

BOOK REVIEW

**CONSTANȚA CRISTESCU:
CONTRIBUTIONS TO THE VALORIFICATION OF THE
MUSICAL TRADITION OF BANAT AND TRANSYLVANIA,
MUSICAL PUBLISHING HOUSE, BUCHAREST, 2011**

The year 2011 was very rich and creative for the musicologist Constanta Cristescu. Three volumes of musicology creations were published under her signature. Among them, the work presented here is called “*Contributions to the Capitalisation of the Musical Tradition from Banat and Transylvania*” edited by the Editura Muzicala from Bucharest. The contents are divided into two large chapters: I. *Historiography, Rhetoric and Stylistics* and II. *Ethnomusicology*. Chapter I has six studies; four of them deal with different aspects of the Romanian music of a Byzantine tradition. They are as follows: 1. *The Rhetoric and the Stylistics of the Romanian Music of a Byzantine Tradition*; 2. *Stylistic Features of the Romanian Singing with a Byzantine Tradition of Ardeal*; 3. *Tradition and Innovation in the Liturgical Music of a Byzantine Tradition*; 4. *The Oral in the Hymnography of a Byzantine Tradition*. The other two studies of the first chapter present, using two novel manuscripts, two important personalities of the church teachers and singers of Arad from the end of the 19th century and the first part of the 20th century, *Valeriu Magdu* and *Atanasie Lipovan*.



Scientifically, the literary works are well-documented, efficiently illustrated through musical examples and they would be presented to the reader in an accessible style. Therefore, they satisfy the requests of didactic manuals for the people that study the Byzantine music. The revelation of some important personalities of the native music, which are almost unknown, and they constitute a valuable contribution to make a most complex and complete measure onto the Transylvanian cultural music.

The second chapter of the volume – *Ethnomusicology* has five studies: *Sigismund Toduță and Some of the Problems of the Current Ethnomusicology*; *The Fiddler – Tradition and Actuality*; *Traditional Institution in Contemporaneity: The Dance of the Village, The Sitting Down and the Claca (Gathering to Sew and Wove)*; *Ilona Szenik, A Life Given to the Ethnomusicology*; *Ethnic Identity in Contemporaneity*.

After the confessions of the author taken from the preface of this volume, these studies were published in the previous years, in the pages of the *Muzica* magazine and the weekly *Rodul pământului (The Fruit of the Earth)*, which are orally spreaded as radio-phonoc materials in the show *Miorița* from Radio Cultural. Translated from Romanian by Maria Cozma

**CONSTANȚA CRISTESCU, IZVOARE BIZANTINE ÎN METAMORFOZE ENESCIENE,
(BIZANTINE SOURCES IN THE ENESCIAN METAMORPHOSES),
ED. MUȘATINII, SUCEAVA, 2011**

This volume, called *Byzantine Sources in Enescian Metamorphoses* has seven studies of this author referring to the creation of the composer George Enescu and it also has an extension of 105 pages and it is based on vast specialty bibliography. The name of the seven studies is as follows: 1. *Prerequisites of the Enescian Creation Approach from the Perspective of the Byzantine Inspiration Source* – a chapter where the author shortly presents the main theoretical volumes which are the studies that were published in the preceding years by Romanian musicologists. These volumes deal with aspects of the Byzantine inspiration in Enescu's creation.

Volumes and musical works are quoted as follows: Octavian Lazăr Cosma – *Oedip-ul enescian (Enescian Oedipus)* – published by Editura Muzicală of București in 1967, the musicology studies of Vasile Vasile that are published in the volumes of the *International Musicological Symposiums of the International Festival "George Enescu"*

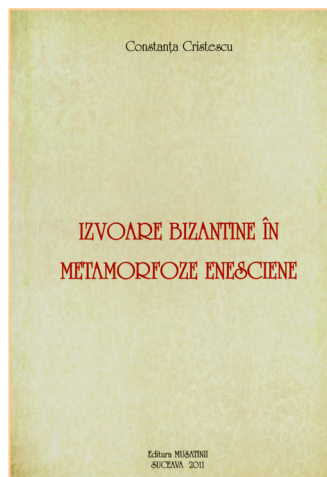
(after 1989), Nicolae Horoabă – *George Enescu. Contribuțiuni la cunoașterea operei sale (George Enescu. Contributions to the Acknowledgement of His Work)*, Iași, 1927, Ilie Kogălniceanu – *Destăinuiri despre George Enescu (Confessions about George Enescu)*

2. The second study, *Considerații despre spiritualitatea enesciană (Considerations about the Enescian Spirituality)* is a study that was partially communicated in *George Enescu Festival to the George Enescu Symposium – Estetică și stil (Aesthetic and Style)*, from Bucharest, 2003, in the announcement *Enescu și muzica românească de tradiție bizantină (Enescu and Romanian Music of a Byzantine Tradition)*. This study refers to the Mioritic concept of the Enescian spirituality and the presence of this feeling in the Orthodox Theology and one can also find the conceptions of the composer regarding the music and its role, the work, the value and non-value in the composition, the originality mirrored in the inspiration sources.

In addition, the author approaches the reflection of the Orthodox spirituality in the Enescian spirituality.

3. The third study - *Enescu și muzica românească de tradiție bizantină (Enescu and the Romanian Music of a Byzantine Tradition)* – which is partially presented to the already-mentioned symposium in the second study, on the one hand, it would approach, the Enescian creations of an Orthodox Liturgical creations which, by naming them, they will lead to the Byzantine source of inspiration. On the other hand, the Enescian creations written in a Romanian way they will have an undeclared Byzantine source of inspiration or one of an ambiguous cultural synthesis.

4. The fourth study – *Influente bizantine în creația enesciană. Studiu de caz: Oedip (Byzantine Influences in the Enescian Creation. Case study: Oedipus)* will rely on the volume: *Oedip-ul Enescian (The Enescian Oedipus) (Ed. Muzicală, 1967)* of the Romanian musicologist Octavian Lazăr Cosma. The study is very clear and it has a transparent structure where the author would divide its sections as follows: 4.1 *Referiri generale la sursa de inspirație bizantină în opera enesciană Oedip (General References to the Byzantine Source of Inspiration in the*



Enescian Opera Oedipus); 4.2 *Câteva considerații stilistice – Bogăția scărilor cromatice (A Few Stylistic Considerations – The Richness of the Chromatic Scale)*; 4.3 *Paginile corale din Epilog – structura intonațională (The Choral Pages of the Epilogue – The Intonational Structure)*; 4.4 *Probleme de melo-ritmică (Melo-Rhythmic Problems)*; 4.5 *Concluzii generalizatoare asupra stilului vocal – influențe bizantine (Generalizing Conclusions on the Vocal Style – Byzantine Influences)*; 4.6 *Maniera vocală de tratare (The Vocal Manner to Treat)*; 4.7 *Prezența microtoniilor în Oedip (The Presence of the Microtones in Oedipus)*, 4.8 *Monodia, unisonul, cântarea antifonică, dublajele în paralelisme (The Monody, the Unison, the Antiphonic Singing, Dubbing in the Parallelisms)*; 4.9 *Structuri modale ce descind din psalmodia de tradiție bizantină (Modal Structures that Descend from the Psalmody of a Byzantine Tradition)*. Relying on the above, the author will conclude her study in a rigorous style, short and sweet “*Oedipus is a creation with a Byzantine – Romanian Character*”.

5. The fifth study – *Izvoare bizantine în melosul unor recitative cultice din opera Oedip (Byzantine Sources in the Melos of the Cultic Recitativo from Oedipus)* analytically approach separately the recitativo of the following characters from the opera: The High Priest, Oedipus, Theseus, the Wisemen, targeting in this problematic, the following: 5.1 The general conception of the recitativo in Oedipus; 5.2 The general configuration of the analysed recitatives; 5.3 The way of using the recitatives in the section for the acting of a pre-Christian cultic rituals – parallel with the way of using of the Liturgical recitativo in the Orthodox Christian ritual. The author mainly targets the recognition of the variety of Enescian recitativo.

6. The sixth study – *Aspecte ale armoniei corurilor din Oedip (Aspects of the Chorus Harmony of Oedipus)*, after a short introduction in the subject, analyses from the musical work, the harmony of the *cultic ritual chorus: Corul invocator al bătrânilor athenieni (The Invocators Chorus of the Athenian Elders)*, and *Invocațiile nr. 1-4 (Invocations 1-4)* will refer to the modulation procedures (*metabolos*) of the Greek thinking which are capitalized by Enescu in a personalized synthesis of the harmonical modern language.

7. The Seventh Study – *Monodicul în polistratificări enesciene (The Monody in Enescian Poly-stratification)*, after a generalized presentation which will be bibliographically well-based on the terms of the monody and the unison in the mirror of an antiphonic dialogue that has unisons and heterophonies, we see the author referring to the aspects of the poly-stratification of the monodic through the unisons that treats the problem of the unison in the Enescian music on one hand in the zone of the symphonic and, on the other hand in the zone of the conception of the choral treatment in *Oedipus*. The functionality of the unison in the zone of the symphonic is divided and treated by the musicologist Constanța Cristescu as an integral unison, thematic unison, bridge (transition) unison and antiphonic unison. All these categories are presented by the author referring to the Enescian creations without exemplifying the quoted musical moments. However, as we speak about different musical works, not all of them could be found on the author's table. From this reason, it would be very useful the illustration of the problematic that is treated through the musical examples. The poly-strata monody presentation in the Oedipus chorus is made very orderly, highlighting the unison with an incipit function, the integral unison, the unison on a group of voices, the unison doubling, the cadence unison and the Tutti unison.

The author confesses in this volume that she did not want it to be very exhaustive and she does not pretend to exhaust the thematic she analyses here. We quote the author “*This volume shapes new perspective of a musically approach for the people that want to know the Enescian spirituality in its multitude of musical expression.*”¹

Translated from Romanian by Maria Cozma

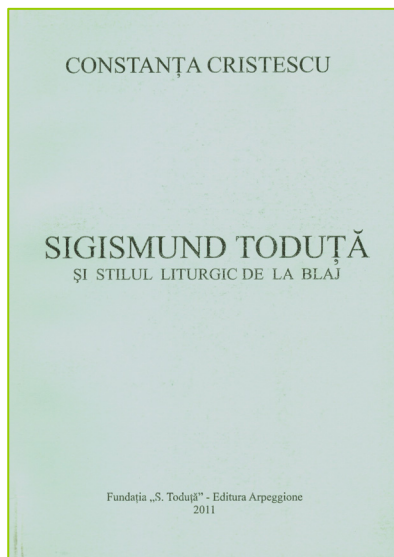
GABRIELA COCA

¹ Cristescu, Constanța, *Izvoare bizantine în metamorfoze enesciene (Bizantine Sources in The Enescian Metamorphoses)*, Editura Mușatinii, Suceava, 2011, p. 100.

BOOK REVIEW

CONSTANȚA CRISTESCU: SIGISMUND TODUȚĂ ȘI STILUL LITURGIC DE LA BLAJ (SIGISMUND TODUȚĂ AND THE LITURGICAL STYLE OF BLAJ), FUNDAȚIA SIGISMUND TODUȚĂ – ED. ARPEGGIONE, CLUJ-NAPOCA, 2011

The book of the musicologist Constanța Cristescu, *Sigismund Toduță și stilul liturgic de la Blaj (Sigismund Toduță and the Liturgical Style of Blaj)* is made of two balanced parts as a dimension; a theoretical part and a practical of the analyse of the liturgical models of a choral processing in four musical religious works of the composer Sigismund Toduță. The first part (the theoretical one) of the musical work has a brief, modal description of the church voices used in the musical style of Blaj in a scientific methodology and stringency. By approaching the voices one by one, we can find the presentation of their specific scales that have some cadence and modal clichés both initially and finally. All the melodic formulas-figures are illustrated through musical examples. Firstly, the second part of this book deals succinctly with *Contextul abordării domeniului liturgic în creația lui Sigismund Toduță (The Context of the Approach of the Liturgical Domain in the Creation of Sigismund Toduță)*, with incursions in the biography of the composer. A well-documented annex under the form of a synthetic table will accompany these pages, presenting them in a chronological form (starting from the year 1020 until 1935) the *Centres with Church Schools and Composers of a Music of a Byzantine Tradition from Transylvania, Banat and Crisana*. Apart from the temporary marking with centuries and years, the author will mark, in separate column, the zones, the schools, the monasteries and the composers and also the title of the composition and the year when they were composed. *The Liturgical Models of Choral Processing* will be presented in the liturgical style of Blaj, in the creation of the composer Sigismund Toduță, from the perspective of four creations: the two liturgies of his reign (composed in the year 1938 and 1974), the psalm „La râul Vavilonului” (*To the River of Vavilon*) for a mixed chorus (composed in 1974) and the hymn *Cristos a înviat* (Christ Is Risen) which is also made for a mixed chorus, from 1974. The author makes a musicological analysis very detailed highlighting the models of the liturgical texts, the rhythmical and melodic models, the rhetoric figures (melo - rhythmic figures and harmonical figures in the liturgies). One can also see in this work the presence of the Todutian leit-chords in the above-mentioned creations. As a closing chapter (*Aspectele scriiturii corale în cele două liturghii și în psalm - The Aspects of the Choral Writing in the Two Liturgies and the Psalms*), the author will analytically referring to the dynamics of the processing of the traditional church songs, the horizontal polyphonic writing and also the vertical-harmonical one.



Translated from Romanian by Maria Cozma

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