



STUDIA UNIVERSITATIS
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MUSICA

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King David Playing the Zither

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LAUDATIO

Dear Zoltán Majó,

I have often said before that according to biblical time, the age of 60 years is the end of the first half and the beginning of the second half of human life, as it is also stated in Genesis 6. Today, we gladly note that although the first half of your life is over, and ten minutes have passed from the second half as well, it wasn't an average life. We are also particularly pleased that this is the 20th year that you are teaching at the Faculty of Reformed Theology of the Babeş-Bolyai University.

In 1999, I was truly worried about music teaching at our Faculty, i.e. I really missed instrument teaching. I believed that it is quite useful for a religion teacher, and any teacher for that matter to play a portable and easy-to-use instrument at school. It helps a lot in music teaching. This is how the flute and the guitar came into focus, as well as Mr. Zoltán Majó, whom I have previously known. Our children have gone to kindergarten and school together. Those were great times indeed.

Now that we are celebrating your 70-minute and 20-year-long playing time, I, as the oldest member of the teaching staff, would like to thank you primarily for your work at the University. I have always admired you for this work.



I knew that at the Apáczai Csere János High School and at the Gheorghe Dima Music Academy you are doing a tremendous amount of work, and you also have a lot of concerts, rehearsals and performances, however, regardless of all this, you have accepted my request to do instrument teaching at our Faculty as well. You have taught hundreds and hundreds of students how to cover those little holes, how to adjust their lips and tongues, how to read music properly in order to create sound from the air blown into the instrument, and how to turn that sound into music and art. You further did this, even when we were able to turn music into a stand-alone major, the subsidy was getting lower and the hourly rate dropped. The building of our Faculty was always filled with flute music, and the various wind instruments have been played not only at your concerts, but also at the concerts of the Faculty students.

We are therefore glad, that your professional career does not only have such milestones like the teacher training classes of the Apáczai Csere János High School, the A.Bena Music School, the Gh.Dima Music Academy, the Romanian Opera of Cluj, the Flauto Dolce and the Baroc Transylvania ensembles, and almost 600 domestic and foreign concerts, but there is a milestone that says 20 years at the Faculty of Reformed Theology.

We, teachers and students alike, are highly grateful for being a small pearl in your artistic rosary, and for being able to enrich your Professional Curriculum in such a way that it actually enriches us with the music technology, the art of sounds, the dynamics of the music and its wrinkle-smoothing softness, all of the above represented by Zoltán Majó among us.

In the Old Testament we often read about solo singers, men and women alike, musicians, bands, composers, lyricists, but we also read about an interesting duo, a man and a woman. This is Deborah, the female singer, and Barak the male singer (Judges 5). After the victorious battle against the Canaanites, the two of them sing. I would like to highlight two ideas from this duo.

Firstly, in verse 3 of the chapter, we read, *“I, even I, will sing to the Lord; I will praise the Lord, the God of Israel, in song.”* It is clear from this verse that the whole song, both the melody and the lyrics, i.e. the whole duo, is not about and not meant for anyone else, but the Lord. Music is a praise of God, which is not primarily meant to satisfy people’s artistic pleasure, but it is something that God is delighted in. So, let us pay attention to this idea: music is a God-pleasing art.

Dear Zoltán Majó, we wholeheartedly wish that you remain a God-pleasing artist for a very long time, playing the flute, the whistle, the drum, the lute, the cymbal and the harp.

LAUDATIO

Secondly, in the last verse of the chapter we read: *“But may all who love you be like the sun when it rises in its strength. Then the land had peace forty years.”* The artists Deborah and Barak loved God. They sang to him and shone for a lifetime like the rising sun in its strength. Artists are capable of this. They can shed light and warmth upon those who are cold and living in the dark. And what is the effect of this? The land had peace, i.e. the earth was full of Shalom, peace for many decades.

Dear Zoltán Majó, we all wish that you remain for many decades not only a God-pleasing artist of Transylvanian society and our music loving students, but also one that fills the earth with peace, in order for the strength of the rising sun to fill our hearts with peace as well.

Ad multos annos dear Zoltán Majó!

Warmest regards,

János Molnár¹

Translated by Magyari Renáta

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FEMALE CHARACTERS IN SERAGLIO GENRE: CHANGING SOCIAL MILIEU AND PUBLIC SPACE FOR WOMEN DURING THE EIGHTEENTH CENTURY

OAK JOO YAP¹

SUMMARY. With a harem-abduction narrative, the eighteenth-century seraglio opera ostensibly focuses on a male protagonist, or seemingly celebrates the Oriental male ruler as an enlightened monarch who conveys the Enlightenment messages. It is, nonetheless, the female characters that seraglio opera features prominently as they take initiative in a harem escape. Highly contrasting themselves with the prevalent contemporary sentimental heroine type, they unmistakably exhibit compelling stage presence and dominance over feeble or ineffectual male characters. Pasha Selim in Mozart's *Die Entführung aus dem Serail* is, for instance, a mere speaking role stripped of eloquence expressed in singing. In Haydn's *L'incontro improvviso*, female characters' actions propel the seria side of the narrative, thus negating stereotypical notions of Oriental women: languorous, sensual or submissive beings. This paper argues that such a portrayal of women in seraglio genre reflects the changing social landscape during the Enlightenment: the burgeoning voice for and evolving views of women; the composers' embracement of Enlightenment *zeitgeist*; and the societal recognition of women's merit and power cultivated at public spaces such as salons or Freemasonic lodges during a century of sweeping socio-political currents.

Keywords: seraglio opera, women, sensibility, public space. Freemason, Enlightenment

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Introduction

In seraglio opera, Janissary music and *alla turca* topos² seemingly convey the impression of masculinity. The harem setting of seraglio opera also contributes to the assumption of the male-orientedness and the stereotypical notions of Oriental women as docile and submissive. Female protagonists in many seraglio operas, however, prove otherwise acting counter-stereotypically in their interactions with male counterparts. The latter do not exhibit the same level of determination or initiative as their harem-confined lovers do, despite the impression of male initiative in a harem-escape attempt as connoted in “abduction”, for instance, in Mozart’s seraglio opera, *Die Entführung aus dem Serail* (1782, *Abduction from the Seraglio*, K. 384. *Entführung* hereafter). In Haydn’s *L’incontro improvviso* (1775, *Unexpected Meeting*, Hob. XXVIII:6. *L’incontro* hereafter), the hero is likewise rendered as a foil to the strong-willed heroine, Rezia, to whom even the Sultan is “more slave than master” (No. 28, Recitative).³ Rezia’s “unwomanly” gender-bending actions also reject the presumptions about Oriental women as mentioned above. Her numbers, accordingly, do not contain any *topoi* that typically suggest Oriental females’ sensual images such as chromatic lines or pleasurable melody.

More notably, the male rulers’ presence in the two operas is weak or almost null despite the definitive authority they exercise in the finale in delivering the Enlightenment messages of reason and tolerance. The Pasha Selim in *Entführung* plays only a speaking role; he is unable to express himself in singing when interactions, thoughts and feelings are sung not spoken in opera. The Sultan in *L’incontro* appears on the stage only in the last scene singing a portion of a single recitative about the pardon he grants to all. On the contrary, the heroines’ dominant stage presence and moral authority are unmistakably exhibited throughout the two operas, especially in their elaborately structured and technically formidable arias that convey their determination and defiance. In “Martern aller Arten”, one of the longest and most technically daunting arias to sing in operatic genre, Konstanze absolutely overwhelms the Pasha as shall be discussed. In *L’incontro*, it is female characters’ actions in their pursuit of

² Janissary music was performed by the military band of Osman Turks, especially by the Janissaries (sultan’s elite royal bodyguards). It employed a great number of percussion instruments, many of which were incorporated in the Western orchestra over time. Europeans consciously imitated the music, thus the term, *alla turca* (in the style of the Turkish military band).

³ All Translations of *L’incontro* are from the booklet in *L’incontro improvviso*. Recorded by Orchestre de Chambre de Lausanne conducted by A. Dorati. CD (Lausanne, Switzerland, Philips, 1980).

freedom that move forward the opera's seria side of the plot. Rezia perseveres through a harrowing journey "moving sea and land" to end up in a harem but she never despairs or engages in self-pity. Rezia and Konstanze hence contrast themselves with sentimental heroines in phenomenally popular contemporary sentimental novels or operas.

To women, the eighteenth-century Enlightenment era was a period of radical changes that brought "nothing short of a new kind of society."⁴ Women began to participate in social activities. With the rise of the middle class and the expanding reading public, there was, for instance, a significant increase of women writers; they were aspired to find their voice in literary fields. Many British female writers financially supported themselves as Elizabeth Inchbald or Charlotte Smith did which is a great feat for women to achieve during the deeply patriarchal era. The society also began to see women working as teachers or nurses, and some even ran schools.⁵ This is a remarkable development from the previous era in which extremely few tenable professions were available for women. Public space and venues also began to open their doors to women serving "intellectually assertive" or "unsex'd females". Women's presence was particularly strong in salons where they were often organizing and guiding figures as *Salonnières*.

This paper demonstrates how the two operas by Enlightenment-influenced composers present a portrait of women in the eighteenth-century European societies through female characters. In arguing about women in seraglio opera as reflecting changing social milieu during the eighteenth-century Enlightenment, this research focuses on Haydn's *L'incontro* and Mozart's *Entführung*. *L'incontro* is an ambitious forty-seven number opera that has been neglected and naturally few studies have been done on the unique character, Rezia. As for Konstanze in Mozart's *Entführung*, while much is written about the opera and the heroine's notoriously difficult aria, "Martern aller Arten", the character has not been explored in the social context of the era regarding women.

Not in the Sentimental Mold: Women's Changing Social Status

L'incontro concerns the Persian Princess, Rezia, a lover of Prince Ali who has fled to Persia from his villainous brother. When Rezia is forced to

⁴ Lowe, Melanie, Olivia Bloechl, Jeffrey Kallberg, Eds., "Difference and Enlightenment in Haydn's instrumental music" in *Rethinking Difference in Music Scholarship*. Cambridge, Cambridge University Press, 2015, p. 136.

⁵ O'Brien, Karen, *Women and Enlightenment in Eighteenth-Century Britain*. Cambridge, Cambridge University Press, 2009, p. 10.

marry against her will, they elope only to be captured and separated. Rezia is then abducted by pirates and sold with her two maids to an Egyptian Sultan who falls in love with her. Rezia and Ali reunite eventually and try to escape from the Sultan's harem which fails due to the betrayal of the Calender, a fake "holy" mendicant. However, their love and devotion move the Sultan, and he pardons them, punishing the Calender instead. Praises for the wise ruler and a joyful celebration follow.

In a similar plot, Konstanze in *Entführung* is also confined with her maid, Blondchen, in the Turkish harem of the Pasha Selim. In love with Konstanze, the Pasha initially treats her most affectionately. Seeing no signs of requital and facing Konstanze's defiance, however, the Pasha threatens her with manifold tortures, triggering Konstanze to launch into her long aria, "Martern aller Arten". Expressing her scorn for the physical pain from "tortures of all kinds" ("martern aller arten"), the captive heroine stands up for herself confronting him as the whole aria reaches a tour-de-force, bravura end. The grand aria bestows upon the heroine a dignified aura as it vividly conveys one harem-confined woman's challenge to an authority and the male ego. At the end of the aria, she utters the word, "Tod" (death) twelve times, mostly in emphatic *sforzandos*. The character's ferocious determination is illustrated by the increasing harmonic intensity which climaxes with a clashing diminished seventh chord at every "Tod": "Willingly , unflinchingly I choose every pain and grief./ Well then, command, coerce me,/ Roar, fulminate, rage,/ Death will liberate me in the end"⁶ (e.g. 1).

⁶ All translations of *Entführung* are from Nico Castel's *The Libretti of Mozart's Completed Operas*, vol. 1, New York, Leyerle Publications, 1997.

E.g. 1

The image displays a page of a musical score for Mozart's 'Entführung' no. 11, Aria 'Martern aller Arten'. The score is arranged in a grand staff format, featuring multiple staves for the vocal line and piano accompaniment. The vocal line is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The music is in a key signature of one sharp (F#) and a 3/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (e.g., *p*, *f*). The lyrics are written below the vocal line: 'letzt be. freit mich doch der Tod, der Tod, zuletzt be. freit mich doch der Tod, — zuletzt be. freit mich doch der'. The score is reproduced with permission of the rights holder, Dover Publications.

Mozart, *Entführung*. no. 11, Aria, "Martern aller Arten" ("Tortures of All Kinds"). Reproduced with permission of the rights holder, Dover Publications

Thomas Bauman notes that writing this aria, Mozart made a significant change to Christoph F. Bretzner's original libretto which does not have any confrontation between Konstanze and the Pasha by this point.⁷ With this change, Mozart creates a highly momentous scene for the heroine: her daring challenge to the Pasha alters the hierarchy between the two as the Pasha is rendered utterly powerless, particularly due to his lack of a singing voice. In the following act, Konstanze finally reunites with her lover, Belmont. Blondchen also meets Pedrillo who lives as a slave in a different part of the Pasha's estate. A brief euphoria is followed by a highly tense and awkward moment as the men question their partners' fidelity during their separation: "Are you really worth it?" Konstanze is astonished by Belmonte's doubt. Blondchen, the outspoken, no-nonsense woman, responds to Pedrillo's blunt question with a slap on his cheek: "You fool, have you gone mad?/ It might be better/ If you had turned the question around!" (Act 2, scene 9, Quartet). Such a probing by the male characters shows men's penchant for measuring women's worth by their "female intactness". It is not their lovers' well-being or safety that the two men inquire about. First and foremost, they need to know if the two women have preserved their chastity; if they are "undefiled" and thus "worth it" since "no exertion can wash the stain away,"⁸ once a woman is "defiled". No question is raised on the two men's fidelity since premarital virginity and conjugal fidelity were required only of women.

In this regard, Rezia in *L'incontro* is an exceptional character: *she* tests her man, to be "completely convinced of [his] fidelity" (No. 27, Recitative). And hers is a rigorous scrutiny, unlike the above timid, one-question inquiry by Belmonte and Pedrillo. When Ali is spotted in Cairo, Rezia dispatches her maid, Balkis, in an attempt to seduce him before the long-awaited reunion. After an initial decline, Ali reluctantly follows Balkis at the urging of Osmin, his servant. Rezia thus brings her lover to her residence, the very Sultan's harem, in which Ali is further subjected to temptation. Rezia's action shows a remarkable gender reversal which is rarely seen in eighteenth-century opera or literature in which female characters are invariably portrayed as virtuous when keeping their "female boundaries". They are praised when suffering quietly and stoically from philanderings and abuses by their lovers or husbands. Rezia's actions also reject the stereotypes of Oriental women whose total submissiveness was of great interest to Westerners among

⁷ Bauman, Thomas, *Die Entführung aus dem Serail*. Princeton, Princeton University Press, 1988, p. 77.

⁸ Wollstonecraft, Mary. *A Vindication of the Rights of Woman*. Ed., Eileen Hunt Botting. New Haven, Yale University Press, 2014 (Original work published 1792), p. 99.

various differences between the West and the Orient.⁹ Her trajectory throughout the opera challenges such assumptions or inaccurate images of Oriental females whose allure was greatly exaggerated in various Western paintings, for instance, as seen in Boucher's, Ingres's or Delacroix's among others. Operas similarly reveal pervasive distortions in portraying them as either irresistible beauties or seducers such as Turandot, Thais or Delilah: it is indeed "the Orient fabricated by Orientalism."¹⁰ The unconventional female characters in *L'incontro* and *Entführung* mirror the contemporary social changes regarding women and their social status during the eighteenth-century Enlightenment. As advocacy for women's rights gained momentum, societal attitudes toward women, views of marriage, and interactions between men and women were also changing favorably to women. Lawrence Stone writes that parental control over their children's marriages was greatly curtailed in the second half of the eighteenth century; an increasing number of unmarried women participated in various social gatherings with or without parental accompaniment which offered them opportunities to select potential spouses.¹¹

Entführung reflects such changing courtship practices and the contemporary discourse of romantic love. While refraining from "conquering" Konstanze, the Pasha crudely attempts to force her to reciprocate his love. His imposition of affections was clearly against voluntary love and Konstanze rejects it. Rezia in *L'incontro* gives up her royal status by eloping with a man she chooses to love. With the fundamental Enlightenment ideal of liberty gradually embraced by many, the notion of a mutual commitment between men and women began to take hold. Rezia's expectation and demand of Ali's fidelity can be understood in such a social context. She tells him, in no uncertain terms, "believe me that I do not know if I wanted to see you again had another been able to delight you". Ali's immediate expression of understanding when Rezia confesses her seduction scheme is also significant as reflecting the changing male attitude towards women: "I should have deserved to lose you forever" (No. 27, Recitative). The discussion ends there and then. Belmonte is also an atypical male character demonstrating the changing male-female dynamic. Realizing that he wronged Konstanze by his inquiry of her "worth", he asks for her pardon. At Konstanze's silence, he goes on his knees pleading her to forgive him.

⁹ Harvey, David Allen, *The French Enlightenment and Its Others*, New York, Palgrave, 2012, p. 27.

¹⁰ Said, Edward, *Orientalism*, New York, Vantage Books, 1979, p. 179.

¹¹ Stone, Lawrence, *The Family, Sex, and Marriage in England, 1500-1800*. New York, Harper Torchbooks, 1983, p. 271.

No longer, Enlightenment women's rights advocates contended, should only women be expected to maintain their chastity or conjugal fidelity. "Virtue" to them is more complex than an ingénue's preservation of her virginity, as promoted in the sentimental genres. Sentimental heroines encounter harrowing misfortunes in their tortuous path to remain chaste and faithful to their men as seen in Cecchina in *La buona figliuola* (*The Good Girl*) and Sandrina in Mozart's *La finta giardiniera* (*The Pretend Garden-Girl*). Grieving through their painful journey, they garner enthusiastic emotional responses in sympathy from the audience. Captured by pirates, sold to the Sultan's harem and later arrested by the Sultan's officers after an escape attempt, Rezia still remains hopeful, never despairing or sighing. Her calm resolve and bold actions eventually help bring freedom to all. With Rezia as a central character, therefore, *L'incontro* is certainly not an opera that encourages women to indulge in sentimentality, making them "feel rather than think" which "prevents intellect" as Mary Wollstonecraft writes in her criticism against the culture of sensibility of her era.¹²

Women's adversities and their despair over men's sexual advances often only further enhance male fantasy and desire of the abuser. The Pasha in *Entführung* is thus more bewitched by Konstanze's pain: "[h]er grief... enchant my heart all the more, and make her love even more desirable" (Act 1, scene 8, Dialogue). The Pasha's affection for Konstanze is apparent from various scenes and he grants her "love and liberty ... more than any other woman" (Act 1, scene 7, Dialogue). He is therefore astounded and feels betrayed by Konstanze's defiance and refusal to "love" him as expressed in "Märtern aller Arten". The aria reveals the ironic stature of the Pasha: a powerful ruler for whom all the "fiery songs are resounded" (No. 5, Chorus), but a vulnerable and effete man. Konstanze's aria creates considerably awkward moments for him. In terms of the sheer length, number of musical instruments and musical layout, the full-fledged concerto-style aria is an astounding work. The long introductory ritornello (lasting over two minutes) and the many elongated parts are alternately played by solo concertante instruments (flute, oboe, violin and violoncello). Konstanze, in the meantime, creates a torrent of sound and fury. The Pasha finds himself utterly helpless, simply standing there for about ten minutes that can feel like an eternity on stage. This is an absolutely unbecoming scene to the Pasha, a damaging moment that reverses the male-female dominance. Konstanze's commanding presence and influence on him make it clear that the Pasha is an antithesis of the strong heroine.

¹² Wollstonecraft, Mary, *A Vindication of the Rights of Woman*, Ed. by Eileen Hunt Botting, New Haven, Yale University Press, 2014 (Original work published 1792), p. 88.

Likewise, Rezia's strength is evinced in her formally imposing aria, "Or vicina a te" ("To Be Close to You"). The aria contains coloratura portions as expected in a seria aria, but unusually for a seria aria, it is not in *da capo* form. Haydn grants the heroine a sonata aria with an elaborate structure: the introduction opens with a long section and two different themes follow before development. After the development, recapitulation features each section of exposition in almost the same length as in their first appearance. In this aria, Rezia solemnly expresses her resolve for freedom as she looks forward to the imminent escape. The heroine then states defiantly, "Let the Sultan rave on his return and search high and low for me; he will find Rezia no more". Her determination is expressed in the many staccatissimo in the accompaniment (e.g. 2).

E.g. 2

The image shows a musical score excerpt for the aria "Or vicina a te" by Haydn. It consists of five staves. The top two staves are for the piano accompaniment, showing a complex texture with staccatissimo notes in the right hand. The third staff is the vocal line, with lyrics in Italian: "Sma-nii il tur - co al suo ri - tor - no e mi cer - chiat - tor - no at -". The bottom two staves are for the bass line, which is mostly rests.

Haydn, *L'incontro improvviso*. no. 29, Aria, "Or vicina a te" ("To Be Close to You"), mm. 37-40. All Haydn score excerpts from *L'incontro* are reproduced with permission by Henle

The Sultan does rave on his return upon learning of Rezia's escape. However, his fury is expressed not by the Sultan himself onstage. The audience hears of the Sultan only through other characters describing him as mighty and ruthless, or how he is "at the feet of Rezia", his slave (No. 16, Dialogue). Even the male protagonist, Ali, suffers from a meager stage presence as a mere foil to the heroine. He is a far cry from an "abductor" protagonist who infiltrates a harem to rescue his lover. Ali manages to enter the harem only because of Rezia's scheme to lure him there in testing his fidelity as discussed above. He follows Rezia's lead when he is supposed to

abduct and rescue her from the Sultan's harem. Rather than attempting to solve problems, Ali escapes them and tries "to divert [him]self" by seeking solace in books (No. 23, Recitative). "Paralysed with terror" by the imminent arrest, he asks his servant, Osmin (not the menacing harem guard, Osmin, in *Entführung*), for advice on "what [they] must do" (No. 39, Finale). Belmonte in *Entführung* similarly expresses his reliance on Konstanze: "I rely upon your power;/ Consider what works/ Have been achieved by you!/ What all the world thinks impossible" (No. 17, Aria). He is also seen grieving his lot, "Oh heaven ... restore my peace of mind ... I have suffered too much!" (No. 1, Aria).

As displayed in many of his numbers, Ali follows the mold of a sentimental character rather than a gallant rescuer. The recitative, "Indarno m'affanno" ("In Vain I Strive"), shows Ali bemoaning how he is "abandoned, distressed, penniless and friendless"; he grieves, "Are you beating, my poor heart? ... my spirit fails me, my soul despairs" (No. 13, Recitative, e.g. 3). His lamentation continues in the following aria, "Deh! se in ciel pietade avete" ("Ah! If in Heaven You Have Pity"): "my heart ... weary of the blows of fate, will beat no more". He then beseeches the gods: "if in heaven you have pity, ye just gods, take back my life and my soul, give me back". Descending motions and pairs of appoggiaturas for "sighing" in his recitatives and arias suggest a strong sentimental tone, as the convention has it (e.g. 4).

E.g. 3



Haydn, *L'incontro improvviso*, no. 13, Recitative, "Indarno m'affanno"
("In Vain I Strive") (Adagio), mm. 3-5.

E.g. 4



Haydn, *L'incontro improvviso*, no. 14, Aria, "Deh! se in ciel pietade avete"
("Ah! If in Heaven You Have Pity") (Adagio), mm. 7-13.

Such elements in Ali's numbers are pervasive in those of sentimental opera heroines. For instance, Rosina repeatedly expresses self-pity and bemoans her miserable life in her aria, "Con un tenero sospiro" ("With a Tender Sigh") in Haydn's *La vera costanza* (*True Constancy*) (e.g. 5); so does Cecchina in "Una povera ragazza" ("A Poor Girl") in Niccolò Piccinni's *La buona figliuola* (*The Good Girl*) (e.g. 6).

E.g. 5



Haydn, *La vera costanza*, no. 8, Aria, "Con un tenero sospiro"
("With a Tender Sigh") (Andante), mm. 22-26. Reproduced with permission
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E.g. 6



Piccinni, *La buona figliuola*, no. 10, Aria, "Una povera ragazza"
("A Poor Girl") (Andantino), mm 35-38. Reproduced with permission
by Taylor and Francis.

Ali's character traits and demeanor are highly contrasted with those of the harem women who demonstrate unflinching optimism even in their hopeless confinement: Blondchen never loses faith or despairs "as long as [she is] alive" because "she who always imagines the worst, finds herself in the middle of it" (Act 2, scene 2, Dialogue). She envisions Konstanze and herself as the first females ever to escape from the harem and return to homeland. Women in *L'incontro* express the same wish. Before the imminent escape, Rezia proclaims that she is no longer the Sultan's slave in the seraglio: "My aim is to see my country" (No. 31, Recitative). She is determined to "end [her] torment and to return in Liberty" (No. 41, Canzonetta). Balkis also sings of her resolve for freedom: "I hasten to gain sweet liberty and my sole delight ... My heart throbs in my breast if I think of escaping, if I can exchange my servitude for a happier clime" (No. 32, Aria). And the "sweet liberty", they obtain eventually.

Women in Public Sphere

During the eighteenth century, places such as debating societies, salons, Freemasonic lodges or reading societies opened their doors to women. It was in the salon that women's participation was most prominent. Dena Goodman writes how men would meet to work on Enlightenment projects "only if women kept them from dominating and insulting one another, kept them within the bounds of polite conversation and civil society."¹³ The salon saw women playing a prominent role, organizing events or working as guiding figures in a wide range of conversations on politics, society, culture or art. Discourses on theatrical performances were thus also a mainstay. *Entführung*, for instance, entered salon conversations with its wide success and the immensely popular soprano, Caterina Cavalieri, on whose "flexible throat" Mozart fully capitalized for the role of Konstanze, as he writes in his letter.¹⁴ Haydn treasured the "most agreeable and happy gatherings" he had at salons during winter months before his return to "dreary solitude" of Eszterháza.¹⁵ At those meetings, conversations were equally for all participants, regardless of their birth or social status. James Van Horn Melton

¹³ Goodman, Dena, *The Republic of Letters: A Cultural History of the French Enlightenment*. Ithaca, Cornell University Press, 1994, p. 105.

¹⁴ Nohl, Ludwig, Ed., *The Letters of Wolfgang Amadeus Mozart (1769-1791)*, 2 vols, Trans, Lady Wallace, Philadelphia, Frederick Leypoldt, 1866, p. 319.

¹⁵ Landon, H. C. Robbins, Ed., *The Collected Correspondence and London Notebooks of Joseph Haydn*, London, Barrie and Rockliff, 1959, p. 97.

attributes the equal contribution among instruments in Haydn's chamber music to the composer's exposure to Enlightenment "dialogical and egalitarian" salons during the 1770s and 1780s.¹⁶

Composed during the time of his salon participation in the 1770s, *L'incontro* indeed presents such a guiding figure in Rezia. Her leadership and resourcefulness in the harem-escape attempt are unmistakable as she plans everything for all to reach Persia. Even at the joyful news of Ali's presence in Cairo, she immediately regains her self-control from excitement and directs people for their tasks in preparation for the escape: "To work, my friends!/ We need to plan together/ for the outcome of my still confused happiness./ Meantime go before me. Dardane, to my room: Balkis, follow me to the fountains in the garden" (No. 11, Recitative). To finance the journey, Rezia "already possesses half of the Sultan's purse" and prepares to "make use of the jewels ... [which] should suffice for the journey" (No. 37, Recitative). Rezia and her group manage to slip out of the harem "causing the devil of a commotion," but all to no avail due to the Calender's betrayal for a hefty reward. When all are in panic after the arrest, Rezia calms them down and lifts up Ali's spirit ("Courage, prince!"). A Sultan-issued death warrant is presented to everyone. Ali is then ordered by an officer to read another paper that announces, in a dramatic turnaround, pardons for all and the punishment of the treacherous Calender, instead. The ruler concludes the opera restoring order as expected in opera buffa; he benevolently unites Ali and Rezia "in an everlasting bond" and lets his "kingdom be filled with pomp and rejoicing" (No. 46, Recitative).

Similarly, the Pasha in *Entführung* is a changed man as the finale exhibited. Konstanze's presence has positively affected the Pasha as revealed in the two characters' dialogues which become enlightening sessions for him. She cautions him that he is truly to be pitied, if he lets love be commanded: "You imprison the objects of your desire ... and are content your pleasures to satisfy" (Act 2, scene 3, Dialogue). The Pasha ultimately learns of a woman's "misery beyond all names of misery in the condition of being forced to consent."¹⁷ Restraining his baser instinct, the Pasha therefore overcomes his desire to "conquer" Konstanze in none other than his own harem. The heroine's influence on the Pasha is manifest especially in his pardoning of Belmonte who turns out to be the son of his archenemy. Freeing Belmonte, the Pasha thus frees himself as well from the burden of hatred.

¹⁶ Horn, Melton James Van, School, Stage, Salon: Musical Cultures in Haydn's Vienna. *The Journal of Modern History*, 2004, 76, no. 2, p. 277.

¹⁷ Wollstonecraft, Mary, *A Vindication of the Rights of Woman*. Ed. Eileen Hunt Botting. New Haven, Yale University Press, 2014 (Original work published 1792), p. 99.

If gatherings in such venues as salons or debating societies offered a forum for educated women from higher social classes and satisfied their intellectual curiosity, it was the Freemasonic lodges that provided women from broader walks of life a space outside the confinement of their domestic life. The Freemasons' prohibition of female membership was increasingly criticized and masonic lodges, exclusively for men since their inception, began to admit women in many European countries, starting with French lodges.¹⁸ The decision to accept females deeply polarized lodge members either supporting or vehemently protesting. Proving the naysayers' common assumptions about women wrong, female masons became a distinguished presence elevating their masonic status. Freemasonic lodges, the "havens of equality", became a place where "large numbers of women first expressed what we may legitimately describe as an early feminism."¹⁹

It was in Britain where the strongest voice for women was heard and where advocates critiqued women's subordination and inequality between men and women. In 1694, Mary Astell proposed women's colleges in the first part of her book, *A Serious Proposal to the Ladies*, demanding education for women who was "denied the faculty of Thinking" when "GOD has given as well as Men intelligent Souls."²⁰ Astell's arguments were reverberated in some male writers' remarks. Condemning the "barbarous custom" of his "civilized Christian country" that denies women education, Daniel Defoe writes: "We reproach [women] every day with folly and impertinence ... had they the advantages of education equal to us, they would be guilty of less than ourselves."²¹ It is therefore significant that Blondchen in *Entführung* is specifically indicated as being "English". The outspoken Blondchen emphasizes her "Englishness": "I am an Englishwoman, born to be free" (No. 8, Dialogue). Even the villainous macho guard of the Pasha, Osmin (not Ali's servant, Osmin, in *L'incontro*), is powerless when dealing with Blondchen who embodies the new eighteenth-century British model of the independent, outspoken women. Osmin desperately tries various tactics to tame her. Never one to mince words, Blondchen crushes him at every unwanted approach. By specifying Blondchen's nationality as English, Mozart, the

¹⁸ Allen, James Smith (2003). "Sisters of Another Sort: Freemason Women in Modern France, 1725–1940", *The Journal of Modern History*, 2003, 75, no. 4, p. 800.

¹⁹ Burke, Janet M. and Margaret C. Jacob, "French Freemasonry, Women, and Feminist Scholarship", *The Journal of Modern History*, 1996, 68, no. 3, p. 540.

²⁰ Astell, Mary (1694). *A serious proposal to the Ladies*. London, Richard Wilkin, 1697, p. 52-53. Accessed January 12, 2017.

<https://ia800207.us.archive.org/5/items/seriousproposalt00aste/seriousproposalt00aste.pdf>

²¹ Defoe, Daniel, *An Essay Upon Projects*. London, Cassell & Company, 1887 (Original work published 1697), p. 230. Accessed January 23, 2018

<http://www.gutenberg.org/files/4087/4087-h/4087-h.htm>.

“most exuberant Anglophilia,”²² underscores the country’s active embrace of Enlightenment; and by associating strong, “unruly” women with Britain, he mirrors the British women’s assumed confidence and their work to improve women’s lives.

The impact of Enlightenment thought was powerful enough to change people’s socio-political outlooks. Active advocates of the Enlightenment or not, artists and writer reflected its tenets in their works. Haydn’s involvement in the Enlightenment was not as direct and active as Mozart’s; nonetheless, the widespread social and intellectual wave erupting in Europe much affected him. His large library with books by Enlightenment writers²³ and initiation into Freemasonry attest to his desire to keep abreast of the current Enlightenment culture. Moreover, joining the Freemasonry, Haydn flouted the anti-Freemasonry policies of the Catholic church, of which he was a devout member. In spite of general impressions of “Papa Haydn” as a conservative Catholic satisfied with the status quo, the wheelwright’s son was apparently acutely aware of severe economic, social disparity among classes determined by accident of birth. Haydn’s letters reveal his resentment against Nikolaus II, Eszterházy, who addressed him “like a lackey, in the third person” and under whom he “didn’t know if [he] was Kapellmeister or Kapell-servant.”²⁴ Regarding the social reality in the gap between men and women, Haydn also points out in his notebook: “[i]f a woman murders her husband, she is burned alive, whereas the husband, on the contrary, is hanged.”²⁵

As for Mozart, he was an enthusiastic Freemason who moved up two masonic levels to become a Master. A devoted follower of the Enlightenment ideas, he embodies the *zeitgeist* of the era, being aspirational, confident and relatively free from traditional aristocratic sponsorship as a composer. Mozart’s pieces indeed reflect his progressivism as a Freemason as in *Kleine Freimaurer-Kantate* (*Little Masonic Cantata*, K. 623), *Maurerische Trauermusik* (*Masonic Funeral Music*, K. 477), *Die Maurerfreude* (*The Mason's Joy*, K. 471) and most prominently in *Die Zauberflöte* (*The Magic Flute*, K. 620). In *Le nozze di Figaro* (*The Marriage of Figaro*, K 492), the composer of “radical energies”²⁶ depicts the oppressed class completely outsmarting and humiliating the ruling class. It is therefore not surprising that Haydn and Mozart created heroines like Rezia and Konstanze who demand for an equal footing with men and resist authority.

²² Brophy, Brigid, *Mozart the Dramatist*. New York, Da Capo, 1998, p. 223.

²³ Schroeder, David, “Haydn and Gellert: Parallels in Eighteenth-Century Music and Literature”. *Current Musicology*, 1983, no. 35, p. 7.

²⁴ Landon, H. C. Robbins, Ed., *The Collected Correspondence and London Notebooks of Joseph Haydn*. London, Barrie and Rockliff, 1959, p. xxiv.

²⁵ *Ibid*, p. 137.

²⁶ Solomon, Maynard, *Mozart: A Life*, New York, Harper, 1995 p. 356.

Conclusion

Unlike opera seria—nobility opera with lofty themes—buffa generally mirrors contemporary society, portraying a broad range of social occurrences or ideas. Caryl Clark attributes buffa's "meteoric rise" during the eighteenth century to its reflection of societal realities, hence appealing to the rising middle class that could attend the theater along with the aristocrats, as long as they could pay.²⁷ As buffa operas, *Entführung* and *L'incontro* indeed serve beyond providing mere entertainment. They embody the Enlightenment era's progressive social atmosphere and forward-looking attitudes toward various issues that spread and inspired people to challenge conventional ideas. The Enlightenment tenets provided an ideological and intellectual foundation for such a rethinking of established social norms. Fully assumed inferior to men, lacking reason and possessing no rights to property, women in the eighteenth century were forced to be dependent on their husbands and confined to a primarily domestic realm. Any woman engaging in a public space was often outright vilified; a woman's education was only to prepare her to be a good wife and a good mother. However, with the status of women in relation to men improved, women's public profiles and social positions were growing in various fields. Formerly exclusive male organizations such as Masonic lodges could no longer contradict their own claimed values of universal brotherhood and equality by excluding women.

Such social shifts are encapsulated in various operatic works. With sung text, actions and visual effects, operas can be an effective vehicle for messages and often mirror a composer's world view. Haydn and Mozart portray their female characters, accordingly in *L'incontro* and *Entführung* concretizing the Enlightenment ideals of liberty and equality. Composed after Mozart liberated himself from Archbishop Colloredo in whose residence he was treated like a valet, *Entführung* depicts the enslaved women's desire and attempt to escape from bondage. *L'incontro* conveys the contemporary women's newfound confidence and aspiration as manifested in the actions of harem-confined women's determined pursuit of freedom in the absence of conventional male leadership. The opera thus reveals Haydn as an Enlightenment-influenced composer rather than an uninterested and unaffected onlooker, as projected in conventional view that has hardly associated him with social movements of his time. Rezia and Konstanze in the two operas are also portrayed as a catalyst for the character transformation of their formerly tyrannical captor. Like a *salonnière*, the "civilizing force", who mediates her guests' conflicting male egos

²⁷ Clark, Caryl, "Reading and Listening: Viennese *Frauenzimmer*, Journals and the Sociocultural Context of Mozartean Opera Buffa", *Musical Quarterly*, 2004, 87, no. 1, p. 140.

to induce better behavior, Rezia and Konstanze are the instruments of discipline to male characters. It is the harem women who are to be celebrated in these operas. The reformed rulers are praised with the most exalted paeans for pardoning all in one stroke in the finale, but the heroines have persevered while being dragged around “moving sea and land” and try to earn freedom. Distinguishing themselves from the dominant heroine type of the “age of sensibility”, Rezia and Konstanze represent a new model of female protagonists embodying the eighteenth-century women’s elevated social status and their confidence in a rapidly changing social climate.

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GETTING ACQUAINTED WITH THE SOUND OF THE PIANO IN THE HUNGARIAN 5TH GRADE ELEMENTARY SCHOOL MUSIC LESSONS DURING THE 1960^S¹

HENRIETT KISS²

SUMMARY. Listening to recorded music goes far back in Hungarian school education. We have data showing that during the music lessons of the different types of schools recorded music was used in as early as the 1930s³, and the new school type, the eight-year elementary school established in 1945, continued this tradition⁴. It is especially worth exploring the use of recorded music in the elementary schools of the 1960s because it was the first time in the history of listening to music in school which left not only written evidence to the researchers but also the actual vinyl records that students listened to during music lessons. The presentation of musical instruments has always played an important role in listening to music in school. The current study explores that part of the musical education program of the 1960s, which introduced students to the piano with the help of the curriculum, textbooks, workbooks and recordings.

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³ See: Kiss, Henriett, *Gramofon és rádió. Adalékok az iskolai zenehallgatás hazai történetéhez (Gramophone and Radio. Additions to The Hungarian History of Listening to Music in School)*, In: *Iskolakultúra*, 2015/12. 110–120.

⁴ See: Kiss, Henriett, *Az általános iskolai zenehallgatás kezdetei (1945–1948) (The Beginnings of Listening to Music in Elementary Schools (1945–1948))*, In: *Parlando*, 2017/3. http://www.parlando.hu/2017/2017-3/Kiss_Henriett-Az_iskolai_zenehallgatas_kezdetei.html
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Keywords: elementary school, music education, listening to music, piano, curriculum, textbook, workbook, record.

Introduction

Based on the Curriculum and Instruction published in 1962⁵, elementary school music teaching was renewed in Hungary. The new curriculum was complemented by new music education textbooks⁶ and workbooks⁷ for the lower and upper elementary classes.⁸ However, the greatest novelty was the

⁵ *Tanterv és Utasítás az általános iskolák számára, (Curriculum and Instruction for Elementary Schools)*, ed. Miklósvári, Sándor, Budapest: Tankönyvkiadó, 1962.

⁶ Dobray, István and Kovács, Lajos, *Énekeskönyv az általános iskolák harmadik osztálya számára (Song Book for Third Grade Elementary School)*, Budapest: Tankönyvkiadó, 1963. Dobray, István and Kovács, Lajos, *Énekeskönyv az általános iskolák negyedik osztálya számára (Song Book for Fourth Grade Elementary School)*, Budapest: Tankönyvkiadó, 1964. Hegyi, József and Kovács, Lajos, *Énekeskönyv az általános iskolák második osztálya számára. Második kiadás (Song Book for Second Grade Elementary School. Second Edition)*, Budapest: Tankönyvkiadó, 1964. Lugossy, Magda and Petneki, Jenő, *Ének-zene. Tankönyv az általános iskolák ötödik osztálya számára (Music. Textbook for Fifth Grade Elementary School)*, Budapest: Tankönyvkiadó, 1964. Lugossy, Magda and Petneki, Jenő, *Ének-zene. Tankönyv az általános iskolák hatodik osztálya számára (Music. Textbook for Sixth Grade Elementary School)*, Budapest: Tankönyvkiadó, 1964. Péter, József and Petneki Jenő, *Ének-zene. Tankönyv az általános iskolák 7. osztálya számára (Music. Textbook for Seventh Grade Elementary School)*, Budapest: Tankönyvkiadó, 1965. Péter, József and Petneki Jenő, *Ének-zene. Tankönyv az általános iskolák 8. osztálya számára (Music. Textbook for Eighth Grade Elementary School)*, Budapest: Tankönyvkiadó, 1966.

⁷ Hegyi, József, *Ének-zenei munkafüzet az általános iskolák második osztálya számára. Második kiadás (Music Workbook for Second Grade Elementary School. Second Edition)*, Budapest: Tankönyvkiadó, 1964. Kovács, Lajos, *Ének-zenei munkafüzet az általános iskolák harmadik osztálya számára (Music Workbook for Third Grade Elementary School)*, Budapest: Tankönyvkiadó, 1963. Kovács, Lajos, *Ének-zenei munkafüzet az általános iskolák negyedik osztálya számára. Harmadik kiadás (Music Workbook for Third Grade Elementary School. Third Edition)*, Budapest: Tankönyvkiadó, 1966. Lugossy, Magda and Petneki, Jenő, *Ének-zenei munkafüzet az általános iskolák ötödik osztálya számára (Music Workbook for Fifth Grade Elementary School)*, Budapest: Tankönyvkiadó, 1964. Lugossy, Magda and Petneki, Jenő, *Ének-zenei munkafüzet az általános iskolák hatodik osztálya számára. Második kiadás (Music Workbook for Sixth Grade Elementary School. Second Edition)*, Budapest: Tankönyvkiadó, 1965. Péter, József and Petneki, Jenő, *Ének-zenei munkafüzet az általános iskolák 7. osztálya számára (Music Workbook for Seventh Grade Elementary School)*, Budapest: Tankönyvkiadó, 1965. Péter, József and Petneki, Jenő, *Ének-zenei munkafüzet az általános iskolák 8. osztálya számára (Music Workbook for Eighth Grade Elementary School)*, Budapest: Tankönyvkiadó, 1966.

⁸ For the first-grade no music textbook was produced because in this class, due to the low number of lessons – half an hour twice a week - they did not consider it necessary. (See: Szabó, Helga: *A magyar énektanítás kálváriája (The Calvary of Hungarian Music Teaching)*, Author's private edition, 1991.) Probably for the same reason, no workbook was prepared for the first grade either.

series of centrally released vinyl records⁹, that were delivered to all elementary schools in the country, and which allowed the presentation of such pieces of music that neither the teachers nor the students could play on their own.

Listening to recorded music in the Elementary schools of the 1960s had several characteristic features, one of which was the presentation of the sounds of various instruments and instrumental ensembles. In the current paper, I would like to demonstrate, through the example of one of the most important musical instruments of classical music, the piano, how children got to know this instrument during the 1960s in the Hungarian elementary music lessons. The introduction of the sound of the piano took place in the 5th grade so I am going to examine the presentation of the instrument in this grade.

Although the activity of listening to music was complementary, and occasionally it was present in the lower class music lessons, as well, the regular and conscious listening to music began later, starting with the fifth grade. Listening to music became more important in the upper grades - so reports the Curriculum and Instructions. Upper grade music textbooks and workbooks also deal adequately with this part of the music lessons. The greatest volume change is in the number of vinyl records: while the four lower grade classes have only one single record, for the four classes of the upper grade altogether nine were produced.

Curriculum requirements for the fifth grade

The Curriculum and Instructions¹⁰ in the fifth grade required two lessons per week, a total of 66 lessons per year.

One of the main goals of music lessons in the upper grades is to motivate students to enjoy instrumental music.

⁹ *Zenehallgatás az általános iskola 1-4. osztálya számára (Listening to Music in Grades 1-4 Elementary School)*, ed. Országos Pedagógiai Intézet, Budapest: Magyar Hanglemezgyártó Vállalat, 1964. *Zenehallgatás az általános iskola 5. osztálya számára (Listening to Music in Grade 5 Elementary School)*, ed. Országos Pedagógiai Intézet, Budapest: Magyar Hanglemezgyártó Vállalat, 1964. *Zenehallgatás az általános iskola 6. osztálya számára (Listening to Music in Grade 6 Elementary School)*, ed. Országos Pedagógiai Intézet, Budapest: Magyar Hanglemezgyártó Vállalat, 1964. *Zenehallgatás az általános iskola 7. osztálya számára (Listening to Music in Grade 7 Elementary School)*, ed. Országos Pedagógiai Intézet, Budapest: Magyar Hanglemezgyártó Vállalat, 1965. *Zenehallgatás az általános iskola 8. osztálya számára (Listening to Music in Grade 8 Elementary School)*, ed. Országos Pedagógiai Intézet, Budapest: Magyar Hanglemezgyártó Vállalat, 1966.

¹⁰ *ibid.*

The curriculum was divided into three groups in all grades, including the fifth, as follows: "Singing excerpts" (containing listening excerpts), "Knowledge and skill development", and "Requirements".

Within the category of "Singing excerpts", the curriculum describes, among other things, what kind of musical compositions should be heard by students. In the fifth grade, this includes songs performed vocally and by different musical instruments, as well as small dances in instrumental presentation. The curriculum does not give any further definition, so we cannot find out exactly which composers' works and what instrumental presentations the makers of the curriculum intended for listening.

Within the "Knowledge and Skills Development" section, the curriculum names the instruments that the fifth grade students needed to get acquainted with: a string instrument (violin), a brass instrument (trumpet), and a woodwind instrument (recorder).¹¹ Although the piano is not mentioned in the curriculum, it is clear from the study of the fifth grade music textbook and workbook, as well as the records of the class, that the piano was to be introduced in the fifth grade.

Within the 'Requirements' category, the curriculum expects the recognition of the sounds of the instruments presented.

The music textbook and music workbook of the fifth grade

Music textbooks assist in understanding and internalizing the recorded music by the use of this triple unit: musical examples – text – illustration. For the fifth grade music textbook¹², in a separate small booklet, a workbook¹³ was created, which contains only the numbered tasks of the textbook. Among these workbook exercises, there are also some that are related to the activity of listening to music.

The didactic specifics of the piano pieces in the fifth grade curriculum are summarized in Table 1.

¹¹ In practice, the recorder got transferred into the teaching material of the sixth grade and got replaced by the flute as the woodwind instrument of the 5th grade.

¹² Lugossy, Magda and Petneki, Jenő, *Ének-zene. Tankönyv az általános iskolák ötödik osztálya számára (Music. Textbook for Fifth Grade Elementary School)*, Budapest: Tankönyvkiadó, 1964.

¹³ Lugossy, Magda and Petneki, Jenő, *Ének-zenei munkafüzet az általános iskolák ötödik osztálya számára (Music Workbook for Fifth Grade Elementary School)*, Budapest: Tankönyvkiadó, 1964.

Table 1

Number	Text-book page	Composer and title	Musical example	Text didactic apparatus	Illustration	Work-book exercise
1.	19.	J. S. Bach: Minuet	+	+	+	+
2.	22.	Bartók: Southern Slavonic (Déslzlávos)	+	+	-	+
3.	24.	Bartók: Evening at the Székelys (Este a székeleyknél)	+	+	+	+
4.	26.	Csajkovszkij: Old French song	+	+	-	-
5.	33.	Bartók: Soldiers Song (Katonanóta)	+	+	-	-
6.	34.	Schumann: Soldiers march (Soldaten-marsch)	+	+	-	+

Didactic apparatus of the fifth grade music textbook solo piano pieces

In the fifth grade music textbook, out of the 16 music listening excerpts, children learn about six solo piano pieces (37.5%). Typically, these works are included in the first half of the textbook, from page 19 to page 34. Of the total 93 pages of the textbook only six deal with solo pianos, which is 6.4 per cent of the textbook.

The six solo piano works are created by four composers: three works (50%) by Bartók, and one each (three times 16.7%) by Bach, Tchaikovsky and Schumann. Thinking in terms of music history, the Baroque (16.7%), the Romantic (33.3%) and 20th century music (50%) is present in these works. The composition by nationality is the following: solo piano works by two German composers (50%), one Russian (25%) and one Hungarian composer (25%) are contained in the fifth grade textbook.¹⁴

¹⁴ The exact titles for the solo piano pieces are as follows. 1st: J. S. Bach: Minuet in G major Anh. 114. from the collection *Die Klavierbüchlein für Anna Magdalena Bach*. (Bach, Johann Sebastian, *Die Klavierbüchlein für Anna Magdalena Bach (1722 und 1725)*, ed. Georg von Dadelsen, Leipzig: Deutscher Verlag für Musik, 1957.) 2nd: Béla Bartók: Southern Slavonic (Déslzlávos) in the *Microcosm Series Volume II*. (Tallián, Tibor, *Bartók Béla (Béla Bartók)*, Budapest: Rózsavölgyi és Társa, 2016.) 3rd: Béla Bartók: Evening at the Székelys (Este a székeleyknél). 4th: Tchaikowsky: Old French Song from the Youth Album series.

Each solo piano piece (100%) has a corresponding musical example. In two of the cases (33.5% twice), letter notation is provided, but only in some detail (Bach: Minuet, Bartók: Southern Slavonic). The notes of Bartók's Soldiers Song and Schumann's Soldiers March are fully contained in the textbook. In a couple of instances (16.5% twice), either just the theme or the just the melody are included. In case of Bartók's Evening at the Székelys only the two themes, while in the case of Tchaikovsky's Old French Song, only the melody of the piece is presented, accompanied by the words of Ernő Rossa's¹⁵ Lullaby, a Hungarian poem. The function of the examples is basically two: Bach's Minuet, Bartók's Southern Slavonic and Tchaikovsky's Old French Song are intended for singing, while in the other cases, as the score itself would be difficult to sing, the aim is to follow the music by the help of the score (Bartók: Evening at the Székelys, Bartók: Soldiers Song, Schumann: Soldiers March). It is important that, by getting acquainted with the score examples, it becomes easier to follow the soundtrack.

Texts appear less often than musical examples in the music textbooks. The textual didactic apparatus of the fifth grade music textbook of the 1960s is made up of several elements: tasks, observational criteria, questions, and explanations. Typically, these elements can be counted by the sentence in the music textbooks, since these textbooks contain music scores mostly.

Table 2 summarizes the distribution of the textual didactic apparatus of the fifth grade music textbook. (The unit of measurement is the sentence.)

(Tschaikowsky, P.I., *Ifjúsági album zongorára op. 39. (Youth Album for Piano op. 39)*, ed. Solymos, Péter, Budapest: Editio Musica, ©1972.) 5th. Béla Bartók: Soldiers Song (Katonanóta) from the first booklet of the for Children (Gyermekeknek) collection. (Tallián, Tibor, *Bartók Béla (Béla Bartók)*, Budapest: Rózsavölgyi és Társa, 2016.) 6th. Robert Schumann: Soldatenmarsch in the Album für die Jugend op. 68th cycle. (Abraham, Gerald and Sams, Eric, *Robert Schumann*. In: Temperley, Nicholas és Abraham, Gerald és Searle, Humphrey, *Korai romantikusok: Chopin, Schumann és Liszt élete és művei (Robert Schumann*. In: Temperley, Nicholas–Abraham, Gerald–Searle, Humphrey: *Early Romantics. The Life and Works of Chopin, Schumann and Liszt*), Budapest: Rózsavölgyi és Társa, 2010, 81–173.)

¹⁵ Ernő Rossa (1909-1972): Hungarian music teacher, choir conductor, lyricist and composer. He wrote lyrics and made translations for pre-classical, classical and romantic works, as well as composed movement songs. Author of numerous song books and singing teaching books, he compiled folk song collections and choral collections. He regularly published on questions concerning teaching singing in schools. See: *Zenei Lexikon. Átdolgozott új kiadás III. kötet (Music Lexikon. Revised new edition. Vol. III)*, ed. Szabolcsi, Bence és Tóth, Aladár. Főszerkesztő Dr. Bartha, Dénes, szerkesztő Tóth, Margit. ed. Szabolcsi, Bence and Tóth, Aladár. Editor-in-chief: Bartha, Dénes Dr., editor: Tóth, Margit, Budapest: Zeneműkiadó Vállalat, 1965.

Table 2

Number	Text book page	Composer and title	Task	Observation criteria	Question	Explanation
1.	19.	Bach: Minuet	2	1	0	1
2.	22.	Bartók: Southern Slavonic	3	0	0	0
3.	24.	Bartók: Evening at the Székelys	2	2	0	0
4.	26.	Tchaikowsky: Old French Song	2	0	0	1
5.	33.	Bartók: Soldiers Song	3	1	1	1
6.	34.	Schumann: Soldiers March	3	0	3	0
Total (percentage)	-	-	15 (58%)	4 (15,5%)	4 (15,5%)	3 (11%)

Textual didactic apparatus of solo piano works of the fifth grade music textbook

Each of the fifth grade six solo piano works (100%) has a textual didactic apparatus - a total of 26 sentences dealing with these works. Most of the sentences give tasks (15 sentences, 58%), four deal with observation criteria and four with questions (15.5% twice), while explanatory sentences are the least in number (three sentences, 11%). The didactic breakdown of the six solo piano works is as follows: Bartók's Soldiers Song and Schumann's Soldiers March are the two most elaborate pieces (six sentences each, 23%–23%). Bach's Minuet and Bartók's Evening at the Székelys have four sentences each (15.5%–15.5%), while the authors dedicated three sentences each to Bartók's South Slavonic and Tchaikovsky's Old French Song (11.5%–11.5%). The tasks typically instruct students to listen to or follow a particular work. The observation criteria ask for the observation of the sound of the instruments or the themes. The questions ask about the recognition and sound of the instrument. The explanations are brief little additions, such as a short definition of minuet in Bach's work.

Illustrations can be found in the 5th grade music textbook of the 1960s in a much smaller number than musical examples and textual didactic apparatus: two out of six solo piano works (33.5%) have pictorial supplements and four of them (66.5%) do not have any. Bach's Minuet is the first solo piano piece that fifth grade students learn about. On the sixth page of the textbook, Pál Kadosa¹⁶ plays the piano. This photo should be discussed with the children when they encounter the first piano work of Bach, on page 19 of their textbook. The other photograph is under Bartók's composition, Evening at the Székelys, which depicts Bartók recording a folk song from a phonograph.

Four (66.5%) of the six solo piano pieces have corresponding exercises in the small fifth grade workbook, while two (33.5%) have no assignments at all. From the music listening material of the class, including the solo piano works, Bartók's Evening at the Székelys stands out, because it can be listened to by the children in orchestral performance as well (Hungarian pictures, Movement I). For this work, a separate "datasheet", marked number 12, was produced by the textbook writers, in which the children must record the following details of the solo piano work and its orchestral transcript:

"The author:

Title of the work:

Performing artist:

Performing orchestra:

Conducted by:

Mood (theme) of the first melody:

Mood (theme) of the second melody:

How many musical instruments can you recognize from its sound?

How many times do you hear theme no. 1 in the work? Theme no. 2?

How many tempos do you hear? 1st, 2nd:

How many volumes do you hear?

What does the work express?

Let's draw it!" (p. 8)

The three remaining solo piano pieces are dealt with differently. Students have to write the absolute names under the melody of Bartók's Southern Slavonic in task 10 of the workbook. Exercise 16 asks the students to extract the melody from Bach's Minuet in C-do. Workbook task 21 deals

¹⁶ Pál Kadosa (1903-1983): Hungarian pianist, composer and music teacher. See: *Brockhaus Riemann Zenei Lexikon II. kötet (Brockhaus Riemann Music Lexikon Vol. II.)*, ed. Dahlhaus, Carl és Eggebrecht, Hans Heinrich, a magyar kiadás szerkesztője Boronkay, Antal (ed. Dahlhaus, Carl and Eggebrecht, Hans Heinrich, Editor of Hungarian Edition Antal Boronkay), Budapest: Zeneműkiadó Vállalat, 1984.

with Schumann's Soldiers March, where students must first sing the melody of the first eight bars and then write the solmization of this melody below the given rhythm sheet.

In addition to these tasks on solo piano pieces, one will also come across tasks in the workbook that summarize the sound of instruments encountered in the classroom, including the piano. Question 20 asks: "What did we hear performed on 1. the piano? 2. the violin? 3. the flute? 4. the trumpet?" (p. 11) On the dotted lines children are expected to write answers to these four questions and list the musical pieces played by the given instruments as heard earlier, in the classroom material.

At the end of the school year, another summary task can be found on page 24 of the workbook (this task has no serial number). "In which piece did you hear it?" - the workbook makers ask. Students will see pencil drawings of the four instruments they became familiar with in the fifth grade, and are asked to write under the drawings the names of the composers and their pieces in which they heard each instrument.

Music records of the fifth grade

For the fifth grade, two recordings were made¹⁷. These contain the new music pieces or parts of pieces to be explored in the class. On the four sides of the two discs the details are arranged in so-called blocks. The blocks are numbered continuously on the four sides of the discs. Several musical pieces or parts of pieces - typically two or three - are contained in one block. From block 1 of side 1 to block 10 of side 3, one can find new musical extracts. Thereafter, in blocks 11-15 of side 3, repetition and practice play a central role: students must recognize the new vocal and musical instrument sounds they learned in fifth grade, as well as the works they listened to. Block 16 of side 3 presents the themes of Prokofiev's musical tale, Peter and the Wolf. Children can listen to the complete piece on side 4 of the records.

Table 3 presents the location (record side, block) of solo piano pieces encountered in fifth grade, the piano artists playing them, the duration, and their relationship to the class song material with the help of the fifth grade record booklet and class textbook¹⁸.

¹⁷ *Zenehallgatás az általános iskola 5. osztálya számára (Listening to Music in Grade 5 Elementary School)*, ed. Országos Pedagógiai Intézet, Budapest: Magyar Hanglemezgyártó Vállalat, 1964.

¹⁸ *ibid.*

Table 3

Record side and number of block	Name of composer and title of piece	Name of piano artist	Duration	Connection to class song material
I./2/a	Bach: Minuet	Lajos Hernádi	1'29"	-
I./2/b	Bartók: Southern Slavonic	Bélané Bartók Ditta Pásztor	0'35"	-
I./3/a	Bartók: Evening at the Székelys	Lajos Hernádi	2'30"	-
II./4/a	Tschaikowsky: Old French Song	Lajos Hernádi	1'09"	+
II./6/b	Bartók: Soldiers Song	Bélané Bartók Ditta Pásztor	0'53'	+
III./11/b	Schumann: Soldiers March	No data	No data	-

Solo piano pieces on the fifth grade vinyl records

The fifth grade solo piano pieces are typically featured on the first and second side of the first record. Strangely enough, Schumann's Soldiers March is found in the 11th block on the third record side, meant for repetition and practice, but the class textbook treats this work on an equal footing with other solo piano works.

The solo piano pieces of the fifth grade are performed by two Hungarian pianists, Lajos Hernádi¹⁹ and Bélané Bartók Ditta Pásztor²⁰. In the case of Ditta Pásztor, it should be noted that being the wife of Béla

¹⁹ Lajos Hernádi (1906-1981): Hungarian pianist and teacher. From his pedagogical work, one should emphasize his studies of piano methodology. His name is linked to creating a number of different piano scores for pedagogical purposes. See: *Brockhaus Riemann Zenei Lexikon II. kötet (Brockhaus Riemann Music Lexikon Vol. II.)*, ed. Dahlhaus, Carl és Eggebrecht, Hans Heinrich, a magyar kiadás szerkesztője Boronkay, Antal (ed. Dahlhaus, Carl and Eggebrecht, Hans Heinrich, Editor of Hungarian Edition Antal Boronkay), Budapest: Zeneműkiadó Vállalat, 1984.

²⁰ Bélané Bartók Ditta Pásztor (1903-1982): Hungarian pianist. She is one of the most dedicated interpreters of her husband, Béla Bartók's works. See: *Brockhaus Riemann Zenei Lexikon I. kötet (Brockhaus Riemann Music Lexikon Vol. I.)*, ed. Dahlhaus, Carl és Eggebrecht, Hans Heinrich, a magyar kiadás szerkesztője Boronkay, Antal (ed. Dahlhaus, Carl and Eggebrecht, Hans Heinrich, Editor of Hungarian Edition Antal Boronkay), Budapest: Zeneműkiadó Vállalat, 1983.

Bartók, she is one of the most authentic interpreters of his pieces. In the case of Schumann's *Soldiers March*, the accompanying record booklet does not provide the artist's name - presumably because the compilers of the sound material did not treat it as a new piece of music to be learned, but rather as a work for repetition and practice.

This series of recordings was made for Elementary school pupils for pedagogical purposes, therefore the authors had to make sure that the duration of the soundtracks was not too long, yet would hold the students' attention. The total playing time of the fifth grade solo piano pieces is 5 minutes and 56 seconds, with no data on Schumann's work. The shortest piece is Bartók's *Southern Slavonic* (0'35"), and the longest one is Bartók's *Evening at the Székelys* (2'30"). The average duration of a solo piano piece is 1 minute and 11 seconds.

The relationship between listening and singing is very important: the more aspects the students learn about a specific work, the easier it will be for them to understand and embrace the piece while listening to it. Of the six solo piano works of the fifth grade, only two (33.5%) have such a relationship, and the other four solo piano pieces (66.5%) have no connection with the singing material of the class. Tchaikovsky's *Old French Song* is based on a French folk song, for which Ernő Rossa wrote a Hungarian poem, titled *Lullaby* (*Altató*). The children learn to sing the melody with the words of Rossa's Hungarian poem, and then they listen to Tchaikovsky's piano work. After Tchaikovsky's piano piece, students first listen to the *Lullaby* in a soprano performance, then in an alto soloist's performance, because in fifth grade they need to become familiar not only with the sounds of instruments but the vocal types, as well. The situation is similar in the case of Bartók's *Soldiers Song*, where the piano piece is based on a Hungarian folk song, *In the Fiume harbor* (*Fiumei kikötőben*). This folk song can be listened to, after hearing the piano, sung in tenor and bass voices. Here, again, the goal is to become more familiar with vocal types. These two examples illustrate the important role of linking different fields of knowledge.

Before presenting the individual vocal and instrumental tone colors with the help of specific musical compositions, Maria Sulyok's short narrations on the records help children learn about the new tone colors. In connection to the piano, the narrator tells the children that the piano can be played according to the human pitch, while playing high and deep at the same time. In case of the Hungarian folk song, *The Forest is Noisy* (*Zúg az erdő*), these two solutions are well illustrated. It is then presented how this instrument can play several notes (chords) at the same time. After this brief introduction to the instrument, does the first piano piece, Bach's *Minuet*, is offered for listening.

At the end of the analysis of the fifth-grade recordings, it should be noted that Bach's Minuet and Bartók's Southern Slavonic are not only played on the piano. Both of them are sounded by the violin and the flute with a piano accompaniment, as well. (The violin and the flute play the melody of the pieces, while the piano adds the accompaniment of the left hand.) In both cases, the children become acquainted with more than one tone - here: the sound of musical instruments -, and while observing the differences, they can remember the sounds of several instruments at once.

Conclusions

Introducing students to the world of instrumental music has been one of the most important purposes of classroom music listening, from the beginning to the present day.

Through the example of the piano, one can see how thoroughly the curriculum, the music textbook, the workbook, and the recordings presented this hugely popular and versatile classical instrument during the fifth grade Hungarian elementary school music lessons of the 1960s. In the music listening program of the 1960s, listening to the sounds of 22 other instruments in addition to the piano gave the children an opportunity to become acquainted with each family of instruments (string, wind, percussion, keyboard) by the end of the eighth grade, and thus a whole new world opened up toward learning the different orchestra types, as well.

Translated from Hungarian by Tünde Bucholsky

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THE REALITY OF THE SUBSTANCE'S PARALOGISM IN VIOLIN MUSIC, THE „CHACONNE IN G MINOR” CASE. A PHENOMENOLOGIC CIRCULARITY ON THE IDEA OF ,BEAUTY' IN THE SOUNDS – THE LINE BACH – VITALI - HEIFETZ¹

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SUMMARY. This article has a precise aim – to develop a deep research in the aesthetic of music and phenomenology of the music. Investigating some traditional sources as *Critique of the Pure Reason*, and the sources from Johann Sebastian Bach and Antonio Tomaso Vitali, we have observed a natural link between the idea of the 'substance' described by Immanuel Kant and the idea of the 'substance' in violin music. We have transpositioned the idea of the 'substance' in violin music. Even if the work written by Immanuel Kant appears after the signs of the musical Baroque as Bach – Vitali, we had considered that our perspective would be more interested if we will try to fix a paralogism of the substance in a composition named *Chaconne*. The *Chaconne* is a composition specific for the Baroque period, but which is well-known to be the most beautiful and the most complicated to be played for the violinists. There is a mysterious debate related to Chaconne, because due to the *Partita no.2 in D minor* by Bach, Vitali made it *Chaconna in G minor*. It has complex chromatic structures able to unify sounds which can express the sadness and human suffering with the most fastes sounds which express the tenderness and the silence, in perfection. For the conscience,

¹ Initially, the paper was written in English. English sources have been used to provide qualitative information about the violinist Jascha Heifetz. Most documents about Jascha Heifetz were donated by his family to the archives at the Library Congress in Washington (nomenclature index 20540, No. 2003561024). In these boxes we find music notes written by the violinist himself, we find some cuts and changes that Heifetz has written on Bach's songs, all the records of Heifetz's concerts, university lectures held by Heifetz at UCLA (University of California, Los Angeles). Besides these, we find many letters. Thus, there was direct correspondence with his professor Leopold Auer, composer William Walton, pianist Benjamin Britten and writer George Bernard Shaw.

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there is a symmetry in the *Chaconne* – because the ‘I’ can reach the most painful feelings with the most tender and healing states of the soul through the power of the sounds. Starting with the premise that the sounds have a deeply force for the manifestation of the lived facts of the conscience, we will try to see how *Chaconne* functions in this way linked by the paralogism of the substance and by the idea of the ‘Beauty’ of the sound.

Keywords: ‘Beauty’, sounds, violin’s tradition, phenomenological-hermeneutics of violin, substance, sonorous phenomenons, Kant, Tomaso Vitali, Bach, Jascha Heifetz, René-Charles “Zino” Francescatti, *Chaconne*.

1. Introduction

Well-known as the most complex and beautiful, strong and emotive composition, *Chaconne* or *Ciaconna* follows a very strong tradition which starts in Baroque. Firstly, Johann Sebastian Bach had composed the *Chaconne in D minor (Re minor)*, in 1717, named as *Partita no. 2*³ followed very soon by Antonio Tomaso Vitali which will change the game, and it will entitle it *Chaconne in G minor*.⁴ Listening to both of them, we discover a rare sense of the ‘Beauty’ which stands in them. Personally, we think the *Chaconne in G minor* is the softest way in which we can express the emotions, the tenderness, the sweet sadness – all together– because it will be (re)played with special techniques in twentieth century by two great violinists as Jascha Heifetz and René-Charles “Zino” Francescatti, even by George Enescu too.

Chaconne is hard to play on the violin, even if the violin won the title as being the most able instrument to reproduce the most unseen sounds related to human feelings. We think that in this play, a major role it will have some arguments from the paralogisms of the pure reason exposed by Immanuel Kant and some from the phenomenological field of investigation in

³ Johann Sebastian Bach, “Partita no. 2 in D minor”, in Lawrence Golan edition, *Three Sonatas and Three Partitas for Solo Violin*, BWV 1001-1006, (USA: Mel Bay Publication Pacific 2006), pp. 70-72. For other details see too Bach, Sebastian Johann (1720). *Adagio and Fugue for solo Violin in G minor*. BWV 1001, in *From 6 Sonatas in Violin Solo*, in Hans Wessely (ed.), (London: Joseph Williams, 1923).

⁴ This is the circular-way of the *Chaconne* in arrangements and transcripts after Vitali: First, we should recognize the contribution of Ferdinand David which had published for the first time the *Chaconne in G minor* (Antonio Tomaso Vitali) in die *Hohe Schule des Violinspiels*, no. 13, catalogue number ITV 1, 1867. The *Chaconne in G minor* was composed in 1745 or before by Antonio Tomaso Vitali, but there were some arrangements of the musical notes during next centuries made by Léopold Charlier (Leipzig: Breitkopf& Härtel, cca. 1911), by Ferdinand David, *Chaconne*, (Mainz: B. Schott’s Sohne, cca. 1900), and by Friedrich Hermann, *Ciaconna*, (Leipzig: Breitkopf und Hätel, 1899).

violin theory. According to Grahovac Vedran, the circularity will absorb itself into itself and will bring two terms, in our case to Heifetz and the cultural tradition in an asymmetric relation. However, this asymmetry will not remain closed in itself, as Vedran Grahovac mentioned, because sound cannot signify as a word an idea or a reference, but it signifies only the musical expression that takes the form of a non-articulated, verbalized language, (spoken). The *Chaconne*'s earthshaking refers to this circularity of our (spoken) language that remains open also because the language (spoken), as we have seen before, could only be modeled using musical techniques such as the passage of the Re minor in Sol minor. We believe, in this game a major role will be played by the Kantian argument transpositioned in the hermeneutics of the violin. In this case, we propose the term of the “circularity”⁵ with *phenomenological valences*⁶ on the idea of the ‘Beauty’ in the sounds, especially in *Chaconne*'s case. According to Grahovac Vedran, circularity will be absorbed itself into itself and will bring two terms into partial symmetry relations, in our case Jascha Heifetz and the cultural tradition. However, this asymmetry will not remain closed in itself, as Vedran Grahovac mentioned, because sound can not signify as a word an idea or a reference, but it signifies only the musical expression that takes the form of a non-articulated, verbalized language (spoken).

This article starts from the desire to find out if a philosopher can answer to fundamental questions about violin music. Therefore, we believe that from an aesthetic-ethical point of view, philosophy should be more deeply concerned with the phenomenon in potency and the phenomenon of reality which produces violin music. Especially, from an ethical perspective, a philosopher should be closer to violin music during his life. Therefore, some questions are about the continuity factor between the violinists from different centuries. Some questions pointed out the difference of the techniques used by violinists on the same composition. Some techniques in designing the sound are respecting the classical rules, but some of them are inventing something new, as in Jascha Heifetz's case. In this sense, Jascha Heifetz is a representative name in the violin culture of twentieth century. Next to him we can remember as well the experiments in the violin music of Paolo Bozzi, Itzhak Perlman and René Charles “Zino” Francescatti.

⁵ See Grahovac Vedran. *The Promise of Circularity in Husserl's Phenomenological Investigations*, original edition, University of Guelph, Ontario, november 2017, p. III: “The circularity on the first level describes terms in relation that are defined through their reference to each other: however, this relation between the two terms is not causal, for both terms remain self-enclosed. The second level of circularity indicates that the only possibility for the reciprocity or completion between two terms is through their self-encircling. The terms refer back and forth to each other precisely because they remain in a relational asymmetry.”

⁶ Author's note.

In this article we will focus in answer to the dilemma of the Kantian “substance” related to the life of the sounds. In this respect we will use some observations from *Critique of the Pure Reason*⁷, the edition from 1878’s.

We had observed that the sounds have a weight on the conscience of the listener and we are asking if this weight is the *substance* itself which spreads into the intellect and into the sensibility. But, on the other hand, if there is an ethical motivation in knowing hermeneutical the violin. How we meet these violin forces together? We think is more practical for a philosopher to starts playing the violin to understand for a few moments what is happening with the sensibility, conscience and emotions. The article also provokes us to ask ourselves how serious it is the field of music and where the experiment begins. So, the musical field is phenomenologically serious as it could be. For example, Paolo Bozzi is well-known for his masterclasses in which he combines the violin lessons with creative methods from philosophy or psychology. In this regard we are between “the limit of the psychological experience and the epistemic experience”⁸. We should explore them to find how the circularity functions for the Being. In these place intervenes the second circularity, the circularity of the idea of the ‘Beauty’. From an ethical-aesthetic perspective, philosophy should be more concerned with the phenomenon of potency and the phenomenon in reality detached from the sonorous substance⁹ of the violin.

Especially since, from an ethical perspective, a philosopher should try to be as close as possible to violin music throughout his life. So some questions about this research were about the continuity of the aesthetic preferences of violinists over the years. I have noted the difference of techniques used by violins for the same score. I noticed that some techniques meant to play the sound followed the classic rules, and others, like Heifetz's technique, brought something new. In this case, Heifetz is a representative name for the cultural horizon of the twentieth century violin. Along with him, we can also mention Leopold Auer, Itzhak Perlman, René Charles "Zino" Francescatti, or his father Reuven Heifetz.

⁷ See Immanuel Kant. *Critique of the Pure Reason*, trans. By J.M.D.Miklejohn, (London: Covent Graden, York Street, George Bell and Sons, 1878).

⁸ Maurizio Ferraris - Richard Davies. “3. Phenomenal experience, epistemic experience, and psychological Phenomenal experience, epistemic experience, and psychological experience: notes towards an epistemology of the phenomenological experimental method”, in Ivana Bianchi and Richard Davies (eds.). *Paolo Bozzi's Experimental Phenomenology*. in Ivana Bianchi and Richard Davies (eds.), (London: Routledge, 2018) : p. 64.

⁹ In the case of music, sound and substance become equivalent and will not function in opposition. The sonorous-circularity behaves like as a constant value in physics.

Also, Jascha Heifetz challenges us through this *Chaconne* to ask ourselves where music technique ends and where the experiment begins. Therefore, the musical technique keeps up with a phenomenological status of the creator¹⁰, due to the high degree of seriousness involved in the performance of the score. For example, Paolo Bozzi is well-known for his courses combining violin lessons with creative methods in philosophy and psychology. In this sense, the "limit between psychological experience and epistemic experience"¹¹ is reached, and precisely this limitation would place the creator / interpreter in his phenomenological status. We should explore these experiences precisely in order to find the functioning of the circularity for the Being. In this place, there is the second circularity - the circularity of the "Beauty" idea that overlaps the idea of "substance".

The newest investigations by Simon Høffding talk about the „musical absorption“¹². Is he talking about the absorption of the Being, of the conscience, about the judgement of perception- completely immersed in the “ocean” of the conscience? What is in fact our entire diving into the violin music? Investigating the principle of the substance in things, we conclude that the sounds have substance. In violin music, this substance is the vibration of the violin and of the soul.

More than that, we want to demonstrate that the ‘Beauty’ is a permanent existence in the sonorous phenomena, that in their account we can live the sadness, the ‘Beauty’ of the sadness, but also other lived intentional or (non)intentional facts of the Being in its own *absorptional* universe of the Becoming. So, there is a weight of the substance in the sounds manifested as being ‘Beauty’. From a personal point of view, we think that Being can not live without sounds. The senses produced by the sounds and the hypnotic effect that music produces for the spirit are inevitable.

¹⁰ The phenomenological status of the creator designates the cohesion between the circularity of the hermeneutical situations and the circularity of the experiences in relation to certain knowledge acquired through practice. From a phenomenological point of view, this would also imply the intentionality between the hermeneutical situation and its own circularity.

¹¹ Maurizio Ferraris - Richard Davies. “3. Phenomenal experience, epistemic experience, and psychological Phenomenal experience, epistemic experience, and psychological experience: notes towards an epistemology of the phenomenological experimental method”, in Ivana Bianchi and Richard Davies (ed.), *Paolo Bozzi's Experimental Phenomenology*, în Ivana Bianchi and Richard Davies (ed.), Londra, Routledge, 2018, p. 64.

¹² Simon Høffding. “2. How should we study Musical Absorption”, *A Phenomenology of Musical Absorption. New Directions in Philosophy and Cognitive Science* (Switzerland: Palgrave Macmillan, 2019): pp. 13–45.

2. The substance's paralogism¹³ between the reality of the sound and the sonorous phenomenon

Our challenge is to think if there is a 'Beauty' of the substance that Immanuel Kant is so often talking about. Hence, the question naturally derives, how can be this substance 'Beautiful'. What we are understanding through 'Beautiful'? Something which is inevitable beautiful, or something which exceeds the limits of the generally 'Beauty'? If we place ours in this situation as Being, we discover that we are unable to define the Beauty that breaks the imaginary and the real limits one at a time. The philosopher confronted with such an impossibility will start to wonder even more obsessively what is behind the sounds. Those sounds created in the plane of the self ("I") tell us a story that we can easily visualize; the sounds can even create the feeling of a safe and warm place or the sense that we have come to a place without the risk of getting lost.

Samuel Applebaum says that producing a «*beautiful*» sound depends on the experience of the violinist: "you should play a series of long notes of different qualities. They should range from scratchy sounds to beautiful tones"¹⁴. We think the epistemic experience plays an important role too, as the real one. In this sense, a conflict between quality and substance is created. We should remember that accordingly to Immanuel Kant, the substance is a pure category. In Kantian theory, the quality is seen as something difficult when we talk about the reality. This is the argument from Kant:

All sensations therefore as such are given only à posteriori, but this property therefor, namely, that they have a degree, can be known à priori. It is worthy of remark, that in respect to quantities in general, we can cognize à priori only a single quality, namely, continuity; but, in respect to all quality (the real in phenomena), we cannot cognize à priori anything more than the intensive quantity, therefor, namely, that they have a degree. All else is left

¹³ See, Immanuel Kant. *Transcendental Dialectic- Book II- On the Paralogism of pure Reason, Critique of the Pure Reason*, trans. By J.M.D.Miklejohn (London: Covent Graden, York Street, George Bell and Sons, 1878) : p. 239: "*The soul is SUBSTANCE.*" We say in an improper way "the substance's paralogism", because in *Critique of the Pure Reason* exists only the pralogisms of the pure reason. But the first paralogism mentioned by Kant is that the soul is substance, so we think we should provide in this manner the *paralogism of the substance* as an independent one in the history of the paralogisms of the pure reason. In this way, we introduce a similarity between the "I" and the "substance" which is quite different from the "I" understood as "intellect".

¹⁴ Samuel Applebaum. "Q. When do you strat discussing beautiful tone production with the students?", *The Art and Science of String Performance*. Ed. de Thomas Lindsay, first published in 1986 (USA: Alfred Music, 2005) : p. 118.

to experience.¹⁵ Ruth Katz considers that if the violinist will contribute with his fingers-technique and with his voice, the effect of the knowledge will be double - “hearing the sound of a voice and a violin, which implies the independence of the sound (...). Sound will normally contribute to perception by providing knowledge”¹⁶.

*A position midway between personal expression and outside phenomenon is occupied by the sounds arising from instruments we play ourselves. Such sounds are already approximated by clapping and even by whistling as contrasted with the directly expressive character of the voice; but a musical instrument or any sound producer can flexibly register our intent becomes at once an extension of our natural expressive facilities and purposes as well as an independent external object. And similarly, the sound it produces will not have only an obvious origin in an external source but also a close connection – with our corporeal sonorities and resonances, and we will feel in any event that our inner experience is finding a direct and immediate sonorous expression.*¹⁷

We want to detail the expression “corporeal sonorities”. This sonorities are felt by our body, but by our conscience too. The feeling is similar with putting a warmy coat on our body. Even if the sound will not physically touch our body, they can make it vibrate. This makes an echo in conscience too, the place were we obtain the most part of the expression of the understanding process. The phenomenological circularity is in this way opened for the Being. We should complete that the sonorous expression becomes the substance of the music and lived-fact for conscience. Nevertheless, in respect of al phaenomena, consequentlly of all things which come within the sphere of our experience, it is neccesarily objective. We cannot say “all thing are in time”, because in this conception of things, because in this conception of things in general, we abstract and make no mention of any sort of intuition of things. But this is the proper condition under which time belongs to our representation of objects. If we add the condition to the conception, and say “all things as phenomena, that is, objects of sensuous intuition, are in time”, then the proposition has its sound objective validity and universally à priori.¹⁸

¹⁵ Kant (1878): p. 132. In the 1878s edition „therefore” is written in a short form as „therefor”.

¹⁶ Edward A. Lippman. “A Humanistic Philosophy of Music”, in Ruth Katz, Carl Dahlhaus (eds.), *Contemplating Music: Source Readings in the Aesthetics of Music*, vol. 4 *Community of Discourse*, folia *Aesthetics in Music No. 5*, (New York: Pendragon Press Stuyvesant, 1993), p. 196.

¹⁷ *Ibid.*, p. 196.

¹⁸ Kant (1878), p. 31.

Kant talks in this context about “the empirical reality of time”¹⁹. We are wondering if the “epistemic” condition of the experience mentioned before by Maurizio Ferraris²⁰ is in conflict with the empirical condition of the time. The sounds become part of the temporality in double circularity: first of all, is the tradition which must continue along the years. Secondly, is the temporal internal condition of the *Chaconne* – it reconditions itself something for our inner experience and knowledge. There must be a *substance* to unify the empirical time with the epistemic experience of the violinist. Accordingly to Alex Byrne, and from our phenomenological perspective, the violinist experience of the sounds, makes possible the perception and the judgement of the perception, or the “perceptual knowledge”²¹. This knowledge offers the possibility to see despite traditional continuity exists a residence place for intuitions and judgements. We can derive from here a judgement of the sonorous facts²², to include sensible intuitions and perceptual judgements into a sonorous circularity. That was Bach, Vitali and Heifetz, and others made.

3. Substantialist continuity on the line Bach-Vitali–Heifetz-Francescatti

Substantialism in the musical culture should be understood as the manifestation of the sound in its entire fullness. For the musical phenomenon, this substantialism has much to do with the concept of the ‘feeling’. When we talk about substantialism in music, we certainly talk about the phenomenological side of the music.

How can we integrate the concept of the substance in the cultural continuity? In the violin music we have the so-called “tradition”, which is an effect of the cultural continuity. How can we have a cultural continuity? The first time when Antonio Vitali Tomamaso wrote his «Chaconne» was in 1744s-1745s, after the «Ciaconna / Partita no. 2» by Bach from 1717s. But when Jascha Heifetz will replay the song, it will be in XXth century, in the period of the musical Neoclassicism. In this way, we observe that condition of time is which maintains the similarities between the two violinists – as saying the pure intuitions of the intellect. Do we have two different traditions? Yes, we have - the Heifetz’s tradition and the Vitali’s tradition. The unity between them is possible due to the cultural horizon and because of the *intuitive* character of the time.

¹⁹ *Loc. cit.*

²⁰ See, Maurizio Ferraris (2018).

²¹ Alex Byrne. “The significance of the epistemic experience”, in *Philosophical Studies* 173 (4), (Springer Netherlands: MIT Press, 2015) pp. 951–953.

²² Note of the author.

Another idea which we should take into account is that playing the same melody, collides with the question which from two reinterpretation is most 'Beautiful', or which represents the best the idea of the 'Beauty' of the sounds. This is not hard to find. Firstly, we recommend that each person should individual listen the play by Vitali and second the play of Heifetz. The beauty of the sounds will be re-filled in the conscience as being part of the Vitali's universe. Heifetz offers us an open place for the Vitalian tradition. In XX century we should remember Richard Strauss' important works. This continuity becomes a mirror of the classic period which had collided with the Illuminist tradition. The tradition starts with Johann Sebastian Bach, but despite this, there exists a tradition in the reproducing technique of the sounds. The tradition was respected by Martin Schleske, the violin-builder:

“But the idea itself, to again turn to Bach’s Ciaconna, came from lecture of a book by a LIVING MASTER in living construction, who might be SINCE CENTURIES THE FIRST working on the SIMPLE LEVEL as the old Italian masters from Cremona – at around at the start of 18th century, so that these are contemporary to Bach. I am speaking of MARTIN SCHLESKE²³ and his VERY COMPLICATED and SOPHISTICATED approach to music, to PHYSICS of sound to philosophical-spiritual horizons even of some genuine Christian sort and charme.”²⁴

As we can see, the tradition of the *Ciaconna* starts with contemporaries violinists with Bach. But, Vitali also has been contemporary with Bach, so later with Willibard Gluck and Immanuel Kant, so we have a linear continuity in this cultural product of the 18th century. But we also find that *Chaconne in G minor* was known due to Vitali, because of the tonality in G minor²⁵. What had happened after 18th century with this *Chaconne* was the best. It has inspired the ballet field, the cinematography area and literature. From a sociological point of view, we can say that it saved Heifetz from the nazist propaganda later in Germany.

²³ Martin Schleske is a violin sculptor, his violins are named “individuelle Klangskulpturen [individual sonorous-sculptures]”, for details, see Martin Schleske, *Meisteratelier für Geigenbau*, <http://www.schleske.de/>, accessed March 18, 2019.

²⁴ Bruno Antonio Bruke - Ferruccio Busoni. *Ciaconna/ Chaconne* (from Partita II for solo violine, BWV 1004), set to a great organ from version for solo piano by Ferruccio Busoni – experiment superieur- (Silbermann of French Cathedral BBWV 76, lenght 12:11) (Germany: Neuss, 2013) : p. III.

²⁵ For details, see Hermann Keller. „Die Chaconne g-Moll von- Vitali?“, in *Neue Zeitschrift für Musik*, vol. 125, (Leipzig: B. Schott's Söhne, 1964): p. 147.

Joschua Waggener placed the violin music between the feeling of healing, and the feeling of a mystery.²⁶ Behind the so-called mystery, *Mysterium Tremendum*, there exists the mystery of the existence which each violinist will be focused on.

Not by accident, Christoph Willibard Gluck composed the music for *Orfeo ed Euridice*²⁷, which will be later be used in the ballet with the same name of George Balanchine. We should take into account that in his ballet from 1963/1976²⁸, he used a continuity of the dance *Chaconne*. As we see, in last centuries cultural horizon, *Chaconne* creates an equilibrium between dance and violin music. The physic of the sound was able to unify these philosophical-horizons too.

Now, we will try an exercise of imagination: what if Kant would have been written something about violin? He could have been written separated from a transcendental paralogism of the violin music, from which he would derive the concept of the substance. If his construction "I think"²⁹ is the so-called substance, then we should see if the music is the "I" and the "substance" together. To unify the "I" with the substance, we need a strong intuition between them. When the sonorous phenomenon is in the room we feel how our "I" becomes the same thing with the sounds with the principal condition then it will listen to the sounds. Why are we saying this? Because in the process of listening with attention, we activate the reflexive form of the judgement. We tend to mention that the substance lives in this reflexive form of the intellect. When this is happens there is a manifested unity between sounds and the 'I', which is a circularity in substantialism³⁰.

Now, we take other argument for the historical continuity in violin music. Antonio Vivaldi wrote *L'Estro Armonico* in 1711, a compendium of violin melodies dedicated to the Ferdinand III of Tuscany – "All Altezza Reale di Fernando III. Gran Principe di Toscana"³¹. As we know, Vivaldi uses a very

²⁶ Joschua Waggener. "9. C.P.E. Bach's *Heilig* and the 'Holy' of Rudolf Otto: An Eighteenth-Century Experience of the *Mysterium Tremendum*", *Music and Transcendence*, ed. Férdia J. Stone-Davis, (London and New York: Routledge Taylor&Francis Group, 2016): pp. 113–125.

²⁷ Christoph Willibard Gluck. *Orfeo ed Euridice*, wq. 30, first performed in Viena, 5th October 1762. Partiture 2008, Performer's Reprints.

²⁸ George Balanchine, ballet *Chaconne* (1963–1976), with music composed in *Orfeo ed Euridice*, by Christoph Willibard Gluck (1762), in Richard Buckle, John Taras (eds.), *George Balanchine, ballet master: a biography*, (New York: Random House 1988) : pp. 291– 292: "Balanchine had staged dances for the final scene of Gluck's *Orfeo* at the Hamburg State Opera as early as 1963; in 1975 he presented his own company in *Chaconne* which took its final form for the following spring when he added an opening ensemble before the first duet."

²⁹ Kant (1787): pp. 238–239.

³¹ See, Antonio Vivaldi. *L'Estro Armonico*(opus 3) *Libro primo* and *Libro secundo* (6 concertos), edited Roger Marchand (Amsterdam: Libraire de Michel Charles Le Cene, 1712–1713).

fast technique in executing the sounds, very similar to Chaconne of Vitali. I here we should talk about the sensibility of the tactile sense of the hands. For the violinist, the hands are special forms of knowing the sounds, we can say metaphorically in "touching them". This thing means a rigorous equilibrium between the finger, the strings and the visualization in the conscience of the musical notes. The memory plays an important role in shaping some of the paralogisms of the pure reason. We want to introduce the term of the *tactile memory* to define the capacity of one person to remember something through his fingers.

Dario Sarlo in the *Performance Style of Jascha Heifetz* says that in Bach's case the substance consists in the speed of the notes.³² In consequence, the substance is related to the time and to the sound-times. Dario Sarlo shows us some example from Pablo de Sarasate or Carl Flesch³³ – cases in which the substantialism is manifested through the sonorous-times. The continuity can be manifested through the instrument itself, when we see on how many violins played Heifetz:

*“Heifetz owned a number of notable instruments during his lifetime, starting with a 1736 Carlo Tononi³⁴ violin which his father bought him in 1914 and on which Heifetz played his Carnegie Hall debut and his earliest recordings. Heifetz left this instrument to his student Sherry Kloss. Later instruments included the 1714 ‘Dolphin’ Stradivarius and Heifetz favourite, the 1742 David / Heifetz Guarneri del Gesù³⁵.”³⁶ But this continuity is not manifested only through an instrument, but it is manifested through some masters of violin that Heifetz followed: “Heifetz was one of the most successful recording artists of his generation. He worked with Emanuel Feuerman, Sergei Koussevitzky, Gregor Piatigorsky, Artur Rubinstein, Arturo Toscanini, William Walton, and many others. He also performed and recorded with many of the world's great orchestras. Heifetz played himself in a Hollywood movie entitled *They Shall Have Music* in 1939 and in 1946 also appeared in *Carnegie Hall*.”³⁷ Heifetz's personality will inspire the public audience.*

³² Dr. Dario Sarlo. part III. 6. “Tempo and Duration in Heifetz's solo Bach”, *Performance Style of Jascha Heifetz*, (London: printed by Henry Ling Limited, Ashgate Publishing, Dorset Press, 2015): p. 101.

³³ *Ibid.*, p. 102.

³⁴ For details, see ‘Focus on Tononi 1736 Violin’, *The Strad*, vol 106, nr. 1257, pp. 50–51. DOI: <https://openmusiclibrary.org/article/768455/>.

³⁵ For details see, “Guarneri Exhibition Report”, *The Strad*, vol. 106, nr. 1260, pp. 375–379. DOI: <https://openmusiclibrary.org/article/768503/>.

³⁶ Sarlo (2015), part I.1. “Heifetz and the Bach Solo Violin Works”, p. 12.

³⁷ *Loc. cit.*

“Examining the Heifetz’s performances in the movie They Shall Have Music (1939) and his performance of the Tchaikovsky Concerto in Carnegie Hall (1946) reveals that to some extent, he does often make ‘more pronounced movements at the boundary points’ and it can be seen ‘surging forwards at a rising crescendo’. There are, however, an equal number of times throughout footage when Heifetz plays highly charged passages with a ‘deadpan’ expression. A prime example can be found in the They Shall Have Music in the performance of Mendelssohn Concerto with an orchestra of children. Heifetz plays the virtuosic and and passionate few lines with hardly any change of facial expression. He keeps his torso almost motionless and his violin in a perfect horizontal position. Nevertheless, the violin playing is full of energy. Heifetz seems to be an unusual case; he succeeds in engaging his audience despite the severely restricted performative gestures.”³⁸

Accordingly to Joshua S. Walden, these performances on violin have as reference the rural life from villages where dances as follia or chaconna are played by the people. For example, not far from Vitali, Vivaldi will write *La Follia* after the medieval Portuguese dance entitled *follia*. In this respect, we have found some cultural similarities in violin music between Bach, Vitali and Vivaldi. More than that, Heifetz had continued this tradition:

“By staging that they incorporated “collected” and “traditional” melodies into their compositions, these program notes depict Sarasate, Achron and Dvorak as ethnographers of a sort, bringing melodies from remote areas to urban audiences in their compositions. Heifetz’s performance, in turn, is expected to bring listeners back in the opposite directions, provokes them to “wander to distant times and far-off climes.” The urban listener was presented with an opportunity to participate in an imaginary ethnographic field trip, with the timbres of Heifetz’s playing standing in for those of the musicians who performed the original music artifacts in rural areas, as well as serving as a medium to evoke the sounds, sights, and smells of distant landscapes and cultures. Heifetz himself was sometimes depicted in his recital programs as an exotic relic of the distant East³⁹, as in a handbill for a 1919 performance in

³⁸ *Ibid.*, Part III, Chapter I, “Heifetz and the Bach Solo Violin Works”, “The Heifetz Musical Persona”, p. 45.

³⁹ For details, Galyna Kopytova, in collaboration with Albina Starkova-Heifetz, “First Performances in St. Petersburg”, *Jascha Heifetz. Early Years in Russia*, translated by Dario Sarlo and Alexandra Sarlo, (Indianapolis & Bloomington: Indiana University Press, 2004) : pp. 70–82.

*Michigan that cast him as a quasi-Messianic presence providing a direct connection to a different era and place (...).*⁴⁰

Heifetz was looking obtaining a faster rhythm and a great sonorous-emphasis after the *Partita no. 2*.⁴¹ But despite this element, there is a superposition between Vitalis- Bach technique, with elements from *Adagio in G minor*⁴² by Bach. All of these searches may have conducting Heifetz in finding the manner to make the *Chaconne* more sensitive, more poetical, even more profoundly transcendental.

René-Charles Zino Francescatti was also preoccupied in playing *Chaconne* to the Carnegie Hall. Accordingly to Virgil Thomson, he played in one night “Faure’s Sonata in A major, Ravel’s Berceuse and Tzigane, Bach’s *Chaconne*, Stravinsky’s *Duo Concertant*, and three pieces by Fritz Kleiser. Accompanist, Arthur Balsam, piano”⁴³. Francescatti plays a rich repertory, and had offered to the *Chaconne* a palce in between the rural-compositions by Ravel. Virgil Thomson characterizes Francescattii as being “depth, breadth, and lucidity”⁴⁴.

4. The Beauty of the reality imposed by substance and the psychological synaesthesia

To a first view, the Beauty derives from the sound. But behind this aspects, we think that the violinist’s technique makes it real. The technique of the fingers is th instrument that makes real the sounds. The sensations are unified with the perceptions through technique and intellect. The finger technique is a tool / tool of the second degree that determines the faithful playback of the sounds. The sensations are united with the perceptions through technique and intellect. What would be the role of synaesthesia? In this context, synesthesia⁴⁵ it would (re) be defined, not as a link between

⁴⁰ Joshua S. Walden. “1. 2. The Rural Miniature in Performance and Sound Recording”, *Sounding Authentic: The Rural Miniature and Musical Modernism*, (Oxford: Oxford University Press, 2014): p.67.

⁴¹ See, Dario Sarlo (2015), p.63 , next p. 122.

⁴² Johann Sebastian Bach. 1720, *Adagio and Fugue for solo Violin in G minor*. BWV 1001, *From 6 Sonatas in Violin Solo*, in Hans Wessely (ed.), (London: Joseph Williams, 1923).

⁴³ Virgil Thomson. in Tim Page (ed.), *Music Chronicles 1940-1954. Musical Scene. The Art of Judging Music. Music Right and Left. Music Reviewed. Other Writings*, (New York: Literary Classics of the United States, 2014): pp. 366. More than that, he talks about the musical taste and about the concept of “the taste survey” (p. 798-800) in the cultural tradition of the continuity.

⁴⁴ *Ibid.*, p. 367.

⁴⁵ Vezi, Jonathan M. Bokrum. “Creativity, Synesthesia, and Physiognomic Perception”, în *Creativity Research Journal*, nr. 10, vol. 1, 1997, pp. 1–8.

several impressions, but as a unity between the reflexive form of technique and impressions resulting from sounds:

“Producing a sound is a sensation. That sensation is one of pulling or drawing the tone from the instrument rather than pressing it out. That is a knack that players must discover through practice and experimentation.”⁴⁶ Where begins the synaesthesia of the sounds? And when? We think the effect of a deeply musical synaesthesia starts with our feelings which are in a Brownian moving with the instrument. Here is a new perspective from Tim Hodgkinson: “Pain is an image, sound is an image, this page is an image. I mean that they appear to us. These images are finely collated out of tiny informations rising in the afferent nervous system. They are transitory patternings of neuronal activity, momentary states of plastic and holistic medium.”⁴⁷

In contradiction with Tim Hodgkinson, we say pain is not only a image, but is a real substantialism derived from the paralogism of the soul. If we talk about a sad melody, then we should take into account the idea of a synaesthesia of the pain, of the sadness, which through violin sound it remains in a substantiality of the idea of the ‘Beauty’. There is a reality of the Beauty into the sadness, into the pain. We think humanity could not become better if it is not exposed to the pain borrowed even from the real world (wars), even from the interior of the Being. More than that, the ‘Beauty’ of the *Chaconne* was very well displayed by George Balanchine on the stage. He produces the beauty of the motion derivated from the substantialism of the violin music:

“(…) the ballerina’s eyes follows her flowing arm or looks down at her nimble feet; the man admires his partner’s pirouettes or extends the line of her arabesque with his arms. Movement is displayed. Sometimes what is displayed is fantastic virtuosity, but not always. Balanchine’s dancers sometimes, as in Chaconne, just walk-simply, and not at all simply, they walk. How beautiful a walk can be when it is not trying to get somewhere!”⁴⁸

⁴⁶ Applebaum (2005) : p. 118.

⁴⁷ Tim Hodgkinson. *Music and the Myth of the Wholeness. Toward a new Aesthetic Paradigm.* Massachusetts, Cambridge: MIT Press, 2016, p. 5.

⁴⁸ Selma Jeanne Cohen. “Verbs of Motion”, in *Next Week, Swan Lake: Reflections on Dance and Dancers*, (Middletown, Connecticut: Wesleyan University Press, 1982): p.123.

What makes these things real for the consciousness and the physical world is the violinist's technique (or *technical synesthesia*⁴⁹). The "Beauty" sentiment was connected to the music and philosophy of the eighteenth century. Beethoven has made this a field of aesthetics: Listening to the *Chaconne in G minor* played by Jascha Heifetz and by Tomaso Vitali we feel that a sound unifies itself with other sound in a tender manner. We have monochords which will birth beautiful harmonic chords. This is a reality too, because which makes this things to be real for the conscience and for the physical world is the technique of the violinist. The feeling of the 'Beauty' was related to music and philosophy since 18th century . Beethoven made an aesthetic field from this:

*“Beethoven put unusual stress on melodic beauty, especially in his opening themes. The concept of beauty (Schönheit) was the central subject in aesthetics as it emerged in the eighteenth century as a branch of philosophy. What constitutes the beautiful and how taste and experience should intermingle in judgements of such qualities as the sublime and the beautiful had been among the principal questions discussed by writers ranging from Burke, in his Philosophical Enquiry into the Origins of our Ideas of the Sublime and the Beautiful (1757), to Kant, in his Critique of Judgement (1791). The literature on the subject grew and intensified during Beethoven’s early years, and especially between about 1800 and 1810, a number of tracts by German writers appeared. Some of these writers were loyally Kantian.”*⁵⁰

Literature on the subject grew and intensified during Beethoven's early years, but especially between 1800 and 1810, when a number of German writer's treatises appeared. Some of these writers were Kantians.⁵¹ Now, the challenge is to see if the 20th century tradition of the *Chaconne*, on the line Francescatti-Heifetz is Kantian. The answer is yes, and we will argue in this respect with some arguments, as the following:

⁴⁹ Author's note.

⁵⁰ Lewis Lockwood. "2. "On the Beautiful in Music": Beethoven's Spring Sonata for Violin and Piano, Opus 24", in ed. Lewis Lockwood and Mark Kroll, *The Beethoven Violin Sonatas: History, Criticism, Performance* , (Illinois, Chicago: University of Illinois Press, Urbana Chicago, 2004) : p. 40.

⁵¹ Lewis Lockwood. "2. "On the Beautiful in Music": Beethoven's Spring Sonata for Violin and Piano, Opus 24", în Lewis Lockwood și Mark Kroll (eds.), *The Beethoven Violin Sonatas: History, Criticism, Performance* , Illinois, Chicago, University of Illinois Press, Urbana Chicago, 2004, p. 40.

(i) the substance of the musicality of the Chaconne manifests as unifying the sensible parts of the conscience as taste-judgement, tactile-judgement and the Husserlian judgement of perception with the pure emotions. The emotions transmitted through this piece are pure. In this regard, we argue with a cite from the Johann Brahms' *Letters to Carla Schumann*, just because this piece – the Chaconne is such a moving melody:

*“On one stave, for a small instrument, the man writes a whole world of the deepest thoughts and most powerful feelings. If I have imagined that I could have created, even conceived the piece, I am quite certain that the excess of excitement and earthshattering experience would have driven me out of my mind.”*⁵²

(ii) When we try to reproduce this earthshattering experience by ourselves, we feel how the substance of the melody manifests through our tactile-judgement and our intellect charged yet with sensibilities.

Edmund Burke agrees that “sounds have a great power”⁵³ on our sensations and perceptions related to the idea of ‘Beautiful’. Also, he said that “beauty is not disproportion or deformity”⁵⁴. What is *Beautiful* in Beethoven’s sonatas or in Heifetz, is Beautiful because there is no deformity into the sounds, even when they express the violence of the passion or the violence of the purest sadness. If the passion is the body from Edmund Burke’s treatise, in a sonorous universe, it will attend to be similar to ethical love:

*“Which shews that beauty and the passion caused by beauty, which I call love, is different from desire, though desire may sometimes operate along with it; but it is to this latter that we must attribute those violent and tempestuous passions, and the consequent emotions of the body which attend what is called love in some of its ordinary acceptations, and not to the effects of beauty merely as it is such.”*⁵⁵

In another perspective of Edmund Burke's idea, the passion guided by the Beauty is that which gives birth to the Beauty of a violin song as Chaconne - that is in the same time stormy, calm, warm, violent. Going

⁵² “The Chaconne (Ciaconna) in D minor”, in The Wikipedians (eds.), *Johann Sebastian Bach: The Complete Guide*, (2008): p. 423, *apud Letters of Clara Schumann and Johannes Brahms, 1853-1896*, in Berthold Litzmann ed., Viena, 1971.

⁵³ Edmund, Burke. *A philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*, third Edition, (London: Printed for R. And J. Dodsley, MDCCLXII/ 1759): pp. 150–151.

⁵⁴ *Ibid.*, p. 191.

⁵⁵ *Ibid.*, p. 163.

further with our investigation, even if the musical language of the violin produces emotions, the emotion plays between her objective and subjective parts. There is a specific objective intersubjectivity in Chaconne.

“Yet I hesitate to say ‘emotion’, precisely because that which is emotion, is not always the subjective, that is, the emotion prevailing in the soul that very moment. The subjective, I said before, can become the objective and now I am saying that it is possible for the expression to become painting in a similar way.”⁵⁶

So, the emotions produced by the virtuosity of the violinist are objective because there are generated through a technique. In this case, the violinist is subjective because he chooses the way in which he plays Chaconne, The effect which are produced call them objective emotions. But if there is objective as well, they could be called as well pure emotions of a deeply intellectualised sensibility. Every moment translated the emotion in the duration of the conscience. But these makes the Beauty of the sounds possible. The sounds are something natural, so naturality is herself necessarily ‘beautiful’ so we can say that Naturality means ‘Beauty’, without necessary being Beauty. If there is an equivalent between naturality and Beauty⁵⁷, then the judgement of taste and the aesthetic value⁵⁸, in violin music case, are contributing to bring more valences to the concept of the ‘Beauty’.

Conclusions

If we should formulate some conclusions about the reality and probability of the sounds, then we should say that the music is real. There is no other reality of the idea of the ‘Beauty’ behind this. In psychological way, the sounds are realities for the mind, and, in phenomenological way, lived real facts for conscience. This is a powerful reason to see that the paralogism of the sonorous substance becomes real. The painter Paul Klee said that the art should be a vibration derived from the rhythm.

⁵⁶ J.J.Engel. “Über die Musikalische Malerei”, in Ruth Katz, Carl Dahlhau (eds.), *Contemplating Music: Source Readings in the Aesthetics of Music*, Vol. III *Essence*, Aesthetics in Music no. 5, (New York: Pendragon Press Stuyvesant): pp. 135–136.

⁵⁷ For details, see, Virgil Thomas.“The Art of Judging Music”, in *ed. cit.*, 2014, pp. 305–312. A melody should be listen, should be read with precise taste of a professionalism – only in this situation we can estimate the value of a melody. More than that, from a phenomenological point of view, we shoul live what the melody says to us. We should vibrate with it in a sincerely way.

⁵⁸ For details, Victor Zuckerkrandl. “Sound and Symbol” in Ruth Katz, Carl Dahlhau (eds.), vol. III, pp. 667–668.

The sonorous-event is not probability, it is a potentiality of the reality of the sonorous substantialism. We are proposing term sonorous-event to indicate the reality or the sustained reality of the sound through hands, strings and intellect. The Beauty of the sound is derived from the substantialism of the sonorous-event.

Where there is destruction, music can build, where it is suffering, music can heal, not only from the point of view of the unity between the psychic and the sensations we receive from violin music, but especially for consciousness. For consciousness, any sound vibration is lived in the most intense way. It is a circle of fullness, a circularity of the fullness of the Being. From here derives that Beauty that is experienced for consciousness: the beauty of sadness, the beauty of the flowing time, the “sublime” invoked by Edmund Burke, or the sensitivity invoked by Immanuel Kant. In this way, we have answered the question of what is the phenomenological lived-fact in violin music – it is that flood of the Being with the sublimation of the Beauty. This suppose to touch in a mentally way the perfection of all the feelings, even if there are negative or positive. There is a Beauty in every feeling and lived-fact birth from this circularity of the consciousness’ plenitude. Below is a personal view of the floating and unsettling Beauty of this *Chaconne*:

“There are more ups and downs in a melody that apparently should calm you ... The way in which this Chaconne starts, and leaves place for silence, and afterwards the sounds to climb smoothly, then pause to make a continuous break, then come back to shouting to take another stronger boost. It’s Chaconne’s way, it’s like life itself. As interpreter, you will know this double or triple torment – the addiction for each sound, involves a considerable effort, a fingers’ fatigue on the strings, a torture of them to refusal, but with a noble purpose, the one to get that very sharp turn, but not to slander our ears, but to calm down in a pleasant way, such that the Being which listens to you suddenly feels a fascinating tenderness of pain and happiness in tandem “caught” in the same sound trap. When you listen to it is even harder, because you cut out all the restlessness Chaconne causes you alive. You can not hide anything. When you stand face to face with the violin you can not hide, you can not put a mask, because it will be against you... The instrument itself forces you to do this; it is natural, because it comes from natural wood and at least the minimum it requires from you – to be you like him too.”⁵⁹

⁵⁹ Maria-Roxana Bischin, annotations on *Chaconne in G minor* exposed to the Doctoral School’s Conference in Philosophy, «Reality and appearance, evidence and probability – new directions in philosophical research», 10 may 2019, Bucharest.

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- *** *Vioara Guarnieri la Palat. Expoziția viorile lui George Enescu* [The Guarnieri Violin on the Palace. The Violins of George Enescu Exhibition]. Museographer Sibianu, Adriana; scientific researcher, Cosma, Viorel. Bucharest: National Museum “George Enescu”. 26th March, 2019.

CONTEMPORARY AND TRADITIONAL PATTERNS IN BRUNO MADERNA'S VOCAL WORKS

IOANA BADIU-AVRAM¹

SUMMARY. Bruno Maderna was one of the most appreciated composers and conductors of his time. Maderna's opera covers a wide range of sonorities and combinations of vocal and instrumental groups: piano and voice, chamber orchestra and voice, double orchestra with soloists and chorus, orchestra and piano, orchestra and solo wind instruments, orchestra groups and percussion, violin concerts, orchestra and electronic music, pure orchestral pieces, music for radio, film and ballet. Maderna's musical language and structure follow the path of his colleagues and involve a complex harmony. However, his vocal idiom has consistency in the melody, clarity in the harmony and uses defined phrases. The vocal score, especially in the lied, presents a relatively simple form, but structured upon the modern musical thought. The lyrical phrase along with the contemporary pattern and the traditional forms are general characteristics of Maderna's opera.

Keywords: 20th century music, Darmstadt, singing technique, musical form, Italian songs. Electronic Music, work in progress, *opera aperta*, improvisation

Bruno Maderna's status within the 20th century music

Bruno Maderna's creative, conducting and teaching activity (Venice, April 21st, 1920 - Darmstadt, November 13th, 1973) had contributed to the dissemination of the new music across the European continent and had also been echoed in North America. Maderna was a complex personality of the contemporary music panorama through the importance of his works and his conducting and teaching career. He activated as a professor, composer and conductor at the Darmstadt School, conducting numerous premieres and engaging himself in the promotion of the new music. It has been a constant presence of the school since 1949 until his disappearance in 1973.

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Maderna was one of the first Italian composers who embraced the serial idea and the post-Weberian rationality, especially in principles of construction and aspects of symmetry.

He was considered a pioneer in the electronic music field and of the new concepts of work in progress and *opera aperta*. The composer enfolded the merits of his predecessors, but he also harmonized with the trends of the modern age, thus creating an authentic style in which the new currents blend symbiotically with the coordinates of tradition.

He directed both his own compositions (many of his premieres being directed by the composer himself) and contemporary operas (he was a conductor specialized in contemporary productions²), but also compositions by Monteverdi and Mozart.

Life and career. Composer, conductor and professor

Although Maderna had a struggling childhood because he changed tutors and residence, he always found himself involved in musical environments.

Ever since he was very young Maderna had been participated in musical entertainment activities with his father's band. The notoriety he gained conducting since his childhood in the renowned theatres of northern Italy (in 1927 Maderna was conducting the Theatre alla Scala from Milan, later he had a conducting activity in the theatres of Trieste, Venice and Verona) entrusted him with the support of the fascist regime, calling him its own exceptional child³.

After travelling for studies in Milan, Verona and Rome, at the age of 20 Maderna gets the diploma in composition at the Santa Cecilia Academy in Rome. One year later he meets Gian Francesco Malipiero, a defining meeting for his future path. In the Venetian Conservatory and at the Biblioteca Marciana from Venice Maderna studies and transcribes with Malipiero Ancient music and Renaissance polyphony, echoes of which will be found in Maderna's compositions. Therefore, Maderna assembled his musical compositions involving the traditional idiom within the avant-garde thought.

² I had the honour to carry a discussion with Professor Cornel Țăranu about Maderna because they met in Darmstadt. According to Professor Țăranu, Maderna was considered to be Boulez and Stockhausen's favourite conductor. Professor Țăranu attended the Darmstadt classes back in 1968, 1969 and 1972. In 1969, for three weeks, he studied under Maderna's conducting guidance the operas *Pierrot lunaire* (Schönberg) and *Le marteau sans maître* (*The Hammer without a Master*, Boulez), with the participation of a professional ensemble.

³ Rossana Dalmonte, article *Maderna [Grossato], Bruno [Brunetto]*, in: *Grove Music Online*, editor Stanley Sadie, p. 273.

Maderna is anchored in his studies with his professor and friend Malipiero, often speaking of the passion for ancient music inspired by his Master. Malipiero loved modern music to the same extent as he was concerned with traditional music. Although he did not want to create strictly in the new style manners, he had an open musical thought and encouraged his disciples like Nono and Maderna to experience the new concepts and directions.

After the end of the Second World War (Maderna was enlisted and even detained by the Italian legion affiliated to the Nazis on 2nd February 1945), his activity became extremely dynamic, first by participating for the first time as a conductor and composer in the International Festival of Contemporary Music of Venice⁴, a manifestation that offered a totally new musical material.

The 9th edition in the 1946 festival introduces Maderna, who conducts the titles *Serenata (Serenade)* for 11 instruments, his own creation, Riccardo Malipiero's *Piccolo concerto (Small concert)* for piano and chamber orchestra, Valentino Bucchi's *La dolce pena (The sweet sorrow)*, for voice and 9 instruments, Guido Turchi's *Trio* for flute, clarinet, viola and Camillo Togni's *Variazioni (Variations)* for piano and orchestra.

His presence in the circles of contemporary composers is a constant one, and since 1949 he attends the Darmstadt courses, where he activates as a professor, conductor and composer, being one of the prominent figures from Ferienkurse and one of the basic members of the school.

The involvement of the technology in the process of sound creation has always been a spectacular solution. In 1955, Maderna along with Luciano Berio founded the Studio di Fonologia from Milan. On the international map, there already existed such laboratories for sound transformation: the first one was Studio für Elektronische Musik Köln (1951) of the German radio, after that Groupe de Recherche de Musique Concrète (1951), Columbia-Princeton Electronic Music Center (New York, 1951) and the laboratory founded by Herman Scherchen at Gravesano (1954).

The Studio of Phonology was founded at the basis of the creation of a group of valuable composers of the time, concerned with the technical processing of sound, with the editing of the *Incontri Musicali (Musical Meetings)* magazine, which Maderna was responsible for in the period 1956-1960, and with the coordination of artistic and scientific manifestations that aimed to make the new musical scores known to the public.

⁴ The International Festival of Contemporary Music of Venice takes place since 1930 (first edition 7th-14th of September), annually or every two years. The very first edition presented operas by Malipiero, Casella, Pizzetti, Respighi, Kodaly, Bartók, Prokofiev, Stravinsky, Milhaud, Hindemith, Debussy, Honegger, but also Vivaldi, Corelli and Haydn. The programme is diverse and aims to inform the public about the new international music. During the festival there will be first auditions of some works that will become emblematic for the 20th century. The festival is still carrying out a music dissemination activity even nowadays.

The studio has become one of the main centres of research, experimentation and music production in the international panorama, through the contribution of the two composers. Berio and Maderna were among the first composers to experience synthetic sonorities processed by technical means and to have developed a creative and research activity in an electronic studio.

Maderna was preoccupied with the ancient Italian music (especially of the Venetian composers, the result of the study with Malipiero): in 1967 he transcribes *Orfeo* by Monteverdi, in 1968 Belli's *Orfeo dolente* (*Sorrowful Orfeo*, fragments of which he included in the 1968th *Hyperion* version in Bologna) and in 1972 transcribes for the orchestra Gabrieli's composition *Canzon XVI* (*Song 16*, later included in *Ritratto di Erasmo*) and other operas composed by Vivaldi, Galuppi, Pergolesi and Stradella. He also transcribed composers out of the Latin territory, transcripts that he will use and even cite in his opera: Rameau (*Platée, Plataea*), Bach (*Ricercar a 6* from *Musikalisches Opfer, The Musical Offering*), Gluck (*Danza degli spiriti beati* from *Orfeo ed Euridice*, included in the sound track of the movie *Sangue a Ca'Foscari* from 1946, *Dance of the blessed spirits*), Musorgski (*Pictures at an exhibition*).

In 1971 Maderna becomes the main conductor of the RAI Orchestra from Milan and proposes the following repertoire: „Half of the repertoire should be composed of operas by composers since Monteverdi, or even earlier works, to Mahler, 30% of works from Mahler to Webern, and the rest to be post-war and contemporary music”⁵.

Maderna's didactic activity develops rapidly, he is invited to lecture in Milan (1957-1958), at the Darlington College in England (1960-1962), in Rotterdam (1967), Salzburg (1967-1970), Berkshire (Tanglewood-Massachusetts) and Juilliard in New York (1971-1972).

At the same time, during this period he leads an intensive conducting career all around the world. Maderna was an appreciated conductor in the United States, Japan, Argentina, Italy, Austria, Germany, both at the direction of his own opera and the works of composers such as Monteverdi, Mozart, Debussy, Malipiero, Schönberg, Webern, Stravinsky, Ligeti and other contemporary composers (he was one of the conductors of Stockhausen's *Gruppen* premiere, together with Stockhausen and Boulez).

In 1963 he transferred to Darmstadt, obtaining German citizenship, where he would live with his second wife, Beate Christine Köpnick and their three children.

⁵ Letter addressed by the composer to the management of the RAI from Milan
<http://larevue.conservatoiredeparis.fr/index.php?id=650#ftn12>.

Ten years later Maderna dies shortly after conducting the premieres of his last two works, the opera *Satyricon* and the *Oboe Concerto no. 3*.

The works for voice

Maderna's compositions are not entirely published. There are lots of scores missing or incomplete or not edited. Nevertheless, the published works are unlikely to be produced because of the great ensembles used by the composer. This is the reason why only big theatres and cultural institutions can afford to represent such productions.

Maderna will plead for the creation of a new language, which consists of re-evaluating the traditional principle through the lenses of contemporary resources, will seek new opportunities for the serial expression and will even experiment heterogeneous concepts.

The first works signed Bruno Maderna are under the influence of the innovations of the period. He offers particular importance to his musical writing, but leaves to the conductor and performers the interpretative possibilities, a method that he will adopt in many of his works. His few indications, however, are precise and require to be respected. In his maturity compositions, he explicitly sets out his conceptual vision of the work, issuing requirements of scenography, direction and performance (see *Hyperion*).

Maderna's style is fluent, intelligible, and therefore can be assimilated. The performance of his scores energizes and revitalizes and contrasts with the extravagance preferred by some of the avant-garde composers. Maderna passes from the structural methods to aleatory music with a great taste for details. The composer's improvisation is controlled, rather positive, and has a sense of dramatic tension that can be easily learnt by the audience and which is not found in the scores of other composers of the time.

Although Maderna activates in an avant-garde and an intensive experimentation period, the composer prefers to explore the new creative aspects of the epoch without neglecting the traditional basis and teachings of Malipiero.

In his music, the composer integrates harmonic and conceptual aspects of his contemporaries, but without overly complicating the score, on the contrary, giving his work its own logic and fluency that offers an exceptional performance and audition.

Of all his works, there have been identified 21 compositions for voice, from which the lieder cycles contain 3 songs, the cantata 4 songs and the operas assume various versions.

There are sketches and incomplete or unpublished scores such as *La sera fiesolana (Evening in Fiesole)*, for tenor and orchestra, *Non so chi sei (I*

don't know who are you), for voice and orchestra, *Ci vedremo a mezzanotte* (*See you at midnight*), *Ho letto in cielo* (*I read it on the sky*), *Fiori del cielo* (*Flowers of the sky*), *Al muro del suono* (*At the borders of the sound*), for voice, orchestra and piano, *Quando la tristezza* (*When the sadness*), for voice and piano, *Cinque brevi pezzi* (*Five short pieces*) for trio strings, choir and accordion, therefore the number of his vocal works could be more generous.

His compositions for voice are not many, but are diverse as they cover different genres: lieder, opera, cantata, requiem, radio drama, electronic music. Thus, Maderna composes one lieder for contralto, *Alba* (*Sunrise*, 1937-1940), two lieder cycles for soprano: *Liriche su Verlaine* (*Lieder by Verlaine*, 1946-1947), *Tre Liriche Greche* (*Three Greek Lieder*, 1949) and the work in progress opera *Hyperion* (1962) and the *opera aperta* creations *Ausstrahlung* (*Broadcast*, 1971) for female voice and *Satyricon* (1973) for soprano, tenor, bas.

Maderna had also composed vocal-symphonic titles such as *Requiem* (1946), for soloists and double choir, the cantatas: *Studi per 'Il Processo' di F. Kafka* (*Studies for The Process of F. Kafka*, 1950), for soprano, *Vier Briefe* (*Four Letters*, 1953), for soprano and bass, *Gesti* (*Gestures*, 1969) for choir and *Suite* (1969) for choir and reciter (included in *Hyperion*), *All the World's a Stage* (1972) for choir and *Venetian Journal* (1972) for tenor.

Other vocal compositions are: the radio dramas *Il mio cuore è nel sud* (*My heart is in the south*, 1949) and *Don Perlimplin* (1961), for soprano and recited voice, *Ritratto di Erasmo* (*The Portrait of Erasmus*, 1969) and *Ages* (1972) for voices and choir, choral music: *Psalm* and *Zombies chorus for a cappella choir* (included in *Hyperion en het geweld*, *Hyperion and the violence* from 1968, a variant of the cycle *Hyperion*).

The composer was widely recognized due to his electronic music as *Dimensioni II / Invenzione su una voce* (*Dimensions II / Improvisations on one voice*, 1960) and *Aria* (1964), autonomous compositions that are also included in *Hyperion*.

The majority of his vocal compositions are written for the soprano voice. There are few opuses for the alto, tenor or bass voices, however, in the vocal works for ensembles these voices have well-defined attributions.

Maderna's vocal music presents complex aspects and evolves in the rhythm required by the changes of the musical language of the time, while opting for a reinterpretation of the tradition with the help of new compositional techniques.

Maderna's texts combine traditional libretto and unconventional content such as phonemes. His approaches include Italian poetry (*Alba*), French poetry (*Liriche su Verlaine*), Greek poetry (*Tre Liriche greche*), religious text in Latin (*Requiem*) and Sanskrit (*Ausstrahlung*), German novels

(*Studi per ,Il Processo', Aria*), Spanish novels (*Don Perlimplin*) and old Latin (*Satyricon*), Italian folklore (*Venetian Journal*), letters in German and Italian (*Quattro lettere*) and old Italian legends (*L'augellin Belverde*), phonemes (*Dimensioni II, Tre Liriche greche, Studi per ,Il Processo', Ages*).

Although *Venetian Journal* is mostly a dissonant opera, Maderna includes tonal fragments such as the tenor's song, reproduced from the Italian folklore (see Example 1), *La biondina in gondoeta (The blondie in the gondola)*. This is permanently interrupted by the French horn, not allowing the singer to finish the word *indormenta (falling asleep)* that becomes a meaningless word, *indormen*.

We can find the same process of interference in *Hyperion*, where the orchestra constantly intervened in the flute score, disintegrating its sonority, perhaps a metaphor of the society that breaks aspirations and dreams.

E.g. 1

La biond - in - a in gon - do - e - ta ___ l'alt - ra se - ra mi go accom - pa -
 gna - o, ___ Dal pia - ser la po - a - ret - ta ___ la se ga qua - si in dor - men

Folkloric pattern in *Venetian Journal*

The characters are complex and individualized through themes and musical series (*Tre Liriche greche, Studi per ,Il Processo', Il mio cuore é nel sud*), characters specific in the *commedia dell'arte (Satyricon, L'augellin Belverde)* or in the religious area (*Ritratto di Erasmo*). In *Studi per ,Il Processo'* (see Example 2), the character Leni, who is a soprano, is described through her theme serie (measures 21-24), a vocalize which will reappear in the score of the saxophone and clarinet (measures 62-65), but also through the *Wiegenlied (Lullaby)* tempo and the mute emission (*a bocca chiusa*), that suggests her loose woman character.

E.g. 2

Leni *p dolcemente e legato* *bocch chiusa*

Sprech. Ach, Leni... was für ein Mädél...

Cl. *p*

Sax A. *p dolce* *gliss.*

f in fuori ed espressivo molto 64 65

**Leni's theme, a lyrical phrase (*Studi per ,Il Processo'*),
is reproduced by the sax and the clarinet**

The composer introduces the instrument as the principal character of a vocal work (*Amor di violino*-violin, *L'augellin Belverde*, *Hyperion*, *Don Perlimplin*-flute), therefore a character that does not own an oratorical libretto, but an exclusively musical part. And last but not least, there are characters that do not have a physical appearance in the opera, but they are only referred to through the interventions of another unnamed character (*Quattro lettere*, *Studi per ,Il Processo'*, *Hyperion*, *Don Perlimplin*, *Ages*).

The general characteristic of Maderna's opera is the lyricism, in the majority of the works the soprano and the wind instruments such as flute or oboe exercise the supremacy of the lyrical phrases (*Canto mattutino*, *Le Danaidi*, *Don Perlimplin*, *Studi per ,Il Processo'*, *Aria*, *Ausstrahlung*). „Much of Maderna's writing for solo instruments has an expansive, singing quality: the flute in *Hyperion*, the violin in *Concerto per violino* (1969), the oboe in the three oboe concertos in 1962, 1967 and 1973".⁶ Thus the instruments acquire a distinct, lyricized phrase, becoming the echo of the solo voices. The wind instruments assume the vocal line and, implicitly, its lyricism, extrapolating the discourse into its own rhetoric.

⁶ Vivienne Suvini-Hand. *Sweet Thunder: Music and Libretti in 1960s Italy*, Legenda, London, 2006, p. 152.

The compositional language is diverse, there are both tonal and dissonant fragments that involve serial patterns (*Tre Liriche greche*, *Studi per ,Il Processo'*, *Il mio cuore é nel sud*), aleatory (*Ausstrahlung*, *Satyricon*), dodecaphony (*Tre Liriche greche*, *Studi per ,Il Processo'*), citations (*Tre Liriche greche*, *Don Perlimplin*, *Ritratto di Erasmo*, *Hyperion*, *Venetian Journal*, *Satyricon*), polyphonic structures (*Requiem*, *Satyricon*), folklore references (*Venetian Journal*) and *Klangfarbenmelodie* (*Stellato*). He uses the rhythm of exceptional divisions and polyrhythm, frequent changes of tempo, micro intervals, and overlaps of parallel fifths, all specific to that period. He quotes modern structures, involving the *tempo di tango* (*Sérénade*), jazz (*Il mio cuore é nel sud*, *Il cavallo di Troia*, *Don Perlimplin*), blues and boogie-woogie (*Il mio cuore é nel sud*), *Wiegenlied* (*Studi per ,Il Processo'*), rhythms of *Habanera* and *Rhumba* (*Il cavallo di Troia*). Regarding the creation of lieder, it is organized both according to traditional structures (*Aquarelles* and *Sérénade* have a ternary form of lied), and constructions that do not conform to predefined patterns (*Alba*, *Sagesse*, *Canto mattutino*, *Le Danaïdi*).

The extended vocal technique and the instrumentalization of the voice are represented through several vocal effects such as: intonational declamation (*Satyricon*), rhythmic declamation (*Le Danaïdi*, *Studi per ,Il Processo'*, *Il cavallo di Troia*, *Dimensioni II*), speaking (*Il mio cuore è nel sud*, *Studi per ,Il Processo'*, *Quattro lettere*, *Don Perlimplin*, *Ausstrahlung*, *Ages*, *Venetian Journal*), mute emission (*Le Danaïdi*, *Studi per ,Il Processo'*, *Quattro lettere*, *Hyperion*, *Ausstrahlung*, *Venetian Journal*), grumbling (*Aria*), vocalize (*Tre Liriche greche*, *Studi per ,Il Processo'*, *Quattro lettere*, *Aria*, *Ausstrahlung*, *Venetian Journal*, *Satyricon*), shout, laughter, guttural voice and sonorous inhalation (*Ages*, *Dimensioni II*), *Sprechgesang* (*Aria*, *Venetian Journal*, *Satyricon*). In the works involving the use of electronic means, vocal techniques will be overlapped in order to create much more intense sound effects. Maderna was always in the search of new sound structures, therefore he makes use of unconventional resonances.

Approaching such a repertoire as Maderna's takes us back to the principles of *belcanto* in order to resolve difficulties of intonation, pronunciation and articulation, sustaining and controlling the air column of the singer. But the biggest problem seems to be the full control of breathing because of the high vocal tessitura of the vocal scores. Once the superficial breathing is being activated, a series of processes that are not at all beneficial to the singing is about to boost: laryngeal pressure, suspension of the air column, the impossibility of sustaining and a generalized physical tension.

We deem necessary the technical preparation of such a repertoire, approaching vocalizations that correspond to the requirements of the score, even studying the difficult fragments by replacing the text with vocalizes and

mute emission for the correct positioning of the sound. Through the study in detail, both of the score for finding the moments in which the vocal score can support effective communication with the writing of the accompaniment and especially the technical implications, such difficult fragments can be clearly identified and solved, if the performer possesses the necessary vocal features.

The voice has always been a flexible instrument from a technical point of view, while providing expressiveness and a wide range of sonorities. Whether we are talking about single-voice or mixed-voice compositions, with or without accompaniment, the composers tried to discover new timbre colours and vocal resonances. Over the time, the composers have been preoccupied with writing their works in order to highlight the vocal possibilities, even expanding the limits of the voice, emission and singing technique, and treating the voice as any other instrument. The vocal technique has been of particular interest since ancient times, so that song treatises have been written for a good vocal behaviour.

Conclusions

Maderna's compositions do not denote a homogeneity in the true sense of the word. The lack of a such unit can be a consequence of the desire to experiment and research on as many plans as possible. Even more so, his cosmopolite character emerges from the professional voyages to the Asian continent, to America, as well as from the residence in Italy and Germany. In Maderna's score there are echoes of this intense professional life, but also the innovations of his predecessors and contemporaries, the composer translating them into their own creation in a synthetic, personal manner. Therefore in his opera we can find both traditional and contemporary idioms, merged in a very particular approach. Each of Maderna's works reveals individuality. Viewed as a whole, his opera does not necessarily present a unitary construction. However, there are common concepts and directions that make his creation recognizable in the setting of the 20th century works.

Translated by Ioana Badiu-Avram

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THE MOST SIGNIFICANT MUSICAL INFLUENCES ON ROMANIAN COMPOSERS DURING THE STALINIZATION YEARS

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SUMMARY. During the first half of the 20th century, Romanian music flourished through the creation of a group of composers that were of great value. This generation of artists, although formed in schools of the West, kept in touch with the Romanian culture and worked to develop it and promote it. In this context, the consequences of World War II meant that Romania fell under Soviet control, and as a result, the Soviet ideology encroached on all aspects of Romania's society. The communist authorities realized the potential influence that culture and the arts could have, thus subjugating them to the new social-realist agenda. This paper explores the impact that the Stalinization period had on Romanian composers and the music they created, from censure to monitoring and, ultimately, control.

Keywords: Romanian music, communism, ideology, social realism, censure.

Introduction

The impact of socio-politics on music is a subject that has generated debates in the last century. A closer analysis shows that even in the times of Plato and Aristotle, this was a pertinent issue that generated many theories on the influence of music in society. In Ancient Greece, music was thought to have an impact on the political and moral behavior and as a result, was placed in high regard. Later on, the philosopher Rousseau² echoed the words of Plato and Aristotle, but added the idea of identity and emotion to music, while Adorno evaluated the link between society and sound, concluding that it belongs within a particular political economy.³ The underlining message

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² Rousseau, Jean Jacques, *Essay on the origin of languages and writings related to music*, J.T. Scott (translator and editor), Ed. University Press of New England, Hanover, London, 1998, p. 886.

³ Adorno, Theodor W., *Essays on Music*, Richard Lepert (editor), Ed. University of California Press, Berkley, 2002.

that philosophers and theoreticians conveyed is that music can be a powerful tool used in spreading ideology, but at the same time, as Micheal Steen shows in his research, *The lives and times of the great composers*,⁴ the socio-political context also influence composers and the music they created. This reality is especially significant in the 20th century, when some of the most destructive wars in history took place, setting the stage for totalitarian dictatorships. As Alex Ross states, “the period from the mid-thirties onward marked the onset of the most warped and tragic phase in twentieth-century music: the total politicizing of the art by totalitarian means.”⁵ As a result, the world witnessed the control that dictators acquired, from Hitler in Germany and Austria to Mussolini in Italy, Franco in Spain, and Stalin in the Soviet Union. In this political landscape, musicians and artists were forced to accept the new ideologies imposed by these totalitarian regimes, and for some composers, “their musical creation was not just a simple artistic and aesthetic exercise, but a specific means of involvement in the life of society.”⁶

Romania was not exempt from the totalitarian trends that divided Europe, and the Soviet model was adopted after the first communist-backed government came to power. One of the key personalities of the Romanian political arena was Gheorghiu-Dej, who possessed the characteristics of an authoritarian leader who displayed a merciless form of Stalinism. “For a brief period, while Stalin was still alive, he destroyed all overtly Romanian traditions that were nationalist. Instead of relying on the support of Romanian nationalist forces, he was content to deploy the ruthless terror that characterized all of the new people's democracies.”⁷ The terror and persecution that followed had a significant impact on the cultural, artistic and musical world, and as we shall present in this paper, composers and musicians had few choices in dealing with the new political landscape. “Once with the establishment of the communist regime, the problem of the musical style falls under the ideological domination of socialist realism.”⁸

Scope and Methodology

The scope of this paper is to present a clear and synthesized view of Romanian music during the first years of communism, known as the

⁴ Steen, Michael, *The lives and times of the great composers*, Ed. Oxford University Press, New York, 2003.

⁵ Ross, Alex, *The rest is noise*, Ed. Farrar, Straus, and Giroux, New York, 2007, p. 217.

⁶ Văduva, Lois, *Influența și controlul sociopoliticului în muzică (The Influence and control of sociopolitics in music)*, Ed. Muzicală, București, 2019, p. 66.

⁷ Glenny, Misha, *The rebirth of history, Eastern Europe in the age of Democracy*, Ed. Penguin, London, 1990, p. 101.

⁸ Constantiniu, Otilia, *Creating the Romanian national musical style*, Studia UBB Musica, LXI 2, 2016, (p. 59-70).

Stalinization period. Firstly, we aim to present a chronological narrative of the most important events that shaped the lives of composers, after which we will present the most illustrative musical trends that existed during the selected period.

The methodology of research in this paper is the historical method, through which we gleaned information from both primary sources, such as musical examples and secondary sources, such as published books, articles, and translations. The reason for choosing the historical method in this research is to present an accurate account of the most compelling information regarding the composers and their music in the first phase of communism. Being a broad subject, we recognize the limitations of this research and recommend further reading of the subject for a more comprehensive view. Given that the scope of this research was to present a summation based on historical events, the originality of this paper consists in synthesizing the present information, by combining information on the events that shook the musical world and illustrative examples of musical creations composed during the Stalinization period.

The social and political context

Between the Two World Wars, Romania experienced a free market economy, its educational system was considered to be competitive, and Romanian culture was flourishing. There was a significant development in the Romanian musical educational system, which was striving towards a modern national musical repertoire, forming a synthesis between the Romanian folklore, the Byzantine music, and the European language.

The year 1920 represents the founding of the *Society of Romanian Composers*, its purpose being the reunion of the country's most prominent musical personalities.⁹ Also, the publication *Muzica (Music)* was founded in this year. These two initiatives opened the way for the integration of Romanian music into the new European school of thought. On the one hand, the *Society* ensured a strategic artistic trajectory and, on the other hand, *Muzica* created an environment favorable to debates and exchange of views between composers, regarding the formation of a national music school. The result of these two events was the formation of a trend that combined Romanian national specificity, the national folkloric source, and European modernism.

This thriving framework was interrupted by the Second World War, the pro-Nazi Government, followed by the Soviet take over. These events brought a significant turn in the progress of Romania towards a democratic society and an ideologically free culture. Inspired by the Soviet model, the

⁹ Firca, Gheorghe, *Uniunea Compozitorilor – asociație profesională și club elitist (The Composers Union – professional association and elitist club)*, *Muzica*, no. 4, 2010, p. 30.

Romanian communist authorities soon realized the significant potential that arts and culture could have on manipulating the population in accepting the new political trend. Consequently, those who “were ready to ascribe their loyalty to the Communist Party could expect great rewards, while those who did not give in could expect heavy repercussions.”¹⁰

Some writers, such as George Călinescu, university professor, critic and writer, and the great writer Mihail Sadoveanu aligned with the new ideology and tried to continue their career in this new political landscape.¹¹ Other writers hesitated in the beginning, some even preferring to give up their career as authors than to become propagandists of an ideology they despised. However, as time passed, numerous authors accepted to work in compliance with the communist ideology due to the destiny of writers such as Radu Demetrescu-Gyr, Romulus Dianu, Șerban Cioculescu, and others, that were arrested and sent to prison or in concentration camps. The perspective of unemployment and its consequences were enough to convince some composers to accept the communist regime, even if at a superficial level.

Not only writers were forced to submit themselves to the communist and Soviet ideology, actors also had to obtain a thorough preparation in regards to the Marxist-Leninist doctrine and to get inspiration from Soviet actors. The result of this interference of communist authorities in theater was that the public was increasingly reserved towards these events, which were, in reality, a camouflaged propaganda.¹²

In the beginning, painters, sculptors, and musicians thought they were going to be overlooked regarding their artistic activity. Unfortunately, arts were also subjugated to the socialist realism agenda. An example in this regard is the bas-relief of Constantin Baraschi that immortalizes Romania's release by the Soviet army and reproduces a Soviet tank surrounded by a pleased crowd. The bas-relief had a phenomenal success and received the national award in 1953. The artistic works that did not have political content, such as landscapes or still life, were criticized and considered to lack life, and artists were accused of being strangers to reality. Real art, in communist critics' words, had to display portraits and themes that would breathe life into the people. “Arts were meant to have exact functions, wholly subordinated to the political ideology. Freedom and sincerity of the expression, so necessary to artistic creation, are replaced by conformity.”¹³

¹⁰ Gallagher, Tom, *Furtul unei națiuni, România de la comunism încoace (The Theft on a Nation – Romania from Communism to the Present Days)*, Ed. Humanitas, Bucharest, 2004, p. 67.

¹¹ Boila, Romulus, *A Decade of Soviet Rule*, Ed. Praeger, New York, 1956, p. 129.

¹² *Idem*, p. 151.

¹³ *Idem*, p. 157.

The culture of the Communist era was subject to continuous control and monitoring through specialized censure services that worked to verify the content of the operas following ideological and not esthetic criteria. There was a phenomenon of subordinating culture to the Communist Party's program, characterized by imposing a direction established by the Party, promoting people loyal to the regime, and sanctioning the ones that did not align with the party ideology. The soviet control determined the dynamic of the political regime that underwent three stages¹⁴: *The Stalinist phase* (1944-1955), characterized by the Sovietization imposed by Stalin and the spread of the party ideology. During this time, the purpose of culture and art was that of supporting and promoting the communist ideal. The norms of *socialist realism* were imposed, by which the communist party understood that it meant presenting reality according to ideology, using an accessible language. This period is also called *the proletarian period*, according to Lenin's thesis that supported the proletarian culture instead of the bourgeois one. Therefore, numerous valuable Romanian writers and scientists were eliminated from teaching under the pretext that they did not accept Marxism.

The relative liberalization stage (1956-1974) brought a slight freedom in the ideological control over culture, and themes such as the great party of the leader as a hero were no longer compulsory. During this period, Romanians were allowed to resume contact with the Western world, and the ideological censure became more permissive so that certain cultural activities were resumed. These years, culture experienced a development again; both in terms of performance and stylistic diversification.

The last stage of the communist era was that of the *nationalist communism* (1974-1989), where the Party justified and legitimated the politics of the communist regime and promoted Nicolae Ceaușescu's image. During this period, there was an opposition reaction towards re-Stalinization politics, as the country had a challenging time coping with the intensifying restrictions.

In this paper, we follow especially the life and musical creation in the first period, marked by the Second World War, when the communist ideological pressure was starting to emerge, and until the removal of Matei Socor from the presidency of the Composers Union in 1954 and the start of the liberalization period.

In the early Stalinization stages, the politicization of Romanian culture became a reality, and Katherine Verdery argues that, despite individual efforts, the intellectuals ended up reproducing the national ideology.¹⁵ Even though

¹⁴ Georgescu, Vlad, *The Romanians: A History*, Ed. Ohio State University Press, Columbus, 1991, pp. 218-220, 242-243.

¹⁵ Verdery, Katherine, *National Ideology under Socialism, Identity and cultural politics in Ceausescu's Romania*, University of California Press, Los Angeles, 1995, p. 302.

there was an effort to avoid precise party indications, often, the national idea was used as a shield against repercussions. Unlike the American author, Mircea Martin argues that, for the most part, Romanian intellectuals distanced themselves from the promoters of the ideology and distinguished between official nationalism and the non-politicized one, that supported modernism and Europeanism.

Eugen Simion presents the possibilities that people involved in the cultural life had during this repressive landscape: to refuse to collaborate and give up their artistic activity, or to be threatened with prison or death sentence; to collaborate, thus becoming official writers (or composers); to flee the country; to not directly oppose the regime, in other words to accept few compromises without betraying their art or to choose to resist. Ioana Macrea-Toma presents some of the reasons for which Romanian writers were put in a difficult situation if they decided to display their dissatisfaction with the regime publicly. Among the reasons highlighted were the issues of professional endorsement, the meagerness of external relational support, and the complex nature in both the indifference and hostility of the Censorship.¹⁶

Because of these options, two cultures dominated the Romanian cultural landscape after 1945: an official culture, propagandistic, and an underground culture that focused on the esthetic.¹⁷

The impact of Stalinization on Romanian Composers – The Way Towards Musical Censure

In her book, *Muzica românească între 1944-2000* (Romanian Music between 1944-2000),¹⁸ Valentina Sandu-Dediu presents how Romania's socio-political context following WWII influenced the artistic life. Once the Communist regime came to power, a schism happened concerning the previous cultural, political, social, and economic traditions, and arts became instruments used for the benefit of state politics. Art had to fulfill its purpose of creating “the new man,” and of influencing society to accept the doctrine of socialist realism. For instance, during these years, “the message of an artistic work must be clear, mobilizing, tonic, accessible to large masses of working people, in compliance with the socialist realism doctrine.”¹⁹

¹⁶ Macrea-Toma, Ioana, *Privilighenția. Instituții literare în comunismul românesc*, (*The Privileged. Literary Institutions in the Romanian Communism*, Ed. Casa Cărții de Știință, 2009, p. 337.

¹⁷ Simion, Eugen, *Cultura în epoca totalitarismului* (*Culture in the Era of Totalitarianism*), in *Caiete critice I* (Critical Books I), No. 4, 1998.

¹⁸ Sandu-Dediu, Valentina, *Muzica românească între 1944-2000* (*Romanian Music between 1944-2000*), Ed. Muzicală, București, 2002, pp. 11-29.

¹⁹ *Idem*, p. 12.

Stalin invented socialist realism in 1932 and imposed it in the Eastern European Communist countries. This ideology opposed modernism and avant-garde, which were considered decadent and anti-human. All modernist elements became prohibited, and therefore values, such as Proust, Schoenberg, Messiaen, were eliminated from the public space. Also, the works of writers and composers who were charged and imprisoned for not accepting certain compromises were banned. Speranța Rădulescu demonstrates that the terror spread through the Communist regime influenced all composers during this period. "They modified more or less, in one way or another, their perspective on the world, their existential path, creative ideas, and compositional style."²⁰ A writer during the dictatorship times, Mircea Zăciu highlights that there was a sort of cultural resistance, even if it was not at all times visible. Frequently, a masked resistance sought to reaffirm the Romanian spirituality.²¹

The change towards this political climate was sensed as early as 1944, as a series of reforms and changes were implemented to replace the former legionnaires and supporters of Lieutenant Antonescu. As a consequence, the Secretary of Culture and Arts passed on a Decision to form within a twenty-four-hour timeframe a so-called "purge committee" that would verify and sanction the people that had collaborated with the Nazi army. Alfred Alessandrescu, Ioan Dumitru Chirescu, and Mihail Andricu formed this initial purge committee, who were correct and exemplary people that were not liked by authorities because they were not aggressive enough. The results of the committee caused the elimination of the composer Ioan Mânzatu and the two poets Vasile Militaru and Radu Demetrescu-Gyr from the Society. All three were primarily displaced because of their former ties to the legionnaire movement, which was now heavily condemned. Former officials from the war period were attacked; for example, Mihai Constantinescu was forced to testify and admit to treason and collaboration with the enemy. Also, a wrongful accusation of Constantin Silvestri was released, and "other composers underwent a difficult time; the time of purge was not without risks, not even for the most uninvolved people. In regards to the others, there were punitive measures that involved the termination of contracts, and other hardships, including the restriction of freedom."²²

The Soviet control started to infringe more and more control over the musical life. For example, at the General Assembly of the Society of

²⁰ Rădulescu, Speranța, *Peisaje muzicale în România secolului XX (Musical Landscapes in XXth Century Romani)*, Ed. Muzicală, București, 2002, p. 68.

²¹ Zăciu, Mircea, *Interviuri (Interviews)*, ed. Grațian Cormoș, Ed. Limes, Cluj-Napoca, 2007, p. 303, Interview conducted by Rodica Palade, in "Revista 22", no. 21, 23-29 May, 2000, pp. 10-11.

²² Lazăr-Cosma, Octavian, *Universul muzicii românești (The Romanian Musical Universe)*, Ed. Muzicală, București, 1995, p. 129.

Composers, held on April 22, 1945, the State Secretary Mihai Ralea conveyed that the purpose of the assembly was to complete the purge within the Society. The purge committee members had submitted their analysis, but the authorities did not agree with the results. Therefore, they decided to have them revised and changed. In the context of rising tensions between the Society and Ministry, some musicians saw their chance to obtain positions of control and influence. An illustrative example of this reality was Matei Socor's rise to power. At the 1945 General Assembly, after Society's vice-president Mihail Jora finished his report, Matei Socor expressed his consternation that there were no references made regarding their gratitude towards Stalin and the Red Army, which brought freedom. Socor proposed to send Stalin a formal letter, declaring their gratitude. Mihail Jora, unintimidated, indicated that Socor should send the telegram himself. Given the political tensions of the time, Jora's response was an act of courage that would later cost him deeply.

Another event that showed the tendency towards political subordination was the adherence of the *Society of Romanian Composers* towards the *Artists, Writers, and Journalists' Syndicates Union*. The purpose of this movement was to exert more control over the Society, led by a group of intellectuals who were proving not to be obedient enough to the new political appointees. "Whereas it was the wish that this fortress that seemed inexpugnable be politicized and regimented, as it was the procedure with the other intellectual Societies, in exchange for enrolling the entire country on the system instilled with the support of the Red Army"²³ Two disputing groups of composers were established. On the one hand, there was the leadership of the Society, comprised of Mihail Jora, Alfred Alessandrescu and Theodor Rogalski, who was supported by George Enacovici, George Enescu and others, and were against the politicization of the musical world. On the other hand, there was the group led by Mihail Andricu and Matei Socor, who tried to boycott the Committee's works and were promoters of the political agenda.

Given the constraining situation, some composers decided to flee the country, to escape the looming political oppression. One notable example is George Enescu,²⁴ who left Romania in 1946, as he was increasingly disturbed by the harsh landscape. Despite his exile, he was still followed by the Communist authorities, which hoped to use him for their benefit, although Enescu has insisted on several occasions that he was not political. In the National Council for Studying the Securitate Archives (CNSAS), over fifty documents highlight Enescu's surveillance, and the Communist authorities

²³ *Idem*, p. 136.

²⁴ Ioana Raluca Voicu-Arnăuțoiu presents the information on the political situation of Enescu, *George Enescu, Musicians in archives – Biographies hidden in the Securitate Archives*, <https://www.muzicieni-in-arhive.ro/george-enescu-en.php>, accessed September 25, 2019.

hoped that he would return home, thus elevating the Party's prestige. An interesting fact to note is that based on the documents revealed, except for Enescu's wife, everyone in the composer's circle was an informant of the Securitate, either bribed or an actual deponent for them.²⁵ The Communist officials tried to infiltrate his circle of acquaintances to discover his vulnerability and use it to lure him back to Romania. These sorts of intrigues were rampant during Enescu's whole life, and they included financial and prestige incentives. At the same time, it is essential to note the inconsistency of the Communist authorities, as, despite their continued efforts to lure Enescu back home to use his image for the credibility of the regime, they also criticized him in national magazines for his lack of ideological commitment.²⁶

Enescu is a notable example of the tensions that the Communist regime exercised on people, although the composers that remained in Romania had an even harder time. The Soviet ideological pressures started to intensify on February 26, 1946, when, during an Extraordinary General Assembly, the Society's adherence to the General Work Confederation was announced, and the ideologist Marcel Breslașu presented the advantages of getting closer to the working masses. The intellectuals and workers had to "respect each other and love each other, so that, in the end, people would be stronger, more connected in the face of the adversities that they are called to overcome."²⁷ At this point, it is interesting to remark on the reactions of the Society's vice-president. Mihail Jora did not engage in the discussion, but let M. Constantinescu salute Marcel Breslașu. The leadership of the Society was not favorable to the ideological conception. The only agreement point between them and Marcel Breslașu was the promotion and encouragement of the national musical creation. In an executive meeting of the Society, held on May 1948, Jora began an open conflict with Alfred Mendelsohn and Mauriciu Vescan regarding the offensive towards creating democratic music, the composer stating that he was against forcing composers to create something they did not feel.²⁸ As a result of Jora's stance, the media vehemently attacked him, calling him out for his resistance against the state ideology.²⁹

As expected, the communist authorities did not look kindly towards anyone that refused to embrace the new ideology, so the most significant power shift in the musical world happened in 1949, when Matei Socor, who had proven himself to be loyal, became president of the Composers Union. The press

²⁵ Csendes, Ladislau, *George Enescu, un exil supravegheat? (George Enescu, an exile under surveillance?)* Ed. Casa Radio, București, 2011.

²⁶ Lazăr-Cosma, Octavian, *op.cit.*, p. 92.

²⁷ Lazăr-Cosma, Octavian, *op.cit.*, p. 138.

²⁸ *Idem*, p. 166.

²⁹ *Idem*, p. 162.

published articles that praised the new president and presented him in a favorable light. The reality was a completely different one, as due to his absence from numerous meetings and his tendency to hold unraveled speeches, he was severely disliked. Nevertheless, Socor was also the voice of *reason* in regards to composers' activity and the general direction of Romanian musical creation. „One could not miss the opportunity to pour, with a large ladle, the venom of party propaganda. Therefore, a document was issued where the composers and musicologists were reminded of their burdening tasks, in an imperative tone, sounding like a command, obligation, subpoena.”³⁰

After this shift from Society to Union, Jora's situation became even more oppressive, as he was removed from all previously occupied positions and criticized in the press for his decadent compositions.³¹ Despite the apparent victory of the regime against Jora, the Securitate increased their surveillance on the composer in the following period, intercepting his correspondence and phone calls. The attacks did not end there, as Jora's wife was arrested and sentenced to four years in prison, just for the fact that she was Grigore Gafencu's sister. Gafencu had been a former minister of Romania and a former minister in Moscow, tried in absentia after leaving the country.³² The attacks on Jora continued in various publications because his music did not align with the party politics, this having a profound effect on him. „After being subjected to such pressure, Jora finally gave in and accepted an order for a ballet in the spirit of socialist realism, *Când strugurii se coc* [When the grapes ripen].”³³ After this composition, Jora was somewhat rehabilitated and was allowed to regain his position as a professor at the Ciprian Porumbescu Conservatory and was even awarded The State Prize in 1954. Despite this, after the ballet *Când strugurii se coc*, Jora managed to compose without using explicit party ideology. For one of the darkest periods in the history of Romanian music, Mihail Jora remains an example of morality and strength of character.

Since the media played such an essential part in the subjugation of composers, it is not surprising that the journal *Muzica* also became a tool for political ideologization, which, interestingly, in the year 1950, had a single publication. As Cristina Șuteu argues in her article³⁴, the musical opinions that were expounded in the *Muzica* journal could be incorporated in the

³⁰ *Idem*, p. 223.

³¹ *Idem*, p. 205.

³² Voicu-Arnăuțoiu, Ioana Raluca, *Mihail Jora in Musicians in archives – Biographies hidden in the Securitate Archives*, <https://www.muzicieni-in-archiv.ro/mihail-jora-en.php>, accessed 27 September 2019.

³³ Popa, Florinela, *Mihail Jora and the Trap of Ideologies*, in *Musicology Today: Journal of the National University of Music Bucharest*, 7/4 (28) (2016), 311-322, p. 319.

³⁴ Șuteu, Cristina, „*Muzica*” *Journal (1916-1989): The C-O-S-T of the compromise...*, *Studia UBB Musica*, LXI, 2, 2016 (p.71-88)

message that creates the acronym COST, which has a significant meaning. C stands for conformation to the political regime, O for opposition against the old order, S for supporting the working-class musicians and T for the transformation into the „new” man.

The reality of Romanian music during the Stalinization period³⁵

“In the context of strict political ideology, composers had to deal with many frustrations, from the lack of communication and debate with other musicians outside the iron curtain to the censure of modern music and other tendencies characterized by communists as being decadent.”³⁶ Given this challenging situation, the composers were encouraged to compose music with a political agenda, and the favorite themes were Stalin and Gheorghiu-Dej’s portrayals, the country, work, and the party. The realist socialist creation was also a favorite subject, articulated by Jdanov.

The three significant artistic directions that the Communist Party supported during these years were: the patriotic marches and the hymns that would praise the party, music accessible to the masses, and the Soviet music. Consequently, a series of works, which respected the requirements of the realist socialist doctrine, emerged, such as the song *Broken Handcuffs*³⁷, which between 1948 and 1953 was Romania's national anthem. Aurel Baranga wrote the text, and Matei Socor composed the music. This work is an illustrative example of the music composed in that period, the text of the anthem highlighting the importance of the patriotic and working theme.

In regards to the music (E.g.1), we recognize the preference towards a simple and accessible strophic form. The work is in G minor (harmonic), the time signature is of 4/4, and the form is a small bi-strophic. Both stanzas have eight measures formed from two phrases of four measures. The character of the song is that of a fervent anthem, given by the punctuated rhythm and the ascending melodic profile, which like many anthems (including national), begins with an ascending perfect fourth.

³⁵ This subject was presented in detail in Văduva, Lois Paula, *Romania’s Stalinization and its Effects on the Romanian Musical Universe*, Ed. Muzicală, București, 2019.

³⁶ Văduva, Lois Paula, *op.cit.*, Ed. Muzicală, București, 2019, p. 40.

³⁷ *Broken handcuffs are left behind/The worker is always in the front/Through struggle and sacrifice a step we climb/The people are masters of their destiny. Chorus: Long live, long live our Republic!/In a march of a tempestuous torrent/We, workers and peasants and soldiers/Are building the Romania of the new Republic/Eliminating the old putrid dam/It’s the hour of holy suspense/Union and peace and work are carrying the flag/Of the new Popular Republic/By the great victory we are going/It is time for future triumphs./We swear that we will work together and fight/By the new Republic.* Cited from, <http://www.nationalanthems.info/ro-53.htm>, translation by author.

This anthem is an illustrative example of the type of music accepted and promoted during the Communist era, especially in the Stalinization period. Thus, in these years, the formation of a pseudo-culture³⁸ can be observed in the sense of a decline in academic music. Despite this, as composer Viorel Munteanu said, “not a few Romanian composers were against the standardization of art in a culture for masses.”³⁹

E.g. 1

Zer - bro - chen die Ket - ten, aus Ker - kern her - vor, im
 Zdro - bi - te că - tu - șe în ur - mă ră - mân. În

Marsch - tritt der Ar - bei - ter - klas - se, so stei - gen als Herrn uns - rer
 frun - te - i me - reu mun - ci - to - rul. Prin lup - te și jert - fe o

Welt wir em - por die Stu - fen der stei - ni - gen Gas - se. Es
 treap - tă ur - căm. Stă - pân pe des - tin e po - po - rul. Tră -

le - be der Volks - sktaat, den Man - ner und Frau - en mit un - ge - stum fuh - ren zum
 ia - scă, tră - ia - scă, Re - pu - bli - ca noas - tră. În marș de na - val - nic şu -

Sieg und zum Glück, tausend Hände, tausend Köpfe sich aus eigener Kraft er - bauen die
 voi re văr - sat. Munci - tori și lă - rani, căr - tu - rari și oș - tași, Zi -

1. neu - e ru - ma - ni - sche Volks - re - pu - blik. 2. Volks - re - pu - blik.
 din Ro - mă - ni - a Re - pu - bli - cii noi. - pu - bli - cii noi.

In the same spirit, the party promoted and encouraged the creation of patriotic marches and hymns that would praise the party through music accessible to the masses and a Soviet creed.

³⁸ Term used by Valentina Sandu-Dediu.

³⁹ Munteanu, Viorel, *Întâlnirea compozitorilor români cu dodecafonia (The Meeting of Romanian Composers with Dodecaphony)*, în loc de postfață: Roman Vlad, *Istoria dodecafoniiei (Instead of a Preface: Roman Vlad, The History of Dodecaphony)*, Ed. Națională, Bucharest, 1998, p. 447.

Firstly, we have noted the musical creation most visibly influenced by the ideology of those times, namely the choral creation and patriotic song. These were the most accessible genres and broadcasted in the socio-political context of the times. A vital consequence of the promotion of these genres was the development of choral formations and the organizing of various creation contests. The music composed illustrated the energy and joy of the working people and portrayed the love for the homeland. Almost all the songs had as themes the party, homeland, peace, friendship, socialist contests, and electrification.

Along with the patriotic song, there were melodies composed in other genres as well, such as the choral poem or symphonic suite. The communist years affected the choral creation as well because the value of a work was given by its melodic simplicity and its popular themes that glorified ordinary life or the past.

Even though there were numerous works of music lacking value during this time, there were also many instances in which creative composers fought to preserve their artistic conscience. Given the numerous restrictions on artists and composers, it is surprising that during the communist period, there were a significant number of valuable works produced. Through talent, some musicians created a movement of cultural resistance by approaching some compositional directions, which did not obey the political ideology of those times. Given the communist ideological landscape, it is only natural that folklore and national identity were encouraged, but in forms as accessible as possible. The folkloric endeavors that would align with occidental modernism were discouraged during those years.

Nevertheless, several valuable composers managed to form a synthesis between the national and the universal, a synthesis, which would help form and develop the Romanian compositional school.⁴⁰ Working the folkloric material gave composers numerous possibilities to create valuable compositions. Composers such as Zeno Vancea, Marțian Negrea, Theodor Rogalski, Paul Constantinescu, and others accomplished to create works that integrated Romanian folkloric modes in classic-romantic forms and genres.

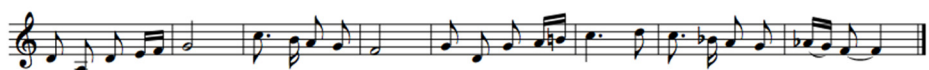
In this category of folk influences, one of the most appreciated works was Paul Constantinescu's *Miorița* (The Little Ewe Lamb). The melodic sources of *Miorița* are three musical folkloric versions: one from Sibiu-Rășinari, one collected by the composer Sabin Drăgoi in Balinț, and one belonging to M. Vulpescu. The composer also added excerpts taken from Tiberiu Bredniceanu, and he composed original melodies to complete the score.⁴¹

⁴⁰ Sandu-Dediu, Valentina, *op. cit.*, p. 93.

⁴¹ Rîpă, Constantin, "Reflecții la Miorița de Paul Constantinescu" (Reflecting of Miorita, by Paul Constantinescu), *Lucrări de Muzicologie*, Vol. 10-11, G. Dima Music Conservatory, Cluj-Napoca, 1979, p. 206.

The melodies composed by Paul Constantinescu align with the quoted folkloric ones and one of the most illustrative song (E.g. 2, theme S) composed in this work, a central point of the poem, is a four voices unison called a lament, which reunites the pentatonic pillars from preceding melodies.⁴²

E.g. 2



Another brave musical direction was the inclusion of the sacred in musical works. This theme was used through the avoidance of religious titles, despite the sacred content of the music. Composers used titles with texts and ideas accepted by the authorities, such as peace or harmony. The composers could, therefore, create in compliance with their artistic conscience, especially taking into consideration the fact that the official censors did not have the required musical background to discover the religious sources of the music sheets. The only risk was a colleague's denouncement, which could have signaled the real content of the composition. Another way of including the sacred in the musical creation was by filtering it through the national heritage, which was the Romanian Byzantine tradition. Composers such as Paul Constantinescu, Doru Popovici, Sabin Drăgoi and Marțian Negrea intertwined the Byzantine music with modern composition. An illustrative example is *Symphony no. 3 Byzantine for Choir and Orchestra*, by Doru Popovici. This work is based on Byzantine quotes, which taking into consideration the circumstances of those times, is considered to be an act of courage. The work has a religious text (E.g. 3) and was performed in entirety only in 1968, due to the complicated political situation.⁴³

E.g 3

p

Sla - vă - ntru cei de sus lui Dum - ne - zeu în Vi - fle - em aud as - tăzi

De la cei fă - ră de tru - puri Pa -

ce Ce - lui ce pre pă - mânt a fi a bi - ne - vo - it.

⁴² Constantin Rîpă, *op. cit.*, p. 211.

⁴³ Sandu-Dediu, Valentina, *op. cit.*, p. 78.

Other representative works in this respect are the two vocal-symphonic works *Byzantine Easter Oratorio* and *Byzantine Christmas Oratorio* by Paul Constantinescu, through which the composer initiated the Byzantine oratorio genre made of elements appropriated from the Orthodox Christianity and that lead him to be considered the father of Byzantinism in Romania.⁴⁴ Religious themes and texts saturate these works, which is the reason for their prohibition in concerts. For example, the music in *The Passion and Resurrection of the Lord*, composed in 1946, is based on authentic sources but built in a way, which demonstrates its originality. The words are based on the Gospels, and the first choir intervention is a brave praise song *Hallelujah molto tranquillo* (E.g. 4), for four voices, taken from Macarie's *Irmologhionul*.

Besides the compositions by Popovci and Constantinescu, other works such as *The Requiem* by Sabin Drăgoi, *Passacaglia* by Sigismund Toduță, *Symphony no. 2* by Toduță Marțian, *The Requiem* by Marțian Negrea were also based on the Christian Byzantine tradition.

A work that is beyond the scope of this research, as it was created in 1980, is *Festum Hibernum*, by Alexandru Pașcanu, but we mention it because it is an illustrative example of how composers hid religious meaning in the harmonic framework a composition.

E.g. 4

The image shows a musical score for a four-part vocal setting of 'A - li - lu - i - a'. The score includes parts for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts are marked with 'ppp dim.' and 'morendo'. The piano accompaniment features a steady harmonic accompaniment in the right hand and a more active bass line in the left hand.

⁴⁴ Anghel, Irinel *Orientări, direcții, curente ale muzicii românești din a doua jumătate a secolului XX (Orientations, Directions, Trends of Romanian Music in the Second Half of the XXth Century)*, Ed. Muzicală, 1997, No. 1, 2008, p. 11.

The work includes Christmas carols and songs, but because the choir does not use words, they were not signaled to the authorities of the times. For example, the end of this masterpiece is a choral rendition of a beloved Christmas carol, *O ce veste minunată*, (E.g. 5 - *O, what a wonderful news*).

E.g. 5

Maestoso (cca ♩ = 84)

The musical score is for a choral piece in 4/4 time, marked "Maestoso (cca ♩ = 84)". It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with a piano accompaniment. The Soprano part begins with a piano (*p*) dynamic and a crescendo to forte (*f*). The Alto and Tenor parts also start with piano (*p*) and crescendo to forte (*f*). The Bass part starts with piano (*p*) and includes a "Unis." marking. The piano accompaniment is in the right hand of a grand staff.

These are just a few examples that proved the creativity of some musicians to compose, despite the socio-political limitations, valuable and relevant music.

The end of the Stalinization period

The year 1953 was a turning point, because of an event that had profound consequences on the political and social landscape: on March 3rd, news of the death of Stalin shook the world. On the Romanian front, the Composers' Union leadership was shaken by the results of the investigation regarding its administrative irregularities. Socor was confronted on many charges, and he was even bravely asked publicly by composer Mihail Andricu why he could not promote contemporary Western music. This moment was a turning point in the path of the Union and the Romanian musical universe. Even though the ideological pressures continued, the Union's new president, Ion Dumitrescu managed to keep a balance between politicization and the artistic act, so that Romanian music was relatively freed from the suffocating Soviet chains it encountered up until that moment.

The second period of the Communist regime brought a slight ideological relaxation that gave young composers respite to compose in contemporary western styles. As a result, they published works containing atonality, electronic music, serialism, and integral serialism and others, thus leaving a significant print on the music of other cultural centers in the world. Even if this ideological relaxation period lasted only a few years, giving way to the most challenging time of the communist regime, it was still a valuable time in which Romanian composers could align themselves with their international counterparts.

Conclusions

This article succinctly presented the impact that the Stalinization period in Romania had on composers and the music they created. In a time of cultural development, the instauration of the communist regime had a devastating impact, as the social ideology imprisoned the whole society. Music was not exempt from this reality, and musicians were faced with tough choices, either to comply with the new ideology, which disapproved of modernity and many other trends, or to face the dire consequences. Illustrative in this respect is the Decision announced by the Department of Cults and Arts to form a so-called “purging” commission, which would be responsible for removing all the promoters of the former regime. In this context, there were two different groups of musicians that emerged, with different attitudes toward this new reality. There was a group of composers such as Mihail Jora, Alfred Alessandrescu, and Theodor Rogalski, supported among others by George Enacovici and George Enescu, who promoted the freedom of music. On the other hand, there was a group led by Mihail Andricu and Matei Socor, who fought for the politicization of music. The tensions between these two groups shaped the Romanian musical life during the Stalinization years. We also presented the situation of George Enescu, who, despite going into exile, was still followed and pressured by the Securitate. Also, Mihail Jora was a crucial figure in these years, as he publicly opposed the political pressures and suffered the consequences.

The music composed during these years shows two opposing directions, which are illustrative of the fight between composers and musicians concerning the level in which the political factor permeated into music. There were numerous works, especially choral creations, patriotic marches, and hymns that aligned to the socialist realist doctrine. An illustrative example is the work *Broken Shackles*, which between 1948 and 1953, was Romania's national anthem. On the other end of the spectrum, some compositions maintained a rigorous level of professionalism, and that proved the talent and value of Romanian composers. One way in which composers managed to compose following their artistic conscience was through the use of folk material, which is a favored theme during communism, and which gave them

a slight freedom in the techniques used. In this group of composers, we mention Ludovic Feldman, Marțian Negrea, Theodor Rogalski, Anatol Vieru, Sigismund Toduță, and Paul Constantinescu.

Another valuable compositional direction during these years was the sacred musical creation. The prohibition of religious activity determined composers to find ingenious ways of incorporating the sacred, for example, by filtering it through the Romanian Byzantine tradition, which was an accepted practice. Notable work in this direction was *The Christmas* and *Easter* oratorios by Paul Constantinescu, *Symphony no. 3 Byzantine for choir and orchestra* by Doru Popovici, *The Requiem*, by Marțian Negrea and others. The sacred was also included in some compositions by creatively veiling the religious themes in the musical works, a notable example being Alexandru Pașcanu's *Festum Hibernum*. Even though this work is beyond the scope of this research, as it was composed in 1980, we mentioned it, as it is an illustrative example of ingenuity and creativity in a time of heavy persecution.

The years of Stalinization were an uncertain and challenging time in the history of Romania, with a direct impact on the musical works. While the political ideology tried, often successfully, to stifle the creative spirit, we can still see the significant efforts of composers to continue the progress towards a valuable national musical heritage.

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HERKUNFT UND ENTWICKLUNG DES KIRCHLICHEN CHORGESANGS IN DEN RUMÄNISCHEN LÄNDERN UND SIEBENBÜRGEN. MUSIKOLOGISCHE PERSPEKTIVEN

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SUMMARY. *Origin and Development of Church Choral Singing in the Romanian Countries and Transylvania. Musicological Perspectives.* The church music culture in the Carpathian-Danubian-Pontic area was a reference in the Eastern European landscape. In the nineteenth century there was another musical orientation, the polyphonic one, specific to Europe centuries ago, for which this polyphonic musical introduction bears the imprints of a civilization worthy of consideration in the context of the European polyphonic musical civilization. The present scientific expertise highlights personalities who throughout their lives have been creating the polyphony line for all time. In this study we highlight the contribution, contribution and dedication of each in the valorization of the incipient native polyphonic heritage.

Keywords: music, history, personalities, kirchlichen Chorgesangs, rumänischen Ländern, Siebenbürgen

Jahrhundertlang haben der Kirchenchor und der Pfarrer in der Urkirche griechisch und später slawonisch gesungen. Im Laufe der Zeit haben sowohl die Pfarrer als auch die Gläubigen für die Übersetzung dieser Texte und der Messe in ihrer Ganzheit gekämpft, so dass die ganze kirchliche Liturgie rumänisch geworden ist.

Schrift, Lesen, Gesang und Kultbücher stellten die nötigen Bedingungen dafür dar, dass die Heiligen Sakramente im Geiste der Wahrheit und der göttlichen Offenbarung in Erfüllung gehen. Die Aufgabe der Mönche und weltlichen Pfarrer war nicht nur theologischer, sondern auch kultureller Art: die Dorf- und Stadtbewohner brauchten Betreuung, Weisheit für die Lebensführung und erwarteten von den Kirchendienern ein Interpretationsmodell und Muster

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für das christliche Leben. Die christliche Lehre war das nie auslöschende Licht in den Kirchen- und Klosteraltären in den rumänischen Ländern, während sich die Pfarrer ständig als unermüdliche Schützer der Altären benommen, den Glauben und das Volk mit ihren Gebeten und den mit den Gläubigen zusammen durchgeführten Gesängen verteidigt haben.

Um über die Anfänge des kirchlichen und weltlichen Chorgesangs in den rumänischen Ländern sprechen zu können, ist es nötig, die bei den Rumänen in der Notierung der alten Psalmenmusik vorkommende einstimmige Kirchenmusik zu erwähnen, die allmählich auf lineare Notierung umgesetzt wurde.

Gleichzeitig mit dem Umsetzungsverfahren der monodischen Stücke byzantinischer Herkunft auf die im ganzen Europa angenommene „gebildete“ Notierung wird Schritt für Schritt auch der Chorgesang eingeführt, der mit der Zeit durch eine immer merkwürdigere Entwicklung gegangen ist.

Pfarrer und Lehrer Nicu Moldoveanu bestimmt Kirchenmusik zweifelsohne als kultivierte Musik.

Von der ersten Hälfte des XIX. Jahrhunderts an tritt die musikalische Kultur in der Rumänischen Orthodoxen Kirche mit dem Eindringen des harmonischen Chorgesangs neben den monodischen Chorgesang in den Kult in eine neue Phase ihrer Entwicklung². Das Eindringen dieser neuen Gesangsform in unsere Kirche geschah Selbst verständlicherweise Schritt für Schritt, am Anfang war sie noch schüchterner, um später dann kräftig für den Vorrang dem monodischen Gesang gegenüber³ zu kämpfen. Manchmal war diese Chor-erscheinung sogar als Versuch für „die Entfernung des völlig vokalischen und monodischen Chorgesangs“⁴ empfunden.

Man kann behaupten, dass von der zweiten Hälfte des XIX. Jahrhunderts an in der Rumänischen Orthodoxen Kirche eine neue künstlerische Dimension ihre Erscheinung gemacht hat, nämlich die religiöse mehrstimmige Chormusik, die mit der chrysanthischen Monodie in unmittelbarem Wettkampf geriet, indem sie in einigen Städten in die größeren Kathedralen und weltlichen Kirchen kräftig eingedrungen ist. Die Liturgie (und nur diese) wird vom mehrstimmigen, gemischten oder Männerchor begleitet geführt.

Wie es bekannt ist, hatte bei den Rumänen das Eindringen des Chorgesangs zur Zeit der Anfänge der Chöre überhaupt das einzige Ziel,

² Drd. Nicu Moldoveanu. *Cântarea corală în Biserica Ortodoxă Română de la pătrunderea ei în cultul divin până la sfârșitul secolului al XIX-lea* (Chorgesang in der Rumänischen Orthodoxen Kirche von seinem Eindringen in den Gottesdienst an bis zum Ende des XIX. Jahrhunderts), in: „Studiile Teologice“, Nr. 7-8, 1967, S. 504.

³ Idem.

⁴ Zeno Vancea. *Muzica bisericească corală la români* (Kirchlicher Chorgesang bei den Rumänen), Mentor SA Verlag, Temeswar, 1944, S. 9.

dem orthodoxen religiösen Kult zu dienen⁵. Später haben sich einige Komponisten auch mit der laischen Musik beschäftigt und der Chormusik künstlerische Anwandlungen und Dimensionen verlieht.

Das erste Dokument, das in unserem Lande die Existenz der kirchlichen Chormusik belegt, stammt aus Siebenbürgen, es ist das Östliche Manuskript 362, in bysantinischer Notierung (S. 224-231), das sich in der Bibliothek der Rumänischen Akademie, Zweigstelle Cluj-Napoca befindet. Das Östliche Manuskript 362 ist dank sowohl seines Alters als auch des Inhalts sicherlich eins der wertvollsten Dokumente, es stellt ein *Kalofonikon* in kukuselischer Notierung dar und datiert vom 1. Juli 1726, was in schwarzer Tinte auf der ersten Seite des Manuskripts steht⁶. Auf seinen Seiten hat der Musikologe Gheorghe Ciobanu ein „Kyrie eleison“ auf vier Stimmen gefunden, worüber er behauptet, nur in Siebenbürgen gleich nach der Veröffentlichung des Vereinigungsaktes einiger rumänischen Orthodoxen mit Rom 1701 entstanden sein zu können⁷.

Das beweist Prof. Gheorghe Ciobanu, indem er dieses für einen gemischten Chor mit der neumatichen bysantinischen Notierung harmonisiertes „Kyrie eleison“ (Herr, erbarme unser!) in sieben harmonischen Varianten analysiert. Die Stimmen wechseln einander, wie folgt: Bass - Sopran und Tenor-Alto. Das ist das Harmonisierungssystem jeden Tons in direktem Zustand, charakteristisch für den Anfang des XVIII. Jahrhunderts. Der Autor der Studie vermerkt, dass es weder von den Griechen, oder einem anderen balkanischen Volk, noch von den Russen, sondern aus Siebenbürgen stammen kann, er sieht darin ein Mittel der Vereinigungspropaganda, die die Rumänen nicht nur durch die Prunkhaftigkeit der westlichen Kathedralen, sondern auch durch den mit den Zeichen der bysantinischen Musik notierten Chorgesang, was in Muntenien, Siebenbürgen und der Moldau des XVIII. Jahrhunderts gewöhnlich war, anzuziehen versuchte. Ozana Alexandrescu

⁵ Diakon u. Lehrer Marin Velea. *Începuturile muzicii corale românești și laice* (Anfänge der rumänischen Chor- und laischen Musik), in: „Biserica Ortodoxă Română“, Nr. 12/1980, S. 232.

⁶ Pfarrer Prof. Dr. Vasile Stanciu. *Muzica bisericească ortodoxă din Transilvania* (Die Orthodoxe Kirchenmusik in Siebenbürgen), Verlag der Universitätspresse, Klausenburg, 1996, S. 34; Gheorghe Ciobanu, Un Kyrie eleison à quatre voix sur notation byzantine du commencement du XVIII-e siècle, in: *Revista Română de Istoria Artei*, Serie „Teatru, Muzică, Cinema“, 1970, VII, S. 45-52; Ozana Alexandrescu, O reconsiderare privind proveniența manuscrisului 362 BAR Cluj (Eine Neüberlegung angesichts der Herkunft des Manuskripts 362 BAR Klausenburg), in: „Muzica“ VIII (1997), Nr. 1., S. 106-112; Gh. C. Ionescu, *Lexicon al celor care de-a lungul veacurilor s-au ocupat cu muzica de tradiție bizantină în România* (Lexikon der Persönlichkeiten, die sich im Laufe der Jahrhunderte mit der Musik bysantinischer Herkunft in Rumänien beschäftigt haben), Diogene Verlag, Bukarest, 1994, S. 61-62; Pfr. Prof. Dr. Nicu Moldoveanu, *Istoria muzicii bisericești la români* (Geschichte der Kirchenmusik bei den Rumänen), Bazilica Verlag der Rumänischen Patriarchalkirche, Bukarest, 2010, S. 207.

⁷ Idem.

ist aber anderer Meinung, die ebenfalls in Betracht gezogen werden kann, sie behauptet, das Manuskript 362 sei auf der Insel Kios kopiert gewesen sein, die sich im XIV-XV. Jahrhundert unter der Herrschaft von Genua, also westlichem Einfluss befand⁸.

Den letzten Untersuchungen nach, die auch von der Existenz dieses starke Züge der katholischen Chortradition auf sich tragenden Chorstücks in einem musikalischen Manuskript in kukuselischer Notierung aus Siebenbürgen bekräftigt werden, ist die Einführung des Chorgesangs in Siebenbürgen wenigstens auf ein Jahrhundert früher zu datieren⁹.

Diese Meinung zu unterstützen, ziehen wir den rumänischen Musikologen Theodor T. Burada zu Rate, der in seinen Arbeiten behauptet, dass sich neben dem traditionellen, einstimmigen Psalmengesang „auch der mehrstimmige, harmonische, akkordische Gesang durchsetzt“¹⁰.

Der berühmte rumänische Musikologe und Forscher Constantin Bobulescu ist auch Verfechter der parallelen Existenz der zwei Gesänge (harmonisch und einstimmig) und meint, dass das Eindringen der westlichen linearen Musik in die Rumänischen Fürstentümer früher als 1676 datiert¹¹.

Um das Eindringen des Chorgesangs durchführen zu können, sind je mehr Kirchenchöre gebildet worden, die Chorsänger und Kanonarche¹² mussten Musikkurse besuchen. So geschah es, dass die ersten Chöre auf rumänischem Boden an Kultstellen gebildet wurden und am Anfang Werke auf slawonisch gesungen haben, um sie dann später auf Rumänisch zu interpretieren. Einige Musikologen sind der Meinung, dass die vom Abt Paisie Velicikovschi hierher gebrachten russischen Mönche im Kloster Neamțu im Zeitraum 1782-1860 mehrstimmig gesungen haben¹³. Es ist

⁸ Gheorghe Ciobanu. *Un Kyrie eleison à quatre voix sur notation byzantine du commencement du XVIII-e siècle*, in: Revista Română de Istoria Artei, Serie „Teatru, Muzică, Cinema“, 1970, VII, S. 45-52; Ozana Alexandrescu. *O reconsiderare privind proveniența manuscrisului 362 BAR Cluj*, in: „Muzica“ VIII (1997), Nr. 1., S. 106-112; Gh. C. Ionescu, ebenda, S. 61-62.

⁹ Pfarrer Prof. Dr. Vasile Stanciu. *Muzica bisericească corală din Transilvania* (Der kirchliche Chorgesang in Siebenbürgen), Bd. I, Verlag der Klausenburger Universitätspresse, Klausenburg, 2001, S. 13; Nicu Moldoveanu, *Istoria muzicii bisericești la români*, Bazilica Verlag der Rumänischen Patriarchalkirche, Bukarest, 2010, S. 207.

¹⁰ Theodor T. Burada. *Corurile bisericești de mizică vocală armonizată în Moldova* (Kirchenchöre für harmonisierte Vokalmusik in der Moldau), in: „Arhiva“, Jassy, Jubilärbd. XXV (1914), S. 309, nach Marin Velea, *Începuturile muzicii corale ...*, S. 232.

¹¹ Constantin Bobulescu. *Lăutarii noștri din trecutul lor* (Unsere Zigeunermusikanten von der Vergangenheit), Bukarest, „Naționala“, 1922, S. 44-45, nach Marin Velea, *Începuturile muzicii corale ...*, S. 232.

¹² In orthodoxen Klöstern und Kathedralen mit dem Veranstellen der Messe im Sängerkor beauftragter Mönch (Lexikon der rumänischen Sprache).

¹³ Pfr. Prof. Dr. Nicu Moldoveanu. *Istoria muzicii bisericești la români* (Geschichte der Kirchenmusik bei den Rumänen), Bazilica Verlag der Rumänischen Patriarchalkirche, Bukarest, 2010, S. 207.

schwer zu glauben (obwohl nicht unmöglich), umso mehr, dass der Lehrer Ioan Cartu nur 1860 hingeschickt wurde, um die Mönche im Kloster Neamțu in den Chorgesang einzuführen (oder nur zu führen). Zu dieser Zeit gab es Konflikte angesichts dieses Themas zwischen der Regierung der Moldau und dem Metropoliten Sofronie Miclescu, der ein unermüdlicher Kämpfer gegen diese „für die heiligen Lehren und Kanone unbekannt“ Gesangart war.

Hinsichtlich der Entstehung der einheimischen Chormusik behauptet der Musikologe George Breazul, dass „die Idee des Chors“ in die Rumänischen Fürstentümer vom Osten, aus Russland eingedrungen sei. Wir sind nicht ganz dieser Meinung, stimmen aber dazu, dass der zum Abt des Klosters Neamțu gewordene Archimandrit Paisie Velickovschi schon von 1782 an neben der Gesangschule von Chinovia eine große Sektion für kirchlichen Chorgesang dem europäischen linearen System nach, aber in slawonischer Sprache gegründet hat. Deshalb trug jener Chor den Namen Russischer Chor für Vokalmusik, um sich von der Sektion der östlichen Gesänge zu unterscheiden¹⁴. Unser Vorbehalt der Herkunft der einheimischen Chormusik aus dem russischen Klosterraum gegenüber stammt davon, dass Chöre in den Kirchen in Siebenbürgen organische Teile des religiösen Dienstes bildeten und sowohl den monodischen als auch den harmonischen, mehrstimmigen Chorgesang unterstützten. Ein redendes Beispiel dafür ist die Tätigkeit von Ion Căianu¹⁵ als Kirchensänger, Orgelspieler und Komponist in jenen Zeiten. Dieser innovative und mutige Vorgang des Erzabtes Paisie (1722-1794) wird dann die Herkunft der rumänischen Chorkunst, den Kern des harmonisch-mehrstimmigen Chorgesangs bilden.

Das Phänomen selbst wollte nie zur Rivalität zum vorzugsweise monodischen und vokalischen kirchlichen Chorgesang führen, obwohl einige Gegner der Chormusik davon nicht abzuschrecken waren, sie schlechtzumachen und ihre Entwicklung und Vervollkommnung um alle Mittel aufzuhalten.

Es gehört zur Wahrheit, dass die Durchsetzung der Mehrstimmigkeit der Chöre in der Kirche zu einer Allgemeinbegeisterung geführt hat, woraus eine hochqualitative Literatur der Kirchenmusik entstanden ist¹⁶.

Grundsätzlich ist die Einführung des Chorgesangs in die rumänische Kirche hauptsächlich dem Reformgeist zu danken, der im XIX. Jahrhundert auf Wirkung der französischen Revolution 1789 die ganze rumänische Gesellschaft umfasste¹⁷.

¹⁴ George Breazul. *Gavriil Musicescu*, Musikverlag, Bukarest, 1962, S. 11.

¹⁵ Ioan Caioni (1629-1687). *Mănășturul Clujului, dann Ungarn, Studium der Musik und Philosophie*. Werke: „Carte de cântece religioase latine“, „Mare antologie muzicală“, geschichtliche, literarische, pädagogische, botanische Werke. Das Kodex enthält Hymne, Misse, Motette, Ricerare und 10 Tänze (walachische Tänze).

¹⁶ Pfr. Prof Dr. Vasile Stanciu, ebenda, S. 3.

¹⁷ Pfr. Prof Dr. Nicu Moldoveanu. *Cântarea corală în Biserica Ortodoxă Română de la pătrunderea ei...* (Chorgesang in der Rumänischen Orthodoxen Kirche von seinem Eindringen...), S. 504.

Zu dieser Zeit entstehen die Rumänische Filharmonische Kulturgesellschaft aus Bukarest, 1833, das Filharmonische-dramatische Konservatorium in Jassy 1836, das Musik-konservatorium in Jassy 1860 und das von Bukarest 1864¹⁸. Ebenfalls jetzt, wenn die Geschichte der rumänischen Musik zahlreiche Initiativen für die Einführung der Chormusik in die Rumänischen Fürstentümer erfährt, sind auch die Bemühungen des Musikers Ioan Mihuleț und die des schon erwähnten Erzabtes um die Übersetzung und Anpassung der Chorstücke an die Geistlichkeit der rumänischen Sprache und des orthodoxen Kultes zu vermerken¹⁹. Die rumänische Musikgeschichte erwähnt die ersten Chorformationen, wie z.B. „die Chorstiftung“, die 1836 zur selben Zeit mit der Gründung des auch *Chor der Armee* genannten Zentralseminars in Bukarest unter der Leitung des Erzabtes Visarion²⁰ entstanden ist. Dieser Chor hat in der Kirche von Curtea Veche an den Sonntagsmessen teilgenommen. Vom 1. April 1845 an war Visarion zum Direktor dieser „Anstalt der Sängertuppe“ genannt, damit er „den Kirchengesang durch Gesang und Harmonie“ verbessert. Dieser Vorgang wurde auch in anderen wichtigen Kulturzentren fortgesetzt, so legt Alex Petrino 1844 die Grundsteine eines von den Schülern des „Veniamin Costachi“ Seminars vom Kloster Socola gebildeten Kirchenchors. Nach vier Jahren von Tätigkeit wurde aber diese Formation aufgelöst, um erst 1854 vom Dirigenten Gheorghe Burada (1831-1870) an der Kirche „Die Heiligen Atanasie und Chirii“ in Jassy neuorganisiert zu werden. Obwohl der Chor immer öfter an der orthodoxen Messe präsent war, wurde er nur im Rahmen des Hauptdienstes, nämlich der Heiligen Liturgie angenommen, für die anderen Dienste, wie das Abendgebet, den Morgen-gottesdienst, den kurzen Gottesdienst nach der Abendmesse, die Messe um Mitternacht, wurde weiter die monodische Psalmenmusik byzantinischer Herkunft eingesetzt. So war ein Teil des traditionellen Kirchengesangs aufbewahrt.

1848 diente der von Anton Pann geleitete „Harmonische Chor“ an der Crețulescu Kirche in Bukarest²¹. Von 1864 an funktionierte neben dem Musikkonservatorium in Bukarest ein kirchlicher Männerchor unter der Leitung von Grigore Manciu, er wurde von ungefähr 50 Personen gebildet²². Zur gleichen Zeit gab es in der Moldau immer mehr Versuche, Kirchenchöre zu formen. Mihail Gr. Poslușnicu behauptet laut Beweise aus der Zeitschrift „Die Kunst (Arta)“ (1893), dass es Anfang des XIX. Jahrhunderts im Kloster Neamț einen in der sogenannten synodischen Notierung ausgebildeten Chor gab²³.

¹⁸ Ebenda

¹⁹ Diakon Lehrer Marin Velea. *Începuturile muzicii corale ...* (Anfänge der Chormusik...), S. 232.

²⁰ Siehe ausführlicher Pfr. Prof. Dr. Nicu Moldoveanu. *Istoria muzicii bisericești la români* (Geschichte der Kirchenmusik bei den Rumänen), Bazilica Verlag der Rumänischen Patriarchalkirche, Bukarest, 2010, S. 209.

²¹ Ebenda

²² Ebenda

²³ Ebenda

Im Banat wird 1840 der erste Chor in Lugoj gegründet, der anfangs vom Lehrer Ghina geleitet wurde und zum ersten Mal 1841 die Liturgie zum heiligen Osterfest gesungen hat. 1860 erhält dieser Chor den Namen „Gesangversammlung (Reuninua de Cântări)“.

Vor diesem Hintergrund konturieren sich die Fragen: welche Herkunft hat der Kirchengesang in Siebenbürgen? Wann ist der Übergang zum harmonischen Gesang geschehen? Wie wird es jetzt in Kirchen und Klöstern gesungen? Welches sind die aktuellen Gesangbücher? Wird die byzantinische Schrift aufbewahrt? Zu welchem Maße hat die westliche Musik den siebenbürgischen Gesang beeinflusst? Die Rolle der Folklore in der Kirchenmusik und den modalen Strukturen? Wie wurde der Kirchengesang vereinheitlicht? Welches ist das Muster für die Vereinheitlichung des liturgischen oder Begrabungsrituals? Und wir versuchen je realitätsnähere Antworten auf diese Fragen zu finden.

Man nimmt an, dass der erste Chor in Siebenbürgen 1850 in Klausenburg gegründet wurde²⁴. Leider haben wir über die Musiktätigkeit in Siebenbürgen nicht genug Daten. Nur Tiberiu Brediceanu meint in „Dem Bericht über die Lage der siebenbürgischen Chöre“: „... die kirchliche Chormusik war fremder: serbischer oder griechischer Herkunft, die Texte wurden übersetzt. In unseren Kirchen hat man lange die auf griechischen Chormelodien komponierte Liturgie des Wiener Randhartinger gesungen“²⁵. Sichere Angaben hinsichtlich der Existenz eines orthodoxen Kirchenchors Mitte des XIX. Jahrhunderts in Siebenbürgen sind in der Liturgie des Heiligen Johannes Goldmund für gemischten Chor, dank des damaligen Direktors, Pfr. Ioan Beju im Frühjahr 1974 in der Bibliothek des Akademischen Theologieinstituts von Hermannstadt, heute Fakultät für Orthodoxe Theologie „Andrei Şaguna“ entdeckt, zu finden. Diese Angaben stammen vom ehemaligen Lehrer für Kirchenmusik der angesehenen akademischen Anstalt für Theologie, dem Erzdiakon Ioan Gh. Popescu (1925-1992)²⁶, der uns ausführlich über die Existenz dieser Chorpartitur informiert, die die Existenz eines Kirchenchors 1854 in Hermannstadt belegt. Anscheinlich hat Pfarrer Dimitrie Cunţanu die Liturgie für gemischten Chor gekannt, er sagt im Vorwort zu den „Kirchengesängen“, Hermannstadt, 1890 folgendes aus: „in seine Kathedrale hat Şaguna zuerst den Chorgesang auf Noten eingeführt,

²⁴ Zeno Vancea. *Creaţia muzicală românească, secolele XIX-XX* (Rumänische musikalische Schöpfung, XIX-XX. Jahrhundert), Bd. I, Bukarest, 1968, S. 35-36.

²⁵ Mihail Gr. Posluşnicu. *Istoria muzicii la români...* (Geschichte der Musik bei den Rumänen ...), Bukarest, 1936, S. 209.

²⁶ Diakon Assist. Ioan Gh. Popescu. *Două cărţi muzicale vechi din Biblioteca Institutului Teologic de Grad Universitar din Sibiu* (Zwei alte Gesangbücher aus der Bibliothek des Theologischen Instituts akademischen Ranges aus Hermannstadt), in: „Studii Teologice“, II. Serie, Jahrgang XXVI, Nr. 3-4/1974, S. 264-270.

dann hat er 1854 die Gesänge der Liturgie des Heiligen Johannes Chrisostom für gemischten Chor auf vier Stimmen drucken lassen²⁷.

So „berechtigt uns die Existenz dieser Liturgie zu behaupten, dass in Hermannstadt zur Zeit des Geratens von Andrei Șaguna an die Leitung der Orthodoxen Kirche in Siebenbürgen auch ein gemischter Chor entstanden ist“, was bedeutet, dass der erste Kirchenchor in Siebenbürgen nicht 1850 laut der bisher bekannten Angaben, sondern 1848, gleichzeitig mit der Einweihung von Andrei Șaguna als Bischof in Carloviț durch den Metropoliten Iosif Raiacici gegründet wurde. In diesem Jahr wird für die rumänischen Orthodoxen in Siebenbürgen eine wahre Organisationsreform in allen Tätigkeitsbereichen der Kirche: administrativ, kulturell und national-politisch angesetzt²⁸.

Diese Liturgie war auch für den Komponisten Timotei Popovici bekannt, er hat in die Liturgie für gemischten Chor Teile der „griechischen“ Liturgie, also der von Andrei Șaguna 1854 gedruckten Liturgie, eingeführt. Sie war auch für den Pfarrer-Komponisten Gheorghe Șoima bekannt, der vermerkt hat, dass: „die Melodien aus der griechischen Liturgie stammen und von einer von Andrei Șaguna damit beauftragten Person für gemischten Chor harmonisiert wurden“²⁹, während Diakon Ioan Gh. Popescu behauptet, dass die Melodien dieser Liturgie die traditionellen, in Hermannstadt verwendeten und „als griechisch bekannten“³⁰ Melodien waren. Die griechische Liturgie, wie sie Timotei Popovici nennt, bewahrt dank ihres Alters und des melodisch-harmonischen Inhalts ihren Wert. Obwohl sie für traditionelle siebenbürgische melodische Themen nicht verwendet wird und als kein Merkzeichen in der Entwicklung der auf der „traditionellen“, „einheimischen“ Strömung basierten Chormusik in Siebenbürgen dienen kann, ist die Liturgie ein Beleg für die kulturellen Reformbeschäftigungen des Metropoliten Andrei Șaguna, der im Zusammenleben mit der deutschen Gemeinschaft in Hermannstadt und der vom theologischen und kirchenmusikalischen Gesichtspunkt emanzipierten Evangelischen Kirche, nicht hinterbleiben konnte. Als Beleg dient die vom Metropoliten Șaguna so sehr erwünschte Präsenz der Liturgie selbst im Kult der Hermannstädter Orthodoxen Kirche³¹.

²⁷ Dimitrie Cunțanu. *Cântările bisericești după melodiile celor opt glasuri*, Hermannstadt, 1890 (Kirchengesang den Melodien der acht Stimmen nach, Hermannstadt, 1890), S. 4, nach Pfr. Prof. Dr. Vasile Stanciu, *Muzica bisericească corală din Transilvania...* (Die kirchliche Chormusik in Siebenbürgen...), S. 15.

²⁸ Ebenda.

²⁹ Pfarrer Doz. Gheorghe Șoima. *Muzica bisericească și laică la Institutul Teologic din Sibiu* (Kirchliche und laische Musik am Theologischen Institut aus Hermannstadt), in: „Mitropolia Ardealului“, Jahrgang VI, Nr. 11-12/1961, S. 800.

³⁰ Siehe Pfr. Prof. Dr. Vasile Stanciu. *Muzica bisericească corală din Transilvania...* (Die kirchliche Chormusik in Siebenbürgen...), S. 18.

³¹ Ebenda

In demselben Zeitraum (um 1882) erscheint auch in Baia Mare die „Gesangversammlung“, der erste Chor in Baia Mare, der neben den religiösen Gesängen auch laische, vor allem Chorstücke aus berühmten Opern in sein Repertoire aufgenommen hat. Nach beinahe zwei Jahrtausenden von Oberherrschaft der monodischen Musik byzantinischer Herkunft in der Orthodoxen Kirche im von Rumänen bevölkerten Raum, sind gegen Ende des XIX. Jahrhunderts, Periode großer Umwandlungen, Initiativen und Entschlüsse angesichts des Schicksals der rumänischen Chormusik, zeitlich sehr nahe zueinander die großen Vorfahren der rumänischen Chormusik geboren, deren kirchliche und weltliche Werke bis heute vom Repertoire der kirchlichen und weltlichen Chöre nicht fehlen können, Werke, die im Bewusstsein der Liebhaber von guter Chormusik als wahre Führer³² dienen. „Der im Laufe der Jahrhunderte geführte offene Dialog zwischen westlicher und östlicher Kultur hat auf unserem Boden den rumänischen schöpferischen Geist sensibilisiert“³³.

In der Anfangszeit des Chorgesangs war das religiöse Chorrepertoire für zwei Jahrzehnte auf die schwachen Aufführungen der von Visarion geleiteten Sängertuppe von Curtea Veche beschränkt.

Der Wunsch aber, den Chorgesang besser zu organisieren, hat am 18. Januar 1865 zur Entlassung des Herrscherentschlusses Nr. 101 geführt, der „der Organisierung der Vorbereitungsphase für die Einführung der vokalen harmonisch-religiösen Musik in alle Kirchen Rumäniens durch Ausbildung von Sängern, Kanonarchen, Kirchendienern“ zugestimmt hat, „aus deren Reihen die kleinen, die liturgischen Hymnen singenden Chöre zu formen wären“.

Als Lehrer an diesem im Konservatorium gehaltenen Kurs wurde Ioan Cartu genannt, der auch Generalinspektor der Chöre von Bukarest war. So traten die religiösen Chorwerke in Wettbewerb gegen die monodische Psalmenmusik. In die Geschichte der rumänischen religiösen Chormusik sind einige Generationen von Komponisten von bestimmten Orientierungen und ästhetischen Prinzipien animiert eingetreten. Langsam wurden in vielen Kathedralen und orthodoxen städtischen Kirchen gemischte oder nur Frauen- oder Männerchöre organisiert, die im Rahmen der Liturgie aufgetreten haben.

Parallel zu dieser Aktion läuft auch die Entfernung des traditionellen Chorgesangs von der Kirche und dessen Ersetzen durch den mehrstimmigen, harmonischen Gesang, der von besonderen Umständen unterstützt wurde, so wie: die Tendenz der Entfernung von allem Griechischen von der Kirche (obwohl der auf diese Weise rumänisch gewordene Kirchengesang von nun an kein pur grieschisches Produkt mehr, sondern vielmehr eine echte

³² Diakon Lehrer Marin Velea. *Începuturile muzicii corale...* (Anfänge der Chormusik...), S. 233.

³³ Viorel Cosma. *Două milenii de muzică pe pământul României* (Zwei Jahrtausende von Musik auf dem Gebiet Rumäniens), Ion Creangă Verlag, Bukarest, 1972, S. 5.

rumänische Schöpfung war); der starke vom kirchlichen Chorgesang aus Russland und vom Westen ausgeübte Einfluss zur Modernisierung. Dieser Einfluss freute sich auch der Tatsache, dass Al. I. Cuza in seinem Gegengefühl allem Griechischen gegenüber diese Chortendenz durch den oben genannten Entschluss (Nr. 101 von 1865) unterstützt hat. Der hat das Ersetzen des Kirchengesangs durch die harmonische Musik westlicher Art verschrieben³⁴.

Cuzas wesentlich edle Absicht, die Kirchenmusik von der Schutzherrschaft der griechischen Musik zu befreien, hatte auch den Nachteil, die fremden Strömungen zu unterstützen, die unsere jahrhundertelange Kirchentraditionen außer Acht gelassen haben. Aber eins war die Umsetzung des Kirchengesangs auf die europäischen linearen Noten und etwas anderes die Identifizierung des rumänischen Kirchengesangs mit einem griechischen Produkt, also sein Entfernen von der Kirche, umso mehr, da unser Kirchengesang schon seit langem nicht nur als Text, sondern hauptsächlich auch in der Melodie einen Nationalcharakter erworben hat³⁵.

Es ist nötig, hier einige Bemerkungen angesichts der Entwicklungsrichtungen des religiösen Chorgesangs in der Rumänischen Orthodoxen Kirche zu machen.

Zuerst ist es nötig zu unterstreichen, dass sich diese neue künstlerische Dimension im Allgemeinen nur im Rahmen der Liturgie (und zu einem geringen Maße bei der Trauungs- und Begrabungsmesse) geäußert hat, die anderen wichtigen religiösen Dienste, das Abendgebet, die Messe um Mitternacht, der Morgengottesdienst, die Gottesdienste wurden vom monodischen Psalmengesang begleitet.

Die religiöse Chorschöpfung trat also nur in der Liturgie auf, statt des Kirchensängers hat der Chor die liturgischen Antworten geäußert. Später sind einige komplexere und erhabener Chorstücke, wie die *Heruvice* oder Kommunionshymnen auch in die Konzertsäle eingedrungen und bildeten die sogenannte religiöse Literatur der Konzertstücke, die sich bei uns einer besonderen Blütezeit freute.

Zweitens soll man die tatsächliche Chorschöpfung, das originelle Werk der Komponisten von der Überarbeitung, künstlerischen Harmonisierung einiger der Einstimmigkeit byzantinischer Tradition spezifischen Psalmenmelodien zu unterscheiden. Also man soll die Herkunft der Melodie der Gesänge feststellen: sind sie eigene Schöpfungen der betreffenden Komponisten, oder stellen sie bloß Überarbeitungen oder einfache Harmonisierungen eines bestimmten schon existierenden liturgischen Musikfonds dar; welchem

³⁴ Pfr. Prof. Dr. Nicu Moldoveanu. *Istoria muzicii bisericești la români* (Geschichte der Kirchenmusik bei den Rumänen), Bazilica Verlag der Rumänischen Patriarchalkirche, Bukarest, 2010, S. 208-209.

³⁵ Ebenda

Stil gehört dieser liturgische Fonds, dem traditionellen neumatischen Psalmenfonds, der auch noch heute im rumänischen Orthodoxismus verkehrt, oder dem linearen, der z. B. in der Bukowina von Silvestru Morariu Andrievici durch seinen 1879 herausgegebenen „Kirchengesang auf musikalischen Noten“ festgesetzt und unterstützt war, oder dem in Siebenbürgen und dem Banat verwendeten und von Dimitrie Cunțanu, Atanasiu Lipovan oder Trifon Lugojan unterstützten Fonds³⁶.

Es soll aber erwähnt werden, dass diese neue Art des Gesangs, auch wenn willkommen, nicht sehr günstige Folgen für die Entwicklung der reinen Kirchenchöre hatte, denn unsere Musiker haben nicht vom Anfang anerkannt, dass, wenn es darum geht, in der Kirche Chorgesang zu haben, dieser Gesang nichts Anderes als von unserer Kirche verlangter, dem Nationalgeist gemäß umgearbeiteter, harmonisierter Chorgesang sein soll.

Die in unseren Kult eingedrungenen Gesänge „hatten einen klaren weltlichen Charakter, einen verleihten, dem Geist der Östlichen Orthodoxen Kirche völlig fremden und unangemessenen Charakter und dessen Folgen sind auch noch heute in einigen Kirchen mit Chor spürbar“³⁷.

In demselben Sinne meinte der Musikologe Zeno Vancea, „eine natürliche Entwicklung unserer Kirchenmusik wäre in die Richtung der Bildung eines mehrstimmigen Stils aufgrund des Chorgesangs gewesen; stattdessen (...) wurde der Musikstil einer anderen Kultur nachgeahmt, in der, wenigstens in seiner funktionalen Form, das harmonische der echten musikalischen Auffassung unseres Volkes fremde Element den Vorrang hat“³⁸.

Aus den kirchlichen Chorstücken der rumänischen Komponisten vom XIX. Jahrhundert ist der Einfluss von drei wichtigeren Kompositionsströmungen ersichtlich: die deutsch-italienische Strömung, von Eusebie Mandicevski, Ciprian Porumbescu, Isidor Vorobchievici, Eduard Wachmann, Alexandru Flechtenmacher vertreten, die russische, oder italienisch-russische Strömung, (Ioan Bunescu, Gavriil Muzicescu und Alexandru Podoleanu) und die traditionelle Strömung, „die die echten Züge einer uralten Musikkultur unterstützt hat, die sich auf den Sängerchor mit einem modalen Aspekt und einer anderen rhythmischen Organisation als die der westlichen Melodie stützte“³⁹. Diese Strömung findet ihre Anfänge gegen Ende des XIX. Jahrhunderts und wurde im XX. Jahrhundert weiterentwickelt. Diese letztere Strömung hat sich durch die Komponistenschule von Paris durchgesetzt, wo Teodor Teodorescu,

³⁶ Titus Moiescu. *Muzica bizantină în evul mediu românesc...* (Die byzantinische Musik im rumänischen Mittelalter...), S. 71.

³⁷ Nicolae Lungu. *Liturgia psaltică mixtă* (Die gemischte Psalmenliturgie), Bukarest, 1957 (Vorwort).

³⁸ Zeno Vancea. *Cântarea corală bisericească la români* (Kirchlicher Chorgesang bei den Rumänen), Temeswar, 1943-1944, S. 26.

³⁹ Doru Popovici. *Muzica corală românească* (Rumänischer Chorgesang), Bukarest, 1966, S. 339.

Titus Cerne und D.G. Kiriac studiert haben, Komponisten, die zu Vertretern der vom alten Stand des Chorgesangs abhängigen religiösen Chormusik geworden sind.

Gheorghe Cucu gestand: „ich führe die ersten rumänischen Komponisten, mit deren Werken wir uns ernährt und unsere Seelen erwärmt haben, nicht vors Gericht... Aber jetzt, wenn wir aufgewachsen sind, wenn wir das schon beurteilen können, ... wären wir schuldig, wenn wir unsere Aufgabe nicht machen würden, eine neue Musik zu formen, die dem Namen Kunst wirklich würdig, aber zur selben Zeit auch dem Kult und unserem Volk entsprechend wäre“⁴⁰. Ohne die religiösen Werke solcher beachtlichen Komponisten, wie Gavriil Muzicescu oder Ioan Bunescu zu kritisieren, vermerkt Gheorghe Cucu doch ihre Entfernung vom traditionellen Gesang der rumänischen orthodoxen Geistlichkeit, die Vernachlässigung der byzantinischen Einstimmigkeit und des Modalismus, charakteristisch für den Chorgesang.

Mangels einer echten rumänischen Komponistenschule waren die jungen Musiker dazu gezwungen, ihr Musikstudium in den großen europäischen Kulturzentren (Wien, Berlin, Paris, Moskau, Petersburg) zu vollenden, wo sie eigentlich einen Prozess von Assimilation der fremden Einflüsse ansetzen, sich einen bestimmten Kompositionsstil aneignen, in dem aber zum gleichen Maße auch Einflüsse der rumänischen Musikkultur ausfindig sind.

Mit dem zunehmenden Interesse der kirchlichen Chormusik gegenüber sind schon von den letzten Jahrzehnten des XIX. Jahrhunderts an immer mehr Werke für die kirchlichen Chöre erschienen. So gab es an der Jahrhundertwende (XIX.-XX. Jh.) fast keinen Komponisten für Chormusik, der in seinem Repertoire nicht wenigstens eine Liturgie gehabt hätte. Die Entwicklung dieser neuen Form von liturgischem Gesang umfasste das Ganze von Rumänen besiedelte Gebiet und ist sogar in die Provinzen unter fremder Herrschaft eingedrungen.

Es ist wohlbekannt, dass sich die religiöse Musik auf eine reiche im Laufe der Zeit durch zahlreiche hinterbliebene Musikstücke aufgezeigte Tradition stützt. Die Ader der byzantinischen Musik war für viele Komponisten von Interesse, die wahre Meisterstücke für die rumänische Chormusik geschaffen haben.

Der wichtigste Komponist der traditionellen Strömung, D. G. Kiriac verfolgte die Harmonisierung und Überarbeitung der in der Kirche gesungenen Melodien. Durch sein Verfahren hat er versucht, die Originalader des Psalmengesangs aufzubewahren, indem er ihn mit den Mitteln der

⁴⁰ Nicolae Lungu. *Introducere la Cântările Sfintei Liturghii de Gheorghe Cucu* (Vorwort zu den Gesängen der Heiligen Liturgie von Gheorghe Cucu), Verlag des Biblischen Instituts und für die orthodoxe Mission, Bukarest, 1970.

„klassischen“ Musik, der Harmonisierung und Mehrstimmigkeit bereicherte und *ein neues Ideal* in die Vermittlung der religiösen Botschaft einführte⁴¹.

1900 stellt Kiriac mit dem Chor der Seminar- und Theologiestudenten *harmonisiert überarbeitete* religiöse Musikstücke aus der psaltischen Liturgie vor. Die Idee Kiriacs, der sein Studium an der Schola Cantorum in Paris abgeschlossen hat, stützte sich auf die Aktualisierung und Modernisierung der Kirchenmusik. Es gab zwei Möglichkeiten: die Bewahrung der „uralten“ Melodien oder ihre Umsetzung in eine einstimmige, mehrstimmige Synthax. Die erste Variante vertritt ein fundamentalistisches Verhalten von treuer Wiedergabe der monodischen Kirchengesänge entweder sie vereinfachend, korrigierend oder nur das Ethos im Rahmen einiger Stücke aufbewahrend, die auf eine umfangreiche Lautkonstruktion hinweisen. Die Wiederbelebung des traditionellen Gesangs unter Aufbewahrung des Nationalethos war nötig.

In Siebenbürgen und Muntenien hat die Kunst des Chorgesangs aus mehreren Gründen eine besondere Rolle gespielt. Der erste Grund wäre die Abwesenheit oder nur seltene Existenz der Komponisten von umfangreichen Gattungen. In der Anfangszeit der rumänischen Nationalschule, als deren Gründer Flechtenmacher betrachtet werden kann, werden Miniaturen, Instrumentalstücke mit Musikbegleitung, vokalische und Chorstücke gespielt. Die relativ späte Gründung der Konservatorien (Bukarest, Jassy 1860, Klausenburg 1920) hat den Komponistenmangel als Folge, bis zur Zeit von Wachmann gab es weder eine Komponistenklasse noch die Tradition davon. Die meisten Musiker sind dazu gezwungen, ihre Studien im Ausland zu vervollkommen, einige ziehen die Schulen in Frankreich, das Konservatorium in Paris oder Schola Cantorum vor, andere studieren in Österreich oder Deutschland. Die Tatsache, dass es hierzulande keine angemessene Institution gibt, wird die ersten Schöpfungen mit Nationalcharakter beeinflussen, da die Komponisten einen westlichen, von derjenigen Schule geprägten Stil haben, in der sie studierten.

Die wunderbare Entwicklung der Chormusik in Rumänien ist solchen Namen zu danken, wie: Gavriil Muzicescu, Gheorghe Cucu, Dimitrie Georgescu Kiriac, Ion Vidu, Timotei Popovici in Muntenien, Eusebie Mandicesvski, Iuliu Mureşianu, Gheorghe Dima, Augustin Bena in Siebenbürgen. Die Gründung der nationalen Musikschule setzt die Konturierung einiger stilistischen Linien, die Hervorhebung von gemeinsamen ästhetischen Strecken, Identitäten und Zuneigungen voraus. „Je hervorragender und stärker diese von einer Generation zur anderen sind, desto hervorragender wird auch die Richtung, der ästhetisch-stilistische Plan sein, den sie sich als Ziel gesetzt, gepflegt und vertreten haben“⁴².

⁴¹ Octavian Lazăr Cosma. *Hronicul muzicii româneşti* (Chroniker der rumänischen Musik), Bd. VI., Musikverlag, Bukarest 1986, S. 218.

⁴² Idem, Bd. VII., S. 243.

Das Eindringen des harmonischen Gesangs in die Orthodoxen Liturgie hat zur Entstehung wirklich wertvoller Musikstücke geführt, was die Chorbildung in den von Rumänen besiedelten Gegenden noch mehr anspornt. Auch wenn die ersten Komponisten von rumänischer religiöser Chormusik im westlichen Stil komponiert, die eigenen Melodien verwendet und sich auf eine tönlich-funktionelle Harmonie gestützt haben, da die meisten von ihnen auch Dirigenten der Kirchenchöre waren, haben sie liturgische Stücke für die eigenen Chöre, aber nicht nur, geschaffen. Hier sind mehrere Richtungen zu erwähnen: einige haben versucht, in der religiösen Musik Charakterzüge der Folklore zu verwenden (Gheorghe Cucu 1882-1932), andere haben sich an die uralte Basis der Psalmenmusik byzantinischer Herkunft gewandt (Dumitru Georgescu-Kiriak 1866-1928), wieder andere, wie Gavriil Muzicescu, haben auch die Klavierbegleitung für die Untertstützung des musikalischen Diskurses eingeführt. Es ist wichtig zu vermerken, dass Muzicescus Versuch, Klavierbegleitung in die Durchführung der Heiligen Liturgie einzuführen, gescheitert hat, das Klavier funktioniert nur bei Stücken, die in Konzertsälen gespielt werden.

Der Übergang von der Einfachheit des monodischen Gesangs zu den komplexen Formen der europäischen religiösen Musik geschah Schritt für Schritt, eine bestimmte Anpassungszeit und Zeit für die Herausbildung eines angemessenen Publikums waren nötig. Die Einführung dieses neuen Typs von Gesang in die Kirche hat einerseits den Widerstand, andererseits die Bewunderung einiger Pfarrer hervorgerufen. Partenie Clinceni (1847-1910), Bischof der Niederdonau behauptet: „Die mehrstimmig gesungenen Gesänge sind tausendmal schöner als die einstimmigen“⁴³. Diese Innovation soll als einen Schritt in die Richtung der Entwicklung der liturgischen Musik, als Ausbrechen aus dem Konservatorismus betrachtet werden, und diese Entwicklung konnte nicht anders vollendet werden als durch den Bruch mit einigen Schablonen.

Unserer Meinung nach wird der „Rumänisierungsprozess“ durch die von D. G. Kiriak angesetzte Bemühung, die Kirchenmusik „durch die Wiedergabe des traditionellen Gesangs in Chorform“⁴⁴ zu reformieren, fortgesetzt.

Die Kirchenmusik hat das Volk gebildet, es dazu ermutigt, in literarischer Sprache zu singen, Gefühle auszusprechen, sich vom Schauer der geistigen Vibration durchdringen zu lassen. Die Quellen der Chorstücke bilden die vorhandenen, verwendeten Kirchengesänge.

⁴³ Doru Popovici. *Muzica corală românească* (Rumänischer Chorgesang), Musikverlag, Bukarest, 1996, S. 337.

⁴⁴ Octavian Lazăr Cosma. *Hronicul muzicii românești* (Chroniker der rumänischen Musik), Bd. VI., S. 217.

„Die religiösen Chorstücke weisen ein breites Repertoire auf, sie sind mannigfaltig und zeigen Wert und Persönlichkeiten auf. Ihre Aufzählung wird diese These hervorheben können, auch wenn der irrdische Aspekt eine relative Entität, vor allem angesichts der reiligiösen Musik bleibt. Es gehört zur Wahrheit, dass viele die Unsterblichkeit angestrebt haben, was auch ein sehr relativer Begriff ist. Es wurde sehr viel geschaffen, fast jeder Komponist wollte sich mit wenigstens einer Liturgie Ruhm schaffen. Es ist klar, dass eine allzu große Menge von Musik keine Chance hatte, sich entweder durchzusetzen oder in Betracht gezogen zu werden. Es ist dazu gekommen, dass jedwelche Chöre, die zu Ansehen gelangen wollten, immer andere Liturgien oder je nach Sympathie gesungen haben, die eine Kirche einen bestimmten Autor unterstützte, während die Nachbarkirche einen anderen. Ein solcher Reichtum des Repertoires konnte der liturgischen Musiklandschaft eine große Mannigfaltigkeit verleihen, die aber dem Imperativum der Einheit keinesfalls gehorchen konnte. Dazu kommen noch die unterschiedlichen Gegende Rumäniens, die Gebiete unter fremder Herrschaft und nicht zuletzt die Existenz neben der Orthodoxen Kiche von anderen Konfessionen mit anderen Repertoires...“⁴⁵.

Der Kirchengesang geschieht auf 2, 3, 4 oder acht Stimmen. Der Chor steht auf der Basis der rumänischen religiösen Musik, indem er den religiös-volkstümlichen Modalismus und die religiöse Thematik verwertet. Die Komponisten von Chormusik haben beachtlich zur einheimischen Schöpfung beigetragen, aber die Gattung, die ihnen Ruhm verschafft hat, ist die Liturgie.

Man kann feststellen, dass diese Vorläuferkomponisten (Al. Flechtenmacher, E. Wachmann, G. Muzicescu, G. Dima, I. Mureșianu, C. Porumbescu, T. Teodorescu, D. G. Kiriac, Gh. Cucu usw.) ihre komponistische Lehrzeit am Tonmaterial des Volksgesangs vollendet haben, während die Chorstücke mit religiösem Sujet in ihren Werken zur Zeit der schöpferischen Reife erscheinen, wenn die Mittel zur musikalischen Äußerung zu ihrem Höhepunkt gelangen.

Unserer Meinung nach soll der kirchliche Chorgesang die Basis der örtlichen religiösen Musik aufbewahren. Am Anfang bildete die Chormusik die Kampfflagge gegen die Fanarioten und ihre in Muntenien beharrlich durchgesetzte Kultur, man hat aber vergessen, dass im Bewusstsein der einheimischen Gläubigen schon die byzantinische Ader des orthodoxen Gesangs pulsierte.

Die liturgische Musikliteratur war vom Anfang an nicht rumänisch, sondern fremder Herkunft, also dem Charakter und Gefühl der rumänischen Gläubigen nicht gemäß, die Komponisten haben alles, was die goldene Basis

⁴⁵ Idem, Bd. VII, S. 248.

unserer religiösen Musik bildete, außer Acht gelassen. Die Neubewertung der liturgischen Basis durch die Komponisten zeigt schüchterne Anfänge auf, schritt aber sicherlich fort und gewinnt Raum⁴⁶.

Gavriil Muzicescu hat sich für die Modernisierung der Kirchenmusik eingesetzt, er meinte, die griechischen Rückbleibsel sind noch sehr stark und sie sollen völlig entfernt werden. Er behauptete, die goldene Regel der kirchlichen Chormusik sei das Aufbewahren des religiösen Gefühls, der Komponist hat aber die Spezifität des rumänischen Chorgesangs leider nicht gesucht, er hat nur das frömmige Gefühl, nicht aber auch die Nationalform verfolgt. G. Muzicescu zeichnet die modale Harmonisierung des Volksgesangs, was er aber dem Kirchengesang versagt, indem er behauptet, dass lineare Musik für den Kirchengesang (Psalmengesang) nicht geeignet sei, weil „sie die kromatische Infrastrukturen nicht fördert“⁴⁷.

Muzicescu hat für die Durchsetzung der modalen Denkweise in den Chorstücken gekämpft, sich aber auf die Folklore beschränkt, ohne die Kraft zu haben, auch in der Kirchenmusik konsequent zu sein, um in den Psalmengesang die Methoden der funktionell-klassischen Harmonie einzuverleiben. Positiv fällt aber aus, dass Muzicescu den uralten religiösen Gesang nicht außer Acht gelassen hat, das scheint seine Bemerkung: „die Kirchenarien haben ihren Zauber“⁴⁸ zu unterstützen.

Gheorghe Dima hat auf den Seiten der România Muzicală im Herbst des Jahres 1889 den bekannten Aufruf an die Musiker lanciert. Der Komponist aus Kronstadt hat sich auf die negativen Aspekte angesichts Interpretierung, des Ansatzes des Gesangs selbst, dessen Verbreitungsmöglichkeiten und vor allem der Schaffensweise bezogen, „die mit den zeitgenössischen stilistischen Forderungen nicht im Einklang und zur selben Zeit sogar ungenügend der Strecke der einheimischen Tradition nach orientiert war“⁴⁹.

„Indem es in dieser Hinsicht keine wesentliche Direktive gab, kam man dazu, dass jedes Religionszentrum, Metropolitentamt oder Bistum auf der Suche nach Autoren war; manchmal gibt es das umgekehrte Phänomen, diese suchten aufgrund der uralten Melodien oder nicht auf deren Basis der betreffenden Eparchie Stücke zu komponieren. So kommt man zu einer Varietät von Musiken in verschiedenen Regionen, unter denen die stärksten über eigene Komponisten verfügten. Es ist keine Rede über die Hauptstadt, wo selbstverständlicherweise eine Großzahl von hervorragenden Persönlichkeiten, wie Wachmann, Kiriak, aber auch unbekannte Personen komponieren, wie es ersichtlich wird, oder über die ehemalige Hauptstadt der Moldau, von

⁴⁶ Ebenda, S. 242.

⁴⁷ Ebenda

⁴⁸ Ebenda

⁴⁹ Ebenda, S. 239.

Muzicescu, später dann von T. Teodorescu geprägt. Man hat Zentren wie Kronstadt mit Dima, Blaj mit Mureșianu, Galați mit Bobociu, Suceava mit den Brüdern Mandicevschi, Karansebesch mit Sequens, Lugoj mit Vidu, Arad mit Lipovan, Ștefan Lugojan, Beiuș, Oradea mit Hubic, Bistriz mit Bena, Hermannstadt mit T. Popovici, Bacău mit Galinescu, Temeswar mit Bugariu im Blick ...⁵⁰.

Man konnte nicht erwarten, dass alle Errungenschaften auf einmal gemacht werden. Nachdem der harmonische Gesang Raum gewonnen und sich auch in anderen Kirchen, dann Ortschaften, auch wenn nicht überall, verbreitet hatte, sahen die konservatorischen Mönche, sogar dazu berechtigt, die neue Gesangsmethode mit schlechtem Auge an, denn mit dem Ersetzen der alten Melodien ist das Problem der Qualität und Originalität des Repertoires erschienen.

Selbstverständlich waren die ersten Autoren fremd, russische Komponisten, in Petersburg lebende Italiener. Als das Interesse dafür erwacht ist, was gesungen wurde und die Autoren keine zu vernachlässigenden Entitäten mehr waren, wurden unsere Komponisten dazu aufgefordert, zu komponieren. Wie es im Allgemeinen geschieht, standen die ersten Werke den bekannten Mustern sehr nahe und es kam die Blütezeit der Nachahmungen.

Die Initiative der Harmonisierung der kirchlichen Gesänge stammt von Al. Podoleanu⁵¹ und dem Reformier D. G. Kiriac.

Al. Podoleanu hatte den von Ed. Wachmann brutalerweise gestoppten Versuch von 1886 im Blick, unsere nationalen religiösen Gesänge zu harmonisieren. Dieser Letztere wird ihn 1899 sogar von der Leitung des Chors der Domnița Bălașa Kirche von Bukarest beseitigen, den Al. Podoleanu 1867 gegründet hat. Die Aktion wurde von D. G. Kiriac fortgesetzt, der mit dem Wunsch, Vergangenheit mit der Gegenwart auszuöhnen, eigene Werke, oder besser gesagt für den Chor gemeinte Bearbeitungen von bekannten Psalmen- gesängen in der rumänischen Kapelle von Paris erfolgreich vorgeführt hat, wo er als Dirigent tätig war. Die Aktion war folgenderweise begründet: „... wir sollten aufbewahren, was die Kirche als gut und schön hat und denen die moderne und entwickelte Form der Kunst verleihen, um so die Vergangenheit und unsere frühere Tätigkeit nicht abzuleugnen, aber zur gleichen Zeit auch vorwärtszukommen“⁵².

⁵⁰ Ebenda, S. 240-241.

⁵¹ Ebenda, S. 244.

⁵² Alexandru Podoleanu. *Musica în Școalele secundare. A doua Scrisoare deschisă adresată Domnului Wachmann* (Musik in den Schulen der Sekundarstufe. Der zweite offene Brief an Herrn Wachmann), in: *România Muzicală*, X., 3-4, 15. Februar 1899.

Die Rede war nicht nur über Harmonisierung, sondern über eine komplexere Aktion, die auch eine Vereinfachung der melodischen Linie miteinbezog. Daraus resultiert die Aktion der Vereinfachung der melodischen Linie. D. G. Kiriac versucht und es gelingt ihm sogar, die musikalische Schrift und das Ablesen zu vereinfachen.

Es soll erwähnt werden, dass D. G. Kiriac keine Hemmungen hat, das Wort Reform zu verwenden, das imstande ist, das Repertoire zu verbessern, indem es das „...traditionelle Element der Kirche mit der modernen musikalischen Sprache versöhnt.“⁵³ D. G. Kiriac anerkennt auch den Vorfahren in seiner Ausbildung, nämlich Alexandru Podoleanu.

D. G. Kiriac macht konkrete Demonstrationen, Aufführungen, wo er die neuen im Geiste der vorgeschlagenen Prinzipien geschaffenen Werke dem Publikum zur Beurteilung vorstellt. Das macht er zuerst in Paris, dann in Bukarest. Die empfohlenen Prinzipien waren: Anwendung der des Kirchengesangs typischen melodischen Formeln, Einverleibung in die Struktur der acht Stimmen, Aufbewahren der irmologischen, kirchenhymnischen, papadischen Typologie des Psalmengesangs und Verstärkung des spezifischen Kolorits durch die Interpretierungsweise, Begleitstimme, Ornamentierung und Endophon.

Die vom mehrstimmigen Stil dargebotenen Möglichkeiten werden stark betont unter der Bedingung der Bewahrung der Stimmen.

Man soll das unserer Kirchenmusik spezifische Kolorit beachten, das von dem der anderen Völker orthodoxer Religion unterschiedlich ist und von einer geografischen Gegend zur anderen variiert. Siebenbürgen hat einen spezifischen Gesang, in Muntenien herrscht die Schule Macaries und Anton Panns vor, in der Moldau die von D. Suceveanu und neulich von Muzicescu.

Zum Abschluss dieses Unterkapitels kann man behaupten, dass die religiöse Musik, vor allem die Bysantinische nicht nur Kunst, Wissenschaft und Dienst ist; sie hat nicht nur Geschichte und Tradition, sondern unabgesehen von allem, transfigurierende Elemente. Sie war sowohl in Muntenien und Siebenbürgen als auch im Banat in verschiedenen Kirchen, Klöstern und organisierten Schulen gespielt.

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THE INFLUENCE OF THE HRYSA NTIC REFORM ON THE RELIGIOUS CHURCH MUSIC IN TRANSYLVANIA

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SUMMARY. The melodic modal byzantine structures present in the manuscripts which circulated on our country's territory can be found in the contents of the autochthon musical variant pointed in linear notation by priest Dimitrie Cuțanu. In Transylvania, before the 1814 hrysantic reform, two styles of church chants were performed, founded on the Romanized paper of Filothei sin Agăi Jipei, and one autochthon, composed by blending the Byzantine melos with folk, cult and religious music. Post reform, the same stylistic duality was maintained, the Romanized chants by the new system were performed, only in some monastic centers, next to the Cuțanu variant. Even though the new type of Romanized music was not enforced, it became the basis of a local musical style in Byzantine melos. The presence of Byzantine music in Transylvania, by books and church singers, had a definitive role, influencing in a decisive manner the modal system, the melodic lines and the rhythmic formula in the Cuțanu collection.

Keywords: hrysantic reform, church/religious chants/music, the *cuțanu* variant, Byzantine music.

The religious music in Transylvania had, in time, an essential part in maintaining unity at a linguistic, cultural, traditional and spiritual level of the Romanians in the area. From the research made by the musicologists and the Byzantiologists² who studied the religious music in Transylvania, a fact

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² Ioan Popescu, „Elemente bisericești tradiționale in opera muzicală a lui Dimitrie Cuțanu/ Traditional church Elements in the Musical Work of Dimitrie Cuntanu”, in: *Biserica Ortodoxă Română*, (1976), 9-12, p. 1053-1062; Vasile Stanciu, *Muzica bisericească ortodoxă din Transilvania/ Religious Orthodox Music in Transylvania*, Editura Presa Universitară, Cluj-Napoca, 1996; Elena Chircev, *Muzica româneasca de tradiție bizantină între neume și portativ (Romanian Music of Byzantine Tradition between Neune and the Stave)*, volumul al II-lea, Editura Risoprint, Cluj-Napoca, 2013; Gheorghe Ciobanu, „Muzica bisericească la români/ The Romanian Church Music”, in: *BOR*, București, (1972), 1-2, p. 162-195; Vasile Sorin Dobre,

comes through. The variant written and published by Dimitrie Cunțanu in 1890 is nothing else but a musical monument of local tradition which circulated for many centuries in an oral formula. This indigenous musical tradition grew along the introduction of psaltic music, after the 1814 hrysantic reform, in Moldova and Țara Românească, by blending the Byzantine modal basis with the Romanian psaltic and the oral indigenous variants. This is why, in its oral form, the Transylvanian variant was greatly influenced by psaltic music, folk music, cult music and the other cohabiting cults' music. Therefore, after many centuries, from this crossing of musical lines, the most familiar autochthonous variant ever written in linear note appeared, bearing the general name of the Cunțanu variant.

Starting from these factual statements, in the present paper, we shall be referring to the situation of the church/religious music in Transylvania, before and after the hrysantic reform. Moreover, we will follow, in Cunțanu paper's contents, whether we can identify similar melodic structures to the Romanized chants variants.

Church music centers that promoted Byzantine music before the hrysantic reform

Before the hrysantic reform, in Transylvania there were multiple monastic centers where Byzantine music was studied, music manuscripts were copied, and, in oral form, many musical variants were spread. Being so diverse and heterogeneous, the Transylvanian religious music became an indigenous variant, specific to central Transylvania. This occurred by diatonizing the Byzantine modes and by folk and cult music's influence. This is mentioned by Gheorghe Ciobanu when he states that:

"the pillars of the old postmedieval music, sometimes even medieval, remained firm, despite the diversity. The conclusion that can be drawn is that the religious music in Transylvania and Banat became one with psaltic music, until the first half of the 18th century. This union can be explained by the language and faith's unity, by direct communication in different provinces, and by the prints that, from the beginning of the 16th century, were circulating among Romanians alike".³

Muzica bisericească tradițională în zona Sibiului-studiu monografic (Traditional Religious Music in Sibiu Area- a Monographic Study), teză de doctorat susținută în cadrul Facultății de Teologie Ortodoxă din Cluj-Napoca, 2007.

³ Ciobanu, Gheorghe, „Muzica bisericească la români. I Origine. Vechime (Church/Religious Music in Romania. I. Origin. Antiquity)”, in: *Studii de etnomuzicologie și bizantinologie (Ethnomusicology and Byzantine Studies)*, vol. I, Editura Muzicală a Uniunii Compozitorilor, București, 1974, p. 329-402.

The cultural and religious connection, between Transylvania and the other Romanian provinces, was kept alive through the ongoing exchange of religious books, typed in Țara Românească and Moldova and distributed by monarchs, believers/faithful, merchants and men of letters to the locals.

In the 17th and 18th centuries, the monasteries in Transylvania were visited by monks from Țara Românească and Moldova. It is almost certain that, among these, there were some who knew the psaltic craft and in their pilgrimages they shared them with the people in Transylvania.⁴

From these particular monasteries, in the 17th to the 19th century, the Orthodox faith and the Byzantine musical tradition, started to spread. To be more thorough, in Transylvania, the religious chanting grew around monastic schools such as: Bălgrad, Prislop, Sâmbăta de Sus, Moisei, Peri, Vad, Hodoș-Bodrog, Șemlacul Mic, Srediștea Mică, Caransebeș, Scorei, Apșa, Budești, Giulești, dar și la bisericile din Streisângeorgiu, Feleac. It was here the first exercises of Byzantine notation paralaghia took place, accompanied by the cultural-spiritual activities.⁵

The religious Orthodox chant was a binding element of the spiritual life and church unity. Therefore, beginning with the abolition of monastic schools, the music started to fade away, multiple foreigner elements changing its Byzantine spirit.⁶

The religious music was, together with reading, writing and catechism, a constant concern of those who went to vocational and middle schools in Transylvania. But, the lack of proper teachers in Byzantine music, led in time

⁴ Petru Gherman, „Muzica bisericească din Ardeal (Church Music from Ardeal)”, in: *Omagiu I.P.S.S. Dr. Nicolae Bălan*, Sibiu, 1940, p. 426-437; Elena Maria Șorban, „L'édication musicale dans la Transylvanie Médiévale”, in: *Studia UBB Musica*, LXII, 2, 2016, p. 33-47.

⁵ Ioan G. Popescu, „Învățământul muzical in BOR, de la inceputuri până in secolul al XVIII-lea inclusiv” („Musical Education in BOR, from the beginning to the eighteenth century, including”), in: *BOR*, (1969), 9-10, p. 1027-1061. About religious musical education in Romanians, see also: Nicolae Iorga, *Istoria învățământului românesc (The History of Romanian Education)*, Ed. Casei Școlilor, București, 1928, p. 15; C. I. Andreescu, *Evoluția învățământului in Moldova (The Evolution Of Education in Moldova)*, Iași, 1935, p. 3; *Istoria învățământului din România (The History of Education in Romania)*, (coordonator Ștefan Popescu), Vol. I, EDP, București, 1983, p. 40; Nicu Moldoveanu, „Învățământul muzical bisericesc la români, până la organizarea Seminarilor Teologice (‘Church Music Education in Romanians, up to the Organization of Theological Seminars’), in: *Anuarul Facultății de Teologie Ortodoxă București (The Faculty of Theological Orthodox Faculty in Bucharest Yearbook)*, 1936, Ed. Universitară, București, 2002, p. 325-359. About the musical component of Romanian church education in Transylvania, historical detailing see Vasile Stanciu, *Muzica bisericească ortodoxă din Transilvania (The Orthodox Church Music in Transylvania)*, pp. 16-19. Also father Vasile Stanciu remembers the music schools of the Transylvanian denominational, namely Calvinic (in Sighisoara, Caransebeș, Hațeg and Turda) and Catholic (in Oradea and Alba-Iulia), in prozelitist competition, p. 20-27.

⁶ Ioan G. Popescu, „Învățământul muzical...” (“Musical Education ...”), p. 1053.

to its alteration and its mixture with melodic structures from other musical styles. To preserve and reestablish the Byzantine music's ethos in the region, before the hrysantic reform, key personalities in Romanian musical culture, came to help. Educated in Țara Românească, in an authentic musical spirit, these great teachers contributed to the conservation of the Byzantine musical strata in Transylvania. Among these teachers, whom we received some short information from, some stood out: Bucur Grămăticul de la Sâmbăta de Sus, Ioan Duma din Brașov și Naum Râmnicianul.

These teachers' action can be summarized by their effort in returning and stabilizing the religious music in its Byzantine origin. By Constantin Brancoveanu's financial support, many Transylvanian young men would cross the mountains to enroll in the courses of the Byzantine Music School in Țara Românească, and after learning the trade, they would return to share with people the theoretical and practical knowledge acquired.

The first teacher, of whom we know very few information about, was Bucur Grămăticul. He was educated in Constantin Brancoveanu's psaltic school in Țara Românească and did his work at Sâmbăta de Sus Monastery. Starting from a few suppositions made by the Romanian musicologists⁷, at Sâmbăta de Sus Monastery, during his activity (1704), they sung Romanized Byzantine music of the Filothei sin Agăi Jipa's genius.

The Saint Nicolas Church in Brașov in the historic district of Șchei, can be considered a pillar of Byzantine music, in a Romanian space located at the crossing of many religious cultures, believes and politics. The propedeutical beginnings of the Byzantine music art can be traced back in the 15th century, in 1495, when the old Romanian school came into being.⁸

The first teachers in Byzantine music in this school were Radu and Gheorghe Grămăticul, 1480-1492.⁹ The series of teachers would continue, and in 1570, Oprea Diacul is mentioned. He can be found in an entry as "great teacher of apprentices who teach psalm reading and psalt".¹⁰

In Brașov, between 1759-1775, Ioan sin Radului Duma Brașoveanu (†10 decembrie 1776)¹¹ was a teacher and aisle singer and in 1751 he would write *The Romanian Psalmbook/ Psaltichia rumânească* (BAR, ms. rom.

⁷ Ioan G. Popescu, „Învățământul muzical...” (‘Musical Education...’), p. 1050; Ștefan Meteș, „Școlile de muzică și cântare bisericească din Iași (1558) și București (1711-1823) și Românii din Transilvania” (‘The Religious Music and Singing in Iași (1558) and Bucharest (1711-1823) and the Romanians from Transylvania’), in: *MA*, X (1965), 7-8, p. 514-515.

⁸ N. Albu, *Istoria învățământului românesc în Transilvania (The History of Romanian Education)*, Blaj, 1944, p. 7-8.

⁹ N. Albu, *Istoria învățământului (The History of Romanian Education ...)*, p. 23.

¹⁰ idem, p. 24.

¹¹ Sebastian Barbu-Bucur, „Ioan sin Radului Duma Brașoveanu”, in: *Studii de Muzicologie/ Studies of Musicology*, vol X, București, Editura Muzicală, 1974, p. 161-173.

4305), copying Filotheie sin Agăi Jipa's paper. This stands as proof that, in the Church in Braşov in the historic district of Şchei, the same Romanized Byzantine music was sung during the time of Ioan Grigore Ghica Voievod and Neofit Cretanul Metropolitan (1683-1754).¹²

Ioan sin Radului Duma Braşoveanu finished his musical education in Tara Romanesca, in Şărbăniş's School, the Preceptor of the Royal Church in Bucharest, where he studied the Romanized Byzantine version of Filothei sin Aga Jipa.

Starting from *The Romanian Psalmbook's* manuscript contents, we can state that "the religious music in Constantin Brancoveanu's time was used and preserved by his followers, until the half of the 18th century. Ioan Duma, who returned in Braşov, as a music teacher, is believed to have promoted the same music in Constantin Brancoveanu's spirit, which was previously promoted by Bucur Grămăticul in Sâmbăta de Sus".¹³

Another leading figure, of Byzantine music life in Transylvania, was Naum Râmnicăeanul. He was preoccupied not only with the historical, theological and philosophical papers, but also with religious music. Therefore, he wrote an important paper called *The psalmbook, the art/craft of religious key singing* (Ms. rom. gr. 3210). Constantin Erbiceanu said about the paper that "it is of greatest value for the singers and contemporary literate people, who would apprehend the study of religious music in our country. It is a grammar or a theoretical book in Romanian, which preserved the value of the old psaltic notes."¹⁴

Naum's activity is very important for the Transylvanian space because, in 1788, he resides in Hodoş-Bodrog Monastery, then in Lipova (in 1789) and Căniţa, Căniţa village in Caraş-Severin (in 1794), where he would teach Greek and religious music. From Naum Râmnicăeanul's manuscript contents we can conclude that in the Banat area, in the second half of the 18th century, the chants of Filothei sin Agăi Jipa, were sang in Greek and Romanian.

Before the hrysantic reform's implementation in Transylvania, from our information, we can state that, in a few church centers, the religious music was of Byzantine origin, Romanized by Filothei sin Aga Jipa. By lack of documentation we cannot firmly say where exactly this Romanized Byzantine music was sung.

¹² Ioan G. Popescu, „Învăţământul muzical...”/”Musical Education...”, p. 1053.

¹³ Idem.

¹⁴ Constantin Erbiceanu, „Viaţa şi scrierile Protosinghelului Naum Râmnicăeanu (The Life and writings of Naum Râmnicăeanu Protosinghel)”, in: *BOR XIII* (1884), 10-12, p. 657-676; *BOR XIV* (1890), nr. 2, p. 121-146; nr. 3, p. 248-263.

We can just assume that the psalm singers taught by the above mentioned teachers activated in different parishes in the region, disseminating and teaching the others the Byzantine music. The musicologist Constantin Catrina stated, about the area the Byzantine music that:

“Braşov, as well as all the South of Transylvania, including the orthodox churches in the interior curvature of the Southern Carpathians (Covasna and Harghita) would always resonate with the psaltic music in Ţara Românească and Moldova, especially that practiced in Bucharest. The book and education, the people or men of God would, in their turn, build as many bridges with the unique vein of the Romanian Orthodox Church chants, and to be more specific with the Byzantine musical tradition”.¹⁵

This was the Byzantine music's situation in Transylvania before the hrysantic reform. After this historical moment, with various implications in the Byzantine music development, in the Transylvanian space we can enumerate a few attempts to relocate the religious music in its original matrix.

After only a few years since the reform, the historian George Bariţiu, analyzing the religious music in Transylvania, stated that:

“[...] in Ardeal some sing in Moldavian spirit and some of Muntanian spirit, and the people in Ardeal do not know that for more than a 100 years or more, since they cannot hear someone from Moldova or Muntenia, both received among old chants a lot of so called archaic manele, borrowed from the Muslim imams, which they altered too much in their religious chants”¹⁶.

”Following the discussed influences, until only recently we had two types of chants: one Greek or educated, which could be called noble (in the boyars' style) and one Slavic or young or uneducated. The educated chant that had come from Constantinople would soon degenerate and mix with manele and Turkish taxămuri that could be

¹⁵ Constantin Catrina, „Şcoala de muzică bizantină din Şcheii Braşovului. Creaţie şi interpretare (Byzantine Music School in the Braşov district of Şchei. Creation and interpretation)”, in: *Lucrări de muzicologie*, AMGD, nr. XXVII, nr. 1, 2012, p. 15-46.

¹⁶ George Bariţiu, „Musica la noi/ Music in our country”, in: *Călimdarius pentru poporul român cu privire la mai multe cerinţe ale anului normal 1855 (Calendar for the Romanian People Regarding Several Requirements of the Normal Year 1855)*, întocmit de George Bariţiu, Braşov, anul XIV, în tipografia prevăzătura lui Römer şi Kammer, p. 38-43.

head during walks in the Bosphorus and Turkish delights. The Slavic song could be interpreted as youthful, as it has only to reach the lower classes and let the lords of Constantinople's psalmbook be... This music, of Slavic origin, is used by the Romanians in Banat and Transylvania who do not follow the psalmbook".¹⁷

Ignoring the differences that the historian George Barițiu does in the singing styles, it is certain that in Transylvania, there was not a cohesive singing style. The Byzantine music, strongly influenced by the other musical styles, adopted a unique structure.

These realities, noticed even by the historian Barițiu, would determine the development of a musical reform made by Andrei Șaguna Metropolitan, which would lead to a shaping of a local tradition, in parallel with a transition to a new system of neumatic notation.

Church Musical Centers Promoting the Hrysantic Reform

The religious music in Transylvania, which had developed in a multiethnic community environment, develops multiple local valences, adapted to the ethos and local features. The religious music situation changes drastically after the Union Act, in 1701, when the orthodox believers are forced to recognize the Roman-Catholic Church's authority.¹⁸ The broken connection to the Romanian Counties and the isolation from the rest of orthodox believers, the destruction of monasteries and religious chants schools had, as a consequence, in a musical sense, the emergence of some variants based on oral tradition¹⁹ and crystalized around the main cultural

¹⁷ George Barițiu, „Musica la noi (Music in our country)”, in: *Gazeta Transilvaniei*, (1881), 8, p. 3.

¹⁸ Mircea Păcurariu, *Istoria Bisericii Ortodoxe Române (History of the Romanian Orthodox Church)*, vol III, EIBMBOR, București, 1981, p. 309.

¹⁹ For the influence of the orality on the church music in Transylvania, see the work signed by the: Vasile Grăjdian, Sorin Dobre, *Cântăreți bisericești din Ardeal (Chant singers from Transylvania)*, vol. I, Sibiu, 2003; Vasile Grăjdian, *Oralitatea cântării bisericești din Ardeal (The Orality of the Church Chant in Ardeal)*, Sibiu, 2004; Stelian Ionașcu, „Intersections of Arts. Structural and language analogies”, in: *Studia UBB Musica*, LXIII, 2, 2018, p. 143-164.

centers of the provinces that were under Austro-Hungarian dominance: Banat²⁰, Arad²¹, Oradea²², Blaj²³, Sibiu²⁴.

Apart from emergence of these local musical variants, in Transylvania, there was a strong religious center, where they tried to reconnect the church music on its authentic modal structures. The religious music school, which ran along the Church in Braşov in the historic district of Şchei, was the one whom would bring the reform of psaltic music and would impose it locally and in Transylvania.

In the process of introducing the New Method measurement, in the development of the musical education in Braşov, a key part was played by Anton Pann. The relationships between him and Saint Nicolas Church in Braşov will be built in three parts, when the preceptor stayed in the citadel. In

²⁰ *Sentinelă Cântărilor Bisericeşti Române (The Sentinel of the Romanian Church Songs)*, pusă pe note de Terentius Bugariu, Temesvar, 1908; *Cele opt glasuri bisericeşti aranjate pe note liniare după vechile melodii utilizate în Banat și Crişana (The Eight Church Tones Arranged on Linear Notes after the Old Songs used in Banat and Crişana)*, de Atanasie Lipovan, Arad, 1926¹, 1936²; *Cântări bisericeşti. Răspunsurile la Sfânta Liturghie, Irmoase, Pricese și alte cântări de peste an, Cele opt glasuri (Church songs. The answers to the Holy Liturgy, Hirmos, Pricese and Other Songs of the Year, The eight Tones)*, scrise pe note de Nicolae Fîru, Timișoara, 1943; Prof. Dimitrie Cuşma, preot Ioan Teodorovici, prof. Gheorghe Dobreanu, *Cântări bisericeşti (Vecernia, Utrenia și Sfânta Liturghie) (Church Songs (Vesper, Matin and Holy Liturgy))*, Ed. Mitropoliei Banatului, Timișoara, 1980.

²¹ Strana. Colecție de cântări bisericeşti pentru strană pe cele opt glasuri (adică Anastasimatarul) (Collection of Church Songs for the Gathering on the Eight Tones) (i.e. Anastasimatarion), aranjate pe note de Trifon Lugojan, Arad, 1905¹, 1907², 1927³; *Cele Opt Glasuri după Episcopul Ioan Papp (The Eight Tones by Bishop Ioan Papp)* aranjate pe note de Trifon Lugojan, Arad, 1912¹, 1939²; *Cele opt glasuri la Utrenie/ The Eight Tones at Matin* aranjate pe note de Trifon Lugojan, Arad, 1927.

²² *Cântări bisericeşti pe cele opt versuri ale bisericii orientale, prescrise pentru Dieceza română unită de Oradea (Church chants on the eight tones of the Oriental Church, prescribed for the diocese Romanian United by Oradea)*, Partea I. Vecernia, Partea a II-a. Utrenia, Oradea, 1928.

²³ *Cele opt versuri bisericeşti în felul cum se cântă la Blaj, (Vecernia vol. I și Mânecatul sau Utrenia vol. II) scrise pe note liniare de Celestin Cherebeţiu (The eight church tones in the way they play in Blaj), (Vesper vol. I and Matin vol II) written on linear notes by Celestin Cherebeţiu, Cluj, 1930.*

²⁴ *Cântările bisericesti după melodiile celor opt glasuri ale Sfintei Biserici Ortodoxe (The Church Songs After the Melodies of the Eight Tones of the Holy Orthodox Church)*, culese, puse pe note și arangeate de Dimitrie Cunţanu, profesor la Seminarul „Andreian” Archidieceșan, Sibiu, Editura autorului, Viena, 1890. 1925², 1932³. Ediția a III-a din autorisația bisericii îngrijită de Timotei Popovici, preot, profesor de musică la Școala normală Andreiu Șaguna și dir[ijorul] Corului Mitropoliei, Institutul de Arte grafice Krafft & Drotieff S. A., Sibiu, 1932.

1821²⁵, during Tudor Vladimirescu's revolution, in 1828²⁶, when he was the lead singer of the great church in the Șchei and in 1850, when, in Iosif Barac' house, a merchant in Brașov, he would decide to care for the musical training of a few young locals.²⁷ As a trainer and a sustainer of the religious music in Brașov, in the district of Șchei, Anton Pann would recommend on multiple occasions, singers who would be present in the pew and at the psaltic music courses in gymnasium. Therefore, in 1851, he recommends his student Gheorghe Ionescu, who had a clear assignment from his teacher, "to sing the students small chants from the Holly Mass and to sing chants build by craft, and not by practice, but only Romanian, without any use of a Greek word".²⁸ Because the psalm singers who came from the Kingdom were not firm and the tradition of psaltic music had no continuity, at the request of the archpriest Ioan Popescu, in 1950, Pann would assume the part in solving the situation.

This is why, being directly interested in promoting and sustaining the psaltic music in Brașov, he would care for George Ucenescu²⁹, whom he would bring to Bucharest, and whom he sent back, after two years of apprenticeship, with a certificate.³⁰

Before the arrival of George Ucenescu, as a psaltic teacher, the craft of church singing was taught by Hieromonk Varlaam Barancesu, from the Sinai Monastery and rooted in Brașov. For ten years he would sing in the right pew of Saint Nicolas Church and would teach psaltic music classes in the parish.³¹

²⁵ Constantin Mateescu, *Drumurile lui Anton Pann (The Roads of Anton Pann)*, Editura Sport-Turism, București, 1981, p. 56.

²⁶ Anton Pann, *Cântece de lume/ Songs of the World*, transcrie din psaltică în notație modernă, cu un studiu introductiv de Gh. Ciobanu, Editura de Stat pentru Literatură și Artă, București, 1955, p. 14.

²⁷ Vasile Oltean, „Al treilea popas al lui Anton Pann la Brașov (The Third Stop of Anton Pann in Brașov)”, in: *Astra*, (1974), 2, p. 11.

²⁸ *Acte, documente și scrisori din Șcheii Brașovului (Papers, documents and letters from the district of Șchei in Brașov)*, text ales și stabilit, note de Vasile Oltean, prefață de Alexandru Dușu, Editura Minerva, București, 1980, p. 224.

²⁹ Maria Petruța Coroiu, „Gheorghe Ucenescu – The Great Religious Singer from Scheii Brașovului and his Cultural Legacy”, in: *Studia UBB Musica*, LXII, 2, 2016, p. 163-169.

³⁰ *Acte, documente... (Papers, documents...)*, p. 230.

³¹ Sebastian Barbu-Bucur, *Școala de psaltichie din Buzău (School of Psalms in Buzău)*, Teză de Licență, București, 1957; Gabriel Cocora, „Protosinghelul Varlaam. Contribuții la istoria muzicii bisericești (Protosinghelul Varlaam. Contributions to the History of Church Music)”, in: *Glasul Bisericii*, București, (1982), 11-12, p. 883-915; Vasile Stanciu, *Muzica bisericească/ Orthodox Church Music*, p. 66-68; George Ionescu C., *Muzica bizantină în România. Dicționar cronologic (Byzantine Music in Romania. Chronological Dictionary)*, București, Edit. Sagittarius, 2003, p. 130-131.

To continue the psaltic musical tradition in this part of the country, the parish committee of the Church in the Șchei, at Pann's suggestion, hired George Ucenescu. Accompanied by a certificate and a recommendation from Pann, Ucenescu would enterprise, for more than a decade (1854-1865), a large education campaign to promote and instruct in the art and craft of psaltic music. So, he would be an instructor of religious music at the Normal School and the new Romanian Gymnasium.³² The results of Ucenescu's work would not linger. Between 1862 and 1863 "the psalmbook was proposed by Gh. Ucenescu to 120 gymnasium and normal students, who had the voice to join. We take notice that 50 students in two years made such a progress that are capable of reading and sing alone by the notes and psaltic signs, all the songs".³³

Along with the contractual obligations that Ucenescu had and that regarded his position as religious music instructor, he had to also teach at the Private Psaltic School, functioning in the Saint Nicolas Church that had as an aim, the training of the youngsters in the art of religious music. Among the students coming to this school and who learned the principles of the New Method were young men from Brașov, Sibiu, Făgăraș, Săcele, Ghimbav, Stupini. Due to Ucenescu's efforts, his disciples would disseminate, in a few Transylvanian parishes, the psaltic music and its afferent musical repertoire. Ucenescu's manuscris, *Tractatu teretico-practicu de musica eclesiastica gr. orientală*³⁴ / *The Theoretical-Practical Treaty of Greek Oriental Ecclesiastical Music*, by which psaltic music was taught. This has two parts: one expositive, where we find the introductory notions, and a theoretical one, where the church modes are explained and the way to execute them, accompanied by a few practical exercises.

With Anton Pann's *Theoretical Basis*, Ucenescu's manuscript was used as a teaching textbook. Moreover, in the manuscript's content we can find some religious church chants from Hieromonk Macarie and Anton Pann and chants from the Holly Mass in tones I, IV, V, VIII. From these, a part of chants, especially the answers to tone V, by Anton Pann, would be taken over by Cuntanu's collection. This fact stands as a proof of the Holly Mass psaltic chants circulation, in the churches in Transylvania.³⁵

³² *A cincea programă pe anul școlastic 1864 (Fifth syllabus for the 1864 school year)*, Brașov, 1864, p. 51.

³³ *A patra programă pe anul școlastic 1862-1863 (Fourth syllabus for the school year 1862-1863)*, Brașov, 1863, p. 51.

³⁴ Gh. Alexe, „Un prețios manuscris psaltic: «Tractatu teoretico practic de musica eclesiastica gr. orientală» (A precious psaltic manuscript: «Practical theoretical treaty of ecclesiastical music gr. oriental » de George Ucenescu), in: *Mitropolia Olteniei*, VIII (1956), 10-12, p. 688-695.

³⁵ Ioan G. Popescu, „Învățământul muzical...” (“Musical Education...”), p. 1059.

The rise of choir organizations, in the orthodox churches in Transylvania, had, as a consequence, the development of a linear dominant musical culture, in the expense of the psaltic musical culture. Therefore, the choir reunions in Braşov in 1846, Oradea 1847, Sibiu 1850, comes as a prequel to the legislation given by A.I. Cuza in 1865, which would replace the psaltic music with the linear vocal music.³⁶

Delighted by the possibility to form choir unions, therefore aligning to the western current, the intellectuals in Braşov would pressure the management of the School Eforia, to introduce Vocal Music as a school subject in the curriculum. This request was supported by the parish's committee of Saint Nicolas Church, mentioning that the new subject "would assure vocal music in our gymnasium; there would always be a choir in church and we could help 15 students every year, to continue their gymnasium studies".³⁷

This state would result in 1865, in the replacement of psaltic music with vocal or linear music, and the psaltic music learning system supported by George Ucenescu would come to an end, resulting in his ability to only sporadically teach in primary school.³⁸

Contemporary to this transformation occurring in the religious music system in the citadel of Braşov, but also very aware of the situation in Transylvania, Ucenescu's notes can be interpreted as a radiography and prognosis for the psaltic music in the area,

"excluding Religious Music from school and starting a musical choir teacher, I was left outside the school, and remained only in my pew. And only to be known that, our ancient Church had its chants based on the psaltic art, as the Greeks; but after my death, I believe that no one will be singing in oriental notes, but will each sing randomly (without any rule), 22nd September 1889 Braşov, George Ucenescu, Psalm singer".³⁹

³⁶ Vasile Grăjdian, „Legislația lui A.I. Cuza și evoluția cântării bisericești (The legislation of A.I. Cuza and the church singing evolution)", in: *SCIA*, București, Tomul 40, 1993, p. 13-17; Gavriil Galinescu „Considerațiuni generale asupra muzicii bisericești orientale și muzicii corale (General considerations on Eastern church music and choral music)", in: *Cultura*, București, (1931), 1-2, p. 4-7.

³⁷ Constantin Catrina, „Despre vechimea corului Bisericii Sfântul Nicolae din Șcheii Braşovului (About the old age of the choir of St. Nicholas Church in Șcheii Braşovului)", in: *Telegraful român*, Sibiu, (1992), 27-30, p. 7.

³⁸ Constantin Catrina, „Despre câteva repere privind învățământul muzical de tradiție bizantină din Șcheii Braşovului (About some benchmarks regarding Byzantine tradition music education in Șcheii Braşovului)", in: *Ipostaze ale muzicii de tradiție bizantină din România/ Hypotheses of Byzantine Tradition Music in Romania*, Editura Muzicală, București, 2003, p. 12-19.

³⁹ *Acte, documente (Papers, documents...)*, p. 35.

The destinies of music in the schools of Braşov, after the first half of the 19th century, would be led by the teachers: Ciprian Porumbescu, Gheorghe Dima, Iacob Mureşianu, Timotei Popovici. The music teaching methods, especially the eastern music, hiring new teachers, led to the replacement of psaltic music with the linear music. Because of their academic training, the Romanian Gymnasium teachers would insist only on linear music, promoting in their religious creations autochthonous melodic church variants, partially consigned by Dimitrie Cuntanu.

Although there was a psaltic music centre, we still have to tackle the problem of psaltic notation books' distribution in the parish libraries. Why were these types of books missing from Transylvania? In spite of George Ucenescu's efforts in Braşov, the hrysantic reform of 1814 remained an unknown territory⁴⁰. Among the books present in the metropolitan library in Sibiu, and especially in religious music professor's Moise Fulea (1787-1863) library, who was the person in charge of disseminating Hieromonk Macarie's books, in Ardeal, we cannot find a psaltic music book title.⁴¹

Anyway, by researching the lists of subscribers of Anton Pann's typed books, we could notice a few priests' names, deacons, teachers and students in Braşov, who were the papers' beneficiaries.

Privighier care cuprinde în sine toată orînduiala Privegherii sau a Mînecării./ Wakebook, which Comprises the Entire Organization of a Wake and Rising? Translator, editor and typist: Anton Pann, Bucharest, 1848, we should count His Holiness Father Varlaam the church singer of the Great Church of Şchei, Braşov with two pieces.

Irmologhiu Catavasier în care se cuprind catavasiile sărbătorilor dumnezeieşti, asemănîndele glasurilor şi 21 Doxologii./ Chantsbook of Hirmos and Katavasias, which Comprises the Holly Feast Katavasias, Asemănîndele of the tones and the 21 Doxologies Translator, editor and typist: Anton Pann, Bucharest, 1854, For His Grace the Archpriest of Braşov, His Lor Lordship Ioann Papazul, the Honorific Deacon Iosif Barac and Gergie Ucenescu, first finger of the Great Romanin-Orthodox Church in Şchei.

Noul anastasimatar tradus şi compus după sistema cea veche a serdarului Dionisie Fotino/ The New Anastasimatarion Translated

⁴⁰ Gheorghe Ciobanu, „Muzica bisericească la români (Religious Music in Romania)”, in: *BOR*, Bucureşti, (1972), 1-2, p. 162-195.

⁴¹ Zoe Stoicescu-Apostolache, Ana Grama, „Consideraţii asupra bibliotecii lui Moise Fulea din prima jumătate a secolului al XIX-lea (Considerations on the Library of Moise Fulea from the first half of the 19th century)”, in: *Revista Muzeelor şi Monumentelor*, Bucureşti, (1989) 2, p. 88-90.

and Composed by the Old Method of Dionisie Fotino, Commander of Troops, Translator, editor and typist: Anton Pann, Bucharest, 1854, For His Grace the Archpriest of Braşov, D.D. Ioann Papazul, the Honorific Protodeacon of the Great Romanian-Orthodox Church in Şchei, D.D. Iosif Barac; D. Georgie Ucenescu Teacher and First Chant singer at the Great Romanian-Orthodox Church in Şchei; D. Dimitrie Lupan, the singer of the chapel in the Citadel of Braşov; the Student D. Nicolae Pop from Gimnav; the Student D. Ioan Negut.

Bazul teoretic/The Theoretical Basis. Translator, editor and typist: Anton Pann, in his own typography, Bucharest, 1845-1846, for His Holiness Father Varlaam, Hierodeacon Chantsinger in Braşov, Şchei District.

The rooting, in linear notation, of a local variant and its imposition in the Metropolitan Church of Transylvania

Once Andrei Şaguna was named bishop of the Greek-Orthodox Romanians in Transylvania and Banat, religious music situation in the region became a permanent concern in the metropolitan's activity. His pastoral, missionary and educational actions came to be through an entire series of reforms that led to the establishment of a unitary musical repertoire and an academic becoming of an autochthonous musical tradition. His pastoral, missionary and educational actions came forth by an entire series of reforms which brought about the establishment of a more unite repertoire and the academic contouring of an autochthonous musical tradition.

Among his reforms, which aimed at the religious music, we notice the introduction, in the 10th August 1854, of the need to study "church chants in all the six levels of primary school".⁴² For elementary schools, Şaguna establish "to study reading not only the Ceaslov/Book of Hours, Psalmbook and the Apostle but also church chant".⁴³ What is more, he introduced, in the Metropolitan Cathedral in Sibiu, "at first the choir singing by notes, and after the year 1854 he edited/typed the chants of *Saint John Chrysostom Holly Mass* for a mixed choir in four voices".⁴⁴

The importance he gave religious chants/ pious chanson, from his metropolitan pew, can be deduced from a few recounts by the witness priest Grigore Pletosu. He notes the fact that, in the 1872 Christmas Eve,

⁴² Mihail Gr. Posluşnicu, *Istoria muziceii la români (The History of Music in Romania, Bucureşti)*, Editura Cartea Românească, 1928, p. 13.

⁴³ Andrei Bărseanu, *Istoria şcoalelor centrale române gr. or. din Braşov (History of Romanian Central Schools gr. or. in Braşov)*, Braşov, 1902, p. 31.

⁴⁴ Dimitrie Cunţanu, *Cântările Bisericeşti (The Church Songs...)*, Ediţia a IV-a, îngrijită de Timotei Popovici (in prefaţă), Sibiu, 1943.

“in the citadel church [...] in Sibiu, Şaguna was sitting in his bishop’s chair and however we sang, one or another, was not in his linking. Then he descended from his chair, and came in the pew and started to sing the rows of the feast. He sang the first, and then the second [...] Şaguna gave us a living model/parable of how to perform the religious chants in the Orthodox Church spirit, a told chant and not merely hurried, an accurate pedant chant in regard to the song, prosody, accent and interpretation, in order for the meaning to be undisturbed”.⁴⁵

And, another time, Pletosu notes again:

“Şaguna entered the church while we were singing «One Born» and noticing that we were hurrying the song [...] he signed the deacon to be silence ...and he addressed the two pews: «And this is a way to sing, he says? This is the way you sing under my roof? And how will you conduct the masses and sing the songs when you will be alone in the parishes? »⁴⁶

All these accents are a proof of the Metropolitan Şaguna regarding the religious chants and its unstable situation.

By far the most important achievement of Metropolitan Şaguna, regarding religious music, was starting the great process of songs’ unification, which circulated at the time, in oral variants. Metropolitan Şaguna chose to impose from a central level a musical style specific to the area, detrimental to the psaltic Romanized music in Țara Românească and Moldova. We consider this musical stand of Şaguna to have been determined by various factors. Firstly, from a missionary-pastoral standpoint, it was easier to impose and uniform, in the Metropolitan, a previous existent musical style. Secondly, knowing the situation of the Transylvanian musical knowledge, they could not have imposed a neumatic noting system. And last, but not least, in Transylvania, there were no teacher to teach psaltic music nor specialized singers. From a pastoral viewpoint, it was easier to use a musical system adapted to the local ethos and mass feelings, instead of imposing a new musical system supposing a new sonority and notation and musical variants diversity.

⁴⁵ G. Pletosu, „Şaguna și cântarea bisericească (Şaguna and The Church Song)”, in: *Revista Teologică*, Sibiu, nr. 3, 1909, p. 409-414.

⁴⁶ Idem

The unified sonorous structures by Dimitrie Cuțanu were much more familiar to believers, and were the ones that they identified their faith and prayers with.

By Andrei Șaguna's orders, Dimitrie Cuțanu was appointed, in 1864, music teacher at the Theological Seminary in Sibiu, having as episcopal order⁴⁷ to have a steady dedication to studying music, as he, himself recounts:

"Acknowledging the necessity and utility that the church songs needed to be scripted in music notes, since 1868, Metropolitan Andreiu advised me that, for their certain conservation and practice, I should choose and write all the pew church songs in modern musical notes".⁴⁸

As a consequence, Cuțanu presents us the method to pick and systemize the musical material:

"following the bishop's advice, ever since then I started this collection, writing in turns our church chants, lesson by lesson, as I had to teach my students in the Seminary, and how – only by hearing – I had learned from my predecessors, teachers P.(priests) Ioan Bobeș⁴⁹ and Ioan Dragomir".⁵⁰

This endeavor to gather, edit and unify started by Cuțanu gave way to one of the most important orthodox church music collection in Transylvania, *Cântările bisericesti după melodiile celor „Opt Glasuri” ale Sfintei Biserici Ortodoxe/ The Church/Religios Songs of the Eight Tones of the Saint Orthodox Church*.

In this collection we can find clarifications regarding its coming into being (published, for the first time on the 28th June, 1890, and dedicated to the memory of the Great Andrei, the moral author of this paper), the songs composition manner ("arranged by the models with a text from the *Octoih*, written in modern musical signs") and the way to structure it in five sections.

⁴⁷ Vasile Stanciu, *Muzica bisericească (Orthodox Church Music...)*, p. 73; Mihai Brie, „Missionarische valenzen der Kirchenmusik von heute”, in: *Studia UBB Musica*, LXIV, 1, 2019, p. 315-324.

⁴⁸ Dimitrie Cuțanu, *Cântările bisericesti (The Church Songs ...)*, ediția a III-a, prefață.

⁴⁹ Ioan Bobeș, the teacher from whom Dimitrie Cuțanu learned church music in her oral version, studied between the years 1844-1848 psaltic music at the seminar in Bucharest, being the pupil of Anton Pann. Cf. Sorin Dobre, „Dimitrie Cuțan – repere biografice (Biographical Landmarks)”, in: *Simpozionul Național: Dimitrie Cuntan (1837-1910) și cântarea bisericească din Ardeal*, Editura Universității „Lucian Blaga”, Sibiu, 2010, p. 4-25.

⁵⁰ Dimitrie Cuțanu, *Cântările bisericesti (The Church Songs ...)*, ediția a III-a, prefață.

Describing this musical collection, professor Constantin Catrina left a theory regarding the way this linear variant came to be, which

“overlapped the old strata of Byzantine origin ecclesiastical chants, preserved in the manuscripts and printings, but mostly *by word of mouth*, a new music in the pew; a music close through other variants to our national background/heritage, but, as previously said, forced by the handle of measure, lacking the specific ornaments specific to the intonations *psifiston*, *antichenoma*, *omalon* and *varia*, more clearly being about some anterior and posterior appoggiaturas and embroideries, that we can see plenty in our traditional folk melos”.⁵¹

If we were to refer to the aim of this paper, we could bring forth that of “strengthen the religiosity and morality in the hearts of future priests and teachers, enchanting them with the church chants harmony and furthering their abilities in the deep dogmatic and etic understanding of the church chants text”.⁵²

Despite Cunțanu and his followers' efforts, the Transylvanian variant, which the priests and chants singers in Ardeal identified with, did not have a positive reception from the ones who knew and promoted psaltic music.

In the Kingdom, where professor and composer Ion Popescu-Pasărea (1871-1943) worked the idea circulated that: “a transcription of the psaltic chants would surely be a regrettable alteration, and not a preservation of authenticity. Proof of the fact stands the attempt made by Cunțanu in Sibiu and in Bucovina by the Great Metropolitan Silvestru Morariu, attempt that resulted in the loss of the ancient psaltic chant”.⁵³

From a different standpoint, we have to consider a chantsinger's opinion, who was a refugee in Ardeal:

“as many dioceses, as many ways of singing; none has the same singing system. The pew, in Ardeal, leaves much to be desired. There are a few chantsingers, to be familiar with the church's liturgy rules and typicon and to make a difference between a saint with polieleos and a Sunday mass, in singing. Everyone sings by no rules and to please the bishop, who, at his turn, has a music composer, who is

⁵¹ Constantin Catrina, „Secvențe muzicologice/ Musicological Sequences...”, p.3

⁵² V. Stan, „La mormântul lui Dimitrie Cunțan. Cuvântare funeabră (At the tomb of Dimitrie Cunțan. Funeral Speech)”, in: *Revista Teologică*, IV (1919), 7-8, p. 261-268.

⁵³ Ion Popescu-Pasărea, „Muzica bisericească (Religious Music)”, in: *Muzica românească de azi*, ediție de P. Nițulescu, București, 1939, p. 597-602.

sung in church, according to our *doina* songs and the folk songs in Ardeal. It goes without saying that we cannot talk about religious musical intonation”.⁵⁴

Another chantsinger who was familiar with the psaltic tradition, stated that

“in Braşov and Fagaras, the religious chants still preserve the traces Pann left, and the chantsingers sing it not by music, but how it was inherited by their elderly teachers, practically, but similar to traditional songs. In Braşov, I had the honor to meet an old chantsinger Butnariu, who lived in the era when Anton Pann was a singer in the city and who preserves in his valuable treasure, different songs and even books of this famous men of letters. In Sibiu, his music vanished behind him. The religious chant was at utmost neglected and the singers sing it how they can and know”.⁵⁵

On the other hand, for the religious music teacher from Sibiu, Gheorghe Şoima the *Romanization* of the church chants in Transylvania was a lengthy process, by the unbiased contribution of the pew teachers, and of everyone who was closed to the Orthodox Church. Cunţanu’s variant is no stranger to the psaltic spring, consequently

“the Orthodox Transylvanian church music in the pew, is Romanized psaltic music. But it was not noted as such at the desk, but in church. And it was not by two or three musical specialists in psaltic and the European cult music theory, but by the multitude of pew chantsingers, barely able to read and write, totally unable to read a semiography. (Their lack of knowledge in semiography is of no worry, because neither the creators of *doine*, ballads or carols – as the writer/s of *Mioriţa*- were completely illiterate.) We could say that in Transylvania, the psaltic music was Romanized by the people itself and that it is a more authentic Romanization. *Doina*, the ballad and the carols were

⁵⁴ Constantin Clopotaru, „Slujba bisericească in Ardeal/ The Church Mass in Ardeal”, in: *Cultura. Revistă literară-muzicală*, organ de publicitate al Asociaţiei Generale a Cântăreţilor Bisericeşti din România (Culture. Literary-musical magazine, advertising body of the General Association of Church Singers of Romania), XXXII (1944), 7-12, p. 3-4.

⁵⁵ G.D. Olaru, „Muzica bisericească în Ardeal/ Religious Music in Ardeal””, in: *Cultura. Revistă literară-muzicală*, organ de publicitate al Asociaţiei Generale a Cântăreţilor Bisericeşti din România (Culture. Literary-musical magazine, advertising body of the General Association of Church Singers of Romania), XV (1926), 10-11, p. 9-11.

the cause of this. Moreover, this Romanian trait was printed in the religious music but not in a one or two years' time, but along centuries...".⁵⁶

When we refer to the possible similarities and differences between Cunțanu's variant and the Romanian variants following the principles of the hrysantic reform, which circulated in Transylvania, we underline the idea launched by the researcher Constantin Catrina, who states that: "the chrysanthemum monuments established by the psaltery teacher practiced at least in the monasteries' churches and other cultural-religious centers in Transylvania of the nineteenth century, both through printing and manuscripts, in theological schools, as well as by attending religious services, occasional courses, etc".⁵⁷

The influence of the cult music and the music of the other co-operative cults brought a whole series of "renewals" at the level of the melodic lines in the Cunțanu variant. Moreover, the psaltic music was not also foreign to such interference, because multiple passages taken from different opera areas, famous at that time or expression formulas are found, in the opinion of the specialists, and in some of the works of the Romanian preceptors.⁵⁸ Also, the influence of folk music on the Transylvanian church songs must be underlined, and this is noted by Professor Traian Mîrza, who confirms that

"careful observation of Romanian folk songs from Transylvania belonging to different genres (ritual songs of harvest, in the north - east, some ritual songs at funerals, sometimes even songs themselves) indicate some structural peculiarities that cannot be explained otherwise than as a result of a disturbance from the church music, as - in the same parts - the church song often attests the influence the folk one".⁵⁹

Researching the factors that determined the imposition in Transylvania of the Cunțanu variant, to the detriment of the Romanian psaltic variants, it

⁵⁶ Gheorghe Șoima, „Muzica bisericească și laică in Institutul Teologic din Sibiu (Church and Secular Music in the Theological Institute of Sibiu)” in: *Mitropolia Ardealului*, (1961), 11-12, p. 798-806.

⁵⁷ Constantin Catrina, „Secvențe muzicologice (Musicological sequences...)”, p. 4.

⁵⁸ Vasile D. Nicolescu, *Manuscrisul Ucenescu. Cânturi (The Ucenescu Manuscript. Songs)*, București, Editura Muzicală, 1979, p. 52; I.D. Petrescu, *Condacul Nașterii Domnului. Studiu de Muzicologie Comparată (The Kontakion of the Birth of the Lord. Study of Comparative Musicology)*, București, Tipografia Ziarului „Universul”, 1940, p. 48-49.

⁵⁹ Traian Mârza, „Observații privind geneza cântecului propriu-zis in *Lucrări de Muzicologie (Comments on the Genesis of the Song itself in Musical Papers)*”, *Lucrările Simpozionului*, vol. 4, Cluj, Conservatorul de Muzică „Gh. Dima”, 1986, p. 87-106.

is appropriate to mention a possible explanation offered by the musicologist Titus Moisescu. He points out that in Transylvania, psaltic music was not the soul of the Romanian Orthodox. Performed in an ecclesial environment that has developed in full accordance with the zonal ethos

"the Christian music in its orientalized dimensions, cannot be accepted as traditional music, when it is completely alien to the ethnogenetic structures of our people? Could this music be placed alongside carols, the authentic and so diverse folk song, dominated by modal diatonism, that natural arrangement of sounds, which gives relief and force to popular melodies? Because of these modal and ornamental alterations, the psaltic music of the new Christian system did not arouse the interest of scientists, researchers, who bypassed this field of creation, considering it copied, devoid of originality. Of greater interest was the creation of old Byzantine music, preserved in the manuscripts of the 9th - 18th centuries, which have obvious characteristics of originality and originality, of creative evolution".⁶⁰

Indeed the music of the new hrysantic system was not present in the concerns of the Transylvanian composers and musicologists. In the musical creations of the Transylvanian teachers Gheorghe Dima, Iacob Mureșianu, Augustin Bena, Vasile Petrașcu, Celestin Cherebețiu, Sigismund Toduță, Tudor Jarda, Dan Voiculescu, Marțian Negrea, the elements of classical and contemporary music are combined with mastery of the classical and contemporary music elements, in Transylvanian tradition. The Transylvanian religious music creation, starting from the elements related to the local spirituality and the strange music ethos, gave birth to several unstinted chorales, which entered the use of the liturgical space. All these composers predictively harmonize several liturgical monodies existing in Cunțanu's collection.

If we were to refer to the possible interferences and similarities that can be established between the songs in Dimitrie Cunțanu's collection and the collections of Macarie Ieromonahul and Anton Pann, we can list only a few liturgical hymns which partially reproduce, the melodic line of the psaltic variants.

At the level of the musical variants of the Holy Feasts of the Emperors, recorded in Dimitrie Cunțanu's collection, some subtle similarities can be noticed with those of Macarie Hieromonk collection. The similarities can be found at the level of the tones in which they were written, the phrasing, the

⁶⁰ Titus Moisescu, „Sisteme de notație în muzica de tradiție bizantină (Notation Systems in Byzantine Tradition Music)", in: *Acta Musicae Byzantinae*, Iași, vol. I, nr. 1, Centrul de Studii Bizantine Iași, 1999, p. 30.

inter-chain system and the passenger modulations. Also, it can be observed that during the incipient phase of the Sisters, they largely respect the structure of the psalms. However, in the performance of the song, Cuñțanu's song leaves the melodic path set by Macarie, simplifying the cadential formulas.

However, the Hirmos from Cuñțanu's collection are written in a different stylistic manner, with pale similarities with regard to the outline of the melodic line of Macarie's masterpieces. Comparing structurally the two variants of moorings, the researcher Elena Chircev stated that "the oral circulation led to interventions in the melodic line, these concretizing in particular in the sub-dimensioning of the melisms, which abound in the psaltic moorings. Some sounds from the original melisma are always present, so this is recognizable."⁶¹

The same can be said about the Tropares, Kontakion, Exapostilarion and Katavasion from the Cuñțanu collection. Compared to Anton Pann's collections, we observe that there is some similarity in terms of the melodic line, the cadential system and the tones in which they were written.

Regarding the Great Responses of the Holy Liturgy, Cuñțanu takes, with small changes in the level of the melodic line, the variant composed by Anton Pann, in the fifth tones: „And these together with the others composed by me A. Pann, 1828, in Brașov”.⁶² We consider this specification very valuable for our research, since the Great Answers in tones V, included in Cuñțanu's collection, are the only psaltic variants taken up precisely and also the most sung in the churches of Transylvania.

Next we give a synoptic table of the musical variants recorded by the priest Dimitrie Cuñțanu that have a correspondence at the level of the melodic lines and at the level of the cadential system with the Romanian psaltic variants.

Dimitrie Cuñțanu (1890)	Anton Pann ⁶³
Podobia Fecioara astăzi p. 26	<i>Irmologhion</i> , 1854, p. 17

⁶¹ Elena Chircev, „Irmoasele din colecția de cântări bisericești a lui Dimitrie Cuñțanu și relația lor cu muzica psaltică (The Hirmos from the Collection of Church Songs of Dimitrie Cuñțanu and their Relation with the Psaltic Music)”, in: *Arta*, (2012), 1-2, p. 16-29.

⁶² *Rinduiala Sfintei și Dumnezeieștii Liturghii (The Order of the Holy and Divine Liturgy)*. Autor, editor și tipograf: Anton Pann. București, 1847, p. 60.

⁶³ *Păresimier care cuprinde in sine cântările cele mai de trebuință ale Postului Mare (Păresimier that Includes in Itself the Most Demanding Songs of Lent)*, Traducător, editor și tipograf: Anton Pann, București, 1847; *Privighier care cuprinde in sine toată orinduiala Privegherii sau a Mîncării (Privighier, which Comprises the Entire Organization of a Wake and Rising)*, Traducător, editor și tipograf: Anton Pann, București, 1848; *Irmologhiu Catavasier in care se cuprind catavasiile sărbătorilor dumnezeiești, asemeneale glasurilor și 21 Doxologii (Chantsbook of Hirmos and Katavasias, which Comprises the Holly Feast Katavasias)*, Traducător, editor și tipograf: Anton Pann, București, 1854.

Arătatu-te-ai astăzi p. 30	<i>Irmologhion</i> , 1854, p. 25
Cămara Ta p. 42	<i>Păresimier</i> , 1847, p. 73
Svetilna Paștilor p. 42	<i>Irmologhion</i> , 1854, p. 71
Troparul Schimbării la Față p. 47	<i>Priveghier</i> , 1848, p. 39
Troparul botezului p. 50	<i>Priveghier</i> , 1848, p. 41-42
Troparul Sfintei Cruci p. 50	<i>Priveghier</i> , 1848, p. 53-54.
Catavasii la Nașterea Domnului p. 53	<i>Irmologhion</i> , 1854, p. 3
Catavasii la Paști p. 53	<i>Irmologhion</i> , 1854, p. 55-56
Răspunsurile mari p. 63 fără <i>Pe Tine Te lăudăm</i>	<i>Rânduiala Sfintei Liturghii</i> , p. 60, 69

Conclusions:

In Transylvania, before the hrysantic reform, based on the documents available to us, we can say that, in the great places of the Orthodox monasteries and in their surroundings, a Byzantine church music was sung, Romanian by the genius of Filothie sin Agăi Jipa.

Due to the lack of information we cannot determine precisely which musical variant is being sung in the parish churches throughout the entire metropolis. Suppose that through contact with the Orthodox monasteries, church-style music was performed in which Byzantine music was interwoven with the local folklore.

Also, the cultural, spiritual and commercial isolation of the Romanian Country and Moldova, led to the development in Transylvania of some local musical variants, built around the big cities.

Of all the local variants, the most representative is the one recorded by the priest Dimitrie Cunțanu. This standardized version will be the one that will be imposed throughout the metropolis, through the metropolitan Andrei Șaguna.

The psaltic music will be present in Transylvania only in a few monastery centers and in the School in Șcheii Brașov.

The lack of a musical tradition maintained by music schools, teachers and specialized singers, the novelty of the scoring system, the lack of books, the precarious knowledge of church music of the church singers, the historical, cultural and political pressures are just a few realities that have forced the generalization of an autochthonous musical variant, in linear notation, to the detriment of the psaltic variant.

The missionary-pastoral considerations, the stylistic unity, the identification of the Orthodox faith with the cult and the church music are the aspects that mattered a lot in the choice made by the metropolitan Andrei Șaguna to implement, at a zonal level, a unitary, grafted musical style, on the Transylvanian Orthodox spirituality and on the local musical culture.

Nowadays, along with the promotion and enrichment of the musical repertoire after Dimitrie Cunțanu, there is also a process of recovery and dissemination of the uniformed psaltic music from the Holy Liturgy, the Vespers and Matins.

With all these historical, religious and cultural arguments, Dimitrie Cunțanu's version is not alien to the Byzantine melos and the Romanian psaltic variants. In the noted liturgical songs we can find more similarities in the melodic lines and the cadential system, which denotes an influence of the psaltic repertoire on the autochthon variant.

Translated from Romanian by Maria Stan

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A STUDY OF THE EFFICIENCY OF MUSIC THERAPY, ART AND PLAY THERAPY ON HOSPITALIZED CHILDREN DIAGNOSED WITH CHRONIC ILLNESSES

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SUMMARY. Prolonged hospital stays are an unpleasant experience at any age, especially during childhood, when children have a reduced ability to understand medical situations. Often, hospitalization leads to increased emotional discomfort in both children and their families. Sadness, fear, and sometimes anger is more pronounced in hospitalized children than others. The purpose of this study is to highlight the effectiveness of alternative therapeutic interventions. Thus, we analyzed the extent to which music therapy and play and art therapy have a useful role in the emotional optimization of children diagnosed with chronic diseases. The study found that both intervention methods (music therapy and therapy through play and art), regardless of how they work (individually or in groups), are effective in reducing emotional distress in children hospitalized with chronic diseases.

Keywords: music therapy, play therapy, hospitalized children, chronic diseases

1. Introduction

During the academic year 2019/2020, the students and Faculty of the Music and Social Work Departments of Emanuel University of Oradea, Romania implemented a project called *Harmonies and Therapies for Children with Special Needs*³, through which they offered alternative therapies to children diagnosed with progressive chronic illnesses, who also faced prolonged hospital stays. During this time, there were 47 therapy sessions,

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through which students and faculty conducted music therapy and art and play therapy sessions through games and artistic activities aimed at reducing the level of anxiety and fear in children, while also raising their perceived level of joy. The beneficiaries were 322 children, out of which 20 children received individual therapy sessions, and 302 children were engaged in group therapy activities. We conducted individual sessions with children diagnosed with chronic progressive diseases, who were either admitted to the oncology section of the Municipal Clinical Hospital "Dr. Gavril Curteanu" from Oradea, either at home, being cared for by the "Hospice Emanuel" Foundation, who are specialized in palliative work.

We conducted the group sessions at The Băile Felix Medical Recovery Hospital, where the therapy teams worked with children that have special needs. One hundred ninety-one children benefited from music therapy sessions, and 131 children benefited from therapy and art therapy sessions. Each session was prepared through a procedure plan, which was then evaluated by a therapy analysis in which the patient's cooperation was observed. Also, the students and faculty looked at the progress the children made in interpretation or improvisation, and the effect of the therapy. The procedure plans had clear objectives and goals that took into account the emotional and social well-being of the child or group of children, depending on the setting.⁴

The general objective of this study is to highlight the impact of alternative therapies on the emotional wellbeing of hospitalized children with chronic illnesses. Specifically, this study monitored the facial expression, emotional disposition, and behavior of hospitalized children before and after the music, play, and art therapy sessions. The role of these alternative therapies is to reduce tension, anxiety, and fear in hospitalized children and to help them manage their negative emotions.

2. Context

The benefits of alternative therapies, such as music therapy, art therapy, and play therapy, have been analyzed and proven in a significant number of publications. Given that many children develop post-traumatic stress symptoms because they perceive medical interventions as being invasive and traumatic,⁵ psychosocial therapies are vital.

⁴ Berger, Dorita S., *On Developing Music Therapy Goals and Objectives*, in *Voices, A World Forum for Music Therapy*, March 2009, vol. 9, no. 1, <https://doi.org/10.15845/voices.v9i1.362>, date accessed 2 October 2019.

⁵ Kazak, Anne E., Kassam-Adams, Nancy, Schneider, Stephanie, Zelikovsky, Nataliya, Alderfer, Melissa A., Rourke, Mary, *An integrative model of pediatric medical traumatic stress*, in *Journal of Pediatric Psychology*, May 2006, Vol. 31, no. 4, pp. 343-55, <https://doi.org/10.1093/jpepsy/jsj054>.

Generally, music therapy „is provided to hospitalized children to support the treatment goals of all team members, including those in the medical team and the psychosocial team.”⁶ A study written by Sheri L. Robb⁷ demonstrated the help that music therapy sessions have in providing necessary structure and improving the level of enjoyment while helping hospitalized children gain autonomy. In this regard, the impact of music therapy on hospitalized children has been illustrated in a study⁸ that compared the effects of reading with those of music interaction or no interaction. The purpose of this research was to see if the observed benefits came from human interaction or music per se. The results clearly show that music itself had the most benefits in helping the children's wellbeing. Another research conducted by Manu E. Barrera⁹ et al., demonstrated the positive outcome of interactive music therapy sessions on children hospitalized with cancer. The children's mood was assessed through schematic face tests, and their parents and hospital staff were asked to complete pre and post-therapy questionnaires, indicating their perceived opinion on the child's emotional wellbeing.

A study¹⁰ conducted on sixty hospitalized children during music therapy and play therapy sessions showed an exciting outcome, as there was a difference in the perceived happiness of children involved in these sessions. The results showed that children tended to be happier, analyzed as the number of smiles in three minutes, during music therapy sessions by comparison to play therapy sessions. While this result does not mean that play therapy is not essential or beneficial, it does prove that in some instances, music therapy can provide the necessary stimulus for children's emotional well-being. It is important to note at this time that the results of this present study showed that there were no perceived differences in children benefitting in music therapy or play and art therapy.

⁶ Edwards, Jane, Kennelly, Jeanette, Music Therapy for Hospitalized children, in *The Oxford Handbook of Music Therapy*, Oxford University Press, London, 2016,p. 53.

⁷ Robb, Sheri L., *Designing Music Therapy Interventions for Hospitalized Children and Adolescents Using a Contextual Support Model of Music Therapy* in *Music Therapy Perspectives*, Vol. 21, no.2, 2003, pp. 27-40, <https://doi.org/10.1093/mtp/21.1.27>.

⁸ by Longhi, Elena, Pickett, Nick, Hargreaves, David J., *Wellbeing, and Hospitalized Children: Can music help?*, in *Psychology of Music*, Vol. 43, nr. 2, 2015, pp. 188-196, <https://doi.org/10.1177/0305735613499781>.

⁹ Barrera, Maru. E., Rykov, Mary H., Doyle, Sandra L., *The effects of interactive music therapy on hospitalized children with cancer: a pilot study*, in *Psycho-Oncology*, Ed. John Wiley & Sons, New Jersey, 2002, vol. 11, pp. 379-388. <https://doi.org/10.1002/pon.589>, date accessed 25 September 2018.

¹⁰ Hendon, Catherine, Bohon, Lisa, *Hospitalized children's mood differences during play and music therapy*, in *Wiley Online Library*, 16 April 2007, <https://doi.org/10.1111/j.1365-2214.2007.00746.x>, accessed 4 October 2019.

Music therapy can also play an essential role in supporting children during medical procedures, through active engagement when appropriate, or through providing the child with distraction and entertainment. In this case, the music therapist is in constant communication with the medical staff and must continuously evaluate the state of the child in order to make the best choices regarding the music therapy intervention.¹¹

One of the most important languages of children is play and it is also one of the most natural ways in which children communicate. As a result, play therapy can be a very effective way to help a child adjust to the traumatic experience of hospitalization.¹² Play therapy¹³ focuses on children's natural predisposition to communicate through play.¹⁴ A study¹⁵ conducted on the burn unit in a pediatric setting showed that children who received directed medical play provided by a child life specialist experienced less trauma associated with the necessary medical procedures. Another study analyzed the positive effects of play therapy on children hospitalized in two of the largest hospitals in Hong Kong.¹⁶ These findings are not surprising, as hospitalized children have a great need to express their feelings and convey their challenges in a safe environment.¹⁷ Some of the most common play therapy methods are medical play, therapeutic play, and normative play; each method having benefits in helping children express their fears and anxieties.¹⁸

¹¹ Mondanaro, John F., *Surgical and Procedural Support for Children*, in *Guidelines for Music Therapy Practice in Pediatric care*, Joke Bradt (ed.), Ed. Barcelona Publishers, New Braunfels, Texas, 2013, p. 224.

¹² Sheuli, Sen, *A Study to Assess the Effectiveness of Play Therapy on Anxiety among Hospitalized Children*, in *International Journal of Advanced Research*, vol. 5, no. 8, 2015, pp. 1540-1546.

¹³ Councill, Tracy, *Art Therapy with Pediatric Cancer Patients: Helping Normal Children Cope with Abnormal Circumstances*, in *Art Therapy: Journal of the American Art Therapy Association*, vol. 10, no. 2, 1993, pp. 78-87.

¹⁴ Landreth, Gary L, *Therapeutic limit settings in the play therapy relationship*, in *Professional Psychology: Research and Practice*, Vol. 33, no. 6 December 2002, 529-535, <http://dx.doi.org/10.1037/0735-7028.33.6.529>

¹⁵ Study by Moore, Elizabeth R, Bennett, Katherine L., Dietrich, Mary S., Wells, Nancy, *The Effect of Directed Medical Play on Young Children's Pain and Distress During Burn Wound Care*, in *Journal of Pediatric Health Care*, Vol. 29, no. 3, May-June, 2015, 265-273, <http://dx.doi.org/10.1037/0735-7028.33.6.529>.

¹⁶ Li, William H.C., Chung, Joyce Oi Kwan, Ho, Ka Yun, Kwok, Blondi Ming Chau, *Play interventions to reduce anxiety and negative emotions in hospitalized children*, in *Boston Medical Center Pediatrics*, vol. 36, 2016, <https://bmcpediatr.biomedcentral.com/articles/10.1186/s12887-016-0570-5>.

¹⁷ Webb, Judy R., *Play Therapy with Hospitalized Children*, in *International Journal of Play Therapy*, vol. 4, no. 1, 1995, pp. 51-59.

¹⁸ Burns-Nader, Sherwood, Hernandez-Reif, Maria, *Facilitating play for hospitalized children through child life services*, in *Journal of Children's Health Care*, vol. 45, no.1, 2016, pp. 1 -21.

Art therapy is similar to music and play therapy in the sense that it facilitates a form of non-verbal communication, which for children who are hospitalized and have a hard time coping with this trauma, is very important. The difference in art therapy is that it uses art and crafts materials as a form of expressing emotions. Another benefit of art therapy is that it allows the children to freely choose what project and materials to use, this being significant in a context in which children lose control over their day to day activities.¹⁹ A pilot study aimed at analyzing the effects of art therapy on children who experienced trauma related to hospitalization showed that children who benefitted from such therapies had decreased cortisol level post-therapy. This study demonstrates that one of the immediate benefits of art therapy is a perceived decrease in fear and anxiety. Art therapy can also provide support for painful medical procedures, as children who benefitted from art therapy experienced fewer traumatic symptoms by comparison to children who did not benefit from such interventions.²⁰ One of the most resounding benefits of art therapy is that it helps children deal with situations that bring extreme stress, such as an illness, prolonged hospital stays, or invasive medical procedures.

Given the results of the existing studies, we tested to see if they would be applicable in the Romanian hospital system, in the case of children hospitalized with chronic illnesses.

3. Methodology

For the music therapy sessions, the methods utilized were based on the Nordoff-Robbins model²¹, using a creative model with a focus on improvisation and composition. The sessions were centered on improvisation, which „is a process whereby it makes up music, and opens oneself to the subjective and objective criticism of that music.”²² Spontaneous vocalizations or rhythmic games were frequently used, as children responded very well to these techniques. In the instances in which the children benefitting from music therapy sessions were feeling ill or lacking energy, receptive music methods

¹⁹ Wood, Michèle J.M., *What is Art Therapy?*, in *Art Therapy in Palliative Care, The Creative Response*, Eds. Mandy Pratt and Michèle J.M. Wood, Ed. Routledge, New York, 1998, p. 5.

²⁰ Favaro-Scacco, Cinzia, Smirne, Giuseppina, Schiliró, Gino, Di Cataldo, Andrea, A, *Art therapy as support for children with leukemia during painful procedures*, Wiley Online Library, 15 March 2001, <https://doi.org/10.1002/imp.1112>, accessed 4 October 2019.

²¹ Nordoff, Paul, Robbins, Clive, *Creative Music Therapy: A Guide to Fostering Clinical Musicianship, Second Edition*, Ed. Barcelona Publishers, New Braunfels, TX., 2007.

²² Wigram, Tony, *Improvisation. Methods and Techniques for Music Therapy Clinicians, Educators, and Students*, Ed. Jessica Kingsley, London and Philadelphia, 2004, p. 27.

proved to be beneficial, especially in a multi-modal approach using besides sound, elements of touch, and general ambiance.²³ One of the most important benefits of music therapy interventions was the increased level of self-esteem and joy that the children experienced.

Regarding the art therapy interventions²⁴, every child that benefitted from art therapy was involved in creating an art project to the best of their ability. Illustrative examples are painting projects, drawing projects, and sometimes even crafts. Art therapy is an excellent tool in getting children to express their feelings without using verbal communication, which for some children with chronic illnesses, is a difficult task. Art therapy also comfortably encouraged social interaction, as the group sessions had everyday tasks that were performed better in a group setting. The play therapy sessions were set up in a room where "centers" were set up so that each center had a student or faculty present. There were four centers with four different activities. Some play activities at the centers were bubbles to blow, balloons to use as balls or keep in the air, bowling pins and ball, Velcro dartboard, 25 piece puzzles, wooden puzzles with small finger grips for each piece, plastic fishing poles with magnets at the end to catch magnetic fish, stickers, coloring books, and noisemakers, such as maracas, drums, etc.

The most popular toys were the bubble blowers, balloons to keep in the air, bowling pins, and the Velcro dartboard. Children with different physical disabilities appreciated the Velcro dartboard and wooden puzzles with finger grips because they could participate in these activities, which were difficult to do in a traditional setting.

For every play therapy session, the therapy focused on socialization skills and the development of the individual patient, explicitly trying to accomplish play on their own with little to no frustration and guiding them in ways to challenge themselves to try the activity, even when they felt they could not do it because of their disability.

We evaluated the sessions through clinical observation sheets that analyzed the impact that the therapy had on the child. Three major categories were analyzed:

- a. facial expression,
- b. behavior,
- c. emotions.

Regarding the facial expression, we recorded the following elements:

- a. gaze, whether or not they avoid eye contact;

²³ Grocke, Denise, Wigram, Tony, *Receptive Methods in Music Therapy*, Ed. Jessica Kingsley Publishers, London, 2007, pp. 77-79.

²⁴ We thank Mrs. Raelene Soritau and Mrs. Silvia Cocetov, from the Child Life Romania Association for their guidance and expertise in the art and play therapy sessions.

- b. the level of brightness in the eyes, whether it is noticeable or not;
- c. if the corners of the lips are up or down;
- d. the position of the head, if it is down, lateral, straight, or up.

In the behavior domain, the evaluated components were:

- a. body position, if it indicates avoidance, acceptance or even embrace;
- b. language, if the child avoids, is mute, uses words or sentences;
- c. motor behavior 1, whether the child is immobilized or mobile;
- d. motor behavior 2, if they avoid or want to touch.

In the third category, the following emotions were assessed on a scale from 1 (very low) to 5 (very high): joy, tranquility, agitation, anger, fear, disappointment.

4. Assumptions, variables, and design

There are significant differences regarding the emotional and behavioral characteristics of the hospitalized children according to the number of participants in the therapeutic intervention sessions. There are also significant differences regarding the facial expression, emotional disposition and behavior of the hospitalized children before and after the intervention through music therapy and therapy through play and art, with a reduction of negative emotions and control of the unfavorable behaviors. There were independent variables such as the number of participants, individual sessions, or group sessions, and the type of intervention, music therapy, or therapy through play and art. Dependent variables were: facial expression, emotions, behaviors. The design used was experimental, bifactorial, and mixed (inter and intragroup). The processing of the data obtained from the observation of children before and after the sessions of music therapy and therapy through play and art were carried out with the SPSS program, and nonparametric methods of data processing were used, due to the number of sessions conducted throughout the project (N = 47). The statistical tests used are the U-test (Mann-Whitney) for intergroup comparisons and the Wilcoxon test for intra-group comparisons.

5. Results of analysis

5.1. Intergroup comparative study

We analyzed the data obtained in two research phases: before the intervention (phase 1) and after the intervention through music therapy or therapy through play and art (phase 2). The intergroup comparisons were made according to two independent variables: the number of participants in the therapy sessions (individual or in groups) and the type of intervention (music therapy or therapy through play and art).

5.2. Comparison according to the number of participants

Following the analysis of the data, we can observe that there are significant differences in the first observation phase between those who participated individually or in group sessions, regardless of whether they were part of a music therapy or therapy through play and art intervention. Thus, before the intervention (phase 1) it is clear that (see Table 1) those who participated individually in any intervention were more open to the therapists than those who participated in the group sessions (test $U = 141$; $p = 0.001$; mean ranks 1 (individual) = 30; mean ranks 2 (group) = 19).

At the same time, this study found that from an emotional point of view, the children who participated individually in the intervention sessions were more balanced than the children in the intervention groups, and they also reported a higher level of joy ($U = 109$ test; $p = 0.001$; mean ranks 1 (individual) = 32; mean ranks 2 (group) = 18), quieter (U test = 135; $p = 0.003$; mean ranks 1 (individual) = 30; mean ranks 2 (group) = 19) and less agitated (test $U = 159$; $p = 0.008$; mean ranks 1 (individual) = 18; mean ranks 2 (group) = 28).

In the second phase of observation, these differences disappeared, so children in both categories were open towards the therapists (55% accepted the therapist, 45% embraced the therapist) and felt the same: the level of joy increased significantly (24% high, 68 % very high level), the level of peacefulness was also at a higher level (26% high level, 49% very high level) and the degree of agitation decreased significantly (71% very low level, 21% low level).

Table 1

Phase	Variable	U Test	p	Average ranks
Phase 1	Body Language	141	0.001	1 = 30 2 = 19
	Joy	109	0.001	1 = 32 2 = 18
	Peacefulness	135	0.003	1 = 30 2 = 19
	Agitation	159	0.008	1 = 18 2 = 28
Phase 2	Eyes	202	0.007	1 = 20 2 = 26
	Head	108	0.001	1 = 15 2 = 30

(1 = individual; 2 = group)

Intergroup comparison according to the number of participants

Even if, in the first phase of observation, there were no significant differences between the two categories of children (in individual or group interventions) regarding the brightness of their eyes and the position of the head, this changed in the second phase of observation, after the therapeutic intervention. Thus, the children who participated in the group music therapy

and group therapy through play and art showed a higher level of brightness in the eyes (test $U = 202$; $p = 0.007$; average of ranks 1 (individual) = 20; average of ranks 2 (group) = 26) and a position of head that indicated a higher level of engagement – the position of the head was upwards (test $U = 108$; $p = 0.001$; mean of ranks 1 (individual) = 15; average of ranks 2 (group) = 30) than the children who attended individually in sessions.

5.3. Comparison between the types of therapeutic interventions

The data were analyzed both in the initial phase and after the therapeutic interventions. There were no significant differences between the two groups, between those who attended music therapy sessions and those who attended play and art therapy sessions. Thus, we found that in both groups, before the therapeutic intervention, there were children with a high degree of sadness and apathy. At the same time, post-intervention, in both groups, positive changes are observed, indicating the efficiency of the applied methods (see intra-group comparisons).

5.4. Intra-group comparative study

Following the analysis of the data through the Wilcoxon comparison test, significant differences were found in all three domains (facial expression, social behavior and emotions), between the observation data from the pre- and post-intervention phases. The results are presented in Table 2.

Table 2

Variable	Z	p	Sum of ranks
Look	-4.79	0.001	d(-) = 0 d(+) = 276 (n=23)
Eye brightness	-4.12	0.001	d(-) = 0 d(+) = 153 (n=17)
Position of lips	-4.58	0.001	d(-) = 0 d(+) = 231 (n=21)
Position of head	-4.30	0.001	d(-) = 0 d(+) = 253 (n=22)
Position of body	-4.83	0.001	d(-) = 0 d(+) = 325 (n=25)
Verbal language	-5.23	0.001	d(-) = 0 d(+) = 435 (n=29)
Socialization	-4.20	0.001	d(-) = 0 d(+) = 231 (n=21)
Group Rules	-3.99	0.001	d(-) = 0 d(+) = 171 (n=18)
Joy	-5.10	0.001	d(-) = 0 d(+) = 561 (n=33)
Peacefulness	-2.23	0.02	d(-) = 25 d(+) = 110 (n=13)
Agitation	-2.82	0.005	d(-) = 74 (n=11) d(+) = 3
Fear	-4.07	0.001	d(-) = 231 (n=21) d(+) = 0

(d(-) = values decrease in the post-intervention phase; d(+) = values increase in the post-intervention phase)

Intra-group comparison, pre-post intervention (N=47)

In the sphere of facial expression, the data show that in 23 cases of therapeutic sessions, the expression and gaze of the hospitalized children improved ($Z = -4.79$; $p = 0.001$; $d (+) = 276$). Thus, in the pre-intervention phase, 51% avoided visual contact, and in the post-intervention phase, only 1% avoided looking at the therapist. Regarding the brightness of the eyes, there is also a significant improvement in this area ($Z = -4.12$; $p = 0.001$; $d (+) = 153$).

In 17 therapy sessions, the brightness of the eyes in children improved in the post-intervention phase compared to the pre-intervention phase. The position of the lips ($Z = -4.58$; $p = 0.001$; $d (+) = 231$) and the position of the head ($Z = -4.30$; $p = 0.001$; $d (+) = 253$) indicate the improvement of mood in the post-intervention phase. In this way, in 21 therapy sessions, we found that at the beginning of the sessions, the children had the corner of their lips down, indicating sadness or apathy, and at the end of the intervention, they had the corners of the lips up, indicating a smile. Regarding the position of the head, in 22 sessions, at the beginning of the therapy, the children had their heads bent downwards, indicating either apathy or sadness, but at the end of the sessions, their heads were raised, indicating interest and a positive mood.

In the field of social behaviors, there were also noted improvements. For example, in 25 intervention therapy sessions, children became more open, and this was also communicated through their body language ($Z = -4.83$; $p = 0.001$; $d (+) = 325$). If at first, 23% avoided physical touch, and 11% expressed a desire to be embraced, in the post-intervention phase, 45% wanted to be embraced, and no child avoided physical touch. In the area of verbal language ($Z = -5.23$; $p = 0.001$; $d (+) = 435$) in 29 cases the data show that the participants became more verbal, thus in the pre-intervention phase, 13% avoided verbal communication and 70% communicated only in isolated words, and in the post-intervention phase, 70% communicated through complex sentences, indicating a positive relationship with the therapists.

If the hospitalized children participated in group intervention sessions, this was analyzed to see how they socialize and accept group rules. In these cases, also, improvements are noted. In 21 examples of group intervention, the degree of socialization ($Z = -4.79$; $p = 0.001$; $d (+) = 276$) of the children changed from withdrawal and passivity (71%) in the pre-intervention phase to the cooperation and open behavior (87%) in the post-intervention phase. And if in the pre-intervention phase, 13% behaved in a nonconformist manner and were impertinent, only 26% being cooperative, in the post-intervention phase, 77% became cooperative and accepted the group rules ($Z = -3.99$; $p = 0.001$; $d (+) = 171$).

In the area of emotions in the post-intervention phase, the intensity of agitation decreases ($Z = -2.82$; $p = 0.005$; $d (-) = 74$) and fear ($Z = -4.07$; $p = 0.001$; $d (-) = 231$), and the intensity of joy increases ($Z = -5.10$; $p = 0.001$; $d (+) = 561$); while the peacefulness also increases ($Z = -2.23$; $p = 0.02$; $d (+) = 110$). In 33 sessions, the cumulation in the intensity of joy was identified. If in the pre-observation phase, 53% were with a very low level of joy, and only 32% with a high or very high level of joy, this situation changed in the post-observation phase, when only 6% remained with a very low or low level of sadness and **92% of the children were with a high or very high level of joy.**

Also, in 13 sessions, the level of peacefulness was observed. For example, in the pre-observation phase, 22% had a low level of peacefulness, and 59% of children had an adequate level of silence. In the post-observation phase, this situation changed, so that only 12% of the children remained with a low level of silence, and 75% of the children had a high or very high level of silence. The agitation of the children decreased after 11 sessions, and the emotion of fear decreased in 21 sessions. In the area of anger, there were no significant changes since this emotion was low or very low in the pre-observation phase in 92% of the children.

Conclusions and limitations

This research was the result of a nine-month project that included forty-seven music, art, and play therapy sessions with children diagnosed with chronic illnesses. The sessions were conducted individually in the cases in which children had immunity issues, such as pediatric cancer patients in the oncology ward, or group sessions, with children hospitalized in the Rehabilitation Hospital. Given the traumatic effect of prolonged hospitalization stays on children, the purpose of these therapy sessions was primarily to help children deal with fear and anxiety related to medical situations and procedures, but also to help normalize their experience as much as possible. In order to assess, if the therapy sessions fulfilled their aim, we completed clinical observation sheets before and after each session. We also wanted to analyze if there is a difference in the effectiveness of music therapy by comparison to play and art therapy, as indicated in some of the presented research. The data processing was done with the SPSS program, and nonparametric methods of data processing were used due to the number of sessions conducted throughout the project ($N = 47$). The statistical tests The U-test (Mann-Whitney) was used for the intergroup comparisons and the Wilcoxon test for intra-group comparisons.

The music therapy sessions primarily used the Nordoff-Robbins technique, with an emphasis on improvisation, while in the art therapy sessions, children created an art project through which they could convey their emotions. When the art therapy sessions were conducted in a group setting, the therapist encouraged social interaction between children. Play therapy was necessary in explaining to children the medical procedures that they were experimenting with but was also effective in distracting children from their fear and anxiety. All therapeutic interventions were successful in elevating the level of perceived happiness in the children that participated.

The data collected shows that regarding the difference between individual and group therapy settings, in the first observation phase, there were significant differences that were eliminated in the second observation phase. These differences were concerning the attitude towards the therapist, the children in individual therapy being more open towards the therapist than children in a group setting. Also, the perceived level of joy was higher in the individual setting than in the group setting. The intra-group analysis showed noticeable improvements in many categories, regardless of the therapeutic intervention. One of the most significant components that highlighted the effectiveness of these therapy sessions was the component of joy, which showed that 92% of the children had a high or very high level of joy following the therapeutic interventions.

This paper concludes by stating that alternatives therapies, such as music, art and play therapy, used in helping children with chronic illnesses, who experienced prolonged hospital stays, are shown to have a beneficial impact in reducing anxiety and increasing the level of joy. The implication of these findings point to a need for children's hospitals in Romania to consider including music, art, and play therapists to their staff, for the benefit of hospitalized children with fear and anxiety.

The limitation of this study consists of a reduced number of children analyzed, and future research would benefit from expanding the number of children that benefit from alternative therapies and also analyzing the potential difference that would result from different geographical locations within the country.

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COMPARATIVE ANALYSIS OF FRYDERYK CHOPIN'S AND JOHN FIELD'S NOCTURNES

PART II – CONTINUE FROM PREVIOUS ISSUE

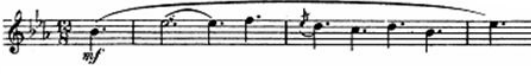
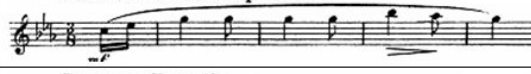


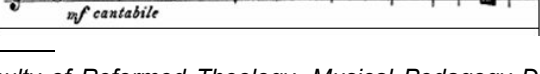
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SUMMARY. Music History holds John Field as the creator of the nocturne genre. The purpose of this work is to reveal the formal, tonal and stylistic features that prove the influence of the Irish composer on Fryderyk Chopin's compositions of the same genre.

Keywords: John Field, Fryderyk Chopin, nocturne, formal structure, tonality, ornaments

4. Musical Analysis of John Field's Nocturnes

Tab. 1

No.	Tonality	Beginning Motif
1	E-Flat Major	<i>Molto moderato.</i> 
2	C Minor	<i>Moderato e molto espressivo.</i> 
3	A-Flat Major	<i>Un poco allegretto.</i> <i>p sempre legato</i> 
4	A Major	<i>Poco adagio.</i> <i>mf dolce</i> 
5	B-Flat Major	<i>Andantino.</i> <i>mf cantabile</i> 

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6	F Major	<p>Andante.</p> <p><i>mf cantabile</i></p>
7	C Major	<p>Moderato.</p> <p><i>f dim. p</i></p>
8	A Major	<p>Andante.</p> <p><i>mf</i></p>
9	E-Flat Major	<p>Andantino.</p> <p><i>mf dolce</i></p>
10	E Minor	<p>Adagio.</p> <p><i>mf</i></p>
11	E-Flat Major	<p>Moderato.</p> <p><i>mf cantabile</i></p>
12	G Major	<p>Lento.</p> <p><i>mf dolce</i></p>
13	D Minor	<p>Lento.</p> <p><i>mf</i></p>
14	C Major	<p>Molto moderato.</p>
15	C Major	<p>Molto moderato.</p> <p><i>f p</i></p>
16	F Major	<p>Molto moderato.</p> <p><i>n</i></p>
17	E Major	<p>Lento.</p> <p><i>mezzo</i></p>
18	E Major	<p>Allegretto.</p>

The Themes and Tonalties of John Field's Nocturnes

4.1 Molto moderato (E-Flat Major, 12/8)

Formal structure:

A (a + a_{v1} + b + b_{v1} + a_{v2}) – (m. 1-19)

B (c + d + e + f + g + h) – (m. 19-42)

A (a + a_{v3} + b) – (meas. 42-57)

Coda – (measures no. 58-66)

The first nocturne with a moderate tempo has three sections. Part A is largely made of cells from the same motif, part B embeds new thematic material into the musical texture, but it contains melodic shapes referring to parts A.

Its harmonic structure is quite simple: the A section is dominated by *E-flat minor*, a singular chromatic step brings a new tone, one that is not part of the main key's scale. In the first phrase of part B it modulates into *F major*, then in the second phrase (e) into *B-flat major*. Phrase f brings *F major* again, and then stabilizes the *E-flat major* ending even though the numerous chromatic scales sometimes have accidental notes.

E.g. 27



measures no. 39-40

The returning part A is very rich in chromatic scales, but still every ending remains in *E-flat major*.

E.g. 28



measures no. 46-47

The most abundant in accidental notes is the Coda; a number of auxiliary notes, chromatic half-steps can be found in nine measures towards the ending.

4.2 Moderato e molto espressivo (C Minor, 3/8)

Formal structure:

A (a + b + a_v + b_v) – (m. 1- 16)

B (c + d+ e + f) – (m. 16-32)

C (g + h) – (m. 33-40)

D (i + j + k + l) – (m. 41-56)

E (m + n + o) - (m. 57-66)

F (p + r) – (m. 67-76)

Coda – (measures no. 77-62)

Almost every phrase of the string-like structure brings new material, often the only common feature with the others is the three-beat triplet succession bass with classicist traits.

Its harmonic structure is much more varied than the previously analysed Field nocturne. The *C minor* composition pays temporary visits *B minor*, *E-flat major*, *A-flat major*, *F minor*, *D minor*, and *G minor* tonalities.

In this nocturne the latent polyphony is typical for bass (e.g. m. 33-36). Its rhythmic curiosity is the two sixteenth notes built on the sixteenth triplet (e.g. m. 57-60).

E.g. 29

measures no. 57-60

4.3 Un poco allegretto (A-Flat Major, 6/8)

Formal structure:

A (a + a_{v1}) – (meas. 1-8)

A_{v1} (a_{v2} + a_{v3}) – (m. 9-16)

A_{v2} (a_{v4}) (meas. no. 16-20)

A_{v3} (a_{v5} + a_{v6}) – (m. 21-28)

A_{v4} (a_{v7}) – (m. 28-33)

A_{v5} (a_{v8} + a_{v9}) – (m. 34-41)

A_{v6} (a_{v10} + transition) – (41-46)

A_{v7} (a_{v11} + a_{v12}) – (m. 47-54)

A_{v8} (a_{v13} + a_{v14}) – (m. 54-61)

Coda – (measures no. 62-73)

John Field's third nocturne goes beyond the previously studied works of the same genre in terms of magnitude and tonal diversity. It is a highly developed series of variations of short periods, based on the same thematic schema. The three or four vocal melody and the latent polyphony make it possible for the main theme to appear in many ways. Thematic transitions as a common tool for classical development were still popular at the beginning of the 19th century: each theme grows out from the previous one, has its own face, but at the same time remains an integral part of the whole work/movement.² Occasionally, the interchangeability of the vocals forms new variant (e.g. in the A_{v1} part, the complementary vocals change place, built on the frame-forming main chords).

E.g. 30

measures no. 1-4 and 9-12

² Rosen, Charles, *A klasszikus stílus (The Classical Style)*, Zeneműkiadó, Budapest, 1977, p. 91.

We can also talk about rhythmic variants (triplet, dotted rhythm, etc.) and chromatic variations (ex. a_{v1} , a_{v3}).

In the middle part of the work (m. 28-31), the key and tempo signal changes (4 #, *Piú moderato*). Examples of referring to *ad libitum* performance can be found by accelerating or restraining the main rhythm: (eg. *ritenuto*, *poco ritenuto*, *poco ritard.*, *a tempo*), we can also find numerous dynamic indications (*sempre p*, *cresc.*, *dimin.*, *sempre cresc.*). Closures of the musical process by cadence and pause, or by an augmenting fermata (e.g. in m. 18) are frequent.

Its harmonic structure focuses around *A-flat major*, almost every cadence closes in *this tonality*. It also briefly touches *B-flat minor*, *E-flat major*, *F minor*, *melodic G-sharp minor*, *C-sharp minor*, *E-flat minor*, and *A-flat minor* tonalities.

4.4 Poco Adagio (A Major, C)

Formal structure:

A (a + b + c + d) – (m. 1-15)

B (e + f + addition) – (m. 16-25)

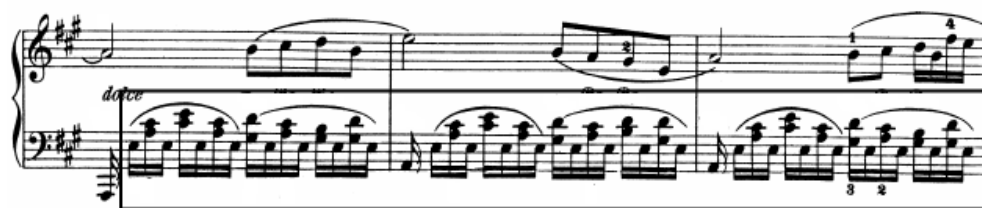
C (a_{v3} + g + g_{v1} + g_{v2} + h + i + addition) – (26-51)

A (a + b + c + d + e_v) – (m. 52-71)

Coda – (measures no. 71-73)

Field's recurring structured nocturne has many classical features. It has the Alberti bass (for example, m. 16-18), mood swings are very common, and often virtuoso passages accompany the lyrical melody line (e.g. the latent polyphony in the bass vocal of part C).

E.g. 31



measures no. 16-18 (latent polyphony)

E.g. 32

The image shows a musical score for measures 29-32. It consists of two systems of staves. The top system shows measures 29 and 30, and the bottom system shows measures 31 and 32. The music is in a key with two sharps (D major) and a 12/8 time signature. The right hand features a melodic line with slurs and accents, while the left hand plays a complex, rhythmic accompaniment with many chords. Dynamic markings include 'poco f' and 'dimin.'.

measures no. 29-32 (virtuosic chord resolutions)

Tonality modulations are less consistent (romantic feature) and include a number of tonalities from *C major* to *G-sharp major* (*A major*, *B major*, *E major*, *B minor*, *C-sharp major*, *A minor*, *C major*, *G minor*, *D major*, *E-flat major*).

4.5 Andantino (B-Flat Major, 12/8)

Formal structure:

A (a + b + a_v + c + addition) – (measures no. 1-17)

B (d) – (measures no. 18-22)

A_v (a + b_v + e + f) – (measures no. 23- 38)

B_v (d_v) – (measures no. 38-41)

Coda – (measures no. 42-43)

John Field's fifth nocturne's melody line has a continuous *cantabile* character, also supported by the *legatissimo* piano performance indication in the left hand.

Its formal structure is extremely symmetrical, the first two periods are repeated twice, in the same order, with minimal changes (*AB-A_vB_v*), counting almost the same number of measures. At first, the two-vocal work will sometimes change to three or more voices, a couple of times drawing polytonality: e.g. in the recurring and varying *c_v* phrase within the frame of part B, in m. 41, where the tonality of the five voices suggests a *harmonic C minor*, *D-flat major* and *B-flat major* at the same time:



measure no. 41

The main tonality of the work is *B-major*, but harmonies alternate with almost every measure, and modulations occur one after another. We'll find reference to *D minor*, *C minor*, *F major*, *F minor*, *D-flat major*, and *G minor*.

4.6 Andante (F Major, 6/8)

Formal structure:

A (a + b + a_v + c) – (m. 1-15)

B (d + e + f + addition) – (16-28)

A_{v1} (a'⁶ + addition) – (m. 28-34)

B_v (d) – (measures no. 34-35)

C (e + addition) – (m. 36-43)

A_{v2} (a_{v2} + b_v) – (m. 43-50)

D (f + addition + g) – (m. 51-60)

Coda – (measures no. 61-71)

The basic mood of the nocturne is the same as in the author's previous *cantabile* composition. The melody of the simple theme stays consistent throughout the work as a frame, citing a separate lullaby in the last measures.

Its formal structure almost doesn't follow any regularity; the size of periods and phrases varies. Although the melodic material is large, the variations of the original theme can be recognized as well: the same rhythmic formula, melody, single-time variation by transposition (with a sixth higher).

The main key is in *F major*, but we often encounter modulation in the surrounding tones: *melodic G minor*, *G major*, *C minor*, *D minor*, *C major*, *A-flat major*, *F minor*, *A minor*. Chromatic scales and virtuoso, classical style-like arpeggios known as *conventions* diversify the nocturne.³

³ Rosen, Charles, *op.cit.*, p. 99

Politonicity can be detected in measure no. 26.

E.g. 34

measure no. 26

4.7 Moderato (C Major, 3/4)

Formal structure:

Introduction (1-2nd measure)

$A(a + a' + a_{v1} + a_{v1}' + a_{v2} + a_{v2}')$ – (3-26)

$A(a + a')$ – (measures no. 27- 33)

$A_{v1}(a_{v3} + a_{v4} + a_{v5})$ – (meas. no. 34- 46)

$A_{v2}(a_{v1} + a_{v6})$ – (measures no. 46-54)

$A_{v1}(a_{v3} + a_{v4} + a_{v5})$ – (measures no. 54- 66)

$A_{v3}(a + a_{v6} + a_{v7} + a_{v8} + \text{addition})$ – (66-84)

$A_{v4}(a_{v2} + a_{v2}')$ – (measures no. 84-93)

Codetta – (measures no. 94-99)

John Field, at first sight, composed the nocturne in *C major*, as a monotematic piece, and it's made up of phrases raising from the same melody. The beginning melody is in measures no. 10-14. (these four measures are already a variation of the initial ones, and they will mostly appear in this format in the following as well). The main theme is in the bass, the sophisticated ornamental formula in the soprano built above it plays around the initial note.

measures no. 10-14

From the perspective of tonality, we have a colorful picture: using the chromatic successions, auxiliary notes, the author moves freely in the world of tonalities with one or two sharps, or one *b*. We can find examples of modulation to *G major*, *E minor*, *D minor*, *A minor*, *D major*, *B minor*, and *F major*.

4.8 Andante (A Major, 6/8)

Formal structure:

- A (a + a' + b + a_{v1}) – (1-16)
- B (c + d) – (m. 16-24)
- B_v (c_v + d) – (m. 25- 32)
- C (e + f + addition) – (33- 41)
- D (g + c) – (m. 42- 53)
- B_v (c_v + d) – (m. 53-61)

The nocturne is based on a simple melody, among the enhanced variations and metamorphoses we will find the musical material of the first musical phrase.

measures no. 1-4

The dance-like, triple pulsating musical texture is expanded to three or four voices, the bass voices only play a supporting role. The volume of the work does not exceed *mf*, we mostly find *p*, *pp* marks, which are completed with *dolce*, *sotto voce*, *delicato*, *con tenerezza* dynamic nuances.

The main tonality is *A major*. *E major*, *F-sharp major*, *B major*, *B minor*, *F-sharp minor*, *C-sharp minor*, *E minor* tones can only be deduced from short-term modulations.

4.9 Andantino (E-Flat Major, 6/8)

Formal structure:

A (a + b + a_v + c) – (m. 1-16)

B (d + e) – (meas. 16-24)

C (f + g + h + i + j) – (24-43)

D (k + l) – (meas. no. 43- 56)

Coda – (measures no. 57-61)

Although the work seems to be monotematic at first hearing, it actually contains many melodies foreign from the main theme. In each section, we find the first phrase's gruppetto-like ornamental formulas, rhythmic forms that create a sense of continuity. The dance-like pulsation of the 6/8-time signature will be felt all the way through the 61 measure.

E.g. 37



3. measure (grupetto)

E.g. 38



measures no. 1-2

The main tone (*E-flat major*) modulates to *F minor*, *G minor*, *B major*, *D-flat major*, *G-flat major*, and *E-flat major* during the variations and new melody additions.

4.10 Adagio (E Minor, 12/8)

Formal structure:

A (a + transition + a_{v1} + transition) – (m. 1-14)

B (b + c) – (measures no. 14-21)

A_v (a_{v2} + transition + d) – (meas. no. 22-31)

Coda – (measures no. 31-37)

The trio-shaped, song-structured work consists of only 37 measures. The melodic world depicts simple, pure emotions. It is like a lullaby. Often, we find accentuated notes emphasized by repetition (e.g. in phrases b and d).

E.g. 39

measures no. 14-15; measures no. 27-29

The nocturne is of a dual dynamic character, the basic dynamics of the left hand at the beginning of the work are *pp*, and the melody of the right hand requires *mf* playing. The different volume of the two hands will be shown separately throughout the composition.

It is based on rhythmically simple shapes, the left hand is made up of uniform triple pulsations, while in the right hand, the dotted quarter values and the dotted eighths form the basis. The ornaments surround the long-lasting notes (groupettos, acciacaturas). In measures no. 15-16 we can find an interesting rhythmic solution: the offbeat entries of the soprano (eighth rests).

E.g. 40



measures no. 15-16

4.11 Moderato (E-Flat Major, 12/8)

Formal structure:

Introduction – (m. 1-5)

A (a + a_{v1}) – (m. 6-13)

A_{v1} (a + a_{v2}) – (m. 14-21)

B (b + b_v) – (m. 21- 30)

A_{v2} (a + a_{v3}) – (m. 31- 38)

A_{v3} (a_{v1}⁶ + a_{v1}⁵) – (m. 38 – 46)

C (c + c_v⁵) – (m. 46- 54)

A_{v4} (a_{v3}⁵ + a_{v1}⁶) – (m. 55 – 62)

D (d + c_v + e) – (m. 62-74)

A_{v5} (a_{v3} + a_{v4}) – (m. 74- 82)

E (f + f_{v1}) – (m. 82- 90)

A_{v6} (f_{v2}⁵ + a_{v3}') – (m. 90-94)

Coda – (measures no. 102-118)

The 12/8 pulsation of John Field's *E-flat major* nocturne (no. 11) is based on a repetitive melodic texture that is popular among the nocturnes analyzed so far (meas. 1-5). The repeated *b* note is emphasized, displayed many times in the soprano as a new theme in the composition (e.g. m. 5-6, 45-49, 66-68).

The image shows three excerpts of a piano piece. The first excerpt (measures 1-2) shows a piano introduction with a bass line of arpeggiated chords and a right hand with a simple melody. The second excerpt (measures 5-6) shows a more complex melodic line in the right hand with triplets and a 'cantabile' marking. The third excerpt (measures 46-48) shows a continuation of the arpeggiated bass and a melodic line in the right hand with various ornaments and dynamics like 'p' and 'mf'.

measures no. 1-2, 5-6 and 46-48

The unusually long introduction is associated with a very long Coda. The melody that is surrounded by measures no. 6-10. is characterized by a recurring structure. Five variations of part A can be tracked. In addition, the work is expanded with new thematic material, and after almost every part A, a new melody follows.

In addition to the main tonality, the nocturne also touches other tonalities, such as *B major*, *B minor*, *D minor*, *G minor*, *F major*, *G-flat major* *C minor*, and *B major*.

4.12 Lento (G Major, 6/8)

Formal structure:

A (a + b) – (measures no. 1- 8)

B (c + d + e + addition) – (8-21)

Coda – (measures no. 21-24)


The short-span *G major* nocturne is divided into two parts. The main theme does not appear in variations, each phrase adds a new musical message.

The bass is mostly based on split triad arpeggios, the main melody is in the right hand:

E.g. 42



measures no. 1- 4

The various rhythmic formulas of the right hand () in the 15th measure are completed with descending passages based on latent polyphony:

E.g. 43



measure no. 15 (right hand)

The main key is *G major*, briefly touching *D major*, *E minor*, *A major*, *B minor* tonalities. Occasionally, we also find dissonant intervals (*c* in the right hand and *c#* in the left hand – measure no. 13, *e – eb* in the 21st measure, etc.).

4.13 Lento (D Minor, 3/4)

Formal structure:

A (a + a_v + b) – (measures no. 1-12)

B (c + d + c) – (measures no. 12-24)

A (a_{v2} + b_v⁶) – (measures no. 24-32)

- C ($c_{v1}^6 + c_{v2}^6 + f$) – (measures no. 33-49)
 D ($c_{v3} + g$) – (measures no. 49-56)
 B_v ($c_{v4} + c_{v5}$) – (measures no. 57-67)
 Codetta – (measures no. 68-70)

John Field's nocturne no. 12 is based on a single series of variations. The phrase *c* varies with each part, but also expands with new musical material. The starting motif of part B (*c-b-a-g-#*) is repeated five times by variation, with a sixth above, in *D major*, and then with the same sixth in *D minor* (measures no. 33-34, 60-61). The initial cell of the c_{v4} phrase is the mirror form of the three initial notes of phrase *c* containing the original formula (m. 57-58).

E.g. 44

the starting motifs of the *c* phrase-variations

For the first time, we find a mid-section of a different tonality in John Field's nocturne, which is also graphically illustrated by the author (double bar line after measure no. 32, *Più mosso* mark from measure no. 33). The closure of the respective middle part is also indicated by a double bar line in measure no. 60.

The main key is *D minor*, the tonality of the highlighted middle part suggests the homonym *D major*. In addition, cadences and modulations lead to *C minor*, *F major*, *G minor*, *E minor*, *A major*, and *F-sharp minor* scales.

3.14 Molto moderato (C Major, C)

Formal structure:

- A (a + b) – (m. 1-8)
 B (c + c_{v1}) – (m. 9-17)
 C (d + c_{v2} + e + f) – (m. 17-32)
 D (g + h + i + j + k) – (m. 33-53)

- E (l + m + addition) – (m. 53-64)
- F (n + o + p) – (m. 65- 80)
- G (q + r + s + s_v) – (m. no. 80-98)
- H (t + u + u_{v1}) – (m. 98-109)
- I (v + u_{v2} + w + x) – (m. 109-127)
- B (c + c_{v1}) – (m. 127-135)
- C (d + c_{v2} + e + f + addition) – (m. 135-150)
- J (y + z) – (m. 151-158)
- Coda – (measures no. 158-172)

The formal construction of the nocturne consists of many new phrases. The length of the periods is different, the period A acts as an introduction, it prepares the B period. Periods B and C will return one more time before the Coda. The 172-measure long, very extensive nocturne's negative golden section accrues at measure no. 65 (0.382×172), where period F brings a completely new mood, suggested by the bass vocal composed of introductory-like broken chords.

E.g. 45



measure no. 65

The technical, formal, and harmonic structure of the work is constantly changing, in the middle parts there almost can't be found a correlation between the melodic turns and rhythm formulas. We can find polyphonic parts (latent polyphony, e.g. in phrase *f*), chord blocks (e.g. in phrases *h*, *w*). There are a number of virtuoso passages, tones highlighted by special ornamental formulas (e.g. in phrase *c_{v2}*).

The recurring chord formula is found in both period A and in the phrase *c* cadences. Except for parts B and C, the processing technique of the melody is more like a classicist composition method (small decorations, pulsating bass patterns, accompaniment structure) than a romantic molded night music.

Its harmonic structure is based on *C major*, but it also encompasses *C minor*, *G minor*, melodic *C major*, *A minor*, and *D minor* scales.

4.15 Molto moderato (C Major, C)

Formal structure:

A (a + addition + a_v + addition) – (1- 12)

B (c + d) – (measures no. 12-22)

B (c + d) – (measures no. 22-32)

C (e + e_{v1} + f + g) – (meas. 32-48)

D (h + e_{v2}) – (measures no. 48-59)

A_v (a + c + d) – (meas. no. 60- 71)

Coda – (measures no. 71-78)

At first hearing, the theme of John Field's nocturne shows great resemblance with the second movement of Ludwig van Beethoven's Op. 14 No. 2 *G-major* piano sonata. This similarity is the most pronounced in the second phrase of the nocturne:

E.g. 46



John Field's Nocturne no. 15, measures no. 1-2, 7-8

E.g. 47



L. van Beethoven: G Major Sonata, II. movement, 1. measure

The phrases of the periods are difficult to distinguish due to the often spliced additions (e.g. phrase *a* is followed by a two measure addition, phrase *a_v* as well).

Each period brings a change of mood. This is also indicated by the positive golden section of the work, which falls on the 48th measure (0.618×78), *D* period begins here. Periods *A* and *A_v* are framing the nocturne, and the *B* period is completely repeated after its first occurrence.

The nocturne's harmonic structure is based on *C major*, with modulation into *C minor*, *harmonic G major*, and *A major* tonalities.

4.16 Molto moderato (F Major, 3/4)

Formal structure:

- A (a + b + b_v + a_{v1}) – (m. 1-16)
- B (c + c_v + d + d_v) – (m. 17- 32)
- C (e + f + f_{v1} + g + transition + h) – (33-56)
- D (i + j) – (m. 57- 64)
- E (k + f_{v3} + f_{v4} + l + m) – (m. 84)
- Coda – (measures no. 84-96)

The phrases of the present nocturne are difficult to distinguish due to the many additions and transitions. It's made up of five periods that are not related to each other, are always bringing new material with new themes and structure. Except for the variations of the *f* phrase (in part E), recurring melody (that reminds of phrases *h* and *a*) can only be found in the Coda. Double bar line delimits part A from other periods.

The nocturne carries a lot of classical features, such as the basic structure of Arsis-Thesis (see phrases *a* and *b*). In addition, rhythmic turns, cadences indicate the relationship of the work with the compositional tradition prevailing at the beginning of the 19th century.

Its voice is cheerful, playful, especially starting from part D, where we can find tiny, light-tipped note values, *staccato* and *scherzando* performance indications and instructions.

E.g. 48



measures no. 57-59

The harmonic structure is relatively simple, the central *F major* encompasses the *B major*, *D minor*, *C minor*, *harmonic G minor*, *melodic G minor*, *A minor*, and *A-flat minor* tones involved in the work.

4. 17 Lento (E Major, 6/8)**Formal structure:**

- A (a + a_{v1} + a_{v2}) – (m. 1- 15)
 B (b + c + c_v + d + e) – (m. 16-34)
 C (f + g) – (m. 35-42)
 D (f_{v1} + h + addition) – (m. 42- 50)
 E (i + i_v + addition + j) – (m. 50-64)
 F (f_{v2} + k) – (m. 64-71)
 G (l + m) – (m. 72-81)
 H (n + n_v + o + p) – (m. 82-95)
 I (q + r + s + t) – (m. 95-110)
 J (u + v + w) – (m. 111-011)
 K (x + y) – (m. 123-129)
 L (z + z_v) – (m. 130-137)
 Coda – (measures no. 138-153)

Part A is like a vision, meditative, evoking a night-time atmosphere. In contrast, in part B the phrase b carries modern, particularly dissonant harmonies through the coincidence of *e#* and *e*, *e* and *f#*, or the augmented fifth (*a-e#*):

E.g. 49
measures no. 16-23

Parts built on foreign melody provide the varied atmosphere of the work, almost every new part brings thematic and/or rhythmic novelty.

Periods F and G are spectacularly distinct from the work as a whole, apart from the double bar line, the change of key also supports the delimitation.

In the H part (phrases n , n_v), the *cantus firmus* is interestingly moved into the left hand. Phrases of period L (z , z_v) become unique through the virtuoso passages.

Although classical elements are found in the work, romantic traits dominate (the irregularity of the phrase structure, the transformation/expansion of tonal language by chromaticism etc.).

In addition to E major, it most often touches *B major*, *C-sharp minor*, *F-sharp minor*, *G major*, *B minor*, and *G-sharp minor* tonalities.

4.18 Allegretto (E Major, 2/4) – „Midi”

Formal structure:

A ($a + a_{v1} + b_{v1} + a_{v2} + a_{v3} + \text{addition} + a_{v1} + b_{v1}$) – (1-33)

B ($c + d + e + f + \text{addition} + d_v^7$) – (m. 33-55)

C ($g + h + i + i_v + j + k + l + \text{addition}$) – (m. 56-87)

D ($m + n + \text{addition} + m_{v1} + o + \text{addition}$) – (m. 88-110)

A_{v1} ($a + b + p + q$) – (m. 111-126)

E ($r + r_v + s + t + m_{v1}^7 + m_{v2}^7 + u + u_v$) – (m. 127-156)

F ($v + v_{v1} + \text{addition}$) – (m. 157-166)

G ($v_{v2}^2 + v_{v3} + \text{addition}$) – (m. 167-178)

H ($w + w_{v1} + w_{v2} + x + x_{v1} + y + y_v + z$) – (m. 179-214)

A_{v2} ($a + a_{v4} + q$) – (m. 215-232)

Coda – (measures no. 233-256)

The volume-closing nocturne's formal structure is the most complex of all the nocturnes composed by Field. It is recognizable by the repetitive frame formula found in almost all of Chopin's nocturnes as well: the recurring A period. Although Field's eighteenth nocturne adds new thematic material many times, it retains and returns to the playful, lighthearted melody of the first two phrases.

The tempo indication of *allegretto* can hardly be considered a nocturne feature, but it contains a few elements that suggest the atmosphere of the night. We can also find classical characteristics such as combined elements, conventions (complementary formulas), and symmetry (e.g. between the r and r_v phrases within period E).

measures no. 127-134

The short ornaments and acciaccaturas give a light tone to the work, the virtuosic passages exploit the possibilities of the instrument according to the era's demands.

In the course of the work, the alteration of tonality is suggested by Field through frequent changes in key. Parts A, B, C, D, A_{v1} have 4# signature (modulates into *E major*, *F-sharp minor*, *B major*, *C-sharp minor*, and *F-sharp major* scales). Within part E the key signature is 1#, then it changes to 4b (we find cadences referring to *E minor*, *D-flat major*, *F minor*, *B-flat minor*), in part G 1b is the key again (harmonic G minor), and finally from the H part to the end of the work it stabilizes to 4# (alternation of *B minor* and *E major* cadences).

CONCLUSIONS

Fryderyk Chopin, just as his predecessor, John Field, published 18 nocturnes throughout his life. Many of these works show some similarity to the works of the same genre created by Field. In the following, we will analyse the extent to which this priceless legacy left by Field is considered to be the starting point for Chopin's nocturnes.

The summary of the basic tonality and formal structure of the nocturnes composed by John Field and Fryderyk Chopin:

COMPARATIVE ANALYSIS OF FRYDERYK CHOPIN'S AND JOHN FIELD'S NOCTURNES

JOHN FIELD		
1.	Eb Major	ABA + Coda
2.	C Minor	ABCDEF + Coda
3.	Ab Major	AA _{v1} A _{v2} A _{v3} A _{v4} A _{v5} A _{v6} A _{v8} + Coda
4.	A Major	ABCA + Coda
5.	Bb Major	ABA _v B _v + Codetta
6.	F Major	ABA _{v1} B _v CA _{v2} D + Coda
7.	C Major	AAA _{v1} A _{v2} A _{v1} A _{v3} A _{v4} + Codetta
8.	A Major	ABB _v CDB _v
9.	Eb Major	ABCD + Coda
10.	E Minor	ABA _v + Coda
11.	Eb Major	Intr. + AA _{v1} BA _{v2} A _{v3} CA _{v4} DA _{v5} EA _{v6} + Coda
12.	G Major	AB + Coda
13.	D Minor	ABACDB _v + Codetta
14.	C Major	ABACDEFGHIBCJ + Coda
15.	C Major	ABBCDA _v + Coda
16.	F Major	ABCDE + Coda
17.	E Major	ABCDEFGHIJKLM + Coda
18.	E Major	ABCD _{v1} EFGHA _{v2} + Coda

FRYDERYK CHOPIN		
1.	E Minor	ABCA + Coda
2.	C# Minor	AABABA + Coda
3.	Bb Minor	AABABACA + Coda
4.	Eb Major	ABA
5.	B Major	ABCA + Coda
6.	F Major	AABCD + Coda
7.	F# Major	ABACDEFA + Coda
8.	G Major	ABA _{v1} B _{v1} A _{v2} B _{v2} + Coda
9.	C# Minor	AABB + Coda
10.	Db Major	Intr. + AABBA + Coda
11.	B Major	AAA _v BAA _v + Codetta
12.	Ab Major	ABABA + Coda
13.	C Minor	ABA _v + Coda
14.	G Minor	Intr. + A + Intr. + A _{v1} BA _{v2} + Coda
15.	G Major	AA _{v1} BA _{v2} + Coda
16.	C Minor	ABAB + Coda
17.	F# Minor	Intr. + ABA _{v1} CA _{v2} + D + Coda
18.	F Minor	AA _{v1} A _{v2} BCC _v A _{v3} + Coda
19.	Eb Major	Intr. + ABA _v C + Codetta
20.	B Major	Intr. + ABA + Coda
21.	E Major	ABCB

The above two tables prove that there is no trace of rational editorial parallelism between the two nocturne volumes. Neither Field's nor Chopin's creations are systematic in terms of tonality. However, we can reveal a preference for tonal selections among the nocturnes of both composers. While John Field is expanding the tonal boundaries to a maximum of 4# - 4b, Chopin expands the possibilities even further and reaches *F-sharp major* (6 #). Field has mostly composed his nocturnes in *E-flat major* (3 pieces), *C-major* (3 pieces), *A-major* (2 pieces), *F-major* (2 pieces), and *E-major* (2 pieces), Chopin's preferred tonalities were *B major* (3 pieces), *C-sharp minor* (2 pieces), *E-flat major* (2 pieces), *G minor* (2 pieces), and *C minor* (2 pieces).

Random or deliberate parallelism can be found among the two composers' nocturnes regarding the ratio of major and minor tonal choice: Field composed 9 of his nocturnes in minor tonality and 11 in major, whereas Chopin created 11 pieces of the same genre in major tonalities and 10 pieces in minor ones. Therefore, we can conclude that the incidence of major tonalities is exactly the same in both cases.

Another common feature is worth mentioning: the frequently applied recurrent editing principle and the fantasy-like composing method.

While the tempo of Chopin's nocturnes is predominantly slow or moderate, Field's tempo choices reveal the early, less crystallized form of the nocturne's mood type (for example: *Un poco allegretto*, *Allegretto*).

Similarities can be found among the two composers' ornamental techniques. Usually, when the main melody returns over the constantly moving accompaniment, the musical texture gets enriched with several different types of ornament formulas. An outstanding example for Chopin's ornamental technique is the Op. 9 No. 2 nocturne's second variation, abounding in unique virtuoso passages.

None of the composers' *nocturnes* lack the virtuosic passages or dynamic sequences, still, it is obvious, that Chopin's compositions require a far more advanced piano technique; his improvisatory passages, as well as his ornamentations call for a mostly *rubato* performance. Based on the author's pedagogical thoughts, he was against the traditional, equal fingerplaying technique, rather striving to keep every finger's own individuality. He claimed, that the pianist's task was not to perform with his fingers in the same manner equally, but to keep each finger's own virtue.⁴

The Polish composer outperformed his predecessor in terms of sound range too. His virtuosic passages usually embrace a great ambitus: in his Op. 27 No. 2 he reaches the four-lined F during a single passage.

⁴ Witten, David, *A rubato kérdése Chopin műveinek előadásában (The Rubato Style in Chopin's Compositions)*, in: Parlandó, 2011/1

Fields's nocturne music is generally built around a singular musical image and the method of processing the vocals is similar to the monophonic accompaniment genres. The emotional charge of his nocturnes move on a relatively narrow scale. In contrast, Chopin's visions are more powerful, turned into personal melodies, and his harmonical mode of thinking is much daring.

While in Field's nocturnes we can identify one singular central thought, Chopin's works contrast with two opposing images: the *melodical-lyrical* is associated with the *dramatical-troubled*. The musical language gets its complexity from these two opposite categories of emotions.⁵

Chopin's nocturnes (especially Op. 48 No. 1) far outstrip Field's creations as far as intensity and compositional technique are concerned. His characteristic harmonical constructions are also one of a kind. The formal structures of Field's nocturnes are mostly composed after the ABA pattern, this construction principle also being taken over later by Chopin.

Another common feature in the two nocturnist's creations is the appearance (for example, for both composers, the broad chord played by the left-hand provides the basis for the right-hand's melody in the higher registers). However, they are incomparable in terms of inventiveness and inspiration.

Of Chopin's 21 *nocturnes* Op. 9 No. 2 shows the greatest similarity to Field's creations (it is also the most popular one). We may find in it the traces of two of Field nocturnes (in the same tonality), both in melody „drawing” and the characteristics of the accompanying musical line.⁶

The synthesis of Chopin's style combines speechy, tenderly swaying melodies, rich melody lines dressed in different ornamentations every time, the intimate dialog of tempo and dynamics, the sudden descendings in pianissimo that appear condensed in the pages of the *Nocturnes'* volume.

In Fryderyk Chopin's creations we can also find images from nature, but he uses them in a different manner than other romantic composers. Mendelssohn, Schumann and Liszt sought refuge in nature, while Chopin explores the inner world of the individual, so the nocturne reveals the emotions of an individual inspired by nature. Although he reveals the moment of sunset too, the composer captures the feelings that this event awakens in our soul.⁷

⁵ Bălan, Theodor, *Chopin*, Editura Muzicală a Uniunii Compozitorilor din R.P.R., București, 1960, p. 231.

⁶ Brown, Maurice J.E./ Hamilton, Kenneth L., *Nocturne*, in: *The New Grove- Dictionary of Music and Musicians*, second edition, edited by Stanley Sadie, Oxford University Press, New York, 2001.

⁷ Bălan, Theodor, *Chopin, poetul pianului (Chopin, the Poet of the Piano)*, Editura tineretului, București, 1968, p. 222.

Although we do find traces of post-classical features in the music of Field (symmetry, continuous rhythm in the bass, constant variation, etc.), it should be emphasized that Chopin also preserves some of the classical purity and transparency in his compositions.

A true novelty and a common feature in the two composers' nocturnal literature is the radical transformation of the tonal language (for e.g. by chromatism), the loosening of tonal relationships and the lack of central control. Field's sentimental tone and predictable phrase constructions are far beyond the Chopenian lightweight ornamentation technique. The Chopin Nocturne Series contains the most personal testimonies.

Finally, we can conclude that the two composers contributed equally to the creation and the spread of the Nocturne's genre by creating a more lyrical, personalized type of piano music.

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THE RELATIONSHIP BETWEEN POETRY AND MUSIC IN THE *MÉLODIES* OF REYNALDO HAHN

NOÉMI KARÁCSONY¹

SUMMARY. The present paper aims to reveal some of the features which characterize the *Méodies* of the French composer Reynaldo Hahn. Although his work comprises several genres, instrumental and vocal alike, these refined and sensitive vocal miniatures are most often associated with Hahn's name. Composer, conductor and music critic, himself a singer, the fascinating personality and intelligence of the composer is reflected in his works. His *Méodies* mirror Hahn's preoccupation regarding the relationship between poetry and music, between the spoken and the sung words. In the master's opinion, music should emphasize the deep, hidden meanings beyond the words, thus in his vocal miniatures he strives for a truthful evocation of that which remains unspeakable.

Keywords: Reynaldo Hahn, French, poetry, *Méodie*

Introduction

The Franco-Prussian War of 1870, along with the beginning of the Third French Republic marked a new phase in the history of France, a chapter characterized by prosperity and an optimistic point of view regarding life. The climate of this historical period was favourable for the unfolding of scientific and technological, as well as artistic innovations. Countless masterpieces were brought to life in the fields of visual arts, literature, music alike. Later, after the horrific experiences brought about by the First World War, this Golden Age when the arts flourished everywhere in Europe and especially in France came to be recalled as *La Belle Époque*, an age of serenity, beauty, peace. The *Belle Époque* coincides with the Victorian and Edwardian eras in the United Kingdom, but it can also be traced in the cultural evolution of other European countries as well.

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The name of the French composer Reynaldo Hahn is closely linked to this époque, his works, especially his songs reflecting the frail and pure beauty which surrounded and at the same time filled the artworks of the time. His compositions include stage works (operas and ballets), orchestral works as well as chamber music, while the manner in which Hahn approaches the act of composition distinguishes him among the French composers of the late 19th and early 20th centuries: *“An individualist with no ties to musical cliques or movements, he has paid the price for his aloofness by being unjustly neglected by the operatic establishment since his death (with the exception of a revival of «Le marchand de Venise» at the Opéra-Comique in 1979). Yet it can only be a matter of time before his work for the stage catches up with his reputation as a songwriter.”*²

The musical language Reynaldo Hahn employs in his works is unique, delicate yet powerful, the melodies of these works have a simple beauty which can easily be associated with Hahn’s style.

Reynaldo Hahn – A Biographical Sketch

Composer, conductor, singer and music critic Reynaldo Hahn was born in Caracas, Venezuela in 1874, as the youngest among the twelve children of a businessman and engineer of German-Jewish origin. His mother was a descendant of a wealthy Spanish family, successors of the Spanish colonists as most of these prosperous families were. When Reynaldo was only three years old the very tense political atmosphere in Venezuela determined the family to move to Paris, where Hahn became a naturalized French citizen. The artistic climate of this city had a great impact on the evolution of the future composer, although the child had already manifested early signs of musical talent during the years spent in Caracas.

At the Conservatoire he was carefully instructed by teachers among whom Camille Saint-Saëns or Jules Massenet (composition) can be mentioned. Massenet encouraged the young composer’s first works. Hahn’s collections of *Mélodies* brought him an early success, and these delicate songs often came to be associated with the composer’s name, despite the fact that he was also *“one of the greatest French operetta composers (...) and in fact wrote in a great variety of operatic genres.”*³

² Giroud, Vincent – *French Opera: A Short History*, Yale University Press, New Haven – London, 2010, p. 264-265.

³ Idem, p. 263.

The representation of exotic subjects on stage is one of the features which characterize 19th-century French opera. Thus, Hahn's first opera *L'île du rêve*, which was first staged in 1898 at the Opéra Comique, is inspired by Pierre Loti's *Rarahu*, which is set in Tahiti. The composer also adds the following subtitle to his work: "*idylle polynésienne*". Hahn's following operas include *La carmélite* (1902, Opéra Comique), *Nausicaa* (1919, Monte Carlo), and *Ciboulette* (1923, Théâtre des Variétés), the latter considered "*one of the finest operettas of the period, it also became Hahn's most successful works for stage.*"⁴

The works of Reynaldo Hahn have a particular style: the influence of his master Jules Massenet is discernible, but it harmoniously blends with the clarity of a certain neo-classical touch and with the serenity inspired to Hahn by the Impressionist poetry. The neo-classical influences in his works are also clearly displayed in two of his latter operas, the musical comedy *Mozart* (1925, Théâtre Édouard VII) and the opera *Le marchande de Venise* (1935, Palais Garnier).

At the end of the Second World War, after having spent the years of the Nazi Occupation of France in the southern part of the country, he was appointed director of the Paris Opera for a brief period, but his sudden illness prevented him from executing the reforms he had planned for this institution. His work also includes ballets, compositions for chamber orchestra, as well as numerous works for piano. Himself a distinguished singer, Hahn's vocal works prove the composer's knowledge of the singing voice and its possibilities.

Aspects Regarding Hahn's *Mélodies*

One of the best-known *Mélodies* of Reynaldo Hahn, *Si mes vers avaient des ailes*, on the verses of Victor Hugo, immediately gained the appreciation of Hahn's contemporaries. A closer analysis of this score will render even more impressive the fact that the young composer was only fourteen-years-old when he wrote this exquisite piece. Features which make Hahn's creation remarkable are distinguishable in this vocal miniature: the course of the vocal melody flows gently and naturally, closely following, almost "embracing" the words of Hugo's poem, while the accompaniment gives depth and color to each word. The fluid lines of the piano echo the ample sonorous arches specific for the musical discourse of Hahn's master, Jules Massenet (*E.g.* 1).

⁴ Idem, p. 264.

Equally surprising are the chord progressions and intervals chosen by the composer to highlight in a truly refined manner the profound and complex nature of the feelings he desires to express through his music.

One of the concepts which govern the specific approach in which Hahn organizes his musical discourse regards the importance and the true role *music* should play in the construction of a *Mélodie*. Thus, the composer believes that the importance of the musical construction should not overcome the meaning of the poetry which is about to be set to music. Blay, Branger and Fraise analyze this precise manner in which Hahn approaches the composition of his *mélodies*, also referring to some notes the composer himself had made: “*La mélodie «Paysage triste» constitue un parfait exemple de la morphologie littéraire de la vocalité hahnienne, le compositeur estimant que «le rôle de la musique dans une mélodie ne devrait pas excéder celui de la rampe devant une pièce de théâtre».*”⁵

E.g. 1

The image shows a musical score for Reynaldo Hahn's song "Si mes vers avaient des ailes". It consists of two systems of music. The first system features a vocal line in treble clef with lyrics "Ils ac - courraient, nuit et jour," and a piano accompaniment in grand staff. The piano part has a flowing, arpeggiated texture. The second system continues the vocal line with lyrics "Si mes vers a - vaient des ai - les, Si mes vers a.ient des" and the piano accompaniment. The piano part includes a triplet in the bass line and a final cadence. Performance markings include "p", "Très retenu", "Encore plus lent. long.", and "pp".

Reynaldo Hahn: *Si mes vers avaient des ailes*, m. 21-25.

⁵ Blay, Philippe; Branger, Jean-Christophe; Fraise, Luc – *Marcel Proust et Reynaldo Hahn – Une création à quatre mains*, Classiques Garnier – Paris, 2018, p. 143.

The Perfect Balance between Poetry and Music

Hahn's specific choice of organizing his musical discourse in accordance with the profound meaning of the poem he chooses to set to music will be analyzed in the following. The composer wrote *Mélodies* on the verses of poets like Paul Verlaine or Théophile Gautier. *Offrande* on the verses of Paul Verlaine resembles a sonorous painting. The intimate atmosphere of the poem is emphasized by a simple musical discourse, which lacks dynamic contrasts and sudden changes, as well as through the use of the middle register of the singing voice. The melody carefully follows the words of Verlaine's poem, while the accompaniment consists only of harmonic "pillars", which support the musical discourse and deepen the color of each word (*E.g.* 2). Yet these colors also come to life through the singer's approach of the poem and the music of this *Mélodie*.

E.g. 2

The musical score for 'Offrande' by Reynaldo Hahn, measures 1-4, is presented in two systems. The first system shows the vocal line (CHANT) and the piano accompaniment (PIANO). The tempo is marked 'Pas trop lent.' and the dynamics are 'pp' and 'p'. The lyrics are: 'Voici des'. The second system continues the vocal line and piano accompaniment with the lyrics: 'fruits, des fleurs, des feuilles et des branches, Et'. The piano accompaniment consists of simple harmonic structures, often referred to as 'pillars', which support the vocal melody.

Reynaldo Hahn: *Offrande*, m. 1-4.

In a very similar manner *Infidélité*, on the verses of Théophile Gautier evokes a space filled with memories. In this *Mélodie* as well the evocative character of the sonorous image Hahn recreates is ascribable to the way in which the melody aims to bring to life the music which lies hidden beyond each word. The composer avoids the use of large intervals, the gradual ascension and descent of the melody resemble the delicate flow of the recitation. The flowers and the trees are musically depicted, each of these words is wrapped in a sensitive garment through the use of harmony and melody. The piano accompaniment evokes the slow and repeated sound of bells tolling, a peaceful and serene ambience beyond time and space (E.g. 3). The poem recalls a physical space where nothing has changed, but the absence of the person associated with the surrounding objects. Beyond the appearance of serenity, tranquil sadness and silent resignation can be sensed, which occasionally outburst in the upward leaps of the vocal melody (E.g. 4).

E.g. 3

Le banc de pier - re où, le soir, Nous ai - mions

dim. à nous as - soir.

Reynaldo Hahn: *Infidélité*, m. 10-14.

E.g. 4

de li - las OÙ, lors-que nous

é - tions las, En - sem - ble, ma bien ai -

Reynaldo Hahn: *Infidélité*, m. 17-20.

***Mélo*dies and poets**

To provide the reader with a clear perspective regarding the poets whose verses Reynaldo Hahn used when composing his vocal miniatures, in the following, several collections of Hahn's *Mélo*dies shall be enumerated. However, this list is not exhaustive. Understanding the poet, performer and audience alike can have a more profound perception of the composer's ideas regarding the choice for certain musical constructions, harmonies, rhythmic patterns, intervals, etc.

Table 1

Year	Title	Poet
1887-1890	<i>7 Chansons Grises</i>	Paul Verlaine
1888-1896	<i>20 Mélodies</i> (1st volume)	Victor Hugo, François Coppée, André Theuriet, Théodore de Banville, Théophile Gautier, Paul Verlaine, Alphonse Daudet, Gabriel Vicaire, Léon Dierx, Armand Renaud, Heinrich Heine, Jean Lahor, Leconte de Lisle,
1896-1921	<i>20 Mélodies</i> (2nd volume)	Victor Hugo, Jean Racine, M ^{me} Blanchecotte, Jean Moréas, Catulle Mendès, Charles d'Orleans, Maurice Magre, Sully Prudhomme, Théodore de Banville, Henri de Régnier, Théophile de Viau, Léopold Dauphin, Louis Hennevé, Hélène Vacaresco, Maurice Magre, Guillot de Saix
1898-1899	<i>12 Rondels</i>	Théodore de Banville, Catulle Mendès, Charles d'Orleans,
1901	<i>Venezia</i> (6 <i>chansons</i> in Venetian dialect)	Pietro Pagello, Pietro Buratti, Antonio Lamberti, Francesco dall' Ongaro, Alvise Cigogna
1901-1906	<i>Les feuilles blessées</i>	Jean Moréas
1904	<i>Amour sans ailes</i>	Agnes Mary Frances Robinson
1915	<i>5 Petite chansons</i>	Robert Louis Stevenson, Maurice Léna

It is interesting to note that towards the end of the 19th-century and the beginning of the 20th-century, apart from the inspiration they sought from the works of the symbolist poets, French composers turned their attention towards the poetry of the middle-ages or the Renaissance. However, their approach regarding the distant past was different from that of the Romantic composers, as can be perceived from the musical language composers such as Maurice Ravel, Claude Debussy, Reynaldo Hahn or George Enescu employ in their vocal miniatures. The composer evades to a remote time and space, yet does so without expressing complex emotions through sonorous excesses, but rather through refined “suggestions” and the use of a musical language reminiscent of the modes employed in the Middle-Ages.

Ravel and Enescu chose to compose on the verses of Renaissance poet Clément Marot (1496-1544), while Hahn composed *rondels* on the verses of the medieval poet Charles d’Orleans (1394-1465). In all the cases the relationship between poetry and music is of utmost importance. The medieval and Renaissance images harmoniously blend with a musical language which is old and new at the same time, due to the use of musical modes and a gradual alienation from tonal harmony.

Regarding Enescu’s *Sept chansons de Clement Marot op.15*, composed in 1908, Noel Malcom observes: “*Poeziile de dragoste diferă între ele: unele sunt în stilul glumeț preferat de Marot altele poartă amprenta inimii zdrobite a lui Petrarca. Enescu explorează această gamă de emoții, păstrând însă peste tot același idiom muzical. Umorele galice sprințar alternează cu reveria specifică lui Fauré. Muzica are un colorit în care se vede un soi de arhaism tandru. (The love poems vary: some are written in the witty style much preferred by Marot, while others recall the heartbroken Petrarca. Enescu explores this entire variety of emotions, yet he retains the same musical idiom throughout the vocal cycle. Humorous traits alternate with a reverie specific for Fauré. The music has a particular colour which evokes a certain tender archaism.)*”⁶

Similar to Enescu, in his *Mélodies* Reynaldo Hahn employs a wide range of emotions and colours, his particular style can be traced in his vocal miniatures, regardless of the poet whose works he sets to music.

The Singing Voice in Hahn’s *Mélodies*

The importance of the language, the supremacy of the spoken word, greatly influenced Hahn’s conception of his songs. Analyzing the expressive

⁶ Malcolm, Noel. *George Enescu: Viața și muzica (George Enescu: His Life and Music)*, Ed. Humanitas, București, 2011, p. 104

power of a singer's performance, Stark states the following: "*Part of the power of expression, of course, is due to the presence of words, which convey their own meaning. But aside from linguistic communication, there is another level of expression that comes from the cultivated vocal techniques (described above).*"⁷ In the *mélodies* of Reynaldo Hahn, due to the composer's thorough knowledge regarding the singing voice (the composer himself was a singer), this *power of expression* is the result of the harmonious conjunction between words, music and specific use of the singing voice.

Hahn believes that singing is an extension of speech, an amplified expression of the spoken words. The composer believes that the words one sings are already emphasized by the music which provides these words with an infinite variety of shades, thus the singer must be careful not to overemphasize the emotions of the musical performance: "*Le chant est déjà par lui-même une hypertrophie du langage parlé; il agit comme un verre grossissant et confère aux mots usuels, même chantés sans expression, une importance souvent excessive. Par le seul fait que les mots ordinaires sont chantés, ils apparaissent transformés, agrandis, ou tout au moins soulignés. Il faut donc garder l'expression pour le moment où l'on doit donner à l'accent une signification plus profonde, une puissance plus active et même alors la doser avec soin.*"⁸

Through his music, Hahn strives to evoke the most hidden sounds, colours, meanings of the words. For the composer *honesty*, a *truthful* musical representation is of utmost importance, for the true meaning of the words can only be revealed if they are enveloped in musical truth. This approach lies at the basis of Hahn's creation: "*La musique est alors révélation d'un sémantisme plus ou moins latent; en ce sens, elle met en œuvre une démarche «étymologique», puisque étymologie signifie, étymologiquement, «sens vrai». Ce concept est important chez Hahn, qui affirme aussi que «Le chant n'est beau [...] que s'il arrive, par une multitude harmonieuse et insaisissable d'allusions et, pour ainsi dire, de ramifications étymologiques, à des suggestions précises» (...)*"⁹

In his *mélodies* Hahn often chooses to employ the middle register of the singing voice, due to the expressive power of this register, which resembles most closely the spoken voice. Also, the composer avoids the use of an extended vocal range, focusing rather on expression than virtuosity.

⁷ Stark, James A. *Bel Canto: A History of Vocal Pedagogy*, University of Toronto Press Incorporated - Toronto, 2008, p. 188.

⁸ Hahn, Reynaldo. *L'oreille au guet*, Librairie Gallimard – Paris, 1937, p. 276.

⁹ De Villeneuve, Roselyne. *Reynaldo Hahn et le chant significatif: réflexions intersémiotiques sur la musique vocale et la pratique de la comédie musicale - Musurgia*, 2016, vol. XXIII/1-3 «Linguistique, rhétorique, stylistique, musique», p. 67-85, DOI 10.3917/musur.161.0067, p. 70 – 71.

Dynamic contrasts develop naturally, as a result of the particularities of each register of the voice: the occasional upward leaps or phrases sung in the high register are more vibrant, more piercing by nature of this register, while the lower and middle regions of the voice produce warm, velvety sounds which enfold the words in their rich, sensual aura. Hahn strives for simplicity, thus allowing the profound meaning beyond each word to be revealed through an unadorned vocal melody: *“L’écriture laisse la voix à découvert et lui fait épouser une ligne vocale minimale, à l’ambitus restreint, qui se limite le plus souvent à un recto tono sur un rythme régulier. (...) Par son économie de moyens, en laissant simplement sourdre l’humaine poésie, elle tend davantage vers une mise en résonance d’un état d’âme original que vers une expression additionnelle, trop singulière, de celui-ci.”*¹⁰

Conclusions

Despite the rapid and complex changes unfolding at the end of the 19th-century and the beginning of the 20th-century, Reynaldo Hahn will strive, throughout his career, to write music which is able to evoke the sensitive and pure beauty of the human soul. In this aspect, he resembles his master, Jules Massenet, whose works are in effect musical representations of the dreams, ideals and longings of the women and men portrayed through his characters. By entering the world of Hahn’s *mélodies* the performer and the audience alike are transported to a serene surrounding, beyond time and space, although these works are at the same time a vivid portrait of the composer’s era.

The music of these *mélodies* imitates the construction of the spoken phrases, therefore the performer who desires to approach Hahn’s vocal miniatures must, before anything else, approach the poem which lies at the core of the musical piece. Only by understanding the subtle connections between words and silence can the music be rendered alive and truthful, as Hahn would have desired.

¹⁰ Blay, Philippe; Branger, Jean-Christophe; Fraise, Luc. *Marcel Proust et Reynaldo Hahn – Une création à quatre mains*, Classiques Garnier – Paris, 2018, p. 143.

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THE ENDRE ADY POEMS FEATURED WITHIN LÁSZLÓ HALMOS' OEUVRE

ÉVA PÉTER¹

SUMMARY. The purpose of this study is to introduce the oeuvre of composer László Halmos, born 110 years ago, in Oradea, and to present his choral works that are related to the poetry of Endre Ady. Halmos' oeuvre of musical compositions is quite rich. A list of his works includes more than seven hundred opuses. The majority of his composition is dedicated to church music, but he also wrote folk song arrangements and put poems to music. The present study provides a detailed analysis of the choral work *Három tricinium Ady Endre versére (Three Triciniums Based on Endre Ady's poems)*² composed for equal voices.

Keywords: Homophonic and polyphonic construction methods, imitation, sequence, chords built on thirds and fourths.

Composer László Halmos was born 110 years ago, on November 10, 1909, in Oradea. After completing his schooling, he earned a degree in organ playing and one in church music at the Budapest Music Academy. He studied composition with Albert Siklós. His erudition and thorough musical education ensured the later development of a rich oeuvre. His life and ministry were linked to the city of Győr. From 1931 he became the conductor of the cathedral and taught at the public Music School, the College of Theology, and the Conservatory of Music. He has been the conductor of many choirs, and as a music teacher he has been the trainer who started the careers of many performing artists, composers, conductors and music educators. For more than 20 years he has conducted the Palestrina Choir of Győr, whose rich repertoire has covered the best of choral literature from Palestrina to contemporary Hungarian composers. In this professional workshop he laid

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² The study will be published in Hungarian, in a conference volume edited by the University of Szeged, Hungary.

the foundation for his own composing activities, and learned the mastery of the great composers in developing the sounds of choirs, leading of voices and the interweaving of harmonies.

A list of his works contains more than seven hundred opuses. Most of his compositions are dedicated to church music. He wrote masses, cantatas, motets, choral works in Latin and Hungarian. Among the most notable are the compositions of *Napmise (The Sun Mass)*, *H-moll mise (Mass in B Minor)*, *Te Deum*³ and the *Barbár mise (Barbaric Mass)*⁴. His *Jubilate Deo* motet is often included in the repertoire of choral competitions.

His two-, three- and four-voice folk song arrangements, based on Hungarian, Slovak, Yugoslav, Gypsy, Russian, Mari folk songs are well-known. He arranged so-called “páva” songs, star songs, soldier and hideout songs. Numerous poets have inspired his works as well. These include the poems of Sándor Petőfi, Attila József, Endre Ady, Sándor Weöres, Gyula Juhász, Mihai Eminescu, William Henry Davies, Edgar Allan Poe and Nicolaus Lenau,⁵ which form the basis of the choral works’ lyrics.⁶

His oeuvre is quite rich.⁷ Following his death on January 27, 1997, his manuscripts were collected by his son Péter Halmos and cataloged by László Hoffmann in the early 2000s.⁸

The present study intends to introduce those choral works that are related to the poetry of Endre Ady.⁹ László Halmos composed music based on eight Ady poems. This is but a small fraction of the composer’s great oeuvre.

³ It was premiered by Lajos Bárdos on the Hungarian Radio, in 1934.

⁴ It was a great success at the Modern Church Music Week in Frankfurt, in 1936.

⁵ English writer-poet William Henry Davies (1871-1940), American poet, short story writer and critic Edgar Allan Poe (1809-1849), Austrian poet Nicolaus Lenau (1802-1850).

⁶ His oeuvre includes pieces based on texts by Károly Vargha, Kisfaludy Károly, Károly Szabó, Ferenc Kazinczy, József Bánk, Zoltán Nadányi, István Pákolitz, Sándor Pusztai, László Tóth and Tibor Pardavi.

⁷ 7 cantatas, 2 orchestral suites, 5 oratorios, 9 chamber music pieces for strings, 27 for chamber orchestras, piano and organ works, 45 songs with piano and violin accompaniment, 71 folk song arrangements, a requiem, a Te Deum, motets, masses, hundreds of choral works.

⁸ László Hoffmann, organist and ecclesiastical musician, organized the entire oeuvre, collecting even unknown or forgotten pieces. The material is available to researchers at the Richter Collection in Győr. Hoffmann writes about choral works: “They are extremely easy to sing, as he always driven by practicality in his demanding compositions. He knew what each choir was “capable of”, matching the degree of difficulty to their abilities.” Halmos apparently sought to help the resurgent choir movement. See: *A Halmos összkiadás elé – beszélgetés Hoffmann Lászlóval (To Preface the Publication of Halmos’ Oeuvre – A Interview with László Hoffmann)*, In: *Új ember (New Man)*, September 19, 2004.

⁹ Endre Ady (1877-1919), a child of Sălaj, born in Eriu-Mețenț, studied at the Debrecen Academy of Law at the request of his parents. However, he was attracted to literature, so he interrupted his studies to work as a journalist first in Debrecen and then in 1899 in Oradea. The “Paris by the River Kőrös” was one of the most prominent centers of Hungarian

The composition *Két kórusdal Ady Endre versére* (*Two Choral Works Based on Endre Ady's Poems*) was written in August 1960. It was inspired by the revolutionary poem *Új várak épültek* (*New Castles Built*), and *A csillagok csillaga* (*Star of Stars*), a symbolic poem related to the phenomenon of the morning star.¹⁰ The work *Az Isten harsonája* (*God's Trombone*) is a piece written for mixed choir voices that won the first prize of the Debrecen Reformed College jubilee competition. It was published by the *Magyar Kórus* (*Hungarian Choir*) in 1939. Ady's poem is a revolutionary poem that is quite direct in tone. The religious motifs, and biblical references used are all symbols of rebellion. The poem, which represented the basis for the work *A Délibáb üzenete* (*The Mirage's Message*), was inspired by a frequent natural phenomenon. The mirage also appears among the symbols of Ady's poetry.¹¹ The *Kis Karácsonyi Ének* (*Small Christmas Carol*) work has a playful character. It reflects the childlike purity and simplicity of Ady's poetry.

I wrote a musical analysis of a work written for equal voices: *Három tricinium Ady Endre versére* (*Three Triciniums Based on Endre Ady's poems*), which is related to three beautiful love poems by Ady. The work was created for the 100th anniversary of the birth of the poet, and this year we commemorate the 100th anniversary of Ady's death. The composer dedicated the work to his wife, Magdus.

I. The basis for the first piece of the cycle is the poem *Szeretném, ha szeretnének* (*I'd Love to be Loved*), which was premiered on June 20, 1909, in Oradea, on the floor of the Black Eagle Palace, dedicated to the presentation of new Hungarian paintings. This is a self-confession of Ady which reflects his desire for human warmth and understanding; it is also one of his best-known love pieces.

The poem is divided into two distinct parts. The first part (the first two verses) is based on a pair of opposites in which the lone man is outlined on one side: I am not the offspring, ancestor, relative, acquaintance of anyone; while on the other side is the unknowable, mysterious man: I am, like all human beings, majesty, northern point, secret, otherness, a mirage of far-away lights.

Cultural life at the end of the 19th century, and beginning of the 20th century. First he worked as a journalist at the newspaper *Szabadság*, then at the editorial office of the Oradea Journal. Here he became a well-known publicist and poet. Alongside the young writers and poets of Oradea, he founded the *A Holnap* (*Tomorrow*) Literary Society in April 1908.

¹⁰ The idea for writing the poem may have been given by the comet Daniel seen in Paris. The appearance of Daniel the comet was on June 9, 1907.

¹¹ Gyula Földessy lists *A Délibáb üzenete* (*The Mirage's Message*) among the so-called "red" poems of Ady. See: *Ady minden titkai* (*All the Secrets of Ady*), Budapest, 1949, 95.

The composer begins the work with two polyphonically intertwined voices.

E.g. 1

I
 Sem u-tód- ja, sem bol-dog ő- se, Sem ro-ko- na, sem is- me-
 III
 Sem u-tód- ja, sem bol-dog ő- se, Sem ro-ko-

László Halmos, *Three Triciniums Based on Endre Ady's poems*, I., m. 1-3.

The build-up is signaled by increasing the interval leaps in the upper voice (third, fourth, then sixth leap in bars 1, 2, 3). The second voice follows the upper one in *stretto*, a single beat apart. Its interval leaps are smaller. We could also interpret the movement of this voice as the echo of the words of the lonely man.

There is a homophone formula on the "vagyok (I am)" side of the opposing pair, the voices are separate only at the beginning.

E.g. 2

I
 sen- ki- nek. ... mint min- den em- ber: fen- ség,
 II
 sen- ki- nek. Va- gyok, mint

László Halmos, *Three Triciniums Based on Endre Ady's poems*, I., m. 8-11.

There are many repetitive major chords in the music of the three voices, while at the repeated reoccurrence of the *lidérce*, *messze fény* (*a mirage of far-away lights*) metaphor, the special sound of an ascending chord mixture, built upon neighboring notes and made up of major chords appears.

E.g. 3

messze fény, Li-dér-ces, messze fény. De jaj, nem tudok

László Halmos, *Three Triciniums Based on Endre Ady's poems*, I., m. 16-19.

The second half of the poem reflects the poet's desires. He describes in the form of requests his wish to be known and loved. The composer starts with a two-bar solo melodic section, in which he associates the exclamation "de jaj (but woe)" with a fourth leap and the "nem tudok (I can't)" outcry with a minor second descending step.

E.g. 4

messze fény, Li-dér-ces, messze fény. De jaj, nem tudok

20 így marad-ni, Szeret-ném ma-gam meg-mu-tat-ni, Hogy

László Halmos, *Three Triciniums Based on Endre Ady's poems*, I., m. 16-24.

This is followed by a homophone section, in which we can observe the opposite movement of the outermost voices, the relative immobility of the middle voice, and the frequent use in every voice of the descending minor second movement, reflecting his mood of discontent.

The poem's distinctive form is the repetition of the last stanza, emphasized by Halmos with a variety of harmonies and a repeated melodic line, sung an octave pitch higher.

E.g. 5

Musical score for Example 5, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 4/4 time. The lyrics are: nek, S len- nek va-la-ki- é, Len- nek va-la-ki- é..

László Halmos, *Three Triciniums Based on Endre Ady's poems, I.*, m. 40-44.

II. The bases for the second work of the cycle is the poem *Jóság síró vágya* (*Kindness' Crying Desire*). Ady's thoughts are framed by the repetition of the first verse of the poem's total number of four. As the years pass, the sense of responsibility for the lost kindness and love matures in the poet's heart. The voice of conscience is growing increasingly stronger. Until now he had deliberately rebelled against social and moral norms, so far he had selfishly demanded everything, he had seduced other men's wives, but could not love faithfully. Now he wants to be good, loyal, giving, forgiving, and compassionate.

The second work of the cycle begins with two voices moving in parallel thirds. In the sixth measure we can observe sixths throughout several bars.

E.g. 6

Musical score for Example 6, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 4/4 time. The lyrics are: Me-leg ka-rok- ban me-le-ged- ni, ó Fal- ni sutto-gó,

THE ENDRE ADY POEMS FEATURED WITHIN LÁSZLÓ HALMOS' OEUVRE

Musical score for 'Three Triciniums Based on Endre Ady's poems, II., m. 1-6.' The score is in G major (one sharp) and 4/4 time. It consists of two staves. The top staff has a soprano line with lyrics: "...drá- ga szó- kat, Ju- tal- ma- zó- kat,". The bottom staff has an alto line with lyrics: "drá- ga szó- kat, Ju- tal- ma-". A box containing the number '5' is placed above the first measure of the soprano line.

László Halmos, *Three Triciniums Based on Endre Ady's poems, II.*, m. 1-6.

In addition to chords built of thirds, those structured on fourths are also common (bars 17-19: d – g - c; f – b flat – e flat).

E.g. 7

Musical score for 'Three Triciniums Based on Endre Ady's poems, II., m. 14-21.' The score is in G major (one sharp) and 4/4 time. It consists of three systems of two staves each. The first system has a soprano line with lyrics: "ni. Semmit se kér- ni," and an alto line with lyrics: "Buzgó- ság- ban sohsem lo- hadni,". The second system has a soprano line with lyrics: "el se venni, Nagyhű- ség- gel min- dent sze- ret- ni:" and an alto line with lyrics: "el se venni, Nagyhű- ség- gel min- dent sze- ret- ni:". A box containing the number '15' is placed above the first measure of the first system, and a box containing the number '20' is placed above the first measure of the second system.

László Halmos, *Three Triciniums Based on Endre Ady's poems, II.*, m. 14-21.

We can observe a segment of free imitation in bars 6-7-8, where the Alto voice imitates that of the Soprano, in a lower octave, replacing the syncopated rhythm with an anacrusic dotted rhythm.

E.g. 8

...drá-ga szó-kat, Ju-tal-ma-zó-kat,
 drá-ga szó-kat, Ju-tal-ma-
 cső-ko-ló-kat: Mi-lyen jó
 zó-kat, cső-ko-ló-kat:

László Halmos *Three Triciniums Based on Endre Ady's poems, II.*, mm. 4-9.

An interesting sound occurs in the 26-30 bars, where above the repeated note of the third voice, the intervals are gradually increasing, from the perfect fifth, augmented fifth, to a major sixth and perfect octave, ending in unison during the lyrics „Milyen jó volna áldni tudni (How nice it would be to be able to give blessings)”.

E.g. 9

Még is vig-hi-tet ad-ni más-nak,
 ha-zud-ni. Ó vig-hi-tet ad-ni más-nak,

Kl- sé- rő sí- róst a sí- rás- nak: Mi-lyen jó volt na

öld- ni tud- ni. Me- leg ka- rok- ban mele- ged- ni, ó

László Halmos, *Three Triciniums Based on Endre Ady's poems*, II., m. 26-36.

Upon the return of the first verse, the musical material occurs in a varied manner. The composer has an excellent sense of the inner rhythm of the text of the poem, to which he adapts his music. He uses dotted and syncopated rhythms, binary, ternary, heterogeneous bars to match the inner rhythm of the beautiful Hungarian poem.

III. The third part of the cycle is based on the poem "*Három őszi könnycsepp (Three Autumn Tears)*". The poem consists of only a few lines. It was published in the *Vér és arany (Blood and Gold)* volume. Its artistic effect is rooted in its melodicism: without any explanation, it only evokes moods and feelings. There is a strong sense of passing in the work, which the poet achieves by depicting the melancholic mood of autumn.

In the musical material beginning with a dotted rhythm and in e minor, Halmos highlights the repeated stanza by using a sequence in the upper voice. A dialogue between the two lower voices ensues, which is based on free imitation. Opposite melody arches emerge, whose rhythm brings agility to the harmonic changes occurring in each bar. The "Óh, be nehéz (*Oh, it's tough*)" sigh is indicated by an ascending fifth interval, followed by a descending line of parallel thirds. At the end of the first verse, the phrase "*Kacagni a leányokra (Laughing at the Girls)*" ends in a cheerful G major.

Ó-szi dél-ben, ó-szi dél-ben Óh be ne-héz, be ne-héz, ne-héz
 ka-cag-ni a le-á nyok-ra.. a le-á-nyok-ra.

László Halmos, *Three Triciniums Based on Endre Ady's poems*, III., m. 1-9.

In the sequel, the second verse, depicting the text "*Ószi éjben (Autumn Night)*" in bars 10-11, the two lower voices perform a semitone wave motion. Because they move in different rhythms (dotted rhythm – syncopated rhythm) it does not seem to be parallel movement. In bar 11, on two related notes, strongly dissonant, augmented sixth chords develop (g-b-e flat; f#-a#-d). The closing of the "*Óh, be nehéz / fölnézni a csillagokra (Oh, it's tough / look up at the stars)*" stanzas seems incomplete due to the V scale degree stop.

10 Ó- szi éj- ben, ó- szi

éj- ben Óh be ne- héz Föl- néz- ni a

Óh be ne- , héz Föl- néz- ni a

csil- la- gok- ra. Ó- szi éj- ben,

László Halmos, *Three Triciniums Based on Endre Ady's poems*, III. m. 10-18.

In the musical material of the third verse, the last verse, the familiar motifs return one after the other: the semitone wave motion; the dotted rhythm spanning over a full bar; and its short version featuring two sixteenth notes. This latter rhythmic formula appears in one after the other at all three voices; in bar 20 in a tonal chord mixture. Here the autonomy of the voices ceases to exist, the composer does develop chord progressions, he merely moves the voices in one direction for the sake of the build-up, emphasizing the Soprano line to get to the second element of "Óh, be nehéz" – „Óh, be könnyű” ("Oh, it's tough" - "Oh, it's easy").

csit-la-gok-ra. Ó-szi éj-ben,

ó-szi dél-ben Óh be köny-nyű

Óh be köny-nyű

László Halmos, *Three Triciniums Based on Endre Ady's poems*, III. m. 16-21.

In the following bars, a new mixture developed from fourth-sixth chords, built upon the gradual line of the B-flat major scale, which leads through the „sírva, sírva (crying, crying)” build-up to the “leborulni (bow down)” poem closing thought. But I feel this is a mere half cadence, since the d – a – d- chord (missing its third) appears to be the fifth degree of g minor.

E.g. 13

Sír- va, sír- va le-bo- rul- ni,
 le-bo- rul- ni,
 le-bo- rul- ni.

László Halmos, *Three Triciniums Based on Endre Ady's poems*, III. m. 22-26.

The composer does not determine the tempo or the dynamics of the work. In my opinion, this occurs because Ady's poems are so expressive that the content and mood of the text helps to find the proper way to perform them.

The choral work *Három tricinium Ady Endre versére* (*Three Triciniums Based on Endre Ady's poems*) for equal voices denotes a sensitive composer. When Ady died Halmos was only 10 years old. By the time the choral piece was written, in 1977, on the 100th anniversary of Ady's birth, Halmos was already at the peak of his career. Most probably, the composer wanted to salute the celebrated poet, this being what prompted him to write the piece. It is a work composed by a confident master. It was a pleasure for me to get to know the work.

Translated from Hungarian by Juliánna Köpeczi

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FIVE SKETCHES FOR PIANO. AN AVANT-GARDE WORK OF PÉTER VERMESY

ATTILA FODOR¹

SUMMARY. Péter Vermesy (1939-1989) was one of the most progressive members of the Cluj School of composition. Although his work, either as a composer or a writer demonstrates a commitment to promote the musical mother tongue, he was also opened to the techniques and messages of the western avant-garde. The *Five Sketches for Piano* (1963) is one of his earliest works that experiments with elements of new music, explored later in many other compositions. We dedicate the paper to his memory on the occasion of his double anniversary.

Keywords: Péter Vermesy, Cluj School of composition, avant-garde, piano music

In the context of the second generation of the Transylvanian composers', Péter Vermesy appears as a distinguished, original personality. As a man and as an artist, as he confessed about himself, he is characterized by the dichotomy of the „homo faber” and “homo ludens”. From this attitude arise a great variety of – frequently contrasting – musical expressions – candidness, naïve joyfulness, harsh directness, irony and sarcasm –, as well as his creative curiosity.

Similar to his colleagues, the outset of his compositional career was profoundly affected by Bartók's oeuvre. Though its influence is often understood as an emphasis on the musical mother tongue both in composition and education, certain aspects of his output may have served as a model for Vermesy and his contemporaries in other respects too. Namely, a synthesis of the folk heritage with the contemporary musical tendencies achieved variously by individual results.

Beyond the bartókian influence, these sources had also a special significance during the communist regime, since besides the tolerated

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folksong, the avant-garde style – considered as a manifestation of the western decadence – became a primary device for protest against dictatorial oppression.

Among his Hungarian contemporaries, Vermesy proved to be in this respect one of the most progressive, similar to his Romanian fellow, Cornel Țăranu. As well as their many other colleagues, both studied composition with the remarkable Transylvanian master, Sigismund Toduță. It is not an accident, that out of the interpreters of the very few surviving recordings of Vermesy's excels Țăranu and his *Ars Nova* ensemble founded just for the interpretation of contemporary music.

It would be an exaggeration to consider Vermesy an outstanding pioneer of the Transylvanian avant-garde. Yet, it is important to notice that – according to his writings – he was surprisingly familiar with western musical tendencies, even living on the Eastern side of the Iron Curtain. His attitude towards new music was a Janus-faced one, characterized at the same time by openness and critique. As he stated in a self-interview entitled *Longing for New Classicism*: “Evidently I am very curious about every new musical tendency, every new musical work – wherever it was composed. Since composition has also a technical side, that needs to be permanently developed. You can and you have to learn from every new composition, consciously assimilating everything that seems to be valuable. However, everything new is just in a philosophical sense a necessary denial of the old.”²

As a composer, Vermesy uses the avant-garde language both for experimentation and as a form of protest. For the latter, one of the best examples is his *Monologo con commenti* (1984) set for trombone, percussion and contrabass just before his immigration to West-Germany. In terms of his solo piano compositions it applies mostly to *Five Piano Sketches* (1963) and *Improvisations* (1968).

Though he didn't consider himself a pianist, the instrument is relatively well represented in his output. Besides the compositions set for solo piano, two pianos and chamber formations, it plays a great role in other significant large scale works, like *Concertino da camera* (1966), *Failed Serenade* (1986) or *the 3rd Symphony* (1984). Vermesy wrote two solo piano pieces for his children: *Sonatina* (1976) for his son András, and *Notturmo* (1977) for his daughter Anna.

² Vermesy Péter *Új klasszicizmusra vágyom* [*Longing for New Classicism*], in: *A Hét évkönyve* [The „Hét” Annual], Bukarest: A Hét, 1979, p. 172.

Table 1

Year of composition	Title	Notes
unknown	<i>Adagio-Allegro molto</i>	
unknown	<i>Burletta</i>	
unknown	<i>Three Piano Pieces</i> : I. Invention, II. Adagio, III. Burlesque	
1960	<i>Sonata Juvenile</i> (I-III.)	
1963	<i>Five Piano Sketches</i>	
1968	<i>Improvisations</i> : I. Moderato recitativo, II. Agitato, III. Adagio, IV. Capriccioso, V. Molto agitato, VI. Moderato, VII. Presto	I-III., VII. parts orchestrated for chamber orchestra (1972)
1970	<i>Nenia in memoriam B. B.</i> – Lento, rubato assai	Hommage à Bartók, Later developed in the first movement of the 2 nd <i>Symphony</i>
1976	<i>Sonatina</i> : I. Allegretto, II. Larghetto, III. Vivo	For his son, Vermesy András
1977	<i>Notturmo</i> – Andantino	For his daughter, Vermesy Anna. Later developed in the second movement of the <i>Failed Serenade</i> (Andantino)
1978	<i>Postludium in memoriam K. Z.</i> – Adagio, rubato a piacere	Hommage à Kodály
1982	<i>...Super sepulchrum K. Z.</i> – Moderato, un poco rubato	Hommage à Kodály

The list of Péter Vermesy's Piano Works

All of his solo piano works were composed before he left his homeland. Among the first four, the *Sonata Juvenile* certainly, the other three supposedly date from his college years. The other seven succeeds with a relatively great interval. The last Hommage à Kodály is followed only by a few late – though significant – pieces, thus we can state, that the solo piano works cover in time his entire output.

Some works of his youth show certain overlaps. So the second movements of the *Three Piano Pieces* and *Sonata Juvenile* are almost identical, while the third movement of the later is a significantly elaborated

version of the former's first movement. Two other compositions were developed further: the *Nenia* is a basis for the second movement of his significant 2nd *Symphony*, while the *Notturmo* returns in the late *Failed Serenade*.

Vermesy's solo piano compositions are not demanding that much from a technical, but from an expressive point of view. Their other common characteristic is the briefness of setting, however, due to various factors. Some of them are style exercises (*Sonata Juvenile*), others reflect the technical limitations of the future interpreters (*Sonatina*, *Notturmo*). The laconicism of the three homage pieces expresses a meditative state. And finally, the briefness of the *Five Piano Sketches* and *Improvisations* is a consequence of a concentrated avant-garde language and technique.

In spite of Vermesy's compositional significance and popularity, the greatest part of his output is still unpublished, except his piano works, issued by his former colleague and friend, Pál Búzás in four volumes.³ Though the majority of his compositions were presented during his lifetime, only a few unofficial recordings have survived in the Acoustic Studio of the "Gheorge Dima" Music Academy from Cluj-Napoca, including two interpretations of the *Improvisations*.⁴ The only official audio recording was released by Hungaroton Music in 1988, including almost half of his solo piano works owing to his pupil György Selmeczi.⁵

Generally speaking, Vermesy's piano works are varied in duration, complexity, technical difficulty, style, melodic sources, construction, expression. In a wider sense, they demonstrate an overall preference for experimenting,

³ Vermesy Péter, *Művek két zongorára* [*Works for Two Pianos*], ed. Buzás Pál], Arpeggione, Cluj-Napoca, 2005.

Vermesy Péter, *Művek zongorára és zenekarra* [*Works for Piano and Orchestra*], ed. Buzás Pál], Arpeggione, Cluj-Napoca, 2007.

Vermesy Péter, *Zongoraművek* [*Piano Works*], ed. Buzás Pál], Arpeggione, Cluj-Napoca, 2008.

Vermesy Péter, *Zongoratriók* [*Piano Trios*], ed. Buzás Pál], Arpeggione, Cluj-Napoca, 2009.

⁴ 1472/1049 Vermesy Péter: *Improvizációk zongorára* [*Improvisations for Piano*, Sava Gheorghe, 25.05.1968].

4462 Vermesy Péter: *Improvizációk zongorára* [*Improvisations for Piano*, Jánky Ilona, 07.05.1984].

⁵ Vermesy Péter, *Nenia (in memoriam B.B.), Notturmo, Sonatina (Allegro, Larghetto, Vivo), Öt zongoravázlat* [*Five Sketches for Piano*] (*Vivace, Andante, Con moto, Adagio, Presto*), *Postludium (in memoriam K. Z.)* in: Hungaroton, Budapest, 2008, B0013816Y2.

his innate curiosity, openness and playfulness (“homo ludens”). On the other hand, they are well elaborated due to his interest in structures, polyphony, consecrated and new compositional techniques (“homo faber”). As he confessed once: “I work painfully hard, it’s difficult for me to consider a work as definitive...”⁶

There are some particular style elements characteristic to Vermesy’s compositions, mostly derived from his preference for balance, whether static or dynamic.

One of the basic principles widely and variedly used in his works is the arch-structure. As he discussed in his PhD dissertation, the arch is an artistic reflection of a universal principle, that occur in every period and style at the level of every musical parameter (melody, harmony, rhythm, dynamics, tone color). He illustrates this statement with an example taken from Schoenberg’s work *Die glückliche Hand* along with the following comment: „The extreme, fluttering interval-structure (*Eselmelodik*) as a usual consequence of the serial technique even in vocal facture, effectuates the arch structure in smaller units.”⁷

E.g. 1



Arnold Schoenberg: *Die Glückliche Hand*, II. Bild, mm. 45-47.

This melody type, frequently with diminished octave or minor ninth intervals, is very characteristic to Vermesy’s compositions. Another source of his melodic construction is Hungarian folk music. The latter is also present in the rhythm parameter, with a distinguished focus on giusto and rubato.

Regarding the harmony, Vermesy’s musical language – as well as of his colleagues – resembles that of Bartók, especially in his piano works: diatonic, chromatic, mistuned tonal systems, bitonality, bimodality, central harmony, -interval, -note.

⁶ Vermesy Péter *Új klasszicizmusra vágyom* [Longing for New Classicism], in: *A Hét évkönyve* [The „Hét” Annual], Bukarest: A Hét, 1979, p. 172.

⁷ Vermesy Péter. *Egy szokványos harmóniafűzés – és ami mögötte rejlik (avagy a záróflexa dicsérete)* [An usual chord progression – and what lies behind it (or the laudation of the closing flexa)] in: *Zenetudományi Írások*, Bukarest: Kriterion, 1983, p. 58.

The symmetry is widely used as a formal principle, whether in binary, ternary, whether as an arch-structure.

The *Five Sketches* (1963) (as well as his following piano piece *Improvisations*) is in many regards different to the other piano works. Conceived in his thirties, after his graduation in composition and the beginning of his career both as a composer and a counterpoint teacher, these early works show an increased interest in western avant-garde music. His numerous writings published in several cultural periodicals demonstrate a profound knowledge of the new music. One of his earliest articles was a report about the Amsterdam Music Autumn of 1968 in two parts entitled *Amsterdam and the New Musical Beauty*, where he participated at the invitation of the Gaudeamus Foundation. The text is permeated by his enthusiasm for the popularity of the avant-garde music among the Dutch youth. On the one side Vermesy was reticent to some experiments, like the aleatoric *Piano Concerto* of John Cage, on the other, he summarized an important feature of new music, also characteristic for his compositions: “Despite the variety of works heard at the festival, a – so to speak – general tendency was the *rational construction* of sounds. I think we can regard this as an essential feature of our contemporary music: a new ideal of beauty.”⁸

This statement, though formulated after setting up the *Five Piano Sketches* explains in retrospect his creative purpose. The work is mainly based on the symmetry principle, a general rule for a highly controlled creative process. As a result, it is rather abstract. The title – *sketch* – is also expressive, especially regarding its connection to new music tendencies, suggesting a sort of experimental, unfinished composition, that paradoxically (but necessarily) is very well organized.

The *Five Piano Sketches* is a series of five short movements, with alternating tempos: Vivace, Andante, Con moto, Adagio, Presto. Though Vermesy doesn't use a proper twelve-note technique, he integrates principles of integral serialism, especially by associating several parameters (notes, rhythm, dynamics, articulation) to obtain specific musical motifs (similar to Messiaen's *Mode de valeurs et d'intensités*). Its duration is about 3 minutes, which remembers particularly the highly concentrated, brief pieces of Anton Webern.

⁸ Vermesy Péter, *Hollandia – és az új zenei szép 1-2*. [Netherlands – and the New Musical Beauty] in: *Utunk*, 23/46-7 (nov. 15, 22.), Cluj-Napoca, 1968, p. 12.

The movements are highly contrasted regarding at least two main dichotomies: continuous-discontinuous and invariable-developed. While the faster odd movements present these motifs invariably in a succession of alternating contrasts (see Stravinsky's *Le Sacre du Printemps*) organized around a temporal symmetric axis (retrograde transformation), the slower even ones demonstrate the continuity principle, along with certain developing aspects.

Vermesy uses the *b* as a central note to connect the odd movements, with a symmetrical alternation in the registers. These also are opposed in dynamics:

E.g. 2

Three musical sketches labeled I, III, and V. Sketch I is titled 'Vivace' and features a piano part with a dynamic marking of *ff*. Sketch III is titled 'Con moto' and features a piano part with a dynamic marking of *p*. Sketch V is titled 'Presto' and features a piano part with a dynamic marking of *f sf*. Each sketch shows a piano part with a central note *b* in the bass register.

**Péter Vermesy: *Five Piano Sketches*,
the beginning of the 1st, 2nd and 3rd movements**

The central note is also present in the slower movements through its antipole counterpart (*f* and *e* sharp):

E.g. 3

Two musical sketches labeled II and IV. Sketch II is titled 'Andante' and features a piano part with a dynamic marking of *p*. Sketch IV is titled 'Adagio' and features a piano part with a dynamic marking of *pp*. Each sketch shows a piano part with a central note *b* in the bass register.

**Péter Vermesy: *Five Piano Sketches*,
the beginning of the 2nd and 4th movements**

To this central note, he associates tensed intervals, especially the minor second-major seventh and diminished fifth:

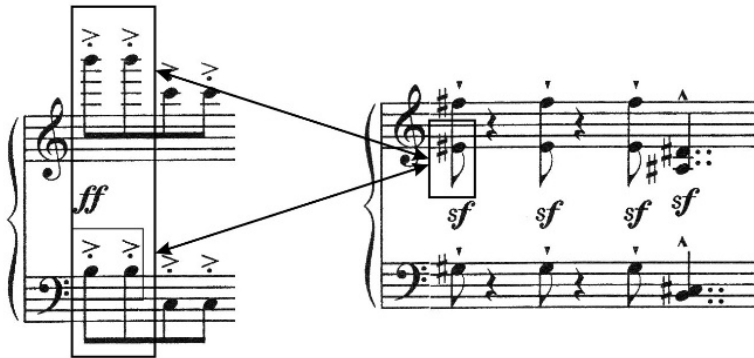
E.g. 4



Péter Vermesy: *Five Piano Sketches*, the beginning of the 4th movement. Minor second relation

The latter (a basis of Bartók's pole-antipole system) is an important structural element, that organizes the axial system of movements:

E.g. 5



Péter Vermesy: *Five Piano Sketches*, 1st movement, Vivace. Pole-antipole relation

The same axial principle leads to the confrontation of diatonic and chromatic materials. The diatonic ones are frequently exposed in a pointillist manner (sudden and big register changes) mostly in the extreme sections, while the chromatic ones presented as chords or clusters of chords (frequently repeated central chords) are placed around the axis point:

E.g. 6

III.

**Péter Vermesy: *Five Piano Sketches*, 3rd movement, *Con moto*.
Acoustic principle, pole-antipole relation, repeated central cluster**

Sometimes Vermesy contrasts the tensed materials with that of derived from the acoustic resonance principle as it is shown in the former example (*c-g-d-a-e*).

The symmetrical organization of the movements is also emphasized by the contrasting use of the rhythm, dynamics and articulation and register (tone color). Each point of symmetry consists of identical rhythm values or formulas, being dynamically accentuated (usually by sforzando) and positioned in a relatively central register:

E.g. 7

I. III.

V.

**Péter Vermesy: *Five Piano Sketches*, 1st, 3rd and 5th movements.
Contrasted materials**

The discourse is characterized by an intense fragmentation (excepting the second movement and partially the fourth). The musical units (“personnages”) are divided either by rests, sudden register changes or different rhythm formulas.

There is no measure and time signature. This apparently leads to the idea of free rhythm that applies however only to the lack of a traditional meter. Let’s quote Messiaen’s *Technique of My Musical Language*: [...] we shall replace the notions of „measure” and „beat” by the feeling of a short value (the sixteenth note, for example) and its free multiplications, which will lead us towards a music more or less „ametical”, necessitating precise rhythmic rules.”⁹

In Vermesy’s case, these rules consist mostly of a sort of rhythm progression from larger values to smaller, or from uniform formulas to heterogeneous ones:

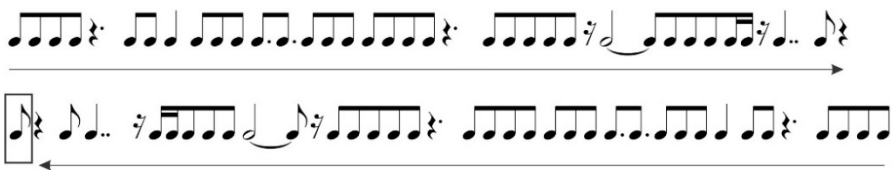
E.g. 8



Péter Vermesy: *Five Piano Sketches*, 1st movement, Vivace.
Rhythm progression

The division into symmetrical binary units by retrograde inversion produces an overall non-retrogradable rhythm theorized and applied by the same Messiaen:

E.g. 9



Péter Vermesy: *Five Piano Sketches*, 1st movement, Vivace.
Overall rhythm scheme

⁹ Messiaen, Olivier: *Technique of My Musical Language* [transl. by John Satterfield], Alphonse Leduc, Paris, 1956, p. 14.

There are also other rhythm elements characteristic for Messiaen's music, like the use of added value or the addition of the dot:

E.g. 10

The musical score for E.g. 10 is titled "Con moto". It consists of two staves, treble and bass clef. The treble staff begins with a piano (*p*) dynamic, followed by a piano (*p*) dynamic with a crescendo line leading to a forte (*f*) dynamic. The bass staff has a single note with a fermata. There are accents (>) over several notes in the treble staff.

Péter Vermesy: *Five Piano Sketches*, 3rd movement, *Con moto*.
Added value technique

E.g. 11

The musical score for E.g. 11 is titled "Vivace". It consists of two staves, treble and bass clef. The treble staff starts with a fortissimo (*ff*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The bass staff also starts with a fortissimo (*ff*) dynamic, followed by a mezzo-forte (*mf*) dynamic. There are accents (>) over several notes in both staves.

Péter Vermesy: *Five Piano Sketches*, 1st movement, *Vivace*.
Addition of the dot technique

The overall facture of the movements (excepting the second) is a pointillist and isorhythmic one, while the discourse frequently evolves in a single hand by alternation, or in superposed motion. The high-level fragmentation is produced both by the high register changes, fragmented rhythm, contrasting dynamics, and articulation.

By contrast, the slower movements show some particular features, especially the second one. Based on the melodic evolution of two different modes, with a traditional flavor, it is the single real polyphonic moment of the piece (including aspects of free imitation). The principle of symmetry appears in the equilibrium of the arch-like contours, while the rhythm is flowing slowly. Like in the other movements, the pole-antipole relation has a structural role, even being resolved on a harmonic resonance chord in a relatively high register (*f-c-g*):

E.g. 12

II.

Andante

**Péter Vermesy: *Five Piano Sketches*, 2nd movement.
Free imitation, pole-antipole relation, resolution**

Finally, the slowest fourth movement is probably the less abstract (so to say the most human one), suggested by the author with the expressive indications: *cantabile* and *secco*. It uses 11 out of the 12 chromatic notes in a free atonal discourse. Vermesy works here with three different types of materials: a floating discourse over a sustained pedal, an expressive cantabile intonation and a highly contrasting rhythmic motif in the low register exposed by repetition in pole-antipole relation. Here the symmetry principle is more freely applied, altered by the development of materials. The register change of the initial statement in its recurrence suggests a kind of resolution:

IV.

Adagio

The musical score consists of three systems of staves. The first system includes measures 1-2 (pp), 3-4 (poco sf), 5-6 (mf cantabile), and 7-8 (mf cantabile). The second system includes measures 9-10 (ff, secco) and 11-12 (p, secco). The third system shows further development of the motifs. Dynamics range from *pp* to *ff*. Performance instructions include *secco* and *cantabile*. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, and 11 are indicated throughout the score.

**Péter Vermesy: *Five Piano Sketches*, 4th movement.
Tonal system, motifs, pole-antipole relation, resolution**

The *Five Piano Sketches* is certainly the first mature piano work of Vermesy that experiments with several techniques of 20th-century composition, demonstrating not only his high interest for the new music tendencies but also a particular affinity for construction, seen as a primary feature both of his music, and for the featured style. Though it shows a high degree of abstraction, almost every movement contains flashes of the natural and human, whether as a melodic fragment, *cantabile* indication, whether by the acoustic principles of sound organization. The arch-principle theorized by Vermesy appears here mostly in the overall balance guided by the symmetry principle, that produces so to say a dynamic equilibrium.

Translated into English by Attila Fodor

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INTERPRETATIVE-ANALYTICAL HYPOSTASES IN “SEPT FRAGMENTS DE TRISTAN TZARA”¹ FOR VOICE AND PIANO BY ADRIAN POP

LAVINIA CHERECHES²

SUMMARY. The present paper provides a descriptive analysis of the *Sept fragments de Tristan Tzara*, a unitary song cycle, organized on the basis of an internal dramaturgy, in which the poet's verses (used in French in original) outline the thematic framework pervaded by the central idea of love. The unity of the interpretation of the cycle of the *Seven fragments from Tristan Tzara* can be achieved only after a deep knowledge of the expressive and symbolic springs of the musical-poetic discourse. The study of the musical segments closely leads to the comprehension of the musical language in the process of decoding the encrypted meanings in the score, an image of the whole being configured only when the cycle is complete. The elements of assimilation, memorization and interpretation will be tracked and chiselled into the vocal-instrumental duo throughout each song. The vocal techniques used vary according to both the particularities of the language elements and the way of their psycho-affective representation in interpretation. The vocality, adapted to the rhythmic and metrical writing of the pieces, requires a perfect mastery of the interpretive technique. The vocal part, as a constitutive part of a musical discourse with a modal language of synthesis, is emphasized by the writing in the piano accompaniment, in which the chordic structures are either gravitational or geometric. Analysing the form of the works, we concluded that, in each case, they are entirely subordinate to the needs of a dramatic sense and closely related to the poetic and musical images. Nevertheless, our paper is embedded within a personal interpretative vision on the “fragments” of the cycle, bearing the imprint of the subjectivity that resides in the personal reception of the meanings of music.

Keywords: song cycle; voice training; artistic image; vocal emission; intonation

¹ The *Seven fragments from Tristan Tzara* (original French title: *Sept fragments de Tristan Tzara*) by the composer Adrian Pop were written in the spring of 1995 on the occasion of the centenary of the poet's birth (1886) at the request of the "Tristan Tzara" Cultural Association in Moinești. Their first performance took place in October 1996, during the "Toamna Muzicală Clujeană" Festival, in the interpretation of the mezzo-soprano Ana Rusu and the pianist Cristina Mureșan.

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The *Sept fragments de Tristan Tzara* represent a unitary song cycle, organized on the basis of an internal dramaturgy, in which the poet's verses (used in French in original) outline the thematic framework pervaded by the central idea of love. The phrase *sept fragments* reflects a certain delimitation from a stylistic or genre lineage outlined with precision, while at the same time the title is justified also by the brevity of the musical-poetic images, built on fragments of poems, which allows the composer a greater freedom in the selection of images and their combination in a cyclical structure of their own, with a vision relatively independent of Tzara's poetic cycle (in fact a larger volume).

Such a denomination does not, however, cancel the insertion of the work in a well-defined genre concept from the point of view of tradition, this insertion being well perceivable in two directions: on the one hand, the French *chanson*, closely related to the song (a term adopted by most Romanian composers, of old, but also modern ones: Gheorghe Dima, Mihail Jora, George Enescu and many others, a genre observed also from the prism of the text retrieved from the posthumous cycle of poems *Chansons et déchansons* by Tristan Tzara); on the other hand, the German tradition of the *lied*, and more specifically the song cycle, to which leads the line of leitmotivic suggestion, of internal thematic connections or the allusive use of the principle of reprise which offers, following the model of the famous *Dichterliebe* or *Frauenliebe und Leben* cycles by Robert Schumann, the perspective of the cyclical unity of the vocal-instrumental miniatures. Considering both connections valid, we will opt, in the designation of the pieces, for the original term of "fragments," proposed otherwise by the author himself. In their analysis we will detail every time the dominant stylistic aspect, due to the fact that each 'fragment' has a distinct genre and form personality, giving the cycle heterogeneity, as such consistent with the stylistic synthesis that the composer performs. Thus we will see that "in fragment no. I dominate the features of the lied, in the second the theatrical aspects are detached, forming a miniature vocal-instrumental scene, fragment III is a song referring to the folk lied, IV and V are fragments proper, having the equivalent extension each of a musical period, being otherwise coupled together in a type of small binary form with subtle correspondences between the two texts taken from different poems, - fragment VII is a combination of *chanson* and lied, with a ternary form with reprise, VII is a *chanson* with theatrical elements and with a complex function of recollection / reprise at the song cycle level (the reprise of the introduction of the initial lied)."³

The multiple facets of the meanings of the poetic metaphor, in close connection with the language of surrealist orientation in the second stage of Tristan Tzara's creation are reflected in the musical metaphorical correlations, being semantically diffused in various subtle stylistic "colours." We may discuss about a meta-stylistic view in which the composer outlines from the musical

³ Interview with the composer, June 2010.

standpoint two semantic planes: the plane of an objective reality, realized at the level of the contemporary chromatic modal language, and the symbolic plane, realized by analogy, with sonorities located stylistically in areas of the musical tradition: Renaissance, Baroque, Romanticism. In all the 'fragments' chosen, the composer felt, sensed the subtlety of the poetic suggestion, the musicality and its inner rhythm enhancing the symbolic expressive valences of the musical discourse. Thus appear colours of melancholy, nostalgia (in fragments III-IV-V), subtle irony and parody (II... *j'ai un cheval dans ma tête*) or accents of fine humour, wearing the perfume of times past (VI... *que c'est drôle...*). Throughout the cycle, the composer expresses himself deftly, with an economy of the compositional means whose expressive efficiency is the mastery of the great masters of the genre.

It is obvious that in order for the interpretation to bend along the composer's artistic intentions, the interpreter must be informed about them. The preface to the volume published by Arcadia Media publishing house in 2007 offers clues and essential details: "Intended as an uninterrupted succession, the lieder, some more developed, others conceived in miniature touches, embody the sinuous experiences of love: lyricism and effusion, sensuality, melancholy, but also ironic disguises, sometimes even sarcastic. The musical discourse follows these meanders, making use of various stylistic reflections that respond to the great mobility of poetic images."⁴

The study of the musical segments closely leads to the comprehension of the musical language in the process of decoding the encrypted meanings in the score, an image of the whole being configured only when the cycle is complete. The elements of assimilation, memorization and interpretation will be tracked and chiselled into the vocal-instrumental duo throughout each song.

I. (...*légère, fine...*)

... is a riddle that opens the cycle in a lyrical atmosphere punctuated by the insertion of a micro-chorus that links the verses: "qu'est-que que c'est?" The characteristic elements of the lied are, in this fragment, dominant. The perfect osmosis between the accents, the meaning of the words and the motivic contour of the vocal melody, complemented and completed by the piano accompaniment, the voice-piano dialogue, the contrast of character and tempo between the expository and the middle stanzas, the idea of the micro-reprise of the form, the enlarged extension, the impetuosity and the dramatized frame of the expression, represent general and particular considerations through which this fragment approaches the technique and structure of the lied.

⁴ Adrian Pop, *Sept fragments de Tristan Tzara pour voix et piano*, Arcadia Media Publishing House, 2007, pg. 3.

The vocal part takes on the intensity and character of the piano's sonority, according to the composer's indications: *come da lontano*, using a soft, velvety timbre, a low intensity of sound and the *parlando* character suggested by the melodic-rhythmic shape. The unison with the piano implies a precise rhythmic-melodic synchronization, but also an important intonational support in the first stanza. The *esitando* expression as well as the insertion of the micro-refrain motif of the interrogation followed by the fermata emphasizes the intimate, fragile atmosphere, the amazement suggested by music and text:⁵

E.g. 1

I. (... légère, fine ...)

Piú mosso, parlando

Andante

mp

lé - gè - re fi — ne

come da lontano

pp

p

Ped.

p

p

esitando

p

chair de dat - te, mon beau sou - ri — re — — — — —

qu'est-ce que c'est?

pp

Ped.

Ped.

Adrian Pop, *Sept fragments de Tristan Tzara, I. (...légère, fine...), m. 1-9.*

⁵ The musical examples are taken from the handwritten copy of the author, and not from the edition printed at Arcadia Media Publishing House. I chose this graphic version because it is the one I used when I performed the songs, and besides, I attach to the handwriting, which is also very calligraphic and neat, an extra personal note emanating from the author.

The chromatic play existing both at the level of harmony (consisting of successions of chords with intervallic structures of sevenths and ninths) and of the melodic motifs (the play of the minor seconds) will be fully manifested in the second segment of the first stanza of the lied, which is a free, upward sequential development of the first musical idea. With this "unrest," a chromatic and rhythmic restlessness on the same words, the expressive speech gains in intensity, the range being ever more wider (the soprano line rises to G₅), which requires a good vocal support to achieve the dynamic climax in *forte*, doubled by a pronounced agogic climax: *crescendo ed animando*. The vocal melodic outline will be interspersed with the doubling appearing in the upper melodic line of the accompaniment, enriched with mixtures, this again giving the voice a useful intonation reference point.

E.g. 2

The musical score consists of two systems. The first system shows the vocal line and piano accompaniment for the first two measures. The vocal line begins with a piano (*p*) dynamic and moves to *cresc. ed animando*. The piano accompaniment features a chromatic, upward-moving line in the right hand and a more static bass line. The second system shows the vocal line and piano accompaniment for the next two measures. The vocal line reaches a *f* dynamic. The piano accompaniment continues with the chromatic line, reaching a *f* dynamic. The score includes performance markings such as *p*, *cresc. ed animando*, *col Ped.*, and *f*.

Adrian Pop, *Sept fragments de Tristan Tzara*,
I. (...légère, fine...), m. 14-19.

The second stanza of the lied is a playful musical replica given to the enumeration in the poetic text, which includes the words *souple*, *rapide*, *pesante*, *riante*. The composer constructs, in a quasi-Baroque manner, an isorhythmic, sequential passage, for the realization of which the voice may resort to the technique of performing coloraturas, through a light, non legato emission. On the word *riante* the composer uses a melismatic ornamental formula, accurately noted with thirty-second notes, suggesting subtly the musical expression of the laugh - which the voice can underline through a more obvious *non legato*, but realized in the general lightness atmosphere requested by this passage. A good diction will ensure the *volubile* character required by the composer. (The sporadic intonation markers in the *arpeggiato* figured plane of the piano writing may be helpful, but the passage must be studied with great attention to intonation and aiming to gain an automated manner, the piano markings only serving as control points.)

E.g. 3

Mosso, volubile e leggiero

p

sou-ple, ra-pi - de, pe-san - te, ri - an te, sou-ple, ra-pi - de, pe-san - te, ri-an te,

sub. p *leggiero*

accel. **Veloce** *f*

sou - ple, ra - pi - de, pe - san - te, ri - an te, pe - san

Ped.

poco dim.

te, ri - an - te, ri - an - te

(sempre col Ped.)

mf

**Adrian Pop, *Sept fragments de Tristan Tzara*,
I. (...légère, fine...), m. 20-29.**

The coda is based on the micro-chorus – question and the answer “c’est à moi de le deviner” – “I am the one who has to guess,” returning to the initial note, F#, a pedal over which the musical melodic motif reiterates, more interrogatively than conclusively, the idea of the chromatic-diatonic alternation:

E.g. 4

Andante

p

c'est à moi de le de - vi - ner

p

attaca

**Adrian Pop, *Sept fragments de Tristan Tzara*,
I. (...légère, fine...), m. 36-39.**

II. (... j'ai un cheval dans ma tête...)

The second fragment begins with *attaca*, in an unexpected *Molto Allegro*, with a piano solo that introduces a discourse dominated by arpeggiated and rhythmically obstinate structures, creating the image of an imaginary gallop ("dans ma tête").

The clashes of seconds between the voices in the ostinato discourse, the fluctuating dynamics, the compound meter, the trill that gains by ascension an increasing sweep of range, complete the suggestion of sound hallucination and implicitly of the surrealist images generated by the meaning of the verses.

E.g. 5

Adrian Pop, *Sept fragments de Tristan Tzara*,
II. (... j'ai un cheval dans ma tête...), m. 11-19.

The voice is assigned a melodic line in another tonal plane, a third sound layer, supported by a dramatized tone of the timbre on the *marcato* indications, as well as on the fermata notes or on the large interval leaps (of octaves, and as such the voice should be placed properly for a correct singing technique). Asymmetrical rhythmic pulsations are also difficult to synchronize, as are the interventions after the rests in the song. The intonation markers need to be well-memorized, as they are somewhat "hidden" in the harmonic texture (it is possible, and perhaps even preferable in terms of tempo and rhythmic asymmetries, to choose an alternative option - that of automation by study of the melodic contour without seeking the intonation support in the piano harmonies).

The image shows a musical score for a vocal and piano piece. It consists of four staves. The top staff is the vocal line, starting with a forte (*f*) dynamic. The lyrics are: "j'ai un che -", "- val dans ma tête, j'ai", and "dr". The piano accompaniment is written in two staves below the vocal line. It features a complex, rhythmic pattern with many sixteenth and thirty-second notes. There are dynamic markings such as *più f* and *Ped.* (pedal). The key signature has one sharp (F#).

**Adrian Pop, *Sept fragments de Tristan Tzara*,
II. (... *j'ai un cheval dans ma tête...*), m. 24-33.**

In the second verse, constituting the second segment *b* of the first stanza *A*, the imaginary horse “jumps and overturns me” (“il bondit et me bouscule”). The musical image is also built on an ostinato in the piano, but this time in chord structure, the voice following the extremely “capricious” dynamics with *crescendos* and *subito p*, which finally reach a sonorous culmination on A_5 supported in *fff*. A short conclusion with a culminating role restores the *arpeggio* figuration in the piano, and will be played in a *poco allargando* on the high note of the soprano, which “decomposes” into an exclamation on indefinite pitches, *quasi gridando*. The piano part will accentuate this climax of panic, realizing a quasi-random moment on indefinite notes, having only the rhythmic support and the ascending-descending direction up to the final cluster and the mutual *glissando*. The vocal effects can be spectacular provided a good mimicry of the expression and of the state that the composer configured with an almost visual descriptive efficiency. The ascending *glissando* at the end of the high note, the colour of the declamation as well as the rhythmic synchronization with the piano in the final *glissando* are the key elements of the artistic image.

The image shows a musical score for a piano and voice. The top system consists of a vocal line and a piano accompaniment. The piano part features a complex, rhythmic accompaniment with a wavy, undulating line. The vocal line is marked *quasi gridando* and includes the lyrics "et me bous - cou - le". The piano part is marked *strepitoso* and includes the instruction *(sempre col Ped.)*. The bottom system shows a continuation of the piano accompaniment with a wavy, undulating line.

**Adrian Pop, *Sept fragments de Tristan Tzara*,
II. (... j'ai un cheval dans ma tête...), m. 62-65.**

The second segment *B* of the lied configures sonorously the presence of the bee in the blood (“une abeille dans mon sang”), which whispers words of love. The discourse is also built on three planes: the obstinate plane provided by a major triad suggesting the buzz of the insect, the melodic plane of the piano consisting of the melodic-*arpeggiato* elements of a seventh chord, functionally located in an area of diatonic sliding towards the chromatic and back, and finally the plane of the voice, which ensures in a *Sprechgesang* manner the declamation of the verses. The rhythmic element, extremely complex, has an increased importance in achieving the required expression, an expression that fluctuates between the capricious, hesitant and afterwards insinuating attitude and colour of the voice.

E.g. 8

The musical score for E.g. 8 consists of two systems. The first system features a vocal line with the lyrics "elle me dit" and a piano accompaniment. The vocal line is marked *mf* and *parlando, cpriccioso*, with a dynamic marking of *mf* and a tempo marking of *quasi sotto voce*. The piano accompaniment is marked *f*. The second system features a vocal line with the lyrics "elle me dit des mots d'a-mour" and a piano accompaniment. The vocal line is marked *mp* and *sotto voce, insinuante*. The piano accompaniment is marked *pp*.

**Adrian Pop, *Sept fragments de Tristan Tzara*,
II. (... j'ai un cheval dans ma tête...), m. 79-84.**

The voice will change from *parlando* to *cantando* (initially *bocca chiusa*, followed by text) with the scordatura tuning in the melodic plane of the piano, on a seventh chord; the effect of "exhilaration," enhanced by a short voice-piano imitation, is achieved through a sweet warm expression, *dolce*, for the colour of the voice in *piano*.

E.g. 9

The musical score for E.g. 9 consists of two systems. The first system features a vocal line with the lyrics "elle me dit" and a piano accompaniment. The vocal line is marked *p dolce*. The piano accompaniment is marked *p*.

— des mots d'a - mour —

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#). The lyrics 'des mots d'a - mour' are written below the vocal staff. The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a more melodic line with some chromaticism.

**Adrian Pop, *Sept fragments de Tristan Tzara*,
II. (... j'ai un cheval dans ma tête...), m. 91-96.**

The ending also brings the surprising outcome: the horse is wickedly stung by the bee - but it does not realize what went wrong to receive this “punishment”; the blame for what happened, however, is “maybe, the spring” (“peut-être, le printemps...”). The poetic metaphor receives a sonorous garment developed in analogy with the events of the poetic description: clusters, *Sprechgesang*, the transition from the spoken to the sung utterance. The role of speaking in rendering these shades of candid humour and naivety is crucial.

E.g. 10

parlando
f
mais l'a-beil-le pi-que le che-val

f secco

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#). The lyrics 'mais l'a-beil-le pi-que le che-val' are written below the vocal staff. The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a more melodic line with some chromaticism. The score includes dynamic markings like *f* and *f secco*, and performance instructions like *parlando*.

mf
qui me dit mèrde à moi je n'y suis pour - tant pour rien
p *esitando*
p
Ped.

sotto voce
c'est peut - é - tre le prin-temps
pp *pp*
pp una corda
atacxa

**Adrian Pop, *Sept fragments de Tristan Tzara*,
II. (... j'ai un cheval dans ma tête...), m. 97-105.**

“From the point of view of genre and form, the second fragment is neither a lied nor a *chanson*, being rather a theatrical composition, where the descriptive elements of the accompaniment constitute the background for an evolution of the voice that seems to interpret ‘roles’ presented in succession but also in interaction / dialogue, which requires a transposition, an immediate experience of these roles and of the mobility of expressions and attitudes. The alternation between the emotionally charged song and speech, the extreme contrast between the two great sections of the piece, the mixture between modal melody and speech, between chords and clusters, between metre and its suspension, contribute to the theatricality of this ‘musical’ sketch.”⁶

⁶ Conversation with the composer, June 2010.

III. (... il a pris la clé des champs...)

The third fragment is conceived with a great economy of sound means to render the atmosphere of contemplative naivety with which the composer decrypts the meaning of the verses: “he took the key of the fields to open the horizon / he entered it alive, but never returned again.” Over the pedal of fifth in the piano, static as the suggestion of a still landscape, the calm of a field with an open horizon, the vocal melody receives outlines embedded in a pentatonic substrate. The simplicity and the hieratism of the musical image imply an unvibrated timbre, a clear, open, white voice, with the clarity of a folk vocal song. The high notes should be covered, pushed behind the glottis, to achieve a *filato* that ensures low sound intensity and the colour appropriate to the atmosphere. The gentle *glissandos* between the notes of the melisma end each melodic line, while the nuance of *piano* helps to highlight the composer’s intention to render the atmosphere of meditative silence, merging with a horizon of nature understood as contemplation.

“We are dealing here with a fragmentary formal structure proper: the lack of configuration of a cadence with a conclusive role, the small dimensions, the static character of the accompaniment which gives at the beginning the impression of an introduction, only to remain unchanged, unmoved by the unfolding of the vaguely folkloric vocal phrases, with a medieval connotation, separated almost arbitrarily, just as fragments of thought subsumed to the general contemplative state - all these are a particularity of this fragment which, detached from the cycle, could hardly constitute an autonomous piece.”⁷

E.g. 11

III. (... il a pris la clé des champs ...)

Andante quieto, contemplativo *mp semplice, senza vibrato*

il a pris la clé des

p sempre

⁷ Ibid.

champs ————— pour ou - vrir

l'ho - ri - zon —————

**Adrian Pop, *Sept fragments de Tristan Tzara*,
III. (... il a pris la clé des champs...), m. 1-12.**

IV. (...sur le douves...) V. (...le poisson de ta main...)

The two fragments of the poem form a miniature diptych containing a common sound material, organized with the same simplicity of the musical expression as the preceding one, having the conciseness and the aphoristic qualities of the Japanese haiku (each of these two fragments are comprised of only five measures).

The musical-poetic metaphor is clothed in a faded vocalization, *lontano e dolce*, on arpeggiated, descending contours, supported by chords of geometrical or gravitational structures deduced from modal sections, seventh and ninth chords, *sixte ajoutée*. It is worth noting the process by which a subtle contrast is made and at the same time a meaningful connection with the preceding fragment, namely that after the prolonged harmonic pedal of fifth along the entire previous fragment, the harmony starts in a progressive series of chords, accompanying a melodic evolution of the voice, while also retaining the pentatonic substrate.

According to the dynamic indications, the first fragment of this couple is reduced to *pianissimo*, while in the second it is indicated a small crescendo that can be achieved by an intensity that does not exceed a *mezzo-piano*, and the indication *incalzando* can be capitalized by a fuller, warmer timbre, maybe even vibrated. “At this moment the dynamic factor is noticed as a minimal yet efficient process, in the configuration of a contrast, an expressive evolutionary course between successive fragments, which thus define each other in meaning. In the last fragment we notice, together with the ‘inflaming’ emotions obtained through dynamics, also a transformation of harmony in a tonal sense, benefiting from the warmth and stability of the C major chord (“le poisson de ta main” - the momentary illusion of the presence of the beloved being) alternating, in a problematic suggestion, with a complex chromatic formation of chord change, dissonant and indecisive (‘dans l’eau de ma mémoire’).”⁸

E.g. 12

IV. (... sur les douves ...)

Lento malinconico
pp lontano e dolce

sur les dou-ves dans les prés on — ne trou-ve

mp

V. (... le poisson de ta main ...)

Lo stesso tempo
p incalzando

que re-grets pa-raît-il le pois-son de ta main

m.d. *m.s.*

**Adrian Pop, *Sept fragments de Tristan Tzara*,
IV. (...sur le douves...), m. 1-5.
V. (...le poisson de ta main...), m. 1-2.**

⁸ Conversation with the composer, June 2010.

VI. (...que c'est drôle...)

In the sixth fragment, the poet meets, in imagination, three young ladies who "changed the night into day" ("ont changé la nuit en jour"). The melody intoned by the voice is inspired by the style of the medieval chivalric songs - thus establishing a correspondence of substrate with fragment no. III. The alternate metre as well as the harmony and the Mixolydian mode on F#, all compete in achieving a specific archaic atmosphere. The freshness and fragrance of earlier eras that emerge from the stylistic "reconstruction" at the level of the language is enhanced by the open vocal colour, and by the *tenutos* that mark the asymmetrical pulses of the discourse flow. The piano part contributes to the remaking of these temporally stylistic connections through various attack modes such as *staccato*, *tenuto*, or frequent *mordent* ornamentation.

E.g. 13

VI. (... que c'est drôle ...)

Allegretto giocoso

f aperto

que c'est drô - le voy - ez - vous, que c'est drô - le
trois jeunes fil - les dans la tour, trois jeunes fil - les

voy - ez-vous, que c'est drô - le voy - ez - vous
dans la tour, trois jeunes fil - les dans la tour

leggero, volante

Ped.

**Adrian Pop, *Sept fragments de Tristan Tzara*,
VI. (...que c'est drôle...), m. 1-10.**

The first two stanzas present an extremely simple structure, *A-b, A-b*, in which *b* is a refrain based on ostinato chord structures, suggesting a kind of game, a “counting” of the girls: “this, this and this” (*ça ça et ça*). “At the same time we note in the piano accompaniment the allusion to the sonority and the *rasgueado* technique of the guitar, which accentuates the *troubadour* connotation of the piece, as well as the affiliation with the genre parameters of the French vocal-instrumental *chanson*.”⁹

E.g. 14

**Adrian Pop, *Sept fragments de Tristan Tzara*,
VI. (...que c'est drôle...), m. 11-18.**

The middle part of the piece is devoted to the gradual building of the culmination, from sequential melodic ideas, moving the tonal-harmonic structures gradually ascending: E \sharp , F \times , E \sharp , F \sharp , G, A \flat ... The melodic arches of the voice are realized by *crescendo- decrescendo*, naturally, along with the same evolution of the range, up to the *staccato* attacks on repeated

⁹ Conversation with the composer, June 2010.

notes, starting from *pianissimo* to *forte*. The emission as well as the intonation in this passage must be controlled very carefully, due both to the short attack with rib-abdominal support and to the chromatic melodic twists, as well as to the agogic involving an *accelerando*.

E.g. 15

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

- System 1:** The vocal line begins with a *pp* dynamic marking. The lyrics are "sont ve - nues me met-tre-en". The piano accompaniment also starts with *pp*.
- System 2:** The vocal line continues with lyrics "tê - te, sont ve - nues, ve-nues me mettre-en tête, sont ve-nues me met-tre-en tê - te". It includes performance instructions: *p*, *cresc. poco a poco*, and *col Ped.* The piano accompaniment features *p* and *cresc. poco* markings.
- System 3:** The vocal line repeats the lyrics "sont ve-nues me met-tre-en tê - te, sont ve - nues me met-tre-en tê - te" with an *accel* marking. The piano accompaniment includes *a poco* and *accel.* markings.

Mosso ancora accel.

sont ve - nues me mettre-en tê - te sont ve - nues me

**Adrian Pop, *Sept fragments de Tristan Tzara*,
VI. (...que c'est drôle...), m. 57-65.**

The passage at *Mosso* must be sustained with strong *marcatos*, continuing the previous *accelerando* and translating the feelings of annoyance and exasperation. By contrast, the soft emission, as a light wind (*comme un soffio*) on C#, bestows colour on the conclusion of this fragment: “puis se sont allées ailleurs,” in the imitative voice-piano dialogue.

This section is structured according to the characteristic procedures of the lied – that is the careful pursuit of the inflections and suggestions of the text, the motivational and derivative way by which the course of the song is constructed, the dialogical, mutually reinforcing character of the voice – piano accompaniment relationship, where the instrument not only supports but also comments on the evolution of the melodic line.

E.g. 16

Moderato

puis

col Ped.

mp *p* *calando poco a poco*

se sont al - léés se sont al - léés ail-leurs ail-leurs

mp *p*

**Adrian Pop, *Sept fragments de Tristan Tzara*,
VI. (...que c'est drôle...), m. 71-78.**

The reprise restores the initial theme followed by a short coda, rushing towards the final exclamation, on an indefinite high note, in *fortissimo*. Within this "fragment" we find a considerable extension (similar to the one reached by no. II), as well as the complete expressive character, which allows its autonomous interpretation. Moreover, the combination of the *chanson's* procedures with those of the lied in a formal composite structure, a ternary articulation with reprise, represents a special feature and provides the whole cycle with one of the important aspects of the stylistic synthesis on which the author relies.

E.g. 17

ça et ça et ça et ça et ça et ça

cresc. sempre

Ped.

The musical score is for a vocal and piano piece. The vocal line begins with a fermata, then moves to a melodic phrase marked *ff* and *ça!*. The piano accompaniment features chords and moving lines, with markings for *poco tratt.*, *precipitando*, *ff*, and *Ped.* (pedal). The piece ends with an *attaca* marking.

**Adrian Pop, *Sept fragments de Tristan Tzara*,
VI. (...que c'est drôle...), m. 97-106.**

VII. (...ainsi va et vient...)

The last fragment of the song cycle is attacked without pause, functioning as an epilogue but also as a synthesis of the whole dramatic development of the cycle. “The theatrical aspects with which the fragment begins, the elements of French *chanson* – this time rather Romantic – together with the procedures from the expressive register of the lied, the retrospective designed through the return to the atmosphere at the beginning of the cycle – all these compete in concentrating in this piece the significance of the whole, in a form of condensed excellence.”¹⁰

The song begins with a recitative that must be sung aggressively, *quasi gridando*: “go away! I hate you,” is written. The scenic movement as well as the expression of the face can suggest this violent, hissing refusal which must be allowed to take effect by respecting the *fermata* in the score. The contrast of character is achieved through the nuances of *piano*, tempo (*Molto lento*), and the meditative, static character of the phrase “return forever,” which must be achieved through an intimate, faded, white sound without vibrato – almost whispered.

The transition from this moment to the next (measures 8-15) is made directly by a slow *glissando* in measures 6-8, an effect that links the two states. This *glissando*, ravelling through an ascending octave range – without increasing the dynamics – gives the moment an affectionate expression, of

¹⁰ Conversation with the composer, June 2010.

certain sensuality. The swinging-ostinato accompaniment sets the concrete tempo of the piece, built on a come-and-go movement, seemingly monotonous, but in fact containing a meaning that suggests feminine flair. The vocal part must be supported by an almost imperceptible passage from one note to another, without articulation and without altering the intensity on the high sounds: "Ainsi va et vient l'eau à la bouche."

E.g. 18

VII. (... ainsi va et vient ...)

Libero *f quasi gridando mf intenso* Molto lento

va - t-en je te dé - tes - te re-viens

lasciar vibrare a lungo

teneramente *gliss. lento* *Moderato*

c'est pour tou - jours ——— ain - si va et vient, va et

p *mf* *sempre legato*

col Ped. *(sempre col Ped.)*

vient, va et vient ————— l'eau à la bou-che

poco

**Adrian Pop, *Sept fragments de Tristan Tzara*,
VII. (...ainsi va et vient...), m. 1-15.**

The second articulation, A' (measures 16-30), starting from the same verses and approximately the same musical idea, amplifies the state through a gradation of tension that reaches a high dynamic, in which the voice must sustain this climax only up to *poco forte* on A₅ (on the lyrics “and from the cup to the lips”), the word ‘lips’ representing the key of the poetic image, intoned on the climax-sound of the song. The dosage of the sound intensity also depends on a timbre that can be made dimmer, darker in sonority, pushing the vocal e transformed into a deep in the vocal apparatus and by a very good support in the diaphragm.

The dynamic descent folds downward on the melodic slope, and the agogics indicates the entrance into another nostalgic-dreamlike expression area – “what remains of dreams.”

In the *Lento* transitional segment, this dreamlike, unreal universe, the floating state in reverie is rendered through the timbre of the piano, with extremely unobtrusive sounds in *ppp*, but also through the dissonant state of the chords, placing the discourse in an area of abstractness, strangeness. It is a reprise without words, a recollection of the whole cycle and, of course, and an explanation of all its intricacies. Its marking is achieved by recapitulating the beginning.

Lento

The musical score consists of two staves. The upper staff is for the voice, and the lower staff is for the piano. The tempo is marked 'Lento'. The piano part begins with a *ppp* dynamic and includes markings for *poco* and *lontano*. The vocal line starts with a *pp* dynamic and moves to *mp* later. Three 'Ped.' (pedal) markings are placed below the piano staff, indicating sustained pedal points.

**Adrian Pop, *Sept fragments de Tristan Tzara*,
VII. (...ainsi va et vient...), m. 31-36.**

The last appearance of the idea A, measures 39-53, reinforces the mentioned techniques and concludes an atmosphere that the composer clearly indicates, *Lento estatico*. The sonorities of the voice and the timbre must become unreal, spoken for themselves, coming from the fragile world of the most intimate feelings, enhancing the expressiveness and meaning of the lyrics: "dreams ... enough for our love ..."

The interpretation must have a balance in the dosage of the energetic and expressive flow of the song. The decryption of the state the composer asks for can be found in both the dynamics, tempo and character and agogic indications, the melodic contour, the recitative-like figures, the atmosphere created by the harmonic and tonal sphere - all following especially the suggestions offered by the poetic text. The motivation, as well as the generating force of the artistic image created, is in the first phase the understanding of the poetic text, which in close connection with the movement of the musical affect fertilizes the imagination but especially the sensitivity of the performer. The poetic image suggested by the intertwined verse and music are of a rare beauty, aiming at an intimacy of the gesture and a fragility of the feeling, an almost visualized image of the moment and state of mind.

Conclusive considerations

The unity of the interpretation of the cycle of the *Seven fragments from Tristan Tzara* can be achieved only after a deep knowledge of the expressive and symbolic springs of the musical-poetic discourse. The vocal techniques used vary according to both the particularities of the language elements and the way of their psycho-affective representation in interpretation.

The vocal writing of the version for high voice is characterized by a melodicity located in a general range comfortable for the soprano voice, reaching in the upper register A_{b5} (lied no. II) and in the lower one D_4 (lieder no. VI-VII). The intensely chromatinized passages or the large leaps require a great deal of attention in the precision of the intonation. As we have seen, this is often eased by the harmony or the figurations in the piano accompaniment, which provide effective intonational reference points, sometimes the doubling in the piano discourse being of great help. However, there are also cases where the piano part does not duplicate the sounds of the voice, but in most cases the entries are anticipated by at least one sound in the piano score.

The intense study of the interval relations of the song, their automation in connection with the piano part, as well as the association with the poetic-musical images, facilitates the work of deepening the meanings of interpretation.

The vocality, adapted to the rhythmic and metrical writing of the pieces, requires a perfect mastery of the interpretive technique. For example, in fragment no. I, the indication *più mosso, parlando* implies a vocal technique in which the rhythm is integrated to a free expression, subordinated to the chanting of the verses, creating the sensation of sung speech. Also, where the rhythmic decreases of the melody of the second segment reach thirty-two values (I...legère, fine... *Mosso volubile e leggiero*), they will be approached with a specific coloratura technique, as we have shown above. The phrase and implicitly the sound of the voice receive a particular colour that blend with the colorful image created by the composer when the voice adapts to the specific of the musical language in some of the songs of the cycle, such as in lied no. VI, in which the alternative metre generates asymmetrical rhythmic-expressive accents. The synchronization of the two parts depends on the mutual perception of the rhythmic pulsation of the pieces, such as in the second lied, in which the adaptation to the measure written in 7/8 pattern leads to the need to be integrated in an unequal pulsation of 3 + 2 + 2.

The vocal part, as a constitutive part of a musical discourse with a modal language of synthesis, is emphasized by the writing in the piano accompaniment, in which the chordic structures are either gravitational (with sevenths, ninths, elevenths, as well as chords with *sixte ajoutée*) or geometric. Sometimes, the chords appear as self-contained sound objects, having a symbolic expressive function: in lied no. I, the chord that anticipates the question "what is this?" returns as a leitmotif in the last lied with a musical conclusion: "what remains of dreams / enough for our love?" The piano accompaniment completes what remains inexpressible in words, ensuring, in addition to the framework and atmosphere, a continuous intonational and expressive landmark. Thus the obstinate mobile chord pedals (lied no. III) or the obstinate arpeggiated figuration (lied no. II), static pedals (no. IV, V) are some construction and expression manners that offer the tonal and harmonic

background for the unfolding of the vocal part. Clusters on certain or indefinite pitch sounds appear in moments of tension, marking, together with the voice, a key situation in the dramaturgy of the lied:

E.g. 20

quasi gridando

et me bous - cou - le

**Adrian Pop, *Sept fragments de Tristan Tzara*,
II. (... j'ai un cheval dans ma tête...), m. 65.**

The modal frame of some integral musical ideas concerns a certain stylistic area, as we find in the fragment VI, where the song is written in F# Mixolydian, or in no. VII, where the intonational framework is embedded in a G Aeolian scale.

Suggestions of bimodalism are found in fragment II, integrated to a general vision of play between diatonic and chromatic elements presented simultaneously, to which the vocal part contributes with a third dimension, that of the sung declamation:

E.g. 21

parlando
mp

simile *sempre legato*

mp

j'ai une a -

**Adrian Pop, *Sept fragments de Tristan Tzara*,
II. (... j'ai un cheval dans ma tête...), m. 70-72.**

The specific modalities of the “sliding” to a tonal space generally located either at an interval of ascending or descending second or some other interval, or by sequencing through a “tonal scordatura” or by tonal leap of the respective structure, require special musical qualities on the part of the singer, among which a good adaptability to sudden tonal changes. The mixtures of different intervals are meant to create images with a specific, unique colour, giving the piano-voice dialogue additional flexibility.

E.g. 22

The musical score shows a voice line and a piano accompaniment. The voice line has lyrics: "se sont al - léés se sont al - léés ail-leurs ail-leurs". The piano accompaniment features complex chordal textures with some slurs and accents. Dynamics include *mp*, *p*, and *calando poco a poco*.

**Adrian Pop, *Sept fragments de Tristan Tzara*,
VI. (...que c'est drôle...), m. 75-78.**

A vision of the structure and form of the pieces, in close connection with the tempo and character, gives the performer increased safety in execution, facilitating memorization and providing benchmarks in terms of phrasing and tension gradations of the cycle. Thus, analyzing the form of the works, we concluded that, in each case, it is entirely subordinate to the needs of a dramatic sense and closely related to the poetic and musical images. We do not encounter very clearly articulated forms following the traditional model, but forms whose articulations and segments have an intimate meaning related to the dramatic gradation pursued by the composer. At the same time, the unity of the cycle is built on “tableaux” and scenes that have an obvious or hidden continuity, but being related to the idea, the suggestion, or the metaphor contained in the selected poem fragment.

Number I has an approximate form of Bar. A - A' - B and a small coda-reprise a. It is linked with *attacca* to number II, in binary form, A - the tableau of the “horse in the head,” B - the image of the bee whispering words of love - epilogue.

The numbers II-IV-V are united by the atmosphere and the simplicity of the communication of the images, which have an almost visual plasticity.

No. III is a small form *a-a'-a*, and 4-5, are "welded, two monostrophic, *b* and *b'*, having the appearance of some miniatures (evoking, as mentioned before, the miniature-metaphorical poetic forms of the Japanese haiku).

Number VI is a "medieval story" in which the form has a chorus and the archaic fragrance of its song contrasts with the median chorus. The form also seems to have origins in the medieval *balatta* genre (*Bar* with varied reprise). On the other hand, as we have pointed out, here appears - against the background of the simple formal pattern in principle - a synthesis in the more subtle plane of genre, where the elaborate technique of the lied intersects with the traditional strophic layout of the chanson.

II: A chorus– B – conclusion and again A'

The form of song VII is conceived as having three variational hypostases of the same musical idea, starting from an intonation bearing a cell-like aspect: A- A'_{dev}- A".

The unity of the cycle is given by the *attacca* execution of the fragments, but also by the symmetrical gradation of the complexity of the sound architecture, of its extension and of the function of the poetic images within the unit of the sound dramaturgy.

I	II	III	IV	V	VI	VII
Medium exposition	Amplified development	Short-haikus episodes	Short-haikus episodes	Short-haikus episodes	Extended development	Medium epilogue

At the same time, the tempo indicated by the composer within the cycle has meaning and expressiveness through the chain of movements that offer the performers the surprise of the contrast, but also the complementarity of artistic images related through the musical material (lieder no. IV-V).

I	II	III	IV	V	VI	VII
Andante	Molto Allegro	Andante	Lento	Lento	Allegretto	Lento-Moderato-Lento
<i>Slow</i>	<i>Fast</i>	<i>Slow</i>	<i>Slow</i>	<i>Slow</i>	<i>Fast</i>	<i>Slow</i>

The agogical and dynamic indications in the score appear to the performer as an effective guide in understanding the expressive meanings of the music, to which is added a rich palette of indications in terms of

expression and character. The composer notes in detail the evolution of the phrasation according to all these indicators, suggesting in some cases even the appropriate vocal colour, state or attitude. Thus, the voice must have the appropriate colour in fragment no. I to suggest the *parlando* requested by the author, the hesitation (*esitando*), and in the second segment to illustrate with ease and volubility the poem. In the second fragment the voice reaches the point of shouting: *Quasi gridando, parlando*, alternating with the *sotto voce* interventions, on indefinite pitches, *parlando capriccioso*, or *sotto voce insinuante*. The acting qualities of the performer should not be lacking in this small theatrical-musical scene, in which the epic element is played with an expressiveness that exceeds the limits of the sung voice.

In the three central slow lieder, the unvibrated, simple voice is asked by the composer to render the states generated by the metaphors of the poetic fragments: *Andante quieto, contemplativo, semplice, non vibrato*, in no. III, *Lento malinconico- lontano, e dolce*, in no. IV-V, an open, *aperto* vocal colour, with the possibility of vibrato, and in lied no. VI, to render the *giocoso* atmosphere required by the author. In lied VII the soprano will pass from the shout to a tender colour, *teneramente*, and finally in a *filato pp* will render the ecstatic (*lento estatico*) and contemplative thrill.

The richness of the agogics and the dynamics is reminiscent of the style of the Impressionists, the complexity of the phrases being complemented by the subtle directing of the moments of silence. The agogical rests or those at the end of the lieder are meant to ensure the highest expressiveness of the musical metaphors of Tristan Tzara's poems.

The descriptive method by which we tried to outline a certain interpretative vision regarding the "fragments" of the cycle carries, to a certain extent, the imprint of the subjectivity that resides in a personal vision of the meanings of music, but, in the process of interpretation, these states achieved the desired result.¹¹

Translated by Roxana Huza

¹¹ With the performance of the last song of the cycle, *Ainsi va et vient*, presented at the first edition of the National Competition for the interpretation of the Romanian lied in Brasov, in 2003, I had the satisfaction of winning the Prize of the Union of Composers and Musicologists in Romania.

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FISSURES FOR ENSEMBLE

ÁRON TÖRÖK-GYURKÓ¹

SUMMARY. The present work² accomplishes such a process that does not have a clear exposition, nor the linearity of the main conflict, not does the denouement have a clear conclusive character – so in this sense the musical discourse neglects the traditional dramaturgical principles. As when we talk about fissures, cracks: we see them, we perceive their forms, we can even study them, but we do not know with confidence the factor whose effect generated the process of fissuring on the structure of the respective material, and we cannot predict whether the final fracture will occur or not. The whole process in its entire duration can take place in front of our eyes, or it may unfold with such a slow course of action that we cannot perceive its progress, which may result in a "motionless" tension. Therefore, the image that is placed in front of us is a proposal to watch, meditate, follow and study the small forms. We can look at every single small detail from a microscopic view or at the whole entity as one single unit from a macroscopic view, but a successive alternation of these is also possible. So in the musical sense we are talking about a continuous organic evolution with interspersed stagnations. The musical material is incessantly transformed, divided, "fissured", fragmented, gradually new small structures are created, some threads go forward together in parallel, others alternately, sometimes some of them are merged and take a new direction and there are elements that come back several times and others that stop quickly after starting. All these are charged with various types of tension, which result in accumulations, dissolutions and different contrasts. Some of the microstructural organizations produced in this way, are transposed at macrostructural level.

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² *The piece was written in 2015 for the contemporary music project called Panoramic Compositic Contemporan (Contemporary Composition Panoramic), and its world premier was on February 25th 2015 at the „Gheorghe Dima” National Music Academy, Cluj-Napoca, performed by Ramona Țuțiuianu (flute), Ruxandra Sericiuc (oboe), Krisztina Nagy (clarinet/bass clarinet), Ioan Dărăban (percussion), Mira Gavriș (piano), Sonia Vulturar (violin), conducted by Dalma Kovács. Recording on: <https://soundcloud.com/aron-torok-gyurko/aron-torok-gyurko-fissures-2015>*

The musical discourse develops several different materials, from short gestures or just signals, through some melody allusions, to large surfaced timbre textures. Furthermore, some of the textures use controlled aleatoric techniques with various levels of freedom in different tempos and densities. In fact, in the whole dramaturgical unfolding of the piece the tempo, density, dynamic fluctuations of the successive events oscillate on a large spectrum, which affects continuously the mechanism of time perception. Also, in this sense, sometimes a contrasting duality emerges caused by the uneven pulsation of the instruments playing and the stable pulsation of the metronome.

The chamber ensemble consists of: flute, oboe, clarinet in B_b (also bass clarinet in B_b), violin, percussions and piano.

Keywords: contemporary, music, ensemble, fissures, composition, texture, gesture, allusion, techniques

FISSURES FOR ENSEMBLE

Aron TÖRÖK-GYURKÓ

FISSURES
for ensemble

SCORE

2015

ÁRON TÖRÖK-GYURKÓ

ENSEMBLE:

Flute

Oboe

Clarinet in B \flat (also Bass Clarinet in B \flat)

Violin

Percussions: Vibraphone

Tam-tam

3 Suspended Cymbals

Snare Drum

2 Bongos

3 Tom-toms

1 Timpani

Bass Drum

Metronome

Piano

All instruments are notated in C in the score.

DURATION:

ca. 11' 30"

FISSURES FOR ENSEMBLE

FISSURES for ensemble

Arvo TÖRÖK-GYUREKÓ
(2015)

4/4 $\text{♩} = 60$

Flute: trillato, non vibr., *ppp* → *ff* → *mf* → *fff*

Oboe: non vibr., *p* → *fff*

Bass Clarinet in Bb: trillato, *ppp* → *fff*

Violin: trem. sul pont., non vibr., ord., *ppp* → *ff* → *mf* → *fff*, sul pont., *ppp* → *mf* → *ppp*

Percussion: Tam-tam, *lv*, *p*, et.

Vibraphone: arco, *ppp* → *mf* → *p* → *ff*, arco, *ppp*

Piano: *p* → *mf* → *ppp*, *quasi accel.*, *quasi rall.*, *ppp* → *mf* → *p* → *ppp*, *accel.*, *ca. 16"*

Flute (Fl): non vibr., *ppp* → *mf* → *p*

Oboe (Ob): non vibr., *ppp* → *mf* → *p*

Bass Clarinet (B. Cl.): non vibr., *ppp* → *mf* → *p*

Violin (Vln): ord., non vibr., *ppp* → *mf* → *p*

Percussion (Perc.): Bass Drum, *ppp*

Vibraphone (Vib): *mf*

Piano (Pno): *p*, *accel.*

^{*)} Press the keys without hammer stroke and sustain the notes with the left pedal.
^{**)} Hit the sustain pedal.

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16 **4/4** Tempo I (♩=60) frullato **2/4** **C** 19' **4/4**

Fl. *ppp* *ff* *mf* *fff* *p* *fff*

Ob. *p* *fff* *p* *fff*

B. Cl. *ppp* *fff* *p* *fff*

Vln. *ff* *mf* *fff* *mf* *fff* *ppp* *f*

Perc. *ff* Tam-tam *lv.* *p* *fff* Mid. Cymbal *ppp*

Vib. *p* *fff* *p* *fff*

Pao. *mf* *f* *ppp* *quasi dim.* *ppp*

sulle corde

||

21 **D**

Fl. *ppp* *mf* *ppp* *mf*

Ob. *ppp* *mf* *ppp* *mf*

B. Cl. *ppp* *mf* *ppp* *mf*

Vln. *ppp* *mf* *ppp* *mf*

Perc. *ff*

Pao. *p* *f* *p*

FISSURES FOR ENSEMBLE

First system of the musical score for 'FISSURES FOR ENSEMBLE'. The score includes staves for Flute (Fl), Oboe (Ob), Bass Clarinet (B. Cl), Violin (Vln), Percussion (Perc.), Vibraphone (Vib.), and Piano (Pao.).

- Flute (Fl):** Features a 'frullato' (trill) starting at measure 1. Dynamics range from *ppp* to *fff*. A section marked 'E' begins at measure 3.
- Oboe (Ob):** Mirrors the flute's dynamics and phrasing.
- Bass Clarinet (B. Cl):** Also features a 'frullato' and similar dynamics.
- Violin (Vln):** Plays a melodic line with dynamics from *ff* to *fff*.
- Percussion (Perc.):** Includes a 'Bass Drum' part with dynamics *ppp* to *ff*.
- Vibraphone (Vib.):** Features a melodic line with dynamics *p* to *ff*.
- Piano (Pao.):** Includes a complex rhythmic pattern with 'sulle corde' (on the strings) markings and dynamics from *p* to *fff*. A 'quasi dim.' (quasi diminuendo) section is indicated at the end.

Second system of the musical score for 'FISSURES FOR ENSEMBLE'. The score includes staves for Flute (Fl), Oboe (Ob), Bass Clarinet (B. Cl), Violin (Vln), Percussion (Perc.), Snare Drum (S. D.), Vibraphone (Vib.), and Piano (Pao.).

- Flute (Fl):** Dynamics range from *ppp < f* to *fff*. Includes a '3/4' time signature change at measure 3.
- Oboe (Ob):** Dynamics range from *ppp - f* to *fff*.
- Bass Clarinet (B. Cl):** Dynamics range from *ppp < f* to *fff*.
- Violin (Vln):** Dynamics range from *ppp < f* to *f*.
- Percussion (Perc.):** Includes 'Suspended Cymbal' and 'Bass Drum' parts with dynamics *pp* to *f*.
- Snare Drum (S. D.):** Includes a 'Bass Drum' part with dynamics *pp* to *f*.
- Vibraphone (Vib.):** Includes a 'Bass Drum' part with dynamics *pp* to *f*.
- Piano (Pao.):** Includes a complex rhythmic pattern with 'sulle corde' markings and dynamics from *p* to *f*.

FISSURES FOR ENSEMBLE

3+2+3
8

2
4

3
8

4
4

Fl.

Ob.

B. Cl.

Vln.

Cym.

S. D.

Bag. II
Tom-t. I
II
III
Timp.
B. D.

Pno.

H

3+2+3
8

2+3+3
8

3+3
8

3+2
8

Fl.

Ob.

B. Cl.

Vln.

Cym.

S. D.

Bag. II
Tom-t. I
II
III
Timp.
B. D.

Pno.

on the rim

ÁRON TÖRÖK-GYURKÓ

6

3+2
8

4
4

2
4

Fl

Ob

B. Cl

Vln

S. D.

Br. II
Trpt. I
Trpt. II
Trpt. III
Timp.
B. D.

Pno

7

4
4

2
4

4
4

Fl

Ob

B. Cl

Vln

S. D.

Br. II
Trpt. I
Trpt. II
Trpt. III
Timp.
B. D.

Pno

To Clarinet in Bb

on the rim

FISSURES FOR ENSEMBLE

7

Musical score for measures 1-7. The score includes parts for Flute I (Fl.), Oboe (Ob.), Clarinet I (Cl.), Violin (Vln.), Snare Drum (S.D.), Bagpipes II (Bag. II), Tom-toms I, II, III (Tom-t. I, II, III), Timp. (Timp.), and Piano (Pno.).

- Fl.:** Starts in 4/4, changes to 3/4, then back to 4/4. Dynamics include *f*.
- Ob.:** Similar to Fl. I, with dynamics *f*.
- Cl.:** Similar to Fl. I, with dynamics *f*.
- Vln.:** Cello (c.l.h.) and arco parts. Dynamics include *f*.
- S.D.:** Features rimshots with dynamics *f*, *p*, *f*, *p*, and *ff*. Includes markings "on the rim b", "on the rim b", and "on the rim".
- Bag. II, Tom-t. I, II, III, Timp., Pno.:** Provide harmonic and rhythmic support.



Musical score for measures 8-14. The score includes parts for Flute I (Fl.), Oboe (Ob.), Clarinet I (Cl.), Violin (Vln.), Snare Drum (S.D.), and Piano (Pno.).

- Fl.:** Starts in 3/4, changes to 4/4, then back to 3/4, 4/4, 5/4, and 4/4. Dynamics include *p*, *mp*, *ff*, and *f*. Marking **K** is present.
- Ob.:** Similar to Fl. I, with dynamics *p*, *mp*, *ff*, and *f*.
- Cl.:** Similar to Fl. I, with dynamics *p*, *mp*, *ff*, and *f*.
- Vln.:** Includes markings "non vibr.", "c.l.h.", "arco", and "non vibr.". Dynamics include *p*, *mp*, *ff*, and *f*.
- S.D.:** Includes markings "Metronome" and "Mtr.". Features a rimshot with marking "on S.D. the rim" and dynamic *f*.
- Pno.:** Provides harmonic support.

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8

Musical score for measures 7 and 8, 4/4 time signature. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Violin (Vla), Viola (Vla), and Piano (Pno). The Flute, Oboe, and Clarinet parts feature long, sustained notes with dynamic markings of *pp*, *ff*, *p*, and *pppp morendo*. The Violin part includes a *vibr* marking and dynamic markings of *pp*, *ff*, *mf*, *p*, and *fff*. The Piano part is mostly silent, with a *pp* marking at the beginning.

==

Musical score for measures 9, 10, and 11, 2/4 and 3/4 time signatures. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Violin (Vla), Viola (Vla), Bag II, Trom I, Trom II, Timp, S. D., and Piano (Pno). The Flute, Oboe, and Clarinet parts feature rhythmic patterns with dynamic markings of *p*, *fff*, and *fff*. The Violin part includes a *vibr* marking and dynamic markings of *p*, *fff*, and *fff*. The Viola part includes a *vibr* marking and dynamic markings of *p*, *fff*, and *fff*. The Piano part includes a *mp* marking and a *mute with left hand on the strings* instruction. The score also includes parts for Bag II, Trom I, Trom II, Timp, and S. D.

FISSURES FOR ENSEMBLE

5/4

Fl.
Ob.
Cl.
Vln.
Perc.
Pno.

Seg. II
Tom-t. I
II
III
Timp.
B. D.

M

5/4 2/4 3/4 4/4

Tempo I (♩=60) rall.

Fl.
Ob.
Cl.
Vln.
Perc.
Pno.

Seg. II
Tom-t. I
II
III
Timp.
B. D.

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10

Tempo I (♩ = 60)

3/4 4/4

accel. molto rall.

N Tempo I (♩ = 60)

Fl. *mf* *morendo*

Ob. *mf* *morendo*

Cl. *mf* *morendo*

Vln. *mf* *morendo*

Bag. II
Tom-t. I
II
III
Timp.
B. D.

Pao. *mf* (intra forza) *f*



Fl. *mf* *gliss.*

Ob. *mf* *gliss.*

Cl. *mf* *gliss.*

Vln. *mf* *gliss.*

Bag. II
Tom-t. I
II
III
Timp.
B. D.

Pao. *mp* *sulle corde* *gliss.*

FISSURES FOR ENSEMBLE

11

O ca. 16"

Fl.

Ob.

Cl.

Via.

Bongos

Tom-t. I
II
III

Timp.
B. B.

Pno.

mf sulle corde

1 2 3 4

Alternanza libera

ca. 16"

Fl.

Ob.

Cl.

Via.

Perc.

Pno.

ff *mf* *ff* *mf*

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12

Musical score for measures 15-16. The score is for a woodwind and string ensemble. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin (Vln.), Percussion (Perc.), and Bassoon (Fag.). The Flute part has a measure starting at measure 15, marked *mf* and *ff*. The Oboe part has a measure starting at measure 16, marked *mf* and *ff*. The Clarinet part has a measure starting at measure 15, marked *mf* and *ff*. The Violin part has a measure starting at measure 16, marked *mf* and *ff*. The Percussion and Bassoon parts are empty. A bracket above the Flute and Oboe parts spans from measure 15 to measure 16, with the text "ca. 16'" above it.



Musical score for measures 17-18. The score is for a woodwind and string ensemble. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin (Vln.), Percussion (Perc.), and Bassoon (Fag.). The Flute part has a measure starting at measure 17, marked *mf* and *ff*, with the text "ca. 12' improvisando" above it. The Oboe part has a measure starting at measure 18, marked *mf* and *ff*, with the text "improvisando" above it. The Clarinet part has a measure starting at measure 17, marked *mf* and *ff*. The Violin part has a measure starting at measure 17, marked *mf* and *ff*. The Percussion and Bassoon parts are empty. A bracket above the Flute and Oboe parts spans from measure 17 to measure 18, with the text "ca. 12' improvisando" above it.

FISSURES FOR ENSEMBLE

13

ca. 12"

Fl.

Ob.

Cl.

Vla.

Perc.

Pao.

mf *ff* *mf* *mf* *ff* *mf*

improvitando *improvitando*

Detailed description: This musical score shows measures 12 and 13 for a woodwind and string ensemble. The Flute (Fl.) and Oboe (Ob.) parts are mostly silent. The Clarinet (Cl.) and Viola (Vla.) parts feature a melodic line with a dynamic range from mezzo-forte (mf) to fortissimo (ff) and are marked as improvisando. The Percussion (Perc.) and Piano (Pao.) parts are also silent.



ca. 14"

P

Fl.

Ob.

Cl.

Vla.

Perc.

Pao.

ff *ff* *ff* *ff*

gliss. *gliss.* *gliss.* *gliss.*

3/4 4/4

Tom-tom III
Timpani

mp *ff*

To Perc.

Detailed description: This musical score shows measures 14 and 15. Measures 14 and 15 are marked with a 'P' (Piano) dynamic. The woodwinds (Fl., Ob., Cl., Vla.) play a sustained note with a glissando effect, marked fortissimo (ff). The Percussion (Perc.) part features a rhythmic pattern on Tom-tom III and Timpani, marked mezzo-piano (mp) to fortissimo (ff). The Piano (Pao.) part is silent. The time signature changes from 3/4 to 4/4.

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14

Q
4/4
 (117) *improvando*

Fl. *improvando*

Ob. *improvando*

Cl. *improvando*

Vln. I *improvando*

Cym. *lv* *ff* *ff* *ff*

Perc. *ff* *ff* *ff*

Tom-t. I
 II
 III
 Timp.
 B.D.

Pao. *improvando* *mp*

(122) **5/4**

Fl. *f*

Ob. *f*

Cl. *f*

Vln. I *c.l.h.* *ppp* *f*

Cym. *f*

Perc. *on the rim* *f*

Tom-t. I
 II
 III
 Timp.
 B.D. *ff*

Pao. *ff*

FISSURES FOR ENSEMBLE

15

Musical score for measures 124-125. The score is for a full ensemble including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin I (Vln. I), Cymbal (Cym.), Percussion (Perc.), Tom-toms (Tom-t. I, II, III), Tympani (Timp.), Bass Drum (B.D.), and Piano (Pao.). Measure 124 is marked with a circled '124' and a '5/4' time signature. Measure 125 is marked with a circled '125' and a '4/4' time signature, with a box labeled 'R' above it. The woodwinds and strings play melodic lines with slurs and accents. The percussion features a complex rhythmic pattern with dynamic markings such as *ff*, *p*, and *mp*.

Musical score for measures 126-127. The score continues with the same ensemble as above. Measure 126 is marked with a circled '126' and a box labeled 'S' above it. Measure 127 is marked with a circled '127'. The woodwinds and strings play melodic lines with slurs and accents. The percussion features a complex rhythmic pattern with dynamic markings such as *ff*, *f*, *mp*, and *p*. The piano part has a dense, rhythmic accompaniment.

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16

129

Fl
Ob
Cl
Vn. I
Cym
Perc.
Tom-t. I
II
III
Timp. B.D.
Pno

c.l.b. *f* *sfz*

on the rim *f*

ff

≡

131

Fl
Ob
Cl
Vn. I
Perc.
Pno

f *mf* *mf* *f* *mf* *pp*

p *pp*

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

rall. *Tempo I* ($\text{♩} = 60$)

FISSURES FOR ENSEMBLE

17

U
137
4/4

Fl
Ob
Cl
Vln. I
Vibraphone
Pno
Metronome



V
140
Tempo I
(♩=60)

Fl
Ob
Cl
Vln. I
Perc.
Tom-toms
Pno

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18

(11)

Fl.
Ob.
Cl.
Vln. I
Ferc.
Tom-4.
Pao.

This musical system covers measures 111 to 116. It features a woodwind section with Flute, Oboe, and Clarinet, a string section with Violin I, and a percussion section with Tom-tom 4 and Piano. The piano part includes a prominent melodic line with slurs and accents. The woodwinds and strings play rhythmic patterns, while the percussion provides a steady accompaniment.



(112)

Fl.
Ob.
Cl.
Vln. I
Ferc.
Tom-4.
Pao.

This musical system covers measures 117 to 122. The instrumentation remains the same as in the previous system. The piano part continues with its melodic line, and the woodwinds and strings maintain their rhythmic patterns. The percussion section provides a consistent accompaniment.

FISSURES FOR ENSEMBLE

19

113

Fl
Ob
Cl
Vln. I
Perc
Tom-t
Pno

This musical score block covers measures 113 and 114. It features seven staves: Flute (Fl), Oboe (Ob), Clarinet (Cl), Violin I (Vln. I), Percussion (Perc), Tom-tom (Tom-t), and Piano (Pno). The Flute, Oboe, and Clarinet parts play a continuous eighth-note pattern. The Violin I part plays a similar eighth-note pattern with a downward bowing direction. The Percussion part has a sparse rhythm with a few notes. The Tom-tom part plays a steady eighth-note pattern. The Piano part has a complex texture with many notes and slurs.



114

Fl
Ob
Cl
Vln. I
Perc
Tom-t
Pno

This musical score block covers measures 114 and 115. It features the same seven staves as the previous block: Flute (Fl), Oboe (Ob), Clarinet (Cl), Violin I (Vln. I), Percussion (Perc), Tom-tom (Tom-t), and Piano (Pno). The Flute, Oboe, and Clarinet parts continue their eighth-note patterns. The Violin I part continues with its eighth-note pattern and bowing directions. The Percussion part has a few notes. The Tom-tom part continues its eighth-note pattern. The Piano part continues its complex texture with many notes and slurs.

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20

143

Fl.
Ob.
Cl.
Vln. I
Perc.
Tom-t.
Pno.

Detailed description: This block contains the musical score for measures 143 to 145. It features seven staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin I (Vln. I), Percussion (Perc.), Tom-tom (Tom-t.), and Piano (Pno.). The Flute, Oboe, and Clarinet parts play a continuous eighth-note pattern. The Violin I part plays a similar eighth-note pattern. The Percussion part has a simple rhythmic pattern. The Tom-tom part plays a continuous eighth-note pattern. The Piano part plays a complex, multi-layered texture with many notes. A double bar line is present at the end of measure 145.



146

W

Fl.
Ob.
Cl.
Vln. I
Perc.
Tom-t.
Pno.

Detailed description: This block contains the musical score for measures 146 to 148. It features the same seven staves as the previous block. The Flute, Oboe, and Clarinet parts play a continuous eighth-note pattern. The Violin I part plays a similar eighth-note pattern. The Percussion part has a simple rhythmic pattern. The Tom-tom part plays a continuous eighth-note pattern. The Piano part plays a complex, multi-layered texture with many notes. A double bar line is present at the end of measure 148. A 'W' symbol is placed above the Flute staff in measure 146. The word 'ff' (fortissimo) is written below the Flute, Oboe, Clarinet, and Tom-tom staves in measure 146. The word 'ff' is also written below the Piano staff in measure 146.

FISSURES FOR ENSEMBLE

X

molto rall. Tempo I
(♩=60) muted rall.

The musical score consists of three staves. The top staff is for Violin 1 (Vln. 1), the middle for Percussion (Perc.), and the bottom for Piano (Pno.). Above the Vln. 1 staff, a circled number '119' is at the beginning. Above the Perc. staff, the word 'Stop' is written above a measure. Above the Pno. staff, there are dynamic markings: *pppp* followed by a hairpin to *p*, then *pppp*, and *pppp* again. The Vln. 1 staff has a *pppp* marking and a 'muted' instruction. The Perc. staff shows a sequence of notes followed by a 'Stop' instruction. The Pno. staff features a dense texture of notes in the first half, followed by a section with sustained notes and some melodic lines in the second half.

POLARIZATION FOR PIANO

ÁRON TÖRÖK-GYURKÓ¹

SUMMARY. Due to the title we may expect a programmatic piece which tries to describe in a musical way the action of the polarization. However, the function of the title is only to bring a key concept meant to explain the musical phenomenon present in the work. This phenomenon of the three parts structure – which can be interpreted as three separate processes, but also as one single process with ongoing causality – demonstrates various interactions between the musical materials. The first part illustrates a two notes based unit (a trill) – which will be the central axis in this part – from which two different contrasting materials evolve in a continuous confrontation. The second one will give rise to the main material of the second part. This material will appear in different aspects in a conflict between the two extreme poles of the registry. The third part realizes a synthesis of the materials used so far. From a different perspective, the piece is a compositional study which attempts to answer some questions such as: what can the material of a musical process be?; how can these materials be developed?; how can such a musical discourse be created given the fact that it is involved in an ongoing process of transformation but it remains organic and coherent? or what kind of contrasts can be used and by what procedures? The musical discourse is based on a free atonal language with various types of symmetry in vertical and horizontal structures. The piece was awarded the first prize at the "Liviu Comes" National Composition Competition, Cluj-Napoca, 2011 edition. Its world premiere² was on April 17th, 2011, performed by Dóra Munkácsi at the "Gheorghe Dima" National Music Academy, Cluj-Napoca.

Keywords: piano, polarization, phenomenon, interactions, contrasts, composition, process, organic, structures

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² Recording on: <https://soundcloud.com/aron-torok-gyurko/aron-torok-gyurko-polarization-2010>

ÁRON TÖRÖK-GYURKÓ

POLARIZATION

for piano

Áron TÖRÖK-GYURKÓ
(2011)

I

$\text{♩} = 50$

Musical score for measures 1-7. The piece is in 4/4 time. Measure 1 starts with a piano (*p*) dynamic and a trill in the right hand. The tempo is marked as quarter note = 50. The score includes dynamics of piano (*p*) and forte (*f*). The key signature has one flat (B-flat). The piece concludes with a fermata over the final measure.

Musical score for measures 8-9. Measure 8 begins with a forte (*f*) dynamic and a trill in the right hand. The left hand features a triplet of eighth notes. Measure 9 continues with a piano (*p*) dynamic in the right hand and a triplet of eighth notes in the left hand.

Musical score for measures 10-11. Measure 10 starts with a forte (*f*) dynamic and a trill in the right hand. The left hand has a triplet of eighth notes. Measure 11 continues with a piano (*p*) dynamic in the right hand and a triplet of eighth notes in the left hand.

Musical score for measures 12-13. Measure 12 features a piano (*p*) dynamic in the right hand and a triplet of eighth notes in the left hand. Measure 13 continues with a piano (*p*) dynamic in the right hand and a triplet of eighth notes in the left hand.

Musical score for measures 14-15. Measure 14 starts with a piano (*p*) dynamic and a trill in the right hand. The left hand has a triplet of eighth notes. Measure 15 continues with a forte (*f*) dynamic in the right hand and a triplet of eighth notes in the left hand.

POLARIZATION FOR PIANO

2 16

Musical score for measures 2 and 16. Measure 2 features a complex bass line with sixteenth notes and a triplet. Measure 16 shows a single note in the treble clef and a whole note in the bass clef.

II

$\text{♩} = 200$

1

Musical score for measures 1 through 16 of section II. The score is in 7/8 time and features complex rhythmic patterns, including sixteenth notes and triplets, with frequent changes in meter and key signature.

ÁRON TÖRÖK-GYURKÓ

19

ff
Ped

22

p
f

24

8^{va}
sf

26

sf
f

28

8^{va}
fff
f
Ped

31

8^{va}
fff
f
Ped

POLARIZATION FOR PIANO

4

(8)

33

f

(8)

35

sf

Red

III

$\text{♩} = 70$

1

pp

sf

p

sf

5"

3"

7

p

sf

p

mf

4"

2"

Meno mosso $\text{♩} = 100$

13

f

Red

1 2 3 4

8^{va}-1

6^{va}-1

18

1 2 3 4 2 3

Accel. possibile

sf

1 2 3 4

Alternanza libera

Red

ÁRON TÖRÖK-GYURKÓ

5

32 Tempo I (♩=70)

37

42

46

48 molto rit.

SPLINTER(S) FOR VIOLIN

ÁRON TÖRÖK-GYURKÓ¹

SUMMARY. "Splinter(s)" is a miniature piece for violin, a sonic microcosmos in one short movement. The dramaturgical unfolding of this movement starts with the search of the sound material by different-colored and articulated short notes, followed then by the found melody-like material and then by the sphere of the harmonics, which leaves the field of the previous material. In fact, the dramaturgical structure of this first musical idea – containing all the materials of the piece – becomes the macrostructure of the whole movement, but with a different final resolution. From a constructional point of view, the musical discourse consists in the confrontation of these contrasting elements, which have their own evolutionary processes. At the beginning they reappear several times together, one after another in short contrasting microprocesses, but every time they are varied and developed in different ways. In the end of the piece, this contrast between the three elements will become blurrier because of the last conclusive section made up of a fusional material, which combines the first and the third element – a harmonics based surface, interwoven with short pizzicatos. The piece was written in 2014 for the festival *Academia Sighișoara (Sighisoara Academy)*, where it premiered on August 12th, 2015, performed by Sonia Vulturar².

Keywords: violin, splinters, miniature, microcosmos, contrast, material, idea, developing, harmonics

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² Recording on: <https://soundcloud.com/aron-torok-gyurko/aron-torok-gyurko-splinters-for-violin-2014>

ÁRON TÖRÖK-GYURKÓ

SPLINTER(S)

for violin

Áron TÖRÖK-GYURKÓ
(2014)

$\text{♩} = 52$

pizz. *mf* arco *sf mf* L.H. *sf mf* c.l.b. arco *sf* pizz. *mf* e.l.b. *sf* arco

pizz. *mf* c.l.b. arco *sf mf sf mf* trem. gliss. ord. *sub.mf* trem. sul pont. *f ff* c.l.b. pizz. (ord.)

pizz. arco *sf* sul pont. ord. *fff f sf f sf fff* arco c.l.b. 3 trem. gliss. ord. *mf* senza tempo as fast as possible s. p. ord. *fff mf* $\text{♩} = 52$

ff mf *ff* *ppp* *p*

sul tasto ord. *mf f < ff* sul pont. ord. trem. gliss. s. ord. *fff f* senza tempo as fast as possible p. ord. 3 *fff*

SPLINTER(S) FOR VIOLIN

2

senza tempo
as fast as possible

ff *ffff* *f* *fff* *sfff* *f*

port.

accel. *Tempo I*
(♩=52)

fff

senza tempo
accel.

sfff *f*

as fast as possible *molto rall.*

fff

Tempo I
(♩=52)

trem. *pizz. L.H. p.* *s. p.* *trem. sul. pont.* *sul. tasto* *sul. pont.*

sf *mf* *p*

pizz. L.H. p. *trem. sul. pont.* *sul. tasto* *10.*

p

sul. pont. *ord.* *c.l.b.*

ppp *morendo p* *pp* *ppp*

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Ioana BADIU-AVRAM graduated singing art at the *Gheorghe Dima* Music Academy from Cluj-Napoca, then obtained her Master degree in singing at the *Benedetto Marcello* Conservatory from Venice, Italy. Since 2014 Ioana Badiu-Avram is teaching singing within the module of Performance of Pop Music and Jazz (IMUJ), at the *Gheorghe Dima* Music Academy from Cluj-Napoca. In September 2019 she will have the public presentation of her PhD thesis, with the title *Bruno Maderna's vocal creation in the context of the new musical language of the 20th century*, under the guidance of Univ. Prof. PhD. Pavel Pușcaș. She is also carrying a singing activity as a soprano, performing in Romania, Hungary, Austria, Germany and Italy.

Annamaria BALLA is a practitioner clinical psychologist and university lecturer at the Emanuel University of Oradea. Her field of research covers prevention mental and emotional illness to children and teenagers, and develop emotional resilience. Currently, she is interested in knowing the emotional and well-being mechanism for sick and hospitalized children.

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Mihai BRIE, Assoc. Prof. Ph. D. Habil. Graduated in Theology, with a Licence Degree, at University of Oradea, and in Religious Music, at George Dima Music Academy of Cluj, both in 1996. Ph.D. in Ecclesiastical Music and ritual at University Babes-Bolyai from Cluj in 2005. Habilitation obtained at the same institution from Cluj in 2016. From 1998 is member of the Faculty of Theology at University of Oradea, being assistant, lecturer and assoc. Professor from 2008. Main area of research is Monodical and polyphonical ecclesiastical Music in the western part of Romania, in 5 books, 4 critical editions, 45 studies, 50 musical armonisations, 80 concerts in the country and abroad as conductor, in over 20 years. Member of the Union of Composers and Musicologists of Romania from 2009. Mentioned in Encyclopedia of Romanian Music, Encyclopedia of Romanian Orthodoxy, History of Romanian Ecclesiastical Music, Dictionary of Romanian Theologians.

Lavinia CHERECHES. Romanian soprano Lavinia Chereches is known for her excellence as a teacher and performer, both at home and abroad. Her opera performances have enjoyed international recognition, being a winner of the Edinburgh Music Festival (prize I - 1997) competition and of the Union of Composers of Romania (prize I - 2005). She is a graduate of the Gheorghe Dima Music Academy in Cluj Napoca, where she studied with Niculina Mirea and Elena Andrieș. In 2000 she attended master's studies in the class of professor Ion Piso (tenor). Also in 2000, following the invitation of her aunt, the renowned soprano Virginia Zeani, Lavinia Cherecheș went to the US to study with her. This was a turning point for her later professional and pedagogical life. A soloist of the Romanian Opera in Cluj Napoca between 2003-2015, Lavinia Chereches was constantly invited to sing in opera productions, vocal orchestral concerts and recitals, becoming a constant collaborator of Romanian and foreign performing institutions. A remarkable aspect of her career is denoted by her status of soloist at the festivals "Toamna muzicală clujeană" (1999 - 2013) and "Cluj Modern" (2000 - 2013), by the collaborations with the "Ars Nova" ensemble (founded by composer Cornel Taranu), the Romanian Cultural Center in Berlin, the opera festivals "Rapolano Terme" Italy, "Terme di Caracalla" in Rome, the "Niculescu Studio" in Berlin, as well as the invitations to sing on the stages of Bucharest, including concerts with the National Radio Orchestra and the George Enescu International Festival. She has also participated in opera productions worldwide, in France, Germany, Belgium, England, Holland, Italy and the USA. The roles performed so far include: Claudio Monteverdi - *Il ballo delle Ingrate* (Venera); Wolfgang Amadeus Mozart: *Le Nozze di Figaro* (Contessa), Don Giovanni – (Donna Elvira; Donna Anna); Giacomo Puccini: *La Boheme* (Mimi; Musetta); *Turandot* (Turandot); Ruggiero Leoncavallo – *Cavalleria Rusticana* (Santuzza); *Pagliacci* (Nedda); Giuseppe Verdi – *Il Trovatore* (Leonora); Richard Wagner - *Der fliegende Holländer* (Senta); Richard Strauss - *Ariadne auf Naxos* (Ariadne) and many others. Her recordings include the world premiere of the opera "La Gloria de Don Ramiro" by Los Cobos in the role of Aixa and the world premiere of the opera "Oreste-Oedipe" by Cornel Taranu in the role of the Sphinx. She has numerous appearances in interviews on Radio Romania Cultural, in journals and specialized websites. Since 1999, Lavinia Cherecheș has been a Senior Lecturer, PhD. at the Faculty of Arts in Oradea, where she coordinated BA and opera productions; in 2002 she was a collaborating professor of the Gheorghe Dima Music Academy in Cluj Napoca; she is currently a singing professor at the Akademie für Künste Berlin and at the University of Arts in Stockholm, Sweden; from 2018 she is also a Sen. Lect., PhD at the University of Bucharest.

Attila FODOR, Ph. D. (b. 1977), musicologist, aesthetician, senior lecturer at the Music Department of Partium Christian University (Oradea). He was awarded in 2007 a PhD by the Academy of Music "Gh. Dima" of Cluj-Napoca with the thesis: *Ravel's impressionism. Stylistic-Aesthetic Investigations*. Publications: Books: *The style and message of musical impressionism* (Oradea University, 2010). Articles: *Debussy-Ravel comparative analyses* (Philobiblon, vol. X-XI, University Press, Cluj, 2006); *The dance-music relationship in ulterior dance settings of instrumental music*; *Christian Bence-Muk's chamber ballet The Incubus*; *The chamber symphonies of*

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Arnold Schoenberg; Christian Bence-Muk's chamber symphony Fun-Land (Camerata XXI, Media Musica, Cluj-Napoca, 2006-2007); *Some aspects of vertical typologies in the last String Quartet of W. A. Mozart, KV 590, F major; The place of Bartók's Miraculous Mandarin in the context of XXth century music; The Osmosis of the Diversity in Maurice Ravel's Work; "The Mother Goose" Piano Suite – An aesthetic paradigm of Ravel's music; Eduard Hanslick: "The Beautiful in Music" – an Aesthetics of the Absolute Music* (Studia UBB Musica, Cluj-Napoca, 1/2009, 2/2009, 1/2010, 1/2011, 2/2011); „*The laudation of closing flexa*” and *who is behind it – reflections on Vermesy Péter's musicological writings; Bartók's crossroads – The Miraculous Mandarin* (Partiumi Szemle, Oradea, 1/2010, 2/2010). He participated at numerous national and international conferences and symposiums of musicology in Cluj-Napoca, Iasi, Oradea, Timisoara since 2005. Among the spoken languages, there are English and also French.

Noémi KARÁCSONY, mezzo-soprano, is currently Ph.D. student of the Transilvania University of Braşov. She completed her BA studies at the „George Enescu” University of Arts in Iaşi (2010–2014) and continued with MA studies at the Transilvania University of Braşov, the Faculty of Music (2015–2017). She appeared in numerous aria and lied recitals, concerts and also in operas. Among the works she performed 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 appeared as La Zia Principessa in the opera *Suor Angelica* by G. Puccini (Opera Braşov, 2016) and as Orfeo in the opera *Orfeo ed Euridice* by Ch. W. Gluck (Iaşi, Cluj-Napoca 2014). She was awarded first prize at the 8th edition of the *Victor Giuleanu* National Competition, the classical singing section (2017). In 2017 she won second prize at the 9th edition of the International Singing Competition “*Città di Pisa - Omaggio a Titta Ruffo*”, in Pisa, Italy. She participated in the masterclasses of the soprano Maria Slătinaru-Nistor (Iaşi), mezzo-soprano Liliana Bizineche (Braşov), soprano Cyrille Gerstenhaber (at the Summer University of the Early Music Festival in Miercurea Ciuc, 2016), soprano Mária Temesi (Braşov, 2018) and soprano Laura Niculescu (Italy, 2019).

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The Bibliography (named: REFERENCES):

- The name of the author(s) are written with spaces between them

- The title of the literary work is written in *Italics*. The title of the book (musical work) must be in brackets translated into the language that the musical work is published (English, German and French)

- Then follows, separated by comma, the editor, the place of editing, the year, the pages

- The size of the letter: 10

Word of advice: the title of the books (musical studies) that are quoted into the footnotes must be noted in the bibliography as well!

The tables (the musical examples): will be numbered in Arabic (e.g. Table 1), they are aligned on the right hand side, upwards, before the title of the table, then, they are written using bold letters.

- The title of the table: centred, on top of the table

- The size of the letter: 10

The figures: the quality of the pictures, the Xerox copies or the scanned drawings must be very good. Under each illustration, there must be an explication of the figure attached.

- The size of the letter: 10

Each study must be preceded by a SUMMARY into English and into Romanian of 10- 15 lines:

- Indent in the left side: 1.25 cm

- The size of the letter: 10

Each study must be containing under the summary 3-10 KEYWORDS extracted from the study.

- Indent in the left side: 1.25 cm

- The size of the letter: 10

Next to the name of the author (under the title), on the footnote there must be mentioned the name and the address of the institution where he/she is hired, the profession (the didactic rank), and also the contact address of the author. All these will be in *Italic*.

Each study must be containing a short AUTOBIOGRAPHY of the author (10-15 LINES), placed after the list of the Bibliography.

- The size of the letter: 10.

Please, do not divide the study in sections and don't insert landscape pages!

¹ Coca, Gabriela, *Ede Terényi - History and Analysis*, Cluj University Press, Cluj-Napoca, 2010.

² Kerman, Joseph, *Sketch Studies*, in: *Musicology in the 1980s: Methods, Goals, Opportunities*, D. Kern Holoman and Claude V. Palisca eds., New York: Da Capo Press, 1982, pp. 53-65.