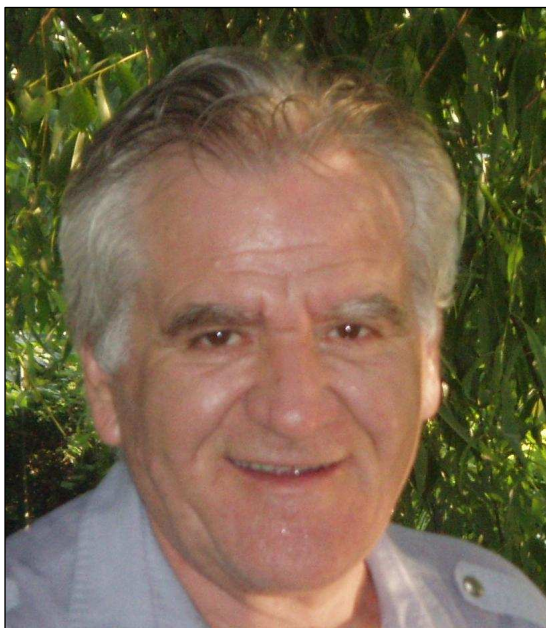


***IN MEMORIAM DAN VOICULESCU.
CODA TO A BOOK WITHOUT END***

BIANCA ȚIPLEA TEMEȘ¹

SUMMARY. The composer, musicologist and Professor Dan Voiculescu, pivotal figure of the Transylvanian musical landscape, recently left this life. He leaves for posterity a valuable artistic and scientific legacy. This comprises his musical output, which spans all musical genres, his research, through which he made significant contributions on an academic level, and most remarkably his image as an unparalleled tutor and lecturer, both at the „Gheorghe Dima” Music Academy in Cluj (since 1963) and at the National Music University of Bucharest (since 2000). All these ensure a privileged place for him in our collective memory as well as a central role in the history of contemporary Romanian music².

Keywords: Dan Voiculescu, composer, musicologist, professor, polyphony



¹ Lecturer, Ph.D. „Gh. Dima” Music Academy Cluj-Napoca, Music Program Manager „Transilvania” Cluj State Philharmonic. E-mail: filarmonica_cluj_bianca@yahoo.com

² This article is being published simultaneously in Romanian, in the Journal „Muzica”, Bucharest, No.4/2009.

³ The photograph may not be reproduced without specific consent from Irina Voiculescu.

Brief biography

On 29 August 2009, with the passing of the composer and musicologist, Professor Dr Dan Voiculescu, a solid structural pillar is lost to the musical world of Cluj. Recording his contribution to music is more than an academic responsibility: it is an almost priestly mission. Entire generations of musicians saw him as a model of human and professional rigour; he established high standards incompatible with compromise. This is how his portrait remains engrained in the memory of his contemporaries and former disciples.

His artistic career was so rich in achievements, yet there is no ostentation in describing it; this is merely an objective survey in the factual style that he might have liked. It is a modest homage to a life given entirely over to art, to a human destiny that won the battle with non-linear time. This article is thought of as an overview of his work, intended to shine a light onto his personality which needs further detailed investigation in order to reveal his full worth and richness, as well as to point out an uncontested treasure of the Romanian musical art. In order to sketch his complex personality, it is necessary – though difficult – to strike a balance between emotion and scholarship, and to be guided, in a manner well-known by his disciples, by the rigour that he himself held so highly, with scrupulous attention for seemingly insignificant detail.

Dan Voiculescu was born in Saschiz on 20 July 1940, and was trained as a composer in the class of Maestro Sigismund Toduță. At the same time he graduated from the piano class of Professor Magda Kardos. Sigismund Toduță was the master who inspired his appreciation of Baroque music, and of an almost geometric order in musical thinking. Amongst the lecturers who, alongside Sigismund Toduță, formed him within the Music Academy of Cluj were the most prominent figures of the time: Liviu Comes and Cornel Țăranu (harmony), Max Eisikovits (counterpoint), Wilhelm Demian and Jodál Gábor (orchestration), Gheorghe Merișescu and Romeo Ghircoiașiu (music history), Ioan Radu Nicola and Traian Mârza (folk music). His artistic development was given a further impetus in 1968 in Venice, at a summer school course where he benefited from the guidance of Virgilio Mortari. In 1971-1972 in Germany he continued to strengthen his training at *Hochschule für Musik* in Köln under the famous composer Karlheinz Stockhausen, and also in 1971 and 1978 in Darmstadt at the *Internationale Ferienkurse für Neue Musik*. In this way he came into direct contact with the avant-garde composition techniques of those years, and became acquainted with the stylistic elements of the most recent European musical trends.

He completed his Doctorate in 1983 in Cluj, under the supervision of Sigismund Toduță. His topic encompassed both his academic and his composition interests, and yielded a survey of high scientific standing on *Aspects of the Twentieth Century polyphony*.

Dan Voiculescu – professor

Dan Voiculescu's professional career spans the complementary aspects of composition, musicology and pedagogy. Since this tribute is written from the perspective of one of his disciples, it is inevitable that this obituary portrait begins with an emphasis on his exceptional qualities as a teacher.

In 1963, Dan Voiculescu was co-opted onto the Faculty of the "Gheorghe Dima" Music Academy in Cluj, where he taught counterpoint and composition until the year 2000, when he transferred to the National Music University of Bucharest. His lectures were a model of concision and clarity, his theoretical knowledge constantly backed up by examples from musical literature. The synthesis of his lecturing activity is assembled in his reference textbooks, such as: *Renaissance choral anthology*⁴, *Baroque polyphony in the work of J.S. Bach*⁵, *Palestrina anthology*⁶, *Fugue in the work of J.S. Bach*⁷ and culminating in *The Polyphony of the Twentieth Century*⁸. He thus not only continued the interests of Max Eisikovits and his lectures on counterpoint⁹, but also contributed substantially to making Counterpoint a well-established topic within the Music Academy of Cluj, focusing the analysis of the vast contemporary musical literature.

His most recent book, *The polyphony of the Twentieth Century* – as well as his other treatises on counterpoint – are remarkable for the excellent chapter organisation of the topics tackled, for the vast bibliography (with no less than one hundred titles), and for references to the essential writings of authors such as René Leibowitz, Ernst Pepping, Pierre Boulez, as well as his own tutor in this subject, Max Eisikovits. All aspects related to the polyphony of the Twentieth Century are copiously illustrated: the explanations in the text are always accompanied by excerpts from the music of the most significant composers cited. There are names such as Stravinsky, Schoenberg, Prokofiev, Messiaen, Varèse, Stockhausen, Hindemith, Berg, Webern, Ligeti, Lutoslawsky, Penderecki, Boulez, Nono, Xenakis, Bartók, who receive the "counterpoint" of an

⁴ Published at the „Gheorghe Dima” Music Academy, Cluj, 1972.

⁵ Published at the „Gheorghe Dima” Music Academy, Cluj, 1975 (vol.I), 1995 (vol.II).

⁶ Published at the „Gheorghe Dima” Music Academy, Cluj, 1986.

⁷ Published at the „Gheorghe Dima” Music Academy, Cluj, 1986 and Ed. Muzicală, Bucharest, 2000).

⁸ Published in Bucharest, Ed. Muzicală, 2005.

⁹ Eisikovits, Max: *Polifonia vocală a Renașterii, stilul palestrinian* (*The Renaissance vocal polyphony - Palestrinian Style*), Ed. Muzicală, Bucharest, 1966, *Polifonia Barocului – Stilul bachian* (*Baroque polyphony - Bach's Style*), Ed. Muzicală, Bucharest, 1973, *Introducere în polifonia vocală a secolului XX* (*Introduction to the vocal polyphony of the Twentieth Century*), Ed. Muzicală, Bucharest, 1976.

array of Romanian authors, such as George Enescu, Sigismund Toduță, Cornel Țăranu, Ede Terényi, Hans Peter Türk, Vasile Herman, Aurel Stroe, Miriam Marbé, Doru Popovici, Ștefan Niculescu, Mihai Moldovan, Dan Constantinescu, Mircea Istrate.

Dan Voiculescu – composer

The year in which Dan Voiculescu became a faculty member at the Music Academy in Cluj coincides with his debut as composer. Awards including ten prizes of the Union of the Romanian Composers and Musicologists (UCMR) for composition¹⁰, the “George Enescu” Prize of the Romanian Academy (1984) and the “Mihai Eminescu” Prize (1989) which followed in the subsequent decades are but a few examples of recognition that proves the value of his work. Even though he essayed all musical genres, it is evident that he focused his interests towards chamber music, choral works and songs.

His chamber pieces between 1963 and 1985 disclose the composer’s preference for certain instruments (piano, flute, clarinet, viola or the piano-violin duo). The musical language is one that puts dissonance to good use. From about 1985, Dan Voiculescu diversified the range of timbres, including amongst his output works for percussion, bell board, trombone, horn, guitar, bassoon, oboe, and even an instrumental septet.

His piano work, however, remains amongst the most representative of his art. In it he reveals his interest in polyphony, as well as his inclination towards certain composers. The cycle of piano pieces titled *Canonica* testifies that the semantic fuel of his art is the polyphonic discourse. This whole cycle can be considered as an exhaustive research into the counterpoint techniques of canon; it is a demonstration of creative virtuosity, as well as a stylistic study (found in the pieces dedicated to Hindemith, Bartók, Schumann or Bach). Amongst the pieces included in this volume, it is worth mentioning *Canon with little and large recurrences*, *Stretto canon at the sixth*, *Canon with an axis of symmetry – in double recurring counterpoint*, *Canon at the diminished fifth, with ostinato base*, *Augmenting canon with double counterpoint*, *Free canon in echo form – at different intervals*, *Double inverted canon*, *Canon with variations*. Illustrated here – because of its ingenuity – is one of the pieces of this cycle which exploits the metric parameter through overlapping homogeneous and heterogeneous time signatures.

¹⁰ Distinctions awarded in 1972-1987, 1995, 2000, 2005.

Canonica

Polymetric canon at the tenth
Canon cu polimetrie, la decimă
Omagiu lui Hindemith

11. *Tempo giusto*
mf, non legato *cresc.* *cresc.* *più f* *più f* *mf* *mp* *temto* *cresc.* *temto* *cresc.* *dim.*

BIANCA ȚIPLEA TEMEȘ

The three volumes gathered under the title *A book without end*¹¹ are of both academic and musical interest. They echo the concepts of Bartók's *Mikrokosmos* which initiates young pianists into the universe of contemporary music¹². A key ingredient of this work is the author's constant sense of humour. This is illustrated in piece number 31 of Volume I – *Game*: in order to sketch the discourse, Dan Voiculescu resorts to various bruitist elements, such as the buzzing of the fly hovering over the piano keyboard.

¹¹ Vol. I – Ed. Conservatorului „Gh. Dima”, Cluj, 1987; Vol. II – Ed. Conservatorului „Gh. Dima”, Cluj, 1988; Vol. III – Ed. Arpeggione, Cluj, 2000.

¹² There is a nuanced and detailed analysis of these children's volumes in Prof. Ștefan Anghi's study *Ludicul pianistic în creația lui Dan Voiculescu* (*The pianistic ludic in Dan Voiculescu's work*), in the Journal „Muzica”, year XVII, number 3(67), July-September 2006, Bucharest, pp.33-52.

A book without end, Vol. I

31. JOC

In timpul cântatului cu vocea, mâinile vor mime cântatul la pian
(fără efect sonor), prin mișcări rapide, în sens contrar.

The wide aesthetic range in all three volumes is spanned by one shared feature which constitutes their common driving force: it is the emphasis that the author places on the interpreter's creativity. Some pieces allow the soloist to determine the pitch¹³, the rhythm¹⁴, or even the entire piece, as in a true improvisation exercise, on the basis of some narrative instructions¹⁵ or of graphical suggestions¹⁶.

¹³ Vol. I, no. 21 – *Pic, Pic, Pic (Drip, drip, drip)*; Vol. II - *Trei etaje (Three levels)*; vol. III no. 93 – *Studiu de ritm (Rhythm study)*.

¹⁴ Vol. I, no. 28 - *Scrieți voi ritmul (Write the rhythm yourself)*; Vol. II, no. 77 - *Tensiune (Tension)*; Vol. III, no. 88 - *Șiruri negre de furnici (Black ants in array)*.

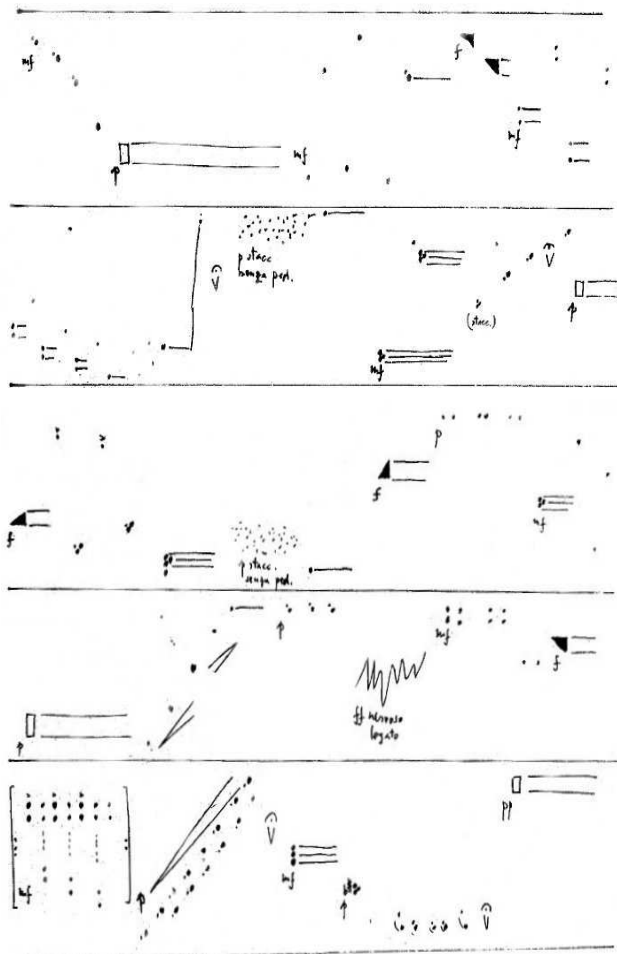
¹⁵ Vol. I, no. 45 – *Notele s-au pierdut (The notes have gone missing)*; Vol. II, no. 73 – *Ațiuni (Actions)*; no. 75 - *Piesă imaginativă (Imaginative piece)*; Vol. III, no. 96-105 – *Variabile 1-10 (Variables 1-10)*.

¹⁶ Vol. II, no. 73 – *Desene (Drawings)*.

A book without end, Vol. II

73. DEȘENE

Încercați să găsiți corespondența muzicală pentru următoarele desene,
iar apoi să le legați cât mai cursiv într-o compoziție:



The author's emphasis on the development of the pupil's musical thinking goes beyond the mere manipulation of rhythm or of melody. In an inspired musical syntax puzzle, Dan Voiculescu converts the sections of these miniatures into pieces that can be re-ordered according to the interpreter's own logic and inspiration¹⁷.

¹⁷ Vol. II, no. 71 – *Vals fals (False waltz)*.

The same volumes contain a relatively large proportion of pieces which are close to the concept of instrumental drama. Such pieces can be found not only in Volumes II¹⁸ and III¹⁹, but also in his flute literature²⁰. In the latter the author inserted stage directions into the score. All these theatrical traits reveal the roots of later further-reaching projects which culminated in the 1990s with the opera *Cântăreața cheală* (*The bald prima donna*) after Eugene Ionesco.

Ex. 4

A book without end, Vol. III
CENUȘĂREASA
Povestire-n două limbi - și cu muzica, în trei

Moderato

95 *molto p* *misterioso*
con ped.

Cînd Cenușăreasa era copil,
mama ei muri.

When Cinderella was a baby,
her mother died.

Con tristezza
p, legato ed espressivo

Mai tîrziu, tatăl ei se căsătorii din nou.
Noua lui soție era o femeie rea, ...

Later, her father married again.
His new wife was a bad woman,

Pesante ed energico

Text adaptat după Georgiana Gălățeanu, "Limba engleză - Manual pentru clasa a IV-a".
Ed. didactică și pedagogică, București, 1980.
N.B. Puteți să vă alegeți oricare alte două limbi - prima să fie cea maternă -,
iar traducerea o veți face singuri sau cu ajutorul profesorului.
Încercați să folosiți un alt timbru pentru cea de a doua limbă.

¹⁸ Vol. II, no. 78 - *Piesă cu vorbire - variațiuni inverse* (*Piece with talking bits - inverse variations*);
no. 79 - *Domnul Goe diletant* (*Master Goe dilettante*).

¹⁹ Vol. III, no. 95 - *Cenușăreasa. Povestire în două limbi - și cu muzica, în trei* (*Cinderella: bilingual story, or trilingual when taking the music into account*).

²⁰ *Sonata pentru flaut nr. 4 cu mișcare scenică* (*Flute Sonata no. 4 with stage directions*).

Equally representative of his piano literature are titles such as *Fables* (1963), *Dialogues* (1965), *Sketches* (1968), *Sonances* (1968), *Spirals* (1963), *Cadenza to a Mozart Concerto* (1999) and, chiefly, the *Toccatas* (written since 1989 and collected in a volume published in Cluj by Arpeggione Music Publishers, in 2005). Some of the *Toccatas* were premiered by the author himself²¹. A Baroque musical form, the *toccatà* has been modernised by Dan Voiculescu through penetrating harmonies (*Toccatà armonica*), through the emphasis on obsessive-repetitive traits (*Toccatà robotica*), through the paradox of a muted *toccatà* (*Toccatà piano*), or through the challenge of an inherently brisk piece but for only one hand (*Toccatà cuarta per una mano*).

Ex. 5

Toccatà armonica (excerpt)

♩ = cca. 120, poco rubato

Each chord is repeated in equal eighth notes, grouped symmetrically or assymmetrically. The number of repetitions is given by the figures provided above staves. This number is relative: it can be increased but not decreased.

— = repeated chord
| = rest

Fiecare acord se repetă în optimi egale în grupuri simetrice sau asimetrice. Numărul repetițiilor este dat prin cifrele scrise între portative. Acest număr poate fi văzut în mod relativ; el poate fi mărit, însă nu micșorat.

— = acord repetat
| = pauză

²¹ „The Musical Autumn” Festival in Cluj, editions 1989 (*Toccatà piano*) and 1993 (*Toccatà robotica*).
12

Another valuable opus is the collection of *Nine Flute Sonatas*. This was one of the author's constant interests since about 1964, alongside pieces for clarinet, oboe, horn, bassoon or trombone. Despite their contemporary musical language, the concise structure of the Flute Sonatas evokes the universe of Scarlatti's keyboard *Sonatas*. The author's inspiration is remarkable in the way he configures the rhythm on a background of flexible time signature, as well as in his timbre effects of *multison*, *frullato*, *vibrato lento*, *glissando*, *senza sofiare*, *slap tongue*, *yellow trill*.

Ex. 6

Flute Sonata no. 3 (excerpt)

The musical score for Flute Sonata no. 3 (excerpt) is presented in five systems. The first system is marked 'D) Libero' and begins with a dynamic of *mf*, followed by a *f* dynamic. The second system includes performance instructions: *mp* *frull.*, *ord.*, *gliss. lento*, and *meno p*. The third system features a *f* dynamic. The fourth system is marked 'C) Uguale, giusto' and includes a *p* *stacc.* dynamic. The fifth system is marked 'B) Allegro' and begins with a *p* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Vocal music - songs and choral music alike - gave the composer a good opportunity to explore Romanian poetry. In his over 60 songs and his choir tomes (for mixed choir, children's choir, or equal voices) Dan Voiculescu combined sound with the words of notable Romanian poets. In the case of

IN MEMORIAM DAN VOICULESCU. CODA TO A BOOK WITHOUT END

(unite)

T OHII MEI - NAL - TAM VI - SA - TOAI - LA

B OHII MEI - NAL - TAM VI - SA - TOAI - LA

S STEA - VA SIN - GU - AA - TA - JII

A STEA - VA SIN - GU - AA - TA - JII

*foco più animato
mp cresc.*

T CIND - DEO - DA - TA TU AASA RISI IN CA - LE - MI

B CIND - DEO - DA - TA TU AASA RISI IN CA - LE - MI

mp cresc.

mp

S SU - FE - RIN - TA, TU, DU - RE - ROS DE

A SU - FE - RIN - TA, TU, DU - RE - ROS DE

T DUL - CE, DU - RE - ROS DE, DUL - CE...

B DUL - CE, DU - RE - ROS DE, DUL - CE...

An isolated example of diatonicism is the *Liturgy for equal voices*, written in 1996 and dedicated to Sigismund Toduță. It is a religious work, sketched through the transparent use of modes, unisons and ison sections, with definite references to the Palestrinian style.

Ex. 8

Liturghia pe voci egale. Axion duminical (Liturgy for equal voices. Sunday Axion), bars 1-39 – facsimile

The image shows a facsimile of a handwritten musical score for 'Axion duminical'. It consists of three systems of three staves each, representing different vocal parts. The lyrics are in Romanian and are written below the notes. The first system includes the title 'Axion duminical' and the instruction 'Cuvine-se cu adorant'. The lyrics for the first system are: 'Cu - vi - ne - se - cu a - de - va - rat, Cu - vi - he - se -'. The second system continues with: 'cu - vi - he - se - cu - vi - ne - se -'. The third system continues with: 'cu a - de - va - rat, sa te fe - ri - cim, -'. The notation includes various note values, rests, and bar lines, typical of a musical score.

Dan Voiculescu's songs distinguish themselves through their expressionistic discourse emphasised both through an intentionally contorted combination of intervals (e.g. reversed chromaticism, leaps), and also through an accompaniment abundant with dissonance. All these components have remained the composer's hall-mark up until his last pieces, such as the settings of poetry by Nichita Stănescu, for soprano and piano (2005) or the settings of poems by Otilia Cazimir, for solo voice (2005).

Ex. 9

Cântece de dor (Songs of longing), settings of poems by
Lucian Blaga (1966)

3.SUS

Andante moderato

Pe-un pisc. Sus. Nu-mai noi doi.

A - şa: cînd sînt cu ti - ne mî.

sînt nes-pus de-a-proape de cer. A - şa de-a-proa-pe, de-mi

BIANCA ȚIPLEA TEMEȘ

pa-re că de țică strî-ga în za-re nu-me-le... i-aș a-u - zi e -

co - ui răs-frînt de bol - ta ce - ru - lui

pp *poco f. sub.*

Poco meno mosso

mp *pp* *p* *mp* *(B♭)*

Nu-măi noi doi.

(ad libitum)

Sus. *mp* *pp* *lunga*

The musical score consists of four systems. The first system shows the vocal line and piano accompaniment for the first line of lyrics. The second system continues the vocal line and piano accompaniment, including dynamic markings like *pp* and *poco f. sub.*. The third system features the vocal line and piano accompaniment for the second line of lyrics, with dynamic markings *mp*, *pp*, *p*, and *mp*, and a tempo change to *Poco meno mosso*. The fourth system shows the vocal line and piano accompaniment for the end of the phrase, including dynamic markings *mp*, *pp*, and *lunga*, and a tempo marking *(ad libitum)*.

His symphonic and vocal-symphonic work is concentrated mostly in the 1960s and 1970s and includes titles such as *Divertimento for string orchestra* (1962), *Ostinato Symphony* (1963), *Cosmic visions*²⁴ (1968), *Blocks* (1969), *States of being – three orchestral pieces* (1969), *Music for strings* (1971), *Orchestral pieces* (1973), *Homeland Cantata* (1977) and *Codex Caioni Suite* (1996).

Ex. 10

***Simfonia ostinato (Ostinato Symphony)*²⁵,
bars 1-14 (facsimile)**

The image shows a handwritten musical score for the first 14 bars of 'Simfonia ostinato'. The tempo is marked 'molto moderato' with a quarter note equal to 69 beats per minute. The score is written for a full orchestra, including strings (Violins I and II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Tuba, Euphonium), and Percussion. The notation is dense and includes various dynamics such as *pp*, *mf*, and *f*. There are also some handwritten annotations and markings throughout the score.

²⁴ In an article published in the Journal "Muzica", Bucharest (no. 5/1972), pp. 14-15, the composer Vasile Herman remarked that Dan Voiculescu had "a vision of rich colour and timbre and a firm handle on contemporary techniques", and he concluded that "*Cosmic visions* distinguish themselves through poetry and discrete lyricism".

²⁵ This is the opus which Dan Voiculescu composed for his graduation from the Music Academy in Cluj. It was premiered in 1963 in Târgu-Mureş, and then it was performed Cluj in November 1965, by the "Transilvania" Philharmonic in Cluj, conducted by Emil Simon.

BIANCA ȚIPLEA TEMEȘ

Dan Voiculescu's concepts of composing in this musical genre appear to have distilled over the years: from the contemporary sound of the *Ostinato Symphony*, woven with drama, the composer's style evolves in the 1990s towards a lighter style of the archaic musical language found in the *Codex Caioni Suite*, with its distinctive imitative technique.

Codex Caioni Suite

5. Dans din Nireş
Nyiri Tancz

Giocoso

1

7

12

15

In the genre of opera, Dan Voiculescu left to posterity only one item, which synthesises and elevates interests that were evidently present in his earlier miniatures; such interests encompass instrumental drama and comedy, and also explore the co-existence of words and music. His chamber opera *The bald prima donna*, after Eugene Ionesco, was finished in 1993 and reveals itself as a contemporary score. It was premiered on the stage of the “Gheorghe Dima” Music Academy in Cluj²⁶. The voices evolve in a *parlando* style, even though the pitch is denoted precisely. The comical-grotesque features are thus well emphasised and are sustained by the accompaniment which comments with great effect.

Ex. 12

Cântăreața cheală (The bald prima donna), piano reduction, bars 1-38 – facsimile

The image shows a handwritten musical score for piano reduction, consisting of two systems of music. Each system has a vocal line and a piano accompaniment line. The score is written in French and includes various musical notations such as dynamics (pp, mf, md), articulation (accents, slurs), and performance instructions like 'très modérato' and 'imperturbabile'. The score is divided into two systems, each with a vocal line and a piano accompaniment line. The piano accompaniment includes complex rhythmic patterns and chordal structures. There are also some handwritten notes in French, such as 'la pédale de 17e ou 18e' and 'la pédale de 17e ou 18e', which likely refer to the sustain pedal.

²⁶ The premiere was conducted by Adrian Morar and directed by Alexandru Fărcaș.
22

IN MEMORIAM DAN VOICULESCU. CODA TO A BOOK WITHOUT END

18

19

20

21

la-ta et sa-fra-to-ra no-ur, no-ur! ha, ha, ha!
Tiens, il est neuf hen-res, neuf!

Am-ni-cat tu-pa, pes-te, car-tofi cu sla-mi-ur,
Nous a-rons mangé de la soupe, du poisson, des pommes de terre au lard,

sa-la-ta en-ple-tes-ci. Co-pi-il au ba-ut a-pa en-gle-
de la sa-la-ta au-glai-se. Les enfants ont bu de l'eau au-

bit. Am-ni-cat bi-ur! as-ta-
Nous a-rons bien man-gé, en-ple-tes-ci. au-glai-se.

BIANCA ȚIPLEA TEMEȘ

24 Allegretto ritmico, giocoso

seura
Ce sur.
As-tu pen-tru că lo-cu-ina
C'est par-ce que nous ha-bi-tans

27 4
in im-pre-ju-ri-mi-le Lon-drei si fi-nd-că no-mu-mi-nu
dans les cu-vi-rons de Lon-dres e que no-tre nom est

31
Mc. Sur.
Dnc. Sur.
Smith! Smith! Hihihihihi!

35
Smith!
G.P.
poco f
mf
cadenza

Dan Voiculescu - musicologist

As with his art, this musician's research activity was also substantial. The counterpoint treatises already mentioned stand themselves as proof to his scholarly research; he also published various articles in Romanian, French, Italian and Moldovan journals. With his typical rigour, he analysed various polyphonic, harmonic, stylistic, and tonal facets of the art of Romanian and international composers; his writings also tackled topics of music didactics.

The central and invaluable human and ethical lesson that he passed on to all his disciples was that of his utmost respect for his predecessors. This came across as a central quality of his personality, which manifested itself not only abstractly but also through concrete, often noble, actions. It would be enough to mention his initiative and engagement in promoting the names of his elders and colleagues: in his compositions, he dedicated his own work to his maestro, Sigismund Toduță, to composers such as Hans Peter Türk, Ede Terényi, to soloists such as Dumitru Pop, Gavril Costea, Gerda Türk, Ioan Bogdan Ștefănescu, to the famous Pierre-Yves Artaud, and others. Many of his musicological studies investigate the many ways in which the cultural landscape of Romania in general, and Cluj in particular were influenced by Sigismund Toduță's contributions. Dan Voiculescu spent great portions of his time, alongside the professor and composer Hans Peter Türk, setting up in Cluj the "Sigismund Toduță" Foundation, whose president he was between 1995 and 2000. Moreover, as doctoral and masters supervisor, he launched each of his musicology students onto a path where they could initiate themselves, deepen their research knowledge and continue to promote the Romanian (and specifically the Transylvanian) cultural heritage²⁷.

Swansong

The effervescence of Dan Voiculescu's creativity lasted until his very last days. At the point of his death he had just completed a number of instrumental pieces, autographed copies of which were sent to a few soloists. There is hope that some of these will be published posthumously. Amongst these are *Sonata Brava* for harpsichord, a new volume of settings of Passionaria Stoicescu's verse for children's choir, titled *Poems, songs and melody about what you'd like to be*, *Flute Sonata* no.10, dedicated to Gergely Ittzés²⁸, *Trilobat* for viola solo, dedicated to Cornelia Petroiu (who will premiere the piece in December 2009, within the SNC-SIMC's Meridian Festival), and *Fantasia e fuga sulle pedale per organo*²⁹. The last three are dated July 2009.

²⁷ A list of research theses on Romanian music is provided in the Appendix.

²⁸ Facsimile obtained through the kindness of the composer's daughter, Irina Voiculescu.

²⁹ Facsimile obtained through the kindness of the organist Erich Türk.

The organ piece features all the distinctive attributes of the characteristic style that Dan Voiculescu modelled throughout his artistic career: improvisation, the chorale and the Fugue techniques.

Ex. 14

Fantasia e fuga sulle pedale per organo

Fantasia e Fuga sulle pedale per organo
Dan Voiculescu
2009

Fantasia
Recitativo, poco rubato

f

Allegro & in soprano

The composer's British granddaughter received new settings of English nursery rhymes. On the composer's desk there were a Piano Concerto and draft settings of Ana Blandiana's verse, left unfinished.

His most recently completed musicological study was about Scarlatti's keyboard Sonatas. A tireless researcher, he had discovered the richness of tonality of each piece, in some cases modulating through the full 24 keys in a single Sonata. Because of his analytic attention to detail backed up by precise statistical sense, Dan Voiculescu managed to draw some unexpected conclusions which are worth publishing in the very near future.

Final thoughts

Having initially placed himself in the conceptual wake of his predecessor Sigismund Toduță, and having been somewhat influenced by Stockhausen's work, the composer Dan Voiculescu managed within a short time to find his own individual voice. He evolved towards an area of free chromatic language, with latent modal inserts. He wrote complex and mostly polyphonic music, and has thus become a champion of open music forms, yet with a well-articulated internal morphology manifested through contrapuntal logic. His music has been played in concerts ever since 1965; the State Philharmonic in Cluj has been constantly promoting his art. His music has been published in Romania as well as abroad (Musikverlag Gentner-Hartmann, Trossingen, Germany), and many of his pieces have been recorded for radio, on LP and CD. All these achievements confirm his central role in the Romanian cultural legacy.

Recently departed to analyse celestial group polyphony, Maestro Dan Voiculescu teaches us a final lesson of double counterpoint, through his sophianic location at the meeting place of rising immanence and descending transcendence. Through his passing, there may be less music amongst us, less rigour and less noblesse. He certainly leaves in our memory the image of an artist whose hypersensitivity was defensively draped in rigour and scholarliness. Both his human and his professional example will remain for all those who were fortunate to be his disciples a *cantus firmus*, onto which to build our own counterpoint.

(Translated into English by Irina Voiculescu)

APPENDIX

Chronological list of research theses supervised by Dan Voiculescu in the general area of Romanian music (1994-2009)

Bianca Țiplea - *Max Eisikovits – reprezentant de seamă al școlii muzicale clujene postbelice. Studiu monografic (Max Eisikovits – notable representative of the post-war musical school of Cluj. Monograph)* - Final year project, Cluj, 1994

Bianca Țiplea - *Polifonia în creația corală a lui Tudor Jarda (Polyphony in the choral work of Tudor Jarda)* - Master thesis, Cluj, 1995

Hilda Șerdean Iacob - *Aspecte stilistice în creația vocală, corală și vocal-simfonică a lui Sigismund Toduță (Stylistic aspects in the vocal and vocal-symphonic work of Sigismund Toduta)* - Doctoral thesis, Cluj, 1998, published by Ed. MediaMusica, Cluj, 2002

Adrian Stoica - *Direcții stilistice în creația pianistică românească. 1900-1945 (Stylistic routes in Romanian piano music of 1900-1945)* - Doctoral thesis, Cluj, 2000, published as *Creația pianistică românească între anii 1900-1945. Direcții stilistice (Romanian piano music between 1900-1945. Stylistic routes)*, Ed. Muzicală, Bucharest, 2007

Bianca Țiplea Temeș - *Augustin Bena. Monografie (Augustin Bena. Monograph)* - Doctoral thesis, Bucharest, 2002, published by Ed. Risoprint, 2004

Gheorghe Duțică - *Fenomenul bi- și polimodal în creația contemporană românească (The bimodal and polimodal phenomenon in Romanian contemporary music)* - Doctoral thesis, Bucharest, 2003, published also as *Universul gândirii polimodale (The universe of polimodal thought)*, Ed. Junimea, Iași, 2004

Bianca Luigia Manoleanu - *Direcții poetice în creația românească de lied a secolului XX (Poetic approaches in Romanian song writing of the Twentieth Century)* - Doctoral thesis, Bucharest, 2004, published by UNMB, Bucharest, 2005

Petre Marcel Vârlan - *Tudor Ciortea. Studiu monografic (Tudor Ciortea. Monograph)* - Doctoral thesis, Bucharest, 2004, also published in three volumes as *Tudor Ciortea – pe strunele vieții (Tudor Ciortea, on life's strings); Tudor Ciortea – creația muzicologică (Tudor Ciortea, musicological output)*, published at the Transylvania University Brașov 2008, and *Modelul enescian în creația lui Tudor Ciortea (Enescu-based models in Tudor Ciortea's work)*, to be published in 2009

Corina Bura - *Concertul pentru vioară și orchestră în creația românească. Aspecte stilistice, estetice și interpretative (Violin concertos in Romanian music. Style, aesthetics and interpretation)* - Doctoral thesis, Bucharest, 2004, also published in two volumes as *Concertul românesc pentru vioară și orchestră (Romanian violin concertos)* Ed. Muzicală, Bucharest, 2007, and *Un univers modal (A modal universe)*, Ed. Muzicală, Bucharest, 2008

Rodica Dănceanu - *Ansamblul Archaeus – virtualitate și actualitate în interpretarea muzicii contemporane (The Archaeus ensemble's influence in the interpretation of contemporary Romanian music)* - Doctoral thesis, Bucharest, 2005, also published as *De douăzeci de ori Archaeus (Twenty times Archaeus)*, Ed. S.C. Corgal Press SRL, Bacău, 2005

Mihaela Modoran - *Educația muzicală în România interbelică (Musical education in Romania in the interwar period)* - Doctoral thesis, Bucharest, 2005

Roxana Maria Pepelea - *Modalismul în creația lui Paul Constantinescu (Modes in the work of Paul Constantinescu)* - Doctoral thesis, Bucharest, 2006, published by Ed. Universității Transilvania Brașov, 2007

Valentin Petculescu - *Creația concertantă a lui Anatol Vieru (Anatol Vieru's Concertos)* - Doctoral thesis, Bucharest, 2006, published as *Anatol Vieru. Creația concertantă (Anatol Vieru. Concertos)*, Ed. Libertas, Ploiești, 2006

Dan Pavelescu - *Modalismul în creația lui Alexandru Pașcanu (Modes in the work of Alexandru Pașcanu)* - Doctoral thesis, Bucharest, 2008

Judit-Emese Benkő - *Antecedentele muzicii simfonice la Cluj de la începutul secolului al XIX-lea până la înființarea Filarmonicii de Stat (The ancestry of symphonic music in Cluj from the beginning of the 19th Century until the founding of the State Philharmonic)* - Doctoral thesis, Bucharest, 2009

REFERENCES

- Angi, Ștefan, *Ludicul pianistic în creația lui Dan Voiculescu (The pianistic ludic in Dan Voiculescu's work)*, in: The Journal "Muzica", year XVII, number 3(67), July-September 2006, Bucharest, pp.33-52.
- Berger, Wilhelm Georg, *Muzica simfonică contemporană. 1950-1970*, vol.V (*Contemporary Romanian symphonic music: 1950-1970*), vol 5, Ed. Muzicală, Bucharest, 1977.
- Caranica-Fulea, Mihaela, *Cu Dan Voiculescu despre școala lui Stockhausen (With Dan Voiculescu, about Stockhausen's school)*, in: The Journal "Tribuna", Cluj, 16, number 45 (829) / 9.XII.1972.
- Cosma, Octavian Lazăr, *Universul muzicii românești (Romanian music's universe)*, Ed. Muzicală, Bucharest, 1995.
- Cosma, Octavian Lazăr, *Universitatea din București la 140 de ani. Sinteză istorică (The University in Bucharest at its 140th anniversary. Historical survey)*, published at the National Music University of Bucharest, 2004.
- Cosma, Viorel, *Muzicienii români. Lexicon (Romanian musicians. Lexicon)*, Ed. Muzicală, Bucharest, 1970
- Cosma, Viorel, *Muzicienii din România. Lexicon*, vol.IX (*Musicians from Romania. Lexicon*), vol.IX, Ed. Muzicală, Bucharest, 2006.
- Herman Vasile, "Viziuni cosmice" de Dan Voiculescu (*Dan Voiculescu's "Cosmic visions"*), in: The Journal "Muzica", Bucharest, number 5/1970.
- László, Francisc, *O autoritate artistică și academică: Dan Voiculescu (An artistic and academic authority: Dan Voiculescu)*, in the Journal "Melos", Bucharest, I-III / 2000.
- Popovici, Doru, *Muzica corală românească (Romanian choral music)*, Ed. Muzicală, Bucharest, 1966.
- Popovici, Doru, *Muzica românească contemporană (Romanian contemporary music)*, Ed. Albatros, Bucharest, 1970.
- Popovici, Fred, "Cantata Patriei" de Dan Voiculescu (*Dan Voiculescu's "Homeland cantata"*), in: The Journal "Muzica", Bucharest, no. 1 (29) / 1979.
- Sandu-Dediu, Valentina, *Muzica românească între 1944-2000 (Romanian music between 1944-2000)*, Ed. Muzicală, Bucharest, 2002.
- Țăranu, Cornel, "Simfonia ostinato" de Dan Voiculescu (*Dan Voiculescu's "Ostinato Symphony"*), in the Journal "Tribuna", Cluj, no.16 (429) / 22.IV.1965.