* has a quicker tempo. Figures are more varied and this dance is livelier. Men present several figures where they slap their bootlegs. The step of the girls during these figures varies from region to region. In some regions they simply step from left to right and back, in other regions they have a more complex footwork. In Sâmbriaș girls whirl at the back of their partner and continue whirling until the figures of the partner last. Dancers sing also during the *turn step*, but at this stage there are also instrumental parts during which the dancers whoop.

The *quick whirl* or otherwise: *quick turns*, *quick whirler* or *hybrid* has a tempo that is relatively slower, but still quite lively (♩ = cca. 80-100). This dance is also danced in pairs. Musically this dance is dominated increasingly by varied and ornamented tunes and dancers whoop during the entire dance.

The *hooper* or *skipper* is a quick round dance (♩ = cca. 148-152). The dancing pairs form a circle, they grab each other by the shoulder and have a synchronous footwork, then at a certain point they start to go round. This dance has two types of footwork, familiar to both the girls and the boys. The simpler figures are danced to the first melodic line and the more complex ones to the second. During the first part of the third melodic line they simply go round stepping more accentuated with their inner leg and in the second part of the melodic line they ornament the figure by stepping on the left leg and crossing it with their right leg once in front of, once behind the left leg. The most popular skipping tune is the folk song entitled *Erdő mellett nem jó lakni* (No One Should Live Near The Forest).

The *official* is another dance in pairs with a temperate tempo. Its tune is made up mostly of popular folk songs.

The *quick step* is also a dance in pairs, the dance with the quickest tempo in the series, although it is not much quicker than the quick whirl. This music hardly contains any familiar tunes. And even when they are it is uncertain whether any of the dancers would have the lungs to sing besides such a quick tempo, but whooping is constant.

The interview does not mention the *verbunkos* (*recruiter dance*), the *girls' dance* and the folklorized versions of the bourgeois social dances (*the fourth, the sixth, the eighth and the stork*), but my later collections prove that these were also part of the series of dances, even though these were danced

only in the dance house, at vintage at the vine warden's dance and in some of the performances. During my research I participated at several dance houses. I described the dances based on what I saw there and using my expertise as a dancer.

Sâmbriaș does not have a folk band so they always have paid musicians and they provide for the "firy music" in this manner up to this day. There is a nearby village, Petrilaca de Mureș, one of the most important musical centers of the upper region of the Mureș River. This village had several Gipsy bands since the mid-20th century and these could provide dancing music, high quality music not only to their own village, but to the neighbouring villages of the upper region of the Mureș river, the upper region of the Niraj river and Aluniș at the same time. Most of the musicians belonged to famous Gipsy musician dynasties like the Csiszárs, the Fülöps, the Lunkas, the Ötvöses, the Ráczes and the Tóths. They all belonged to the so called Hungarized Gipsies who spoke Hungarian as their mother tongue, were reformed and had given up their nomad lifestyle several centuries ago.

The most famous Gipsy band leader still living and the favourite fiddler of Sâmbriaș and of the neighbouring region is Aladár Csiszár. He confesses that since there are fewer and fewer traditional weddings and balls he is asked to play quite rarely nowadays. After the change of régime in 1989 he had been the informer musician of the dance houses and camps organized in Hungary and the violin teacher at the Folk Music and Dance Camp of Sâmbriaș from 1999 to this day. His children and grandchildren did not learn to play instruments so there is nobody left to continue the family tradition.

## **2.5 The folk costumes of Sâmbriaș**

**Image 7**



**Some of the folk costumes exhibited at the village museum of Sâmbriaș**

The folk costumes of Sâmbriaș did not change much over time. The economic, social and cultural development and parallel the change of clothing type gathered ground in this village as well. Today only a few old men wear the folk costumes as their common clothing. Young people wear costumes only on holidays and for the performances. Besides development there are several other reasons why the villagers do not wear their costumes on the common days. First of all they are quite uncomfortable, they are too warm, especially in the summer and they seem too festive for common use and also their creation is very expensive. Earlier the villagers produced themselves the materials needed for their clothing, like wool, baize, hemp and straw. They processed and ornamented it themselves. Only the shoes were bought from stores or from the market and they wore them only on occasions, since shoes were expensive and difficult to procure. So the villagers used to go barefoot most of the time.

Usually every generation had its specific clothing, but there were also pieces that were generally worn both by younger and older. For example everybody wore white shirts, in the summer and went mostly barefoot, while at winter they wore smooth legged boots. These boots were made of black leather treated with fish-tallow, which could not be cleaned shiny, so girls usually decorated it with a brown-blackish or red string.

- *The folk costumes of the children:* Boys were considered of age at eighteen and girls at sixteen. Boys would wear cream coloured stretchy trousers made of baize decorated with a black cordon and the so called 'szokma', which was a kind of long coat. And an uncut shirt with a single opening for the neck with three buttons, one at the neck and two at each arm. Girls had a similar type of shirt and the lower part was wider than the upper part, tied at waist with a hemp string. Their woven skirts were sewn to their vest called a 'lajbiskontos'. These could be of different colours: red, blue, green. Their apron was sewn from a hybrid material (half hemp-half cotton).

- *Lads and girls (up to the age of 30):* Lads went to work wearing rubber moccasins or sometimes leather boots. This was the usual footwear of all the other male generations, too. All men were wearing cream coloured stretchy trousers made of baize on which there was a single pocket decorated with a green cordon. Their vest was red decorated with black apricot kernels and green and blue cordons. Several hundred apricot kernels were needed for a single vest. In the summer they wore straw hats, while at winter hats made of baize. Girls wore long shirts similar to those of the children with a densely wrinkled tier of 1 or 2 cms. The shirt had no armhole and no slimming with long, wrinkled sleeves. Vests of baize were decorated with red velvet, while vests of velvet were decorated with materials of other

colours than that of the main fabric. The vest could be of several colours: red, blue, black. On the ornamental velvet ribbon and next to it they sew white and black beads in a zigzagged (oxenpiss) line. The vest had armholes, but no slimming. Girls wore woven skirts of different colours (dark blue, black, brown). The length of all the skirts was to the ankle. The aprons were made of simple, hybrid linen with no decoration. They wore two or three strings of red bead tied together with a bead knitter. On common days girls twinned their hair and put it into a bun and they wove into it three fingers wide ribbon decorated with pictures of roses which was long enough to reach the end of the skirt. The girls to be married did not twin their hair into a bun, but wore it freely.

- *Married and middle aged men (between 30 and 60)*: Men went barefoot in the summer and wore smooth legged boots, hiking boots or moccasins in the winter. They wore white shirts and stretchy baize trousers. As they grew older the green cordon decorating the stretchy trousers was changed to black one. At old age they wore *trousers made of frieze*. In the winter, when they went for a longer journey they changed their jackets to a long coat called 'szokma'. As a vest they wore their groom vest decorated with apricot kernels. In the summer they wore a *tall straw hat with a headpiece* decorated with a 10 cm wide velvet string.

- *Married and middle aged women (between 30 and 60)*. They wore exactly the same outfit as the girls. The only difference in attire between girls and married women was that the latter wore their hair in an untwined bun and they wore a kerchief on their heads.

- *The elderly (60 years and older)*:

*MEN*: They had the same footwear. Over their white shirt they wore a short waisted sleeved jacket called the 'frisko'. It was worn for protection. The 'frisko' was made of hybrid linen and it had an inner pocket for the *tobacco bag made of leather in which they put their pipe, pipe cleaner, flint and tinder*. They wore stretchy trousers like their middle aged peers. The pocket of the trousers was decorated with black cotton yarn, but the pattern was unchanged. They also wore trousers of frieze. In the summer they also wore straw hats with a headpiece, while in the winter they had hats bought from Sighișoara.

*WOMEN*: Elderly women wore black, dark red or dark blue. They wore a *parselylike* shirt. This kind of shirt differed from the shirts of younger women only by the collar, which was narrower (about half a cm) and it had an easy wrinkle made by tearing a thread from the fabric. All the other pieces of their clothing were the same as their younger peer's, they had no red string on their boots and they wore a dark coloured kerchief.

Besides that there were holiday garments which had various accessories, like coloured ribbons. Villagers gave up wearing their costumes after the turn of the century, especially after the Second World War. Folk costumes became less and less worn and they were replaced with more fashionable, cheaper, easier to wash pieces of clothing. Today costumes are worn only on holidays. Only some of the elderly wear them on common days and even they wear only some pieces, for example men would wear the stretchy trousers, the straw hat, the jacket, the vest, women the skirt and the kerchief.

*“Lads used to wear trousers and shirts made of tow. They used to have two sets of clothes: one for the common days and one for holidays. They wore the stretchy trousers also during the harvest. These trousers were made of baize. Baize was made of wool, which was cut and then taken to Chibed to be combed and then people from the neighbouring villages would spin it, for they knew how to spin, but they could not make straw hats, so they would spin stretchy trousers instead.” – Mária Tóth.*

**Image 8**



**The most specific costumes worn today**

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## TONAL LOGIC IN FRANZ SCHUBERT'S *IMPROMPTUS* (D 899)

GABRIELA COCA<sup>1</sup>

**SUMMARY.** The present study approach the genre of *Impromptu*, making a brief introduction into the history of the genre. It describes the specific nature of this type of piano pieces, and made a tonal, analytical incursion in the *Impromptus* (D899) by Franz Schubert. By using some summary tables this study provides an overview of the pieces, regarding the tonal, tempo, metric, and extension. Separately, the table of the shapes provides a synthetic image of the architecture of the pieces. Then it follows a brief description of each piece.

**Keywords:** Franz Schubert, *Impromptu*, D 899, form, tonality.

### About the *Impromptu* in general

The etymology of the word shows a Latin origin: „*promptus = arranged, ready, willing*” „*in promptu esse = to be on standby*”.<sup>2</sup>

The *Impromptu* is an informal, improvisation-like, short instrumental musical piece creating the impression of having been made up at the spur of the moment, as the French name of the genre also refers to: *impromptu = improvised*.

Jan Václav Hugo Voříšek (1791-1825) Czech composer, pianist and organ player published in 1822 as op. 7 a volume of musical pieces for piano that contained *impromptus*. Jan Václav Hugo Voříšek was one of Schubert's close friends; therefore it is presumable that he influenced Schubert in this respect.

In 1827, two years before his death, Franz Schubert makes an original improvement of the genre with his 8 *Impromptus* for piano (D 899 and D 935)<sup>3</sup>, creating a new, pianistic, improvisation-like style<sup>4</sup>.

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<sup>1</sup> PhD Associate Professor, Babeş-Bolyai University, Cluj-Napoca, Faculty of Reformed Theology, Department of Music. E-mail: gabriela.coca.66@gmail.com

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<sup>3</sup> *Impromptu*, in: *Dicționar de termeni muzicali (Dictionary of Musical Terms)*, Editura Științifică și Enciclopedică, București, 1984, p. 236.

According to Marianne Pándi <sup>5</sup>, the first 4 piano pieces composed during the autumn and winter of 1827 (of which the 3rd and the 4th were published only in 1855), were given such a title by publisher Haslinger. Her opinion is that the businessman chose the French title to make an impression among the young ladies studying the piano, e.g. for economic purposes. She considers the title is misleading, since the musical pieces are governed by a strict structural principle. A few weeks after the first 4 piano pieces, as a continuation Schubert composed the second series of 4 piano pieces (D935) and he kept the term *Impromptu* in their title.

The genre of the *Impromptu* had a short era at the beginning of the 19th century. Having a sentimental, lyric, sensitive character it expresses romantic feeling and a sense of graceful elegance, but at the same time it took as much virtuosity to play it well as playing well the harp.<sup>6</sup> Besides Franz Schubert other composers who have written memorable *Impromptus* are: Frédéric Chopin (1810 – 1849), he composed 4 *Impromptus* for piano, op. 29, 36, 51, 66 in the third creative period of his life and Gabriel Fauré (1845 – 1924) 6 *Impromptus* for piano, op. 25, 31, 34, 91, 102, 86b, which were composed in the period 1881 – 1913 and were originally composed for harp. Among the more famous composers Robert Schumann (1810 – 1856) needs to be mentioned. He also composed in this genre: *Impromptus über ein Thema von Clara Wieck* for piano, op. 5 (1832), and also Franz Liszt (1811-1886) who composed the *Impromptu brillant* in 1824.<sup>7</sup>

Schubert wrote his *Impromptus* in 1827 after composing more than two dozens of piano sonatas between 1815 - 1819 and 1823 - 1826.<sup>8</sup> The specialized literature analyzing his music for the piano considers almost without exception only his piano sonatas. Therefore by analyzing the tonality and harmony of the *Impromptus* one attempts to unveil the style of the composer at his maturity. In his lifetime of merely 31 years Schubert managed to compose an impressive number of musical pieces. Composers with such a short life span are impressively good at concentrating time and energy. In fact they compress in time a « normal» lifetime (70-80-90 years). This time game is an interesting phenomenon. Let me quote from one of Ede Terényi's micro essays<sup>9</sup>: *How long did it take...? We often ask.*

<sup>4</sup> Fábrián, László, *Franz Schubert életének krónikája. Napról napra... (A Chronicle of Franz Schubert's Life. Day by Day...)*, Zeneműkiadó, Budapest, 1975, p. 185.

<sup>5</sup> Pándi, Marianne, *Hangversenykalauz, IV. Zongoraművek (Concert Guide, IV. Piano Music)*, Zeneműkiadó, Budapest, 1980, pp.185-187.

<sup>6</sup> Idem.

<sup>7</sup> Ibidem.

<sup>8</sup> *Schubert kalauz (A Guide to Schubert)*, Edited by Ágnes Gádor, Zeneműkiadó, Budapest, 1981.

<sup>9</sup> Terényi, Ede, *Időjáték – játék az idővel (Timegame - Playing with Time)*, in: Terényi, Ede, *Paramuzikológia. Esszék (Paramusicology – Essays)*, Gloria Nyomda, Kolozsvár, 2001, p. 44.

*Sometimes we get a definite answer, but most of the time it is just a blur. From case to case we react differently to the passing of time. Sometimes we observe the time only if our attention is drawn upon it by someone's questions. It is hardly probable that we give each passing moment our full attention while listening to a beautiful musical piece. Yet when there is no piece of information to process even seconds seem to crawl.*

*Each event, each person has his own measurement of time ... and his own TIMEGAME.*

*For we do play with TIME... MUSIC itself is A TIMEGAME."*

Schubert, similar to Mozart, had no time to waste as far as composing was concerned. And he also had the same ease in composing music that Mozart had, he had the same *flow* coming to him from somewhere in space. Let me quote again Ede Terényi, this time from his essay entitled *A zöld alagút (The Green Tunnel)*<sup>10</sup>:

*"Every composer knows, feels while creating when this green tunnel opens and they also sense the moment when lights turn red for them, hopefully just temporarily.*

*It is wonderful to be in the green tunnel while creating. Everything seems to be building itself. It definitely seems as if we were "told" from above what we are supposed to do. What word we need there, what should be the note following those that are already written down, what is the next colour our picture needs in order for that craved something extra to be created that makes our work a work of art.*

*Among the composers there are many who have spent their entire life going through that wonderful green tunnel. Vivaldi, Mozart it is but natural to be mentioned here. Even Schubert, despite that **adventure with the Symphony in H minor.**"*

The style of Schubert's *Impromptus* perfectly reflects the ease with which the composer created music, the natural beauty of his tunes and their clear melodic line and simplicity.

Two years before his death (1827), when he composed the *Impromptus* he felt he did not have much to live. He had great swings in his mood, was even gloomier than usually and sometimes he was even depressed, his specific movements have lost their agility. He tried to hide this from his friends, but sometimes he acted quite unfriendly, something that has never been the case before. However his creative mood did not slacken. He started his extensive cycle *Winterreise (Winter Journey)* at the beginning of 1827 and he finished the first part in a very short time (the rest of the songs

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<sup>10</sup> Terényi, Ede, *A zöld alagút (The Green Tunnel)*, in: Terényi, Ede, *Paramuzikológia. Esszék (Paramusicology – Essays)*, Gloria Nyomda, Kolozsvár, 2001, p. 27.

of the cycle he composed during the autumn of the same year). At the beginning of this year Johann Nepomuk Hummel, Austrian pianist, composer, teacher and conductor visited Vienna and Schubert met him in Mme Laszny's parlour. He made a great impression on Schubert. This may have been partially the impulse needed for the creation of the *Impromptu*.

The synthetic table for the first 4 *Impromptu* (D 899):

### 1. Table

Impromptu	Basic tone	Tempo	Metre	Length counted in bars	Length expressed in time
No. 1	C minor	<i>Allegro molto moderato</i>	4/4	204	9'38"
No. 2	E flat major	<i>Allegro</i>	3/4	283	4'48"
No. 3	G flat major	<i>Andante</i>	2/2 + 2/2 = 4/2	86	5'40"
No. 4	A flat major	<i>Allegretto</i>	3/4	275	8'19"

In parallel, the synthetic table for the next 4 *Impromptu* (D935):

### 2. Table

Impromptu	Basic tone	Tempo	Metre	Length counted in bars	Length expressed in time
No. 1	<i>F minor</i>	<i>Allegro moderato</i>	4/4	249	11'03"
No. 2	<i>A flat major</i>	<i>Allegretto</i>	3/4	148	8'03"
No. 3	<i>B major</i>	<i>Andante</i>	2/2	128 bars	11'59"
		<i>(Coda = Più lento)</i>			
No. 4	<i>F minor</i>	<i>Allegro scherzando</i>	3/8	525	6'41"
		<i>(Coda = Più presto)</i>			

Analyzing the two tables, similarities can be noted between the two *Intermezzo* cycles. For example the 3rd piece of both cycles is slow, the tempo is *Andante*. Even metrically the two *Intermezzo* cycles are mostly the same: I/1-4 = 4/4, 3/4, 2/2+2/2, 3/4 (the third piece is composed in double bars). II/1-4 = 4/4, 3/4, 2/2, 3/8 (the fourth piece is the only one in the two cycles that is based on eight notes, the composer emphasizing also in this manner the *scherzando* in the tempo).

The placement of the tonalities in the circle of fifths shows Schubert's fondness of the low tonalities with **b** as their accidental and his oscillation between *B flat major* and *G flat major*.

### 3. Table

Impromptus D 899					Impromptus D 935			
	Nr. 1	Nr. 2	Nr. 3	Nr. 4	Nr. 1	Nr. 2	Nr. 3	Nr. 4
C sharp major	A sharp minor							
F sharp major -	D sharp minor							
B major	G sharp minor							
E major	C sharp minor							
A major	F sharp minor							
D major	B minor							
G major	E minor							
<b>C major</b>	<b>A minor</b>							
F major	D minor							
B flat major	G minor							
E flat major	C minor							
A flat major	F minor							
D flat major	B flat minor							
G flat major	E flat minor							
C flat major	A flat minor							

NOTE:  
Major tones =   
Minor tones = 

The paper hereby will discuss only the first 4 *Impromptus* (D899).

Table of forms:

### 4. Table

<i>Impromptus</i> D899	Structure										
No. 1	A	B	C	Av1	D	Bv1	Cv1	Av2	Coda		
	1-40.	41-73.	74-87.	88-110.	111-124.	125-151.	152-164.	165-193.	194-204.		
	Bar 40	33	14	23	14	27	13	29	11		
No. 2	A	transition	Av1	B	transition	A	transition	Av1	Coda (= Bv1)		
	1-47.	48-51.	52-82.	83-164.	165-168.	169-215.	216-219.	220-250.	251-283.		
	Bar 47	4	31	82	4	47	4	31	33		
No. 3	A	Av1									
	1-54.	55-86.									
	Bar 54	32									
No. 4	A	transition	B (Trio)	transition	A						
	1-102.	103-106.	107-164.	165-170.	171-275.						
	Bar 102	4	57	6	105						

The first *Impromptu* of D899 has a strophic, bridge-like structure with variations and a Coda as closure. Its structure alternates longer and shorter passages. It has a melodic feature and it contains a basic rhythmical formula that appears as a “walking” motif throughout the entire musical piece, except for structural parts **C** and **D** which create a dynamic contrast (C = *pp* having *crescendo* to *forte* at the end, D = *ff* having *decrescendo* until *pp* at the end).



The basic tone is *C minor*, a typical pathetic tone. According to Hungarian musicologist Ernő Lendvai<sup>11</sup>: „*C minor* is the tone of gloomy passion, exasperation, emotional revolt, the criticism of the contemporary world order” „blindfold passion, an ecstatic state of mind, fanatic vehemence, challenge, a blaze of anger” „rebellious defiance, angry feelings, obsessive and heated, untamed and fanatically determined passion” „constructive and destructive instinct” „a challenge of those in power” „denial”.

These are all states of mind that are characteristic of the composer in his last years. Already in early spring, after the funerals of Beethoven when he went to a restaurant with his friends and ordered some wine so that they would drink it for the eternal memory of Beethoven, at the refill Schubert raised his glass and said: “*And now let us drink to the one from among the three of us who will be the first to follow Beethoven.*”<sup>12</sup> He must have sensed even at that time that the end of his life was near.

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The second *Impromptu* of D899 combines two BAR-structures ornamenting it with four-bar transitions. In structural parts **A** and **Av1**, in the treble it unfolds as a liana, alternating between *piano* and *fortissimo*, while the lower voice provides only the harmonic support.

<sup>11</sup> Lendvai, Ernő, *Verdi és a 20. Század. A Falstaff hangzás-dramatúrgiája (Verdi and the 20th Century. The Sound Dramaturgy of Falstaff)*, Akkord Zenei kiadó, Budapest, 1998, p. 406, 408, 410, 412, 413, 418.

<sup>12</sup> Fábrián, László, *Franz Schubert életének krónikája. Napról napra... (A Chronicle of Franz Schubert's Life. Day by Day...)*, Zeneműkiadó, Budapest, 1975, p. 138.

E.g. 2



The basic tone is *E flat major*. Ernő Lendvai describes *E flat major* as follows<sup>13</sup>: “altruistic understanding (the reflection not of the active, but of the contemplating life), spiritual-human dignity, spiritual wisdom, friendship.” “Spiritual harmony, goodwill and kindness, empathy (regard for other people’s problems), serving people” “lofty thoughts: love and compassion that believes in man, friendly devotion” “dignity..., human kindness” “a world revolving around man” “humane power”.

.....

The third *Impromptu* has a structure made up of two stanzas with a formula of **A** and **Av1**. The first structural part ends on a pedal-point in the 54th bar and the composer returns to the initial musical material in an identical form in the first 6 bars and then he variates it. The second structural part is 22 bar shorter than the first and it also ends on a pedal-point in the last bar.

E.g. 3



<sup>13</sup> Lendvai, Ernő, *op.cit.*, idem.

The basic tone of *G flat major* is meant to represent the gloomy, mystical depth, the spiritual existence. Its lyrical tune unfolds in the treble sustained by low, chord-like basses. The sequences of the broken triad and tetrad of the middle voice evoke the sound of a harp in the listener.

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The fourth *Impromptu* of the first series presents a symmetrical structure **A B A** with structural parts linked by short transitions. The **B** middle structural part is supposed to form a **Trio**. In the same way that in the main structure **B** creates a kind of lyrical intermezzo, also the **A** structural parts (which are completely identical) contain each a lyrical momentum of 8 bars (with a delay of 5 bars) in the vicinity of the positive golden section (see bars 72-79):

**E.g. 4**

*Allegretto*  
Bars 70-81

Structural part **B** is entirely different from structural parts **A**, having a stubborn *ostinato* chord - like accompaniment which creates a counterpoint to the tune unfolding in the soprano.

*Allegretto*  
Bars 105-116.

The basic tone of the musical piece is *A flat major*, but it starts in *A flat minor* and it turns to *A flat major* only from bar 31. According to Ernő Lendvai the relation of the minor and major tones with identical names can be characterized as follows:

*"A flat minor: fire up - by putting oneself on fire; flare-up: disturbance of the public order.*

*A flat major: redemption - by self-denial; absolution."*<sup>14</sup>

Schubert was very clear on the ethos of each key and obviously he used his tones very pertinently and expressively leaving nothing to chance.

*Translated from Hungarian by Zsuzsa Danel*

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## **SERGEI RACHMANINOFF'S *PIANO CONCERTO NO. 4, OP. 40*: IMPLICATIONS OF THE ARC SHAPE IN THE FORMAL STRUCTURE AND IN RACHMANINOFF'S INTERPRETATIVE CONCEPTION**

**GEORGIANA FODOR<sup>1</sup>**

**SUMMARY.** The purpose of this study is to illustrate the relation between the elaboration of form within the compositional process and its implications in the interpretative act. I have chosen to discuss Sergei Rachmaninoff's *Concerto No. 4 in G minor Op. 40* for piano and orchestra, one of his most significant late works, given the evolution of his musical language. For the performance analysis I relied on Rachmaninoff's own recording of this work. I have particularly focused on the importance of the arc shape (prominent feature and major Tchaikovskian heritage in Rachmaninoff's work), an organising principle which impresses not only the dynamic and metric physiognomy of the work, but also the musical thought of the performer.

**Keywords:** Sergei Rachmaninoff, performance practice, arch shape, tempo, formal structure.

*"Rachmaninoff brought as much art to the performance of his own works...as was brought to their creation"<sup>2</sup>*

### **Introduction**

Rachmaninoff remains up to the present day a controversial musical figure. He has his detractors and his defenders and fortunately the present tendency is towards the acknowledgement of the subtlety, refinement and complexity of his musical language. In characterising Rachmaninoff, Barrie Martyn describes him as standing "Janus-like between the old Russia and the new, looking back to the flowering of Russian nineteenth century 'classical'

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<sup>1</sup> *Université de Nice Sophia Antipolis, 98 Boulevard Edouard Herriot, 06000 Nice, France, DCCE, georgiana\_fodor@yahoo.co.uk.*

<sup>2</sup> Abram Chasins, *Speaking of Pianists*, Alfred A. Knopf Inc., New York, 1957, 45.

music as also ahead to the first generation of Soviet Composers”.<sup>3</sup> But Rachmaninoff was not only a composer; he was also one of the most important pianists of the twentieth century. In this article I wish to show how his well-structured musical thinking governs both his compositional technique and his performance style.

The arc shape is a prominent feature of Rachmaninoff's musical language. It manifests itself in several dimensions such as harmonic organisation, melodic contour or form. It is also a key principle of his interpretative style. Despite the substantial evolution of his compositional technique and the adventurous spirit of his mature works, Rachmaninoff the performer remained deeply attached to this concept, which represents his Tchaikovskian heritage. In the present article, I shall describe how his performance of *Concerto No. 4 Op. 40* is very eloquent in this respect.

*Concerto No. 4* is the first work Rachmaninoff composed in America, in 1926. His flourishing career as a concert pianist on the New Continent had kept him away from composition for nine years, which is a huge lapse of time for someone like Rachmaninoff, who had been very prolific during his Russian years. The original version, dated “January-25 August [1926] New York – Dresden”, was finally found unsatisfying by the composer, primarily because of its length. It was only in 1941 that he completed his second and final revision of the work, the only version he ever recorded. This concerto was very badly received during the composer's lifetime, and for this reason Rachmaninoff only performed it nineteen times, which is very little compared to the ca. 150 performances of *Concerto No. 2*.

However, the value of Rachmaninoff's *Piano Concerto No. 4* can't be dismissed on account of its bad reviews. One mustn't forget that other great composers of the 20<sup>th</sup> century have encountered difficulties regarding the reception of their work. In this particular case, there was an obvious clash between the nature of this piece and the public's expectations. One might say that Rachmaninoff suffered from his own success. The lyrical hero of *Concertos No. 2* and *No. 3* had suddenly transformed into a more modern and abstract character, who simply didn't fit the bill. His musical language had changed in various respects. While still attached to the Romantic aesthetic of the arc shape, Rachmaninoff managed to forge himself an entirely original style, which is more visionary and daring than it is generally recognized. His piano writing shows a new perception of the instrument, which, along with its lyrical attributes, gains in modernity through new percussive effects, greater dynamic contrast and greater rhythmic complexity. His

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<sup>3</sup> Barrie Martyn, *Rachmaninoff. Composer, Pianist, Conductor*, Scholar Press, Aldershot, England, 1990, 3.

increasing interest in orchestral colours and timbre becomes evident and it is worth noting that several passages of the very successful *Rhapsody on a Theme by Paganini Op. 43* are anticipated in *Concerto No. 4*. The composer's harmonic syntax also undergoes important changes, becoming an original fusion between functional tonal organisation and musical "Impressionism" (modal structures and equal interval structures), occasionally tinted by elements of jazz influence.<sup>4</sup>

Rachmaninoff recorded *Concerto No. 4* for Victor RCA on the 20<sup>th</sup> of December 1941, in company of the Philadelphia Orchestra conducted by Eugene Ormandy.<sup>5</sup> Although Rachmaninoff was a partisan of the gramophone record as means of perpetration of an artistic model, he was very uncomfortable and nervous in the studio and adjustments were always made for him, so he would feel more at ease. A true perfectionist, he was extremely demanding and he didn't hesitate to impose numerous takes before being entirely satisfied with the performance. However, he was less severe when it came to orchestral recordings, as he was perfectly aware of the costs and the time limitations that such enterprises implied. We can only assume that in the case of *Concerto No. 4* his exigencies were met at closest, as he had already performed this work with the Philadelphia Orchestra and Ormandy five times prior to the recording.

Recently there has been an increasing interest in this concerto amongst the acknowledged virtuosos. The purpose of this study is to provide insight that may encourage more performers to approach this fascinating work. Rachmaninoff's own interpretation shouldn't be regarded as an ideal to be copied, but as one of the keys to a better understanding of his musical logic. In the first part of the article I shall take into consideration the existing literature on Rachmaninoff's interpretative style. Part 2 is dedicated to a brief description of the arc shape and its manifestation on several levels in the formal design of *Concerto No. 4*. In part 3 I shall analyse tempo, dynamics and phrasing in Rachmaninoff's performance, with punctual references to Arturo Benedetti Michelangeli's recording of *Concerto No. 4* for comparison.<sup>6</sup>

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<sup>4</sup> For extended information about Rachmaninoff's compositional development and on his American or "exile" period please consult Yasser 1951–52, Cunningham 1999, Carruthers 2006, Fisk 2008, and Johnston 2009.

<sup>5</sup> For the performance analysis in this article I used the 1994 remastering. Sergei Rachmaninoff, *Piano Concerto No. 4*. Sergei Rachmaninoff. Philadelphia Orchestra. Eugene Ormandy. Recorded in 1941. RCA Victor Gold Seal 09026-61658-2, 1994.

<sup>6</sup> I have chosen this particular performance not only because it has become a valuable reference, but also because it is relatively close in time to Rachmaninoff's recording, and therefore reflects a perception not yet affected by a significant change in general musical taste or fashion. Michelangeli recorded *Concerto No. 4* in 1957.

## 1. Literature review

Since the 1980s, the studies on Rachmaninoff's piano music have become numerous, especially amongst pianist scholars. However, readings of his interpretative style still lack, although such an enterprise could lead to valuable results for performers. Apart from the brief, general considerations which appear in the major biographical works (Barrie Martyn, Max Harrison, Geoffrey Norris...), there are few in-depth analyses of Rachmaninoff's recordings. Needless to say, that *Concerto No. 4* has been completely left in the shadow. The few studies that concentrate on Rachmaninoff's performances are thesis dissertations, but only one of them takes this work into consideration. It is Jay Hershberger's research,<sup>7</sup> which is dedicated to the integrality of the piano/orchestra recordings. Hershberger establishes the central feature of Rachmaninoff's interpretative style as being "clear and consistent communication of the overall melodic and formal structures".<sup>8</sup> In the opening he talks about Rachmaninoff's musical education and his training as a pianist, and about the existing Rachmaninoff archives. When treating *Concerto No. 4*, he firstly lists its reviews and critics and he evokes Rachmaninoff's attachment to the notion of culminating point. He chooses to identify brief relevant examples for tempo relationships, agogics, phrasing, voicing, articulations and dynamics. All these examples remain rather succinct and unrelated and in general he only touches on various topics without treating them in-depth. He nevertheless underlines the importance of both the notion of culminating point and the tempo relationships in Rachmaninoff's performance of *Concerto No. 4*, the two ideas that I shall develop in this article.

A very valuable, complete and pertinent research is Yuanpu Chiao's Ph.D. dissertation<sup>9</sup> on the changing style of playing Rachmaninoff's piano music. Although this extensive work analyses the interpretation of several great pianist of the 20<sup>th</sup> century, Chapter 3 is dedicated to an analysis of Rachmaninoff's own performing style. Chiao points out a very important fact. Rachmaninoff "displayed slightly different interpretative attitudes to his own works compared to works by other composers".<sup>10</sup> He approached other composer's works very subjectively, while as a composer-pianist, "Rachmaninoff was comparatively faithful to his own scores, and his interpretations were

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<sup>7</sup> Jay Alan Hershberger, *Rachmaninoff on Rachmaninoff: An Interpretative Analysis of his Piano/Orchestra Recordings*, D.M.A diss., Arizona State University, 1995.

<sup>8</sup> *Ibid.*, iii.

<sup>9</sup> Yuanpu Chiao, *The Changing Style of Playing Rachmaninoff's Piano Music*, Ph.D. diss., King's College London, 2012.

<sup>10</sup> *Ibid.*, 139.

more objective".<sup>11</sup> This aspect is important as I shall further demonstrate his faithfulness to his own text in his performance of *Concerto No.4*. Chiao renders a concise yet complete characterisation of Rachmaninoff's performance style, clearly identifying elements of Russian school tradition and elements of personal identity, with precious specifications on his unique rubato and his "big singing and phrasing style".<sup>12</sup>

Natalya Lundvedt's<sup>13</sup> doctoral dissertation focuses on Rachmaninoff's *Concerto No. 2*, and comprises a second part that is dedicated to Rachmaninoff's own performance of the work. Although Lundvedt identifies certain key aspects in Rachmaninoff's performance, her explanations often lack theoretical insight. It is worth noting that she stresses the importance of tempo as a structuring tool, and the role of that which she calls the "sensuous arc"<sup>14</sup> in Rachmaninoff's phrasing.

Finally, Ruby Cheng<sup>15</sup> analyses Rachmaninoff's recording of *Concerto No. 3*. Cheng characterises this interpretation as an oscillation between two "polar opposite aesthetic approaches: strict versus free"<sup>16</sup>. In fact, in this case the term is not properly chosen, as what she describes as an aesthetic approach is rather an attitude, determined by the intrinsic logic of the musical content. The listing of several miscellaneous interpretative choices lacks a unifying stroke which would lead to a better understanding of Rachmaninoff's conception. Regardless of these observations, Cheng's dissertation is a pioneering work and it "offers prospective performers of this great work more concrete guidance than mere accolades"<sup>17</sup>.

## **2. The arc shape and its manifestations in the formal design of *Concerto No. 4***

In introducing the arc shape, I would like to refer to Leonard Ratner's *Classic Music. Expression, Form and Style*. In this work, he invokes the two possible divisions of the sonata form. Firstly, a two-part division which "arises

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<sup>11</sup> Ibid.

<sup>12</sup> Ibid., 141.

<sup>13</sup> Natalya Lundvedt, *Rachmaninoff and Russian Pianism: Performance issues in the Piano Concerto in C minor, Op. 18*, D.M.A. diss., University of California, Los Angeles, 2009.

<sup>14</sup> Ibid., 54.

<sup>15</sup> Ruby Cheng, *Rachmaninoff the Composer-Pianist: Aspects of Pianism in His Piano Concerto No. 3 in D minor*, D.M.A. diss., University of California, Los Angeles, 2009.

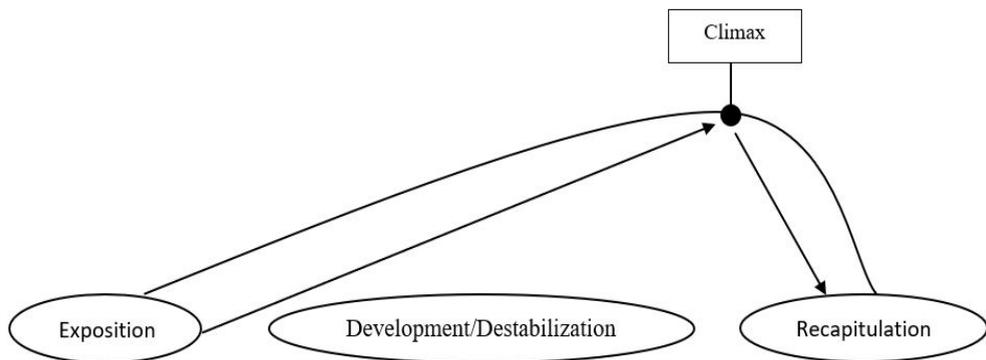
<sup>16</sup> Ibid., 51.

<sup>17</sup> Ibid., 74.

from its harmonic contour”<sup>18</sup> and which is characterised by motion (motion away from the tonic, attainment of the “point of furthest remove”, and then motion towards the tonic). In his view, when considering motion, “the principal object of the development...is to *regain* the tonic.”<sup>19</sup> Secondly, a static three-part division which “rests upon thematic layout”<sup>20</sup>. In figure 1, I present a generalised arc shape derived from Ratner’s ideas on the sonata form, which may be applied in many other musical contexts.

The arc shape is intimately linked to the notion of climax. Climax is generated by the convergence of the multiple layers that have an effect on the musical material. These layers are at the same time linked to the harmonic complex and to the thematic design. In this study, I shall focus on the thematic aspect and show how the arc shape emerges from the appearance and the transformation of the thematic material, and how Rachmaninoff’s performance reveals this arc shape.

**E.g. 1**



**Generalised arc shape**

<sup>18</sup> Leonard Ratner, *Classic Music. Expression, Form and Style*, Schirmer Books, New York, 1980, 220.

<sup>19</sup> *Ibid.*, 225.

<sup>20</sup> *Ibid.*

Recent research led by Blair Allen Johnston demonstrates that “Rachmaninoff’s works are climax-centric. Form is organized around climax events to a degree matched perhaps only in the works of Mahler”.<sup>21</sup> Johnston points out the subtle difference between climax and point of culmination: climax is “a series of stages of gradually increasing intensity”<sup>22</sup>, while the “point” is the “expressive focus in a work”<sup>23</sup>, whether it be the loudest or the softest moment. However, the two notions may overlap, and the Oxford English Dictionary defines “climax” in its general sense as “the most intense, exciting, or important point of something; the culmination”.

Despite the “progressive tendencies”<sup>24</sup> in *Concerto No. 4*, the formal designs of the two rapid movements follow arc patterns. Furthermore, Rachmaninoff seeks to unify the whole work, firstly through the tempo scheme – *Allegro vivace-Largo-Allegro vivace* – and secondly by quoting passages from the first movement in the third movement. The most important quotation is of course the culminating point, which in this case coincides with the climax, in the rhetoric sense described by Johnston. In the following excerpts, I have outlined the orchestral thematic material, which only appears in these two precise moments.

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<sup>21</sup> Blair Allen Johnston, *Harmony and Climax in the Late Works of Sergei Rachmaninoff*, Ph.D. diss., University of Michigan, 2009, 22.

<sup>22</sup> *Ibid.*, 24.

<sup>23</sup> *Ibid.*

<sup>24</sup> Joseph Yasser, “Progressive Tendencies in Rachmaninoff’s Music”, *Tempo*, New Series, No. 22, Rachmaninoff Number (Winter, 1951-1952).

The image displays a musical score for two pianos, measures 28 through 31. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. Measure 28 begins with a piano dynamic and a 'rit.' (ritardando) marking. The right hand features a complex texture with triplets and sixteenth-note patterns. The left hand has a more rhythmic accompaniment. Measure 29 continues the 'rit.' and includes a '21' marking in the left hand. Measure 30 is marked 'a tempo rubato' and features a red box highlighting a specific melodic phrase in the right hand. Measure 31 is also marked 'a tempo rubato' and includes a red box highlighting a melodic phrase in the right hand. The score concludes with a 'tempo precedente' marking and a '529' page number at the bottom.

Culminating point in first movement (two piano transcription)

The image displays two systems of musical notation for Rachmaninoff's Piano Concerto No. 4, Op. 40. System I (top) and System II (bottom) each consist of two staves: the upper staff for the first piano (I) and the lower staff for the second piano (II). The music is written in 3/4 time and features a complex, dense texture of chords and arpeggios. Red rectangular boxes highlight specific passages in the piano parts, while dashed boxes with the number '8' indicate octave markings. The dynamic marking 'ff' (fortissimo) is present at the beginning of each system. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

**Quotation in third movement (two piano transcription)**

I shall continue by pointing out some of the most important formal characteristic of the first *Allegro vivace*, as it is one of the clearest illustrations of a large-scale arc shape within this work. Before resuming this idea, I wish to clarify the terms “arc shape” and “arch form”, in order to prevent any possible confusion. I have used the term “arc shape” to define a generalised design based on the departure-return principle, where the tension build-up towards the climax spans over a longer space of time than the release. The arch form on the other hand is a ternary form, which, according to the Oxford Companion to Music, may be extended “to create a larger ‘arch’...ABCBA, where the first two sections are repeated in reverse order after the contrasting middle section, thereby creating mirror symmetry”.

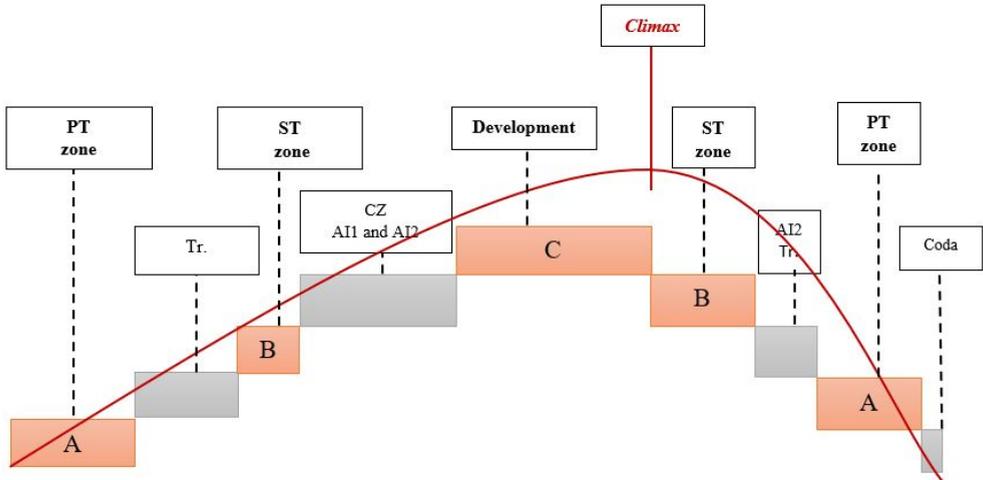
In *Concerto No. 4*, the form of the first movement is a “sonata arch” - a fusion between a sonata form with reverse recapitulation<sup>25</sup> and an arch form. Its particularity is that in the development section none of the two themes from the exposition are recognisable, apart from one very brief primary theme incipit played by the piano in mm.186-9. This is due to the way in which thematic material is transformed harmonically, melodically, rhythmically, and through orchestration and instrumental writing. Figure 3 illustrates such an example. The ascending melodic trait derived from the primary theme, played by the horns and tuba at the beginning of the development, is now based on a tertian root movement and is overshadowed by the piano’s counterpoint. The development appears therefore as a section based on new material, hence justifying the association with the extended arch form. The climax is located at the end of the development section and in terms of proportions it not only fits the arc shape, but it corresponds to the golden section of the movement. In the light of this we come to realise the importance of this type of structure for Rachmaninoff, and his own performance renders it even clearer. Figure 4.1 shows the movement’s formal structure and its proportions calculated according to the number of measures corresponding to each section. In figure 4.2 the same sections are described according to their duration in Rachmaninoff’s performance. The comparison between the two graphs is very relevant. Bearing in mind that in the exposition the secondary theme lasts longer because its tempo marking is slower than that of the primary theme, we can still conclude that Rachmaninoff’s choices of tempo enhance the aural perception of the arc shape. I shall come back to this essential idea, which I shall develop in part 4.

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<sup>25</sup> James A. Hepokoski - Warren Darcy, *Elements of Sonata Theory*, Oxford University Press, New York, 2006.

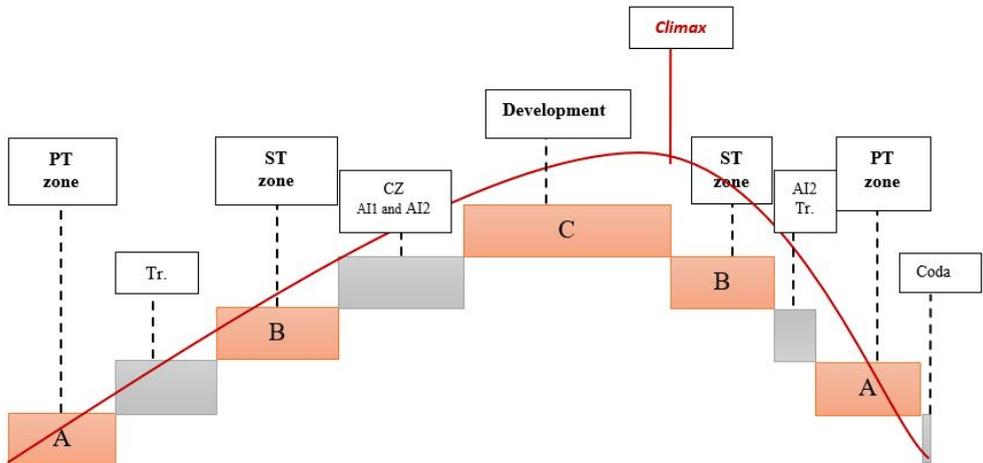


E.g. 4.1



**Arc shaped formal structure of the first movement**  
PT = primary theme; ST = secondary theme; Tr. = transition  
CZ = closing zone; AI = accessory ideas

E.g. 4.2



**Arc shape and formal sections calculated in terms of duration**  
in Rachmaninoff's performance

### 3. A selection of stylistic elements in Rachmaninoff's performance

#### 3.1 *Tempo and the arc shape in the first movement*

I shall begin my brief performance analysis by referring to Rachmaninoff's choice of tempi in the first movement of *Concerto No. 4*, in relation to what I have pointed out earlier. His entire strategy confirms and even reinforces the arc shape of the formal design. First thing to note is that there are no less than 23 tempo changes in the musical text. In the table below, I have listed the most important indications of tempo and their location within the formal structure.

E.g. 5

Tempo marking	Measure number	Section	
<i>Allegro vivace (Alla breve)</i>	1	Primary theme zone; transition	Exposition
<i>Moderato (4/4)</i>	77	Secondary theme zone	
<i>Allegro assai</i>	94	Accessory idea 1	
<i>Allegro</i>	104	Accessory idea 1	
<i>Tempo come prima (Alla breve)</i>	113	Accessory idea 2	
<i>Tempo meno mosso e poco a poco accel</i>	145	Development	
<i>Agitato sempre accelerando</i>	163	Development	
<i>Allegro vivace</i>	186	Development	Reverse recapitulation
<i>Poco meno mosso</i>	210	Secondary theme zone; Accessory idea 2/ transition	
<i>Tranquillo</i>	284	Primary theme zone	
<i>Allegro vivace</i>	308	Coda	

#### Main indications of tempo in the first movement

Rachmaninoff's performance accurately reflects the score. However, there are two exceptions, justified by strategic choices. The first one is the interpretation of the secondary theme in the exposition, where for purposes of phrasing and expression he introduces considerable agogics which are not marked in the score. For example, he plays the intensely chromatic triplet motif at mm. 79-81 and mm. 84-6 very *rubato*, and at mm. 91-2 he slows down quite dramatically, to enhance the *pp dolce*. The second exception is the development, where he overlooks the *sempre accelerando* and the *allegro vivace*, keeping a steady tempo up to the culminating point, mm. 163-95. This could be explained by his preoccupation with structural unity and the means of rendering it clear to the listener. Figure 6 depicts tempo and its fluctuations throughout Rachmaninoff's performance of the first movement.

As the chart indicates, in the exposition Rachmaninoff creates a very large contrast between the primary theme and the secondary theme, to such an extent that they become in fact the two extremes of this movement. As I already mentioned, in the development section, instead of gradually accelerating towards the climax, he maintains a constant tempo, at 172 bpm/quarter note. This means that in the actual performance he dissociates the tension build-up from the temporal acceleration.

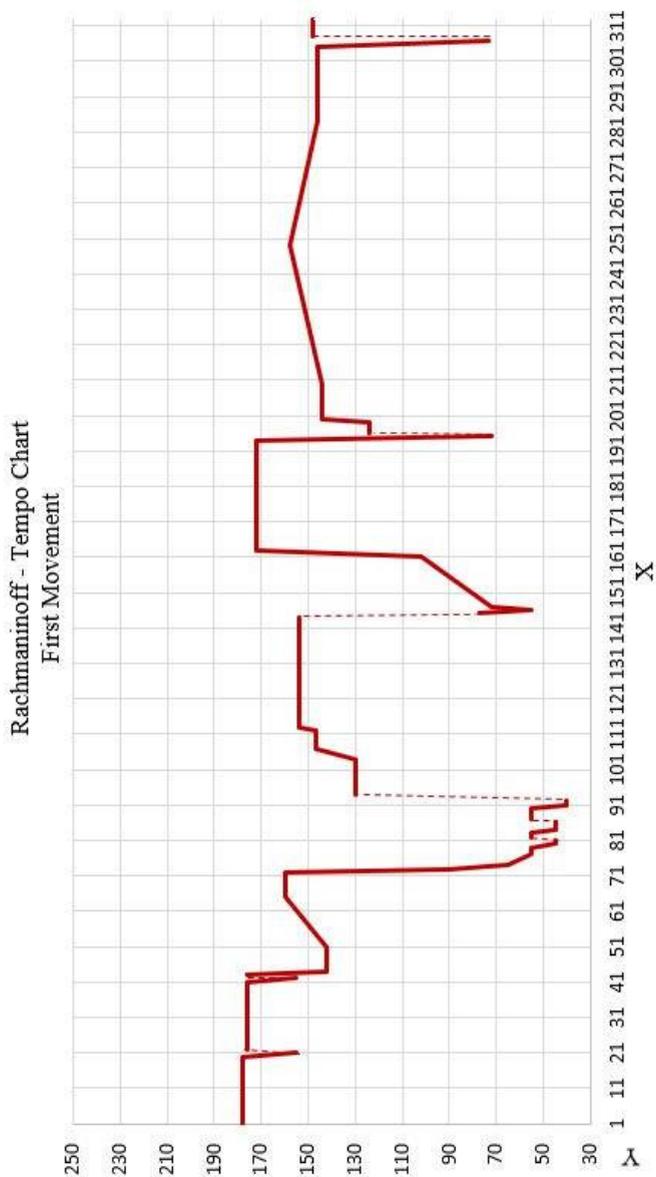
What happens after the climax is particularly relevant for this demonstration. *Poco meno mosso* and *tranquillo*, the two indications in the recapitulation, are relative terms and therefore it is the performer's role to choose the most suitable tempo. Rachmaninoff unifies all the thematic elements of the reverse recapitulation by playing the whole section at the same speed. He chooses a pulse that shifts between 144 and 158 bpm/quarter note – close to the tempo of the primary theme in the exposition but very far from the pulse of the first occurrence of the secondary theme, which in the exposition was situated at 55 bpm/quarter note. Therefore, he not only blurs the contrast between the two themes but he also creates an effect of time compression in this final section, in which the thematic material has already been condensed in the score. This conception is evidently marked by the arc shape and its climax-related proportions.

I shall now compare Rachmaninoff's version with that of Arturo Benedetti Michelangeli, whose interpretation of *Concerto No. 4* has become reference.<sup>26</sup> Figure 7 reveals a different approach in terms of tempo.

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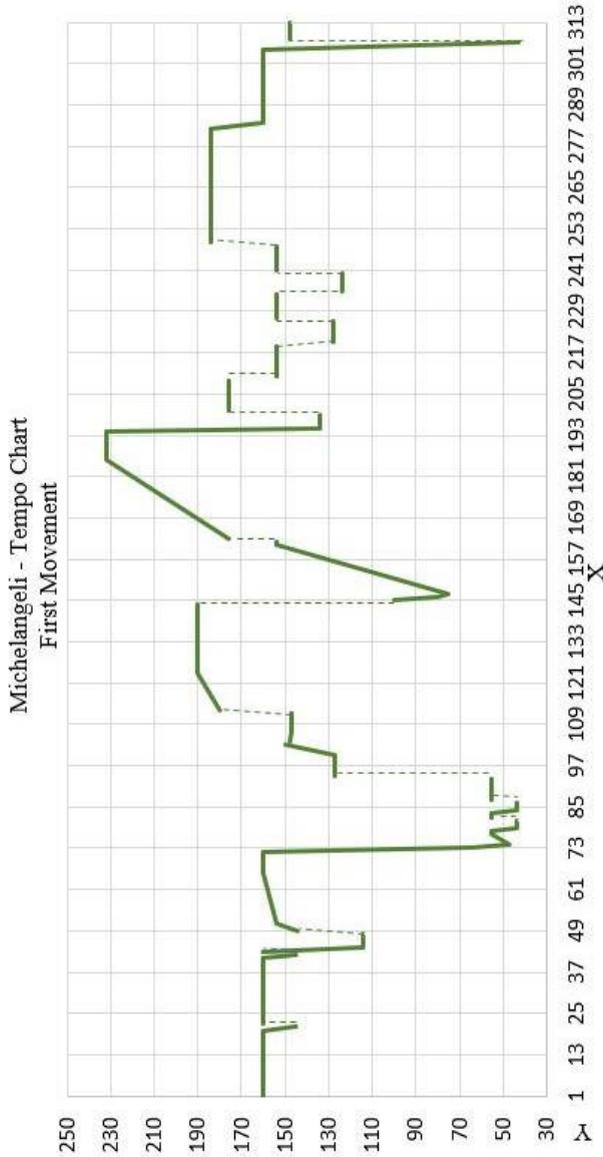
<sup>26</sup> Sergei Rachmaninoff, *Concerto No. 4 in G minor, Op. 40*. Arturo Benedetti Michelangeli. Philharmonia Orchestra. Ettore Gracis. Recorded in 1957. Warner Classics 0724356723825, 2015.

E.g. 6



Tempo chart of Rachmaninoff's performance – First movement  
 X= Measure numbers; Y= Metronome markings

E.g. 7



Tempo chart of Michelangelo's performance – First movement  
X= Measure numbers; Y= Metronome markings

Rachmaninoff achieves global unity through tempo as there is little difference in his performance between *Allegro vivace*, *Allegro assai* and *Allegro*. He places all three markings in a range between 148 to 178 bpm/quarter note. On the other hand, Michelangeli's *allegros* span from 148 to 232 bpm/quarter note, amplitude justified by a different understanding of the formal design. Following the composer's *accelerando* indication in the development, Michelangeli produces an important speed progression throughout the tension build-up towards the climax, and he reaches the highest velocity point just before the culmination.

Furthermore, Michelangeli favours sudden transitions from one tempo to another, whereas Rachmaninoff more often introduces new tempos gradually, through *accelerando* or *rallentando*. Such an example is the transition between the two themes in the exposition. Rachmaninoff increases the tempo gradually from 130 to 154 bpm/quarter note, whereas Michelangeli abruptly leaps from 114 to 144 bpm/quarter note at measure 49.

The following remark is very important as it shows, by contrast, to what extent the arc shape is inherent to Rachmaninoff's performing style. In the recapitulation, Rachmaninoff dismisses the initial contrast between the two themes, whereas Michelangeli seeks to preserve it. At each occurrence of the secondary theme, first played by solo flute and then by solo oboe (mm. 220-7 and mm. 235-41), even though the score doesn't show any indication, the tempo suddenly decreases in Michelangeli's version, thereby reinstating the dreamy character of this theme.

We can conclude by saying that the two interpretative approaches seek to outline different formal characteristics. For Rachmaninoff, there are three essential elements. Firstly, there is the essence of the sonata form – the two contrasting themes. He uses tempo to enhance the contrast between them in the exposition – the majestic primary theme holds the highest tempo of the movement, while the dreamy secondary theme has the slowest tempo. Secondly, there is the arc shape with its long tension increase, powerful climax and rapid tension release. He chooses to emphasize this shape not by exaggerating the climax but by accelerating the tension release, which in this case is the reverse recapitulation, as I have explained above. Thirdly, there is the tendency towards global unity of the surface level. As figure 6 clearly illustrates, he uses a certain evenness of the high tempi as a main tool to obtain this unity.

Michelangeli's performance reflects a different perspective. Michelangeli is attached to the importance of each constituent element of the sonata form. Firstly, he balances the tempos of the two occurrences of the primary theme, in the exposition and in the recapitulation (at 160 bpm/quarter

note). This balance is inexistent in Rachmaninoff's performance. Secondly, in the exposition, Michelangeli clearly marks the contrast between the two themes but less dramatically than Rachmaninoff does. Thirdly, in the recapitulation, he wishes to retrieve the initial and essential contrast between the two themes by slowing down the tempo of the secondary theme, even if the score does not indicate such a thing. Finally, in the development he follows Rachmaninoff's indication to accelerate (which funnily enough the latter ignores in his own performance) and reaches the tempo peak of the movement just before the culminating point. The climax therefore comes to stand out as veritably the highest point of this musical form.

### **3.2 A few considerations on dynamics and phrasing**

Rachmaninoff's compositional conception and his interpretative logic are interpretable. In the first movement of *Concerto No. 4*, Rachmaninoff's arc shape scheme is also emphasised by the general dynamic indication of the recapitulation. This entire section, which corresponds to the tension release of the arc, is to be played *piano*. This is very coherent with what we have noted earlier, the fact that Rachmaninoff finally subordinates this section of the sonata form to the global design of the arc shape. The dynamic indication is yet another tool that serves to erase the contrast between the primary and secondary theme, with the purpose of obtaining a rapid and clear tension release after the climax.

Dynamics and phrasing are strongly linked in Rachmaninoff's music. Rachmaninoff favours two distinct types of phrasing: the goal-directed long breadth phrasing, and the "diminuendo" phrasing – starting a phrase with a full sound (sometimes even an accent on the first note) and progressively fading away towards the end. Certain dynamic indications are intended as phrasing guidelines. For example, in the A12<sup>27</sup> section of the first movement, Rachmaninoff plays the triplet motifs using his trademark "diminuendo" phrasing. In the score, he marks the phrases with slurs but also with dynamic indications and articulations that clearly point out his intention.

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<sup>27</sup> See figure 4.1.

E.g. 8

The image shows two systems of musical notation for the first movement of Rachmaninoff's Piano Concerto No. 4, Op. 40, measures 128-133. Each system consists of a piano (I) and a bass (II) staff. In the first system (mm. 128-130), the piano part has dynamics *mf*, *m. s.*, *dim.*, and *mf*. The bass part has dynamics *p* and *pp*. In the second system (mm. 131-133), the piano part has dynamics *dim.*, *mf m. d.*, and *p*. The bass part has dynamic *p*. Red circles highlight specific notes in the piano part of both systems.

**Dynamic indications and articulations intended as phrasing guidelines  
First movement, mm. 128-133.**

We encounter the same type of example in the third movement:

E.g. 9

The image shows two systems of musical notation for the third movement of Rachmaninoff's Piano Concerto No. 4, Op. 40, measures 119-121. Each system consists of a piano (I) and a bass (II) staff. In the first system (mm. 119-120), the piano part has dynamics *mf* and *dim.*, and the bass part has dynamic *pp*. In the second system (mm. 121), the piano part has dynamic *dim.* and the bass part has dynamic *p*. Red circles highlight specific notes in the piano part of both systems.

**Dynamic indications intended as phrasing guidelines;  
third movement mm. 119-121.**

It is necessary to mention Rachmaninoff's outstanding long breadth phrasing. One of the qualities that distinguished him from other brilliant pianists was precisely this ability to sustain very long arched phrases, without sacrificing their flexibility. In the third movement for example, the lyrical *cantabile* theme at mm. 128-44 is remarkable in this respect. Between mm. 136 and 144 Rachmaninoff sustains one very long *rubato* phrase, while scrupulously preserving all the smaller arcs of motion within this large phrase, indicated by slurs in the score.

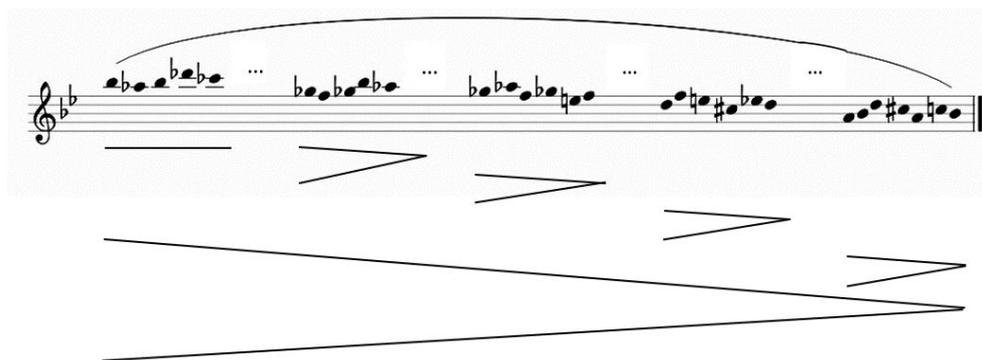
There are also cases when Rachmaninoff combines the two types of phrasing mentioned above. For this reason, the secondary theme, on its first occurrence in the first movement, deserves a close examination.

E.g. 10

Phrase in the secondary theme zone, first movement mm.81-6

In figure 10, I have marked with squares the five segments of the phrase that starts on the B $\flat$  syncopation in measure 82. What is so extraordinary about this long melodic line is that although the contour of each one of the five segments is very well traced, this doesn't affect the larger "diminuendo" design of the phrase, to which the segments are subordinated.

**E.g. 11**



**Rachmaninoff's phrasing in mm. 81-6  
First movement**

The highest point of dynamic intensity and strength of expression is at the very beginning, in the first melodic segment. After this, intensity decreases with each new segment. Rachmaninoff plays the first segment in *forte*, without any dynamic changes. Then, for each of the segments 2 to 5 he applies his signature "diminuendo" phrasing. Figure 11 represents a schematic description of the way Rachmaninoff articulates this phrase. I have noted the incipit of each segment, with the corresponding dynamic scheme, and the outline of the entire large phrase.

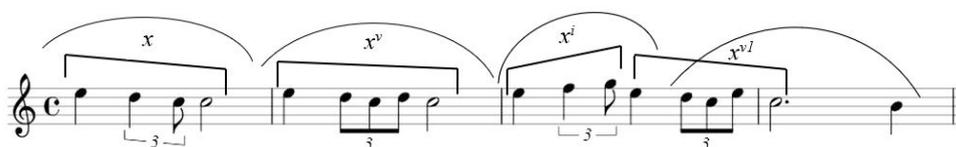
### ***3.3. Freedom in the second movement***

I have mentioned earlier on that Rachmaninoff's compositional conception and his interpretative logic are interpretable. He has conceived the two rapid movements as elaborate formal designs and therefore his performance of these two movements is well-thought-out and rigorous, with some minor exceptions that I have already pointed out. In the third movement particularly, rhythmicity is one of the main attributes of his interpretation.

The central slow movement on the other hand, is characterised by freedom – of the formal construction and of the performance. It has an improvisational quality which is very contrasting with the two movements flanking it. Its form is fantasy-like, with a large A section based on one theme, a contrasting rhythmical B section, a lyrical C section, a brief reminder of the A theme, and finally the closing D section, with its passionate expressive climax. Rachmaninoff plays this *Largo* like a song which gradually unravels through its own expressivity. He doesn't give any indications of tempo changes or of *rubato*, and yet he plays freely, making extensive use of agogics, rhythmic distortions, *rubato*, *ritenuto* and *rallentando*. We may ask ourselves why didn't he note all this in the score, as he had so scrupulously done in the first movement? The difference is that in the first movement the indications of tempo were intimately linked to the formal construction, whereas here, all the oscillations are purely expressive. In the light of this, we understand the full meaning of his *espressivo* indication in measure 8.

The beginning of the *Largo* is a piano solo introduction which is strikingly influenced by jazz. Rachmaninoff's pianistic approach is reminiscent of the self-taught jazz pianists of his time. His playing seems improvised; he makes use of free rhythm, arpeggiated chords, specific voicing and a very natural, relaxed attack that is typical for jazz pianists. In the A section, the theme itself is not jazzy but it is remarkable through its conciseness. It is made of only three notes: E, D, C. Rachmaninoff the composer makes an impressive display of false simplicity, as each occurrence of the theme implies melodic and harmonic transformations.

**E.g. 12**



**Melodic transformation of the base x cell, mm. 8-11**

I shall only give a brief example of melodic transformation as the harmonic treatment would need a space that exceeds the present study. In figure 12, I have noted the first occurrence of the theme, measure 8. This first phrase is constituted of repeated transformations of the main melodic cell (E, D, C), which I have named x. The transformations are: varied x ( $x^v$ ), inverted x ( $x^i$ ) and varied x with one modification ( $x^{v1}$ ).

In playing this theme, Rachmaninoff creates a well-contoured, multi-dimensional sound space. He leads the melodic line with a full, rich tone, carefully differentiating the timbre of the other subordinate voices. Voice leading is dictated by harmony, which also determines agogics and *ritenuto*. For the performer, the great difficulty of this simple theme is hidden in the harmonic progressions.

It is interesting to note that in this movement Rachmaninoff also feels free to change certain details of the musical text. In measure 31 he replaces the triplet in the melody of the right hand (D, C, D) with a dotted rhythm (D, C). In measures 44, 45, 46, and 48, on the first beat he plays a dotted rhythm instead of two equal sixteenth notes. In measure 51, in the melody of the right hand he plays D and E instead of *Db* and *Eb*, like in the original version of the concerto (1926). Finally, in measure 76 he finishes the trill on the third beat while in the score the trill only ends on the first beat of the following measure. All these minor changes may be related to the general "improvised" mood of this middle movement.

I would like to draw attention upon the fact that the key of this movement is C major, the same key as the culminating point in the first movement. It is important to note that this key reflects Rachmaninoff's plagal-oriented harmonic style, which Anatole Leikin defines as "quintessential"<sup>28</sup>. Following the arc in figure 1, we can note the departure-return principle of the first movement as G-C-G (i-IV-i). There is a correspondence between microstructure and macrostructure, as the tonal scheme of the concerto is also G-C-G. When looking at the whole concerto we can retrace the arc through the large structure. The first movement could be seen as a large-scale, well-structured exposition. The second movement, with its liberty of form and incessant harmonic wonderings, could be the development and the third movement, which resumes several motifs and even extensive passages from the first movement, could be the large-scale recapitulation. Of course, this rests a supposition, but may Rachmaninoff not have conceived things this way, in his constant quest for unity?

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<sup>28</sup> Anatole Leikin, "From Paganism to Orthodoxy to Theosophy: Reflections of Other Worlds in the Piano Music of Rachmaninov and Scriabin," in *Voicing the Ineffable: Musical Representations of Religious Experience*, ed. Siglind Bruhn, Pendragon Press, Hillsdale, New York, 2002.

## Conclusive Remarks

This study doesn't aim to formulate conclusions upon Rachmaninoff's performance style or compositional manner. Neither is it a complete analysis of *Concerto No. 4*, or of its performance by Rachmaninoff. Because of the limited scope and subject, I have intentionally chosen to concentrate on formal aspects and their relation to the interpretative design, and I haven't therefore considered harmony, which in his late works is a much more complex matter. I aimed to show how the arc shape was present in micro and macro structures and how it influenced Rachmaninoff's performance of the work. I hope I succeeded in clearly demonstrating that in Rachmaninoff's own interpretation, *Concerto No. 4* is a vivid expression of inward emotion and conception. I shall end by letting Rachmaninoff's own words define these two indispensable attributes.

"Fine playing requires much deep thought away from the keyboard."<sup>29</sup>

"Every individual note in a composition is important, but there is something quite as important as the notes, and that is the soul...The soul is the source of that higher expression in music which cannot be represented by dynamic marks".<sup>30</sup>

"What is this vital spark that brings life to mere notes? [...] It is that astonishing thing known as inspiration".<sup>31</sup>

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<sup>29</sup> James Francis Cooke, *Great Pianists on Piano Playing. Study Talks with Foremost Virtuosos*, Theodore Presser Co., Philadelphia, 1913, 219.

<sup>30</sup> Ibid.

<sup>31</sup> Ibid., 218.

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GEORGIANA FODOR

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## THE PORTRAIT OF BOYAR MOȚOC IN THE WORK OF COMPOSER GHEORGHE MUSTEA

LUMINIȚA GUȚANU STOIAN<sup>1</sup>

**SUMMARY.** The present survey aims at emphasizing Gheorghe Mustea's ability to create a musical portrait of Boyar Moțoc, in his opera, "Alexandru Lăpușneanu". The overall portrait the author creates for this historical figure includes his psychological profile, suggestively presented in three different states, outlined on the relationship between two pillars (cause and effect and premise - consequence).

**Keywords:** Gheorghe Mustea, Alexandru Lăpușneanu, bessarabian opera, Boyar Moțoc, psychological profile.

### Introduction

In their opera, "*Alexandru Lăpușneanu*", the composer Gheorghe Mustea and librettist Gheorghe Dimitriu have attained a profound psychologization of the musical-dramatic action. Both the libretto and the music closely follow the development of the action from Negruzzi's short story. In essence, the music of the opera is psychological, with a theatrical plasticity and power of suggestion, determining the pulse and dynamics of the feelings.

Constantin Negruzzi has written a short story in which he objectively depicts the events described in chronicles, repressing his own artistic imagination and ego in favour of a realistic representation, remaining faithful to the objective spirit. This is also noticed by Tudor Vianu: "The author of this short story has fully accomplished the rule of impersonality, from the first moment in which he wanted to write a short story and not a recollection. It is not relevant for us to know whether, in order to reach this goal, Negruzzi has used some literary models. The models could only have worked successfully if greeted by the author's predisposition, by his aesthetic and moral character.

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<sup>1</sup> Univ. Lecturer, PhD –Faculty of Social and Human Sciences, Department of Social and Human Sciences, Spiru Haret University, Bucharest, Romania.  
E-mail: luminitagutanu@yahoo.es

Therefore, whoever wants to understand how “Alexandru Lăpușneanu” took birth, should see that it was the author’s genuine nature that mattered here, his gift in observing people and events straightforwardly and his virtue in controlling his affects, which can be witnessed throughout his entire opera.<sup>2</sup>

In his analysis, Eugen Lovinescu talks about the democratic of this short story. George Călinescu also comes to say that: “The name of Constantin Negruzzi is usually connected to the historical short story “Alexandru Lăpușneanu”, which would have become a famous work, just as “Hamlet”, should the Romanian literature have been aided by the prestige of a universal language. One cannot imagine a more perfect synthesis of deep gestures, full of pathos, of memorable words, of acute psychological and sociological observation, of romantic attitudes and realistic intuition. The characters have amazing portrayals. Negruzzi understood the spirit of the Romanian chronicle and he set the bases for a positive romanticism, spared of naive idealisation. In the chronicle, the rulers and boyars are constantly at war and the entire duration of a reign is an amassment of suspicion, plots, betrayals and murders.”<sup>3</sup>

Throughout the opera, the composer fully depicts the characters’ psychological structure and the dramatism of the situations, based on the intonations of folk melodies. The music tends to plastically render the characters’ psychological portrait.

### **Moțoc**

The versatile Moțoc is presented in three different states:

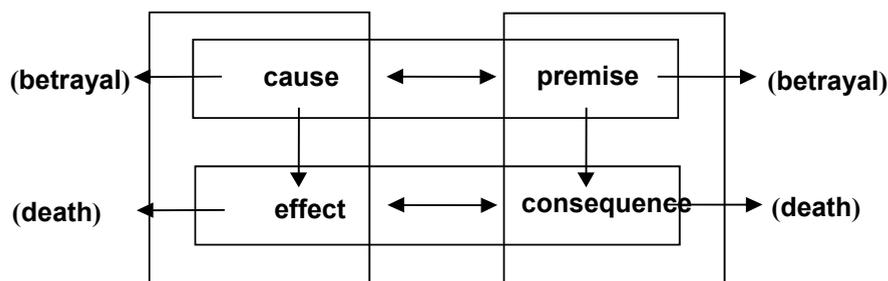
- Head of the boyars’ delegation;
- A sly diplomat, who betrays his own kind and “*leaks the hand that beats him*”;
- An actor’s theatrical act: Moțoc plays his own “drama of cowardice”.

The entire portraying process, which is made up of these three states, is based on the relation between two pillars:

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<sup>2</sup> Vianu T., *Studii de stilistică (Studies of stylistics)*, vol. V, Minerva Publishing House, Bucharest, 1975.

<sup>3</sup> Călinescu G., *Istoria literaturii române (The History of Romanian Literature)*, Bucharest, 1941, page 205.



They are the intrinsic pillars of Moțoc's portraying process. The tensest one, in terms of expression, is Moțoc's portrayal in his third attitude: "*the drama of cowardice* ", which succinctly shows his position related to the precipitating events, which are now completely out of his control, as the plots take an unexpected turn.

The entire scene is alert, with short lines from both the character and the choir. The melodic trajectory is always disturbed by alternating, ascending or descending chromaticism, which describe an uneasy, troubled progression, as a premonition of an unexpected ending. Moțoc's melodic line is tense, as the composer resorts to a syllabic, upward *parlando*. Hence, Moțoc's expressive outbursts are made in a "speaking voice", throughout the melodic discourse.

The composer creates the suitable atmosphere for displaying Moțoc's face. Here, Mustea uses genuine explosions of astonishment, wonder, indignation, bewilderment, stupefaction, consternation and mutiny. This fragment has a special expressive force, combining – in a finely achromatized presentation – the will for destruction and triumph, cruelty and greatness.

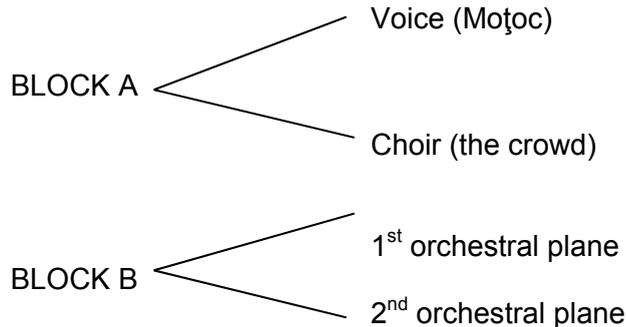
Through the achromatization of the melodic flow, the composer obtains spoken sounds, yells, thus nuancing the expression and directing it from the purely dramatic area towards the tragic one. The peak of this particular intervention of Moțoc emerges on the syntagmatic: « They are fools, fools, fools! » (an upper-register yell, which gives the moment a dramatic, theatrical drive). Just as the melodic language, the harmonic language is dominated by chromaticism.

*Moțoc and The Crowd* "it is an admirable scene, with various levels that reveal the psychology of the two characters (*Moțoc and The Crowd*), as well as the direct conflicts between them. The composer describes the scene through a variety of means (from the classical sound-related ones to *speaking, shouting and exhalation*), thus creating - out of a series of moods and feelings - a specific atmosphere, on several levels.

Starting from reference point no. 72 (the intervention of the soloist – *Moțoc*), two sound blocks appear:

- **block A** – *solo + orchestra*;
- **block B** – *choir + orchestra*.

The graphic representation shall be as follows:



The orchestral construction of this fragment generates two planes, by synthesizing two types of musical writing (it is a fragment with a two-plane development section):

- *chromatic movement* – (**plane I**) – it doubles the solo choral part in unison;
- *harmonic “pace“* (**plane II**) – it sustains the choral voice part, consisting of a two-fourth chord.

It is about a cleavage in which one can notice the two musical expositions mentioned above”.<sup>4</sup>

The author expresses everything directly, through an evolving contrasting continuity of the tragic collisions: on one hand, the massacre of the 47 boyars and, on the other – *Moțoc*’s punishment. After that, the author returns to the **syntagmatic** axis of the action – tragedy in tragedy. In order to attain *Moțoc*’s musical portrayal, the composer uses the most adequate techniques (which help delineate the hero’s personality and character).

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4 Guțanu, Luminița, *The choral outline in the opera “Alexandru Lăpușneanu” by Gheorghe Mustea*, in: *Studia UBB Musica*, Cluj University Press, LVII, 2, 2012, pp. 257-270.

Hence, he resorts to:

- speaking voice;
- yelling;
- repeated imperative commands, in a desperate manner;
- chromatic progression (the intense achromatization of the melodic line);
- minimal intervallic leaps (intervals of second), as well as dissonant and consonant intervallic leaps.

May we also outline an entire panoply of moods that the character goes through:

**blarney** → **slyness** → **confusion** → **mutiny** → **hatred** → **fear** → **desperation.**

Musically, it is all carried out as follows:

*blarney and slyness* – through minimal intervallic leaps;

**E.g. 1**

*Poco rubato*

te vom a - še - za pe sca - u - nul dom-nesc

(Translation: *We will enthrone you!*)

*hatred* – through an ascending-descending chromatic exposition;

**E.g. 2**

*Allegro*

spu-ne să de - ie cu tu - nu - ri - le - n - tr - înșii

(Translation: *Tell them to put the cannons on them!*)

*fear and desperation* – through yelling;

**E.g. 3**

*Allegro*

să moa-ră toți eu sunt bo - ier ma-re ei sunt niș - te

Proști Proști Proști Proști

(Translation: *May they all die! I'm a great boyar! They are just fools! Fools! Fools!*)

In this opera, Iancu Moțoc, the ruler's „man of trust“, is characterized musically, through harmonic patterns on the minor natural pentachord, with the fourth scale degree ascended.

### **Conclusion**

Moțoc's portrayal is thus attained through the integrating connection of the techniques used by the composer, through their synthesis. It all certifies the composer's professional probity.

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**CD REVIEW**

**ZEITGLOCKEN FÜR MYRIAM MARBE<sup>1</sup>**



(Myriam Marbe. Bild: Nicolae Manolache)

Der letzte Titel auf der CD DIALOG<sup>2</sup> stammt aus der Feder von Violeta Dinescu. In diesem Werk offenbart sich die Essenz dieser aktuellen Aufnahme, die 20 Jahre nach dem Tod der Komponistin Myriam Marbe als eine Art Verneigung in Klängen ihrer Schülerin aufgefasst werden kann. Dabei wird gleichzeitig ein faszinierender Dialog zwischen den Generationen initiiert. Die Resonanz der imaginären Glocken schlägt eine offensichtliche direkte Brücke von der Lehrerin zu ihrer Schülerin und eine indirekte zu einem Schüler und zeigt gleichzeitig, wie die Qualität der rumänischen Kompositionsschule zu einem „Exportgut“ höchsten Ranges geworden ist.

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<sup>1</sup> Die rumänischsprachige Originalfassung dieses Textes wurde in der Zeitschrift „Muzica“, Nr. 8/2017, Bukarest, veröffentlicht.

<sup>2</sup> CD-Label gutingi, in Koproduktion mit Deutschlandfunk, 2016.

Als Schülerin von Mihail Jora (selbst eine kosmopolitische Persönlichkeit der Kunstmusik Rumäniens, der nie seinen Platz im rigiden und absurden System des rumänischen Kommunismus fand) hat Myriam Marbe mit Autorität ihre Spuren in der musikalischen Avantgarde der 60. bis 80. Jahre in unserm Land hinterlassen. Ihre Werke, in denen das magische Ritual und die byzantinische Tradition sowie ein bis zum Erhabenen gesteigerter Lyrismus und die dramatische Substanz fruchtbar miteinander verschmolzen, sind von andauerndem Wert für die neue Generation rumänischer Komponisten. In einer Aufzählung ihrer Werke dürfen nicht fehlen *Ritual für Durst der Erde* (1968), *Das Konzert für Viola und Orchester* (1977), *Les Oiseaux artificiels* (1979), *Die wiedergefundene Zeit* (1982), *Konzert für Viola da gamba und Orchester* (1982), die erste Sinfonie *Ur-Ariadna* (1988), *Der Schätzer* (1990), *Fra Angelico - Chagall – Voroneț* (1990), *Die unvermeidbare Zeit* (1994) – allesamt einmalige Schätze unseres musikalischen Erbes.

Das musikalische Erbe von Myriam Marbe existiert nicht nur in Form von Exponaten in einem „Klangmuseum“; seine Wirkung lebt bis zum heutigen Tage in den an der Bukarester Nationalen Musikuniversität ausgebildeten Komponistinnen fort. Bis 1988 hat Myriam Marbe eine Pléiade an bedeutsamen Schülerinnen ausgebildet, die sich in der zeitgenössischen Musiklandschaft durch stark-konturierte Persönlichkeiten hervorheben, u. a. Violeta Dinescu, Maia Ciobanu, Mihaela Stănculescu-Vosganian und Livia Teodorescu-Ciocănea, um nur einige zu nennen.

Über die Wirkung die Myriam Marbe als Lehrerin und als Mensch auf ihre Schülerinnen ausgeübt hat äußerte sich Violeta Dinescu in einem Interview, dass sie 2013 freundlicherweise mit mir geführt hat:

“Von Myriam Marbe habe ich auch die überzeugende Lektion der Authentizität gelernt, aber nicht durch verbale Hinweise, sondern gemeinsam mit ihr, durch Erlebnisse, die mich ganz selbstverständlich das Authentische im Umgang mit den Menschen und mit dem Leben wahrnehmen ließen. Am Beispiel der Authentizität habe ich gelernt, wie man abwartet, bis sich das, was man zu sagen hat, in einem formt und wie man lernt, auf das zu verzichten, was nicht mehr explizit gesagt werden muss, also, wie man lernt geduldig zu sein ...”<sup>3</sup>

Die aktuelle CD mit dem Titel *Dialog*, die auf Anregung von Violeta Dinescu entstand, repräsentiert auch einen Beweis der Authentizität und steht in perfekter Konsonanz mit dem Titel der Komposition *Dialogi - nicht nur ein Bilderbuch für Christian Morgenstern* ihrer Lehrerin.

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<sup>3</sup> Siehe Bianca Țiplea Temeș, „Violeta Dinescu und der Schlüssel der Träume. Jubiläumsporträt“, *Studia UBB Musica*, LVIII, 2, 2013, Cluj University Press, S. 7.

Sie bestätigt gleichzeitig eine Form hoher transzendenter Kommunikation zwischen drei Komponisten-Generationen: Myriam Marbe, Violeta Dinescu, ihre Schülerin und Roberto Reale, Schüler von Violeta Dinescu an der Carl von Ossietzky Universität Oldenburg.



Hinter der Auswahl von sieben Werken auf der neuen Aufnahme versteckt auf subtile Weise ein großes Feld kodifizierter Bedeutung: die Werke von Violeta Dinescu *Lytaniae für Britt Gun*<sup>4</sup> (2014) und *Zeitglocken für Myriam* (2000), die am Anfang und am Ende der CD zu hören sind, vermittelt den kommunikativen Gestus wie durch eine transparente Ebene hindurch. Zwischen diesen beiden Klangschichten erscheinen die Werke *Pensée en creux* (2010) und *Passaggio* (2007/13) von Roberto Reale und die Werke *Haikus* (1997) und *Dialogi*<sup>5</sup> (1989) von Myriam Marbe sowie, in der Mitte und somit auf einer symbolischen Symmetrieachse gelegen, Violeta Dinescus *Schlachtfeld von Marathon*<sup>6</sup> (2011).

<sup>4</sup> Basiert auf einer Litanei aus den Codex Caioni, der ein musikalisches Dokument mit Referenzcharakter für die transilvanische Kultur des 17. Jahrhunderts ist.

<sup>5</sup> Das Werk mit dadaistischen Akzente, komponiert von Myriam Marbe unter starkem Eindruck der historischen Ereignisse im Rumänien des Jahres 1989, als die kommunistische Regierung gestürzt wurde.

<sup>6</sup> Auftragswerk des Festivals *Klavier-fieber*, Berlin, 2011.

Das Wechselspiel zwischen den drei Autorinnen und Ihren Werken in der Interpretation des erfahrenen Ensemble *Trio Contraste* (Ion Bogdan Ștefănescu – Flöte(n), Doru Roman – Schlagzeug, Sorin Petrescu – Klavier), bringt den Wert dieses mehrfarbigen, klanglichen Mosaiks vollends zum Vorschein. In dessen Zentrum reichen die Ausdrucksformen von der Incantation eines Lamento bis zu Charakteristika repetitiver Musik sowie einem Hauch von byzantinischer Musik, die mit Elemente der traditionellen Musik verschmelzen. Die poetischen Intarsien von klarer lyrischer Substanz stehen in ausgewogenem Verhältnis zu dadaistischen Gesten. In der Erforschung von Klangresonanzen in einer Art Kaleidoskop reicht gelegentlich bis an die Grenzen des Universums spektraler Musik.

Der offensichtlich heterogene Aspekt dieser CD bringt dennoch eine Verbindung zwischen diesen drei Generationen von Komponistinnen zum Vorschein, deren gemeinsamer Nenner die Authentizität ist und eine Kreativität, die durch ein schwer zu erreichendes kompositorisches Handwerk, geformt ist.

Die genealogische Verzweigung der sieben Stücke und die künstlerische „Blutsverwandtschaft“ der drei Autorinnen, macht sich eindeutig bemerkbar.

Überzeugend wirkt die Erklärung, die Violeta Dinescu über ihr Werk *Zeitglocken für Myriam* als Hommage an ihre Lehrerin gibt und zugleich bringt sie eine profunde Bedeutung zum Ausdruck, die für die gesamte CD gültig ist. Sie entziffert das Symbol der Melodischen Konturen aus ihrem Werk als „Stimmen, die miteinander kommunizieren, in denen Erinnerungen, Wünsche, Ängste und Träume in Klangwelten auskristallisiert sind. Das Stück integriert auratisch die Musik von Myriam Marbe, ohne sie zu zitieren – als ein Raum zwischen den Klängen, der ihre Musik hervorruft, suggeriert und wiederbelebt.“<sup>7</sup>

Myriam Marbe, die am 25. Dezember 1997 verstarb, wirkt über die Zeit hinweg kreativ auf diese neue Aufnahme. Wie durch ein magisches Ritual, das sie in ihrem Werk *Ritual für den Durst der Erde* erprobt hatte, es verwandelt die „Glocken“ Violeta Dinescus in ein opulentes *Carillion*, und erzeugt dabei eine erhabene himmlische Antiphonie zwischen den drei Generationen.

**BIANCA ȚIPLEA TEMEȘ<sup>8</sup>**

*Übersetzung ins Deutsche: Roberto Reale*

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<sup>7</sup> *Dialog* CD Booklet, S. 10.

<sup>8</sup> *Promovierte Dozentin an der "Gheorghe Dima" Musikakademie der Stadt Klausenburg, Rumänien. E-mail: filarmonica\_cluj\_bianca@filacluj.ro*



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## CONTRIBUTORS

**Szabolcs BANDI** is a psychologist, who got his degree in the University of Pécs – Faculty of Humanities – Institute of Psychology in 2015. As a first-year master student he was honoured with the Kézdi Balázs Award, the highest acknowledgement of the Institute of Psychology. Besides his PhD scholarship on personality psychology (with Sándor Nagy) he is a fixed external lecturer in the teacher training program of the Institute of Musical Arts with Dr. Habil. Vas Bence DLA (associate professor) and also in the general teacher training program of the Faculty of Humanities. His field of research interest contains the personality structure of musicians; the maladaptive and vulnerable personality and behavioural correlations of the musical profession; narcissism; complex personality theories; dark traits of personality; advanced statistical methods. His teaching experience consist of all the main fields of psychology (developmental-, social- cognitive- and personality); guided research practices (cognitive- and personality psychology); music psychological researches in music therapy. He was awarded by the educational government at the National Excellence program in 2013 and 2017, and he served as a senior-researcher at a music psychological tender in 2016. With Bence Vas and Sándor Imre Nagy he is a founder member of the Music pedagogical and music psychological research group of the Institute of Musical Arts and co-author of the first Hungarian music psychological textbook.

**Oana Mihaela BĂLAN**, Univ. Lecturer Professor, PhD. is teaching Artistic Management at the Academy of Music „Gh. Dima”. Her main research interest is focused 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”.

**Alexandra BELIBOU** is a PhD student at Transilvania University Braşov preparing a thesis about musical representations of David’s Psalms in the history. Her passion for religious music started from adolescence, and it grew while singing in choirs and conducting vocal groups. Alexandra is now the conductor of Trio Vocal Rhapsodia, a group that has a vast repertoire of orthodox music, Romanian folk music, and jazz arrangements. As a graduate from Music Faculty – Transilvania University Braşov, master graduate from the same faculty and master graduate from Theology Faculty – Lucian Blaga University Sibiu, the theology-music dichotomy is the principle that conducts her activities.

**Henrietta CIOBA** (born April 13th 1994) is a student at the Psychology Department of the Psychology and Educational Sciences Faculty at “Babeş-Bolyai University” in Cluj Napoca. She started her musical studies in 2002, as a self-taught musician; between 2007-2012 she finished at the Targu Mures Art School majoring in electric organ. Afterwards she graduated from the arts specialized high school of Targu Mures - “Marosvásárhelyi Művészeti Liceum” with a degree in folk-

singing. In 2016 she acquired a degree in Musical Pedagogy at “Babeş-Bolyai University” within the Faculty of Reformed Theology and Musical Pedagogy. She started her musical career in the entertainment industry in 2007, since then she is an active musician with her solo project as well as a singer of various bands. Her research in music began in 2013 and she is still very interested to progress in this particular field.

**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 Architectonic 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.  
See: <https://ubbcluj.academia.edu/GabrielaCoca>

**Petruța-Maria COROIU** is a Professor Dr. habil. at Transilvania University of Braşov, where she teaches a range of courses in applied musicology and analysis from second year to MA level. Her primary research interest is the area of traditional and modern archetypes of musical analysis and she has published in the areas of musical form analysis, aesthetics and semantics, modern analysis and cultural studies. Among his books are: *Tehnici de analiză muzicală* (Musical analysis techniques), *Cronica ideilor contemporane* (Chronicle of contemporary ideas), *Tratat de forme muzicale* (Musical forms), *Universul componistic al lui Aurel Stroe* (The universe of composer Aurel Stroe). She is graduated in musicology, musical composition, piano performance.

**Csilla CSÁKÁNY**, PhD Senior Lecturer (b.: 1981, Târgu Mureş, Romania) teaches music history at Partium Christian University, Oradea, Faculty of Liberal Arts, Department of Music. She graduated from the „Gheorghe Dima” Music Academy in Cluj-Napoca, where she earned her BA (2005), MA (2007), and PhD (2010) degrees in musicology. Csilla Csákány's research interests are music from the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Her recent publications include: *The figure of the Buffoon in the Musical Aesthetic Field of Modernism. Value hypostases*. [Figura

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**Georgiana FODOR** studied piano performance in Cluj-Napoca (with prof. Ninuca Osanu-Pop), in Great Britain, and then in France, where in 2008 she graduated from the prestigious Ecole Normale de Musique “Alfred Cortot” in Paris with “à l’unanimité avec les felicitations du jury” in chamber music. During the years she worked with pianists such as Vera Gornostaeva, Paul Badura-Skoda, Eugen Indjic, Bruno Rigutto, Denis Pascal etc. The year 2007 marked her debut on the stage of the renowned Salle Cortot in Paris and in 2010 she became prize-winner of the Dinu Lipatti Piano Competition in Bucharest and Carl Filtsch International Piano Competition, Sibiu. As a soloist Georgiana performs in Romania, France and the UK, and she regularly appears in the company of Romanian orchestras: Transylvania Philharmonic Orchestra, Sibiu Philharmonic, Oltenia Philharmonic, Oradea Philharmonic, “Dinu Lipatti” Philharmonic... Between 2009 and 2014 she led an academic career at the Cluj-Napoca Music Academy in Romania, and since 2015 she is a teaching assistant at Nice University in France.

**Luminița GUȚANU STOIAN**, University Lecturer at “Spiru Haret” University in Bucharest, Chief Conductor of the „Symbol” Children’s and Youth Choir, Second Conductor of the “Nicolae Lungu” Choir of the Romanian Patriarchate, Conductor and Founder of the “Lyris” Choral Group (formerly known as “Ad Libitum”), was born in Chișinău, the Republic of Moldova. In 2003, she was awarded the “*Doctor of Music*” degree for the work “Opera in Bessarabia in the 20<sup>th</sup> century”, with the National University of Music in Bucharest, Romania. She took a *Master’s course* in *Academic choral conducting* within the Arts University in Chișinău, upon graduation from the Institute of Arts in Chișinău (currently the Academy of Music Theatre and Plastic Arts in Chișinău), with the specialization in *Academic Choral Conducting*. 2016- was included in the Dictionary of Personalities in Romania. 2016- was awarded the Order Sf.Martir Antim Iberia highest distinction of the Romanian Patriarchate by His Beatitude Patriarch Daniel. In 2015, she was also awarded the “Best Conductor” Special Prize at the International Choral Competition in Preveza, Greece. As a conductor of a Symbol choir she awarded Gold Medal – International Choir Competition “Fr.Schubert” din Wien-Austria(2010), First Prize- International

## CONTRIBUTORS

Choir Competition Ohrid-Macedonia (2014), 2 Gold Medals - International Choral Competition in Preveza, Greece (2015), 2 Gold Medals and Silver Medal for Grand Prix- International Choral Competition "Claudio Monteverdi", Venice-Italy(2016). She is the author of 4 books and of over 50 studies published in national and international specialized magazines; she also has over 80 participations in international sessions and conferences. In addition, she organizes conferences and is a member of several scientific committees.

**Stela GUȚANU**, PhD, was born in Chișinău (*Kishinev*), the Republic of Moldova. In 2004, she earned a PhD degree in Musical Stylistics at the National University of Music in Bucharest, Romania, with the thesis: "Stages of development in the religious music in Moldova and Bessarabia, in the tradition of Romanian orthodoxies from the 18<sup>th</sup> – 19<sup>th</sup> centuries". In 1999, she successfully completed the post-university course "Choral Points of Reference", led by the eminent conductor Marin Constantin. In 1998, she earned a master's degree in Academic Choir Conducting at the National University of Music in Bucharest. In 1996, she graduated from the Arts Institute in Chișinău, the Faculty of Musical Pedagogy, at the specialization: "Academic Choir Conducting". In 1995-1996, she earned the "George Enescu" merit scholarship. She started her didactic activity in 1992 and has been teaching ever since. During these years, she activated as a teacher of conducting and music history at the Choral School No. 36 in Chișinău (1992-1993), as a vocal coach at the School of Theatre in Chișinău (1994-1995), then *assistant lecturer* at the Academy of Music, Theatre and Plastic Arts in Chișinău, collaborated with Teleradio Moldova as a music editor. Since 2006 to 2011, she has been working as teacher at the "Faethon" Konservatory of Music in Alexandroupoli – Greece and at the "Ihohroma" Music School, in the same town. Presently, she is *teacher at the Greek High School in Bucharest*. As regards her conducting activity: conductor of the choir of "A. Ursu" Primary School – Chișinău (1996-1997); conductor of the boys' choir from "St. Demeter" Church"- Chișinău, conductor of the Choir for Children with Disabilities – Ilfov County, Romania (2003), conductor and founder of the "Ad Libitum" Choral Group, second conductor of the Chorale of Church "St. Kiriaki" in Alexandroupoli - Greece, conductor and founder of the Children's Choir of "St. Nicholas" Church in Alexandroupoli – Greece. Artistic activity: since 1998 until 2006, she has been a member of the National Chamber Choir "Madrigal", with which she has performed and toured both in Romania and abroad (Germany, the Netherlands, Hungary, Switzerland, Skopje, Italy, Israel, Japan). As regards her scientific activity, Stela Guțanu has published articles in specialized magazines both from Romania and the Republic of Moldova. She has participated in numerous national and international conferences in: Republic of Moldova, Greece, Germany, Romania (Bucharest, Brașov, Oradea, Pitești, Alba-Iulia, Iași). Published works: "*New perspectives in the development and education of the student as a conductor and future music teacher*", "*The Ballad Genre in Fr. Chopin's creation*", "*A new Approach to the musical theatre genre, as seen by the young composer Athanasios Trikoupis*", "*Teodor Zgureanu and the lyric genre of Bessarabia*", "*The influence of music on the education of the contemporary man*".

**Zsuzsanna HUNYADI** graduated in 1983 from the University of Debrecen Ferenc Liszt Faculty of Music with a degree in piano pedagogy. Since then she has taught piano and improvisation at the elementary music school level, where her main goal has been to modernize piano pedagogy through facilitating greater creativity and well-roundedness in her students. Beginning in 1999, she developed a methodology according to this perspective, seeking to provide a multifaceted curriculum combining musical knowledge, improvisation, and instrumental facility. She compiled a course of study for grades 1-4, including musical examples. To promote her ideas, she organized an improvisation workshop for interested colleagues at the Bence Szabolcsi Music School in Budapest as a continuing education course. To further refine her theories, she completed a Master's degree in talent development at Károly Eszterházy College in 2012. The new methods in elementary education she was introduced to there inspired her to seek further opportunities to move away from the prevailing technically-oriented, instrument-specific pedagogical practices employed in many music schools toward a more versatile, inventive approach to fostering music appreciation and skill development in piano teaching. Currently she is a doctoral student at the Károly Eszterházy University Institute of Primary and Preschool Education.

E-mail: [hunyadi.zsuzsa1@gmail.com](mailto:hunyadi.zsuzsa1@gmail.com)

Website: [www.improhunyadi.webnode.hu](http://www.improhunyadi.webnode.hu)

**Noémi KARÁCSONY**, Mezzo-Soprano, completed her BA studies at the „George Enescu” University of Arts in Iași, where she studied singing with conf. univ. dr. Doina Ursache-Dimitriu (2010–2014) and continued with MA studies at the Transilvania University of Brașov, the Faculty of Music, the voice class of prof. univ. dr. Cristina Soreanu (2015–2017). She has appeared in numerous aria and lieder recitals, concerts and also in operas. Among the works performed on stage the following can be mentioned: *Nisi Dominus* RV 608 and *Stabat Mater* RV 621 by Antonio Vivaldi, *Stabat Mater* by G. B. Pergolesi, arias from the works of J.S. Bach and G. F. Händel. She performed in roles like La Zia Principessa in the opera *Suor Angelica* by G. Puccini (Opera Brașov, 2016) and Orfeo in the opera *Orfeo ed Euridice* by Ch. W. Gluck (Iași, Cluj-Napoca 2014). She was awarded first prize at the 8<sup>th</sup> edition of the *Victor Giuleanu* National Competition, the classical singing section (2017). She participated in the masterclasses of soprano Maria Slătinaru-Nistor (Iași), mezzosoprano Liliana Bizineche (Brașov), and soprano Cyrille Gerstenhaber at the Summer University of the Early Music Festival in Miercurea Ciuc (2016).

**Zsuzsanna, MOLNÁR** (born in 1986) - Music and Religion teacher, organist and conductor. She studied Music and Pedagogy of Religious Studies at the University of Babeș-Bolyai, Faculty of Reformed Theology, specialized in Music and Theology (in 2009). She finished her master's degree in 2011 at the same university. Between 2011 and 2017 she studied at the University of Evangelic Church Music and Music Pedagogy (Hochschule für katholische/evangelische Kirchenmusik) in Regensburg and Bayreuth, Germany. From 2013 to 2017 she was an organist in

## CONTRIBUTORS

Langenstadt and in Hutschdorf and in the city of Bayreuth, Germany. Between 2013 and 2017 she was a conductor of the choir „Harmonie” in Langenstadt. From 2016 to 2017 she was a conductor of the Evangelic Church of Harsdorf, Germany. In the present she is a student at the University of Babes-Bolyai, Ecumene Doctoral School, in Cluj-Napoca, and the organist and conductor of the Evangelic Church of Cisanadie, Romania.

**Aurel MURARU**, Date and place of birth: July 16, 1981, Ostritza, Chernivtsi region, Ukraine. Education and training: 2006-2010 PhD in music – National University of Music Bucharest – PhD thesis title: Choral Sacred Music from North Bukovina Late 19th and early 20th century; 2005-2006 Master's degree – National University of Music Bucharest – conducting; 2000-2005 Bachelor's degree – National University of Music Bucharest – choir conducting. Work experience: 2011 – present – PhD "Vocal ensemble conducting", "Ensemble" and "Artistic practice" "Spiru Haret" University, Faculty of Arts/Social and Human Sciences, Department of Social and Human Sciences, *Spiru Haret* University, Bucharest; 2006-2010 – Assistant Professor – "Vocal ensemble conducting", "Ear training" – National University of Music Bucharest; 2010 – present – conductor of the vocal ensemble, at "*Ion Dacian*" National Operetta Theatre, Bucharest.

**Sándor Imre NAGY** is a guitar teacher, who got his degree in 2014 at the University Of Pécs Faculty Of Arts. He is a PhD student in the Doctoral School of Psychology at the University Of Pécs Faculty Of Humanities (Applied Psychology Program) under the direction of honorary professor György Révész habil. PhD. Besides his long-lasting practise as primary guitar music teacher his research interest focuses on the neural-cognitive characteristics of music learning in a generational-psychological framework. He is a fixed member of the Music pedagogical and music psychological research group with Bence Vas and Szabolcs Bandi.

**Nelida NEDELCUȚ**, Ph.D, University Professor, teach Theory of music and Semiography at the "Gh. Dima" Music Academy in Cluj-Napoca at the bachelor, masterat and doctorat level. She received the Ph.D. title in 1997 in musical stylistics with the thesis *Pianistic semiography in the Romanian creation of the 20-th century*. Her professional and scientific activity include a number of 10 books, didactical works and syllabuses published at the MediaMusica Publishing House like: *An anthology of melody solmization, Solfeggi for everyone – A comprehensive book of musical learning and reading, Dictate and theory of music tests, Pianistic semiography of the 20<sup>th</sup>-century Romanian creation, Vocalization paradigm of the Romanian music*, Interview with *Tudor Jarda about Tudor Jarda*. She also published studies and articles in the field of musicology in different, national and international publications. She is involved in ODL in education, in introducing new technology in the musical area. Her competence includes a certificate in *Training Cultural Management* obtained in Germany –Bayreuth, and a certificate in *Intercultural Management in Adult Education*, Maastricht-Holland.

## CONTRIBUTORS

**Éva PÉTER**, PhD (born in 1965) is an associate professor of the Babeş-Bolyai University, Faculty of Reformed Theology, Reformed Theology and Musical Pedagogy Department. She completed her education at the Faculty of Music Pedagogy of the „Gheorghe Dima” Music Academy in Cluj-Napoca. At the beginning of her career she worked as a church organist, after which she pursued an academic career. In the present she teaches music theory, teaching methods, church music and organ. Her main domain of research is church music. She intensively studies the history of the church songs, as well as the variations of the songs included in the chorale book of the Hungarian reformed church and the traditional ones. With a thesis concerning „Community reformed songs in the written and oral tradition of Transylvania” she received a PhD in Music in January 2005. Published books: *Community reformed songs in the written and oral tradition of Transylvania*, Ed. Cluj University Press, Cluj-Napoca, 2008; *Music Theory-Lecture notes*, Ed. Napoca Star, Cluj-Napoca, 2009; *Solfeggio Collection*, Ed. Napoca Star, Cluj-Napoca, 2009; *Music methodology*, Ed. Cluj University Press, Cluj-Napoca, 2010; *Folk song arrangements in the choral works of Albert Márkos*, Ed. Cluj University Press, Cluj-Napoca, 2012.

**Adrian POP** was born in 1951 in Cluj. After acquiring a solid basic knowledge in music from his father, Dorin Pop, an eminent professor and choir conductor, he studied composition at the “Gheorghe Dima” Music Academy in Cluj between 1970 and 1976, with professors Sigismund Toduță and Cornel Țăranu. Adrian Pop won his first composition awards while still studying: the “Dinu Lipatti” Prize and the National Award of the Art Institutes (1974). A series of further distinctions followed, marking the progress of his career as a composer: the Romanian Composers’ Union Prize (1978, 1981, 1989, 2011, 2015), the “George Enescu” Prize of the Romanian Academy (Bucharest, 1996), prizes at the international composition contests in France, Italy, Austria, Spain, South Africa. A long term association bound him with the prestigious “Transylvania” State Philharmonic of Cluj, as an artistic advisor and general director. He has been Rector of the « Gheorghe Dima » Music Academy, where he is currently teaching composition. He is the recipient of the Cultural Merit Ordre extended by the President of Romania and of the « Ordre des Arts et des Lettres » conceded by the French Ministry of Culture.

**Diana TODEA-SAHLEAN** has graduated from the Faculty of Arts at “Gheorghe Dima Music Academy” in Cluj-Napoca. She earned her PhD in Music/Performing Arts, with the thesis entitled *Verdi’s Production Books – A determinant Stage in the Evolution of Opera Performances from Scenographic Miracles to the Contemporary Art of Directing*. She is a Senior lecturer at the Faculty of Psychology and Educational Sciences of the Babeş-Bolyai University. She teaches basic musical education and the teaching methods for musical education.

**Bianca ȚIPLEA TEMEȘ** is a musicologist and Reader at Gh. Dima Music Academy in Cluj-Napoca. She earned two doctorates from both the National University of Music in Bucharest (2002) and the Universidad de Oviedo, Spain (2015). She also holds a degree in business management (M.B.A. granted by

## CONTRIBUTORS

Babeş-Bolyai University), combining her academic career with her post at the Transylvania Philharmonic, where she was head of the Artistic Department. Her books have been published in Romania, the most recent being *Seeing Sound, Hearing Images*, edited in Cluj, together with the renowned musicologist Nicholas Cook at MediaMusica, and her articles have appeared in leading journals in Switzerland, Spain, Lithuania, the Czech Republic, Belgium, Romania, and the U.S. (at Routledge). She has participated in many conferences organised by prestigious institutions such as the University of Cambridge, Universität der Künste Berlin, Université Paris-Sorbonne, IRCAM Paris, Conservatorio di Musica Santa Cecilia Rome, among others. Since 2010 she has been visiting professor at various institutions: Universidad de Oviedo, Istituto Mascagni in Livorno, Paderewski Music Academy in Poznań, University College Dublin, and Universidad Complutense in Madrid. She was awarded several Erasmus grants to study at the University of Cambridge/U.K. (where she was also Visiting Scholar in March, 2017), obtained two DAAD Scholarships in Berlin and recently in Hamburg, received a research grant from the Paul Sacher Foundation, where she explored the Ligeti collection. In 2016 she became the founder and the director of the Festival “A Tribute to György Ligeti in his Native Transylvania”.

**Bence VAS** habil. DLA is associate professor and the director of the Institute of Musical Arts in the University of Pécs Faculty Of Arts. Besides his several musical qualifications (guitar artist, guitar teacher, and sound technician) he also plays on piano, organ, cither and violin. He got his degree at the Liszt Academy, while his DLA was absolved in Bratislava at the Academy of Performing Arts. He was the leading figure of the revision of the music teacher training program in the University of Pécs, with which the students of the Institute of Musical Arts got the opportunity to obtain deeper musical pedagogical and psychological knowledge thanks to the higher number of this type of courses. His research interest is quite wide in the field of music psychology; it spreads from the methodological issues to the structural-neural correlations of music profession. He is the editor of the first Hungarian tertiary educational textbook of music psychology and the founder-head of the Music pedagogical and music psychological research group of the Institute of Musical Arts.

**Erzsébet WINDHAGER-GERÉD** studied organ with Ursula Philippi at the Gheorghe Dima Music Academy/Cluj. Continuing her studies at the Music University in Vienna, with Michael Radulescu and Peter Planyavsky, she earned degrees in organ and church music with highest distinction, followed by further solo performance studies in the classes of Olivier Latry and Michel Bouvard at the Paris Conservatory. She received several prizes and scholarships (Organ Competition Bruges, Stiftung St. Severin Austria, Fondation Meyer London, Mecenat Musical Paris). Since 2005 she holds the position of lecturer professor for choir / choir conducting and organ/improvisation, at the Babeş – Bolyai University in Cluj, and since 2006 she is also organist of the Lutherische Stadtkirche in Vienna.

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<sup>1</sup> Coca, Gabriela, *Ede Terényi - History and Analysis*, Cluj University Press, Cluj-Napoca, 2010.

<sup>2</sup> 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.