

## STYLISTIC STAGES IN THE CHORAL WORKS OF THE COMPOSERS FROM CLUJ-NAPOCA

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**SUMMARY.** The paper suggests a synthetic view of the choral works belonging to the composers in Cluj-Napoca, generating a panorama of the musical language and of its means of expression. The stylistic data reflect several evolutionary stages, beginning with the romantic creation and culminating with the one influenced by the national school of composition based on the integration of traditional folkloric values, from neo modal to the avant-garde and postmodernism.

**Keywords:** Romanian choral works, stylistic stages, evolution of musical languages, romanticism, neomodality, serialism, avantgarde, aleatorism, postmodernism, polystylism

In the context of the 20<sup>th</sup> century Romanian music history, the numerous choral works of the Cluj-Napoca composers reflect the evolution and the development, the research and the metamorphoses in language of a musically active, restless century, a century obsessed with change and innovation.

As a collection of their stylistic data, these works with an originality coefficient raised at the number of personalities expressing through the choral art are the reflection of the stylistic dynamics of the works belonging to several generations of composers belonging to the generous cultural Transylvanian space. The classification criterion according to the stylistic stages is mainly represented by a language with common characteristics in organizing the compositional process such as the tonal expression, but also compositional techniques or specific modes of expression.

- The generation of the forefathers represented by George Dima and his Romantic works,

- The generation of the composers who consolidate the national style and express themselves in a tonal/functional and/or modal diatonic language, Romantic and/or sometimes with Impressionist influences: Augustin Bena, Marțian Negrea, Mihail Andreescu-Skeletty, Iuliu Mureșianu, Celestin Cherebețiu, Eugen Cuteanu, Albert Markos, Mircea Popa, Nicolae Ursu and others,

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- The generation of the neo modal or neoclassic composers whose modal-diatonic works are being enriched by the adoption of a chromatic language having the same creational data: Sigismund Toduță, Max Eisikovits, Tudor Jarda, or by radical changes such as the adoption of the dodecaphonic serialism in Liviu Comes' works.

- The generation of the contemporary composers whose common avant-garde position manifests itself in the 20<sup>th</sup> century 60s and 70s by the adaptation of dodecaphonic serial (rigorously or freely treated), of aleatory, of techniques based on mathematic calculations and of heterophonic texture embracing a vast range of innovative means of expression, to the Romanian characteristics. It is the generation of: Vasile Herman, Cornel Țăranu, Ede Terényi, Constantin Râpă, Hans Peter Türk, Dan Voiculescu, Valentin Timaru, Adrian Pop, Szegő Peter, Dora Cojocaru a generation where, during the last two decades, every composer consolidates his or her own stylistic approach and synthesizes their own accumulated experiences and ways of musical representation,

- The most recent generation of composers belonging to the Cluj-Napoca school of composition who express themselves artistically through means of expression belonging to a musical Postmodernism, mostly undeclared: Ionică Pop, Iulia Cibișescu, Adrian Borza, Ciprian Pop, Cristian Bence-Muk, Răzvan Metea, Tudor Feraru and others.

The choral genre has had a capital influence on the emergence and on the evolution of the Romanian cultured musical creation in the end of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century, actually being one of the few possibilities of existence and of propagation of a national musical style. The generations of the forefathers have composed their choral works firstly in a classic language, then in a romantic one, the "Romanian solution" regarding the originality of the national school of composition consisting of firstly adopting the fiddlers' music and secondly the peasant music as well as adopting melodic lines specific to the local church music. George Dima's choral works adhere to a classic Romanticism clearly manifested in the religious choral works as well as in the madrigals with lyrics written by Romanian romantic poets (Vasile Alecsandri, Mihai Eminescu). The affiliation with the romantic expressiveness can be identified in the following language data: the characteristic melody viewed from the perspective of a complex harmony with articulated chords, chords with sevenths, ninths, diatonic and chromatic sounds used in a constant erratic tonal discourse due to the enharmonic, chromatic inflexions, a discourse made dominant, marked by tonal and character contrasts, by the use of plagal sequences as well as of frequent open cadences, all these means being used to serve very profound musical and poetic images.

We find such a musical image at the end of the *Cari pre heruvimi* (*Who of the cherubs*) choir from St. John Chrysostom's liturgy, where the composer enhances with a refined sense of the tonal chromatic the state of grace, the

inner peace gained by the Christian through freeing himself/herself from the “earthly” dimension and entering a spiritual dimension of communication through prayer: *Toată grija cea lumească să o lepădăm (Let Us Leave All Our Worldly Cares Behind)*: The inflexions succeed each other as follows:

Ex. 1

**Liturghia Sf. Ioan Gură de Aur, Carii pre heruvimi  
(Whom of the Cherubs)**

The musical score consists of four staves. The top two staves are vocal lines with lyrics: "toa - tă gri - ja cea lu - mea - scă să o lă - pă - dăm." The bottom two staves are piano accompaniment. Chord symbols are placed below the piano staves: A, f#V, I f# IV=bI, V<sub>2</sub>, A a I, V. Dynamics include *pp* and *dim.*

Although G. Dima apprehended certain ways of harmonizing the peasant song, which is modal in its essence, the research of the authentic folklore and the extraction of several principles for the organization of the music in this area is the achievement of the generation following him. The awareness of the fact that folklore is the only resource of authenticity in the vast European cultural space is due to the romantic composers' generation, but, without the contribution of folklorist composers such as G. Musicescu, I. Vidu, D.G. Kiriac, T. Brediceanu and others, the source of “originality” would have been limited to urban folklore. The road was long, the years 1920-1950 being years of controversy, but also a time of stabilization of a concrete direction in the Romanian choral music: the direction of the folkloric and/or Byzantine “Classicism” as a source of inspiration for the miniature choral works signed by the composers of the generation that includes: Sabin Drăgoi, Mihail Andricu, Paul Constantinescu, Constantin Silvestri and in the Cluj-Napoca school Augustin Bena, Marțian Negrea, Iuliu Mureșianu, Mihail Andreescu, Sigismund Toduță, Max Eisikovits, Tudor Jarda and others. Vasile Herman calls this stage the stage of diatonic modal<sup>2</sup>, a time when composers discover some of the modal principles found *in nuce* in the quoted songs. From the point of view of progressive development of certain ways to capitalize the modal folkloric in the studied choral works we find three stages: 1) the quotation and the harmonization of the folkloric and Byzantine song; 2) the processing of the original source according to the compositional data of the time; 3) the creation of original choral works preserving the expressivity of the Romanian folkloric ethos.

<sup>2</sup> Herman, Vasile, *Formă și stil în noua creație muzicală românească, (Form and style in the new Romanian musical creation)* Editura Muzicală, București (1977), pg. 61

Almost all of the composers from Cluj-Napoca in the first part of the century have taken this creative path.

The stages of gaining awareness of the characteristics of the folkloric peasant song are clearly represented in G. Dima and A. Bena's choral works, the two composers quoting the folk song, especially the Transylvanian one.

- Both composers see the folk song from the point of view of the tonal-functional harmony and use the chord in the harmonic sequences.

- Both composers avoid the subtonic chords in moments of tonal-functional ambiguity. These "situations" are rare in the case of G. Dima and generalized in A. Bena's works.

- In G. Dima's works the middle and final cadences are generally obtained with the main steps of the function of the basic tonality and in A. Bena's works modal cadences with an under tone are frequent, as well as Phrygian and Dorian ones.

- Both composers prefer songs which can be harmonized from a tonal-functional point of view by forming sequences with the main functions of the basic tonality. In G. Dima's works we often find inflexions or tonal leaps in order to adapt the strictly modal moments to the tonality. In A. Bena's writings the sequences with secondary functions of the tonality are frequent.

If the stylistic evolution of the choral music composed by G. Dima and the generation following him diminishes the stylistic gap between Romanian and European music, culminating along the first half of the 20<sup>th</sup> century with the style of the Romanticism and of the romantic national school in parallel with the compositional principles deduced from the folkloric modal structure, many of the composers belonging to the second generation together with those belonging to the third generation will seek to integrate in their choral works those intonations resulted from compositional techniques contemporary to the European Modernism such as: the hexatone scale, the chord with sixth *ajoutée*, with sevenths and ninths, elevenths from Debussy's impressionism, the polytonality and the poly-modal, the chord poly-functionality, the harmonies of fourths, fifths, seconds from the specific texture of Stravinsky's and Bartók's discourses, various uses of imitative polyphonic syntax and also of the recovering form of Baroque classical traditions in the European neoclassicism. Together with the intensification of the collection and research of peasant folklore phenomenon, from the 40s to the 60s, in parallel with the renewals in the modern European music, the principles which connect the choral works, but not only them, to national neo modal, to a Romanian modernism, were clarified. The Cluj-Napoca composers S. Toduță, Max Eisikovits, Liviu Comes and Tudor Jarda are tightly connected with the language acquisitions of Romanian musical modernism, which, following the assimilation of the profound structures of the peasant music, get to create surprising syntheses interweaving their essential data with the newest achievements in matters of contemporary compositional techniques.

An analysis of these composers' choral works has emphasized the fact that the harmonization of folkloric quotations has significantly evolved in what regards the capitalization of the particular ethos as well as especially the stage of the mastery processing of the folk song.

For the first stage two ways of harmonization of the folkloric quotation can be distinguished. The first consists of harmonization with tonal-functional chords, found in the choral works composed by Tudor Jarda during the 50s and the 70s<sup>3</sup>. Composers such as Max Eisikovits<sup>4</sup> use methods which configure a neo renaissance modal and Liviu Comes<sup>5</sup> processes the Romanian folkloric modal in the same manner preserving its particular ethos (melody and cadences).

The second stage in the evolution of the processing of the folkloric quotation is represented by the mastery processing of the source by means of the newest compositional procedures belonging to musical modernism in perfect agreement with the expressive essences of the folkloric modal assimilated by the composers. S. Toduță's three volumes of choral works<sup>6</sup> have been revealing in this sense, as well as the spectacular adaptation to neo modal of Tudor Jarda's choral works written in the period 1970-1980<sup>7</sup>, or L. Comes' choral works composed with an educational purpose in the 80s<sup>8</sup>. The analyses have highlighted ways for the capitalization of the most intimate sources of expressiveness of the folkloric modal by means of specific procedures such as: an accompanying or rhythmic pedal tone, poly-modal chords of seconds, fourths, fifths, free sequences, and specific cadences: subtonic, Phrygian, Dorian, Lydian, adapted to the melody. The mostly polyphonic syntax, the neo modal scales as a hexachord scale, the models 1-2-1, 1-3-1, the non-octavian constructions (8-; the major/minor chord)), symmetry as a model for organizing discourse and others, these are all elements belonging to the contemporary neo modal tradition of the analyzed composers.

A more and more acute tendency towards the chromatism of the melodic line can be seen in the works of the composers belonging to this generation. Consequently, chromatically transfigured diatonic melodic formulas specific to folklore, or cadences (Phrygian, subtonic) can often be noticed.

<sup>3</sup> Jarda, Tudor, *Coruri pe versuri populare, (Choral Works with Folk Lyrics)*, Editura Muzicală, 1964

<sup>4</sup> Eisikovits, Max, *Három Erdélyi Magyar Népdal, (Three Hungarian Folk Songs)*, xerox, Academia de Muzică, Cluj Napoca, in: *10 Choral works for men*

<sup>5</sup> Comes, Liviu, *10 Coruri Bărbătești, (10 Choral Works for Men)*, Editura de Stat pentru literatură și artă, f.a.

<sup>6</sup> Toduță, Sigismund, *20 de coruri pentru voci egale, vol I, (20 Choral Works for Equal Voices, vol. I)*, Editura Muzicală, București, 1966. Toduță, Sigismund, *10 coruri mixte, 10 Choral Works Mixed Voices*, vol II, Editura Muzicală, 1968. Toduță, Sigismund, *15 coruri mixte, (15 Choral Works for Mixed Voices)*, vol. III, Ed. Muzicală, București, 1970

<sup>7</sup> Jarda, Tudor, *Coruri pe versuri de Lucian Blaga, (Choral Works with Lyrics by Lucian Blaga)* litogr. Cluj Napoca, f.a.

<sup>8</sup> Comes, Liviu, *Miniaturi corale, (Choral Miniatures)* litogr. Conservatorului Ciprian Porumbescu, București, 1981

## Ex.2

**Max Eisikovits, *Vin țigăncile la crâng*  
(The Gipsy Women Come to the Grove)**

Și cu dan-cii du-pă e-le, și cu dan-cii du-pă e-le,  
 și cu dan-cii du-pă e-le, și cu dan-cii du-pă e-le,  
 și cu dan-cii du-pă e-le, și cu dan-cii du-pă e-le,  
 și cu dan-cii du-pă e-le, și cu dan-cii du-pă e-le

Among the ways of expression belonging to this style there are also the melodies based on the pentatonic, pent-hex-chord, oligo-chord substratum. In his choral works with lyrics by Lucian Blaga, Tudor Jarda manipulates these essential modal foundations into thematic frames which harmonize with the ancestral metaphor bearing the archetypal sense in their respective works.

- *Stalactita (The Stalactite)* - tetra tonal material,
- *În marea trecere (In the Great Passing)* – tri-chord,
- *Vei plânge mult ori vei zâmbi (Will You Cry for Long or You Will Smile)* - Dorian-Aeolian tetrachord on G,
- *Visătorul (The Dreamer)* - Dorian pentachord on  $\underline{E}$ , in chord (trichord in the melody)
- *Zeul așteaptă (The God Awaits)* – Mix - Lydian pentachord,
- *Stă în codru fără slavă (He Sits in the Forest with No Glory)* - Lydian pentachord.

## Ex. 3

***Visătorul (The dreamer)*- Dorian pentachord on E,  
synthesized on the harmonic vertical (trichord in the melody)**

Allegro  
 Spân-zu-ral de a-er prin-tre ra-muri se fră-mîn-tă în mă-ta-sa-i  
 Spân-zu-ral de a-er prin-tre ra-muri se fră-mîn-tă în mă-ta-sa-i  
 Spân-zu-ral de a-er prin-tre ra-muri se fră-mîn-tă în mă-ta-sa-i

The ninth-octave melodic frame, in most choral works, results from the overlapping of the major and minor states of the modal structures in the polyphonic lines. The geometric harmonic syntheses organize the neo modal discourse through symmetry or mathematic references in the absence of a functional tonality.

Ex. 4

Tudor Jarda, *La casa di peste drum*  
(At the House Across the Street)

We notice the geometric symmetry of the melody generating a consonantal polyphony where the natural and the adulterated notes are simultaneous (measure 4) and the chords made up of fourths are bi-functional.

The rhythmical and metrical analysis of some of the choral works belonging to the composers in Cluj-Napoca has highlighted dissolution of the strict configuration of these parameters by the adoption of alternative measures, of asymmetric rhythmic pulsations, going further up to eliminating the bars in S. Toduță's last works.

The analysis of the original works of the neo-modal composers has revealed the fact that the unique style of each and every one of them designs a common direction: that of the achromatized modal. Therefore, what V. Herman calls "the chromatic transfiguration" of the melody, of the harmony and of the mode appears here. The convention of association with the folkloric substratum as ethos is sometimes transcended, only the specific compositional principles used to give meaning to the poetic text being preserved.

The modal world of the choral works in *La curțile dorului* by Sigismund Toduță will implacably try to reveal that ancestral ethos resulted from the melody conceived in the manner of the slow rubato in consonance with the aesthetic of Blaga's poems. A recitative which capitalizes this Romanian ethos is the inspired monody in *Arhaisme*, or that in *La curțile dorului* (*At the Courtyard of Yearning*):

## Ex. 5

S. Toduță, *La curțile dorului*  
(At the Courtyard of Yearning)

In *Corurile pe versuri de Lucian Blaga*<sup>9</sup> (*Choral Works on Lyrics by Lucian Blaga*), Tudor Jarda is in resonance with the poetic metaphor building a musical discourse of essences where diatonic and chromatic modal manifests itself in intonation archetypes in the context of great imagistic permeability.

Max Eisikovits' *Hore și Madrigale*<sup>10</sup> (*Horas and Madrigals*) reflect a very diverse universe of expression, where the chromatic modal reaches atonal expressions, the neo modal language being represented by the version free of Romanian ethos. The poetic themes preferred by Max Eisikovits in these works introduce us to a universe of playfulness with the sound where subtle irony and parody live together with the introvert or dramatic expression.

The chromatic is emphasized by approaching it from different perspectives: in the works of Sigismund Toduță, Tudor Jarda and Max Eisikovits it sporadically appears by the overlapping of polyphonic modal lines, or as a means of highlighting certain expressions, certain states of mind and melodies, the language remaining essentially modal, though. On the contrary, Liviu Comes writes his cycle *Trei pasteluri* (*Three pastels*) on lyrics by George Lesnea<sup>11</sup> using the 12 sounds of the dodecaphonic series, exploiting them freely. His complex language in this choral cycle includes the complete series processed by inversion, transposition or fractions of the theme series freely processed.

## Ex. 6

L. Comes, *Lacul* (*The Lake*): Pointillist attacks

<sup>9</sup> Jarda, Tudor, *Coruri*, (*Choral Works*), Editura Muzicală, 1980

<sup>10</sup> Eisikovits, Max, *Hore și Madrigale pentru cor a cappella*, (*Horas and Madrigals for an A Cappella Choir*), Editura Muzicală, București, 1965

<sup>11</sup> Comes, Liviu, *Trei pasteluri pentru cor de femei la trei voci*, (*Three Pastels for Women Choir for three Voices*), Editura Muzicală, 1968, composed in 1965 and printed in Bucharest



series:



Therefore Liviu Comes's choral works subscribe successfully to the new compositional wave adopted by the composers in Cluj-Napoca who, in the 60s and 70s, adapt the techniques of the dodecaphonic serials to the reality of the national culture. The style of the choral works belonging to contemporary composers: Cornel Țăranu, Vasile Herman, Ede Terényi, Constantin Rîpă, Valentin Timaru, Dan Voiculescu and Adrian Pop will go beyond neoclassicism and neo modal creatively using the possibility to freely manipulate the chromatic whole. Some reminiscences of the serial organization are preserved in: the repetition of the series, the free inversion or even the retrograde-inversion, various transpositions of the serial fragments seen as individual thematic focal points present in the choral works of Cornel Țăranu with lyrics by József Attila, Ion Vinea, Ady Endre, Lucian Blaga, or Vasile Herman in *Viersuri de dor* (*Lyrics of Yearning*), *Cantilații* (*Cantillations*).

Ex.7

C Țăranu, *Fruntea-n palma ta* (*My forehead in the palm of your hand*), lyrics by József Attila<sup>12</sup>

Lento

The melodic system of the chromatic total through which the contemporary composers (constructivists) express themselves experiences in the 70s revitalization by melding with certain innovative ways of processing the sounds such as:

<sup>12</sup> the thematic fragment is continued with its own inversion

- The non figurative, atonal melody used by all of the contemporary composers, without becoming a dodecaphonic series.
- ultra chromatic substratum of the melody, with few chords

Ex. 8

V. Herman, *Cine crede dorului (Who Believes in the Yearning)*<sup>13</sup>

- modes deduced from mathematic calculus,

Ex. 9

Scale with repetitive structure 3-3-5 in *Elegie from Coruri pe versuri de Ana Blandiana (Choral Works with Lyrics by Ana Blandiana)* de H.P. Türk<sup>14</sup>

In the choral work *Ține ochii închiși (Keep Your Eyes Closed)* the image of the snow gradually embracing everything is created in the accompaniment of the string instruments, using modal structures in the form of a ladder made up of various intervallic relations:

1-3-1 scale:

<sup>13</sup> Herman, Vasile, *Viersuri de dor (Lyrics of Yearning)*, litogr. Conservatorul de Muzică Gh. Dima, Cluj Napoca, 1970

<sup>14</sup> Türk, Hans-Peter, *Trei coruri pentru cor de femei și orchestră de cameră pe versuri de Ana Blandiana (Three Choral Works for Women's Choir and Chamber Orchestra with Lyrics by Ana Blandiana)*, Editura Muzicală, București, 1977

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1-4-1 scale:

Musical score for a 1-4-1 scale. The score includes vocal parts (Soprano, Mezzo-soprano, Alto) and instrumental parts (Violin, Viola, Violoncello). The lyrics are in Romanian: "iar - bă - dea - su - pra. Nin - soa - rea - se - aş - fer -". Performance markings include *mf cantabile*.

1-5-1 scale:

Musical score for a 1-5-1 scale. The score includes instrumental parts (Violin, Viola, Violoncello). Dynamic markings include *f*, *ff*, *p*, and *pp*.

- new voicing techniques, types of glissando, vibrato, a large variety of attacks on definite or relative pitches

Ex. 10

Vasile Herman, Viersuri de dor, *Dor departe*, (*Yearning Far Away*)  
(glissando lento, scansion, atonal melody)

Musical score for Vasile Herman's *Viersuri de dor, Dor departe*. The score includes vocal parts and instrumental parts (Violin, Viola, Violoncello). Tempo markings include *Accelerando sempre e cresc.* and *Presto*. The lyrics are in Romanian: "vintul bate, vintul bate".

Ex. 11

**Refugiu de păsări nocturne by Adrian Pop<sup>15</sup> (Refuge for Nocturnal Birds)**  
 sounds that imitate the rustle of the forest and the chirping of the birds  
 overlap the musical discourse

The musical score for 'Refugiu de păsări nocturne' is written for a four-part choir (Soprano, Alto, Tenor, Bass). Each part begins with a piano (*pp*) dynamic and a 'mormorando' (murmuring) effect. The lyrics are in Romanian and describe a nocturnal refuge. The score includes various musical markings such as *pp*, *a pena mormorando*, *poco*, *f*, *p*, and *simile*. There are also some performance instructions like *[FF]*, *[sc]*, and *[URU-URU]* in brackets, suggesting bird-like sounds or specific vocal effects.

- free or controlled aleatory moments:
- heterophonic textures on definite or relative pitches

Ex. 12

**C. Râpă, Codrule, codruțule<sup>16</sup> (Forest, Little Forest)**

The musical score for 'C. Râpă, Codrule, codruțule' is written for Soprano (S) and Alto (A) voices. It features a 'quasi glis.' (quasi glissando) effect at the beginning. The lyrics are in Romanian and describe a forest scene. The score includes various musical markings such as *(quasi glis.)*, *simile*, *cantabile*, and *sost*. There are also some performance instructions like *[f]* and *[p]* in brackets.

<sup>15</sup> Pop, Adrian, *Coruri*, (Choral Works), Editura Muzicală, București, 1987

<sup>16</sup> Râpă, Constantin, *Codrule, Codruțule* (Forest, Little Forest) for a mixt choir, with lyrics by Mihai Eminescu, Conservatorul de Muzică, Gh. Dima, 1989

- Various aspects of the cluster: chromatic (black) diatonic (white), mixed, or in tones (Lydian cluster)

Ex. 13

C. Țăranu, *Testament*<sup>17</sup>

The musical score for 'Testament' by C. Țăranu is presented in three systems. The top system is for the Solo voice, with lyrics: 'cinstită', 'carte', 'sotto voce.....', and 'scriș eu acu cinstită carte'. The middle system is for the Coro (Chorus), with lyrics: 'Polichronion', 'Polichronion', 'Po-li-chro - ni - on', and 'al niente'. The bottom system is for the Solo voice, with lyrics: 'Polichronion', 'Polichronion', 'Po-li-chro - ni - on', and 'al niente'. The score includes various musical notations such as dynamics (mp, p, pp), articulation (accents), and phrasing slurs.

The individual artistic personality of every composer's style is in itself a universe so rich that only specific monographs can comprise them. If we analyze them from the point of view of language, we find in the works of the composers in Cluj-Napoca common tendencies to adopt the techniques of the avant-garde: present in the 60s in the works of Țăranu, Herman, Terényi and in the 70s in the works of Rîpă, Timaru, Voiculescu and Türk. After the 80s every composer will follow "his own stylistic destiny" marking these common techniques and creating their own syntheses of expression different not only from one composer to another, but also from one work to another. The beginning of a new, postmodern era dominated by the aesthetic, rich, eclectic, playful, ironic and unconventional is reflected in the choral works of the composers in Cluj-Napoca in a free poly-stylus.

Therefore, Vasile Herman's creation remains part of a contemporary neo folklore manifested in the cycles *Viersuri de dor* (*Lyrics on Yearning*), *Cantilene* (*Cantillations*), *Paleomusica* exploring the characteristics of the neo Byzantine also present in Cornel Țăranu's work *Testament*, whose style reaches the syntheses by going back to the lyric of the first stage of creation enriched by the maturity and the experience coming from a lifetime dedicated to creation. Ede Terényi consolidates in the same way his contemporary style using the old, cultured Transylvanian music as a source of inspiration. Constantin Rîpă's valuable choral works reflect an original way of handling all the possibilities of choral vocalizing in thematically and interpretatively heterogeneous works. In his Romanian folkloric or medieval works (*Codex Caioni*), as well as in the original ones, the composer creates musical images with a remarkable force due to the use of archaic resonances polyphonically and hetero-phonically processed, where aleatory or pointillist moments can be noticed. In the last two

<sup>17</sup> Țăranu, Cornel, *Testament*, Conservatorul de Muzică, Gh. Dima, 1988

decades the composer is inclined towards the neo Byzantine in the Liturgy for a mixed choir and towards the poly-stylus, neo folkloric works such as the *Missa* for a mixed choir and soloists.

In parallel with the wave of the New Consonance in the Western European music of the 70s and the 80s manifesting itself by a reclaim of color, of consonantal harmony and even of the tonality, we notice in the works of the composers in Cluj-Napoca of the 80s and the 90s a “taming” of the atonal melody, of the constructivist abstractionism and of the dissonances in the choral discourse, as well as the appearance of tonal oases and of certain restoration “suggestions” such as: Neo romantic suggestions in Dan Voiculescu’s *Elegii eminesciene (Eminescu’s Elegies)*<sup>18</sup>.

Ex. 14

## Ođă în metru antic (Ode in Antic Meter)

*poco più animato*  
*mp cresc.*

Do IV  $\frac{3}{4}$  V<sub>6</sub> V VI J

*mp*

I c: I III<sub>6</sub>

<sup>18</sup> Voiculescu, Dan, *Elegii eminesciene*, Conservatorul de Muzică Gh Dima, Cluj-Napoca, 1989

Or neoimpressionist suggestions: (Timaru, V., *Musica per Ungaretti*).

Ex.15

The hexatone scale, horizontally and vertically synthesized in  
Valentin Timaru's *Musica per Ungaretti, Lontano*<sup>19</sup>

The musical score consists of two systems. The first system features four vocal parts: Soprano, Alto, Tenor, and Bass. The Soprano part begins with the tempo marking 'Animato (♩=120)' and a time signature of 7/8. The lyrics for the vocal parts are: Soprano: 'Lon - ta - no'; Alto: 'Lon - ta - no'; Tenor: 'Lon - ta - no'; Bass: 'Lon - ta - no'. The piano accompaniment includes dynamic markings such as *fff* and *sub mp dolce*. The second system features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics for these parts are: 'ta - no co-me un cie-com'han no por-ta-to per ma - no Lon - ta - no Lon'. The piano accompaniment includes dynamic markings such as *subff* and *ff*.

The reconsidering of the chord with sevenths and ninths in the context of free, neo modal functionality can be seen in Hans-Peter Türk's *Trei coruri pe versuri de Ana Blandiana* (*Three Choral Works with Lyrics by Ana Blandiana*), but also in his *Două coruri pe versuri de Marin Sorescu* (*Two Choral Works with Lyrics by Marin Sorescu*)<sup>20</sup>.

<sup>19</sup> Timaru, Valentin, *Musica per Ungaretti*, Conservatorul de Muzică Gh Dima, Cluj Napoca, 1980

<sup>20</sup> Türk, Hans-Peter, *Two choral works with lyrics by Marin Sorescu*, Cluj, litogr. the Gh. Dima Music Conservatory, f.a.

Hans-Peter Türk, *Spațiu (Space)*

The musical score is for a choral work titled "Spațiu (Space)" by Hans-Peter Türk. It is written for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B), with piano accompaniment. The score is in 4/4 time and begins with the instruction "accelerando e molto crescendo". The lyrics are in Romanian. The first system of lyrics is: "Si chiar se mu-tă Si chiar se mu-tă Si chiar se mu-tă Si chiar se mu-tă". The second system of lyrics is: "în steja - rul din fa - ță A - poi în ce-lă-lalt tot mai de - par - te, mai de -". The score includes dynamic markings such as "f" and "piu f", and a tempo change to "Vivo".

The game and the subtle cultural suggestion are characteristic to Adrian Pop's choral works. The composer expresses himself in a personal style, integrating various expressive sources and a compositional technique that gives meaning to the poetic text. Therefore he dares to use a neo renaissance or neo medieval modal language in *Trei cântece pe versuri din lirica truburilor* (*Three Songs with Lyrics Written by Troubadours*)<sup>21</sup>, or a chromatic, quasi-serial language in the madrigals with lyrics by Salvadore Quasimodo and a heterogeneous, poly-stylistic one in *Bagatele* with lyrics by Christian Morgenstern<sup>22</sup>.

The styles in the choral works of the 20<sup>th</sup> century composers from Cluj-Napoca reflect the evolution in thought and musical representation of the Romanian music in a universal context. Beginning with the classic Romanticism of the national school, adopting then the neo classical and avant-garde techniques of modernism and reaching nowadays the current postmodern directions that recover the aesthetic discourse using heterogeneous cultural references, this panoramic image is enhanced by the original contributions of the notable figures belonging to this school of composition.

(Translated by Roxana Huza)

<sup>21</sup> Adrian Pop, *op. cit.*

<sup>22</sup> idem



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