



STUDIA UNIVERSITATIS
BABEŞ-BOLYAI



MUSICA

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MAESTRO ILARION IONESCU-GALAȚI, 80 YEARS OF LIFE AND 60 YEARS OF MUSICAL CAREER

PETRUȚA-MARIA COROIU¹

The Romanian public (including the one in Brașov) will celebrate the maestro's double anniversary. Currently residing in Brașov, the maestro sets off every week in projects which do not show his age.



Maestro Ilarion Ionescu-Galați was born on 17 September 1937 in Iași, and is one of the greatest Romanian violinists, conductors and teachers, a major artist with a deep understanding of the ample and complex musical phenomenon. Maestro Ilarion Ionescu-Galați chose to share his gifts, both at the personal and the professional level, with the complete discretion, grace and modesty specific to the elites.

¹ Prof. PhD Habil. Transilvania University Brașov, Music Faculty, maniuipetruta@yahoo.com

After he started studying the violin when he was 4 years old under his father's guidance, at 12 he became the student of the famous teacher George Manoliu at the Music High School in Bucharest. In 1954 he made his debut as a soloist of the Radio Orchestra in Bucharest conducted by Iosif Conta, with a concert by Wieniawski. He continued his university training with the great maestro between 1955 and 1960, in Bucharest. He won the "George Enescu" scholarship for exceptional merits in his training, but also the trophy at the contest with the same name, in 1961, being recognized as an elite artist among the young Romanian musicians. Conducted by Emanuel Elenescu, he presented, in a concert organized by the Romanian Radio Broadcasting Company, for the first time in Romania, the Concert by Shostakovich – a recording which is part of the musical interpretation history of the 20th century.

As a student he began his soloist career with national orchestras, as well as international ones (from Russia, China, Mongolia, France and Spain), subsequently becoming member of the Symphonic Orchestra of the "George Enescu" Philharmonic. After intense training with Mircea Basarab and Emanuel Elenescu in the art of conducting, he made his debut as orchestra conductor in 1963. In 1965 he became the disciple of Pierre Dervaux and Charles Munch at the École normale supérieure in Paris, through a scholarship granted by the French government. From 1965 to 1999, he occupied the position of head conductor of the Philharmonic Orchestra of Braşov.

In 1970 he was able to attend master classes in the USA (with Leopold Stokowski in New York, and with Eugene Ormandy in Philadelphia), expanding his training to the American continent as well. He was invited to conduct symphonic orchestras in many countries, such as Switzerland, Russia, Sweden, Greece, Turkey, Cuba, Japan, the Philippines, Singapore, China, Italy, Spain, France, Germany, Poland, Belgium, but also to teach at American universities (Michigan State University, Kent State University - Ohio) or Turkish ones. He also was the permanent conductor of the Philharmonic Orchestra in Istanbul, as well as of the Orchestra in Ankara (Turkey), Gävle and Uppsala (Sweden).

Among the soloists he directed, there are Ion Voicu, Igor Bezrodnai, Ruggiero Ricci, Viktor Pikaizen, Igor Oistrach, Rudolf Kerer, Magda Tagliaferro, Li Min-Chan, Viktor Tretiakov, Daniil Şafran, Lola Bobescu, Vladimir Orlov, Radu Aldulescu, Radu Lupu, Valentin Gheorghiu, Lazar Berman, Igor Oistrach, Fazil Say, Ion Voicu, Radu Aldulescu, Rudolf Kerrer, Felicia Filip, Ştefan Ruha, Dan Grigore, Valery Oistrach, Pavel Berman, Ayla Erduran, Mihaela Martin, Mihaela Ursuleasa, Costas Cotsiolis, Theodore Kerkezos, Sabine Meyer, Vladimir Orlov, Silvia Marcovici, Idil Biret,

Alexander Toradze, Nelly Miricioiu. Maestro Ilarion Ionescu-Galați has many records issued by prestigious record labels (Philips, Electrecord, Sipario Dischi), as well as the Radio Broadcasting Companies in Stockholm, Madrid, Istanbul, Tokyo, Bucharest.

Between 1971 and 1987 he was the director of the Philharmonic Orchestra in Brașov, in 1970 he initiated the International Chamber Music Festival (whose director he remains). He was the president of the jury of the “Dinu Niculescu” International Competition for Conductors (first contest of this type in Romania, held annually in Brașov until 1999). Maestro Ilarion Ionescu-Galați is an honorary member of the Suzuki Academy in Japan, and Professor at the Faculty of Music of Transilvania University of Brașov. His activity was internationally acknowledged (in 1992 he received the Honorary Title of the Ministry of Culture in Turkey), as well as nationally (in 2004 he was decorated with the Cultural Merit Order “Grand Officer”).

Maestro Ilarion Ionescu-Galați learnt from his mentor George Georgescu that the orchestra is the only musical instrument with a soul, that instrumentalists have their own inner world and personality, that conductors must be emphatic and kind towards those working with them, that there must be an emotional relationship between the conductor and the orchestra (besides authority and respect). You can learn to be a conductor, but you have to be born with it: a conductor’s qualities must be innate (musical instinct, intuition, initiative, specific talent for conducting, knowing the orchestra, knowing how each instrument sounds, being well liked by the orchestra, being able to instil discipline).

Another problem which preoccupied the maestro is the education of the young generation: they need to learn how to play music (because music is not written on notes, the notes only indicate what you have to play), to cultivate their desire to become part of the competition in the field, to acquire very solid (multilateral) musical training. The Maestro criticised the social and political situation which influences the musical and artistic phenomenon: The Minister of Culture blamed the local town halls run by unskilled people with no interest in music, instead of giving the professionals the chance to take the initiative in the field of musical education which should be taught in schools and, more specifically, practiced in concert halls.

Maestro Ilarion Ionescu-Galați was rewarded for special merits with the First Prize of the Musical Critics Union in 2000, and is a honorary citizen of Brașov, Ploiești and Târgu-Mureș. However, he is, above all, a musician with a remarkable and implacable hearing, a skilled teacher, a passionate artist, exacting yet flexible (in order to obtain the wanted results), a tireless worker, a spiritual man; he is I. Ionescu-Galați.

Founder of an illustrious violin school, maestro Ilarion Ionescu-Galați also gave the Romanian musical world his son, violinist Florin Ionescu-Galați (soloist of the Philharmonic Orchestra of Brașov), bringing a decisive contribution to the career of many young talented artists acknowledged abroad. His generosity in sharing with the young artists the secrets of his interpretative art makes him a great violin teacher, as well as a warm artist, always willing to offer advice to the younger generation in search of their path in the sonorous art, and to create a spiritual universe for them. In 2008 the pianist Ioana Maria Lupașcu dedicated a novel ("Prințul baghetei" – The Prince of the Wand) to him, whose main character he is.

THE RELATIONSHIP BETWEEN MUSIC AND MOVEMENT

DALMA TOADERE KOVÁCS¹

SUMMARY. We have studied both the results of the scientific research on humans' motor reaction to music and the form in which the close connection between music and movement manifested throughout history - in dance, in the syncretism of the arts in the classical Greek culture, in various folk genres. First we discussed about *beat perception* and *entrainment* (the exclusively human ability of synchronizing movement with an external rhythm) after which we presented various forms of music and movement being closely connected. Regarding music and dance we presented the human need to move induced by an external rhythm, after which we discussed the syncretism of the arts in the classical Greek culture showing that music and movement did not exist separately but as one phenomenon called *mousike*. Finally, studying folk genres we found that the music and movement tandem existed in almost every main aspect of human life: labour (work songs), parenthood (lullaby) and childhood (singing games).

Keywords: music, movement, entrainment, dance, *mousike*, work song, lullaby, singing game.

Introduction

The relationship between music and movement is complex, and its various aspects are studied within several scientific disciplines. The production and transmission of the musical sound to the ear - the organ that perceives the sound - are based on mechanical phenomena studied mainly by physics: the sound is produced by periodic oscillatory movements of an elastic medium, which propagate as sound waves. The perception of sound, studied by physiology, is located in the ear, where the sound waves are transmitted as mechanical movements to the auditory nerve, which in turn conveys the information to the brain. Both in the production and

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transmission of sound and during the first stage of its perception (in the ear) a major role is played by movement.

The human reaction to the perceived sounds is a complex neurological and psychological phenomenon. One's emotional response to music, as well as the link between this reaction and movement, is known and documented since antiquity. The etymology of the word "emotion" (in French *émotion*, in Italian *emozione*), which designates an emotional reaction, indicates a connection of the affective reactions (including the emotional reaction to music) with movement, since the Latin term *emotio* from the verb *emovere* is derived from the verb *movere*, which translates as "to move." The systematic scientific study of human reactions to musical sounds is relatively new, and constitutes the field of music neuroscience and psycho musicology.

Particularly interesting for our study is the motor reaction to music, typical of the human being, universal and found not only in adults but also in children (Ahtisaari & Karanam, 2015). We review the results of the research on the mechanisms that underlie the connection between music and movement and of course, the motor reaction to music. We also present in the following chapters different forms of manifestation of the relationship between music and movement in human civilization over time: in dance and in various folklore genres, as well as in the culture of ancient Greece. Knowing the various aspects of the relationship between music and movement presents not only theoretical interest but also a real practical value both for musical education in preschool and school education as well as for the musician who organises and presents educational concerts in all forms of manifestation and, especially, in its most widespread form, that of the educational concert for children.

Study of the Relationship between Music and Movement

The multiple aspects of music perception and the reaction of human beings to music became the subject of study for neuroscientists in the last twenty years (Thaut, 2008:VII). Studying the relationship between music and movement, with the methods and devices at the disposal of modern neuroscience, led to interesting discoveries (Ahtisaari & Karanam, 2015), but the complexity of the research studies makes them accessible mostly to the professionals in this field. It is, however, necessary to retain some research results that we consider relevant to our study.

Although the human motor reaction to music is a phenomenon known through its multiple spontaneous, almost involuntary manifestations, such as shaking the head, tapping or stamping the feet or hands to the

beat, and even the desire to dance, the scientific study of this phenomenon and of the mechanisms underlying it became possible only due to the technical progress of the last two decades and especially with the rapid development of neuroimaging (Fitch, 2013:1). It is interesting to note that motor reactions do not seem to exist in visual stimuli, even if they are rhythmic. Research has shown that most people start tapping almost involuntarily to the stimulus of an auditory beat, but would probably not do the same to a visual stimulus that has a similar temporal regularity (Patel et al., 2008:1).

According to the researchers, the special connection between sound and motion is obvious especially in the domain of rhythm (Ahtisaari & Karanam, 2015). Humans not only have the ability to move in a rhythmic way (Wallin et al., 2000:12), a capacity that also many animals have, for example in the alternating metric movement in the process of walking, but as well as in the coordination of rhythmic movements with an external rhythm (Repp & Su, 2013:403). For this humans have a cognitive ability that enables them to perceive the pulse of music, commonly referred to as *beat perception*. Some researchers prefer the term *beat induction* to highlight that beating must not always be physically present to be perceived but induced, which makes the process not passive, but an active one in which the rhythm evokes a regular pattern to the listener (Honing, 2012:85). The human ability to induce the beat of music they perceive (beat induction) is a fundamental skill in music processing. This apparently simple ability to “extract the beat” hides a fair amount of complexity in fact (Fitch, 2013:2) and the study of its theoretical and cognitive aspects has attracted in recent times the interest of specialists in the field of evolutionary psychology² and developmental psychology,³ cognitive biology and neuroscience (Honing, 2012:85).

Research has proven that the music beat detected by this mechanism is the one that induces motion (Ahtisaari & Karanam, 2015). Reviewing a large number of studies from 2005 to 2011, a group of Belgian and Canadian neuroscientist researchers found that the relationship between beat perception and movement is fascinatingly related (Nozaradan et al., 2013:736). In the culture of all societies there is music with a regular beat (Nettle, 2000:468), and “the rhythmic movement to a musical beat is noticed in every human culture, which makes it one of the few truly universal features of music” (Patel et al., 2008:1).

² Branch of psychology that studies the human psychic system from the perspective of evolutionary theories.

³ Branch of psychology that studies the changes of the human psychic system during the individual's life, from birth to death.

The phenomenon by which humans synchronize their movement with the musical beat has been called *entrainment*,⁴ the term used in various physical and biological systems to denote the “coordination of events structured in time by means of interaction” (Clayton et al., 2004:3). The phenomenon of entrainment is defined as “two rhythmic processes that interact and adjust with each other in such a way that they reach a common phase and / or periodicity” (Clayton et al., 2004:2). Movements in the same rhythm with an external one, such as those coordinated with the rhythm - more precisely with the beat - of music, are the effect of a type of synchronization that specialists call sensory-motor (Repp & Su, 2013:403). Experimental studies with modern neuroimaging techniques have shown that some cortical regions of the brain that are activated in motor processes are also mobilized when listening to music (Nozaradan et al., 2013:736). “The motor system is involved not only in *producing* a rhythm but also in the *perception* of rhythm: this allows us to understand in part why we experience a visceral reaction to rhythm” (Clayton et al., 2004:3). Neurobiological studies have also shown that the human ability to induce the beat of music and to synchronize their movements with it is separate from the ability to perceive and produce the tonal functions of music (Peretz, 1990:1185-1205; Peretz & Kolinsky, 1993:301-325; Lennart et al., 2000:12).

The conclusions of the scientific studies on the relationship between music and movement are particularly important for musical education, especially since research has shown that the detection of the musical beat is an ability that even very young children possess (Ahtisaari & Karanam, 2015).

Cultural Instances of the Relationship between Music and Movement

1.1. Music and dance

Throughout the development of human civilization, the universality of the human reaction to the rhythm of music found its expression in many cultural forms, the most relevant being presented below. The engaging effect of music, called *entrainment*, manifests itself most clearly through the human need to dance, to move the whole body to the rhythm of music. In different historical periods and geographic regions, on the occasion of rituals or secular social activities, dances differ, but “dancing on, with and

⁴ From the verb *to entrain* meaning to attract, move, draw along with or after oneself.

for music is omnipresent” (Noel & Moore, 2008:422). Psychologist Marcel Zentner, director of *The Personality, Emotion and Music Laboratory*,⁵ believes that dance - a universal human manifestation involving whole body movements - is the most striking phenomenon of entrainment, and is based on the specific and exclusive ability of people to closely connect auditory-motor circuits (Zentner & Eerola, 2010:5768).

Studying the cultures of several peoples and tribes in Africa, many researchers found that there is such an intimate relationship between dance and music that the two arts seem inseparable (Reed-Jones, 2014:36-40). Keil notes that in many African languages there is no word corresponding to the term “music” (Keil, 1983:27). In Swahili (East Africa) a single word is used for both dance and music – *ngoma* (Gearhart, 2005:21). For Ninette Mans, a professor of music and dance at the University of Namibia, “the term [*ngoma*] summarizes the holistic connection between music, dance, other arts, society, and *l’élán vital*” (Mans, 2000). A Silozi native speaker (a language used in western Zambia and north-eastern Namibia) describes *ngoma* as the communication between drums and spirits, which is impossible without dancing (Mans, 2000). As for the rhythms accompanying the dance called *gahu*, danced in a circle by the inhabitants of the coasts of Ghana, Jessup affirms that they mirror the African philosophy which states that the soil is the drum of the dancer (Jessup, 2009:20). A group of Nigerian researchers observed in the traditional music of the ethnic group “Tiv” from central Nigeria the existence of a broad concept that is so closely intertwined that the Tiv people do not speak about music, dance and singing separately (Tsevende et al., 2013:6). Nzewi states that in the African philosophy of music, movement is an essential imperative (Nzewi & Nzewi, 2007:140).

In his book *Music as Social Life. The Politics of Participation*, acclaimed as a major landmark in ethnomusicology, Thomas Turino explores music and dance as important factors in the personal and social life of people (Turino, 2008:134). The author analyses various examples of Zimbabwe’s rural and urban culture, from which we mention the description of a dance of the “Shona” ethnic group. The *dandanda* drummer conducting music coordinates his stamping with the stampings of the dancers’ feet and responds to their various movements. The drummer may concentrate on a certain dancer, singing rhythmic motifs that are in unison with the accents of his body; it is equally possible for the drummer to improvise rhythmic motifs in contrast with those of the dancer and to emphasise the non-

⁵ Markus Zentner is a professor of psychology at the University of Innsbruck, where he also leads the research group *The Personality, Emotion and Music Laboratory* (Zentnerlab), which deals with the study of the nature of human musicality <http://www.zentnerlab.com/>.

accented rhythmic moments of a dancer's body. Similarly, dancers move different parts of the body simultaneously to create multiple rhythmic motifs that can be in unison, or alternate in a mutual engagement relationship with drum lines or vocal lines (Turino, 2008:134). In the description of this dance, we notice not only the interrelation between the drum and the dancer, but also the fact that the dancers contribute "musically" with percussion sounds through feet stamping, even with rattles attached to the legs. Turino concludes that the separate terms "music" and "dance" do not correspond to their relationship of interdependence, because they distort the fact that music and dance are only different roles within the structure of a unified artistic manifestation that combines movement and sound. In formulating this conclusion, the author uses the term *gestalt* with the sense of "a structure [...] of physical, biological or psychological phenomena so integrated that it constitutes a functional unit with properties that cannot be derived by summing up its parts" ("Gestalt," 2003).

Before referring in detail to the relationship between music and movement in ancient Greek culture, we evoke here the art of European ballet. No matter how different the tradition of this form of dance would seem to be both from the traditional African artistic manifestations and those of the ancient Greek culture, European artists frequently stressed the intimate connection between the art of dance and music. We only mention the opinions of two prestigious figures of twentieth century ballet: Russian artist Alexandre Benois⁶ once stated that "for us music was the one that ensured ballet the centre of gravity" (Jordan, 2000:1; Noel & Moore, 2008:422), and great choreographer George Balanchine⁷ affirmed that he could not move nor wanted to move unless he heard music first, because he could not move without a reason, and the reason to move was music (Jordan, 2000:422).

1.2. Mousike in Ancient Greek Culture

A particular form of the relationship between music and movement is that of the culture of ancient Greece, in which the artistic manifestations were syncretic in nature. The word "music" is etymologically derived from the Latin *musica*, having its roots in ancient Greek - *Μουσική* ("mousike"); the current meaning of the term is different from what was meant in ancient

⁶ Alexandre Benois (1870-1960), painter, writer, historian and critic of Russian art; as stage designer of Sergei Diaghilev for productions of the famous Ballets Russes in Paris, influenced both the art of stage design and that of twentieth century ballet.

⁷ George Balanchine (1904-1983), a choreographer of Russian descent, who brought the art of neoclassical ballet to the USA, being co-founder of the New York City Ballet company.

Greece by *mousike*. In the seventeenth century the British mathematician John Wallis⁸ wrote that *mousike* had a much wider sense for ancient Greeks than its current connotation (Wallis, 2014:77). In ancient Greece, music “was not the distinct form of art we today consider as music, but a perfect combination of poetry, melody and dance in a unitary whole” (Stamou, 2002:3).

The word *mousike* designates “the art of the Muses,” from whose name it is derived. In Greek mythology, the daughters of Zeus and the goddess of memory Mnemosina were patrons of the arts and sciences (“Muse,” 2010). Homer mentions for the first time in the *Odyssey* the number of nine muses (Murray & Wilson, 2004:365), and Hesiod in *Theogony* gives each one a name. It is necessary to point out that Hesiod describes the muses singing and dancing together, presenting them as an “archetypal female choir” (Murray & Wilson, 2004:365). The Greek word *choros* refers both to singing (vocal) and to dancing, which explains that both a word referring to music (“chorus”) and one to dance (“choreography”) - the art of creating dances and ballet performances) have an etymological origin in the word *choros*. In the plastic arts, the muses were most often represented through their attributes, which with small variations became canonical. Not only Euterpe, who as the muse of lyric poetry included in her field also music, is represented by a musical instrument - often a flute or aulos – but also Erato, the muse of love poetry, is often represented with a lyre, which corresponds to the tradition in which poetry was most often sung. The domain of the muse Terpsichore is dance and choral singing, and this muse is often represented dancing and holding a lyre.

The sphere of the muses - *mousike* - was vast and played a particularly important role in the culture of ancient Greece. Penelope Murray and Peter Wilson, who suggestively gave the title *Mousike not Music* (Murray & Wilson, 2004) to their introductory chapter in the monography on the role of the *mousike* culture in classical Athens, are of the opinion that *mousike* lies “in the heart of the Greek culture” and compare the broad field which the term *mousike* includes with the magnitude characteristic of the domain we today call “culture” (Murray & Wilson, 2004:1). The authors define *mousike* as “that union of song, dance and word named by the muses” (Murray & Wilson, 2004:1). In its most widespread form, *mousike* represented for Greeks a holistic complex of instrumental music, poetic words, and coordinated physical movements. It manifested in a variety of forms, ranging from entertaining audiences to large-scale festivals involving the entire community (Murray & Wilson, 2004:1).

⁸ John Wallis (1616-1703).

The tradition of theatre in ancient Greece is the most famous form of blending different arts. A special role in the Greek theatre was played by the chorus - the group that “sang and dance” (Ley, 2007:8), as a collective voice that commented on the dramatic action. Among the evidence that allow the choral fragments to be considered as “a combination of the three arts: poetry, dancing and singing” listed by Kitto (1956:1-2), we recall that the place where the chorus performed was called *orchestra*, a word that meant a dancing floor, and that the text of the lyrical passages was composed in a metre that would make them particularly artificial when read, indicating that it is a musical rhythm (Kitto, 1956:1-2).

Several researchers assert that not only theatre but also other literary forms were interpreted in a syncretism of the arts, being sung, danced and accompanied by musical instruments (Mathiesen, 1999:7). “Lyric poetry meant for the Greeks what the words mean. It was meant to be sung to the lyre, and not simply recited. [...] The rhythmical movement of the body – the dance – completed the poetry and music, forming a trinity that could not be dissociated without loss” (Gildersleeve, 1980:LXV).

Particularly interesting in this context is the direct relation of poetry with dance, and consequently with movement. In his introductory essay on an edition of Pindar’s *Odes*, published in 1885, the famous American philologist, specialist in classical Greek literature, Basil Lanneau Gildersleeve, referring to rhythm, points out that it is “common to poetry, music and dance” (Gildersleeve, 1890:LXV). Analyzing the time-ordering of groups determined by strong and weak beats, Gildersleeve notes that “the elements of poetry are called feet, the same as we call the elements of dance steps; and these [elements] correspond to the measures in music” (Gildersleeve, 1890: LXVI). The use of the term “metric foot” in prosody is an indication of a complex phenomenon that has been studied in detail only in recent years, especially following the modern research on the accent in ancient Greek. In his volume bearing a poetic title *The Dance of the Muses: Choral Theory and Ancient Greek Poetics*, American scholar A. P. David states that the substance of ancient Greece poetic composition is rooted in the physicality of dance (David, 2006:22). Thus “the proper name for art and works of the ancient Greek poets is *Χορεία (choreia)*” (David, 2006:16). Moreover, William Mullen argues that the *odes*, the genre of lyrical poetry that reached its peak in Pindar’s creation, are poems meant to be sung and danced, and that the modern approach of considering them only as texts prevents us from perceiving them in the light of their true nature, as a dance (Mullen, 1982:3).

Despite the real differences between the manifestations of the ancient Greek culture presented above and the way the arts of music, word

and dance have been approached in Europe for the past 500 years, the syncretism typical of *mousike*, and especially the tradition of the Greek theatre, have strongly influenced European culture. Thus the opera, a genre that combines the art of sounds with the arts of the theatre, was born in Florence at the turn of the seventeenth century, when a group known as the *Florentine Camerata*, reuniting composers, poets and humanist thinkers inspired by the Renaissance ideals, undertook a revival of the traditions of the theatre of ancient Greece. Even though the first works were based on subjects from mythology and ancient history, the Camerata's aspirations were not achieved. Nonetheless they stand at the beginning of the development of a musical genre, undoubtedly syncretic, which successfully dominated the lyrical scenes of the world for over four centuries.

In his essay "The Art-Work of the Future" (*Das Kunstwerk der Zukunft*) (Ellis, 1892) published in 1850, Richard Wagner calls the art of dance, music (tone) and poetry "three sisters," which cannot be separated without decomposing the "ring of art." When talking about the art of dance, Wagner undoubtedly refers not to ballet, but to the elegance of gestures and movements.⁹ In this context, it should be remembered that in Greece the term dance was used differently than in the modern sense, including gestures and postures, which, along with movements of hands and arms, more important than of the feet, "were meant to facilitate the interpretation of poetry or the expression of emotion" (Fairclough, 1917:par.39). In his *Rhythm and Gesture in Music Drama and Criticism (1910-1916)*,¹⁰ Émile Jaques-Dalcroze, famous for combining music with the movement in musical education, states that Wagner did not succeed entirely in realizing in his musical dramas the classic triad of word, gesture and music (Dalcroze & Rubinstein, 1921:199-200).

If during the history of the opera the moments of synchronous combination of music with the word and the dance are extremely rare, it should be remembered that a real union takes place rather on the stages of Broadway, where the singers must be as versatile in dance as in singing. It is likely that the much-appreciated and much praised staging of *Orpheus and Euridice* by Gluck in the Hellerau Festival of 1913, with the students of Émile Jaques-Dalcroze directed by Adolphe Appia in the presence of a plethora of artists from all over Europe (Bremner, 2008:55), was one of the stage events of the twentieth century, in which the blending of the art of the word, movement and sound was closest to the spirit of ancient Greece.

⁹ The English translator's note on Wagner's essay *The Art-Work of the Future*.

¹⁰ Original title: *La rythmique et le geste dans le drame musical et devant la critique*.

1.3. Work songs

One of the oldest and most widespread genres in which music is intimately linked to movement is the work song. At all times and everywhere the human race seems to have accompanied their labour with songs. In this context, it is interesting to note that the German economist Karl Büchner proposed at the end of the nineteenth century a theory that considers the origin of music to be found in the relationship between rhythm and physical work (Constantinescu & Boga, 2008:7). Although his book *Arbeit und Rhythmus* (“*Work and Rhythm*” (Bucher, 1909), published in 1896 and reprinted several times (reaching six editions by 1926), is not the result of a systematic folkloric collection, it has an undeniable value due to the numerous music examples from different countries, from the threshing song from Lithuania (Bucher, 1909) to that of the *palanquin* bearers in southern India (Bucher 1909:154-155).

Although work-related songs are among the oldest in the folklore of many peoples, their systematic collection and study began much later. Songs accompanying various physical works were first mentioned by travellers, who reported the peculiarities of the cultures in the remote areas they visited. These “travel impressions” described the circumstances in which the traveller had heard the song and sometimes the words were also written, sometimes directly translated into the European language of the occasional folklorist, but transcripts in musical notation are unfortunately almost non-existent. Today, the genre of the work song is almost extinct due to industrialization; they continue to exist only in isolated areas of the world where people still work largely without the help of modern tools and devices (Green, 1998:848-849).

For the classification of work songs, there seems to be a consensus on the criterion of the type of work that is accompanied by music: the shepherd’s song, the peasant songs, the lumberjacks, the seamen, the masons, the handlers. As far as the definition of the work song is concerned, the opinions of the specialists do not coincide. The work song is defined through its functions, but the circumscription of these functions is viewed differently.

Many theorists use the term “work song” in a broad sense, according to how it is defined in the *Encyclopædia Britannica*: a work song is “any song that belongs to either of two broad categories: songs used as a rhythmic accompaniment to a task and songs used to make a statement about work” (“Work Song,” 2010). This broad sense of the term is also employed by Victoria Williamson, a researcher in musical psychology, who theoretically addresses the relationship that has existed

for hundreds of years between music and physical labour, music having both the function of organizing movements and creating social connections (Williamson, 2014:111). Folklorist Stephen D. Winick strengthens this point of view, highlighting both the ability of songs to coordinate the efforts of a group of people who need to execute movements simultaneously or at the same speed, and the value of song lyrics in enhancing work efficiency (Winick, 2012:469). American ethnologist Jeff T. Tilton shares the same view: on the one hand, a work song helps workers resist during the working hours, and on the other hand it sets a pace to their activity, and if group actions are needed, it coordinates the movements of the workers (Tilton & Cooley, 2009:7).

Other scholars, however, restrict the meaning of the term and consider as work songs only those whose function is to keep the pace of work. Folklorist Bruce Jackson makes a distinction between the songs that are sung during more or less random work, and those that help maintain the pace of work, claiming that only the latter are part of the work song category (Jackson, 1972:848). This view is shared by the British folklorist Gerald Porter, who states that the work songs are not simply songs about work. Emphasizing the importance of the movement necessary for the respective work, Porter points out that interpreting the work song represents a form of participation in the work itself, as “the work provides the kinaesthetic substrate to the song” (Porter, 1994:36).

To solve the dilemma of circumscribing the functions of this genre, several specialists proposed the use of alternative names. Norm Cohen proposes a classification of work related songs in two major categories: occupational songs and work songs. The former category includes songs in which the role of the lyrics is to describe the working conditions, while the latter designates the songs that are sung only during work (Cohen, 1993:334). For the German notion of *Arbeitslied*, which for Hermann Strobach stands only for songs “with a rhythm that regulates the work of a group of workers involved in uniform physical work” (Strobach, 1987) the researcher proposes the narrower term of *Arbeitstaktlied* (literally “song for keeping the rhythm of work”), which emphasizes the close connection between the song and the rhythm of work. The term already appears in Karl Büchner at the end of the nineteenth century (Bucher, 1909:132).

A peculiarity of the work songs is that the singer and the listener are one and the same: “Work songs are special because they have no other audience than the interpreters themselves” (Jackson, 1972:29; Porter, 1994:35-55). Among the musical features of the work song must be emphasized the preponderance of the binary meter, which is not surprising, since many physical labours involve a two-phase activity (forward and

backward, effort and recovery) (Gioia, 2006). We present in the following some examples of work songs from the categories that have been collected and studied in detail by specialists: sea shanties, African-American songs, lullabies.

1.3.1. *Sea shanties*

The use of the song along with the hard work of maritime transport (river and especially sea transport) is as old as the art of navigation. The song of a fisherman in ancient Egypt, around 2500 BC, has been preserved until today (Gioia, 2006:116).

The term *shanty* (sometimes spelled *chanty* or *chantey*) denotes a type of work song of the British and American sailors during the age of sail navigation. The song is a dialogue between the leader (called *shantyman*) and the rest of the crew, the stanzas being performed by the leader – soloist, and the chorus sung by the rest of the crew. The leader was a particularly important member of the crew: he was responsible for selecting the right song according to the type and speeds appropriate to the task; if the song ended too quickly, he had to lengthen the song by improvising new lyrics as long as it was needed. The leader “had to combine the genius of a music prodigy and an ad-hoc poet!” (Runciman, 2011:ch.XI). The golden age of maritime work songs was in the 18th-19th centuries, when they evolved significantly, becoming the most developed subgenus of the work songs with the role of coordinating the rhythm of work (Winick, 2012:469). Shanty songs suffered a decline with the emergence of motor vessels, which gradually led to their disappearance.

If shanty songs are considered work songs in the broad sense of the word, two types can be distinguished: *work shanty* (work songs proper) and *forecastle shanty* (sung at the end of the workday, ‘forecastle’ being the term which designates the crew’s quarters, in the front part of the ship). Work shanty songs coordinate the massive physical effort required by certain navigation activities. Depending on the type and duration of the activity, there are *short drag shanties* (short haul of the sails), *long drag shanties* or *haylard* (for raising or lowering the sails) and *capstan shanties* (for raising the anchor) (Winick, 2012:469).

Short drag shantie are sung to coordinate fast-haul ropes (to shorten or release the sails) in a relatively short time and as such have short lyrics and choruses. One of the oldest songs of this kind dates back to the time of King Henry VIII (the first half of the 16th century) and is known as *Haul on the Bowline* (Lord, 2003:59; Cohen, 2005:100). Hauling tasks (for shortening or unfurling the sails) had to be performed simultaneously by all

sailors at the end of each stanza on the monosyllabic word *haul*. We present below two very similar melodies of this song, which appear in different versions:

E.g. 1

Haul on the Bowlin' Sea Chantey

Allegretto

SOLO CHORUS

1. Haul on the bow-lin', Our bul-ly ship's a roll-in!
 2. Haul on the bow-lin', Our cap-tain hes a growl-in!
 Haul on the bow-lin', the bow-lin', haul!
 Haul on the bow-lin', the bow-lin', haul!

Haul on the Bowlin` (sea shanty)

(Music of Yesterday. <http://musicofyesterday.com/sheet-music-h/haul-bowlin/>)

E.g. 2

Haul on the bow-line our bul-ly ship's a-roll-in.

Haul on the bow-line, the bow-line haul!

Haul on the Bowline (sea shanty)

(8notes.com. <https://www.8notes.com/scores/4827.asp?ftype=gif>)

In the case of more difficult tasks, which require alternating effort with periods of rest (such as raising a heavy sail up to the mast or furling the sails), the sailors sing *halyard shanty*, which has longer stanzas and shorter choruses. *Capstan shanty* is suitable for long and repetitive works, which only require a steady pace for synchronization (such as raising or lowering the anchor by rotating the capstan). Unlike the first two types of songs, *capstan shanty* has long stanzas and choruses in a moderate tempo (Runciman, 2011:ch.XI).

In his collection of poetry related to sea, sailing and sailors' life, first appeared in London in 1906, John Masefield records in the chapter entitled *Chanties* only the texts of the sea shanties without musical notation. He presents the three genres of *shanty* and evaluates them as follows: "*capstan chanties* are the most beautiful, *halyard chanties* the most frequently heard, and *short drag chanties* the oldest" (Masefield, 1908:301).

1.3.2. African-American work songs

Among the North American ethnic groups, African Americans have the most numerous songs (Brown, 1953:56). This is explained by the fact that the African Americans continued to be used for physical labour even after the abolition of slavery (1862). American penitentiaries, where the number of African Americans was exceedingly high, used prisoners for hard work, especially in the construction of roads and railways and in the timber industry. Thus, the tradition of the work song was preserved until the beginning of their systematic collection by ethnomusicologists, even with the help of the phonograph.

The most likely source of African-American songs is the African ancestral tradition (Titon & Cooley, 2009:157). Work songs were present in all cultures in West Africa even before its inhabitants were enslaved by Europeans and sold to work on the West Indies and the territory of the present-day United States of America.

In her book on the American Negro folklore, Dorothy Scarborough states that "the black man is rhythmical by nature and works better if he sings at his labour, the work being more pleasurable to himself and more profitable to his employer because he moves faster and accomplishes more when he sings" (Scarborough, 1925:206). Slave masters recognized the importance of work songs in their work productivity, so that the Africans had the opportunity to preserve their cultural values. Frederick Douglas, a former US slave, reports in his autobiography that a silent slave was not approved by the supervisors because the masters imposed on slaves not only to work but also to sing: "Make a noise, make a noise and bear a hand" were the words constantly addressed to slaves when they were silent (Titon & Cooley, 2009:158).

We present an example of a song from Dorothy Scarborough's book, picked from a group of roving blacks, sung while working on a construction site. The interjection *Ugh!* indicates the point where the pickaxe is raised or brought down; the interjection is common to many African-American songs. The author explains how this interjection, often

replaced by a kind of grunt, is harmonious with the song and does not produce a dissonance, as one may suppose (Scarborough, 1925:216).

E.g. 3

WORK-SONG

Oh, . . ba-by, *Ugh!* what you gwine to do? *Ugh!* Three C Rail-road *Ugh!*

CHORUS

done run through! *Ugh!* Me and my pard-ner, *Ugh!* him and me! . *Ugh!*

Him and . . me-e-e *Ugh!* him and me! . *Ugh!* Him and me. . *Ugh!*

African-American work song

(Dorothy Scarborough: *On the Trail of Negro Folk-Songs*, p. 216)

(<https://ia800802.us.archive.org/23/items/ontrailofnegrofo00scar/ontrailofnegrofo00scar.pdf>)

The study of the literature on work songs is relevant to the knowledge of the different aspects regarding the relationship between music and movement, since the intimate connection manifests itself explicitly in this type of folk song so widespread over time, the music engaging in movement and the movement being the physical expression of music.

1.4. Lullabies

The lullaby is a musical genre meant to sooth and help children fall asleep, which is found both in folk and cultivated tradition, where it also appears as an instrumental form. The lullabies are present in the folklore of all cultures, and are particularly old; the first known lullaby, preserved engraved on a clay tablet in cuneiform writing, dates from approx. 2000 BC (Perry, 2013). The genre of the lullaby survived in a more stable way compared to other genres, probably because it is related to a social

phenomenon (the birth and education of a child) that has remained unchanged over time (Trehub & Trainor, 1998:50).

Some researchers consider the lullaby to be a sub-category of work songs, because getting children to sleep is a traditional occupation of the parents (Winick, 2012:470), but often delegated to wet nurses. Romanian ethnomusicologists attribute the lullaby to the folklore of family life (Mîrza, 1969:18), where it naturally appears from the parents' need to lull the child to sleep, given the primary instinct generally outlined by the movements of the one who gets the child to sleep (Sulițeanu, 1986:12).

Plato speaks of the lullabies when referring to the different age stages in which the appropriate education of future citizens must take place, education that he believes must start even since the mother's womb. The philosopher emphasizes the importance of the movement, of the child's swinging, for motion, and not quiet, melody, and not silence, is the best way to educate the newborn infant's soul (Patterson, 2014:368). "Thus when mothers have children suffering from sleeplessness, and want to lull them to rest, the treatment they apply is to give them, not quiet, but motion, for they rock them constantly in their arms; and not in silence, but singing to them; thus they literally cast a spell upon the children by employing the combined movements of dance and song as a remedy" (cf. Plato, 2010:202).

The wet nurses' lullabies working in the houses of their masters in southern US greatly enriched the repertoire of folk songs of the black slaves (Scarborough, 1925:145). In the south, the children of wealthy white families were nursed by black slaves, who took over the mother's role, becoming a "second mother" in the lives of these children. The nurse held an honourable position in the household, white children being taught to respect and listen to her (Scarborough, 1925:144). The Romanian folklore is rich in lullabies, which were studied and are studied by many famous folklorists; however today the genre is considered to be in a continuous decline.

Lullabies have a number of similar characteristics, the specific features proving the centuries-old experience of the people who noticed the soothing effect of the rhythm of the movement (swinging) along with the musical rhythm (Mîrza, 1969:48). The lullaby usually has a binary metre, often in a 6/8 pattern (Green, 1998:515), with melodic phrases and repetitive rhythmic formulas that accompany the rocking and swaying movements that trigger sleep (Green, 1998:515). From a melodic point of view, the incipient form of the swing song is nothing more than a vocalization of the swinging itself, which has a strictly functional role, of physiological influence (Mîrza, 1969:54).

A peculiarity of the lullaby is the ambiguous boundary between singing and speaking, the lyrics being either recited in a musical manner, enriched with onomatopoeias, or sung (Tonu, 2013:47). With regard to the content of the lullabies, there is a wide variety, the lyrics expressing incantations for the child's sleep, images from the life of the parents, or descriptions of the difficulties of life. Swing songs, usually the mother's field, often mirror family relationships and are also an opportunity for expressing mental states and maternal feelings. The lyrics of the early lullabies are often scolding, sometimes even scary, as the advice they envelop states that the child's crying upsets God or awakens the demons. The phenomenon can be explained by the fact that darkness has always been associated with danger and fear, so mothers tried to advise their newborn babies in order to protect them (Perry, 2013). In addition to its main role in helping sleep induction, lullabies have also a therapeutic value for mothers, allowing them to express their worries and negative thoughts as well as the affection for their children.

Poetry, music and movement co-exist in the lullaby, but since the newborn baby cannot understand the text, the lullaby is probably his first encounter with music accompanied by motion.

1.5. Singing games in children's folklore

The singing games, specific to children's folklore, are action and movement games coupled with singing. The folklore characteristic of children is "of a vocal nature" and "can be sung or just recited, but usually accompanied by gesture and mimics or accompanying itself the children's games" (Mîrza, 1969:24).

The diversity of singing games is springs from the children's imagination, which is limitless, manifest in games for two, counting games, ring-games, songs for jumping the rope, ball games, or other types of games. The genre caught the attention of ethnomusicologists only in the nineteenth century (Myers, 1990:66) and the collection of examples was not and is not easy for many reasons: children do not like to be seen in their spontaneous actions, and they are reluctant to share what regards them as a group (Scarborough, 1925: 129-130); adults do not always accurately remember their own childhood games. In addition, the presence of the singing games that have been transmitted from one generation of children to another suffered a decline with the advent of the media.

Folklorists refer to the songs associated with children's games by employing different terms, even in the same language. In Romanian, Emilia Comișel calls them *game related songs* (Comișel, 1967:261), Traian Mîrza

speaks about *auxiliary songs to the game* (Mîrza, 1969:28), in Italian they are called *giochicantati* (sung games) (Staccioli & Schmidt, 1980:10), in French they are called *jeuxchantés* (sung games) (Lemit, 1957) or *chansons de jeux* (play songs) (Lempereur, 1995:41) and in German *Spiel- und Bewegungslieder* (play and movement songs). The term “singing games” emphasises the importance of movement in relation to the song and is consistent with both Traian Mîrza’s ideas, who states that “in most children games, the movement is predominant; in the order of importance following the poetic texts and only afterwards the song” (Mîrza, 1969:29) and Emilia Comișel, who claims that “the child’s attention is absorbed almost entirely by the action, by the content of the lyrics or by the rhythmic scheme ... therefore the melodic line remains on the secondary plane” (Comișel, 1967:266).

Some games in the children’s folklore occur in different cultures and can be considered universal, while others “are products of human diversity” (Sutton-Smith, 1989:31). Many researchers share the view, emerged in the nineteenth century, that the origin of some of today’s children’s games can be found in the games played by adults in the past. Gheorghe Dem Teodorescu argues that games like “hide and seek” derive from the ancient Greek games described in Homer’s *Iliad* (Mîrza, 1969:31). Gianfranco Staccioli adds that “it is almost superfluous to note that many of the ring games [...] recall ceremonies of primitive groups of people” (Staccioli & Schmidt, 1980:10).

Among the most common types of children’s songs are the ring-games (called *ronde* in French, *Ringelreigen* in German, *girotondo* in Italian) and those with a “bridge.” Examples of the latter are *London Bridge* (England), *Die golden Brücke* (Germany), *Le Pont-Levis* (France), *Charleston Bridge* (USA), *Podul de piatră* (Romania) (Carlisle, 2009:366), *Ponticello d’oro* (Italian Switzerland) (Staccioli & Schmidt, 1980:30). The “bridge nursery rhymes” have their archetype in the ancient metaphorical representation of the transition from life to death, as a “bridge” over which man must pass in order to enter the afterlife (Staccioli & Schmidt, 1980:10).

To illustrate the similarity of some of the games sung in the tradition of several peoples, we exemplify in detail two bridge games. In the children’s folklore in Romania, the *Podul de piatră* (Stone Bridge) game is very popular.

E.g. 4

Po - dul de pia - tră sa dă - ra - măt, Vom fa - ce al - tul
A ve - nit a - pa și la lu - at.

4
pe riu în jos, al - tul mai trai - nic și mai fru - mos.

Podul de piatră (singing game)

During the game, two children standing face to face join their hands and raise their arms to form a bridge. The other children pass under this “bridge” singing. The moment the last word in the song is pronounced (the word ‘beautiful’), the two lower their hands, seizing between their arms the child found under the bridge at the time. The captured player will no longer pass under the bridge but will stand behind one of the two forming the bridge and wait for all the other children to be captured and become part of the wall of the bridge (they place themselves alternately on one side and the other behind the children forming the bridge).

A singing game from the Italian culture with similar actions (the arch that catches one player from the string passing underneath) is *La gallina bella bianca*.

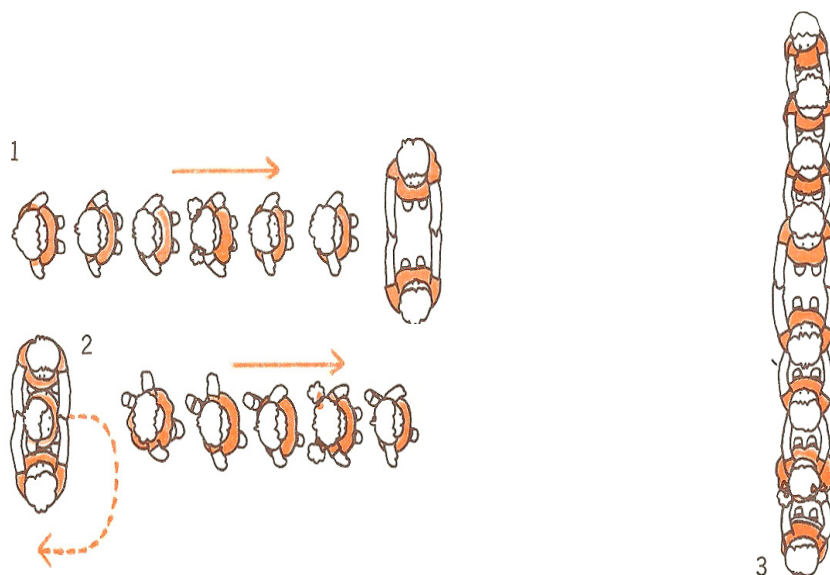
E.g. 5

A- La gal - li - na bel - la bian - ca se ne an - da - va per
D- Pas - sa vi - a, pas - sa vi - a chi è l'ul - ti - ma

l'al - to ma - re, se ne an - da - va per l'al - to ma - re.
sa - rà mi - a, chi è l'ul - ti - ma sa - rà mi - a.

B- I can - cel - li so - no chiu - si non si
C- Fi - gli siam del - la gal - li - na a - pri - te -

può pas - sa - re, non si può pas - sa - re.
ci le por - te a - pri - te - ci le por - te.



La gallina bella bianca (singing game from the Italian folklore)
(Gianfranco Staccioli & Ruth Schmidt, p. 32-33)

Two players form an arch, the others form a string that sings the A stanza, and the first two respond with the B stanza. The string begins to walk singing the C stanza. The two players sing the next stanza and raise the arms to let the string pass under the arch (see the Graphical representation number 1 from Example 5. When the last player in the string passes under the arch, it is lowered and the player is trapped inside. The two players who form the bridge ask him to choose between two opposing words (names) that they have agreed to in secret. Depending on the choice of the prisoner (see Figure 2), he must sit behind one of the two and put his hands onto the waist of the player in front. The game continues until everyone is behind one of the two. At the end, the two strings start pulling the arch in the opposite direction until it breaks (see the graphical representation number 3).

Accompanied by physical movement, the singing games, be they individual games or group games that in turn can be played in a single group or in teams (Mîrza, 1969:29), have a positive effect both on the body, being an occasion for exercise and movement, as well as on the psyche, due to their role in developing the imagination of children.

Conclusions

Given the importance of the relationship between music and movement both in the perception of music and in human culture over the centuries, knowing the various aspects of this relationship is indispensable for effective music mediation, especially during the educational concert for children. We have studied both the results of the scientific research on humans' motor reaction to music and the form in which the close connection between music and movement manifested throughout history - in dance, in the syncretism of the arts in the classical Greek culture, in various folk genres - to be able to effectively use the knowledge thus acquired in organising and conducting educational concerts.

In the classical music concert, the natural quintessential reaction of the listener, that of moving, dancing or applauding on music is generally suppressed due to traditional conventions. An innovative element of the twenty-first century educational concert is the introduction of the movement as a participatory activity with the public. Similar development can also be noticed in school education. Until recently music lessons did not necessarily include kinaesthetic elements, but the current curriculum of the Ministry of National Education in Romania includes the "Music and Movement" discipline for the primary school, which is situated "in the category of the integrated approaches" ("Programa școlară [...]," 2013:2). The association of music with movement is motivated, among other things, by the fact that it is "appropriate to the age specifics of children," that it has "pedagogical valences" in many spheres of the children's development" ("Programa școlară [...]," 2013:2-3).

Although the ideas about the connection of music and movement in relation to education are not new, appropriate forms and manifestations must be developed for today's society, which is not only the duty of the specialists in the field of education, but also of those in the field of music mediation within the educational concert.

Translated from Romanian by Dora Felicia Barta

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THE RELATIONSHIP BETWEEN MUSIC AND MOVEMENT IN EDUCATION

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SUMMARY. This study first presents the role of music and movement in the education of ancient Greece, based on Plato and Aristotle's philosophic views. These views had a major impact on most of the representatives of music education in the twentieth century: Émile Jaques-Dalcroze, Zoltán Kodály and Carl Orff. We summarized their pedagogical contribution concerning general music education, stressing especially the importance they attach to the relationship between music and movement.

Keywords: music education, ancient Greece, Émile Jaques-Dalcroze, eurhythmics, Kodály method, Carl Orff, *Schulwerk*, elemental music.

1.1. Music and movement included in the education of ancient Greece

In ancient Greece music and movement played a special role in the education of citizens. Philosophers during the flowering of classical Athenian culture addressed in their writings both topics related to music philosophy and education themes. Plato and Aristotle, active in the fourth century BC, recognizing the importance of music in the culture and life of the Greeks, discussed issues related to this especially in their political works: Plato in the *Republic* and the *Laws*, and Aristotle in his *Politics*. In this context, they “examined the relationship that music has to the common good, in particular its place in education” (Schoen-Nazzaro, 1978:261).

In the view of the two philosophers, both the purpose of education and of the educator is to plant virtue (Bury, 1937:304-320), to form the values and attributes of the individual, the educated man being the one who holds the four cardinal virtues originally depicted by Plato in the *Republic*

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(cf. Platon, 1986): wisdom, justice, courage and moderation. In *Politics*, Aristotle asserts that the success of a state depends on happy, virtuous and intelligent citizens; therefore the purpose of the state must be to educate its citizens (Robb, 1943:206). Plato and Aristotle assign an important role to music and movement in the education and training of the individual.

Plato bases his theory of education on analyzing the child's primary instincts: love of pleasure, love of mimicry, delight in motion of the limbs, and delight in motion of the tongue and vocal chords (Bury, 1937: 307). "Every young creature is incapable of keeping either its body or its tongue quiet, and is always striving to move and to cry" (cf. Platon, 1986:69). The difference between the animal and the child is but that the latter possesses a dormant rational element, a latent sense of order (cf. Platon, 1986:69); so to begin with, infants up to three years of age are prescribed in addition to breastfeeding a constant rhythmical motion as a good means of spiritual and physical education (cf. Platon, 1986:201).

In the *Republic*, the philosopher proposes to impose order with regard to the two types of natural but chaotic movement of children: the movement of the body and the emission of sounds. Starting with primary education, rhythm is recommended for the cultivation of body movement and harmony, for voice education (Bury, 1937:308). In Plato's opinion, it is hard to find a better education than the ancient one, which consists of "gymnastics for bodies" and "the art of the Muses for the soul" (cf. Platon, 1986:144). In the *Laws*, Plato indicates the path to virtue by movement and music, by the combination of dance and singing, which is called choreia (χορεία) (Bury, 1937:308), considering that rhythm and harmony penetrate the most into the human soul (cf. Platon, 1986:177).

In Aristotle's philosophy, at its best education influences the choices and decisions of the individual with regard to the noble use of leisure time, the thinker being convinced that if man does not spend his spare time constructively then his life becomes controlled by amusement (Robb, 1943:208-209). The solution lies in physical education, in cultivating the body before the mind, the physical well-being being essential to mental health, but also in balancing physical and mental exercises because the body's labour is an impediment to the mind and its effort impedes the body (Aristotle, trans. Rackham, 1932:VIII.5,1339a; Robb, 1943:209).

Aristotle argues that the nature and function of music is amusement and relaxation, occupation for leisure and gymnastics for the soul, and believes that for education, the third one has the highest value (Robb, 1943:212). The philosopher also emphasizes the importance of learning to play an instrument, stating that "it is impossible, or difficult, to become a

good judge of performances if one has not taken part in them” (Aristotle, trans. Rackham, 1932:VIII.5, 1340b; Robb, 1943:212). At the same time, however, he believes music education has the best results if it is not pushed to the level of virtuosity, but when “children learn only to the point required for being able to delight in noble songs and rhythms” (Robb, 1943:212-213) recommending that instruments requiring high technical dexterity should not be chosen for general music education, such as the flute or harp (Robb, 1943:212-213).

The great thinkers of ancient Greece considered that *virtue* and good education cannot be acquired without the integration of music and movement into human life starting from a young age. The two - gymnastics and music - can only be theoretically separated, since the mind and the body are in constant interaction (Bury, 1937:306).

Plato’s and Aristotle’s ideas on education and the role of music in education had a great influence on educational theory and practice, and many of the concepts they formulated still preserve their validity. Lelouda Stamou notes that the music education community has only recently come to understand what these philosophers stated about 2500 years ago about the value of music education in general, children’s musical development, and music education strategies (Stamou, 2002). Analyzing a report from the US Commission on the Reorganization of Secondary Education at the beginning of the twentieth century, Felix Robb notes that “Aristotle anticipated nearly two thousand years ago, all seven principles presented in the report with one exception” (Robb, 1937:206).

1.2. Representatives of music education in the twentieth century

At the end of the nineteenth century, the field of education went through a period of experimentation, in the context of a general desire for reform. Old conventions were challenged and many innovative educational ideas emerged. The education system for children created by Maria Montessori, an experimental school based on the principle of learning by practice founded by John Dewey, and the work of the psychoanalysts such as Sigmund Freud, Carl Jung and Alfred Adler strongly influenced educational thinking (Giddens, 1992:1). The innovative impetus also comprised the field of music education, leading to the development of the concepts promoted by Émile Jaques-Dalcroze, Zoltán Kodály, Carl Orff and Shinichi Suzuki. Since Suzuki’s method focuses on learning to play a musical instrument, we summarise below the methods of Dalcroze, Kodály and Orff, concerning general music education, stressing especially the importance they attach to the relationship between music and movement.

1.2.1. *Émile Jaques-Dalcroze (1865-1950)*

The name of the Swiss composer and educator Émile Jaques-Dalcroze is known primarily due to his pedagogical method called *eurhythmics*, which is basically a system of music awareness through body movement.

Dalcroze acquired his first musical education from his mother, who embraced the principles of the Swiss pedagogue Johann Heinrich Pestalozzi (Juntunen, 2004:22), whose follower she was. After spending his childhood years in Vienna and attending his first courses in Geneva, the young man went to Paris, continuing his musical studies with the composers Léo Delibes and Gabriel Fauré, and acting studies with members of the famous *Comédie-Française* theatre group, respectively. At the age of 21, Dalcroze was appointed assistant conductor at *Théâtre des Nouveautés* in Algiers, the capital of Algeria, a French colony. The year spent in Algeria presented him the opportunity to discover the Arab musical folklore with its rhythmic riches. After studying composition with Anton Bruckner in Vienna, Dalcroze returned to Geneva “as actor, singer, conductor, poet, composer, pianist and ethnomusicologist” (Choksy, 2001:29), being appointed professor of harmony at the Conservatory in Geneva in 1892.

During his career as a teacher, Dalcroze found unexpected shortcomings in students with a high instrumental technical level, especially in terms of musical rhythm and expressivity. To remedy what he called the “arrhythmia” of his students, Dalcroze predicted a didactic approach that indicates the influence of Pestalozzi’s pedagogy, with the idea of enlightening the students’ rhythmic sense by avoiding theoretical explanations, and using sensory experiences that imply the physical modelling of some rhythmic movements through body movements (Dalcroze, 1930:358). Ever since his first essay in 1898, with the original title *Les études musicales et l’éducation de l’oreille*, he formulated the vision of a musical education system in which the body is the intermediary between sound and thought (Dalcroze, 1930:8). His experiments with the students at the Conservatory, involving various rhythmic exercises performed with the whole body, did not receive a positive feed-back from the board of directors of the institution. That is why, starting from 1905, Dalcroze also applied his method to the activities he held with various classes with elementary school pupils. Demonstrations of his innovative ideas of music education were successful in several European cities, Dalcroze being urged to publish his method. Thus, in 1906 he published in Neuchâtel five volumes with the general title *Méthode Jaques-Dalcroze*. In

1910, the teacher was invited to set up an institution of rhythmic and musical education at Hellerau near Dresden, which became a laboratory for translating into practice his ideas on the spatial and temporal link between music and movement. The courses and performances at Hellerau were followed by many musicians, dancers and pedagogues, Dalcroze's ideas influencing the evolution of modern European and American dance ("Eurhythmics," 2010).

On the outbreak of World War I, Dalcroze returned to Switzerland, where he founded the Institute for Music and Rhythm (today the *Jaques-Dalcroze Institute*) in Geneva and where he remained until the end of his life. Many generations of teachers were trained at this institute and carried on the Dalcroze method and contributed to its spread throughout the world. Dalcroze's writings were translated into several languages and his ideas found a wide application not only in music education, but also in choreography, theatre and music therapy.

Dalcroze's method includes three related study areas which he himself calls "la rythmique, solfège, l'improvisation" (rhythm, solfège, improvisation) (Dalcroze, 1920/1965:57). The method received various names: *gymnastiquerythmique*, *plastiquerythmique*, or simply *rythmique* (Juntunen, 2004:21), until John Harvey, a professor at the University of Birmingham, coined the name *eurhythmics*. The word is derived from the Greek term *eurhythmy*, which means rhythmic order or movement (Juntunen, 2004:21). The term *eurhythmics* applied to Dalcroze's method should not be confused with the *euhythmy* in Rudolf Steiner's pedagogy. In English, a differentiation is attempted by using the word *eurhythmics* for Dalcroze and *eurhythmy* for Steiner. While Steiner's *eurhythmy* is a form of interpretative art, which is also used in education (in Waldorf schools) and in therapy (in anthroposophical medicine), Dalcroze's *eurhythmics* was created as a pedagogical approach and not as an interpretative style (Bremner, 2008:49).

Dalcroze's *eurhythmics* is not dance - a form of art in which the visual element takes precedence - but a method of instruction, where the visual is secondary. Dalcroze himself explains: "Eurhythmics does not pursue an aesthetic objective, it starts from the inside out and its influence is reflected on the whole body. Its exercises stimulate muscular sensitivity and regulate the relationships between the two poles of our being, the physical and the intellectual" (Dalcroze, 1930:362). However, *eurhythmics* exerted a major influence on modern dance. Sergei Diaghilev was among the first interested in the Dalcroze system; and in his choreography for the performances of the famous Ballets Russes, as well as Vaslav Nijinsky's choreography for the epochal premiere of Stravinsky's ballet *Le sacre du*

printemps (1913), we can notice the influence of Dalcroze's eurhythmics. This is also due to the fact that Nijinsky's nurse was ballerina Marie Rambert, a student of Dalcroze. At the celebration of Dalcroze at the age of 70, Marie Rambert summarised the importance of eurhythmics, stating that "without the discovery of this technique, the knowledge of the art of music and movement cannot be complete" (Rambert et al., 1936:35; Giddens, 1992:234).

In eurhythmics, the relationship between movement and music is explicit (Anderson, 2001:32), eurhythmics being a way of expressing music through movement, which favours the perception of the relationship between the auditory and the kinaesthetic experience (Rambert et al., 1936; Giddens, 1992:234). Eurhythmics studies both rhythm as a self-contained element in music and movement, as well as the relationship between musical rhythm and kinaesthetic rhythm. In Dalcroze's opinion, rhythmic movement is the most prominent element of music and the most closely related to life (Dalcroze, 1921:87). Dalcroze details the reason why the most natural way to develop rhythmic sense is through movement, claiming that rhythm originates in the natural movements of the body (Dalcroze, 1920/1965:38-40). "Rhythm is movement - and rhythm is essentially physical in nature" (Dalcroze, 1921:82). Dalcroze developed his pedagogical method starting from the fact that man cannot think of a musical rhythm without prompting a proper muscular reaction immediately: listening to music. "Dalcroze's doctrine is that in order to gain a personal connection with musical rhythms, children must learn to perceive the muscular nature of rhythm rather than cerebral" (Giddens, 1992:238). The author claims that there is an analogy between body movement and musical expression, both involving time, space and energy. In Dalcroze's rhythmic motion exercises, students experience and become aware of the time and energy necessary for a certain movement in space, and understand how these elements are related to those of music.

Dalcroze's eurhythmics - a pedagogic instrument involving body, mind and soul - continues to be successfully applied in musical education worldwide.

1.2.2. Zoltán Kodály (1882-1967)

Zoltán Kodály, a prestigious Hungarian composer and ethnomusicologist, was also a visionary pedagogue: his ideas, known as the *Kodály method*, influenced musical education not only in Hungary, where the school curriculum is based on his method, but also in many other countries. Following research on the various methods of the time, Kodály

published numerous theoretical studies on musical education and composed a large number of works for children. Together with his former student, Jenő Ádám, he tried to reform the way in which music was taught in schools, having in view the musical literacy of Hungarian children. These efforts led to the realization of an educational system used in Hungary since the 1940s, a system based on Kodály's ideas.

For Kodály the educator, who had attended the Nagyszombat Catholic Highschool for eight years, excelling especially in the study of the Greek language (Daniel & Daniel, 1985:1169), the values of the ancient Greek culture were a source of inspiration. In 1929, he affirmed that he aspired to establish in schools "the Greek ideal of education, which gives music a central role" (Kodály, 1974:119). Like Plato, Kodály believed that developing an appetite for good music must begin in school, even in kindergarten (Giddens, 1992:90). He argued that the goals of primary school are to lay the foundations of a complete personality because without a musical education there is no complete individual. "A person can become a good engineer or chemist, even if he has not thought about it until he reached the age of fifteen. But he cannot have an understanding of music if his ear has not been regularly trained from the age of six (in a playful manner, even before that)" (Kodály, 1974:138). As a foundation for the kindergarten's edifice, Kodály indicates as foremost three elements: language, song and movement (Giddens, 1992:89). This 'triad' corresponds to the unity of Greek poetry, music and dance.

One of the central ideas of Kodály's educational philosophy is to use songs from the folkloric repertoire of the mother tongue (Hungarian) in the early phases of the education process (Kodály, 1985:19). As an ethnomusicologist with extensive experience, he emphasised the close connection of folk songs present in the life of the Hungarian villages before the First World War with dance. The natural life of the village people was always accompanied by music and dancing, beginning with children's games related to songs and body movements (Kodály, 1985:19). Kodály explained the natural relationship between songs and physical movement in children's lives, in that "singing is the instinctive language of the child" (Kodály, 1936; Szabó, 1969:6; Giddens, 1992:348) which, the younger one is, the more s/he needs added movement (Szabó, 1969:6).

Like Dalcroze, Kodály believed that the musical rhythm is the echo of the rhythm of human muscles, so the familiarization of children with music must be done through physical experiences rather than the accumulation of theoretical knowledge. Kodály's *100 Little Marches*, like Dalcroze's *Rhythmic Marches*, offer children the opportunity to practice the

rhythmic step and perform other rhythmic movements through melodies written in various time signatures (Kodály, 1952:3).

In Kodály's view, musical literacy, the ability to read, write and think music is the right of every human being (deVries, 2001:25), and the education of children must start from sound toward symbol. To understand and translate the musical notation, the Kodály method proposes techniques such as the relative solmization, hand signals, rhythm syllables, or motion activities, all exercises and sequences being oriented toward making passages from sound to (Demorest, 2001). Many of the techniques proposed for the musical initiation of children existed before: the relative solmization, with a movable C, recalls the technique of Guido d'Arezzo, the hand signs for the representation of the distance between the sounds were invented by John Curwen ("The Kodály Approach," n.d.), the rhythm syllables were taken over from the Galin-Paris-Cheve method (Gordon, 2009:95), and the motion activities were inspired by Dalcroze's theories. Kodály's significant input consists in bringing together and adapting these techniques in a unitary way.

In the research on the relationship between music and movement in children's education we emphasise the importance of the fact that Zoltán Kodály proposed the use of movement both for familiarizing children with music and for acquiring some elements of music theory. The *phonomimic gestures* - the hand signs accompanying the relative solmization - represent the physical expression of the sounds of the musical scale with the help of gestures. Different musical sounds are represented by gestures of the hand moving in space on a vertical scale corresponding to the scale of musical steps. In Hungary, Curwen's hand marks were slightly modified to allow the introduction of two additional signs, corresponding to the alterations F \sharp and B \flat , notes frequently altered in Hungarian folk songs. Jenő Ádám included, at the request of his mentor, the change of hand signs in the publication *Systematic teaching of singing based on the relative solmization* (1944) (Giddens, 1992:204). Erzsébet Szőnyi, who studied composition with Kodály, underlines the positive effect of additional hand signs for an accurate intonation of the altered notes (Giddens, 1992:204).

After World War II, despite some political opposition, the struggle for the implementation of the Kodály method in the Hungarian educational system was successful, with the first three schools being founded in Pécs (1945), Békéstarhos (1946) and Kecskemét (1950). Katalin Forrai, whose work under Kodály brought an important contribution to the development of pre-school education in Hungary, became the ambassador of Hungarian musical pedagogy, travelling around the world and popularising both the Kodály method and her own education method. Forrai's method

emphasizes the development of preschool children by linking music, movement, and game, using simple arm gestures that allow preschool children to express musical pitches in spacial terms (Forrai et al., 1998; Giddens, 1992:205).

The spread of the Kodály method in America is due to Mary Richards, founder of the *Richards Institute of Education and Research* (1969), who, following the correspondence with Kodály, adapted his ideas and created her own musical education program. In her book *Hand Singing and Other Techniques*, Mary Richards proposes gestures executed above the waist with the arm, to request wider rhythmic movements in illustrating some musical elements. "Singing with the hand" is a basic tool for involving children in the melodic movement of music (Richards, 1966:30; Giddens, 1992:205).

Although Kodály's goal was to educate his own people, this method was recognized internationally, the educator being invited to specialized conferences in different parts of the world to speak about the *Kodály method*.

1.2.3. Carl Orff (1895-1982)

Carl Orff, the composer of the famous cantata *Carmina Burana*, also made a significant contribution in the field of pedagogy, revolutionizing with his ideas the musical education of the twentieth century. At the opening session of the *Orff Music Education* course held at the University of Toronto in 1962 (Orff & Walter, 1963:69-70; 72; 74), the author explained the purpose of his musical pedagogy (known as *Schulwerk*) by exposing the influences that contributed to the crystallisation of his pedagogical ideas and the description of the history of the development of his concepts.

Orff became interested in musical education in the 1920s, a period of general interest in body movement, both in sport and gymnastics, as well as in dance. Following in the footsteps of American dancers Loïe Fuller and Isadora Duncan, the development of modern dance in the twentieth century was continued mainly by Rudolf von Laban and Mary Wigman (Orff & Walter, 1963:69-70; 72; 74), who were well acquainted with Dalcroze's ideas. Mary Wigman, who had studied with Dalcroze at Hellerau and Rudolf von Laban at Ascona, and afterward applied their theories in the field of modern dance, exerted a strong influence on Orff and his subsequent work (Giddens, 1992:290). The composer admired the musicality of Mary Wigman's dances, as she "could make music with her body and transform music into corporeality" (Orff, 1978:6-7). Orff, who was himself searching

for an elementary music, thought he had found some sort of elemental dance in Wigman's art (Orff, 1978:6-7).

A decisive influence on Orff was played by the musicologist Curt Sachs (Weinbruch, 2010), with whom the young composer first met in 1921. Sachs was one of the most renowned specialists in comparative musicology, especially in the domain of musical instruments, which he studied also in an ethnological context; he was a professor at several higher education institutions in Berlin and director of the State Collection of Musical Instruments. Sachs recognized Orff's talent for dramatic music, guiding him to lean on Claudio Monteverdi's creation, which led, among other things, to arranging some of Monteverdi's works in Orff's compositional work.² At a meeting in 1923, Orff told Sachs of his plans to collaborate with a school for gymnastics and dance. Understanding Orff's ideas, Sachs expressed the view that Orff, who was in his element in everything that is simple, elementary, would be able to take advantage of the impulses received through his activity at the dance school. Later, Orff would put the "elemental" at the centre of his vision both as composer and as educator.

The concept of "elemental music," which was to occupy such an important place in the musical education of the twentieth century, was defined by Orff in all its meanings (Orff, 1963:72). He first recalls the etymology of the term, as the Latin word 'elementarius' means "belonging to the elements," therefore primordial. For Orff "elemental music" is never music alone, but is bound together with movement, dance and speech, and he believed that one should be drawn in as participant, not as listener. Characteristic of the "elemental music" is that it manifests itself in small series forms, ostinatos and small rondo forms. Being natural and unsophisticated, this music can be experienced by everyone, and moreover is accessible and suitable to children.

In Orff's vision, music related to dance and language, being evident the influence of the art of ancient Greece, whose syncretism he sought to revive (Goodkin, 2001:19), updating the ideal of the ancient concept of *mousike*, the triad of music, dance and poetry. Orff confessed that the ideas of elemental music education were not new, and that he only brought them back to life, rendering them in modern terms (Orff, 1963:72).

During Orff's visit to Berlin, when Curt Sachs led the young musician through his collection of instruments, Orff was excited about the variety of percussion instruments, especially the ethnic instruments from Africa and Asia. Ever since this first encounter with Sachs (Orff, 1978:14),

² Carl Orff, *Lamenti – Trittico teatrale liberamente tratto da opere di Claudio Monteverdi*.

his phrase “Am Anfang war die Trommel” [“In the beginning was the drum”] remained deeply rooted in Orff’s mind. When he began to develop percussion instruments with a pedagogical goal, which today bears his name, Orff addressed Sachs asking for his advice and opinions.

Enlivened by all these ideas, Orff became the musical director of an experimental school for gymnastics and dance that he had established with Dorothea Günther in Munich (*Güntherschule*), a school attended by seventeen post-high school teenagers (Goodkin, 2001:19), Orff held Günther in high esteem; she was a gymnastics teacher, graphic artist and writer, and Orff respected her “clear mind,” “brimming with new ideas” (Orff, 1978:17). At the meeting where Carl Orff and Dorothea Günther met, she expressed her appreciation for the ideas of Dalcroze and von Laban. In 1926, Gunild Keetmann enrolled as a student at *Güntherschule*, and soon afterwards she began teaching at the same school and later became Orff’s collaborator in writing his pedagogical works. As a music director and professor at *Güntherschule*, Orff insisted that music and dance should not be separated but used in integrated activities (Giddens, 1992:94), so that the students at *Güntherschule* alternated the roles of dancer and musician (percussion instruments). At the foundation of Orff’s philosophy was the idea that “the drum induces dance,” and in turn “dance has the closest relationship to music” (Orff, 1978:17).

A central role in Orff’s pedagogic and compositional creation lies in rhythm, “the unifying power of dance, music and language” (Orff, 1978:17). Curt Sachs’ aphorism, “in the beginning was the drum,” along with the famous phrase of conductor Hans von Bülow “Im Anfang war der Rhythmus” [“In the beginning was rhythm”] (von Bülow, 1925:274) are the *dicta* of his entire creation. His conception of rhythm, as a dominant element of melody and harmony, correlates with that of the African culture (Weinbruch, 2010:96). Kofi Gbolonyo,³ an ethnomusicologist from Ghana, underlines the link between Orff’s approach and one of the basic principles of traditional African culture, according to which “rhythm is not an abstract concept, it is life itself” (Gbolonyo, 2007:15-18; Weinbruch, 2010:96). Orff believed that rhythm is a key element in music education, but it must not be taught, but rather practiced through movement, and rhythmic preparation must begin from childhood, as children naturally accept the close connection between movement and music (Orff, 1967:16). Activities at *Güntherschule* were a kind of laboratory in which Orff was able to

³ Dr. Kofi Gbolonyo, PhD., is a specialist in African music and dance, in multicultural musical education and in Orff-Schulwerk; he is a professor at the University of British Columbia (Vancouver) and the founder of the *Ghana School Project*, and also the initiator of the *Orff Schulwerk and African Musical Tradition* course that is taught regularly at Dzodze in Ghana.

experience the application of his pedagogical ideas and the use of the percussion instruments he had developed together with a firm in Munich. These instruments, now known as *Orff instruments* and used in musical education in many countries, were aimed to replace the piano in accompanying dancers and facilitate the application of exercises combining the musical rhythm with the rhythm of the physical movement.

The experience gained at *Güntherschule* led to the crystallisation of Orff's pedagogical vision and the publication of the first edition of his pedagogical masterpiece entitled *Orff-Schulwerk. Elementare Musikübung* between 1932 and 1935. The publication of the series was interrupted in the Nazi era, as the foreign nature of the music and the principle of improvisation were in opposition to the ideological specifications of the regime. An announcement from the Schott Publishing House on the imminent publication of a version of *Schulwerk* for children remained unrealized, and during the war the *Güntherschule* building was destroyed along with its entire collection of musical instruments (Velásquez, 1990:102).

Carl Orff resumed his pedagogical activity only in 1948, when he was asked by the Bavarian Radio to realize a series of musical-pedagogical broadcasts for children. As a result of their success, Schott Publishing House released between 1950 and 1954 the second version of Orff's major pedagogical opus, bearing the general title *Orff-Schulwerk: Musik für Kinder*, written in collaboration with Gunild Keetman.

For the music education of children, Orff points to a number of elements that the teacher may combine creatively, according to the children's needs: exploring the possibilities offered by sound and movement, chanting, body-percussion, rhythmic movement, vocal singing and with percussion instruments. The musical skills acquired through these activities are to be applied in group improvisations and the creation of musical miniatures or plays based on stories and poetry (Shamrock, 1986:54). "The principle of the indissoluble unity between music, speech and movement clearly differentiates this educational model from the traditional approach to music education" (Chircev, 2009:56).

Today, music education based on Orff's ideas is widespread, and the *Orff Institute* in Salzburg, which continues to develop them, ensures their promotion worldwide.

The presentation of Dalcroze, Kodály and Orff's pedagogical contribution highlights some common features of the three luminaries of

musical education in the twentieth century: they were all composers, and all were influenced by the values of ancient Greek culture. In today's concert programmes some of Kodály's and Orff's compositions are regularly played; Dalcroze's works are seldom played in our days, but their list is quite large and many of them have been successfully performed at the time of their composition. Both the conviction that music must be accessible to all, and that musical education must begin in childhood, as well as the concept of the connection between music and movement originated in classical Greek thinking and art.

In terms of educating future musicians, Dalcroze, Kodály and Orff criticised its foundation on acquiring theoretical knowledge and mechanical instrumental abilities before developing the inner hearing, rhythmic sense, and creative expression. In their view, the formation of a musician must combine theory with its application, by merging intellectual and sensory experiences (Giddens, 1992:332).

Starting from the belief that all children are receptive to musical experiences and can acquire basic musical skills, Dalcroze, Kodály and Orff argued that musical education must begin from childhood. The musical education of children, entrusted only to competent and highly trained teachers, is to start with simple elements. The fundamental element in the musical education of the little ones is the rhythm, with which children become familiar through chanting, singing and movement. Musical rhythm is closely related to the muscular rhythm of the human body, so rhythmic education must begin with rhythmic activities based on movement rather than on mathematical theories and calculations (Giddens, 1992:332). Dalcroze's eurhythmics, the elemental music that is at the heart of Orff's Schulwerk, as well as the many rhythmic exercises accompanied by motion proposed by Kodály are all based on the special relationship between music and movement.

The fact that the music education methods of Dalcroze, Kodály and Orff not only that are recognized as a major contribution to general music education, but are further developed and applied worldwide, show the importance of knowing and using the relationship between music and movement in all forms of musical education, and furthermore implicitly in planning and conducting an educational concert for children.

1.3. Music and movement as a discipline in Romanian elementary school

In Romania, starting from 2012, the discipline entitled *Music and Movement* is part of the curricular offer for the preparatory classes and

primary classes; this new approach to musical education in children aged 10-11 years by associating music with movement takes into account that “the spontaneous and natural reaction of the child is movement” (“Programa școlară [...],” 2012). The combination of musical listening and songs with movement, allows the manifestation of the “syncretic character of young student activity” (“Programa școlară [...],” 2012). Various types of movement activities on music are recommended in the curriculum: improvised free movement, movement suggested by the text of the song, body percussion and imposed movement, such as dance or movements of the played games. In addition to these exercises, the use of toy instruments is also added.

Conclusions

Studying the polyvalent relationship between music and movement is the focus of researchers from different fields. Unfortunately the understanding of often highly specialized scientific literature, is not always possible in all its complexity but knowing some of the results of scientific studies and above all understanding the overwhelming importance of the relationship between music and movement to music perception and music pedagogy is a *sine qua non*.

The great minds of ancient Greece felt that virtue and good education cannot be achieved without integrating music and movement into a person’s daily life from an early age. The two - gymnastics and music - cannot be separated except in theory, since mind and body are in permanent interaction.

Many of Plato and Aristotle's ideas about education in general and the role of music in education have strongly influenced several educators of modern times. Stamou Lelouda (2002:3) remarks: “[...] these philosophers had stated 2,500 years ago what the music education community has, just recently, come to realize concerning the value of music education, children’s musical development, and instructional strategies in music.”

After analyzing a report from the early twentieth century of the Commission on the Reorganization of Secondary Education from the US, Felix Robb notes that “Aristotle anticipated by about two thousand years ago all the seven principles outlined in the report except one.” (Robb, 1943:206).

Translated from Romanian by Dora Felicia Barta

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ELEMENTS OF MOVEMENT IN THE EDUCATIONAL CONCERT

DALMA TOADERE KOVÁCS¹

SUMMARY. The focal point of our study is the importance of introducing kinaesthetic elements in the educational concerts of the modern age. After a short historical introduction about the evolution of children's concerts, we stopped in the present, describing the manifestation of this genre in our home country, Romania. In the second part of our paper we focused on the role and presence of active-participative kinaesthetic elements in educational concerts.

Keywords: educational concert, *Do re mi START!*, interactive elements, kinaesthetic elements.

Introduction

The educational concert is an event with an educational purpose, which distinguishes it from the traditional concert, which gives the audience a strictly musical experience. The term “educational concert” designates concerts for children and young people, presented outside of school by professional musicians, aiming to familiarize the young audience with classical music, as well as adult concerts with explanations and musical examples. In our study we focus on educational concerts for children. They are not intended to replace the musical education in pre-school and school education, but to complement it with the experience of participating in an artistic event.

Although the context of an educational concert is fundamentally different from that of school education, the process of music mediation in the concert for children is based on similar pedagogical elements (Stiller, 2008:127). Mediation has the general meaning of “intercession, arbitration” (“Mediere,” 2009) in the musical field being necessary to overcome the

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possible difficulties of perception and understanding existing on the level of the audience. In recent years, the notion of musical mediation is associated with musical-educational activities aimed at stimulating the interest of the attendees and facilitating the knowledge of music, having as its main purpose the education of children and of the uncultivated audience. The opinion of music mediation specialists is that these activities must gain more and more importance as they contribute to educating future generations of audiences. In order to be able to offer high-level artistic and pedagogical activities, it is especially important that professional musicians who conceive and present educational concerts for children should know both the literature on the educational concert and numerous examples of such concerts as well as the methods of music mediation, the teaching principles specific to musical education in pre-school and school education, respectively.

Elements of Movement in the Educational Concert

1.1. The educational concert

Among the musical-pedagogical activities aimed at raising the curiosity and the interest of the audience an important place is played by the educational concert, which has gained momentum in the last decades. It is particularly important for younger performers and conductors to become active in the field of music mediation at educational concerts for children. In the United States of America, where educational activities occupy an increasingly important place in the orchestra's activities, planning, moderating and conducting educational concerts are often part of the young assistant-conductors' contract.

The educational concert is a valuable addition to the music education classes in schools, the frequency of which is currently in Romania of usually one hour per week. Collaboration between teachers and concert organisers is vital for a successful music education. The concert can be the "sparkle" that kindles school activities, representing a culture different from that of the education system, where people dedicate their life to a form of art, while the music teacher gradually shapes skills and enriches the students' knowledge until they learn what success and personal satisfaction means about music (Booth, 2009:9).

The names of educational concerts range from one musical institution to another, but they generally avoid the "educational" attribute, travelling titles such as "children's concert," "concert for families," "concert

for schools,” “youth concert,” *Family Concert*², *Familienkonzert*³, *Konzerte für Schulklassen*, *Family Matinees*⁴, *Symphonies for schools*⁵, *Young People’s Concerts*⁶, *Concerts for very young people*,⁷ *Kinderkonzert*⁸. Some institutions use creative titles that appeal to the younger audience: *Musical story telling for under 5s*⁹, *Rainbow concerts*¹⁰ or *Lollipops*.¹¹

The first musical manifestations for the young audience took place in the second part of the nineteenth century in the USA (Mark & Gary, 2007:190), the list of personalities who contributed to the development of the educational concert by setting up the tradition of the series of concerts for young people including Walter Damrosch, conductor of the New York orchestra since 1885, who held many educational concerts; Conductor Emil Oberhoffer, who founded the Minneapolis Symphony Orchestra and initiated a series of educational concerts for schools in 1911, and Ernst Schelling, who took over the educational concerts entitled *Young People’s Concerts* at the New York Philharmonic in 1924 and began the longest series of educational concerts in history, that still continue nowadays. These concerts become famous under the leadership of the famous conductor Leonard Bernstein, who designed and presented fifty-three educational concerts entitled *New York Young People’s Concerts*, televised by CBS television network between 1958-1972. Bernstein himself testified that “these were the favourite activities in his life, which he valued most” (Burton, 1995:295). Bernstein’s educational concerts represent a culmination in the history of the educational concert and a source of inspiration for future generations.

In the UK, the beginnings of educational concerts are associated with the name of Sir Robert Mayer (1879-1985), who introduced the series entitled *Robert Mayer Children’s Concerts* in London in 1923, and in Germany the initiators of the concerts with explanations were conductors Richard Barth and Gerd Albrecht, both of whom were influenced by the reformist concepts of 1890s pedagogy.

² Royal Concertgebouw Orchestra, London Symphony Orchestra, Cleveland Orchestra, Boston Symphony orchestra, San Francisco Symphony

³ Berlin Philharmonic, Beeethoven Orchester Bonn

⁴ Chicago Symphony Orchestra

⁵ Los Angeles Philharmonic

⁶ New York Philharmonic, Nashville Symphony, San Antonio Symphony, Toronto Symphony orchestra

⁷ Boston Symphony orchestra

⁸ Hamburger Symphoniker

⁹ London Symphony Orchestra

¹⁰ Cleveland Orchestra

¹¹ Charlotte Symphony Orchestra, Greenville Symphony Orchestra, Utah Symphony, Cincinnati Symphony

1.2. The educational concert in Romania

The beginning of educational concerts in Romania is not very well documented, but today they are part of the offer of many music institutions. There are currently fourteen philharmonic societies, five¹² of which present educational programs on their official website. These concerts are called either “educational concerts”¹³ or “lesson concerts.”¹⁴

The “Gheorghe Dima” Music Academy from Cluj-Napoca initiated the children’s education program *Do re mi START!* in 2010, within which are organised educational concerts held by students and young musicians. The concerts in this program are dedicated to kindergarten and primary classes children who speak Romanian and Hungarian, and are organised either for children from general education schools (supervised by teachers) or for families. In addition to educational concerts, the program also offers music mediation workshops for teachers and interactive music workshops for various groups of children.

From 2012 until now, we have worked in the *Do re mi START!* Programme by assuming the role of conductor-mediator of the educational concerts. During this period, there were ten different educational programmes devoted to children, with multiple representations in different cities in the country:

- *Carnavalul animalelor [The Carnival of the Animals]* educational concert (9 performances, 2012-2014, Cluj-Napoca, Bucharest, Bonțida, Craiova)
- *Bagheta Fermecată [The Magic Wand]* educational concert (2012, Cluj-Napoca)
- *Vine, vine primăvara [Spring is coming]* educational concert (2 performances 2013, Cluj-Napoca)
- *Pungața cu doi bani [The Little Purse with Two Half-Pennies]* educational concert (5 performances, 2013-2014, Cluj-Napoca, Bonțida, Satu-Mare)
- *Melodia Costumată [The Costumed Melody]* educational concert (4 performances, 2013-2014, Cluj-Napoca)
- *Cenușăreasa [Cinderella]* educational concert (2 performances 2014, Cluj-Napoca)
- *Poveste de iarnă [Winter Tale]* educational concert (2 performances 2014, Cluj-Napoca)

¹² Arad, Târgu-Mureș, Craiova, Sibiu, Oradea

¹³ Arad, Târgu-Mureș, Sibiu

¹⁴ Craiova, Oradea

- *O vioară mică de-aș avea [I wish I had a little violin]* educational concert (5 performances 2015, Cluj-Napoca, Bonțida, Satu-Mare)
- *Invitație la dans [Invitation to the Dance]* educational concert (7 performances 2015-2016, Cluj-Napoca, Bonțida, Satu-Mare)
- *Arca lui Noe [Noah's Ark]* educational concert (3 performances 2016, Cluj-Napoca)

The diversity of these concerts can be seen both in the themes approached and in the various musical ensembles that interpreted the works. Educational programs were attended by AMGD student chamber ensembles, students from AMGD's canto specialisation, the *Notes and Ties* symphony orchestra and the *National Opera Orchestra* from Cluj-Napoca.

1.3. Elements of the educational concert

The receptiveness of children to cultivated music cannot be achieved only through the contact with music itself; therefore concerts organised for young audiences must include a number of specific elements that are not found within a regular concert.

In today's society, concerts dedicated to children need to develop and adapt constantly, as the demands of the audience are constantly changing due to technological developments and significant educational and social differences between generations. For example, although the concerts for children created and moderated by the great conductor Leonard Benjamin represent a climax in the history of the educational concert and a landmark for those presenting such concerts at present, specialists believe that the identical repetition of these concerts might not to have the same success nowadays. Children attending the *Young People's Concerts* had a certain level of music education, as did their parents, who knew how to appreciate the cultural and educational value of concerts. Heidi Waleson notes that these concerts are unlikely to induce similar experiences to contemporary audiences (Waleson, 2004:34-35), and Mitchell Korn believes that those concerts suited perfectly a society in which all children received music training (Korn, 2000:58).

Given that most often the conductors are the ones who imply themselves with children's concerts, they need to study in detail the constituent elements, and the innovations that ensure the success of an educational concert, respectively. The constituent elements of a concert for children consist of **musical moments** combined with **spoken moments**, as well as **visual elements** and **added interactive elements** related to music.

Barbara Stiller, a professor of musical pedagogy at the University of Bremen (since 2002), and a lecturer at Detmold and Linz Conservatoires for the course “Music Mediation, Concert Pedagogy and Music in Context” (since 2003), considers that a successful educational concert, which aims to develop the musical perception in children audiences, involves the alternative use of different forms of approach of the contact with music, such as: listening to music, music and movement, music and voice, music and playing with materials, music and stage play, music in dialogue with the visual arts, instrument demonstrations, music and language. These approaches include “receptive, reflective, productive, reproductive, interpretive and transformative” components (Stiller, 2008:127).

The music repertoire is chosen according to the objectives of the concert and must also take into account the musical preferences of the children (which have been studied in detail by psychologists). Songs with musical features preferred by the young audience ensure much of the concert’s success. Children generally prefer instrumental music, with fast tempo, constant metre, and varied dynamics. From the point of view of melody and harmony, tonal-functional melodies, especially those with relatively high frequency, consonants and classical forms are the most appreciated. Romantic music, music of moderate complexity and especially familiar music (the one children know) are the most appropriate for gaining the interest of the little ones (Țițeica, 2014:67).

The **spoken moments** that are interposed between musical pieces or examples are spoken by a moderator or the concert performers, who generally have the advantage of seeming more credible to the audience of children because they are directly involved in the interpretation of music and not someone from outside. Concerts can be presented by a main moderator, usually the conductor, who speaks to the audience; the moderator may also include other concert performers in the staging.

Numerous studies dealt with the influence of visual stimuli on aural perception and found that the **visual elements** of a live (or audio-visual) concert have a significant effect on the perception of music. The deliberate addition of supplementary visual elements in the educational concert is not in itself a new idea; if thoughtfully used, these visual additions can facilitate the understanding of certain musical aspects but, inappropriately, they may distract the audience from the music being played (Țițeica, 2014:67).

The **interactive elements** added to an educational concert have not only an intrinsic educational value, but also help to maintain the children’s attention, whose ability to concentrate continuously is rather underdeveloped. The most important forms of interactivity in the staging of a concert for children are the verbal interaction and the active-participatory

elements. Among the latter are the collective singing of a song (preceded by the recollection, and the learning of the song with the help of the moderator, respectively) as well as the active-participative kinaesthetic (motion) elements.

Verbal interaction, involving at least two characters, is usually performed between the concert moderators and the children in the audience. If a moderator addresses the children offering them various examples and didactic information, that does not constitute interaction, since verbal interaction must involve questions, issues and tasks formulated by the moderator, to which the audience responds through verbal communication.

Learning a song or a rhythmic text and interpreting it together with the attendees represents the most direct involvement of children in the interpretative act, the moment when the creation of music exceeds the limitation to the stage space, in that the activity becomes collective, the interpreters and the listeners participating together in an interpretative mutual act.

1.3.1. Active-participative kinaesthetic elements

The research of the kinaesthetic elements added to the educational concert does not benefit from rigorous scientific documentation, probably because their practice is a relatively new phenomenon. In the literature there are publications of some practitioners from the field presenting case studies with various applicative aspects of integrating the active-participative kinaesthetic elements in the educational concert for children.

The moments of movement with the audience have the primary role of facilitating the conscious listening to music and helping to better understand it. In the book *entitled Reaching Out: a musician's guide to interactive performance*, David Wallace, a violist, music mediator and music mediator professor at *Juilliard School* in New York, draws the attention to a trap in which often fall the novices who plan and present educational concerts: the interactive elements have nothing to do with music (Wallace, 2008:46). The author details the positive example of an activity that led to an optimal understanding of the music. In 2001, during an educational concert performed by the New York Philharmonic for general school classes, conductor Bobby McFerrin made a seemingly unexpected movement to relax his body to the amusement of those in the hall. McFerrin continued by asking the adolescent audience to execute a certain movement, which is traditional in the United States in the breaks of baseball matches, like a "wave," so that it starts from the last rows of the

hall, going through all the levels of the audience reaching the stage and the members of the orchestra. Following this demonstration, the conductor asked the audience: “What does this wave have to do with the second part of the *Italian Symphony* by Mendelssohn?” “How is the music we just played related to the waves?” (Wallace, 2008:46) After a pause the attendees began to discover connections between body movement and the music, finding that musical themes moved from one instrument to another, that music is fluent and that there were waves of dynamics, the sound being intense and becoming weaker (Wallace, 2008:46). After the comments formulated by the audience, McFerrin’s answer is, “*Good! Now have these in mind while we continue to play the third and fourth part of the symphony.*” (Wallace, 2008:46). Wallace confesses about this happening that, in addition to revitalising the body, the movement raise awareness in the audience to perceive the “waves” of the music they listened to.

The kinaesthetic activities achieve various functions in a concert, such as illustrating music in general – in which case the motion must be in harmony with the rhythmic movement or the dynamics of music – the simulation of the melodic movement with physical movement or the rhythmic activity coordinated with the music. They also have the important role of activating children in order to gain and keep their attention.

In the work titled *Erlebnisraum Konzert: Prozesse der Musikvermittlung in Konzerten für Kinder* (Stiller, 2008) based on the study of music mediation processes, Barbara Stiller analyses the series of concerts entitled *Concertino Piccolino* for children aged four to six years. The six concerts (in the subscription) were presented in the 2003/2004 season by the students of Detmold Conservatory’s Music Mediation/Concert Pedagogy program of study. The author records the frequency with which the various forms of music approach appear in the six concerts analysed and notes that the use of motion in combination with music, although present in all concerts, appears at a fairly low frequency throughout each concert. The author’s explanation is as follows: the venue where a concert for children is held most often has limitations that the organisers should conquer if they want to offer coarse motric activities to the attendees for a better perception of music. Further, Stiller emphasizes the importance of movement in the concert for children and proposes “on-the-spot” movement (Stiller, 2008:207) or rhythmic activities that require less space as a means to solve space constraints in concert halls.

We present below two examples of music and movement from the concerts described by the author. In the *Concertino Piccolino 3* program, a pianist plays *The Snow Is Dancing* from *Children’s Corner* by Claude Debussy; during this time on a screen there are projected images with

continuous snow, and the audience listens to the music that illustrates the fall of the flakes. After listening to the musical piece, the moderator urges the children to move their fingers in the air like a dance of snowflakes according to the music (Stiller, 2008:207). And in the *Concertino Piccolino 6* program, the pianist plays the *Ballet of the Chickens in Their Eggshells* from *Pictures at an Exhibition* by Modest Mussorgsky and the children accompany the music with hand movements. Consistent with the music, with a hand symbolizing an eggshell, and the other one a chicken's beak, the beaks look curiously from the shell or peck in the shell; in the second section of the piece, the "chickens" fly through the air.

In our own educational concerts, held within the *Do Re Mi START!* Educational programme, we regularly included active - participative kinaesthetic elements. In the programme entitled *The Carnival of the Animals*, presented for the first time in 2012 at the "Gheorghe Dima" Music Academy, we included a part of the pieces in the cycle composed by Camille Saint-Saëns, ordering them by the way animals are portrayed musically, from simple (imitation with musical sounds of animal noises), to complex (the musical representation of the character of the animals). Before interpreting the piece entitled *Personnages à longue oreilles*, in which the composer imitates the donkey's braying with a melodic leap from a high sound (flageolet) to a low one in the two violins, we intended to raise awareness by introducing a motion element. After the audience was asked "how does the donkey bray?" The "hee-haw" response came promptly and unanimously; we then asked the children to imitate the donkey's bray, accompanying the sounds with hand movements: to raise the hands above the head on the "hee" sound and to lower them on the knee on the sound "haw". The children modelled, with sound accompanied by movement, the melodic leap – modelling being one of the most effective forms of music mediation.

The staging of the *Invitație la dans* educational concert presented in Cluj-Napoca in 2015 at the Mozart Festival is based on the presentation of several dances specific to several historical eras, through an imaginary journey in time and space. In the moderation of the concert, we pointed out that in the old days travelling was different than in our days: in Mozart's time people travelled in carriages, later on the train was invented and now the ocean can be crossed by plane. We introduced the theme of the *Sailor's Hornpipe*¹⁵ dance played in different tempi, to illustrate musically the ever faster means of transport. To facilitate the perception of

¹⁵ Traditional British song quoted by composer Henry Wood in *Fantasia on British Sea Songs*; the piece is played by repeating the theme of the folk dance in ever faster tempi.

differences in tempo, we added a kinaesthetic active-participative element: imitating the movement of the carriage wheels, respectively the train and the airplane propeller, by rotating the forearms in a circle like a vortex on the tempo of music. The activity was repeated during the concert four times (27'47"; 40'27"; 59'15" and 71'07"), the total duration of which was 95 minutes, being not only a music mediation element but also an invigorating one at regular intervals during a long concert. The programme was repeated in Satu-Mare in 2016 at the *Rest Art Festival*. If in Cluj with *Contredanse* KV 609 no. 3 by W. Mozart on the stage activated a group of four trained children who performed some steps from a historical dance, this dance could not be presented in Satu Mare. We decided to replace the dance on stage with an active-participative element with the audience in the form of simple dance steps on the spot. Thus, a dance received by the audience of Cluj children only in an audio-visually manner, represented for the audience of children from Satu Mare an opportunity to coordinate their own movements with the rhythm of dance music. In this way they perceived the relationship between music and movement in the art of dance.

Noah's Ark educational concert was presented in 2016 at the "Gheorghe Dima" Music Academy during the Mozart Festival. The staging of the concert follows the musical illustration of the biblical legend as well as the presentation of the animals that ascended to Noah's Ark. We compared during the concert the dancing of a butterfly with that of an elephant. Saint-Saens, who humorously used many musical quotations in *The Carnival of the Animals*, cites the theme of the *Dance of the Sylphs* in *The Damnation of Faust* by Hector Berlioz, transposing it from the high register in the double bass register in *L'éléphant*. In the educational concert, the theme of the original Berlioz dance was interpreted in a re-orchestrated version for the butterfly portrayal in order to be presented alongside the "*Elephant Dance*," thus illustrating the difference between the two animals through the character of the music. For a clearer perception of the difference in character, we invited the children to mimic the dancing butterflies with the palms of their hands, and then dance on the spot a heavy waltz, like an elephant trembling on its feet.

These examples highlight how the connection between music and movement can be used in educational concerts for a better understanding and a clearer perception of some aspects of musical content.

Conclusions

In the classical music concert, the natural quintessential reaction of the listener, that of moving, dancing or applauding on music is generally

suppressed due to traditional conventions. An innovative element of the twenty-first century educational concert is the introduction of the movement as a participatory activity with the public.

Knowing the manifestations in which the relationship between music and movement is used in education is necessary for those who organise and present educational concerts, for enlivening musical knowledge by avoiding theoretical explanations but using sensory experiences. The correct integration of active-participative movement elements into an educational concert programme is a tool that can provide a successful musical mediation.

The presence of movement elements that imply the physical modelling of rhythmic movements through body movements may bear entertainment value and are proof of the evolution of the educational concert in a direction that is both accessible and loved by children.

Translated from Romanian by Dora Felicia Barta

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THE CREATIVE INDUSTRIES AND THE PROFILE OF CONTEMPORARY ART MUSIC

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SUMMARY. Present-day economies see creativity as a commodity with a complex potential. Cultural industries are strategy elements for regional developments, being encouraged to evolve by accepting social, technological, and political influences. Since present-day art music must become integrated in a financeable system, several acceptability issues rise both from professional musicians, who have to face commercial compromises, and from the consuming public, who complain of the lack of specific educational methods. This article wishes to highlight the importance of creating means of communication between the real need of the public and the products exported by contemporary art music.

Keywords: creative industries, contemporary music, accessibility, *mindset*, entrepreneurship

Introduction

The syntagma “music industry” is as yet unclearly defined, even though more than half a century has passed since Adorno’s theories launched it into a widely researched context.² Current research stresses the necessity to approach this field from the perspective of the several sectors involved in it, each with various influences on the economic market, which include a variety of instruments employed for the administration and the dissemination of musical products:

“The music industry consists of a network involving the production, distribution, dissemination and consumption of music in a variety of forms, as well as the promotion of live music performance”³

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² Bălan, Oana Mihaela, *The Mystification of Adorno’s “Enlightenment” in Music Industries*, Studia Universitatis Babeș-Bolyai, Musica. Dec. 2016, Vol. 61, Issue 2, p. 115-123.

³ Peter Tschmuck, Oxford Music Online – “Music Industry”, <https://doi.org/10.1093/gmo/9781561592630.article.A2262804>

Integrating the idea of trading art and involving economic factors into acts of culture was not received as something natural that had to be incorporated into finite artistic products. Sales, the existence of distribution networks and the promotion of professional musical actions are still hard to understand nowadays and hard to manage by artists.

Nevertheless, seeking to change mindsets, the pioneers of musical entrepreneurship and the representatives of the music industry science are making constant efforts to train new generations of musicians to gain awareness of the major impact that the flow of economy has on the development of contemporary art.

Representative entities for the network of music industries

Besides the producer-musicians, who have behind them a historical and theoretical experience of several thousand years, the music industry sector also operates with a series of bodies which collaborate to produce and disseminate artistic outcomes, such as: “the sub-sector of conventional locations” (theatres, opera houses, philharmonics, concert halls), “music editors” (who publish music scores, perform audio-video recordings and issue licences), “bodies of collective administration of authors’ rights” (be they self-sufficient entities or departments integrated in the structures of organizations which deal with the dissemination of music productions), instrument makers, media channels (radio, television, internet), film, advertising, and gaming music producers, etc. who act interdependently and influence the entire process of cultural actions dissemination. This is a reality that we must understand, especially since each sectioning of the managerial subsystem for the production of contemporary culture has a specific and limited structure based on the rules it must follow.

Is music important for countries’ economies?

The report made in 2010 by the *United Nations Conference on Trade and Development* stressed that music is the main pillar in the development of cultural industries⁴, and amounts to over one million new employees in the European creative sector each year. Its influence on national economic flows is not at all negligible, and this has already been noticed by political forces permanently looking for high potential resources, which they support and integrate in massive regional development strategies. The refusal to integrate the field of art music in the entrepreneurial frameworks imposed at world level will eventually lead to the dissolution of any possibility culture has to survive and to support itself on its own.

⁴ http://unctad.org/en/docs/ditctab20103_en.pdf

Music was an economic asset long before the appearance of the “European globalization” trend. Ever since antiquity there is proof of music productions being sold:

“It is reported that the Greek poet Pindar sent 470 lyrics from his hometown Thebes to the tyrant Hieron in Sicily in the fifth century B.C. Pindar himself was not just a writer but also a kind of early music entrepreneur. Since lyric verses were usually accompanied by music performance and dance, Pindar also choreographed the dance for his odes. He was commissioned to stage performances in all parts of ancient Greece and was an ancient impresario in high demand. Pindar was an early example of an artist who was commissioned by wealthy and powerful patrons.”⁵

In the Middle Ages, the Catholic Church bestowed its patronage on music. With this mutation, schools and educational centres introduced music in their curricula and developed it as an independent branch of science. In the Renaissance, it migrated towards military services as well, and was then adopted by royal courts, where it was preserved all through the Baroque, providing new evidence on the entrepreneurial actions whose object were musical productions:

“The Habsburg Emperor Leopold I, a gifted composer himself, employed more than one hundred musicians, including performers and composers. When he married Margherita of Spain in 1666, he commissioned the Italian composer Antonio Cesti to write the opera *Il pomo d'oro*. It was staged over the course of two days, becoming an integral part of the marriage celebration that continued for a period of two years.”⁶

In mid-17th century, the first commercial opera, *Andromeda*, was written by Benedetto Ferrari and Francesca Manelli and staged during a carnival. Since then, official “court” operas and privatized “commercial operas” survived together for over a century. Ever since then, a difference could be noticed between the rigid system imposed by public institutions and the flexibility with which autonomous societies were able to develop. If, at that time, “public operas” were conducted according to princely bureaucracy, “private operas” were disseminated according to the Italian management model, which enabled them to easily penetrate societies all over Europe.

⁵ Peter Tschmuck, *The Economics of Music*, Agenda Publishing, Newcastle upon Tyne, UK, 2017, p. 21

⁶ *idem*, p. 25

In 1712, George Frideric Handel was appointed director of the Royal Academy of Music in London, a private institution that financed Italian operas. When the Academy could no longer give commissioned performances and went bankrupt, Handel invested all his savings into a private society that he managed together with John Jacob Heidegger, until 1733, when Farinelli's Opera of Nobility moved to London and bought all valuable artists. Handel's entrepreneurial spirit did not stop here, as he continued, in spite of these two failures, to act as impresario for businesses that sold concert-oratorios.

In 1750 a series of paid concerts started at a coffee house in Leipzig, given by Telemann and J. S. Bach, followed shortly afterwards by other locations in London that housed the concerts of Carl Friedrich Abel and Johann Christian Bach. These events inspired others as well to set up locations and organize this type of concerts in return for payment, so that at the beginning of the 19th century there was a very well developed network for the dissemination of private music.

The development of private music education services brought with it an unprecedented expansion for music instrument companies (pianos, harpsichords, clavichords), so that, in mid-19th century, Paris and Vienna firms were selling over a thousand pianos every year.

After the French Revolution, a large part of the royal orchestras were disbanded, forcing composers and performers to look for other livelihood sources. Locations with permanent concert seasons were thus established at the Leipziger Gewandhaus (1780), École Royale de Chant et de Déclamation in Paris (1793), Gesellschaft der Musikfreunde in Wien (1813), leading to the formation of the first philharmonic-type orchestras, which also organized master classes for people who did not have access to royal courts, but wanted to receive good-quality music education. In order to support the development of the same directions, specialized institutions were later inaugurated in London (the Royal Music Academy) and Leipzig (the Konservatorium der Musik under the patronage of Felix Mendelssohn-Bartholdy).

All this hustle of private networks also encouraged management actions, so that famous names such as Nicolo Paganini and Franz Liszt were sold to concert organizers at very high prices.

Then too, during an international scientific congress, the idea of the "Stimmungswalzer" was launched. The concept was rapidly adopted by entire Europe, and has ever since remained one of the most important emblems of Vienna, due to which Johann Strauss is still very intensely consumed nowadays.

Public space performances improved the life of composers, who started thinking that the efforts they were making in order to comply with the large number of commissions were not sufficiently well monitored and that the moral rights owed to them were only superficially protected. The market of the publishing houses that wrote and sold music scores became highly demanded and had to extend, just like, after Edison invented the phonograph in 1877 and Emile Berliner the gramophone a decade later, the audio recording productions and disc sales increased with tremendous speed. They also led to the emergence of specific authors' rights laws which were improved with the development of electronics and technology.

World War I blocked any form of music industries expansion by interrupting international communications, imposing institutional reforms and the rigorous supervision of new systems dictated by national authorities. Control societies appeared in this way: Deutsche Grammophon based in Germany, Columbia and Great Britain and Pathé Frères in France. After this period, the film industry adopted the new discoveries in the fields of electronics, establishing the first connections for film music producers and setting up specific studios with the necessary logistics for combining and processing high complexity videos.

The music record market also fluctuated after the ages of vinyl and audio cassettes businesses, until the compact disks took over the monopoly of business, impacting national economies. The step taken towards television advertising and digital channels forced producers to invest in new development strategies, in order to keep up with the competition of big computer companies.

The digital revolution has brought with it a series of confusions related to the system of values applied to musical products. Computers, originally designed to assist human work, have come to generate algorithms so subtle and so faithful to authentic creations that they are able to automatize artificial intelligence networks and replace authors based merely on a series of digitally generated calculations and structures. Thus, the mass of products grew and diversified at an overwhelming speed, providing musical supports for any type of activity (telephone ringtones, music tracks for software and computer games, advertisements, digitized variants of classical concerts):

“Digitization has not just changed the way is distributed but has also fundamentally reshaped the value-added network of the music business. Computer-and internet-related companies such as Apple, Amazon and

Google have become a highly significant part of the music business by launching music download stores and music-streaming services.”⁷

The science of musical entrepreneurship

Whereas until the end of the 20th century the science of music actions administration was implemented empirically, with the development of technology and the need of culture to keep up with the rapid rhythm of present-day trends, theories on musical industries management have risen to the next level.

One of the largest European projects, “Polifonia”⁸ investigated how European academic institutions in the music sector implement programmes specific to musical management and entrepreneurship, highlighting the importance of education in training competencies that can change the course of present-day music:

“Higher arts education institutions have not responded adequately to new career challenges. There is a mismatch between training and demands of the labor market... Today, entrepreneurial and arts management skills are a basic necessity for all future artists.”⁹

Research has shown that the Anglo-Saxon educational system trains entrepreneurial thinking from early ages. Primary and lower secondary music schools encourage students to engage in practical activities with a high degree of responsibility and offer interdisciplinary courses in management, business, financial education, and personal development, so that music students reach universities having a solid theoretical basis, which enables them to evolve well in any entrepreneurial sub-domain. Great Britain and Ireland are the most developed countries in the field of entrepreneurial music education, and offer entire Bachelor and master degree programs in music entrepreneurship in Liverpool, Edinburgh, Nottingham, Regent, Dublin, Cork.

The continental model applied in 64% of the music conservatoires in Austria, France, Germany, the Netherlands and Switzerland is highly esteemed today due to its practical approach of the proposed concepts, a feature highly valued by most specialists because of its closeness to the entrepreneurial spirit that imposes a clear and operative style.

⁷ Peter Tschmuck, *The Economics of Music*, Agenda Publishing, Newcastle upon Tyne, UK, 2017, p. 269

⁸ <https://www.aec-music.eu/polifonia/sub>

⁹ <https://www.aec-music.eu/musicalentrepreneurship>

Mediterranean and West-European countries are still reluctant towards the idea of accepting management in institutions of music education, as the great majority of financial education forms have no correspondent in the field of art, but rather in universities that teach economics, in the form of general disciplines.

In the sphere of practice, there is a better homogenization among European states, where almost all countries have at least one music distribution network for specialized ensembles.

In France for instance there is a preference for private orchestras, such as the one conducted by François Xavier Roth, consisting of graduates of the *Conservatoire de Paris*. The repertoire performed by “Les Siècles” before the public is very diverse, from old music to pop-rock, with syncretic and dynamic performances which clad the concert’s story in a pleasant and accessible appearance.

Another body that has survived in the era of these new demands and is still active and successful in the Netherlands is the AskoSchönberg ensemble, made up of two older groups, the Schönberg ensemble and the Asko ensemble, which, once merged, created a new strategy of access to the concert market according to the real requests of contemporary audiences. At the same time, in Scotland, the contemporary program music ensemble was established, aiming to offer music productions with a powerful Scottish substratum, to promote living composers by organizing concerts in unconventional spaces, including through internet broadcasting.

Private institutions which provide musical services generally concentrate on problems of communication between professionals and non-professionals, on constructing the necessary channels from the art of music, which is often interpreted as inaccessible, towards communities less familiar with this kind of productions. Nevertheless, the educational dimension remains a major goal of the actions undertaken by private ensembles, which is proven by the quality of the productions, the high standards of the performances, the use of early musical instruments when the repertoire requires it, the integration of contemporary compositions in almost all concerts and so on.

The last decades of the 20th century had a major impact on changing the viewpoint of many artists all over the world. An increasing number of conservatoire graduates are showing an entrepreneurial attitude and searching for solutions to work in the field in which they are educated. Chamber ensembles can be seen at various events, before other types of audiences and within other cultural contexts.

Present day music industries exist in an agglomerated and confusing context. The markets specific to art genres must interfere with

the so-called commercial areas in order to find their way to a new audience category, to analyse preferences and to develop specific strategies for educating and increase concert halls audiences. It is a difficult mission in terms of opening the road towards a new group of cultural consumers and accepting technological innovations which influence the quality of musical productions and dissemination, but particularly due to the mindset change that it resorts to.

Present day musicians have to face unknown administrative issues that they must solve investing time that they should reserve for creation. Hesitant attitudes regarding self-management have led over the past decades to the emergence of (most often) elite artist communities, which are no longer aware of the necessity to create a means of communication between producer-musicians and consumer-public.

Contemporary music art has come to constraint itself by resorting to abstract forms, hard to understand and accept, and almost impossible to sell. Unknown cultural goods and the markets that provide new products are regarded with hostility. A change is always easier if it can be related to something familiar, to a set of principles which art consumers have created based on their education and the features of the society they have lived in. A mass acceptance for contemporary art music can only take place if music itself is ready to make a series of compromises in order to enter the interest sphere of future audiences. The importance of the interference of culture, trade and consumers' needs in order to conform to a certain social level is one of the essential blockages which prevent the development of present day art:

“Such works of art, essentially manifestations of new and original ideas, may not be easily accepted by society initially; significant changes in norms of acceptability may be required before such works acquire market value, thus linking culture and commerce through market creation for radical original art works.”¹⁰

Conclusions

Cultural entrepreneurs are not a category of superficial producers, as one might think, but a class of intermediaries who understand the value of original art, which they adopt and process in order to be closer to the consumers' capacity to understand, conferring it new attributes and meanings, which are capable to create a system of offer and demand.

¹⁰ Mukti Khaire, *Culture and Commerce: The Value of Entrepreneurship in Creative Industries*, Stanford Business Books; 1 edition, 2017.

It is essential to highlight the fact that the society of today has needs of affiliation and, therefore, community mass influences are an integral part of educational processes. New markets that provide exclusively abstract products, as in the case of contemporary art music, without answering any declared need, are met with resistance.

The difficult relationship between professional musicians and the consuming public can have dramatic effects in the long term. A closed-profile system, such as the one of contemporary culture, which does not support the access of the masses through educational tools, is destined to fail, and all components which are not useful to national economies and are incapable to produce consumable goods shall receive less financial support and less encouragement to develop.

Translated by Alina Pop

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MESSAGES BEYOND THE SCORE, OR ENCODED MEANINGS IN MAHLER'S SYMPHONIES¹

ECATERINA BANCIU²

Motto:

Mahler: „*The more music develops, the more complicated the apparatus becomes to express the composer's ideas.*”³

SUMMARY. Could it be that the deliberately chosen solitude in the three Komponierhäuschen during the creative summers would isolate and, at the same time, free the composer from the music he had conducted during the seasons? Or, maybe just like the haunted castles, his symphonies will hide in their labyrinth forsaken musical personalities, leaving in the themes, sometimes just transfigured fragments, the evidence of the composer's admiration and devotion for the broken destinies. For those who will discover the overwhelming force of his music only decades later, Mahler will be the revelation of perfection in his multiple and varied roles and original masks, as well as through the surprises generated by the meeting of themes he liked – the great and departed. The present study began from the impact of Mahler's music, as he himself would have liked it; it is well known the fact that he refuted more than once the initial program of his symphonies and the deciphering of his anthropomorphic enigmas creates just as many connections between the *pre-sign* – research of triggering biographical or socio-political events, *act-sign* – the specific of communication and *post-sign* – their hermeneutic and historical interpretation.

Keywords: Mahler, symphonies, symbol quotations.

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³ Constantin Floros, *Gustav Mahler, The Symphonies*, Amadeus Press, 1993, p.15.

Mahler is considered to be one of the greatest symphonic composers prior to the First World War, followed by Sibelius, Elgar and many others. Nowadays, Mahler's symphonies, together with those of Shostakovich, are analyzed most often, after Beethoven's. Mahler was criticized for his "frequent quotations", his "triviality" (Henry-Louis de la Grange) but also for the "decomposing" (Adorno); some assertions of that time were caused by insufficient understanding of the symphonies, as well as by prejudice.

Let us remember that nobody accused Mozart of vulgarity when he mocked composition blunders in *Dorfmusikanten (A Musical Joke)*, K.522, or when he overlapped the aristocratic minuet with the bourgeois contradanza and the rustic *Teitsch* in *Don Giovanni*. Contemporary composers as well as those following him will often use quotations in his manner: Enescu includes a quotation from the second Mahler symphony in the end of *Symphony no. 1*, Shostakovich quotes the theme in Tchaikovsky's *Manfred* in *Symphony no. 8* (part III and IV), as well as the theme in Rossini's *Wilhelm Tell* overture in his last symphony. Bartók uses, in *Concerto*, themes from J. Strauss, while Toduță quotes Schubert with the main theme of the *Unfinished*. As for the self quoting, the line "*Così fan tutte [le belle]*" can be found in all three of Mozart's operas inspired by Lorenzo Da Ponte's librettos, while in *Don Giovanni* he self quotes with the aria "*Non più andrai*" alongside with quotations from his contemporaries. Also, Bartók, in the same *Concerto*, quotes from his own opera, *Bluebeard's Castle* ("The lake of tears").

Mahler surprises us in the most unexpected moments with thematic flashes from famous musical works, but a closer look at the composer's biography, as well as at the political and social situation of the time, can unravel the true messages of these "allusions" and "references", initially treated by critics in a derogatory manner, as an incapacity of Mahler the composer to break away from Mahler the conductor.

The present voyage in the world of Mahler's symphonies is looking for answers for some of the most surprising musical references, some of them evident, others hidden in the symphonic endeavour.

1. Quotes and motivations

The interference and the fusion of the art song with the symphony, achieved in *Das Lied von der Erde*, considered as a true Ninth *Symphony*, was preceded by self quotation of the themes in the art songs in the symphonies (as in the case of the second and fourth of the *Lieder eines fahrenden Gesellen*, quoted in part I and III of the *Symphony no. 1*). Beyond

the self quoting as a stylistic element, it is surprising that he quotes from other composers' operas and operettas. A common and superficial explanation for these inspiration sources was connected to Mahler's conducting activity.

We will therefore try to find more profound explanations for the composer's options and especially to identify the hidden meanings of the quotes.

First of all, we looked for the cause, the motivation of these quotes:

(i). The disappearing of the idols (Wagner – 1883, Liszt – 1886, Bruckner – 1896, Brahms – 1897, Hans von Bülow – 1894⁴, philosopher Friedrich Nietzsche – 1900⁵, Verdi – 1901), sometimes in a tempestuous manner (Tchaikovsky – 1893 and Hugo Wolf – 1903), will make a strong impression on Mahler, especially that some of them supported him in the beginning of his career (Brahms, Tchaikovsky, Bülow) while others were his colleagues (Wolf). Mahler was in the beginning of his career when he conducted *Don Giovanni* at the Opera in Budapest and Brahms congratulated him backstage impressed with the quality of the interpretation. Tchaikovsky, after the first rehearsal, waived in his favour the first performance of *Yevgeny Onegin* in Hamburg.

(ii). The sometimes tragic events in Mahler's life will determine the autobiographical character of many of his works. Mahler's sentimental life was often marked by unfulfilled romances, often reflected in works such as *Lieder eines fahrenden Gesellen*. After Johanna Richter, the muse from Kassel, Mahler (just like Wagner in his relationship with Mathilde Wesendonck) has to leave Leipzig due to his affair with baron Carl von Weber's wife, Marion. In Hamburg, soprano Anna von Mildenburg becomes his inspiration, followed by the promising friendship with Natalie Bauer-Lechner, whom he would leave upon meeting Alma.

The death of his siblings when he was a child (seven out of 14) make him appreciate Rücker's poetry and write *Kindertotenlieder* (1905).

The first premise can thus be established: Mahler's symphonies contain melodic pieces commemorating departed symphonic idols (Beethoven, Schubert, Berlioz), devotion (Bruckner, Brahms, Wagner, Verdi), as well as affinities and similar destinies confessed thematically (Bizet, Johann Strauss).

⁴ His death and Klopstock's obituary will inspire *Symphony no. 2*.

⁵ With text in *Symphony no. 3*.

2. Examples and interpretations

Leaving aside the most famous quotes (present in most bibliographic references), we will mention only a few well hidden in the symphonic weaving.

Therefore, in his first symphony, in part IV (m. 106-110), Mahler quotes a fragment from Verdi's *Rigoletto* (act. 3, no. 13 – *Terzetto*, m. 222, Sparafucile, Gilda), from the scene where Maddalena asks her brother, Sparafucile, to kill Rigoletto instead of the Duke; Gilda, hearing the dialogue, decides to sacrifice herself instead of her father:

E.g. 1

The image shows a musical score for Mahler's First Symphony, Part IV, measures 106-110. The score includes vocal lines and orchestral accompaniment. A red box highlights a specific melodic fragment in the vocal line and its corresponding orchestral accompaniment in the trumpet and strings.

The vocal line (s.) is in the key of D major and 4/4 time. The lyrics are: "Se pria ch'abbia il mez-zo la not-te toc-ca - to al-cu - no qui giunga, per es - so mor - rà." The highlighted fragment is the melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, 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G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, 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In the fifth and final part of the second symphony we find a short quote from Tchaikovsky – the choral theme from *The sleeping beauty* (*Apothéose*):

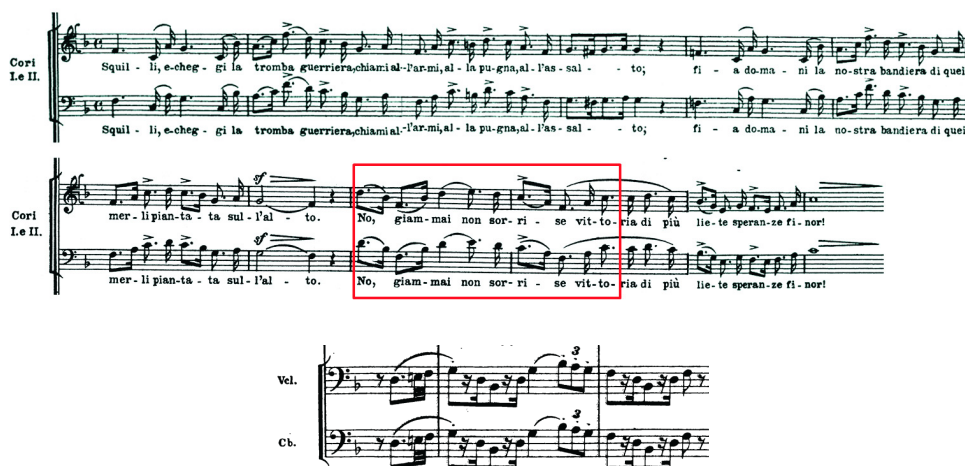
E.g. 2



Tchaikovsky's recent unexpected death could explain the presence of the quote.

In *Symphony no.3*, part I, beginning with a theme that evokes Brahms' first symphony, part IV, we find a short fragment of Verdi's *Trovatore* – the soldiers' choir in act III:

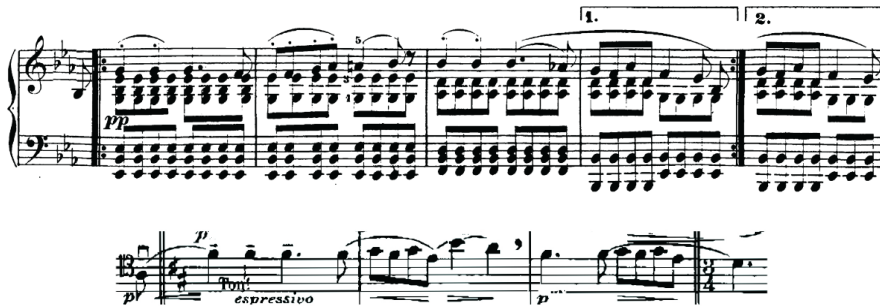
E.g. 3



The first opera conducted by Mahler was Verdi's *Il Trovatore* (in Laibach/Ljubiana, on October 4, 1881) and this justifies the quote.

In the first part of the fourth symphony we find a prosodic quotation from the first part of the *Sonata op. 27 no. 1* ("Quasi una fantasia") by Beethoven:

E.g. 4



The presence of Beethoven (several times) is perfectly explainable due to the impact of the composer's music on all the works that followed him. Mahler's admiration for Beethoven is evident: he begins his first symphony with a theme resembling the opening of the *Nineth Symphony*, in *Symphony no. 4* he quotes, in the first part, from the *Sonata op. 27 no. 1* ("Quasi una fantasia"), the motive from the *Fifth Symphony* can also be found in Mahler's *Symphony no. 5* (p. I) and the *Sonata op. 81a "Les Adieux"* is present, with its message, in the first part of *Symphony no. 9*.

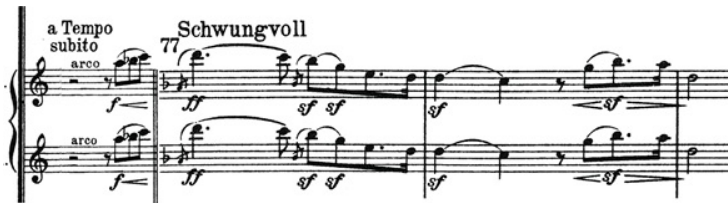
We should also mention the parody quotations in *Meistersinger von Nürnberg* (*The Master-Singers of Nuremberg*) by Wagner and in *The Merry Widow* by Lehar in part V of *Symphony no. 7*, the quotation from the waltz *Freut euch des Lebens* (*Enjoy Life*) by Johann Strauss-son, as well as the self-quotation in *Kindertotenlieder* (*Songs on the Death of Children*), art song IV, parts I and IV in *Symphony no. 9*. Leonard Bernstein, speaking about the fourth part, "speculated [...] that the entire movement is symbolically prophesying three kinds of death: Mahler's own impending death, the death of tonality, and the death of "Faustian" culture in all the arts".⁶

⁶ <https://www.gustav-mahler.eu/index.php/werken/95-symphony-no-9/859-movement-4-adagio-sehr-langsam-und-noch-zurueckhaltend>.

3. Hidden messages in *Symphony no. 6*

This symphony,⁷ considered “prophetic”, bearing a name (“The Tragic”) which cannot be attributed with certainty to its author, begins with a funeral march, just like *Symphony no.2* and *no.5*. the second theme of the sonata form was called the “Alma theme”, due to the affirmations made by Mahler’s wife after his death:

E.g. 5



A restatement of that theme at the movement’s end marks the happiest point of the symphony.⁸

These contradictory connotations (death vs. happiness) are highlighted by the self-quoting of the art song *Revelge (The dead drummer)* in *Wunderhorn Lieder*, the sombrest art song of the collection, as well as the happy *Tik-tak polka* by Johann Strauss (arranged by the composer on themes from the operetta *Die Fledermaus - The Flittermouse* or *The Bat*):

E.g. 6



⁷ Finished in 1904 and revised two years later.

⁸ <https://www.gustav-mahler.eu/index.php/werken/92-symphony-no-6/839-movement-1-allegro-energico-ma-non-troppo>

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m. 382

This quotation could be in recognition of Strauss' talent as well as due to their Jewish ancestry, a conflict with a fatherly figure and difficulties in becoming well known.

The first part ends with the obsessive repetition of Alma's theme, with imitations and augmentations, whether nostalgic or in a slightly mocking manner.

The second part is lyrical⁹, nostalgic or even secluded, an image of loneliness, with dramatic amplification in the medial area, rising like a less than fortunate replica of the *Adagietto* in the preceding symphony.

The *Scherzo* reprises the menacing rhythmical motive in part I, in contrast with a graceful trio. We find frequent changes in tonality or meter, together with alternations of the sarcastic, macabre or cabaret tones.

In part IV, in a strange atmosphere marked by the frequent interruptions of discourse we are surprised by a motive which is repeated obsessively and which seems to be a metamorphosis of the theme in *L'Arlésienne* by Bizet, with an index function which appears more evident in sound than in the written score:

E.g. 7

m. 682

The suite *L'Arlésienne*, initially composed as background music for Alphonse Daudet's play, considered by Nietzsche as "lovely in its

⁹ It is worth mentioning that the order of parts II and III was later changed by Mahler; Ivan Fischer chose the original version, andante-scherzo (!).

simplicity”, presents the story of love and suffering ending in the suicide of the main character Frédéri, who was in love with a young lady who never appears. Why does Mahler quote Bizet? Probably because of their common Jewish ancestry, unrecognized talent and oblivion. Could it be that his premonition also foretold of their common illness and disappearance at approximately the same age? Or maybe Bizet’s character reminded him of his own brother’s suicide?

In the end of Mahler’s symphony Alma’s theme returns in transfiguration, as *pars-pro-toto*, just like the *idée fixe* in the *Fantastic symphony* by Berlioz:

E.g. 8



m. 552



m. 573



m. 581

The entire final part is articulated by the three hammer blows, in *fff*, marked as such in the score (Hammer), with the indication “brief and mighty, but dull in resonance and with a non-metallic character (like the fall of an axe).”¹⁰

It is worth mentioning that, subsequently, Mahler removed (a superstition?) the third hammer blow from the score¹¹, and later on they were interpreted by Alma as the three blows received by Mahler from faith: the resignation from the Vienna Opera House, his daughter Maria’s death and his heart condition that proved fatal to him.

¹⁰ <https://www.gustav-mahler.eu/index.php/werken/92-symphony-no-6/842-movement-4-finale-allegro-moderato>

¹¹ The ones remaining are those from m. 336 and 479.

Before the final fortissimo, we find the debut motive from the *Symphony no. 8 "the Unfinished"* by Schubert, already anticipated:

E.g. 9

The image shows a musical score for two parts: Vcelle (Violoncello) and Bässe (Bass). The Vcelle part is in the upper staff, starting with a rest, then playing a melodic line marked 'pp' and 'marcato morendo'. The Bässe part is in the lower staff, starting with a rest, then playing a rhythmic accompaniment marked 'p espr.' and 'arco'.

Whether it was real or a simple trick played by the impulse to compare and recognize, the connotation cannot be ignored: just like Aristotle invokes the plausible reasoning in order to reveal the universal, the little quotation can acquire meaning in the context of the connotations already displayed.

Symphony no. 6 seems to be a metaphor of Mahler's marriage to Alma, where musical signs seem to indicate a not so happy relationship, with good things and bad things, with nostalgia and hopelessness, with fatidic elements, remained unfinished (for the time being), just like the symphony it so discretely invokes.

Alma had complained after Maria was born that she had no feelings left for her husband, but, long after Mahler's death and her marriage to Gropius, she admitted that the only man she had ever loved was Mahler.¹² These emotional fluctuations are definitely mirrored in his music.

During Mahler's creative period the verist themes were in fashion, with the fatidic triangle *love – jealousy – death*; Verdi had finished *Othello* in 1887 and Tolstoi had concluded the sombre *Kreutzer Sonata* in 1889. They were followed by Mascagni, with *Cavalleria rusticana*, in 1890 and Leoncavallo with *Pagliacci* in 1892. The modern woman was dreaming to escape the monotony of conjugal life and live the passionate story of Emma Bovary or Anna Karenina, as well as the dangerous adventures of Carmen or Tosca, often with tragic consequences. Eaten by jealousy, partners would transform into Othello, Alfio or Canio killing both their unfaithful lover and their rival, or, following Werther's example (by Goethe) and choosing suicide: this is the case of the young painter Richard Gerstl, Mathilde Schönberg's forlorn lover (1908). Mahler, a friend and supporter of Schönberg, as well as a connoisseur of Tolstoi's novels, will also face a similar situation and he will ask for Freud's help. The

¹² Carr, Jonathan, *Az igazi Mahler* [The real Mahler], Európa Könyvkiadó, Budapest, 2005] Constable and Company Limited, London, 1997, p. 267.

femme fatale, Carmen's modern replica, had appeared in two plays by Frank Wedekind (*Erdgeist* 1895 and *Die Büchse der Pandora* 1904) and was Alban Berg's inspiration for the opera *Lulu* (1929-1935). Alban Berg was Schönberg's disciple and family friend for Alma Gropius, ex Mahler. Could it be that Berg chose the subject thinking of Mathilde and Alma?

Conclusions

Mahler's symphonies represent the diary of his artistic and social feelings: his heroes preserve the tragic greatness of Beethoven's main characters, the double image taken from Schumann (Florestan's passionate enthusiasm and Eusebio's dreamy idealism), the demonical and the mystical from Liszt and the caricatured passion from Berlioz. Therefore, aesthetical categories can be found in Mahler's symphonies in their complexity and diversity as follows: the grotesque real vs. the sublime ideal, the ironic comics, as well as the great tragic, the picturesque and the sombre.

Although he did not compose operas, his themes appear in the symphonic discourse just like Wagner's leitmotifs. Mahler's symphonies project his religious and philosophic thinking, as well as his social life and community; hence, the Christian chant (the hymn, the Catholic missa, the choral) alternates with pantheist elements, texts from Nietzsche, occasional marches (funerary, military fanfares), dances (the graceful and aristocratic Minuet from *Symphony no. 3*, p. II and the waltz in the third part of *Symphony no. 7*), as well as the permanence of Jewish themes (*Symphony no. 1*, part III, *Symphony no. 2*, part IV).

Without the knowledge of the social, historical and cultural context, of his family ties, his studies, his career and the nature of his sentimental relations we would not be able to profoundly understand Mahler's music, it would be like a foreign language that sounds nice but lacks in meaning. Here is why Paul Ricoeur's recommendation to "not treat the diachronic element as a secondary product of structural analysis" is to be followed when you plan, as a musicologist, to take part in the transformation of a simple work in a work of art¹³.

¹³ *Apud* Grabócz Márta, *Zene és narrativitás*, Jelenkor Kiadó, Pécs 2003, p. 19.

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<http://www.musicweb-international.com/Mahler/Mahler3.htm>
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MUSIKALISCHE ABDRÜCKE DER BESTREBUNG SKRJABINS NACH MYSTISCHER SELBSTVERWIRKLICHUNG

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SUMMARY. This paper focuses on the artistic innovations of the Russian composer Alexander Scriabin, and examines the religious-philosophical ideology which influenced his life, and which contributed to the novelty of his musical *oeuvre*. Numerous musical analysis proposed to investigate and to systemize the particularities of the composer's innovative melodic and harmonic language. The study reflects on a few of the quite different analytical approaches, and summarizes through the opinion of the musicologist Zsolt Gárdonyi, which expands the romantic harmonic analysis with the investigation of new harmonic structures based on different scale-types, especially the *Acoustic scale* (and Acoustic tonality).

Keywords: Alexander Scriabin, religious-philosophical background ideology, innovation of style, componistic procedures, harmonic structures, systems of analyzing.

Im Mittelpunkt der Studie stehen die Weltanschauung von Skrjabin, sein künstlerisches Manifestum sowie die Neuartigkeit seiner Werke. Sie untersucht die religionsphilosophischen Ansichten, die Einfluss hatten auf sein Leben und sein Werk und hebt auch die Faktoren hervor, die zur Neuartigkeit seines Stils beigetragen haben. Zahlreiche Musikforscher haben sich zum Ziel gesetzt, den einzigartigen Charakter der Melodie- und Harmonieanwendung bei Skrjabin zu untersuchen, die Regelmäßigkeiten in ein System zusammenzufassen. Diese unterschiedlichen, oft sogar gegenüberstehenden Ansichten und Herangehensweisen werden in der Studie geschildert, und schließlich wird im Licht dieser Analyseansätze eine Schlussfolgerung bezüglich der harmonischen Erneuerungen von Skrjabin gezogen.

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Alexander Skrjabin erreichte trotz seines kurzen Lebens vieles, was anderen Pianisten nicht gestattet wird: Erfolg, Ruhm, Ehre, Unterstützung. Nach den Studienjahren am Konservatorium wurde er zum beliebten und gefeierten Gast der europäischen Konzertsäle. Seine Etüden, Préluden, Poeme und Klaviersonaten wurden außer ihm von den berühmtesten russischen und europäischen Künstlern der Zeit gespielt, und seine orchestralen Werke von den erfolgreichsten Dirigenten dirigiert. Nach den erfolgsgekrönten Aufführungen des *Le Poème de L'Extase in Moskau und Sankt Petersburg*, wurde seine Rückkehr in die alte Heimat beinahe wie die *Ankunft des Messias* erwartet.

Kein Wunder – die Musik von Skrjabin ist einzigartig, und das Ideensystem, worauf sie baut, hat eine außergewöhnliche musikhistorische Bewertung: die frühere Fachliteratur ehrt ihn einerseits als musikalischen Neuerer, als Revolutionär der pianistischen und symphonischen Kompositionen, andererseits steht sie jedoch perplex vor seiner Naivität, seinem Idealismus und seiner spiritistisch-mystizistischen Ansichten, oder seinem messianistisch-profetischen Selbstbild, das an der Grenze des Wahnsinns steht. Ein Blick in den Text des *Le Poème de L'Extase* oder in den vom Komponisten verfassten *Programmtext des Mysterium* erklärt diese Einstellung der Kritiker, da man tatsächlich verblüfft vor diesen Zeilen steht:

„Ich bin Gott! Ich bin ein Nichts, ein Spiel, bin Freiheit, bin das Leben. Ich bin eine Grenze, ein Gipfel. Ich bin Gott. Ich bin das Blühen, ich bin die Seligkeit“².

Diese Zeilen, die Skrjabin zweifellos auch auf sich selbst bezog, sind jedoch Teil eines besonderen, fundierten, einheitlichen Ideensystems. Übersetzungen russischer Texte, die teilweise dieses System erläutern gelangen jedoch jahrzehntelang nicht in die Hände der europäischen oder amerikanischen Musikhistoriker. Wie im Falle vieler Künstler, gelang auch das Werk von Skrjabin im Jahrzehnt nach seinem Tode in Vergessenheit³. Zwar brachten die 70-er Jahre des 20. Jh. eine Renaissance seiner Werke (besonders seiner Préluden, Etüden, Poeme, Klaviersonaten und symphonischen Werke), änderte das wenig an der musikhistorischen Bewertung des Künstlers. Vor allem, weil die Musikgeschichte weiterhin die Denkweise Skrjabins aus dem Kontext herausgegriffen beobachtete und bewertete. Die letzten drei Jahrzehnte untersuchen jedoch immer intensiver und eindringlicher die

² Das Zitat stammt aus der Einleitung des *Mysterium* dem sogenannten *Acte préalable*.

³ Ballard, Lincoln Miles, *Defining Moments: Vicissitudes in Alexander Scriabin's Twentieth-Century Reception* – PhD Dissertation, University of Washington, 2010, S. 69.

unterschiedlichen Aspekte der Denkweise von Skrjabin im Kontext der künstlerisch - ideologischen religionsphilosophischen Matrix.

Weltanschauung

Skrjabin gelang schrittweise zu seiner musikalischen Entfaltung, zur Ekstase, zum Mysterium. Als begabter Pianist begann er seine ersten Werke zu komponieren, die Züge der Romantik und des Stils von Chopin aufweisen. „Ich liebte, nahezu vergöttlichte Chopin“.⁴ Über sein Schwärmen für Chopin schreibt sein Freund Boris Schloezer folgenderweise:

„Der Einfluss von Chopin ist eigentlich nichts Anderes als eine Folge der tiefen Ähnlichkeit der beiden Künstler. [...] Durch Chopin lernt sich Skrjabin selbst kennen, mit seiner Hilfe befreit er sich und entwickelt er seine eigenen Gedanken. Was die beiden ähnlich macht? Die starke Sensibilität, die subtile Empfindsamkeit, das beinahe krankhafte Feingefühl – gleichzeitig jedoch die von den fieberhaften Leiden ausgelösten Krisen, die Zuneigung zu den melancholischen Träumen und dem explosionsartigen Jähzorn“⁵.

Skrjabins Mutter, eine sehr begabte Pianistin, die selbst am Konservatorium von Sankt Petersburg studiert hat, war schon in ihren Studienjahren anerkannt für ihre Chopin-Aufführungen. In Russland war sie unter den ersten, die als weibliche Künstler anerkannt wurden⁶ (u.a. von dem Direktor Anton Rubinstein, sowie Tschaikowski). Skrjabin trat in die Fußstapfen seiner Mutter, die er im Alter von nur 1 Jahr verlor.

Heutzutage ist Skrjabin in der Musikgeschichte besonders wegen der Neuheit der Werke seiner letzten Jahre (sowie des Ideensystems, der diesen Werken zugrunde liegt) bekannt. Die Werke seiner frühen Schaffensphase stehen unwürdiger Weise im Hintergrund. Der Grund dafür liegt wahrscheinlich darin, dass diese pianistischen und symphonischen Kompositionen wegen ihres romantischen Stils wenig Neuheitswert in der revolutionären Periode der Jahrhundertwende bringen. Trotzdem sind diese frühen Werke zweifellos als Beispiele der reinsten und wertvollsten Fortsetzung des Stils der musikalischen Romantik zu betrachten:

- die *24 Prélude* des op. 11-es (1888-1896) sprechen für sich, nicht nur wegen der Chopin'schen Zyklusanwendung (op. 28), der

⁴ Papp Márta, *Alexandr Szkrjabin – szubjektív portré (Alexander Skrjabin – Ein subjektives Porträt)* – in: *Muzsika Koncertkalendárium*.

⁵ *Ibidem*.

⁶ Powell, Jonathan, *Skryabin* – in: *The New Grove Dictionary of Music and Musicians*, Macmillan Publishers, London, 2001.

Klaviertechnik, der angewandten Formen und Genre⁷ und in der Fortführung des komponistischen Stils⁸, sondern auch in der übersichtlichen, dem Quintenzirkels entsprechenden Anordnung der Tonarten;

- die *erste Symphonie E-dur* op. 26, die *zweite Symphonie c-moll* op. 29, das *Klavierkonzert fis-moll* op 20, die kurze orchestrale Komposition *Réverie (Träume)* op.24 weisen eine spannende Sublimation der Feenmusik von Mendelssohn, der Klarheit der Harmonie und Orchestration von Schumann, der Lyrik und des intensiven Ausdrucks der Gefühle im orchestralen Rahmen von Tschajkowskij oder Liszt, aber besonders der ununterbrochenen chromatischen Melodie- und Harmonieanwendung, der kontinuierlichen *Crescendi* und Steigerungen von Wagner (beinahe Mahler).

Dank seiner Gottsuche und seiner starken Sensibilität interessierte sich der junge Künstler in seinen 20-er Jahren immer mehr für die künstlerischen und religionsphilosophischen Ideen und Konzeptionen, die die Welt bestimmen und regieren. 1891-92, als er intensiv die *Fantasie Islamej* von Balakirev und die *Réminiscences de Don Juan* von Liszt übte, strengte er seine rechte Hand mit den Akkord-, Oktaven- und Dezime-Passagen dermaßen an, dass diese eine zeitweilige Lähmung erlitt. Die Familie schickte ihn daraufhin auf die Krim für eine Heilkur. In seiner Einsamkeit und Erbitterung, dass seine künstlerische Karriere hier nun ein Ende finden könnte, schrieb er folgende „heiligenstadtartigen“ Zeilen:

„Das schwerwiegendste Ereignis meines Lebens [...] Probleme mit meiner Hand. Hindernis für mein höchstes Ziel: Ruhm und Ehre. Eine Botschaft des Schicksals. Laut Ärzte unheilbar. Das war die erste tatsächliche Niederlage in meinem Leben. Aber gleichzeitig eine Gelegenheit, sich Gedanken zu machen, der Anfang einer Selbstanalyse. Zwar zweifelte ich daran, dass ich nie wieder gesund würde, aber trotzdem meine dunkelste Zeit. Zuerst dachte ich an den Wert des Lebens, Religion, Gott. Mein Glaube ist weiterhin fest. [...] Ich betete mit meinem ganzen Herzen, ging in die Kirche [...] Dann schrie ich gegen den Schicksal und gegen Gott. Und komponierte meine erste Sonate mit dem »Trauermarsch«⁹.

⁷ Im Falle beider Komponisten sind unter dem Decknamen *Prélude* Walzer, *Nocturne* und *Etüden* zu finden.

⁸ Ballard, Lincoln Miles – Bengston, Matthew, *The Alexander Scriabin Companion – History, Performance and Lore*, Rowman & Littlefield, Maryland-London, 2017, S. 16.

⁹ Bowers, Faubion, *Scriabin – A Biography*, Dover Publications, Mineola – New York, 2011, S. 168.

Ein paar Jahre nach der 1. *Klaversonate*, schreibt er 1899-1900 die 1. *Symphonie* mit sechs Sätzen, dessen Abschlusssatz schon vokal-instrumental ist. Hier reflektiert Skrjabin nicht nur über seine eigenen Ziele sondern auch über den Sinn der Kunst und über seine Mission. Das große Orchester, der Chor und die beiden Solisten (T und MS) vermitteln die in Versform abgefasste kunststehende Nachricht des Komponisten¹⁰. Die Dramaturgie der fünf Sätze der 2. *Symphonie* bereitet schon die Struktur der späteren Werke vor. Der Anfang suggeriert Unsicherheit, aus der durch eine zunehmende Öffnung und einer orchestrale Steigerung die Komposition bis hin zur Ekstase schweift. Schon beim Schaffen der 2. *Symphonie* formuliert der Komponist, dass „die Kunst die Philosophie und Religion als ein unteilbares Ganzes in sich aufnehmen muss, wodurch ein neues Evangelium entsteht“¹¹. Diese Dramaturgie (ein *Crescendo* vom Zurückhaltenden bis zur vollen Entfaltung) wird ein Charakterzug all seiner orchestralen und vieler pianistischen Werke. Einige Kompositionen beinhalten das sogar in ihren Titeln oder Programmen: z.B. *Poème divin* (3. *Symphonie*, op. 43, 1905) mit den sehr suggestiven drei Sätzen: *Kämpfe*, *Genüsse*, *Göttliches Spiel*; die am häufigsten gespielte *Le Poème de L'Extase* (4. *Symphonie*, op. 54, 1908), dessen Text Skrjabin selbst verfasst hat; oder die *Prométhée: Le Poème du Feu* (5. *Symphonie*, op. 60, 1911).

Anfang der 1900-er Jahre befreundet sich Skrjabin mit Sergei Trubezkoi, dem freisinnigen symbolistischen Philosophen, und fängt damit an sich intensiv mit den philosophischen Schriften auseinanderzusetzen. Nietzsche wurde zu einem seiner wichtigsten Vorbilder, aber auch die Werke von Hegel, Schopenhauer, Fichte, Schelling gehörten zu seiner täglichen Lektüre. 1904 nahm Skrjabin an einer internationalen philosophischen Konferenz in Genf teil. Laut dem Artikel von Ignác

¹⁰ „*Hymne an die Kunst* – O, wunderbares Bild der Gottheit, der Harmonien reine Kunst! / Dir bringen wir in Freundschaft das Lob des begeisterten Gefühls. / Du bist des Lebens lichter Traum, Du bist ein Festtag, bist Erholung, / als Geschenk bringst du den Menschen Deine Zauberbilder. / In jener düsteren und kalten Stunde, in der die Seele voller Verwirrung ist, / findet in dir der Mensch die lebendige Freude des Trostes. / Du ruft die Kräfte, die im Kampfe sanken, auf wunderbare Weise ins Leben zurück, / im müden und kranken Geist zeugst du neue Gedanken. / Du gebärst der Gefühle uferlosen Ozean im entzückten Herzen, / und der schönsten Lieder Lied singt Dein Priester, durch dich erneuert. / Es herrscht allmächtig auf der Erde Dein Geist, frei und machtvoll, / durch dich emporgehoben, vollbringt der Mensch ruhmvoll die größte Tat. / Kommt herbei, ihr Völker der Welt, wir singen der Kunst zum Ruhme!“

¹¹ Papp Márta, *A hét zeneszerzője: Alexandr Szkrjabin* – in: Bartók Rádió, 2012 (zwischen 27. Februar – 2. März).

Ádám¹² wurden hier außer den klassischen philosophischen Themen auch der Gnostizismus von Swedenborg und Teile der östlichen Philosophie thematisiert. 1905 lernte er in Paris die Lehren der Theosophin Helena Blavatsky kennen. Diese vereinen auf einer besonderen Art und Weise die christlichen, gnostischen, hinduistischen und buddhistischen Lehren miteinander. Von hier an wurde das zum Zentrum seines Denkens. „Mit heutigem Auge können die aus ihrem geistigen Kontext entnommenen Anschauungen des Komponisten tatsächlich als eine wirre idealistische Träumerei erscheinen“¹³. Diese Orientierung schien aber zu dem Zeitpunkt und in dem Kontext gar nicht als ausgefallen. In dem von Anna Mincova geleiteten Theosophen-Verein waren berühmte symbolistische Maler und Schriftsteller, sowie Vertreter der Kunst der frühen Avantgarde¹⁴. Zahlreiche Tagebucheinträge bezeugen diese Orientierung des Komponisten.

Die Decknamen der Klaviersonaten widerspiegeln auch das theosophische Ideen- und Konzeptsystem. Die 7. *Klaviersonate* trägt den Titel „Weiße Messe“, die 9. *Klaviersonate* „Schwarze Messe“. Die Gegenüberstellung ist eindeutig: der eine symbolisiert das ekstatische Ineinanderflechten der männlichen und weiblichen Prinzipien, der andere den Kampf mit dem Satanischen. Ähnlich ist der Gegensatz auch im Falle der Titel *Poème satanique* (op. 36, 1903) und *Le poème divin* (3. *Symphonie*, op. 43, 1902-04) oder *Le poème de l'extase* (4. *Symphonie*, op. 54, 1905-08), bzw. *Prométhée: Le poème de feu* (5. *Symphonie*, op. 60, 1910). Die Überzeugung Skrijabins, dass die Religionsphilosophie und die Kunst eine untrennbare Einheit bilden, wäre in seinem letzten Werkkonzept, dem sogenannten *Mysterium* am deutlichsten gewesen. Zwar sind alle Klavier- und symphonische Werke des letzten Jahrzehntes eigentlich eine Vorstudie für die endgültige Einweihung, dem *Mysterium*, aber es entsteht nur ein Bruchstück dieses „Gesamtkunstwerk“-s. Das Ziel des Werks wäre nicht weniger gewesen, als das Erreichen der Katharsis des Menschen und der Menschheit durch die Musik, die Ermöglichung des Wiedervereinigung mit der göttlichen Kraft. Zur endgültigen Ekstase, zur Erlösung hätte ein Weg über Musik, Tanz, Gesang, Poesie, Farbe und Duft geführt, vorgeführt in einem eigenen „Bayreuth“, einem halbkreisförmigen Sanktuar am Fuße des Himalaya. Der Prolog beginnt schon mit diesem Text: „Der Allmächtige wollte noch einmal in euch die Freude der Schöpfung erfahren. Noch einmal möchte er im Endlichen das Endlose

¹² Ignác Ádám, *Misztérium – vagy a halál* (*Mysterium – oder der Tod*) – in: *2000 Irodalmi és Társadalmi havi lap*, Nr. 4., 2008.

¹³ *Ibidem*.

¹⁴ *Ibidem*.

erblicken.“ Die Frage, ob dieses mächtige Werk überhaupt hätte entstehen können, bleibt offen. Dank dem Komponisten Alexander Nemtin, der sechszwanzig Jahre dem Studium und der Ergänzung der Werke von Skrjabin widmete, entstand aus diesen Skizzen ein mehr als zweistündiges orchestrales Werk, das einen vagen Einblick in den musikalischen Traum des Komponisten ermöglicht. Das ergänzte Material gliedert sich in drei Teil: der erste stellt das *Universum* vor, der zweite die *Menschheit* und der dritte den „kosmischen Akt“ der *Transsubstantiation*.

Interpretierungsaspekte seines neuartigen Kompositionsstil

Das Neue und Moderne an der Musik von Skrjabin ist die Folge seiner „Bestrebung zur mystischen Selbstverwirklichung“. Über die Denkweise, die Lebensauffassung und besonders über seine komponistischen Vorstellungen, und seine Arbeitsmethode gibt es relativ wenige eigenhändig verfasste musikhistorische Dokumente. Die kulturgeschichtlichen Wurzeln und tief philosophischen Ideensysteme des Symbolismus des russischen „silbernen Zeitalters“ (1898-1917), die Briefe, Tagebuch-Fragmente des Komponisten, sowie die später aufgezeichneten philosophischen Gespräche mit seinen Freunden, und die „Programme“ seiner Klavier und symphonischen Werke helfen dabei, sein komplexes Ideensystem teilweise zu entziffern. Die einzige Veröffentlichung, die zwar fragmenthaft ist, trotzdem als Mosaikstein eines größeren Gesamtbildes dient, ist die posthumus erschienene *Prometeische Phantasien*¹⁵. Dieses enthält eine nachträgliche Zusammenstellung seiner Tagebuch-Fragmente sowie seiner nicht realisierten Studien-Pläne. Die ursprünglich russische Text-Kollage wurde 1924 ins Deutsche übersetzt und mit einem Vorwort von Oskar von Riesemann veröffentlicht. Die Zusammenstellung widerspiegelt die Grundlagen der Lebensphilosophie von Skrjabin in diesem Zeitabschnitt.

In der letzten Schaffensphase seines kurzen Lebens (1907-1915) entstanden Werke, die radikal einzigartige Stücke der modernen, „frühen“ *Avantgarde* und der musikalischen Sprachneuerung des 20. Jahrhunderts sind. Die aus meist kurzen Motiven aufgebauten Melodielinien werden vom Komponisten in ein kompliziertes Rhythmusnetz eingebaut. Die thematischen Motive werden aus kleinen Intervallen aufgebaut, um diese dann weiterzuentwickeln, zu variieren und zu transponieren (Sequenzierung). Die Klavierstücke der letzten Jahre werden in den

¹⁵ Skrjabin, Alexandr, *Prometeische Phantasien*, Deutsche Verlags-Anstalt, Stuttgart–Berlin, 1924.

meisten Fällen aus ähnlichen, eigenartigen harmonischen Strukturen aufgebaut, in denen oft übermäßige Akkorde im Vordergrund stehen, und selten das gewöhnliche Musikmaterial erscheint. Sollte das dennoch der Fall sein, handelt es sich meist um die horizontale Entfaltung und Sequenzierung des vertikalen Materials. Sein Kennzeichen ist der sogenannte *Prometheus-Akkord* oder *Mystischer Akkord* (und dessen unterschiedliche Umkehrungen, Transpositionen), der die harmonische Grundlage zahlreicher Werke bildet. (z. B. *Prométhée: Le poème de feu*, 8. Klaviersonate, und die beiden Tänze des op. 73: die Klavierstücke *Guirlandes és Flammes sombres*).

Der Übergang vom anfangs romantischem Komponisten zum modernen Künstler ist im Gegensatz zu vielen seiner Zeitgenossen nicht radikal: die Werke bilden einen kontinuierlichen, ununterbrochenen Bogen und der allmähliche Übergang macht deutlich, wie sich eine musikalische Sprache ohne Brüche und ohne radikale Änderungen umwandeln kann. Die frühen Werke im Stil von Chopin enthalten schon chromatische Figurationen und Zeichen der immer freieren Dissonanz-Anwendung, ab der 2. *Symphonie* erscheint die Satzverbindung, die auf das Prinzip der Thementransformation baut, die Akkordstrukturen mit Terzaufbau weisen Charakteristika der Tonikaentkräftung auf, die Akkordsequenzen stellen die funktionale Ordnung auf Probe, der Rhythmus wird freisinnig behandelt – gleichzeitig enthalten auch die späten Werke einige Elemente der tonalen Ordnung (sogar die als Gegenpol des früheren Chopin'schen Stils betrachteten *Préluden* des op. 74), die ungewöhnlichsten harmonischen Formationen enthalten auch eine natürliche Ordnung, und lassen manchmal Referenzpunkte ahnen (manchmal tonale, manchmal akustische, manchmal aus anderen distanzialen Tonleitern ableitbare). Fakt ist jedoch, dass auch Skrjabin bewusst an der Stiländerung gearbeitet hat. Während er an der *Poesie der Ekstase* arbeitet formuliert er in seinem Brief an Tatjana Schloezer wie folgt: „*Ich erarbeite gerade einen neuen Stil, und welche Freude, es geht so schön voran*“¹⁶. Die Analyse der Werke seiner letzten Schaffensjahre bereitet jedoch eine Herausforderung. Bezüglich der Harmonieverwendung sind schwer Referenzpunkte zu beobachten. Das Regelsystem der funktional-tonalen Harmonielehre bietet hier keinen wirklichen Anhaltspunkt. In den letzten Jahrzehnten haben mehrere Forscher versucht, die Werke zu analysieren, was dazu beitragen könnte den Stil besser zu verstehen, das grundlegende Problem liegt jedoch darin (ähnlich wie im Falle der Werke von Strawinsky aus seiner

¹⁶ Sabbagh, Peter, *Die Entwicklung der Harmonik bei Skrjabin*, Books on Demand GmbH, Hamburg, 2001, S. 8.

russischen Periode zwischen den Jahren 1910-1915), dass es kein ausgearbeitetes Analysesystem gibt, dessen „Werkzeugkasten“ eine systematische Benennung der Stilmittel und komponistischen Techniken der Moderne möglich machen würde. Zwar geht es um die Werke des gleichen Zeitalters, aber im Falle des zeitgenössischen Schönberg steht dem Forscher ein ausgearbeitetes und grundlegend theoretisiertes, neues Analysensystem zur Verfügung, das der Komponist selbst, sowie seine Anhänger festgelegt haben. Dies ist die Erklärung dafür, dass die Werke der Vertreter der 2. Wiener Schule deutlich eindringlicher und einheitlicher analysiert sind. Schon im Falle der russischen Periode von Strawinsky (*Feuervogel*, *Petruschka*, *Le sacre du printemps*), betont der Musikologe Jonathan Cross, dass es „keine Methode, und kein Konsens gibt, wie man die Musik von Strawinsky aus analytischer Sicht angehen soll“¹⁷. Darum ist es möglich, dass wenn im Nachhinein die Musikforscher Systeme entwickeln, diese unterschiedlichen Analyseansätze komplett im Gegensatz zueinander stehen: z.B. die *Oktaton*-Theorie von Richard Trauskin¹⁸ und die *Pitch-class set* Theorie von Allen Forte: ein Kampf der tonalen und atonalen Ansätze¹⁹. Bei der harmonischen Analyse der Werke von Skrjabin fehlt verstärkt eine einheitliche „Analysemethode“.

Zwar betonte der Komponist, dass seine Kompositionen der 1910-er Jahre aufgrund der Regel eines gut durchdachten eigenen Systems entstanden sind, dennoch stellte sich nie heraus, worin dieses System bestand.²⁰ Seinem früheren Lehrer, Sergei Tanejev versprach er sogar die Präsentation seines Systems, dieses Treffen wurde jedoch wegen Kopfschmerzen abgesagt, und fand nachher nie wieder statt²¹. Aus seinen Gesprächen mit Sabanejew stellt sich heraus, dass dieses Gedankensystem von einem gründlichen Plan durchdrungen ist: „Ich finde immer, daß die Mathematik in der Musik eine große Rolle spielen muß. Ich mache manchmal geradezu Berechnungen beim Komponieren, Berechnungen der Form, und ich erstelle die Vorbereitungen der Modulationen. Es darf keinen Zufall geben. [...] Alles muss logisch sein und

¹⁷ Cross, Jonathan, *The Stravinsky Legacy*, Cambridge University Press, Cambridge, 1998, S. 15.

¹⁸ Siehe Taruskin, Richard, *Stravinsky and the Russian Traditions. A Biography of the Works through Mavra*, University of California Press, Berkeley – Los Angeles, 1996, S. 255-306.

¹⁹ Siehe Gloag, Kenneth, *Russian Rites. Petrushka, The Rite of Spring and Les Noce* – in: Cross, Jonathan (Hrsg.), *The Cambridge Companion to Stravinsky*, Cambridge University Press, Cambridge, 2003, S. 79-97.

²⁰ Schloezer, Boris de, *Scriabin: Artist and Mystic*, University of California Press, Berkeley, 1987, S. 129.

²¹ Chiang, Emily Chialin, *Rubato and Climax Projection in Two Piano Sonatas by Scriabin*, PhD Dissertation, University of Toronto, 2013, S. 11.

alles muss einem bestimmten Prinzip folgen. Welches Prinzip das ist, ist egal, wichtig ist aber, dass es das Prinzip geben muss! Sonst gibt es kein Werk nur ein Chaos!"²². Das hätten sogar Schönberg, die späteren Serialisten, oder Messiaen formuliert haben können. Das außergewöhnliche bei Skrjabin ist, dass sich die *Logik*, die *Rationalität* und die *Planmäßigkeit* sich mit der *Intuition* verflechten²³, seine Herausforderung beim Komponieren ist gerade, einen entsprechenden Systemrahmen für die Inspiration und das Genie zu finden. „Die Schaffung ist die Formung der Materie durch den Geist, und als solches nur durch Opfer möglich, dadurch dass wir uns selbst Grenzen setzten“²⁴. Die größte Herausforderung der späteren Skrjabinforscher ist, dass das System des Komponisten sich ständig neu formt, und selbst wenn einige Regelmäßigkeiten in einigen Werken zu finden sind, so werden diese in den nächsten Werken weiterentwickelt. Diese Planmäßigkeit ist auch in der Formentwicklung zu erkennen. Vor dem Beenden der 7. *Klaviersonate* (op. 64, 1911) schreibt Skrjabin Sabanejew: „Die Form soll wie eine Kugel sein, so perfekt, wie ein Kristall. Ich kann nur aufhören, wenn ich spüre, dass die Kugel da ist. Jetzt fehlen noch zwei Takte“²⁵. Das sagt der Skrjabin, der bezüglich der Form doch in die Fußstapfen der Romantik tritt. Die Sonatenform bleibt (in ihrer Skrjabin'schen Dynamik und weiterentwickelten Variante) das Prinzip, das die Struktur und das Gerüst der meisten Werke bildet. Der Komponist spürt nämlich die Notwendigkeit einer dynamisch zusammenhaltenden Kraft, die den radikal geänderten melodisch-harmonisch-rhythmischen Inhalt in eine Einheit ordnet. Auch im Falle größerer orchestralen Werke, wie z.B. *Le poème de l'extase* (op. 54, 1905-1908) oder *Prométhée: Le poème de feu* (op. 60, 1910), bietet die Sonatenform das Skelett der Struktur, selbst wenn das auch sehr anders ist, wie früher, und selbst wenn das beim ersten Hören nicht bemerkbar ist²⁶. Bezüglich der 5. *Klaviersonate* (op. 53, 1907) formuliert Márta Papp: „sie trägt die Spuren der Sonatenform, verwandelt sie jedoch gänzlich: Skrjabin schafft eine spirale Struktur mit vielen Themen, oder besser gesagt Phasen, deren treibende Kraft nicht die der Sonatenform charakteristische Doppelgesichtigkeit ist, sondern die Dynamik des

²² Sabanejew, Leonid, *Erinnerungen an Skrjabin*, Klassika XXI, Moskau, 2000, S. 123, 169.

²³ Ignác Ádám, *Zeneszerző a színpadon. A művész ábrázolásának problémája Szkrjabin, Schönberg és Pfitzner művészoperáiban (Komponist auf der Bühne. Die Problematik der Darstellung des Künstlers in den Opern von Skrjabin, Schönberg und Pfitzner)* – PhD Dissertation, ELTE, Budapest, 2013, S. 122-123.

²⁴ Sabanejew, Leonid, *op. cit.*, 257.

²⁵ *Idem.*, S. 123.

²⁶ Ignác Ádám, *op. cit.*, S. 123.

wachsenden ekstatischen Zustands“²⁷. Die andere Säule neben der Planmäßigkeit und der mathematischen Rationalität ist die *Intuition*. Und diese scheint dem Komponisten primär zu sein. Sabanejew analysiert in seinem Essay über *Prometheus* (1912, in der Zeitschrift der *Der Blaue Reiter*)²⁸ die Struktur des bekannten sechstönigen Akkords und dessen harmonische Bedeutung in dem Werk. Laut Skrjabin sei es in Ordnung, ein Werk wissenschaftlich zu untersuchen, Harmoniezusammenhänge zu suchen, Gesetzmäßigkeiten des komponierten Werks zu finden, aber für ihn sei der wichtigste Faktor im Schaffen die *Intuition*. „Ich finde intuitiv meine Klänge und Harmonien, und mögen Akustiker sie lehren, wenn es ihnen nötig ist. Mir ist es angenehm, wenn wissenschaftliche Daten mit meiner Intuition zusammenfallen, und das ist schließlich auch unvermeidlich. Bei mir war immer der Primat der Intuition. Natürlich das Prinzip der Einheit fordert, daß Wissenschaft und Intuition zusammenfallen“²⁹.

Die Autoren Ignác-Szigeti reflektieren in ihrem historischen Überblick³⁰ darauf, dass Sabanejew neben seiner Analyse aus dem Jahre 1912, in seinem Schreiben *Die Theorie der Ultrachromatik* (1914), noch tiefgehender die Akkordstrukturen und Harmonie-Zusammenhänge der Kompositionen der letzten Schaffensjahre zu analysieren versucht. Die Benennung *mystischer Akkord*, bekannt als der Grundakkord des *Prometheus* (im Falle eines Grundtons $c:c-fis-b-e^1-a^1-d^2$), stammt auch von ihm. Dieser scheint ein Akkord mit Quarte-Struktur zu sein, ist aber ein Akkord der aus den Partialtönen 8-14 des Grundtons aufgebaut ist. Ausnahme bildet dabei der 12. Partialton (im Falle des C_1 -Grundtons $c^1-d^1-e^1-fis^1-[g^1]-a^1-b^1$). „Sabanejew versucht damit nicht nur die Tatsache zu beweisen, dass sich Skrjabins Neuheit von der klassischen Harmonienwelt entfernt hat (letztere bedient sich der ersten sechs Töne der Obertonreihe), sondern auch, dass im Hintergrund des neuartigen Klanges der Einfluss der symbolistischen Ästhetik zu ahnen ist, nämlich, dass die sich von dem Grundton entfernenden Töne einen Kontakt zur himmlischen Sphäre, zu den unennbaren und übersinnlichen Regionen pflegen“.³¹ Zwar kannte

²⁷ Papp Márta, *A hét zeneszerzője: Alexandr Szkrjabin (Komponist der Woche: Alexander Skrjabin)* – in: Bartók Rádió, 2012 (zwischen 27. Februar – 2. März).

²⁸ Siehe Sabanejew, Leonid, *Prometheus von Skrjabin* – in: *Der Blaue Reiter* (Hrsg. Kandinsky, Wassily und Marc, Franz), München, 1912.

²⁹ Zitat übernommen von: Sabbagh, Peter, *Die Entwicklung der Harmonik bei Skrjabin*, Books on Demand GmbH, Hamburg, 2001, S. 8.

³⁰ Ignác Ádám – Szigeti Máté, *A misztikus akkordon innen és túl. Kompozíciós problémafelvetések Alexandr Szkrjabin Prometheus című művében (Der mystische Akkord – kompositorische Fragen in Alexander Skrjabins Prometheus)* – in: *Magyar Zene*, 46. Jg., Nr. 3, 2008, S. 313.

³¹ *Idem.*, S. 313.

Skrjabin die theoretischen Schlussfolgerungen seines Freundes, bestand er weiterhin darauf, dass er seine Harmonien nicht auf eine vorherige Struktur, sondern auf die Intuition basierend aufgebaut hat. Er fügte nur hinzu, dass der *Prometheus-akkord* nicht als Akkord der romantischen Dominantisierung zu interpretieren ist: „Das ist keine Dominanthermonie, sondern eine *Grundharmonie*, eine *Konsonanz*“³².

Zofija Lissa ging die Harmonik von Skrjabin in den 1930-ern aus einer anderen Richtung an, nämlich der *Klangzentrum*-Theorie von Hermann Erpf³³. Dadurch machte sie sie zum Vorbild der Schönberger *Zwölftontechnik*. Dieser Richtung folgend brachte Hans Stuckenschmidt³⁴ die Akkordik des *Prometheus* von Skrjabin in Zusammenhang mit der Quarte-akkorde verwendenden *Kammersymphonie* von Schönberg (op. 9, 1906)³⁵. Vera Dernkova interpretiert Skrjabins Harmonieanwendung auch als absichtlichen Weg in Richtung Atonalität³⁶. Ähnlich ist das auch im Falle der *pitch-class set* Theorie von Allen Forte, die diese auch aus dem Gesichtspunkt der Atonalität analysiert. Carl Dahlhaus, und Gottfried Eberle formulieren aber eine völlig unterschiedliche Meinung. Sie interpretieren den Akkord als Terzenturm, mit zahlreichen alterierten Tönen. Die Ignác-Szigeti Interpretation betrachtet den Akkord nicht als einen einzigen Zusammenhang, sondern als System von durchdachten Zusammenhängen. Infolge ihrer Konstruktion nach dem Prinzip der identischen Distanzen, transformieren sie sich immer „in sich selbst“³⁷. Eine Besonderheit der Analysen besteht darin, dass trotz der unterschiedlichen Angehensweisen, die Ansichten in großem Maße zur Erläuterung und Verständnis der Harmonieanwendung beitragen. Erwähnenswert ist noch die *Oktaton*-Theorie von Richard Taruskin. Sie basiert auf die in der russischen Tradition auch früher verwendete Systeme, die aus distanzialen Tonleitern bauen. Diese oktatonische Tonleiter ist ein besonderes Tonleitermodell, im Rahmen dessen die Oktave aus wiederholten Reihen von kleinen und großen Sekunden entsteht (im Falle eines c^1 -Grundtons: $c-d^1-esz^1-f-fis^1-gis^1-a^1-h^1-[c^2]$). Diese Tonleiter erscheint mit der Vermittlung von Liszt auch bei Rimski-Korsakov, und später bei dessen Schüler, Skrjabin. Allmählich

³² Zitat übernommen von: Sabbagh, Peter, *op. cit.*, S. 41.

³³ Siehe Lissa, Zofja, *Geschichtliche Vorform der Zwölftontechnik* – in: *Acta Musicologica* 1935/3, S. 15-21; und Erpf, Hermann, *Studien zur Harmonie- und Klangtechnik der Neuen Musik*, Wiesbaden, 1927, S. 122.

³⁴ Siehe Stuckenschmidt, Hans, *Neue Musik*, Suhrkamp Verlag, Berlin, 1951, S. 14-15.

³⁵ Siehe Ignác Ádám – Szigeti Máté, *op. cit.*, S. 313.

³⁶ Siehe Dernkova, Vera, *Skrjabins Einfluß auf das musiktheoretische Denken unsers Jahrhunderts* – in: Kolleritsch, Otto (Hrsg.), *Alexander Skrjabin*, Graz, 1980.

³⁷ Ignác Ádám – Szigeti Máté, *op. cit.*, S. 324.

wird er zum 2. Modus der sieben Modi mit begrenzten Transpositionsmöglichkeiten von Messiaen. Diese Tonleiter erscheint in der Musikliteratur anfangs als Kleinterzentrum der Oktave (bzw. mit Ergänzung der die Kleinterze verbindenden Töne), und bestimmt besonders die melodische Ebene. Bei Skrjabin ist sie sowohl in der Melodieformung, als auch in der Harmonieanwendung zu erkennen, aber oft wendet sie der Komponist frei an, oder in starker Wechselwirkung zur diatonischen siebenstufigen Tonleiter. Interessant ist auch, dass das Übereinandersetzen zweier verminderter Vierklänge der gleichen Tonleiter das bedeutende *Alfa-Akkord* (im Falle eines cis^1 -Grundtons, mit enharmonischen Umdeutungen: $cis-e^1-g^1-b^1-c^2-es^2-fis^2-a^2$) der ersten Jahrzehnte des Jahrhunderts zum Ergebnis hat.

Zsolt Gárdonyi fasste 2015 zum 100. Todestag des Komponisten die harmonischen Konstruktionsverfahren der späten Werke, sowie den Weg, der dazu führte zusammen. Er wies die Quartekonstruktionstheorie ab, aber dachte die Dahlhaus-Auffassung neu, und betonte: „Im 21. Jahrhundert kann es indessen bereits als bekannt gelten, dass der zentrale Klang im Spätwerk von Alexander Skrjabin, der in seiner Grundgestalt terzgeschichtete *Tredezimakkord* organisch zu jener markanten harmoniegeschichtlichen Entwicklungslinie gehört, die von Franz Liszt ausgehend über Claude Debussy, Maurice Ravel und andere Komponisten auch zu Olivier Messiaen führt“³⁸. In seiner Analyse verfolgt Gárdonyi die Erscheinungen der aus der *akustischen Tonleiter* (die Partialtöne 8-14 des Grundtons, mit Ausnahme des 12.) ableitbaren *akustischen Tonalität* von Liszt angefangen, über die Werke der Impressionisten hinweg, bis hin zu den sich aus dem Melodiestoff der Volksmusik inspirierenden Werken von Stravinskij und Bartók. Die typischen Akkorde erhalten nun eine völlig verständliche Interpretation im Rahmen des Skrjabin'schen *akustischen Tredezimakkords*. Gárdonyi fasst den *mystischen Akkord*, einen der Grundstrukturen der neuartigen Harmoniebedienung von Skrjabin, in einer Entstehungstabelle zusammen:

³⁸ Gárdonyi Zsolt, *Alexander Skrjabin (1871-1915) zum 100. Todestag*, 2015, S. 1.

Beispiel 1

A 13, Nonlage, quintos, mit dem **Drittelzeit Takt aus Alexander Skrjabin**
Sopranon im Bass, Klavierstück "Guitarhandes" op. 73 Nr. 1, instrumentierter **Tredezimakkord in seiner 3. Umkehrung**, (harmonischer Auszug ohne Figuraton) mit # 11 im Bass = mit sehr tiefer # 11. **vorletzte Umkehrung** Dies ist der lange Anfangsakkord von *A 13* (quintos, Alexander Skrjabin der Grundton "Prometheus" op. 60 ist hier der Spitzton).

A 13, quintos, weite Nonlage mit einer relativ tief instrumentierten # 11; wird als "myrischer" oder "promethischer" Akkord bezeichnet

A 13, quintos, # 11 ist der weite Nonlage ohne # 11, mit aktueller relativ tief liegender 13 Spitzton = 11-Lage.

A 9, enges Nonlage = zwei verschiedene Nonlagen "Lexikon-Stellung"

A 9, quintos, # 13, enge Nonlage = zwei verschiedene Nonlagen "Lexikon-Stellung"

Akkordformen aus dem A-akustischen Tonvorrat – übernommen von: Gárdonyi Zsolt, Alexander Skrjabin (1871-1915) zum 100. Todestag, 2015, S. 15.

Zusammenfassend kann festgestellt werden, dass die Musik von Skrjabin seine Wurzeln in der Romantik hat – sie bedient sich der

Neuartigkeit von Chopin, Schumann, Tschajkowskij, Liszt und Wagner, und schafft daraus dank seiner eigenartigen Weltanschauung, seiner Berufung, und seines Glaubens an der erlösenden Kraft der Kunst eine neue musikalische Welt, indem er sein früheres romantisches „Werkzeugkasten“ schrittweise umwandelt. Er wendet übernommene Genre und Formen an, die er aber dynamisch behandelt, und weiterührt zu einer neuen, eigenartigen, von der tonalen sich immer weiter entfernenden Harmoniewelt. Das Komponieren ist eine Verflechtung der konkreten Planung, der bewussten Einsetzung neuartiger Elemente, sowie der Intuition, die die Kraft aufweist, neue Wege zu finden. Oft bildet das gleiche Tonleitermodell die Grundlage der neuartigen Akkordstrukturen, und der thematischen Motivanwendungen. Die sogenannten distanzialen Tonleitermodelle bringen zusätzlich zu den harmonischen Prozessen des funktionalen Systems auch neue Strukturen, die sowohl die harmonisch-vertikale als auch die melodisch-horizontale Ebene bestimmen. Zu diesen kommt eine reiche, neuartige, frei behandelte Rhythmuswelt hinzu. Zahlreiche Musikologen haben sich zum Ziel gesetzt die Harmonieanwendung von Skrjabin in ein System zu fassen. Die vorliegende Studie präsentiert diese Ansätze, und hebt durch die Zusammenfassung von Gárdonyi Zsolt aus den neuartigen Tonleitermodellen und „Tonarten“ die harmonisch beeinflussende Rolle der *akustischen Tonalität* vor.

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THE DISSIDENCE OF MELODY IN ANATOL VIERU'S OEUVRE. CASE STUDY: THE QUOTATION OF THE "FRÈRE JACQUES"¹ SONG

OLGUȚA LUPU²

SUMMARY. Melody (in the traditional sense of a hummable horizontal structure that is relatively easy to remember) faced a kind of censorship in the last century, being almost barred from the world of highbrow music. For post-WWII Romanian composers this sense of duress manifested itself in two different ways. On the one hand, the modes, dogmas and canons of contemporary classical music pushed melody towards a prohibited area. On the other hand, the Communist regime established a symbiotic relationship between melody and the propaganda message/text, which allowed the intelligentsia to imagine the act of refusing singability as a kind of separation from official ideology. Yet, despite these unfortunate circumstances, melody still remains one of the most efficient means of individualizing, of personalizing a musical structure. Perhaps more than for any of his peers, the longing for melody forced Vieru to find viable solutions to accommodate the somewhat clandestine passenger, while still remaining highly innovative. The work chosen for the case study is *Narațiune II* [*Narrative II*] for saxophone and orchestra (1985), in which Vieru creates a multi-layered dialogue through the insertion of the *Frère Jacques* song.

Keywords: melody, *Frère Jacques*, modern music, Anatol Vieru, quotation

“You know, melody has yet to be liberated”, Vieru told Dan Dediu in 1998³ about a week before his death. Indeed melody (in the traditional sense of a hummable horizontal structure that is relatively easy to

¹ The Romanian language version of the present study, entitled „Dizidența melodiei în creația lui Anatol Vieru”, was published in the volume *Repere în muzica românească* [*Landmarks in Romanian Music*]: Anatol Vieru, Cristina Rădulescu-Pășcu, Dorel Pașcu-Rădulescu, editor Olguța Lupu, Ed. Muzicală, București, 2016, p. 44-51.

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³ According to composer Dan Dediu's statement on the *Sunday Matinee* show -- “Anatol Vieru și lupta cu inerția” [“Anatol Vieru and the Struggle against Inertia”], <https://www.youtube.com/watch?v=R52ODqrJzZ8>, accessed in December 17 2017.

remember) faced a kind of censorship in the last century, being almost barred from the world of highbrow music. For post-WWII Romanian composers this sense of duress manifested itself in two different ways. On the one hand, the modes, dogmas and canons of contemporary classical music pushed melody towards the taboo, stigmatizing it as an infantile product of a bygone age. On the other hand, the Communist regime established a symbiotic relationship between melody and the propaganda message/text, which allowed the intelligentsia to imagine the act of refusing singability as a kind of separation from official ideology.

Yet, despite these unfortunate circumstances, melody still remains one of the most efficient means of individualizing, of personalizing a musical structure. Perhaps more than for any of his peers, the longing for melody forced Vieru to find viable solutions to accommodate the somewhat clandestine passenger, while still remaining highly innovative. Vieru as such, preserved melody either through his own melodic drawings (intensely lyrical or poignant) or through the appropriation of already existing melodies, belonging to children's folklore or to classical music.⁴

An Outline of Melodic Typologies in Vieru's Oeuvre

Vieru employs in his works two types of melodies: those that are written by himself or those that are quoted.

A typology of the melodies written by Vieru is difficult to establish, but certain characteristics can be identified, such as a preoccupation for symmetry or for the recovery and integration of traditional sonorities.

In his *Concert pentru flaut [Flute Concerto]* (1958), for instance, the theme that grounds the entire opus in four movements has a spiral-like symmetry which makes it easily recognizable – even hummable – although it is constructed as a twelve-tone series.⁵ The theme in the first part of the *Concert pentru violină [Violin Concerto]* is a heptatonic, whose intervallic is gradually and symmetrically augmented, creating another version of the spiral form. In the *Simfonia concertantă [Sinfonia concertante]* for cello and

⁴ In this sense, I think Vieru's closeness to Russian culture was perhaps significant. In the Russian cultural space, melody remained important – and not only due to ideology – in the works of composers such as Prokofiev, Shostakovich or Khachaturian – Vieru's composition teacher in 1951-1954, when he studied at the Moscow Conservatory), in a period in which it was repudiated in the West.

⁵ Olguța Lupu, „De-a v-ați ascunselea între serial și modal în creația concertantă a lui Anatol Vieru” [“Hide and Seek between the Serial and the Modal in Anatol Vieru's Concerto Works”], in the volume „Congresul Internațional de Muzicologie” [“International Musicology Congress”], 3rd ed., Timișoara, Ed. Eurostampa, 2016, p. 161-168 (<https://www.cceol.com/search/article-detail?id=479640>).

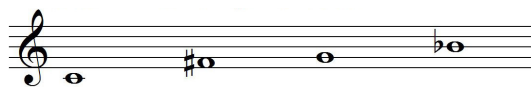
orchestra (1987), the theme which permeates the entire work (playing an important role in parts I, II, and V) is folk inspired and grounded in a double chromatic Locrian-Dorian heptatonic mode, with a raised 3rd degree, which once again suggests the idea of symmetry (1-3-1-1-3-1-(2)), (E.g.1).

E.g.1



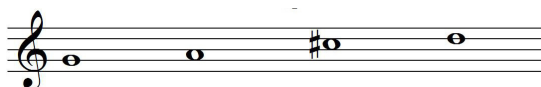
Similar echoes of traditional music are also found in earlier works (the theme of the *Concert pentru violoncel* [*Cello Concerto*] (1962) is a tetratonic mode, with a major fourth and a minor seventh – an essentialized variant of the Lydian-Mixolydian mode, also known as acoustic 1 – E.g. 2), as well as in later ones [in *Symphony no. 5*, the theme of the second part, entitled *Colinde, colinde* [*Carols, Carols*], is a Lydian tetratonic in *Romanian folk character*, as Enescu would call it – (E.g. 3).

E.g. 2



tetratonic scale in the Concerto for cello

E.g. 3



tetratonic scale in the 5th Symphony, 2nd mvt.

Along the same lines of recovering and reintegrating traditional structures, one must also note Vieru's preference for the employment of major and minor chords, which places his work, in the opinion of musicologist Harry Halbreich, among the *New Consonantism* style⁶. Sometimes Vieru renders these structures horizontal, creating melodies via

⁶ A. Vieru, *The Book of Modes. From Modes to Musical Time* (second part). Ed. Muzicală, 1993, p. 238.

the juxtaposing and rhythmicizing of (complete or elliptical) arpeggios, as is the case with the third part of *Symphony no. 5* (E.g.4).

E.g. 4



The other category of melodies employed by Vieru is that of quotations or allusions. The composer is, as such, consistent in terms of his own beliefs regarding melody, while also capitalizing on the larger tendency of incorporating quotations, which became popular in Western music in the 1960s and which was conceptually reified with the emergence of the theory of intertextuality (Julia Kristeva⁷, Michel Foucault⁸, Roland Barthes⁹, Harold Bloom¹⁰), according to which „[T]out texte se construit comme mosaïque de citations, tout texte est absorption et transformation d'un autre texte”¹¹; “the text is a tissue of quotations drawn from the innumerable centres of culture”¹².

The musical quotations Vieru incorporates are generally recognizable.¹³ “However, no matter how familiar the quotation would be to us, its reception shall be made in a context different from the original, which will open the way to *otherness*. Therefore, any quotation will be a hypostatization of the couple *familiarity-otherness*.” Însă, oricât de familiar ne-ar fi citatul, receptarea sa se va face într-un context diferit de cel original, ceea ce va crea premisele *alterității*. Prin urmare, orice citat va fi o ipostaziere a cuplului *familiaritate-alteritate*¹⁴. What is more, the conscious,

⁷ The term was used for the first time by Julia Kristeva, in the essay “Le Mot, le dialogue et le roman”, 1966, republished in J. Kristeva, *Séméiotiké : recherches pour une sémanalyse*, Seuil, Paris, 1969.

⁸ Michel Foucault: “What is An Author?”, conference presented to the French Society of Philosophy in February 22 1969.

⁹ Roland Barthes: “The Death of the Author” (1968), in *Image - Music - Text*. Ed. and transl. by Stephen Heath. New York: Hill and Wang, 1977, p. 142-148.

¹⁰ Harold Bloom: *The Anxiety of Influence: A Theory of Poetry* (1973, Oxford University Press, Oxford), *A Map of Misreading* (1975, Oxford University Press, New York).

¹¹ J. Kristeva, “Le mot, le dialogue et le roman”, in *Séméiotiké: recherches pour une sémanalyse*, p. 85.

¹² R. Barthes, p. 146.

¹³ There are sometimes instances where the composer alludes to a seemingly recognizable musical structure, but which lacks the length and expressivity necessary for it to be clearly identifiable.

¹⁴ Olguța Lupu, “The Quotation in Tiberiu Olah’s Sinfonia Giocosa (!?)”, in *Studia Universitatis Babeș-Bolyai, Musica*, nr.1/2016, p. 269.

intentional insertion of the quotation forces it to assume its double nature, that of both a *strictly musical structure* and an *ensemble of cultural associations and significations*. Connections and relations are formed between the quotation and the work, that can range from assertion (the quotation represents the work, supports its meaning, resonates with it) to denial (the quotation is deformed, parodied, placed in a divergent context) or problematization (reflection, debate, and taking into discussion – the most germinating attitude in the defamiliarization process)¹⁵.

Among the quotations Vieru employs, a great number of them belong to the area of traditional music, particularly to children's folklore – which introduces a mixture of playfulness, purity, ingenuity and nostalgia. In *Jocuri* [Games] for piano and orchestra (1963), Vieru inserts, in the *Joc de copii* [Children's Game] section, the song *Paparuda* [Dodola], in a version that is pulverized and fragmented, but still identifiable in terms of sound. In *Scoica* [The Clam] (1981), initially entitled *Monografia satului Sârbova* [The Sârbova Village Monograph], Vieru quotes 70 melodies from the Ursu collection; although the melodies appear in their original version, they are in fact "hidden" through the overlapping of a maximum of 15 voices and through an extremely low intensity (*pppp sul tastu*), which, as Vieru himself notes¹⁶, results in *white noise*, within which one can, at times, discern disparate fragments; other times, though, a melody is foregrounded through a change in intensity (*forte*). And in the *Simfonia concertantă* [Sinfonia concertante] for cello and orchestra (1987), we find, in the third part, rhythmic-melodic fragments which allude to traditional children songs such as the bitonic *Lună, lună nouă, Melc, melc codobelc* or *Sorcova veselă*.

The classical musical quotations are selected from a period that runs the gamut from the Baroque to the contemporary world. *Musical Museum* (1968) for cembalo and orchestra uses Bach's *Prelude in C Major* from the WTK I as both its starting and reference point. In *Sita lui Eratostene* [The Sieve of Eratosthenes] (1969), conceived of as a "comedy of prime numbers",¹⁷ each prime number is attributed a musical structure.

¹⁵ Olguța Lupu, "The Quotation in Tiberiu Olah's Sinfonia Giocosa (!?)", in *Studia Universitatis Babeș-Bolyai, Musica*, nr.1/2016, p. 269.

¹⁶ A. Vieru, p. 178.

¹⁷ Anatol Vieru, p. 215-217. By employing the algorithm of the sieve of Eratosthenes, the sequence of integers is converted into the sequence of the multiples of prime numbers (for example, the numbers 4, 8, 12, 16 etc. are considered reappearances of 2). Vieru allocates 3 to 4 seconds to each number, and the impact of the associated musical structure is inversely proportional with the number of appearances of each respective prime number. With regards to the numbers that are associated with quotations, each time one of their multiples appears, the quoted work continues its development. As the author remarked, the work was criticized for its "Dada" discourse and for its "separation between macro- and micro-structure."

For the prime numbers from 11 to 37, Vieru associates quotations extracted from the *Moonlight Sonata* by Beethoven (for no. 11), *Gypsy Melodies* by Sarasate (for no. 13), the *Clarinet Concerto* by Mozart (for no. 17), Beethoven's *Trio* in c minor (for no. 19), *Partita* in G for cello solo by Bach (for no. 23), and then continues with fragments from his own work or from that of his contemporaries. In *Ecran/Screen* (1970), after the golden section, we find fragments from the *Poem of Ecstasy* by Scriabin¹⁸ (Vieru was a great admirer of the Russian composer). And *Țara de piatră* [*The Stone Land*] employs melodies from his own works: two from the *Miorița* oratorio and one from *Rezonanțe Bacovia* [*Bacovia Resonance*]¹⁹.

Case Study: the Quotation of the *Frère Jacques* Song

The work we will look at more closely is *Narațiune II* [*Narrative II*] for saxophone and orchestra (1985), in which Vieru creates a multi-layered dialogue between the present and the past through the insertion of the *Frère Jacques* song.

The song is quoted multiple times. On its first appearance (E.g. 5) it is performed thrice: on the trumpet (m. 35-38), again on the trumpet – in a *stretto* dialogue and in an inversed version with the piccolo flute (m. 39-43) – and, already noticeable altered, on the solo saxophone (m. 44-50, E.g. 6²⁰).

E.g. 5



E.g. 6



¹⁸ A. Vieru, p. 218.

¹⁹ A. Vieru, p. 220.

²⁰ In the score, most notes have accidentals that indicate playing approximately 1/4 tone higher.

The quotation is then performed in a fragmentary manner, altered by the introduction of the Lydian fourth (m.162, 167 – E.g. 7, see also E.g. 11).

E.g. 7



We then find another complete appearance, in which its development is altered through rhythmic augmentation and intervallic condensation, with the song's intervals being transformed into microtones (m. 170-180, E.g. 8).

E.g. 8

m. 170-180

Sax.
sopranino
(Mi b)

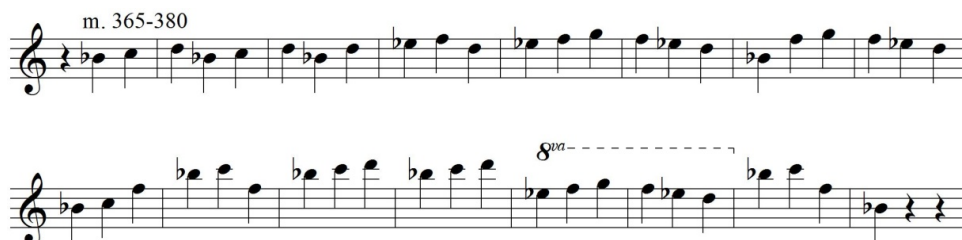
A new appearance still renders the quotation in a fragmentary manner (m. 185-190). The quotation continues to be pulverized in samples, generally characterized by the same intervallic condensation (m. 219-220, 225-227, 281-287). In its second to last appearance, the quotation – of which only the beginning is performed – appears to be absorbed into the rhythmic pulsation which characterizes the work's B section (m. 301-303, E.g. 9).

E.g. 9

m. 301-303

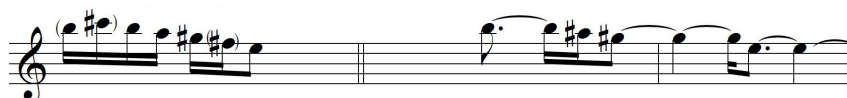
In the end, its last performance – preceded by the appearance of an altered fragment (in which the major fourth²¹ is inserted, m. 358-359) and of an inversed fragment (m. 362-365, cb.) – brings back the entire quotation in its original intervallic version, but with a uniform rhythm of quarter notes (m. 365-380, E.g. 10), which is reminiscent of the invention with a uniform rhythm of eights in *Wozzeck* by Berg.

E.g. 10



The fragment altered by the introduction of the Lydian fourth reappears, meteorically, on the soloist instrument in m.393-395 (E.g. 11: left - the original version, with perfect fourth; right - the modified version, with augmented fourth).

E.g. 11



It is only retroactively that the analyst realizes that the altered fragment of the traditional song was already embedded in the 13 sound ostinato type structure, on which Vieru insists even at the beginning of the work (m. 7, 11-14, 16, 19, 23, 25 etc. – E.g. 12).

²¹ This is sometimes referred to as the Bihor fourth, due to its preponderance in the region.



I believe that *Narațiune II* [*Narrative II*] represents a point of convergence for many rare characteristics, which transforms it into a singular work. Firstly, it is a work grounded in melody – an ancient form of musical organization, albeit one that was employed with reservation in certain decades of the 20th century. Secondly, Vieru employs not a melody of his own creation, but quotes a song that is extremely well-known in Europe, and which awakens a mixture of emotions and thoughts that suggest the world of childhood (nostalgia, ingenuity, and the spirit of playfulness). A network of correlations is thus engendered, which, for the expert music lover, is also enriched by the reversal of meaning which Mahler operates in *Symphony no. 1*, where the song (changed from major to minor) gains sullen, even tragic connotations. Vieru, as such, plays with our memory, with the help of music – what he considers “a form of the impossible: to go back in time, while only moving forward in real time”.²²

This time, moreover, Vieru does not employ multiple quotations (as he does in other works), but only a single one, which thus becomes the essence, the through-line which gives meaning to the work (*Musical Museum* is the only other work in his oeuvre where we encounter a similar situation). But the quoted melody in *Narrative II* is not only a musical structure, but also has an associated text, which is distinguished by its satirical content, which is non-standard for a children’s song. With regards to the content of the text and the origin of the song, a number of different opinions have been expressed, from possible links to a famous surgeon monk (Frère Jacques Beaulieu, 1651–1720)²³ or possible connections to the too comfortable life-style of the Jacobin monks²⁴, to the claim that the song was written by Rameau.²⁵

²² A. Vieru, p. 280. Another form of this game could be the insistent employment of the major-minor chord (strings, m. 6-13, 15-28, 30-31 etc., then in an arpeggiated form at the guitar, m. 58-69, 93-97 etc., then again at strings, m. 366-400, 409-end).

²³ A hypothesis asserted by E. Bourdin *Un célèbre lithotomiste franc-comtois : Jacques Baulot dit Frère Jacques (1651-1720)* (Besançon, 1917), recently researched – but unconfirmed – by J.P. Ganem and C.C. Carson (*Frère Jacques Beaulieu: from rogue lithotomist to nursery rhyme character*, J Urol. 1999 Apr; 161(4), p. 1067-9).

²⁴ Martine David, A. Marie Delrieu, *Refrains d'enfants, histoire de 60 chansons populaires*, Herscher, 1988.

²⁵ Asserted by Sylvie Bouissou, author of the consistent monograph *Jean-Philippe Rameau*, Ed. Fayard, 2014.

On the other hand, I believe that, in the context of the Communist regime of the period, the text gains significations that transcend the satirical and enter the realm of the outright subversive. The text becomes a sort of difficult to trace look alike for the banned song *Deșteaptă-te, române*²⁶ [*Awaken, Romanian*], spoken – mentally, of course – not in Romanian, but in French, a widely spoken language, which allowed for the hidden meaning to be decrypted by any listener. If *Praznicul calicilor* [*Paupers' Wake*] had failed in this regard, due to the text being too explicit to fool the censors, who promptly banned the opera after its debut²⁷, it seems that an apparently innocent “story” (*Narrative II*) managed to prevail.

But what is the meaning behind the transformations undergone by the quoted song? Let us first try to reunite them into a unitary progression, since, as Vieru says, „in non-background music (that is, one oriented, purposefully constructed), every moment is the sum of the previous moments”²⁸. What results is a process of alteration with tinges of the tragical and the grotesque, through intervallic compression, on the one hand, and through the replacement of the perfect fourth with the augmented fourth, on the other (possibly an intentional adaptation of the French song to specifically Romanian intonations). Paradoxically, the final recovery of the initial intervallic structure, due to rhythmic uniformization, represents not a reinvigoration, a rapprochement with the original profile, but a lifeless flattening of it. The curvature of the transformations is, as such, depressing – a possible musical image of oppression, of dehumanization, and of a profound lack of hope. The quotation then becomes a means of raising questions.

I would claim that *Narrative II* is a doubly dissident work. On the one hand, dissidence resides in the fact that the part of the main character is

²⁶ The text of the two songs is quite similar: *Awaken, Romanian/From the sleep of death; Are you sleeping/Brother John?* etc.

²⁷ Although finished in 1980, the opera debuted on June 24 1984, after the composer had accepted to change the title to *Pedeapsa* [*The Punishment*] and to make various “adjustments” requested by the censors (Maria Bâscă, doctoral thesis, Bucharest, National University of Music, 2006, coord. Octavian Lazăr Cosma: p. 94, 96; O.L. Cosma, “Fața necunoscută a lui Ianus: Anatol Vieru – creația de operă” [“Janus’ Unknown Face: Anatol Vieru’s Opera Works”], rev. *Muzica*, 1/1991, p. 61). After the debut, though, the work was banned (Ioana Marghita, “Aspecte ale comicalului în creația lirică a lui Anatol Vieru” [“Aspects of the Comedic in Anatol Vieru’s Lyrical Works”], in Musicology Symposium, UNMB, April 15 2016), and was only performed after 1989. Despite the regime’s opposition, Vieru’s preoccupations continued along these lines. The composer went on to write three satirical mini-operas in 1982-1984, inspired by the works of I.L. Caragiale (*Telegrame* [*Telegrams*], *Temă cu variațiuni* [*Theme with Variations*], *Un pedagog de școală nouă* [*A New School Pedagogue*]). *Narrative II*, which debuted in 1985, is situated in proximity to these opera works and borrows, in my opinion, their subversive character.

²⁸ A. Vieru, p. 280.

given to a simple, traditional song, thus defying the avant-garde modernist movement, and its allergy to such initiatives. At the same time, the modern and innovative manner by which the quotation is incorporated also defies the type of mass music cultivated by the Communist regime. On the other hand, the more profound layer of dissidence involves the extra-musical, textual message of the quotation, of awakening from lethargy, which is enabled precisely by the simplicity of the quoted melody and the manner in which it is transformed. The grotesque and tragic alterations that the quotation undergoes throughout the work thus come to be perceived with painful awareness. Vieru proves, as such, that he is a master of the art of dissimulation through music, an art which he might have learned from Prokofiev²⁹ and Shostakovich³⁰. And he also offers us, today, testimony of an intellectual kind of resistance, one which was discrete and almost Apollonian, but which could be adequately decrypted by listeners and which could, above all else, grant the composer a rare kind of dignity and human beauty.

Translated into English by Dragoș Manea

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²⁹ As D. Jaffé indicates in the volume *Sergey Prokofiev* (London, Phaidon, 1998, p. 172), the second movement of the Sonata No. 7 for piano by Prokofiev, a work that was awarded the Stalin prize, contains a quite clear allusion to the Schumann's lied „Wehmut”/„Sadness”, from „Liederkreis”, Op. 39.

³⁰ See the utilisation of the DSCH motif in the Symphony No. 10 or in the Quatuor No. 8 by Shostakovich, as a possible symbol of the resistance by withdrawing in his inner universe.

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ARTISTIC DIS-LIMITATIONS: IRINEL ANGHEL AND FICTIONAL REALITY

ELMIRA SEBAT¹

SUMMARY. At the beginning of the twenty-first century, the borders between the various kinds of artistic expression become blurred, making room for the advent of an ever more clearly contoured new species, that of the “hybrid” or “total” (*all-round*) artist. The latter is at the same time creator and performer, musician, visual artist, dancer, and stage director, and creates works that are almost impossible to break down into component parts. In the autochthonous context, Irinel Anghel embraces this non-disciplinarily and this creation with dissolved borders, which she considers to be experience-art: she never repeats her projects; she is not interested in trodden directions, already accepted solutions, artistic fashions or intellectual and emotional comfort. She does not strive to please at any cost, but, acknowledging her role of radar-artist, unafraid of the form of artistic disturbance or irony-art, through apparent unbalances she restores the cultural balance of the moment.

Keywords: all-round artist; experience-art; artistic disturbance; non-disciplinarily; radar-artist; irony-art.

*A boundary is not that at which
something stops, but (...) that from
which something begins its presenting.*
(Martin Heidegger)

After searches initiated several decades ago by a pleiad of artists from various fields who were discovering the impact of interdisciplinarity, present times offer creators an ever more generous space of inspiration and action. Ultra-specialisations tend to become history in the twenty-first

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century, making way to a direction with blurred borders. Phenomena of “artistic crossing” engender a new “species” – that of the “hybrid” or “total” artist – who is at the same time creator and performer, musician, visual artist, dancer, stage director, and who creates works that are almost impossible to break down into component parts. These artists naturally evince an organic bond between all the means used to convey a concept.

Of course, for the time being, these artists are formed through individual decisions and efforts, each coming from a specialised educational background.

The creators of this new paradigm are compelled to invent their own categories, concepts and labels in order to convey their intentions and offer clues on their artistic endeavour.

This is also Irinel Anghel’s case, as in the presentation of her works she uses terms coined by herself: OTHERwork, Real Fiction, Temporary artistic disturbance, zoocore style, soundance, performative illusion, electronade, blind film, etc. As she explains:

Quite often in today’s cultural landscape we come across situations and events that beg the question: “what is this?” And if the answer we choose to give is not “it is what it is”, we are faced with a topic in the research of a phenomenon that is ever more present in the arts across the world. “What is this?” raises the issue of the classification, definition and analysis of the productions that trigger this question from the perspective of what we know so far using the prevalent artistic categories and their means of research. This situation is created by a phenomenon that is growing each year in an acceleration that can no longer allow anyone to avoid an encounter (be it accidental) with its manifestations. I am talking about the dissolution of the borders between artistic areas and categories, which has engendered the so-called “crossing borders” or “crossover” art.²

² Anghel, Irinel – “Arta experiențială” [“Experiential Art”], *Muzica Review* no. 4/2012, p. 19.

Image 1



Irinel Anghel – *Your Highness*

But actually who is Irinel Anghel, the composer whose “case” as *all-round artist* with an initial musical background can be followed and analysed in the autochthonous context? She studied piano at the “George Enescu” Music High School in Bucharest, she graduated from two sections of the National University of Music in Bucharest (Musicology and Composition), she has two master degrees, a doctorate and a post-doctorate in the academic musical world. She has written chamber and orchestral works, a book on contemporary Romanian music, and now, after successive transformations, she is known as a multidisciplinary artist: vocal performer, sound designer, performance artist, soundancer, stage direction, fashion designer – all this converging in an ultra-experimental territory, “dis-limited”, impossible to discipline, difficult to name and grasp.



Irinel Anghel – *What about your freedom?*

Irinel Anghel reveals: *Over the past few years I have started to describe my projects in the most “bizarre” ways – “un-nameable” deeds, “liberties under construction”, “performative illusions”, “blind films”, etc.*³

In her analysis of trans-border artistic approaches, Irinel Anghel specifies that she is not referring to *hybrid artistic genres born out of the collaboration of artists who come from different fields, where we can detect the specialised contribution of each, but to the organic activity of certain artists in an “all-round mode”, which results in the emergence of works that seem odd – “UFO’s” that experiment with combinations for which no school prepares you.*⁴

³ Anghel, Irinel – “Abordări transfrontaliere” [“Transborder Approaches”], *Muzica Review* no. 7/2015, p. 29.

⁴ Anghel, Irinel – “Abordări transfrontaliere” [“Transborder Approaches”], *Muzica Review* no. 7/2015, p. 29.

Can Irinel Anghel be a model through her non-disciplinarity? At this time, certainly not. Irinel Anghel does not set the norm in our socio-cultural system. She is, for the time being, the “exception” to the rule and this probably motivates her in choosing untrodden paths to explore. This can also explain the artist’s decision not to repeat her projects – a decision she has kept for almost ten years. She is confident that her inspiration, which has been providing her with ever fresh ideas for her to try, apply and present, will not dry out.

Concerned with limits and boundaries, Irinel Anghel is thus drawing away from the “artistic centre” marked by well-known directions, by already accepted solutions, by artistic fashions or by intellectual and emotional comfort.

A consequence of the creation with dissolved borders seems to be experience-art, about which Irinel Anghel asserts:

Experiential Art classified as DIFFERENT does not “mind” not having a stable identity. Not having a stable identity, it can have any identity at all. But, in order to receive an identity, DIFFERENT claims an independent gaze, detached from comparison, from the perception of the realm of artistic forms through boundaries. If limits disappear, we find ourselves between nowhere and elsewhere, outside our comfort area, in the realm of mystery, which can be scary to some and fascinating to others.⁵

Her explorations lead her towards the margins of art (of music, fine arts, dance, etc.). She is attracted to any sound or visual effect, her vocal techniques expand from year to year to the point of parting with “human vocal singing” as it is known and acknowledged. Every encounter with a new artistic project signed by Irinel Anghel is a challenge to the audience, welcomed by some, rejected by others. Irinel Anghel does not strive to please at any cost. To her, any reaction to her proposals is valid and important. Artists who embrace this path may seem “suicidal” from the point of view of their image and social and professional position. Such artists “risk” ruffling people, being rejected and yet, if they go on, it means there is something strong about them – intuition, passion, commitment. Despite difficulties, it is persistence that draws people’s attention and, in Irinel Anghel’s case, the consistent novelty of her projects.

⁵ Anghel, Irinel – “Arta experiențială” [“Experiential Art”], *Muzica Review* no. 4/2012, p. 26.



Irinel Anghel – *Posthumanism*

Tackling the issue of post humanism in art in connection with the phenomenon of hybridisation, Irinel Anghel remarks how *The combination between control and total freedom, between what is rehearsed and what is unrehearsed, between the art of performing and performance art as living art reduces the border, the passage line, feeding the confusion between the two realms, and faces the audience with tricky questions.*⁶ In her opinion, *post humanist art works with uncertainties, with doubts, with multiple possibilities of rendition and reception, initiating imaginary trials against the non-negotiable standards of “traditional goods”.*⁷

To hybrid, all-round artists, the common space of all the arts that is thus opened offers countless possibilities of route choice. Like all explorers, they will initiate actions, give them shape and then move on. They will not grow roots. New artists are travellers. They create at and for the present time.

⁶ Anghel, Irinel – “Ce este postumanismul?” [“What Is Posthumanism?”], *Muzica Review* no. 6/2016, p. 76.

⁷ *Ibidem.*

Image 4



Irinel Anghel – *Dinner with my Demons*

To this effect we would like to mention the “oblivion contracts” that Irinel Anghel had the audience sign before her *PHL4U24GET* performance, her relinquishment of her own manuscripts, CD’s and photographs within the *Posthumanism* project (announced as “temporary artistic disturbance”), the musical auction in which she put herself up for sale in the mini-performance entitled *Your Highness*. Other unclassifiable landmarks of the artist’s creation are: *Zoopera* – experimental other work for screaming soloists and death-metal band, *ArtSpa* – an ironic experience aimed at the pseudo-needs of comfort expressed by the audience when in contact with art, *What about your freedom?* – a performative question to test the audience’s limits when it comes to freedom, *Aaaaaaaa* – a *homeless art* experiment situated at the margins of music, with posthumanist nuances, *MMMusMobile* – an ad-hoc composition of moving the furniture around a concert area.



Irinel Anghel – *Backtothefuture*

The form of artistic disturbance and that of irony-art thus recur often in Irinel Anghel's works, a radar-artist who, through apparent unbalances, restores the cultural balance of the moment. These aspects do not arise by chance, inadvertently, for Irinel Anghel is, perhaps, more than anything a conceptual artist, an artist who carefully thinks out her projects, which she imbues with multi-layered semantics. Not few fall into the trap of judging the surface of such projects, missing other more profound perspectives.

The musical side of these events is permanently accompanied by *performance art*, by movement, by costumes created by Irinel Anghel in a style that is itself situated at the border between *steampunk*, *camp* and *Goth*.

The creator of exhibitions of a wide range of performative acts, Irinel Anghel gathers around her artists who are impassioned with experimenting in various cultural areas, uniting them through a *masterplan* that combines control and freedom, rigour and chance, as in *Ziua cu trei ceasuri altfel* [*The Day with Three Hours Otherwise*], *Aeroportul Oniria* [*Oneiria Airport*], *Muzexpo* [*Musexpo*], *Backtothefuture*, or *Muzele de la Muzeu* [*Museum Muses*].

Image 6



Irinel Anghel – *All Inclusive*

The artist of the new hybrid cultural paradigm is heading towards experience-art, which also dissolves the limits between performers and audience, fiction and reality, often undergoing a “conflict” of inadequacy, of clash with the performing area. The roots of such actions can be traced back to the advent of *performance art* in the projects of the Fluxus group, which included John Cage, Joseph Beuys, and Yoko Ono.

Regarding the origins of this direction, Irinel Anghel identifies several “Gates to the Common Space of Creative Fields” and the “DIFFERENT Zone”:

Surrealism and the Dada Movement

The Need to Experiment Fully Manifested by the Avant-Garde of the Twentieth Century

Aleatory Art and Improvisation

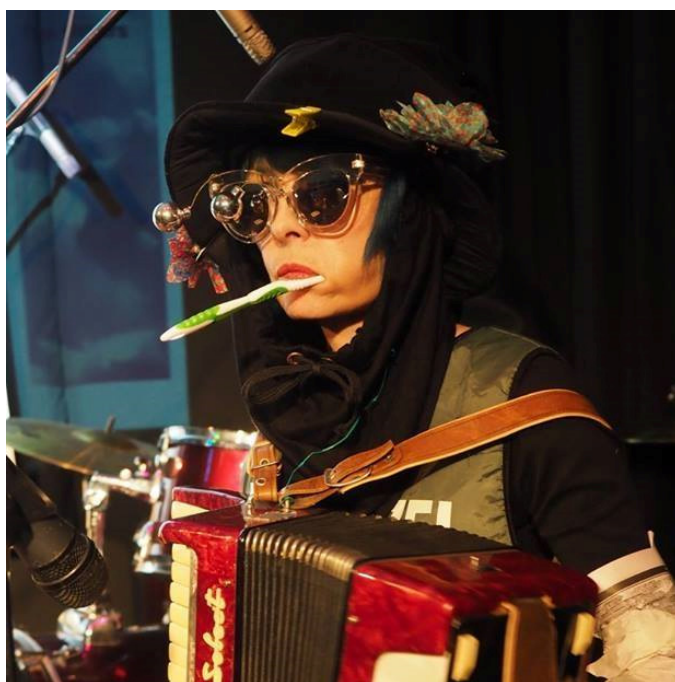
The “Counterculture” Movements

Postmodernism

The explosion of multimedia means that has enabled artistic interactions that would have been unimaginable until not long ago.⁸

There is a great difference of perspective on the work of art that these artists juxtapose to the classic aesthetic ideal, to the “object-art” (to be listened to or watched). The dimension introduced by artistic EXPERIENCE is that of LIVING art at the border between reality and fiction. Fictional reality and real fiction seem to be the genres of the new artistic paradigm.

Image 7



Irinel Anghel - Aaaaaaaaaa

In her postdoctoral thesis, Irinel Anghel even draws a portrait of the event creator with dissolved borders:

⁸ Anghel, Irinel – “Fuziune, Integrare, Ne-limitare. Dizolvarea granițelor în gândirea și practica muzicală contemporană” [“Fusion, Integration, Un-limitation. Border Dissolution in Contemporary Musical Thinking and Practice”] in *Studii de Sinteză 2012-2013*, vol. 1, MIDAS. Bucharest: National University of Music Press, p. 9.

- *He/She is a creator in action (actively involved in his/her creation)*
- *He/She is a creator that relies on intuition to beget and lead the project*
- *He/She does not have a pre-determined reason and result (the value of the experience lies in the experience itself)*
- *He/She is in dialogue with the present. His/Her creations are not transmissible.*
- *He/She operates in as many creative fields as possible (he/she is a pluri- or inter-disciplinary artist).*
- *He/She is ready to leave behind what he/she has learned in order to function in a borderless space and make room for new experiences. He/She practises **un-learning after learning**.*
- *He/She is a curious, ludic artist. He/She has no certainties. He/She raises questions through his/her art.*
- *More often than not he/she also performs his/her creations, being an experience facilitator to his/her stage partners and to the audience.⁹*

These artists have no illusions about the wide acceptance of their creation. Lack of success does not scare them. Rejections and bans only make them go forward, move from one place to the other, convinced that authenticity is the right path and that *If liberty means anything at all, it means the right to tell people what they do not want to hear* (George Orwell).

Translated by Alina Bottez

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⁹ Anghel, Irinel – "Fuziune, Integrare, Ne-limitare. Dizolvarea granițelor în gândirea și practica muzicală contemporană" ["Fusion, Integration, Un-limitation. Border Dissolution in Contemporary Musical Thinking and Practice"] in *Studii de Sinteză 2012-2013*, vol. 1, MIDAS. Bucharest: National University of Music Press, p. 12.

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THE CURRICULAR IMPLEMENTATION OF FOLK MUSIC PARADIGMS: THE COMPARATIVE ANALYSIS OF THE 1981 AND 1999 CURRICULA OF FOLK MUSIC EDUCATION IN HUNGARY

ISTVÁN FERENC BÍRÓ¹

SUMMARY. Due to the planned renewal of the Hungarian folk music education, the curricula related to folk-related education (Bolya, 2017) have recently received a new focus. In our comparative curriculum analysis, we examine curricula related to folk music education from 1981 to 1999 with the method of document analysis. We have supplemented our basic method, especially in the initial and informational phase of the research, with the method of questioning. With our formulated research questions, we would like to highlight the educational backgrounds related to institutional folk music education, which will help us to get closer to determine the time of the demand for the original application method of folk music at institutional levels. With our chosen methods, we reveal deeper, more differentiated relationships, as paradigm shift related to authenticity becomes visible not only at the curriculum level but also differences in the curriculum are drawn up. As a result of our comparative analysis, it can be stated that the curriculum of 1999 was a paradigm shift in curriculum level in the field of folk music education, but in the case of core subjects (bagpipe and partly hurdy-gurdy) of the 1981 curriculum some exceptions can be identified, the folk music perception of which exceeds that of the other core subjects.

Keywords: folk music education, curriculum, comparative curriculum analysis

1. Introduction

The basic idea of our research was inspired by a recently published study that met considerable professional acclaim. In his *The Renewal of Professional Folk Musician Education in Hungary (A magyar népzeneisképzés szakterületi megújítása)*, Mátyás Bolya (2017) claims that the first basic-level curriculum of folk music education was published in 1999.² The

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² Bolya, 2017.

comparative analyses and the points made by his study are based on this statement. The study, however, seems to forget about the curriculum entitled *Az állami zeneiskolai nevelés és oktatás terve – népi hangszerek* (*A Plan for State Music School Education and Teaching: Folk Music Instruments*), published in 1981, thus its significance in the history of education, its role as the precursor of the 1999 curriculum, and its being embedded in the entirety of music education is still to be cleared. On the one hand, our study wishes to call attention to this deficiency. On the other hand, it seeks answer to questions that uncover the deeper correspondences and paradigm shifts in institutional folk music education, determining novel directions in research.

In order to understand our comparative curricular analysis, some basic notions need to be defined, since the understanding of folk music has varied from age to age. Our historical overview does not extend to the periods before the 20th century, since the curricula and the conceptions and interpretations exerting a direct influence on them which constitute the central interest of our research can be regarded to be determining. Our statements are founded on our previous research, of which the results are in harmony with claims of relevant literature which assert that due to trends that may be described as romantic enthusiasm for folk art, certain carefully selected pieces from folk tradition had been elevated to the level of 'high art', especially as for their stylistic elements and ideals, only to make these pieces later, now decorated with the regular stylistic patterns of elite art, find their way again to simple people themselves.³ As regards the topic under discussion, the general applicability of this concept was influential until the 1970s, when the members of the so-called folk dance house movement started to focus on the original folk application, instead of mere folk content.⁴ The questions arises, however, that if, due to the folk dance house movement, such a paradigm shift had already taken place in the 1970s, how was it possible that such a shift had not been obvious as late as the early 1980s. In order to answer this question, complex sociological, scientific, interdisciplinary and educational policy contexts would need to be discussed, which points beyond the scope of the present study. Suffice it to say that the approach represented by the folk dance house movement at the beginning of the 1970s largely pertained to the category of 'counter-culture', which was a considerable obstacle in the way of the quick spread of the paradigm shift.⁵

³ Trencsényi, 2000

⁴ Trencsényi, 2000; Barta, 2014

⁵ Trencsényi, 2000

Based on the data gained in the initial phase of our research, we claim that, despite the circumstances mentioned above, the 1981 curriculum had a determining role both in the intensiveness of the spread of the paradigm shift and in the expansion of folk music education, since even today, when schools have more freedom in forming their curricula, about 70% of the institutions use the national curriculum instead of preparing their own local curricula.⁶ In this regard, the examination of curricula cannot be neglected in order to understand more profound correspondences. From the 1960s, the rigid central curricular centralisation seemed to loosen, and the proportion of ideological and pedagogical aspects shifted, in favour of the latter.⁷ For instance, while the curriculum published in 1969 aimed to contribute to the 'development of the socialist moral characteristics of students', the 1981 curriculum largely replaced the ideological content with a professional one. This does not mean, however, that ideological aspects were completely dismissed from the curriculum, but their presence was covered by a professional guise.⁸ Thus, in curricula related to art education, similarly to core subjects, a sort of relaxation was taking place, and the centrally prescribed materials were replaced by recommended sources. This is parallel with the appearance of 'alternative' textbooks related to core subjects in the 1980s. From the aspect of our subjects, it is important to mention that the 1981 folk music curriculum laid significant emphasis on teacher autonomy because at that time the system practically lacked textbooks on folk music education.⁹

The substantial and structural roots of the Hungarian curriculum related to folk music education issued in 1981 are to be found in the reform that took place in primary school music education at the beginning of the 1960s. The endeavours to standardise music education could be interpreted as part of the entire, unified public education system, of which one of the central aims was education based on the socialist worldview and morals.¹⁰ The nationalisation of music schools in the 1950s and the reform movements of the 1960s channelled music school training towards mass education.¹¹ The reform trends in primary school music education resonated with the recognised failures in socialist curriculum planning which became apparent to those in charge of the education system.¹² The

⁶ Bolya, 2017

⁷ Báthory, 1992

⁸ Báthory, 1992

⁹ Courtesy of Béres János, 2016

¹⁰ Kelemen, 2003

¹¹ Dobray, 1963

¹² Mészáros, 1992

direction towards the unification of music education were laid down in regulatory documents of music school education as expressed in Act No. 3/1961.¹³ The act redefined the place of primary school music education within the education system and determined its place not as something extramural but as a part of the entire education system, which was aimed at educating versatile people with erudition.¹⁴ A report by István Dobray laid down the principles of the reforms that saw the possibility of creating a unified training system in the standardisation of requirements. This was the beginning of the centralisation of (music school) curricula, and with it, the creation of the “socialist” type of person through art education, shifting the emphasis from the pre-1950s music education goals which could be labelled as education through art. Obviously, this education level does not neglect the latter goal and regards it as an important aim, but emphasises the former one as a central aim in harmony with the massification of education.

The elaboration of the 1999 curriculum was preceded by a longer and more thoughtful process. In the middle of the 1990s, a broad curricular reform and the curricular grounding of new subjects was prepared within the framework of a national conference called “Hungarian Culture and Folk Traditions in Educational Work.”¹⁵ The presenters of the conference were invited from the fields of individual special disciplines and from among teachers in public school education. The presentation of the preparation process will henceforth be concentrated on folk music education only and will only be broadened inasmuch as it is necessary to understand its place within general art education. The plenary lecture of Bertalan Andrásfalvy (1996) provided a concise and brief summary of the aim of primary school art education: “*If we teach folk music, the aim is not to train professional musicians who make a living out of this, but to show children the joy of making music.*”¹⁶ The paradigm shift regarding folk music material essentially meant that it was so much not regarded as *an end-product in the ethnographic sense* but as a *factor generating ethnological action* on the behalf of its performer.¹⁷ As our research questions reveal, it is assumed that this kind of paradigm shift was bound to take place at the level of curricula related to folk music education. The presentations of the conference agreed that there was no unified way of the traditional learning processes of folk music instruments as compared to the field of classical

¹³ Dobray, 1963

¹⁴ Dobray, 1963

¹⁵ Karácsony Molnár–Kraiciné Szokoly, 1998

¹⁶ Andrásfalvy, 1998: 10

¹⁷ Agócs, 1998

music.¹⁸ The obvious reasons for this are to be found in the social stratification (i.e., that of rural society). It is enough to think of the learning characteristics of shepherds living at the periphery of society.¹⁹ This generic difference basically influenced the unified realisation of the process of curriculum design. In his lecture, Zoltán Juhász referred to the renewal of learning methods and, if possible, the implementation of traditional learning modes in an educational environment.²⁰ The description of the method, in a pedagogic sense, is nothing else than the presentation of the primary socialising role of the family.²¹ This implementation, however, raises many important issues (e.g., How can it foster further learning at higher levels of education? Can the curriculum be flexible enough to manage this learning process?) that none of the presentations actually provided answer for. No examination has been done until today on these questions which could help the actual reshaping of curricula. The professional content of the 2011 curriculum, disregarding the appearance of competences on a terminological level, has not substantially changed as compared to the professional content of the 1999 curriculum.²²

2. Research methods

In what follows, an overview of the applied methods of our research shall be given.

Document analysis was chosen as the basic method of our survey, supplemented by the method of interviewing. In determining the range of interviewees, we aimed at completeness with regard to the authors contributing to the curricula of core subjects in 1981, and out of four authors, due to the death of Mihály Jakab, we managed to interview three of them. The method of interviewing was primarily, though not exclusively, used in the preliminary phase of the research. The acquired data served as the basis of research questions and the basic method necessary for further research was determined. The interview, in its basic form, was oral interview, and as regards its type, semi-structured interview. Personal interaction made it possible, through secondary questions, to check the truth content of the interviews and to reveal the deeper dimensions of the questions.²³

¹⁸ Agócs, 1998; Juhász, 1998

¹⁹ Juhász, 1998

²⁰ Juhász, 1998

²¹ v.ö. Borecky, 2015

²² Bolya, 2017

²³ Nádasi, 2000

Although document analysis chosen as the basic method of research was found sufficient in itself to carry out the investigation, we thought it important and necessary, especially in the initial and main phases of the research, to apply it together with other methods. To analyse the data collected during the research, questions related to the role or influence of educational policy had to be cleared up, taking the circumstances of the birth of the former document into consideration. Answering the research questions seemed best feasible by the comparison of folk music instrument curricula of 1981 and 1999, for which the starting point was provided by the methodology and component system elaborated in Gyula Gergely's study *Tantervelemzés a paradigmaváltás jegyében* (Curriculum analysis in the spirit of paradigm shift) (2004). Thus our analysis was carried out on the basis of five main components, which are the following: *personality development, strategic actions, systematicness, competence development and co-operation*.²⁴ It is important to note that we do not wish to overestimate the effect of curricula on education; based on our preliminary investigation, however, it may be asserted that the historical importance of curricula related to folk music instruments can hardly be underestimated in order to understand the genesis and the evolutionary phases of institutional folk music education. The analysis of extramural documents of management and control and the conclusions drawn from their scrutiny may help international comparison and the work of curriculum development; they may contribute to rectify possible erratic steps; furthermore, they may aid the tracking of the evolution, expansion, development and paradigm shifts of institutional folk music education.²⁵

Research questions

- From when can the demand for the original application of folk culture substances be observed in curricula connected to institutional folk music education?
- Does the paradigm shift related to authenticity take place at the same time in the case of every instrument or are there any exceptions appearing in a "hidden" form? If yes, how can they be identified?

3. A Comparative Curriculum Analysis

Education history research still lacks a complex and comprehensive (not merely descriptive) history of folk music education. Studies in

²⁴ Gergely, 2002; Gergely, 2004

²⁵ Nádasi, 2000

educational history deal with this subject only marginally, and research carried out in curriculum history only provides us with conclusions. This paper is a first attempt in this direction.

4. The Hierarchy of Objectives Curriculum Mission (Philosophy of Objectives)

The 1981 curriculum does not contain any formal hierarchy of objectives in the current sense of the word. The objective system and functions pertaining to folk music education are determined by (it should be added, in a somewhat unorthodox way) in a chapter entitled *A General Guide to the Teaching of Folk Music Instruments* at the end of the guidelines. The chapter, whose tone is fairly personal at some places, clearly demonstrates the deficiencies arising from the early phase of folk music education but its endeavours include the clear aim of elevating folk music and folk music instruments to the level of high art. (To fully appreciate this aim, let us bear in mind the political and social concepts related to the paradigm of earlier periods concerning folk music.) The 1981 curriculum is an education-centred one, which emphasises national education but pays special attention to general (i.e., universal) musical literacy, individual activity and the transmission of the acquired folk music knowledge. In determining the generic identity of folk music and as regards the characteristics of learning processes, the curriculum highlights the correlation between classical music and folk music, as can be seen in the following passage: “[...] *teaching music should primarily be executed on the grounds of folk music, taking its roots to the deep and rich soil from which folk music itself sprang and grew for centuries.*”²⁶

Examining the process of the transmission of knowledge, it can be asserted that it completely neglects the characteristics of reception and transmission familiar from rural societies that can be mainly interpreted as processes of socialisation. Thus, the curriculum strengthens the integration of the genre into the sphere of elite art. As the curriculum puts it, “*The student should be able to perform the musical material according to the grade they attend and their individual capabilities, being faithful to the score and the style, sensibly paying attention to larger units, treating music in its process, as a whole, and with expression.*”²⁷ It must be mentioned that a possible disadvantage of the insistence on generic integration is that, though the classification of folk music is feasible in a historical sense, the

²⁶ Az állami zeneiskolai nevelés és oktatás terve. Népi hangszerek. 1981: 55 (A Plan for State Music School Education and Teaching – Folk Music Instruments. 1981: 55)

²⁷ Az állami zeneiskolai nevelés és oktatás terve. Népi hangszerek. 1981: 6

regional differences must largely be neglected, mainly due to the limiting effect of the score itself. As a corollary objective of the music school, the text mentions *the appreciation of national traditions and educating students in this direction* as well.

The 1999 curriculum entitled *Az alapfokú művészetoktatás követelményei és tantervi programja (Népzene)* [*The Requirements and Curriculum of Primary School Art Education (Folk Music)*] establishes a unified framework for schools with art education programs (music, dance, fine arts, etc). The curriculum does not include any formal hierarchy of objectives. The system of objectives and functions is communicated in brief, concise passages, underlining the importance of universal and European culture, national and folk traditions, the transmission of their values and the shaping of the forms of the conservation of values as strategic aims. Apart from the refinement of aesthetic sensibility, it sets as aims the formation of vocal and instrumental technical skills necessary for producing music, and the shaping of musical awareness. It projects cognitive and emotional goals, while it wants students to get to know the characteristics of different musical genres. In this chapter of our study, the detailed description of different processes will not be carried out; they are going to be treated in later chapters.

A marked difference compared to the 1981 curriculum is that the formation of variation and improvisation skills, widespread in the musical manifestations of members of rural societies, is considered necessary. The 1999 curriculum clearly emphasises the generic characteristics of folk music, besides the organic and mutually enriching relationship of different genres of classical and folk music, and the importance of the knowledge of universal and high culture. As the curriculum itself puts it, “[...] *making students understand the special way of thinking (logic) of folk music, the interrelatedness of tone, harmony and formal structures, the loose interpretation of rhythm and intonation and the stress patterns corresponding to the features of the Hungarian language.*”²⁸ It aims to make students acquire a native language-level knowledge of folk music and educates them to respect, cherish, enrich and transmit values of traditional culture. It also lays emphasis on the extracurricular options provided by the living tradition. We deem it important to highlight this goal of the curriculum because the 1981 text puts the same idea in the following way: “*Today, folk art, especially folk music, does not go from ‘father to son’. It is the task of the education system to transmit and to develop it further with its special means.*”²⁹ The precondition of making use of extracurricular possibilities is

²⁸ Az alapfokú művészetoktatás követelményei és tantervi programja (Népzene) 1999: 11

²⁹ Az állami zeneiskolai nevelés és oktatás terve. Népi hangszerek 1981: 55

raising the processes of reception and transmission to an institutional level. Though this is not explicitly stated in the curriculum, but in a “hidden” form it is obvious in the following thoughts: “*Music education makes students [...] acquainted with [...] the features of different musical genres.*”³⁰ The performing style requiring faithfulness to the score and the style, as laid down in 1981, has been transformed within almost one and a half decades, into the emphasis on the interrelatedness of music and language.

Collective music making gets emphasis not only in solidifying individually acquired musical skills but also in providing opportunity for regularly and continuously applying them. Thus folklore contents are represented in institutional folk music education in a complex form because extracurricular activities are to heal the rupture caused by institutional frameworks between folk music and folk dance, which are organically inseparable in rural tradition. With these endeavours of the curriculum, the complex educational process of folklore contents is realised, at least at a theoretical level.

The Strategic Objectives

The essence of the strategic objectives of the two curricula is practically identical. The basic aim of both curricula is the establishment of a general literacy in folk music and the preparation of outstanding students for further studies. The 1999 curriculum is more detailed and thanks to the elapsed time in between and to the changing trends in professional, social and political life, elevates the entirety of folk music to the level of institutional music education. The 1981 curriculum treats folk music as folklore content enriching high art. It has to be remarked, however, that in the case of certain instruments (for instance, the bagpipe), the sense of paradigm shift, which is transparent in the 1999 curriculum, can already be felt in the earlier text (more on this, see the later chapters). Both curricula sets as a strategic aim the grounding of aesthetic and emotional education based on the interest and the age characteristics of students. Chart 1 gives an overview of the strategic objectives of the two curricula.

³⁰ Az alapfokú művészetoktatás követelményei és tantervi programja 1999: 10

Chart 1

The Strategic Objectives of the Curricula	
1981	1999
The establishment of aesthetic and emotional education.	The establishment of aesthetic and emotional education.
The development of musical skills and capabilities, the grounding of musical literacy.	Acquiring instrumental and vocal skills, raising awareness of musical activity.
The meaningful use of free time, preparation for amateur collective musical activity.	Preparation for the application and reception of music.
The appreciation, respect and selfless transmission of our national traditions.	Respecting, preserving, enriching and transmitting the values of traditional culture.
The preparation of outstanding and able students for pursuing further studies.	The preparation of students choosing a musical career for further studies in the given field.

Source: The author's own compilation on the basis of the 1981 and the 1999 curricula

There is no substantial difference between the strategic objectives of the two curricula, with one exception: the 1999 text mentions the enriching of the contents of folk culture as a strategic objective of basic-level art education.

The Operative Objectives

Differences can be traced in the operative objectives of the curricula as well. As regards its structure, the 1981 curriculum starts with the explication of requirements and closes with the description of the aims and characteristics of the subject. The structure of the grades is divided into four main sections, which are further divided into sub-sections. In order to compare the two curricula, the third and fourth content units are going to be discussed under one heading. *The requirements of skills development*, which include instrumental skills development and the application of musical knowledge; *suggestions for the selection of the material of the school year*, which comprise of the compulsory and recommended course material units; *the recommended forms of the checking of required knowledge*, consisting of the requirements of the end-of-the-year presentation.

The requirements of skills development is a point-by-point, clearly stated list from the basic instrumental skills to the technical means of a high level of instrumental skills, formulating detailed requirements. The sub-section on the application of musical knowledge is likewise very detailed and

reasonable in its structure. It emphasises the role of a given instrument in folk music (and at times in other genres). Besides the above-mentioned content, the relevant material points to the formation of a general musical literacy.

Suggestions for the selection of the material of the school year: The curriculum recommends compulsory and optional materials. The recommendations for different core subjects are written in a unified manner, but behind the structural unity, extensive differences in content may be uncovered. In the case of the folk flute, for instance, the curriculum sets an annual 70-80 pieces, while in the case of the other subjects, there may be half this quantity (for example, as regards the hurdy-gurdy). The mentioned aspect only makes quantity comparison possible. Keeping in mind the initial research question, we need a more profound and quality analysis. While in the case of certain subjects, folk music excerpts comprise half of the required material (flute or zither), as for certain main subjects this proportion reaches 100% in some grades (bagpipe or hurdy-gurdy).

The recommended forms of the checking of required knowledge, the requirements of the end-of-the-year presentation: as regards its quantity, an annual increase is visible. At the beginning of the education, from the second semester, the curriculum requires two occasions during the year, which, in the case of certain core subjects, reaches an annual five occasions. As for the scene of the presentation, in the case of two main subjects (bagpipe and hurdy-gurdy), the application of the instrument in a folk dance house is mentioned, which foreshadows the appearance of the original (folk tradition) role of the folk instruments.

The 1999 curriculum shifts the emphasis to the characteristics of folk music production. In its structure, it is divided into seven main content units. The headings of the units are not completely identical with those used in the previous curriculum; however, based on the three categories so far used in the analysis, the content units may perfectly be identified and the comparison can be carried out.

The requirements of skills development: the curriculum regulates the requirements of skills development for each grade individually and in a summarised form as well. The requirements for grades are at times formulated quite loosely and these tasks are transferred to schools related to the instruments themselves (i.e., instrumental school) or lets teachers make their own decisions. Its formulations encompass larger areas and do not present a unified picture in the case of the core subjects. It has to be emphasised that this is due to the different functions of instruments in folk tradition and is by no means a deficiency. The curriculum, however, is consistent in the sense that, sometimes implicitly and sometimes quite explicitly, it makes it clear that the teaching of folk instruments is

conceptualised within the framework of folk music. The skills development areas pertaining to the generic characteristics of classical music are completely left out of the curriculum; scales and technical exercises are replaced by the application of traditional warming up exercises.

The application of musical knowledge: in this sense, the formulations of the text are more detailed. The emphases clearly transmit the knowledge familiar from folk tradition in the case of every main subject. The application of musical knowledge related to classical music is discarded by the curriculum in the case of the main subjects, and only requires theoretical knowledge necessary for instrumental performance, and thus explicitly defines the borders between genres.

Suggestions for the selection of the material of the school year: differences between the two curricula are most conspicuous in this area. A significant reduction of the syllabus on the level of a grade is the most obvious difference. In the case of certain core subjects, the decrease to even one-quarter of the previous material may be observed. The real difference may be detected, however, in the composition of the syllabus. In every core subject, where a sufficient amount of folk music material is available, is entirely based on folk music excerpts.

The recommended forms of the checking of required knowledge, the requirements of the end-of-the-year presentation: students prove their knowledge during the course of end-of-the-year presentations and main subject auditions within the school. The number and form of extracurricular options are not determined by the curriculum but frequently emphasises the importance of public performances and the advantages of folk dance house productions on the learning process.

The Mission of the Subjects

The mission of different subjects in the 1981 curriculum is not defined formally in the case of every core subject. At certain places (e.g., folk flute) it is explicitly stated that the aim of the subject is the realisation of an authentic, folk-inspired production, but the mission statement of other subjects is missing. Instead, certain not clearly defined contents may be seen which do not straightforwardly determine the goal of the subject. Since the curriculum calls attention to a unified concept many times, authentic, folk-inspired performance can be regarded as a universal aim.

The 1999 curriculum, however, explicitly determines the mission of every core subject in an incomparably richer and more detailed way than the previous curriculum does. Without being exhaustive, just to mention some formulations that are significant as regards authenticity: the performance of

the dance order of the dialects on the syllabus; the formation of improvisation skills based on the performative traditions of a given dialect; the establishment of musical communication with dancers and singers. This latter requirement alludes to the original function of a given instrument in the folk tradition, which is a progressive aspect of the curriculum.

The Strategic Objectives of the Subjects

The mission of a subject is formally stated in both curricula. Although the 1981 curriculum defines folkloric authenticity as an aim, but if the subject contents are examined, we find that they largely prescribe folk song adaptations of classical composers and applies certain instruments in a great proportion in a function incongruent with their traditional functions (for instance the folk flute). Before our claims regarding subject contents are overemphasised, attention must be called to one remark of the curriculum that seems to resolve the contradictions of subject missions to some extent. Insufficient time, little experience and the poor quantity of performable material were available before the preparation of the curriculum. Thus, the document, besides keeping the regulatory framework, lays stress on the teacher's responsibility in this respect, as well as the flexible interpretation and application of the content section. The curriculum also addresses institutions, performers and teachers, urging them to create the material basis of the teaching of folk music instruments in an institutional framework. On the basis of these, far-reaching conclusions may not be drawn from the syllabus. It also has to be added that our previous remarks concerning the prevalence of classical music are not entirely justifiable in the case of all subjects. In the setting of the objectives and in the syllabus of certain instruments (mainly in the case of the bagpipe and sometimes in that of the hurdy-gurdy) some progressive remarks may be found in the interpretation of authenticity. The course objectives of the bagpipe and the hurdy-gurdy (to a greater extent in the former) projects the paradigm shift taking place at the end of the 1990s, concerning the authenticity of folk music, which later appears at the curriculum level. The 1999 curriculum is not content with merely elevating the folklore content to institutionalised education but sets the awareness of environmental characteristics, traditional instruments, their function played in folk tradition and the characteristics of reception and transmission as objectives.

4.1. The Syllabi, Structure and System of the Curricula

The general musical concept of the 1981 curriculum that it reaches on the basis of folk music can be spectacularly detected in the distribution

of lessons and lesson numbers. The curriculum prescribes twice 45 minutes of sol-fa in the preparatory year and introduces it as a main subject from the first year of the basic level either as individual practice in twice half hours a week or in a homogeneous group (with 3-4 members) in twice 45 minutes a week. The sol-fa class is prescribed by the curriculum irrespective of the genre studied by the student, thus its folklore content is irrelevant from the aspect of our research. First, because the students of all genres receive the same training, secondly, because the folk music concept of the theoretical classes disregard variations (for example regional differences). From the third grade of the basic level, the compulsory subjects are supplemented by 30 minutes of piano once a week as an optional subject, which can be carried on until the last year of the training. In the fourth grade, collective music appears as a required subject for one year, which is 60 minutes once a week, irrespective of the composition of the class. Chamber music enters as a main subject from the fifth grade of the basic level training, which is a group class in 45 minutes twice a week. The chart below (Chart 2) shows a summary of the structure of the training.

Chart 2

The Lesson Distribution of the 1981 Curriculum							
Subject	Preparatory year	Basic level					
		1.	2.	3.	4.	5.	6.
Main subject	-	2	2	2	2	-	-
Chamber music main subject	-	-	-	-	-	2	2
Sol-fa	2	2	2	2	2	2	2
Collective music	-	-	-	-	1	-	-
Piano	-	-	-	1	1	1	1

Source: The author's own editing based on "Az Állami Zeneiskolai Nevelés és Oktatás terve" (A Plan for State Music School Education and Teaching: Folk Music Instruments)

The folk music concept is more exactly represented in the lesson numbers and distribution of the 1999 curriculum, which takes instrumental characteristics (e.g., zither or clarinet / tárogató, etc.) into consideration, besides generic features. The expansion of training is not only visible in the number of instruments but in the whole of the training. The vertical expansion of the training is manifest in the appearance of four grades of further training, besides the preparatory years and the years of the basic training. Main subject lessons may also appear (even at a curricular level)

already in the preparatory years. In the number of lessons and organisation there is no significant difference compared to the 1981 syllabus. Besides the classes of main subjects, it is compulsory to attend sol-fa classes until the fourth year of the basic training in the same form as in the previous curriculum; however, the blending of sol-fa with folk music material is recommended from the first year of the preparatory training at a local curricular level. After the completion of the fourth year, the student is required to choose between theoretical and practical subjects. In the case of the former, the duration is a minimum of 45 minutes a week, while in the case of the latter, depending on the form of the class (individual or collective) it is a minimum of 30 minutes or 45 minutes once a week. Apart from these, the student is given the chance from the first year of the preparatory training to choose optional courses for twice 45 minutes a week, which is one or two sessions, depending on nature of the chosen subject.

Chart 3

The Lesson Distribution of the 1999 Curriculum												
Subject	Grades											
	Preparatory years		Basic level						Further training			
	1.	2.	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.
Main subject	(2)	(2)	2	2	2	2	2	2	2	2	2	2
Required or required-optional subject	2	2	2	2	2	2	2	2	2	2	2	2
Optional subject	2	2	2	2	2	2	2	2	2	2	2	2

Source: The author's own editing of "Az Alapfokú Művészetoktatás Követelményei és Tantervi Programja (Népzene) (The Requirements and Syllabus of the Basic-Level Art Education [Folk Music])"

The 1981 curriculum catered for career orientation with the help of extra advanced courses, while the 1999 document does this with optional subject, which significantly contributes to the establishment of content variety. The two curricula are similar in the sense that they provide a great degree of freedom for teachers by requiring them to treat the curricular content with flexibility.

4.2. The Component of Personality Development

The 1981 curriculum declares the supplementation of the personality development activity of the primary and secondary school, the

youth movement, the family and the environment with the help of the means of emotional and aesthetic education. It places an aesthetically sensitive, refined character receptive to musical culture in its centre, which it strives to reach, besides the mentioned criteria, by expecting students to read books on music. The music school should educate its students for regular, focused, economical and productive work. It should also develop students' sense of hard work, perseverance, concentration skills, a behaviour necessary for practicing music and keeping a tight schedule. It emphasises the education for individual activity, the appreciation, love and transmission of national values.³¹

The 1999 curriculum focuses on an aesthetically and musically refined and open-minded character, determining a kind of education emphasising self-expression and the adaptation of the values of traditional folk culture in a unified spirit. This document also formally points out the need for focused individual work, adding the criterion of sophisticated listening to music and creative work. Active participation in the cultural field is by no means an advancement, since the previous curriculum also underlines this, but the expecting students to contribute to church music life and self-development can be regarded as progressive steps.

4.3. Cooperativeness

Cooperativeness is present in both curricula as an aim and as a means. There is no significant difference in this between the two documents. Given the nature of schools, cooperativeness is indispensable, which has been demonstrated before by several examples. Cooperation is the basis of collective music, thus both curricula treat this criterion as a principle, though informally.

4.4. The System of Competences

Both curricula expects cooperation, since in the opposite case, certain subject requirements would not be fulfilled. Let us think of the relationship of the main subject and chamber music, but that of the main subject and sol-fa could be mentioned as an example. In this regard, the 1999 curriculum is more sophisticated because, although informally, it mentions this kind of relation between the two subjects. Both curricula lays great emphasis on the professionalism of teachers. The 1981 document determines who can be employed as music teachers. It must be mentioned

³¹ Az állami zeneiskolai nevelés és oktatás terve, 1981

that the curriculum does not prescribe formal pedagogical qualification; it only requires the completion of a course. The 1999 curriculum does not make mention of the qualification of teachers, but in on the basis of the content, the expectation of a high level of professional and pedagogical skills might be inferred. In this period, teacher qualifications were laid down at higher levels as regards the hierarchy of documents regulating the educational system.

Both curricula sets requirements for students, from which student competences may be inferred. Differences, however, may only be found as regards professional competencies, which prove that folk music education shows improvement primarily at a professional level. A similarity between the two curricula in this regard is that neither of them explicitly states teacher or student competences. Certain conclusions may be drawn from requirements and objectives, but one must bear in mind that “implications or vague concepts must not be the characteristics of any regulatory system”.³²

Summarizing

The aim of our comparative analysis is manifold. The results may assist the work of curriculum developers and contribute to the revelation and correction of deficiencies so far. They may help us understand the initial phase of folk music education and the reasons for hardships in the background. They may provide data for educational history to trace the paradigms and determine the directions of progress in the field of folk music education.

The comparative analysis of the two curricula revealed that the basic function of folk music education in Hungary has not altered since the beginnings.

The data gained from the research questions showed that in the case of the teaching the bagpipe and hurdy-gurdy, the paradigm shift regarding the concept of folk music had already taken place in the 1981 curriculum. The conclusions drawn from the explicit and implicit contents of the curricula are corroborated by the interviews conducted in 2016 and 2017. The relationship network extracted from the interviews showed that the paradigm shift was clearly in connection with the so-called folk dance house movement and its members. Both Sándor Csoóri, Jr., the author of the curriculum for bagpipe and his former student, Pál Havasréti, the author of the hurdy-gurdy curriculum, were active members of the movement beginning to spread at the start of the 1970s.

³² Gergely, 2004

The component system worked out by Gyula Gergely as an investigation tool seems appropriate for the examination of curricula connected to art education, for they reveal the differences as well as the similarities between the documents.

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APPENDIX

QUESTIONS:

Questions on planning

1. Who raised the concept of teaching folk music instruments in an institutional framework?
2. Was there a real demand on the part of the members of “civil” society or did they initiate formal meetings with the government?
3. Was there any kind of remark (request or directive) on the part of educational policy?
4. What kind of options were present for the provision of institutional background (other music schools, facilities)?
5. Was there, and if yes, what kind of relationship between the members of the folk dance house movement and the teachers?

Questions on preparation

1. How did the preparation process take place?
2. Who participated in the preparation?
3. What kind of legal requirements had to be met?
4. Who agreed to participate in the educational work?
5. What sort of material criteria had to be met to launch the programmes?
6. How much time elapsed from the conception until the realisation?

Questions on teachers

1. Who were the first educators?
2. What kind of legal criteria did they have to meet?
3. How many of them were there and what qualifications did they hold?
4. How did classical musicians respond to the appearance of folk music in schools?
5. Who prepared the curricula for the individual instruments?

Questions on the curriculum

1. At the start of educational work, was there any regulatory document available for teachers?
2. Who contributed to the curriculum? Did the members of the folk dance house movement have any say or role in forming the syllabus?
3. What kind of books and teaching aids were used?
4. What kind of teaching methods were known and were used in the education?

Questions on the model

1. What sort of model was regarded as ideal for Hungarian folk music teaching?
2. Were there any available foreign examples?

3. Did you have any international connections or experiences?
4. Was there any connection between education in music schools and music lessons in regular primary schools?

Questions on the students?

1. How many students were involved in folk music instrumental education in the first twenty years?
2. The students came from what sort of socio-cultural background? What kind of motivations can be reconstructed or supposed on the part of the students of the first twenty years?
3. Did any follow-up of their career take place?
4. Did any of them become acclaimed folk music performers? If yes, who are they specifically?
5. The students arrived in the programme with what kind of previous knowledge of music and what kind of expectations?

A COMPLEX FOLK MUSIC EDUCATION SYSTEM FOR THE PREPARATORY YEARS OF MUSIC SCHOOLS: THE LESSONS OF A PEDAGOGICAL EXPERIMENT

ISTVÁN FERENC BÍRÓ¹, BARBARA RIMÁN²

SUMMARY. The basis of our research was the István Ferenc Bíró's study entitled *Egyszer volt, hol nem volt, még a tantervi programon is túl...* (2015) (*Once upon a time... over the curricular programme*), in which the author, on the basis of his preliminary experiments, considers Hungarian folk tales as a suitable framework for folk flute lessons. In a didactically oriented analysis, the author claims that the phases of folk tales correspond to those of folk flute lessons. The writer drew on his more than a decade experience in pedagogy; however, no pedagogical experiment has been carried out to justify his claims. Our research aims to make up for this deficiency. The experiment was carried out in a double-group pedagogical test. The students participating in the experiment are roughly of the same age and with similar capabilities, who took part in skill assessment both at the beginning and the end of the experiment. They got acquainted with the same number of child songs, in a vocal and instrumental form, and in the same number of lessons. The difference lay in the order of the set of tones and the forms of the reproduction of songs. The experimental group carried out their work in the order and way determined by the author, while the control group followed an order set by a commonly used textbook. The experiment proved that the folk tale framework does not only mean a motivational difference for the students, but due to the common linguistic and literary roots of folk songs and folk tales, the number of unknown words in folk songs also decreased. For those participating in the experimental group, an organic relationship evolved between the vocal and instrumental versions of folk songs, while the two versions were separated in the control group, as shown by the text-like interpretation of rhythm or its absence.

Keywords: folk music education, complexity, pedagogical experiment

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1. Introduction

The efficiency of school education significantly depends on the professional and pedagogical expertise of the educator. Thanks to the development of certain disciplines, more and more information is available on children leaving the kindergarten and entering primary school. Environment shift may result in a block on the self-expression skills of children, for the sense of safety provided by a familiar surroundings is impaired.³ This can lead to cases when the child can perform poorly in a strange environment or in an unfamiliar situation.⁴

Children's way of thinking starts to be similar to that of adults around the age of 6-7. Naturally, individual differences must be taken into consideration, for maturity differences measurable in months can often be detected between children entering school.⁵ It follows from this that teachers in music schools have great responsibility in the preparatory years since they have to create an environment in which the pupil feels at home. According to Bíró, one of the most suitable ways to provide this continuity is the framework of fairy tales, both in a physical and mental sense, which is familiar for the child from the kindergarten.⁶

Due to the characteristics of music education, there is a chance to create individually-tailored education programmes. The question is only if the educator is in possession of the necessary methodological expertise.

It was Lujza Tari's study in 1992 who called attention to musical instruments appearing in folk tales.⁷ Although her investigation did not take place within the field of music pedagogy, her claim, according to which musical instruments in tales are transcendental tools having magical power, is significant for education studies.⁸ In the formation of performance practice, the educator has the chance to use the instrument's "magical power" to establish games and playful situations, which significantly contributes to motivation.⁹

An important source on the aesthetic qualities and refined mode of expression of folk tales is, among others, the work of Vilmos Voigt.¹⁰ Apart

³ Cole&Cole, 2001

⁴ Bíró, 2015

⁵ Vajda, 2001; Vekerdy, 2012

⁶ Bíró, 2015

⁷ Tari Lujza (1992): *Zenei adatok a magyar népmesékben*. In: Felföldi László – Lázár Katalin (szerk.): *Zenetudományi dolgozatok 1990-1991*. MTA ZTI, Budapest, p. 187-199.

⁸ Tari, 1992

⁹ Bíró, 2015

¹⁰ Voigt, 1998

from the values mentioned above, the common roots of folk tales and folk songs make it possible to use folk tales in folk music classes. Thus, not only a suitably cherishing and constructive environment might be provided for children, but the most natural context can be established for folk songs whose links to its original source had been disrupted.¹¹

Folk songs tell us about times long gone by.¹² This is what can motivate folk song teachers to use them, since listening to the tale, the child indirectly gets acquainted with folklore contents with the help of the textual context.¹³

2. The Presentation of the Research

In the double-group pedagogical experiment, students entering school, of about the same age, with similar capabilities were divided into groups. The groups worked parallel during the entire time of the experiment. The control group studied in a traditional school environment, while in the case of the experimental group, the folk tale framework, both in a physical and mental sense, appeared as an independent variable.

The progress of the control group was determined by a textbook in public circulation, while the experimental group followed the scheme recommended by Bíró in his above-mentioned study. The point of the latter is that it does not think in melodies but in set of tones. Besides this, it conceives of folk culture in the fullest possible interpretation of some of its contents already in the years of preparation, to be utilised in individual sessions.¹⁴

A shift in the set of tones only takes place when the student has become competent in the previously studies material. The teacher can make sure of the progress if the student can play a melody that they know vocally on their instrument within that set of tones.

H₁: A student in the experimental group is involved in the process of the tale, through singing and games, etc.

H₂: The experimental group gets acquainted with fewer set of tones during the experiment but becomes a competent user of those sets of tones.

¹¹ Bíró, 2015

¹² Bettelheim, 1976

¹³ Bíró, 2015

¹⁴ V.ö. Bíró, 2011; Bíró 2015

H₃: The experimental group reaches a higher level in the mastery of folklore content, which is carried out indirectly, through the folk tale framework.

H₄: The experimental group masters models provided by the teacher more precisely, since being involved in the folk tale presupposes a constant level of attention on the part of the student.

H₅: Acting out and experiencing the stories have a positive effect on performance attitudes.

2.1. The Experiences of the First Meeting

During the first encounter, both students were asked by the educator to sing their favourite songs. The member of the experimental group was engaged in the tale and thus in singing. The student showed no sign of surprise. At a certain point in the folk tale (“And Palkó sang his favourite song”) the pupil began singing the song at the request of the storyteller (the teacher) without hesitation. The member of the control group was reluctant to perform.

2.2. The Number of Lessons, Melodies

Both groups participated in the same number of lessons during the experiment. There is no difference in the number of melodies they learned (15). The only quantity difference is in the number of notes and set of tones they got acquainted with. The variances are shown in the chart below.

Experimental Group	Control Group
Number of lessons: 24	Number of lessons: 24
Number of songs learned: 15	Number of songs learned: 15*
Set of tones learned: bichord, trichord	Set of tones learned: bichord, biton, triton, trichord, pentachord, hexachord
Notes learned: a', g', f'	Notes learned: a', g', f', e', d', c'

It is apparent that the experimental group mastered melodies from two sets of tones, as opposed to the control group that became familiar with six sets of tones. The formulations used are not accidental. Our qualitative test pointed out that the experimental group really “mastered” or internalised the sets of tones they studied, which means that they could play any bichord or trichord set of tone melody on their instrument that they had known vocally before but had not covered in classes. The control group, in spite of the fact that they “became familiar” with more sets of tones, was not able to reproduce these vocal melodies on their instruments.

Both groups learned to sing the melody. However, an organic relationship between the vocal and the instrumental versions was realised only within the experimental group, which was traceable mostly in the rhythm patterns. The member of the experimental group strived to perform the melody on the flute in a text-like manner, as opposed to the control group member where the vocal and instrumental versions did not correlate. Although they were able to sing the melodies faultlessly after a few hours, but they could not repeat the melody on their instruments.

The pace of progress in the case of the experimental group seemed slower as regards the number of the sets of tones, but they exceeded the control group qualitatively.

2.3. The Forms of Song Learning

As far as the forms and proportions of learning songs are concerned, there was no significant difference between the two groups. This made it possible for both groups to get to know processes of traditional reception and transmission besides the forms prescribed by the institutional framework.

2.4. The Transmission of Folklore Knowledge

As regards the experimental group, the transmission of folklore knowledge took place in an indirect way. The meaning of words turned out from the context provided by folk tales. More extensive explanation was given by the educator only when the pupils expressly asked them about the meaning.

During the experiment, the experimental group met four folk tales:

- Furulyás Palkó (Palkó and the Flute);
- A csillagszemű juhász (The Star-Eyed Shepherd);
- Jávorfából furulyácska (Flute From Maple Wood);
- Az aranyszőrű bárány (The Lamb with Golden Fleece);

The members of the control group met folklore knowledge directly. The meaning of all unknown words in the songs were explained by the teacher, so the only difference was the absence of folk tale context.

The domains of unknown words were determined on the basis of the four folk tales. In the test, the member of the control group reached 95% (19 out of 20 points) while the control group member acquired 60% (12 out of 20 points). The test is included in the appendix of the study.

2.5. The Teacher as a Model

In the teaching of folk music instruments, following a model is a central question. The term “teacher model” is deliberately evaded since in higher grades, the role of educator as a model slowly draws into the background and archive footage begins to serve as a model to be followed. However, in the case of the preparatory years and the first years of the basic level, the educator serves as a primary source from the aspect of learning. In what follows, thus, our experiences will be presented from the perspective of the teacher as a model.

The member of the experimental group joined the singing of the educator without request in a folk tale environment. The same could be observed in the case of the posture of the head, body, hand and instrument. The member of the control group continuously had to be asked to take and keep the required positions and automatisms appeared much slower. They joined the singing only when asked by the educator, even if they knew the song.

2.6. The Environment and Used Materials

During the classes of the experimental group, a fairy tale corner was created with the help of a blanket, pillows and the materials prepared together with the student. From the third session, the student, after entering the classroom, took their place in the fairy tale corner in accordance with the previous lessons. The folk tales were not only illustrated but were made to come alive with the help of figures cut out from paper made together. With this, the student’s performance attitude was also developed, thanks to the “magical power” of the instrument. The relationship of the performer and the audience could be modelled with the help of the tools, and besides, student motivation also increased due to the tool-aided situational games. Public performance did not cause any anxiety for the members of the experimental group, while the control group member was reluctant to play an instrument before an audience.

E.g. 1



In the case of the control group, we positioned ourselves in a traditional manner, familiar from folk flute lessons, that is, on two chairs, facing each other.

Summarizing

The basis of our research was the complex folk music education concept published by István Ferenc Bíró in 2015. The research was carried out in the form of a double-group pedagogical experiment.

All our preliminary hypothesis can be regarded to be justified.

The student in both the experimental group and the control group learned the same number of melodies during the lessons. In accordance with our hypothesis, the experimental group got to know fewer notes during a set amount of classes and lagged behind the control group as regards the number of sets of tones it studied but quality check showed that although quantitatively the experimental group performed poorer than the control group, they were able to use the acquired knowledge at a high level in the case of any kind of melody, within the range of the sets of tones they studied about.

The folk tale context made it possible for the children the creation of an environment familiar from kindergarten education, in which the student opened up for the educator already at the first session. The characters and situations appearing in folk tales enhanced the early development of the performing attitude which is a significant result in stage socialisation.

The folk tale framework created the basis for the transmission of folklore knowledge at a high level, indirectly. The test result produced by the experimental group considerably surpassed that of the control group.

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APPENDIX

1. Match the words with their definitions.

a) orozkodik (ambush)	inner wall of a well
b) eregél (trot)	sneeze
c) kút köble (steining of a well)	go slowly
d) tömlőc (gaol)	year
e) prüsszent (sternulate)	go stealthily
f) husáng (cudgel)	clothes, outfit
g) gúnya (garment)	thick branch
h) esztendő (year)	prison

2. Choose the words that answer the questions.

Which is used as filter?			
Which is used as a weapon?			
Which is used for harvesting?			
sieve	hatchet	scythe	

3. Choose the correct answer. Underline it.

- Who is sluggish?
- a) who is lazy
 - b) who is jealous
 - c) who is happy
- What does a person do who subsides?
- a) cries
 - b) relaxes
 - c) guards sheep

4. What was the job of these people? Match.

a) herald	the manager of a farm
b) seneschal	the person who guards animals in the open air
c) master	a herdsman guarding sheep

- | | |
|-------------|--|
| d) shepherd | the person who carried news on horseback |
| e) herdsman | keeper of the castle |

5. Which was the element of an outfit? Circle.

- | | |
|--------------------|----------------|
| a) sheepskin cloak | d) hay |
| b) gaol | e) spear grass |
| c) sieve | f) year |

CHORAL INTONATION AND TUNING IN PLURIVOCAL MUSIC

AUREL MURARU¹

SUMMARY. As constituting elements of the musical performance, choral intonation and tuning are part of the essence of the art of music, representing one of the most important and, also, complex components of plurivocal music, as the elements that can provide each interpretation with correctness, intelligibility, coherence and a plus of expressiveness. In the absence of a correct intonation and a perfect sound balance between the voices of the choir, one cannot speak of style or of an interpretative concept.

Keywords: intonation, musical tuning, choir

A thorough approach of the issues concerning choral performance entails a detailed clarification of all the elements that help delineate plurivocality and the starting point in this endeavour should be represented by intonation and the tuning of the choir. In the absence of a correct intonation and a perfect sound balance between the voices of the choir, one cannot speak of style or of an interpretative concept.

As constituting elements of the musical performance, choral intonation and tuning are part of the essence of the art of music, representing one of the most important and, also, complex components of plurivocal music. According to the definition provided in the *Dictionary of Musical Terms*, "intonation" is "the exact rendering of musical pitches, in vocal and instrumental interpretation"². Musical tuning means "reaching a sound balance that is necessary to the performance, within the musical ensemble"³. Hence, choral intonation represents the accuracy of pitch in

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² Dicționar de termeni muzicali (*Dictionary of Musical Terms*), 3rd Edition, Scientific coordinator Gheorghe Firca, The Encyclopedic Publishing House, Bucharest, 2010, page 280.

³ *Idem*, pag. 22.

singing the melody in unison (within a vocal section, on groups of voices or within the entire choral ensemble), whereas choral tuning is based on the precise relations between pitches and it refers to the correct intonation of musical chords and of other sound structures.

In the case of vocal music, a correct intonation means, primarily, a controlled breathing and a proper vocal attack. The imprecise attack, triggered by a "mute sound" and frequently accompanied by a preceding lower *appoggiatura*, must be avoided and even forbidden by the conductor, as neglecting this extremely detrimental incorrectness causes sonorous ambiguity, timbral unclarity and harmonic imprecision. The resolve of this acute issue in choral singing should represent a permanent preoccupation of the conductor, when working with their ensemble. The choir conductor should make sure that, before singing the notes, each choir member has a clear mental image of both the starting pitch, as well as of the intensity and tone colour. We must emphasize here the term "mental image", so as not to mistake it for "emission of sound with the mouth closed". In some amateur choirs, the choir members have developed the improper habit of "humming" the first notes of the song, after the conductor gives them the tone from the piano, thus creating an unaesthetic babble that "pollutes" the intonation. This practice is incorrect, and its main cause is the power of habit, lack of concentration and an incorrect vocal emission of the choir members.

At the same time, we must emphasize the fact that having the correct intonation has nothing to do with vocal range or presence – it depends on the phonatory organs, the quality of the auditory cortex, the receptor organ (the ear) and the precision of attack. Hence, the voice may have a wide vocal range; it may be elastic and extremely powerful, without necessarily being precise, in terms of intonation.

After solving attack-related issues, another problem that may arise is *singing off-key* and this can have multiple causes (improper breathing, an erroneous harmonic dosage, lack of concentration, routine). Due to all these factors, the choir may fail to stay in key, even in a short choral work. In this case, the conductor must insist both on the accuracy of melodic interpretation by each vocal section, but also on the vertical tuning, setting a precise hierarchy of the chord elements. As regards horizontal intonation, a clear distinction must be made between *legato* and *portamento*, which is often overlooked by performers, due to the lack of concentration. From the *legato* articulation, one must eliminate those more or less approximate slidings from one pitch to another, which do nothing but compromise the quality of the performance.

Within the performing process, no musical sound can be isolated, as it directly influences other pitches, which are close by. In the case of singing

in unison, but also in the case of homophonic structures, the sum of pitches emitted individually by each member of the ensemble leads to the formation of a new sound, due to the so-called phenomenon of *fusion*⁴. This can be attained both within the choral sections, as well as in the various combinations between the voices of the choir, leading to the emergence of new elements within the general sonority of the ensemble. According to univ. prof. Dorel Pașcu-Rădulescu, PhD, this process can be achieved only when there is a perfectly synchronized vocal attack, as well as a judicious control of the pitches and intensities. Hence, creating a correct and expressive choral sonority starts with each choir member. Only through an exemplary individual interpretation, doubled by the aware renouncing to the vocal section identity, one can get closer to perfection.

Returning to the musical fragments sung in unison, we want to emphasize here that, although acoustically speaking, we are dealing with the same sound waves emitted by each choir member, most of the times, the absolute frequencies of the pitches sung simultaneously do not correspond – this is where the phenomenon of “vocal wobble” occurs (an overly wide vibrato of the voices). This is why frequent disturbances occur in the *euphony*⁵ of the ensemble, giving the sensation of negligence, timbral unclarity and even intonational imprecision. Because of this, it is extremely important to choose the intonational system for each musical fragment, depending on the syntax of that particular segment.

There is no novelty in the fact that the human voice is a natural, untempered instrument and, hence, each choir member must be aware of this problem. It is extremely important to know how to use this vocal quality, in order to confer a plus of expressiveness to the music we perform.

Musical tuning, which became largely widespread in Europe, before the shift to its modern form, has undergone a complex, century-old process of formation and development. The structures of sound organization differ from one historical period to another and from one culture to the other. In ancient Greece and in the early Middle Ages, thanks to the monodic and then polyphonic music, the tuning used was favourable to horizontal developments, yet impracticable in the case of harmonic overlapping. There are well-known the old constructions of 22 sub-units (called *shruti*) in India, which were also taken over by Anton Pann in *Theoretical and Practical*

⁴ Dorel Pașcu-Rădulescu, *Esența fenomenului sonor muzical (The Essence of the Musical Phenomenon)*, Agir Publishing House, 2000, page 36.

⁵ Euphony is defined as a good sonority, as the quality of being pleasing to the ear, thanks to an ensemble of pitches that are in coherent intonational relations between them (Dorel Pașcu-Rădulescu – op. cit. page 59).

Basics of Church Music (1854)⁶. There is no doubt that these musical scales are specific to monodic music, being inapplicable to plurivocal works.

In choral singing and conducting treaties, intonation is strictly regarded as a system of intervals. In his work, "*The Choir and How to Direct It*"⁷, conductor Pavel Cesnokov states that large intervals must be sung high (by enlarging the intonation) and small intervals - low, by diminishing them. Ascending chromatic intervals ought to be executed higher (↑), whilst the descending ones – lower (↓).

Here is the diagram for singing the natural major scale, according to Pavel Cesnokov:

I II ↑ III ↑ IV ↓ V _ VI ↑ VII ↑ I _ VII ↑ VI ↓ V _ IV ↓ III ↑ II ↓ I

The minor scale derives from its major relative scale and the main scale degrees (I, IV, V) of the minor key, represented scale degrees VI, II and III, in the major key. This gives the minor scale certain instability. The third scale degree must be sung lower, as it is regarded as a characteristic of the minor mode.

According to the same P. Cesnokov, the diagram for singing the melodic minor scale looks as follows:

I II ↑ III ↓ IV ↑ V ↑ VI ↑ VII ↑ I _ VII ↓ VI ↓ V ↑ IV ↓ III ↓ II ↑ I

This type of approach may help solving the issues pertaining to melodic intonation, yet it does not cover the harmonic area. In plurivocal music, the harmonic tuning requires a thorough approach, which would contribute to the achievement of the choral performance.

In the case of monodies, of melodies with *ison*, as well as in the case of prolonged unisons, it is recommended to use *Pythagorean tuning*, an untempered system in which the interval of perfect fifth is the generating element or *generator*, with the acoustic-mathematical value of 3:2. Over the years, this system of intonation has had an extraordinary contribution to the development of monodic music, yet it became impracticable for homophonic or polyphonic works. In Pythagoras, "the major thirds are too large and the minor ones are too small"⁸, so that the system cannot be

⁶ Dragoş Alexandrescu, *Teoria muzicii* (Music Theory), vol. II, The Publishing House of the National University of Music, Bucharest, 2004, page 84.

⁷ See Pavel Cesnokov, *Corul și conducerea lui* (The Choir and How to Direct It), The Didactic and Pedagogical Publishing Housă, Bucharest, 1957, page 46-55.

⁸ Victor Giuleanu, *Tratat de teoria muzicii* (Treatise of Music Theory), The Musical Publishing House, Bucharest, 1986, page 113.

applied to scores with several vocal lines, as it creates, rather, the sensation of out-of-tune singing.

In the 15th-17th centuries, with the development of homophonic harmonic music, priority was given to the vertical musical writings. Hence, a radical reform of the system was needed. In Zarlino's theorized system, things are exactly opposite from the Pythagorean tuning system and, consequently, it is recommended for use in the case of plurivocal music⁹. For instance, the major third should be larger in the case of monodic chanting and a little smaller in homophonic writings. Hence, a monody can be better executed with the Pythagorean intonational system, with which it gains a striking emotional load, whereas the overlapping of several voices forces the performers to use Zarlino's system. It is extremely important that the differences between the two systems of intonation do not refer merely to acoustic differences, but they also have an enhanced impact on the feelings awoken and expressed in the performance.

In those works in which the syntax is represented by accompanied melody, the voice stating the melody shall be led by the principle of horizontal, melodic thinking. The other voices, which make up the harmonic support, despite of having, each of them, a specific melodic development, shall be subjected to the laws of harmonic intonation.

The intonation of melodic intervals is achieved with a wider range of intonational variations, as compared to the intonation of the harmonic ones. Melodic intervals are more flexible and, hence, more expressive. Harmonic intervals, although allowing some flexibility, are still sung more strictly, due to the principle of consonance. Through simultaneous intonation, the pitches start interacting with each other and intonational deviations are much more easily detected and, hence, solved.

Each musical pitch is accompanied by a set of harmonic pitches; therefore, plurivocality generates multiple interactions between them. Thus, the accuracy of harmonic intervals is characterized through a lack of collisions between these harmonics. The phenomenon is virtually absent in the case of perfect intervals (the perfect unison, fourth, fifth, octave). They are easily detectable in thirds and sixths and constitute a distinct

⁹ In this system, the Pythagorean major third ($81/64$) is reduced by a syntonic comma (the one that makes the difference between the major tone and the minor tone) in order to be put in accord with the fifth harmonic from the natural resonance. (The Pythagorean major third – 102.30 savarts, Zarlino's major third – 96.91 savarts. Therefore, $102.30 - 96.91 = 5.39$ savarts (1 syntonic comma)). The fifth maintains the same acoustic-mathematical value of $3/2$, whereas the major third is extracted from the natural harmonic series ($5/4$). Hence, within each fifth, Zarlino inserts a major third.

characteristic of seconds and sevenths, as well as of the augmented fourth. In music theory, we speak of the stability of intervals and we classify them into consonant and dissonant: perfect consonances (the unison, the perfect 4th, 5th and 8^{ve}), imperfect consonances (3m, 3M and 6m, 6M) and dissonant (2m, 2M and 7m, 7M, 4 +).¹⁰

By insisting upon the issues pertaining to choral tuning, it is worth drawing the attention upon the dosage of the chords' constituting elements. Frequently, this apparently insignificant detail makes the difference between a mediocre performance and a correct and expressive one. The weigh of each pitch from a chord structure must be tightly correlated with the type of chord and its position. Hence, in the major triad, the hierarchy of its elements is: *fundamental, fifth, third*, the fundamental being emphasized because, in the first six superior harmonics of that pitch, all the chord elements can be found. In essence, ideally, two similar chord structures are being overlapped: the first - sung by the choir's vocal sections, and the second one – generated by the natural resonance of the fundamental pitch. In the case of the minor triad, this hierarchy is disrupted, as the fifth of the chord becomes the element that needs to be highlighted. When the fundamental of a minor chord is emphasized, the two thirds will collide (the minor third of the minor chord, with the major third from the natural resonance). This is why, the dynamic hierarchy of the elements in the minor chord is: *fifth, third, fundamental*. This problem arises especially in the lower register, when the harmonics of a fundamental pitch can sometimes be heard much more strongly than the real, sung pitch. In those cases when the chord is positioned in the upper register, its natural harmonics exceed the limit of audibility.

In conclusion, we want to emphasize that both the choir's intonation and tuning must represent the conductor's permanent concern when working with his/her ensemble, as these are the elements that can provide each musical performance with correctness, intelligibility, coherence and a plus of expressiveness.

¹⁰ Dragoş Alexandrescu, *Teoria muzicii (Music Theory)*, vol. I, The Publishing House of the National University of Music, 2004, page 170.

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DIE REFORMATION UND IHRE AUSWIRKUNGEN AUF DIE LITURGIE DER EVANGELISCHEN KIRCHE IN BAYERN

ZSUZSANNA MOLNÁR¹

SUMMARY. At the start of the work „The Reformation and its Impact on the Liturgy of the Protestant Church in Bavaria“ it is briefly explained what great significance music had in the entire process of the Reformation, in which the three great reformers, Luther, Calvin and Zwingli, and their opinions of music will be depicted. Also described in particular will be the life and works of Martin Luther, who with his various hymnals played a fundamental role in the history of the Reformation. Luther saw music as a gift of God, and thus placed the Word of God on the same level with Music. Still today many of his alterations are found in the Bavarian liturgy, which comprises the fixed parts of the Ordinary with the Proprium, which changes with the liturgical year. After the four orders of the Bavarian Protestant liturgy were compared, suggestions have been made in addition about how the individual parts of the liturgy in the service can be musically implemented.

Keywords: Martin Luther, Protestant hymnal in Bavaria, Reformation, Protestant liturgy, Songbooks, Johann Walter, Bohemian Brethren, Order of the service, Development of the Protestant hymnals

1. Entstehung die deutsche evangelische Singtradition

„Das ist ein köstliche Ding, dem Herren danken und lobsingen deinem Namen, du Höchster, des Morgens deine Gnade und des Nachts deine Wahrheit verkündigen.“ (Psalm 92, 2-3.)

Was ist die Musik? Vielleicht ein alltägliches Muss, das uns jeden Tag begleitet? Vielleicht das, was uns morgens aufweckt, welches an

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einem stillen Morgen erklingt, welches uns hilft, die Auswirkungen der Stille auf uns nicht als ein Druck wirken zu lassen, oder was uns hilft, unsere Gedanken und Erinnerungen aufzufrischen?

Vielleicht eine Verbindung, die es ermöglicht, zwischen Menschen und Gott einen Dialog und eine intime Verbindung aufzubauen, durch welche Verbindung wir Dankbarkeit und Lob ausdrücken können?

Die Fragen sind unendlich. Die Existenz und die Rolle der Musik, definiert Jeder im Zusammenhang mit seinem Leben oder des eines Anderen.

Im Fortgang der Reformation wird der Musik ein hoher Stellenwert zugeschrieben, da es durch sie ermöglicht wird, dass alle Mitglieder der Gemeinde in Kontakt mit Gott kommen. Eine der Hauptziele der Reformation ist die Verwendung der Muttersprache. Aus diesem Grund wird die Bibel übersetzt und die Kirchenlieder in der Muttersprache gesungen.

Die drei Hauptreformatoren, Martin Luther, Johannes Calvin und Ulrich Zwingli hatten unterschiedliche Meinungen, was die Rolle der Musik im Gottesdienst angeht.

Martin Luther hat alles aus der mittelalterlichen katholischen Liturgie behalten, das nicht in Opposition mit der Heiligen Schrift war. Seiner Meinung nach soll man keinen Zweig der Kunst ausschließen, vor allem nicht die Musik, die „die Traurigkeit aus unseren Herzen verscheucht und die Macht unseres sündigen Gedankens wegnimmt.“²

Die *Music* beschreibt Luther in dem Vorwort seiner im 1538 erschienenen Sammlung, als eine von Gott erschaffene Sache. Er ist davon überzeugt, dass die Schönheit der Musik von Gott kommt. Die Musik, welche „eine großartige und edel Kunst ist“ lobt und verherrlicht er.

In dieser Beschreibung fasst er die Herkunft der Musik zusammen, welche schon von Anfang der Welt existiert, da Gott den Menschen und die Natur so erschaffen hat, dass alles eine Stimme hat. Selbst die Luft, die unsichtbar und unantastbar ist „wird laut und fängt an Musik zu werden“ wenn es durch etwas in Bewegung gebracht wird.³

Die Musik bildet und hat einen Bildungswert, der die schlechten Gedanken verscheucht und Frieden und Fröhlichkeit für die aufgewirbelte Seele gibt.

Seine Lehre begrenzt sich nicht nur auf den Neuaufbau des Gottesdienstes, sondern auch auf die Methoden des Schulunterrichtes.

² Benkő, András, *Sagt Lob*, Ausgegeben von der Siebenbürgisch reformierter Kirchenbezirk, Klausenburg, 2000, Seite 17

³ Luther, Martin, *Lob des Liedes*, In: Psalm - Die Zeitschrift der Arbeiter der reformierten Kirchenbischöfe, Band I, Nr. 3, September 1994, Seite 2

Auch hier erscheint die Musik als hervorragendes pädagogisches Mittel. Folglich gehört es auch zu den Aufgaben eines Lehrers, die Kinder musikalisch zu unterrichten. Deshalb müssen jungen Menschen, die sich auf theologische Aktivitäten vorbereiten, bereits über musikalische Kenntnisse aus der Schule verfügen. „Die Musik ist eine schöne, wunderbare Gabe Gottes und steht sehr nahe zu Theologie.“⁴

Calvin meinte, dass die Musik dafür geeignet ist, die Menschen fröhlich zu machen, als ob Gott die Musik für diesen Zweck den Menschen geschenkt hätte. Aus diesem Grund muss man aufpassen, dass dieses Geschenk nicht verschmutzt wird, nicht für Verdorbenheit benutzt wird, da es wenige andere Mittel auf der Erde gibt, die die menschliche Moral so beeinflussen können wie die Musik.⁵

Die Musik enthält die Wirkung der Melodie, sowie auch des Textes. Ein Wort kann negativ eine menschliche Seele beeinflussen, wenn aber zu diesem Wort eine Melodie dazu kommt, kann das noch größere negative Auswirkungen haben. Laut Calvin eignen sich als kirchliche Lieder für die Gemeinden am besten die Psalmen von David, „die ihm vom Heiligen Geist beigebracht wurden“.

Obwohl Ulrich Zwingli der Reformator, mit der besten musikalischen Ausbildung war, hat er die Musik und die Lieder aus der Kirche komplett ausgeschlossen. Im Jahr 1525 hat er die Chorliederbücher und 1529 die Orgeln aus den Kirchen entfernt. Obwohl er eine sehr strenge Auffassung hatte, beschäftigte er sich mit der Komposition von Melodien.⁶

1.1. Beschreibung des Leben, Lebenswerkes und musikalischen Tätigkeit von Martin Luther

Martin Luther, geb. 1483 hatte folgende Meinung von Musik:

*„Wenn die Musica durch die Kunst vollbracht und poliert wird, erst dann sehen und erfahren wir teilweise mit großen Staunen (weil ganz können wir es nicht ergreifen und verstehen) Gottes große und perfekte Weisheit in seinem Werk“*⁷ Als Gründer der Reformation gehört er zu den großen Persönlichkeiten der Geschichte, die mit Glaube und

⁴ Ebd.

⁵ Benkő, András, *Sagt Lob*, Ausgegeben von der Siebenbürgisch reformierter Kirchenbezirk, Klausenburg, 2000, Seite 19

⁶ Benkő, András, *Sagt Lob*, Ausgegeben von der Siebenbürgisch reformierter Kirchenbezirk, Klausenburg, 2000, Seite 21

⁷ Lehotka, Gábor, J. S. *Bach* Schüblers biblische Korallen *Schübler-koráljainak* www.atf.adventista.hu

Entschlossenheit den Alltag der Menschen besser und hoffnungsvoller machen wollten.

Martin Luther hat sein Studium zwischen 1501 und 1505 in Thüringen, an der Erfurter Universität im Fachbereich Philosophie absolviert, wo er den „*Magister Artium*“ Titel bekam. Anschließend hat er seine Studien in den Bereichen Latein, Sprachen, Rhetorik, Logik, Physik, Mathematik und Musik fortgesetzt.

Nach seinem Studium ist er Mitglied des Augustiner Klosters geworden und wurde 1507 zum Pfarrer geheiligt. 1508 wurde er auf Bitte seines Vorgesetzten nach Wittenberg versetzt, wo er Griechisch, Hebräisch und andere biblische Fächer unterrichtete.

Im Jahr 1512 hat er seinen Dokortitel erworben und begann mit seiner Tätigkeit, die später zur Erschaffung und Gründung der lutherischen Kirche führte.⁸

Die Musik spielt nicht nur eine wichtige Rolle in der Reformation, sondern auch in Luthers Leben.

Das größte Ziel seines Lebens war die Reformierung der Kirche, der Liturgie und der Regeln des Gottesdienstes. Davon war ein wichtiger Teil die Musik. In seinem Werk *Deutsche Messe*(1526) äußert er, dass die Gemeinde nicht ein passiver, sondern ein aktiver Teil des Gottesdienstes sein sollte. Damit das umgesetzt werden kann, muss die Gemeinde zusammen singen, sich gemeinsam bei Gott bedanken Gott loben, aber nicht mehr auf lateinisch, sondern in der Muttersprache.⁹

Obwohl er sich vorgenommen hat, die Kirche zu reformieren, hat er alle Glaubensfragen, Lehren und musikalische Prinzipien, die mit der Heiligen Schrift übereinstimmten, behalten. Das Mangelhafte musikalische Repertoire hat ihn dazu gebracht, neue Melodien, neue Texte zu schreiben.

Die erste Musiksammlung ist die *Etliche Christlich lider Lobgesang, und Psalm dem rainen wort Gottes gemess/Achtliederbuch* (Nürnberg 1524), das in der ersten Ausgabe acht Lieder mit vier verschiedene Melodien beinhaltet.

Die zweite Musiksammlung sind die *Erfurter Enchiridien* (Erfurt, 1524), die in der ersten Ausgabe 25 Lieder und 15 Melodien beinhaltet.

In seiner Tätigkeit als Komponist spielte der Torgauer Organist, Johann Walter, eine wichtige Rolle, mit dem Luther die existierenden Melodien verändert hat, indem die Melodien vereinfacht wurden und die Texte mehr der Sprache Gottes angepasst wurden. Zusätzlich zu den veränderten, reformierten Liedern und Texten erschienen auch neue Lieder.

⁸ *Révai Lexikon*, Révai Institut für literarische Investitionen, Budapest, 1915, S. 53-55

⁹ Prof. Dr. Hebart, Friedemann, *Liturgik B I*, Universität, WS 2012/2013

1524 erschien in Wittenberg das erste Liederbuch im Einklang von Johann Walter mit dem Titel *Geistliche Gesang Büchlein*.

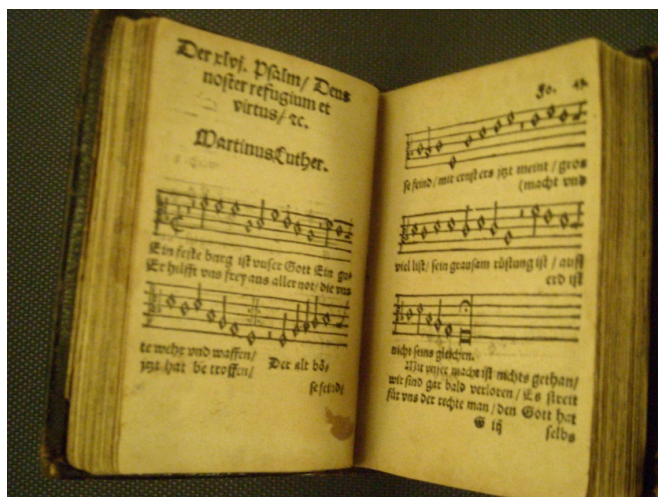
Die wichtigsten Werke Luthers: *Geistliche Gesänge...durch Doctor Martin Luther*, erschien in Wittenberg in 1525, *Klug's Gesangbuch* erschien in 1529, das nach dem Namen des Herausgebers Klug benannt wurde. Zehn Jahre später, 1535, erschien eine längere Version, die 52 Lieder enthielt.

Geistliche Lieder aufs neu gebessert erschien 1533 in Wittenberg. Daran schloss Luthers wichtigste Sammlung, *Babstches Gesangbuch*, an, die 1545 in Leipzig erschien und den Namen des Herausgebers Babstches erhielt. Diese Ausgabe beinhaltet 128 Lieder: *Geistliche Lieder mit einer neuen Vorrede Dr. Mart. Luth.*¹⁰

Martin Luthers bekanntestes Lied, auch als die Hymne der Reformation bekannt, wurde im Jahr 1529 geschrieben: *Ein feste Burg ist unser Gott*

(EG: 362) – *Eine festen Burg ist unser Gott* (SG: 254a)¹¹

Beispiel 1



Lutherhaus Museum, Wittenberg Zweite Ausgabe der Sammlung

¹⁰ Péter, Éva, Reformierte Kirchenchöre in den siebenbürgischen schriftlichen und mündlichen Konventionen, Universität Klausenburg Cluj-Napoca, 2008, Seite 17

¹¹ EG-Deutsches Evangelisches Gesangbuch, SG- Siebenbürgisches Gesangbuch 1996

Luthers Engagement für die Gründung einer Kirche, in dem die Gemeinde und Gott, Pfarrer und Gott, Pfarrer und Gemeinde, bzw. die Musik, also der Herr, die Mitglieder und die Leiter der Kirchengemeinde zusammen in einem Körper und in in einer Seele existieren, definiert und beeinflusst all die kirchlichen Lehren, Musik und Vorschriften des Gottesdienstes, in denen der heutige Mensch glaubt, bzw. an die er sich alltäglich hält.

1.2. Präsentation der deutschen evangelischen Liederbücher

Die Kirchmusik des XVI. Jahrhunderts basiert sich auf *Singen und Sagen*, indem die Aufopferung Jesus Christus für die menschliche Sünde offensichtlich wird. Diese Aufopferung, bzw. die Lehre des Evangeliums über die Aufopferung muss man nicht nur in Worte, sondern auch in Liedern erläutern.¹²

Das älteste Liederbuch einer Gemeinde, welches im deutschen Sprachraum bekannt und benutzt wurde, ist das tschechische Liederbuch, das von den Böhmischem Brüdern geschrieben wurde, 90 Lieder beinhaltet und 1501 erschien.

Als Folge erschien im Jahre 1523-24 das erste lutherische Liederbuch mit dem Titel *Achtliederbuch*, welches acht Lieder beinhaltet. Aus diesen Liedern hat vier Lieder Martin Luther, drei Lieder Paul Speratus und ein Lied eine unbekannte Person geschrieben. In dieser Ausgabe werden die Lieder noch ohne Melodie gezeigt, bzw. ist es möglich, mehrere Lieder auf dieselbe Melodie zu singen. Das heutige evangelische Liederbuch enthält vier von diesen Liedern (Nr. 341: *Nun freut euch, lieben Christen g'mein*, 273: *Ach Gott, vom Himmel sieh darein*, 299: *Aus tiefer Not schrei ich zu dir*, 342: *Es ist das Heil uns kommen her*).

Die nächste Ausgabe erschien im Jahr 1524 mit dem Titel *Erfurter Enchiridien*. Wie bereits der Name zeigt, wurde das Buch in Erfurt herausgegeben. Das lateinische Wort *Echiridien* bezieht sich auf das Format der Ausgabe, das so viel wie Taschenbuch bedeutet.

Diese Ausgabe beinhaltet zwei Bücher, in denen insgesamt 25 Liedern mit Melodie zu finden sind. Der große Teil der Lieder stammt von Martin Luther. Im gleichen Jahr wurden beide Bücher mehrmals in deren originalen Form herausgegeben.

¹² *Kleines Nachschlagewerk zum Evangelischen Gesangbuch*, Wolfgang, Töllner Ausgabe, Seite 13

Im Jahr 1524 erschien eine neue Ausgabe von Johann Walter, das *Geystliche gesangk Buchleyn*. Dieses ist als das erste evangelische Liederbuch bekannt, das mit zwei Stimmern publiziert wurde. Diese Ausgabe beinhaltet 32 deutsche und 5 lateinische Lieder und folgt der Tradition des strukturellen Aufbaus der mittelalterlichen Chorsammlungen, bei denen der Cantus firmus überlicherweise in der Tenor-Stimme erscheint.

In dem Choralbuch zusammengefasste Lieder erscheinen als Stimmheft und nicht als musikalisches System (Partitur). Der thematische Aufbau der Lieder macht es möglich, dass der Chor während der Sonntagsgottesdienste aus diesem Buch singt.

Das nächste Liederbuch erschien im Jahr 1525 in Zwickau, mit dem Titel *Eyn gesang Buchleyn* und beinhaltet 24 Lieder, von denen Luthers Lieder in einer vereinfachten Melodieform zu finden sind.

Dieser Ausgabe folgten noch im gleichem Jahr zwei andere Liederbücher: *Etlich christliche Gesänge und Psalmen, welche vor bei dem Enchiridion nicht gewest ist*, bzw. *Deutsch Kirchenamt*. Beide Bücher erschienen in Straßburg.

Im Jahr 1526 erschienen neue Ausgaben: *Psalmen, Gebet und Kirchenübung*, und *Enchyridion geistlicher Gesänge und Psalmen für die leyn*. Beide Bücher wurden im Wittenberg gedruckt und deren Herausgeber, Hans Luft, war der bekannteste Herausgeber der Reformation.

Im Jahr 1528 gab Hans Weiß in Wittenberg ein neues Liederbuch mit dem Titel *geistliche Lieder* heraus, in dem Luther sein zweites Vorwort für Liederbücher geschrieben hat. In diesem Vorwort protestiert er gegen die Veränderungen, die von den Herausgebern bei den Liedern gemacht werden.

Im Jahr 1529 wurde das Liederbuch *Klug's (Klugsche) Gesangbuch* herausgegeben, in dem erstmals bei jedem Lied die Melodie und der Verfasser des Textes aufgelistet werden. Für die gute Struktur und Zusammenfassung sind die bis 1535 gemachten weiteren zwei Ausgaben ein Beweis.

Das bereits erwähnte Liederbuch, wurde 1531 von den Böhmischen Brüdern zusammengefasst und umgearbeitet und anschließend ins Deutsche übersetzt. In dieser Ausgabe werden den Texten auch die Melodien hinzugefügt. Das Liederbuch mit dem Titel *Ein Neu Gesengbüchlein* wurde von Michael Weiße herausgegeben.

Das in Leipzig erschienene (1939 - Valentin Schumann) Liederbuch wurde in Dresden als erstes lutherisches Liederbuch von der Gemeinde verwendet. Nachdem auch in Dresden die Fundamente der

Reformation gesetzt wurden, diente das Buch als wichtiges Buch während der Gottesdienste.

Im Jahr 1542 erschien mit *Christliche Gesänge zum Begräbnis* das erste Liederbuch, das Beerdigungslieder enthielt. Nach dem Tod seiner Tochter, entschied sich Luther für die Gemeinde Lieder zu schreiben, die für Ausdruck des Leidens, der Tränen und des Hilferufes geeignet sind. Diese Ausgabe wurde in Leipzig (1545) als Anhang zum Buch *Geystliche Lieder/ Babstches Gesangbuch* hinzugefügt. Diese Ausgabe beinhaltet auch das letzte Vorwort Luthers, das er für Liederbücher verfasste. Das Liederbuch kann man aufgrund der Struktur und Zusammensetzung in vier Teilen aufteilen. Im ersten Teil erscheinen Luther Lieder und einige Psalmlieder. Der zweite Teil beinhaltet Lieder von Autoren, die Anhänger der Lutheraner Reformation waren. Im dritten Teil erscheinen die Begräbnis Lieder, danach folgt ein Teil, in dem 40 Loblieder und Psalmgesängen erscheinen.

Die Melodien und die verschiedenen Liedtexte, die in den oben genannten Büchern erscheinen, sind das Ergebnis einer Arbeit, die sich auf den Glauben und der festen Überzeugung von Gott basieren. All diese Liederbücher hatten ein Ziel: die Gemeinde soll gemeinsam in ihrer Muttersprache beten, loben und glauben können. Die Mitglieder der Kirchgemeinde hatten jedoch kein Zugang zu diesen Büchern, da im XVI. Jahrhundert nur diejenigen schreiben und lesen konnten, die ihr Leben den Wissenschaften widmeten. Das andere Problem waren die hohen Kosten, die für die Bücher bezahlt werden mussten. Diese Bücher wurden bis zu den Jahren 1700 nur vom Gesangmeister, dem Liturgen oder dem Pfarrer benutzt.

Mit der Arbeit der Leiter der Reformation hat ein Prozess begonnen, der die Anzahl und die Vielfalt der Lieder und Melodien gesteigert hat.

Im Jahr 1644 erschien das Liederbuch *Praxis pietatis melica*, das von Johann Crüger erarbeitet und herausgegeben wurde. Die Besonderheit dieses Buches ist, dass die Melodien mit nummerierter Bassbegleitung versehen wurden.

Die Anzahl der Lieder und somit die Größe der Liederbücher hat sich in den Jahren 1600 immer weiter vergrößert. In Dresden erschien in 1622 ein Liederbuch, welches 276 Lieder beinhaltete. Später (1656) hatten die Liederbücher 684 und im Jahr 1673 schon 1505 Lieder.

Das *Gothaer Liederbuch* erschien im Jahr 1666 mit 270 Liedern. Das erste Liederbuch, das Johann Sebastian Bach für die Komposition von mehrstimmige Melodien verwendet hat, wurde 1697 von Paul Wagner in

Leipzig herausgegeben von Paul Wagner. Dieses Buch wurde in acht Bänden veröffentlicht und beinhaltet insgesamt 5000 Lieder.¹³

Während dieser Zeit stellen sie fest, dass die Reihenfolge der Lieder nach den Aspekten der Liturgie und der Reihenfolge der Feiertage zusammengestellt wird. Das Charakteristikum dieser Epoche (späte Reformation / Orthodoxie) ist die homophone Bearbeitung und die Übertragung des Cantus firmus auf den Sopranpart.¹⁴

Zurzeit der Reformation und der Gegenreformation intonierten der Liturg oder der Chor die Lieder für den Sonntagsgottesdienst, wobei die Gemeinde diese Lieder laut weitersangen. Aber dies änderte sich in der Zeit des Pietismus. Die Lieder und gleichzeitig die Anzahl der Texte, wuchs so stark, dass die Gefahr bestand, dass die Chorgesänge oder die gesungenen Rufe des Liturgen von der Gemeinde mit einem anderen Text beantwortet wurden. Aus diesem Grund wurde es langsam nötig Liederbücher zu verwenden, sodass jedes Mitglied der Gemeinde das Buch einzeln verwenden konnte. Zusätzlich dazu wurde entweder die Liedenummer oder die jeweiligen Strophenanfänge für alle gut sichtbar aufgeschrieben.

Das prominenteste Gesangbuch dieser Ära ist das sogenannte *Porst-Gesangbuch*, das seinen Titel von seinem Verleger erhalten hat. Johann Porst war ein ehemaliger Pastor in Berlin, der 1708 erstmals anonym die von ihm bearbeiteten Liedern herausgab. Erst in der Ausgabe von 1713 trat er als Herausgeber auf.

Von den sogenannten deutschsprachigen Vokalbüchern war diese Ausgabe am brauchbarsten und wurde deshalb bis zum Jahr 1905 gedruckt und herausgegeben.

Im Jahr 1735 gab die Herrnhuter Bruderschaft ein Gesangbuch mit fast 1000 Liedern heraus. In dieser Ausgabe sind alle Lieder, die zur klassischen lutherischen Kongregationsvokalkategorie gehören und der größte Teil des Freylinghausen-Gesangbuch von Nikolaus Ludwig von Zinzendorfer, einem deutschen pietistischen Theologen, zu finden.

Die Struktur, die Botschaft, die Phrasierung und der Stil der neuen Lieder sowie die Titel der Gesangbücher wurden weitgehend von dieser uralten Religion oder Weltanschauung bestimmt.¹⁵

¹³ Christoph, Albrecht, *Einführung in die Hymnologie*, Vandenhoeck und Ruprecht in Göttingen, Seite 88.

¹⁴ *Kleines Nachschlagewerk zum Evangelischen Gesangbuch*, Wolfgang, Töllner Ausgabe, Seite 15

¹⁵ Christoph, Albrecht, *Einführung in die Hymnologie*, Vandenhoeck und Ruprecht in Göttingen, Seite 91

Das Zeitalter der Aufklärung ist dadurch gekennzeichnet, dass der "alte" Gesang thematisch überarbeitet wird. Die Betonung liegt nicht auf der Qualität und rhythmischen Struktur der Melodie, sondern auf der dogmatischen Bedeutung des Textes.

Wir können drei berühmte Bücher aus dieser Zeit erwähnen: das Gesangbuch von Dresden (1796), das 1806 erschienene Gesangbuch von Mylius und das Gesangbuch von Naumburgi (1799), in dem auch ein einziges Lied von Paul Gerhardt beinhaltet ist.

Die von Paul Gerhardt geschriebenen Gesänge werden erst später in die lutherischen-evangelischen Gesangbücher aufgenommen, da seine Aussage zu der Rechtfertigungslehre nicht mit den religiösen Ansichten der Zeit übereinstimmte.

Es ist ein charakteristisches Merkmal des XIX. Jahrhunderts, dass die im Zeitalter der Aufklärung veröffentlichten Gesangsbücher überarbeitet und vereinfacht wurden.

Darüber hinaus gibt es sogenannte lokale, kantonale Gesangbücher, die im Allgemeinen bereits 500 Lieder enthalten. Dieser Prozess wurde von Ernst Moritz Arndts initiiert, der der Meinung war, dass nur ein einziges Gesangbuch in Deutschland verwendet werden sollte.

Im Allgemeinen kann die Geschichte der Gesangbücher und deren Transformation aus dem XIX. Jahrhundert in zwei Abschnitte eingeteilt werden. Die erste Periode dauert von 1819 bis 1854. In dieser Zeit, also 1829, erscheint das erste erneuerte Gesangbuch, das *Berliner Gesangbuch*, das von den Theologen, die in Berlin lernten zusammengestellt wurde. Viele Gemeinden haben sich jedoch gegen den Gebrauch des neuen Gesangbuchs entschieden, weil sie der Meinung waren, dass dieses in vielerlei Hinsicht gegen die Heilige Schrift war.

Im Jahr 1852 wurde auf einer lokalen Konferenz in Eisenach eine Entscheidung getroffen, die die Notwendigkeit einer thematischen Zusammenstellung und Standardisierung von Gesangbüchern beinhaltete. Das Ergebnis des Treffens war, dass ein Liederbuch für lutherische Kirchen mit 150 oder 200 Liedern herausgegeben werden sollte, das überall Verwendung finden könnte.

Die Frage bleibt jedoch, welche Lieder und Melodien sie aus den bisherigen Gesangbüchern auswählen sollten.

In der zweiten Hälfte des 19. Jahrhunderts, von 1854 bis 1915, basierten die Werke auf der hymnologischen Forschung (dem Singen von Melodien und der Erhaltung der Originalität des Textes) in der Bearbeitung und Veröffentlichung eines einzigen Gesangbuches.

Zum 400. Geburtstag Luthers wurden verschiedene Gesangsbücher herausgegeben: 1883, die Ausgabe des Sächsischen Kirchenkreises, die

Brandenburgische Ausgabe 1886, die Sonderhausen-Ausgabe 1887, die Kesseli-Ausgabe 1889 und die Rheinland- und Westfalen-Ausgabe aus 1892.

Im Jahr 1915 erschien ein Liederbuch für evangelische Christen, die im Ausland lebten, also das Gesangbuch für die Deutschen im Ausland, das 342 Lieder enthält. Aus thematischer Sicht ist zu erkennen, dass die Lieder die religiösen Ansichten des Pietismus tragen und die in der Reformation entstandenen Lieder aus dieser Ausgabe fehlen.

Die Bestrebungen und Ziele des XIX. Jahrhundert, die dazu dienten, ein gemeinsames Liederbuch zu bearbeiten und zu veröffentlichen, werden 1950 mit dem *Evangelischen Kirchengesangbuch* (EKG), das insgesamt 394 Lieder enthält, abgeschlossen.¹⁶

Um die Aktualität der Lieder beizubehalten, wurde 1995 das *Evangelische Gesangbuch* für die Region Bayern und Thüringen herausgegeben, das noch bis heute in den Gottesdiensten verwendet wird. An den Stammteil (Lieder Nr. 1-535), der auf der Stammausgabe des Evangelischen Gesangbuchs (EG) der Evangelische Kirche in Deutschland basiert, wurden Lieder für Bayern und Thüringen angehängt.

1.3. Präsentation der Struktur und Form des gegenwärtigen evangelischen Gesangbuches in Bayern

Die Zusammensetzung und der Inhalt des aktuellen Liederbuches *Evangelisches Gesangbuch für Gottesdienst, Gebet, Glaube, Leben* (EG) wurde 1978 formuliert, und 1988 erschien die erste Ausgabe.

Dieses Liederbuch ist in drei Hauptteile unterteilt. Der erste Teil enthält die Gesänge, der zweite Teil enthält die Reihenfolge des Gottesdienstes und somit den liturgischen Prozess, und der dritte Teil enthält die Texte, die sich auf die Erhaltung und Stärkung unseres Glaubens im Leben Christi beziehen.

Die Gesänge, die im ersten Teil erscheinen, sind mit der Feier des Kirchenjahres, dem Sonntagsgottesdienst und den Psalmen, den Lobpreisungen (Glauben-Lieben-Hoffen), aber auch den Liedern, die für die Kirchen und Gemeinden in Bayern und Thüringen gemacht wurden, verbunden.

Jeder Feiertag im Kirchenjahr wird mit einem biblischen Gedicht gefeiert, wobei das Titellied der jeweiligen Feier eng mit dem ersten Lied des jeweiligen thematisch passenden Kapitels des EG verbunden. Diese

¹⁶ Christoph, Albrecht, *Einführung in die Hymnologie*, Vandenhoeck und Ruprecht in Göttingen, Seite 92-102

Lieder, die jeweils ein neues Kapitel im Gesangbuch beginnen lassen, sind die sogenannten Mottolieder, die die Themen der nachfolgenden Lieder wiedergeben.

Darüber hinaus wurden bearbeitete Fragmente von mittelalterlichen Melodien und Hymnen dem Gesangbuch hinzugefügt. Zum Beispiel wurde Aurelius Ambrosius (333-397) Hymne *Veni redemptor gentium*, auf der Luthers *Nun komm, der Heiden Heiland* (Nr. 4) basiert, das bereits 1524 herausgegeben wurde, in des Gesangbuch aufgenommen.

Ein weiterer Hymnus, nach dem Luther das Abendlied *Der du bist drei in Einigkeit* (Nr. 470) geschrieben hat, stammt mit dem Originaltitel *O lux beata trinitas* von Papst Gregor I. Der Papst beschäftigte sich nicht nur mit der Komposition der Liturgie, sondern auch mit dem Schreiben von Kirchen- und Gemeindeliedern.

Das Lied *Komm, Gott Schöpfer, Heiliger Geist* (Nr.126) basiert auf der Melodie einer Pfingsthymne, *Veni creator spiritus*, die von Erzbischof Hrabanus Maurus (776-856) geschrieben wurde.

Die ältesten Lieder, deren Texte bereits am Ende mit dem *Kyrie Eleison* in deutscher Sprache verfasst waren, schlossen die Strophen der Gedichte und wurden in dieser Ausgabe aufgenommen. Ein solches Weihnachtslied ist zum Beispiel *Gelobet seist du, Jesu Christ* (Nr. 23) . Der erste Teil dieses Liedes ist das im XIV. Jahrhundert geschrieben, später wurde dieser von Luther mit sechs weiteren Strophen ergänzt.

Der erste Teil des folgenden Pfingstlieds, *Nun bitten wir den Heiligen Geist* (Nr. 124) wurde im XIII. Jahrhundert verfasst und das Ende jeder Strophe schließt mit *Kyrie Eleison*. Die drei Strophen des Liedes wurden 1524 von Luther geschrieben.

Martin Luthers Lieder sind in fast jeder Kategorie des Gesangbuchs zu finden. Adventslied: Nr. 4: *Nun komm, der Heiden Heiland*. Weihnachtslied: Nr. 23: *Gelobet seist du, Jesu Christ*, 24: *Vom Himmel hoch, da komm ich her*. Osterlied: Nr. 101: *Christ lag in Todesbanden*, 102: *Jesus Christus, unser Heiland*. Pfingstlied: Nr. 124: *Nun bitten wir den Heiligen Geist*, 126: *Komm, Gott Schöpfer, Heiliger Geist*. Lied der Dreieinigkeit: Nr. 138: *Gott der Vater steh uns bei*.

Es ist wichtig zu erwähnen, dass Luther zur Zeit der Reformation eine Mitarbeiterin, Elisabeth Kreuziger, hatte, deren herausragendes Werk darin bestand, das Alte Testament ins Deutsche zu übersetzen und neue Liedtexte zu dichten. Aus diesen Veröffentlichungen ist ein einziges Lied im EG enthalten: Nr. 67, *Herr Christ, der einig Gotts Sohn*.

Einer der herausragenden Persönlichkeiten und Verfasser von Texten und Liedern der Gegenreformation ist Philipp Nicolai, dessen Lieder sich in mehreren Vokalketten verschiedener Gemeinden wiederfindet.

Einige seiner Lieder, sind auch im Evangelischen Gesangbuch veröffentlicht: Nr. 70, *Wie schön leuchtet der Morgenstern* und Nr. 147, *Wachet auf, ruft uns die Stimme*, dessen letzter Vers ein Gloria ist.

Nach dem deutschen pietistischen Theologen Nikolaus Ludwig von Zinzendorf (1700-1760) sind Singen und Gesang der beste Weg, um das Wort des Vaters und die Wahrheit, die er dem menschlichen Herzen offenbart, zu erfahren.

Aus diesem Grund war er nicht nur als Theologe, sondern auch als Melodie- und Textautor tätig. Seine Lieder wurden später von Christian Gregor überarbeitet und im Evangelische Gesangbuch veröffentlicht: Nr. 251: *Herz und Herz vereint zusammen*, 350: *Christi Blut und Gerechtigkeit*, 391: *Jesu, geh voran*.

Wie wir im Kapitel zur historischen Darstellung deutscher Evangelischer Singbücher gelesen haben, waren Paul Gerhardts Lieder während der Aufklärung in den damaligen Gesangbüchern nicht enthalten.

Die Nachwelt jedoch sah in seinen Gesangstexten den Wert eines biblischen, theologischen Spruchs, der für jeden Christen eine Freude sein könnte. Aus diesem Grund haben viele christliche Gemeinden seine Lieder übernommen und gesungen. In dieser Ausgabe gibt es mehr von seinen Liedern als von Liedern Martin Luthers. Zum Beispiel: 36, 37, 39, 58, 83, 84, 85, 112, 114, 132, 325, 351, 361, 370, 371, 529, 543 ...

Die Melodiker und Textautoren der Aufklärung sind: Christian Fürchtegott Gellert (1715-1769), dessen Lieder: Nr. 42, 91, 115, 451; und Matthias Jorissen (1739-1823), dessen Lieder Nr. 279, 281, 282, 286, 300 sind.

Nach dem Zweiten Weltkrieg wollten die Gemeinden ihre Dankbarkeit für ihre neuen Lebensbedingungen und Arbeitsmöglichkeiten zum Ausdruck bringen. Deshalb wurden die neuen geistlichen Lieder (NGL) wie beispielsweise Nr. 334: *Danke für diesen guten Morgen*, oder Nr. 340: *Ich will dem Herrn singen mein Leben lang geboren*.¹⁷

Es ist wichtig zu beachten, dass diese Ausgabe auch eine deutsche Übersetzung eines ungarischen Liedes enthält. Die Texte wurden 1641 geschrieben und sowohl das Gedicht von Pécseli Király Imre als auch seine Melodien befinden sich im Liederbuch von Klausenburg aus dem Jahr 1744. Im Gesangbuch erscheint neben der deutschen Übersetzung auch der ursprüngliche ungarische Text: Nr. 96, *Du schöner Lebensbaum des Paradieses/Paradicsom te szép élő fája*.

¹⁷ Albrecht, Christoph, *Einführung in die Hymnologie*, 11-13, 20, 32, 43, 45-46 old.

1.4. Die Rolle des Liedes in der deutschen lutherischen Liturgie

Wir können die Frage stellen, was mit der Liturgie selbst und was mit dem Wort Liturgie gemeint ist?

Der Ursprung des Wortes lässt sich aus dem altgriechischen "Leitourgeo" ableiten. In der Übersetzung des griechischen Alten Testaments (Septuaginta / LXX) bedeutete das Wort Liturgie Opfer im Tempel. Im Neuen Testament ändert sich seine Bedeutung, da es bereits der Dienst Christi ist, aus dem sich später die Anbetung, der Lobpreis und der Dienst des Herrn entwickeln.

In der evangelischen Kirche wurde das Wort der Liturgie erst ab Ende des 19. Jahrhunderts zum täglichen Ausdruck.¹⁸

Die Liturgien der bayerischen und thüringischen lutherischen Kirchen sind in der G1-Ordnung enthalten. Neben der Zusammenfassung des Ablaufs der G1-Liturgie gibt es die Ordnung G2, G3 und G4.

Die mit einem Sternchen markierten Teile der Liturgie können weggelassen werden.			
G1	G2	G3	G4
Gottesdienst mit Predigt und Abendmahl	Predigtgottesdienst	Kindergottesdienst	Gottesdienst mit Predigt und Abendmahl – Alte Form ¹⁸
<u>Vor dem Gottesdienst</u>	<u>Vor dem Gottesdienst</u>	Glocken	<u>Vor dem Gottesdienst</u>
Ankommen	Ankommen	<u>Gemeinsam beginnen</u>	Ankommen
Stilles Gebet	Stilles Gebet	★ Musik	Stilles Gebet
Glocken	Glocken	Zum Beginn	Glocken
<u>Eröffnung und Anrufung</u>	<u>Eröffnung und Anrufung</u>	Eingangslied	<u>Eröffnung und Anrufung</u>
Musik	Musik	<u>Sich Gott zuwenden</u>	Musik
Gruß	Gruß	★ Psalmgebet	Gruß
★ Begrüßung in freier Form	★ Begrüßung in freier Form	Eingangsgebet	Eingangslied
Eingangslied	Eingangslied	<u>Gott loben</u>	Eingangspsalms/ Introitus
★ Vorbereitungsgebet	★ Psalm	Gloria	Kyrie
★ Eingangspsalms/Introitus	Gebet des Tages	<u>Bekennen und vertrauen</u>	Gloria

¹⁸ Prof. Dr. Hebart, Friedemann, *Liturgik B I*, Egyetemi jegyzet, WS 2012/2013

DIE REFORMATION UND IHRE AUSWIRKUNGEN AUF DIE LITURGIE...

Kyrie	<u>Verkündigung</u>	Glaubensbekenntnis	Gebet des Tages/ Kollektengebet
Gloria	★ Lesung	Lied/Dankopfer	<u>Verkündigung und Bekenntnis</u>
Gebet des Tages/ Kollektengebet	★ Glauens- bekenntnis	<u>Von Gott und dem Glauben der Menschen hören</u>	Lesung
<u>Verkündigung und Bekenntnis</u>	★ Lied der Woche	Hören	Glauensbekenntnis/ Credo
★ Lesung	Predigt	Sich Aneignen	Lied der Woche/Lied des Tages
★ Lied	★ Musik/Stille	<u>Miteinander feiern</u>	Predigt
Lesung	Dankopfer	★ Gottes große Taten feiern	★ Liedstrophe/Musik
Glauensbekenntnis/ Credo	Predigtlied	★ Geburtstag feiern	★ Dankopfer
Lied	<u>Sendung und Segen</u>	★ Taufftag feiern	Predigtlied
Predigt	Abkündigungen	<u>Für uns und andere beten</u>	Abkündigungen
★ Musik/Stille	Fürbittengebet	Fürbittengebet	Fürbittengebet
Dankopfer	Vaterunser	Vaterunser	<u>Abendmahl</u>
Predigtlied	Sendung	<u>Sich verabreden/ Im Segen Gottes gehen</u>	★ Gabengebet/Lied
<u>Abendmahl</u>	Segen	Mitteilungen und Verabredungen	Großes Dankgebet und Sanctus
★ Gabenbereitung und Gabengebet	Musik	Segenswort/ Segenslied	★ Abendmahlsgebet
Großes Lobgebet und Sanctus	<u>Nach dem Gottesdienst</u>	Segen	Einsetzungsworte
★ Abendmahlsgebet	Gespräche	Verabschiedung	Agnus Dei
Einsetzungsworte	Feiern	★ Musik zum Ausgang	Vaterunser
★ Abendmahlsgebet			Friedensgruß
Vaterunser			Austeilung
Friedensgruß			Danksagung
Agnus Dei			★ Dankgebet
Austeilung			<u>Sendung und Segen</u>
Danksagung			Sendung
★ Dankgebet			Segen
<u>Sendung und Segen</u>			Musik

Abkündigungen			<i>Nach dem Gottesdienst</i>
Fürbittengebet			Gespräche
★ Vaterunser			Feiern
Sendung			
Segen			
Musik			
<i>Nach dem Gottesdienst</i>			
Gespräche			
Feiern			

Laut der G1-Liturgie folgt zu Beginn ein stilles Gebet, bei dem Mitglieder der Gemeinde können frei beten. Jedoch kann dieser persönliche Teil auch mit einem ausformulierten Gebet gefüllt werden.¹⁹

Die Möglichkeit, den Pfarrer zu begrüßen, ist ebenfalls frei gegeben. Die Liturgie schreibt eine Grußform vor (im Namen des Vaters und des Sohnes und des Heiligen Geistes), aber diese kann durch einen anderen biblischen oder ganz gewöhnlichen Gruß ersetzt werden (beispw.. „Ich wünsche Ihnen einen frohen, glücklichen guten Morgen“). Die Fortsetzung der Begrüßung ist ein Dialog, in dem der Pastor mit der Gemeinde spricht: "Der Herr sei mit Dir“, worauf die Gemeinde mit lauter Stimme antwortet: „und mit Deinem Geist“.

Auf die Begrüßung folgt das erste Gemeindelied, das diese auf die Verkündigung des Wort Gottes vorbereitet.

Der nachfolgende Introitus, also der an den jeweiligen Sonntag angepasste Eingangpsalm, wird abwechselnd gesungen oder gesprochen. Hierfür finden die Psalmen mit gregorianischer Melodie aus dem Evangelischen Gesangbuch Verwendung.²⁰

Falls bereits zu Beginn des Gottesdienstes ein Psalmlied wie beispielsweise aus den Genfer Psaltern gesungen wurde, entfällt der Introitus. Die dafür geeigneten Lieder sind unter folgenden Nummern zu finden: EG, Nr. 270-360 / 593-603.

An den Introitus schließt das Kyrie an, wobei zwei Möglichkeiten der Ausführung bestehen. Die Liturgie lädt mit einem kurzen Gebet an Gott ein, für die menschliche Sünde zu beten, worauf die Gemeinde zum einen mit einem lauten und hörbaren Worten antwortet: Herr erbarme dich, Christus erbarme dich und Herr erbarme dich. Zum anderen besteht die Möglichkeit, dass der Chor, der Kantor oder der Liturg nach folgendem musikalischen Beispiel den Text und Melodie singt.

¹⁹ Siehe: EG, Nr. 674, Seite 1137

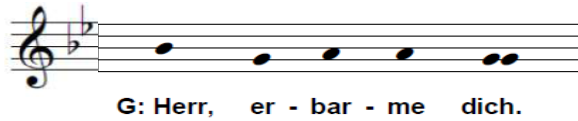
²⁰ Siehe: EG, Nr. 731-802

Beispiel 2

a) L/K/Ch:²¹ *Kyrie eleison – Herr sei gnädig*

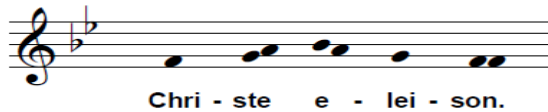


Die Gemeinde antwortet mit *Herr erbarme dich*

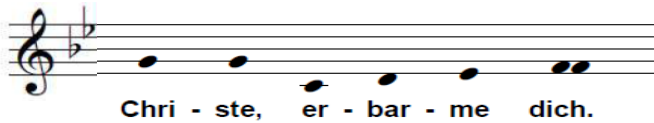


Beispiel 3

b) L/K/Ch: *Kyrie eleison – Christus erbarme dich*

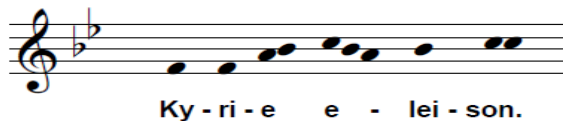


Gemeinde: *Christe erbarme dich*



Beispiel 4

c) L/K/Ch: *Kyrie eleison – Herr sei gnädig*



Gemeinde: *Herr erbarme dich über uns*



²¹ L: Liturg, Ch: Chor, K: Kantor

Das Lied vor der Predigt, das sogenannte Wochenlied, bleibt nur in der Liturgie, wenn das Glaubensbekenntnis zuvor gemeinsam gesprochen wurde.

Zum ersten Teil der Kommunion, also zur Vorbereitung auf das Opfer bieten sich folgende Lieder an: EG, Nr. 213: *Kommt her, ihr seid geladen*, 219: *Herr Jesu Christ, du höchstes Gut* 220: *Herr, du wollest uns bereiten*, 229, 578-580.

Das anschließende Große Lobgebet besteht aus zwei Teilen, dem Wechselgesang und dem Gebet. Dieser Wechselgesang (Präfation) wird häufig als Dialog mit der Gemeinde gesungen. Der Liturg kann diesen Dialog ohne Melodie oder mit Melodie beginnen.

Beispiel 9

Der Herr sei mit euch – oder Frieden sei mit euch
Die Antwort der Gemeinde ist: *Und mit deinem Geiste*




Der Herr sei mit euch
oder: Frie - de sei mit euch
und mit dei - nem Gei - ste.

The musical notation shows a single staff in G major (one sharp) and 4/4 time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are aligned under the notes: 'Der Herr sei mit euch' and 'oder: Frie - de sei mit euch' and 'und mit dei - nem Gei - ste.'

Beispiel 10

Liturg: *Die Herzen in die Höhe*
Die Antwort der Gemeinde: *Wir erheben sie zum Herren*



Die Her - zen in die Hö - he!
Wir er - he - ben sie zum Her - ren.

The musical notation shows a single staff in G major (one sharp) and 4/4 time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are aligned under the notes: 'Die Her - zen in die Hö - he!' and 'Wir er - he - ben sie zum Her - ren.'

Beispiel 11

Liturg: *Lasset uns Dank sagen dem Herren unserem Gotte*

Las - set uns Dank sa - gen
dem Her - ren, un - serm Got - te.

The image shows two staves of musical notation in G minor (one flat). The first staff contains the melody for 'Las - set uns Dank sa - gen' and the second staff contains the melody for 'dem Her - ren, un - serm Got - te.' The notes are simple, mostly quarter and eighth notes.

Gemeinde: *Das ist würdig und recht*

Das ist wür - dig und recht.

The image shows a single staff of musical notation in G minor. The melody for 'Das ist wür - dig und recht.' consists of a few simple notes, including a dotted half note.

Das Lobgebet (Präfationsgebet) schließt das Sanctus an. Weitere Melodiebeispiele für diesen Abschnitt sind: Nr. 185, 1.2.5, 709.

Beispiel 12

*Heilig, heilig, heilig ist der Herr Zebaoth, alle Land sind seiner Ehre voll
Hosianna in der Höhe
Gebenedeit sei, der da kommt, im Namen des Herrn
Hosianna in der Höhe*

Hei - lig, hei - lig, hei - lig
ist der Herr Ze - ba - oth.
al - le Land sind sei - ner Eh - re voll.
Ho - si - an - na in der Hö - he.

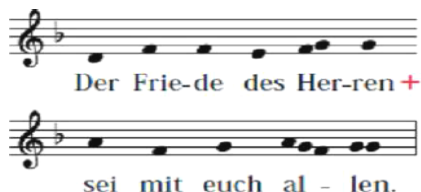
The image shows four staves of musical notation in D major (two sharps). The first staff is 'Hei - lig, hei - lig, hei - lig', the second is 'ist der Herr Ze - ba - oth.', the third is 'al - le Land sind sei - ner Eh - re voll.', and the fourth is 'Ho - si - an - na in der Hö - he.' The melody is more complex, featuring eighth and sixteenth notes.



Nach dem Lesen oder Singen der Einsetzungsworte durch den Liturgen, folgt das Vaterunser. Im evangelischen Gesangbuch kann man hierfür auch eine melodische Form finden²⁴ Abschließend folgt der Friedensgruß:

Beispiel 13

Der Friede des Herren sei mit euch allen



Die Antwort der Gemeinde: Amen.



Vor der Austeilung des Heiligen Abenmahls singt die Gemeinde das Agnus Dei:

²⁴ Siehe: EG Nr. 186-188, 715-717

Beispiel 14

Christe du Lamm Gottes / Der du trägst die Sünd der Welt / Erbarm dich unser / Christe du Lamm Gottes / Der du trägst die Sünd der Welt / Gib uns deinen Frieden / Amen.

1/2. Chri - ste, du Lamm Got - tes,
der du trägst die Sünd der Welt,
er - barm dich un - ser.

3. Chri - ste, du Lamm Got - tes,
der du trägst die Sünd der Welt,
gib uns dei - nen Frie - den.

A - men.

Nach der Agnus dei folgt die Ausgabe der sakramentalen Geben, die Kommunion selbst. Für den Fall, dass Gloria zu Beginn nicht anwesend war, kann es als Schließung der Sakramentalen Zeichen (EG, Nr. 180.1.4, 692) vorliegen.

Im folgenden Gebet wird dem Gott ein großer Dank entgegengebracht, der der Welt seinen einzigen Sohn geschenkt hat.

Beispiel 15

Liturg: *Danket dem Herrn, denn er ist freundlich, Halleluja.*

Gemeinde: *Und seine Güte währet ewiglich, Halleluja.*

Danket dem Herrn, denn er ist
freundlich, Hal - le - lu - ja.
Und seine Güte währet ewiglich. Hal - le - lu - ja.

Das Halleluja entfällt ebenfalls wie das Gloria an den Tagen der Buse.
Anschließend erfolgt Entlassung auch in Form eines Dialogs:

Beispiel 16

Liturg: *Gehet hin im Frieden des Herrn.*
Antwort der Gemeinde: *Und mit deiner Seele.*
Liturg: *Gehet hin im Frieden des Herrn*
Gemeinde: *Gott sei ewiglich Dank*



Neben den liturgischen Formen, die in der obigen Tabelle zusammengefasst sind, kann man auch den liturgischen Ablauf von Andachten finden, die zu verschiedenen Anlässen gehalten werden können.²⁵

Allgemein stellt sich jedoch die Frage, wer die Rolle des Liturgen einnehmen kann.

Entweder kann der Teil des Liturgen vom Pfarrer selbst, dem Kantor oder dem Chor übernommen werden. Im normalen Sonntagsgottesdienst erfüllt für gewöhnliche der Pfarrer die liturgische Rolle.

Der Chor kann alle Teile übernehmen, die für den Pfarrer oder die Gemeinde nicht verpflichtend sind. Beispiele hierfür sind die Präfation oder Sanctus. Der Chor kann jedoch die volle Rolle des Liturgen erfüllen und da es in der Liturgie nicht festgelegt wird, dass die Musik die Aufgabe der Orgel ist, kann der Chor folglich auch verschiedene musikalische Teile übernehmen, wie beispielsweise die Musik zum Zeitpunkt des Ein- und Ausgang.

Während der Kommunion kann zwischen instrumentaler Musik, Chorgesang oder Lobgesang zusammen mit der Gemeinde abgewechselt werden (z. B. erste Strophe mit Orgelbegleitung, zweite Strophe mit dem Chor zusammen, 3. Strophe wieder die Gemeinde....etc.).

In der gleichen alternierenden Form kann der Chor auch die gregorianischen Psalmen singen. Je nach den vorgegebenen Psalmen und

²⁵ Siehe: EG, Nr. 718-730, 1213 old.

dem materiellen Hintergrund der Gemeinde, kann der Chor Acapella oder mit Instrumentalbegleitung (Orgel, Klavier, Orchester) singen.

Was der Chor im Gottesdienst singt, bestimmt der liturgische Kalender. Auf der Grundlage des vorgeschriebenen biblischen Themas kann eine Motette oder zu den vorgegebenen Liedern mehrstimmige Choralbearbeitungen ausgewählt werden, die beispielsweise auch Teile der Messe durch verschiedene Literaturstücke, durch Orchester oder durch Chorstücke ohne Begleitung ersetzen.

Die Rolle der Eingangs- und Ausgangsmusik wird üblicherweise von der Orgel übernommen. Die Auswahl der Orgelwerke wird hauptsächlich durch die Disposition der Orgel bestimmt. Für den Fall, dass nach der eingangs gespielten Orgelmusik das Anfangslied mit der Gemeinde folgt, wird sein Stil durch den Ton und Charakter des vorgeschriebenen Liedes bestimmt.

Zu dieser Kategorie gehören nicht nur literarische Werke, sondern auch Vorbereitung und das Spielen seiner eigenen Improvisation umfassen das deutsche evangelische Musikleben und die Arbeit des Kantors.²⁶ Neben der Improvisation wird auch auf die Harmonisierung der Lieder, welche viele verschiedene Interpretationen den Lieder zulassen. Bei einer Orgel mit mehreren Manualen ist es darüber hinaus möglich, verschiedene Register in verschiedenen Klangfarben zu verwenden und dadurch das Lied abwechslungsreicher zu gestalten.

Der Cantus firmus kann nicht nur im Sopran und zur gleichen Zeit mit dem Manual gespielt werden, sondern kann auch im Pedal, zum Beispiel mit einem Trompetenregister, angezeigt werden. In der Eingangs- und Ausgangsmusik kann der Organist ebenfalls seine eigene Improvisation spielen. Die Länge dieser Werke wird durch die Zeit des Gottesdienstes bestimmt.

²⁶ Der Organist erhält eine Woche vorher den Ablauf des Gottesdienstes.

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SONNTAGSKONZERTE IN LITURGISCHEN KOMPOSITIONEN VON PR. PROF. CORNEL GIVULESCU

MIHAI BRIE¹

SUMMARY. In the Christian Cult Sunday concerts have a central place, they bring the faithful together near the Eucharist, as a prayer to God. Through this liturgical and musical piece, the priest and the faithful have another polyphonically perspective about the Kingdom of God. In this study will be analysed different and wonderful pieces composed by Cornel Givulescu, talented priest and composer.

Keywords: Liturgical Cult, Sunday concerts, polyphony.

Das Gebet, die religiöse Hymne und die Bekenntnis bilden Bestandteile oder Gewebe des orthodoxen Kultes. Das liturgische Gebet ist spezifisch christlich und unterscheidet sich vom alt-testamentarischen durch seinen doktrinären Grund, indem es sich in der neu-testamentarischen Periode „der einzigen und untrennbaren Dreieinigkeit“ wendet. Die liturgischen Gebete wenden sich nicht nur an die Dreieinigkeit, sondern auch an Gottesmutter, Jungfrau Maria, sowie an die heiligen Engel und alle Heiligen, die sich vor Gott durch ein exemplarisches Leben ausgezeichnet haben.

Der christliche Lobgesang wurde bei den Anfängen des Christentums als rechtfertigende Waffe verwendet, hatte einen extraliturgischen Charakter, allmählich drang er aber in den kultischen Gebrauch ein und wurde in die Reihenfolge der verschiedenen Messen aufgenommen. Das Korollarium des orthodoxen liturgischen Kultes ist zweifelsohne die Heilige und Göttliche Liturgie. Im Rahmen der liturgischen Gesänge nimmt das Sonntagskonzert einen besonderen Platz ein, besonders in der Perspektive der Annäherung des Menschen an Gott, der eucharistischen Kommunion mit Seinem Leib und Blut. „Zum Aufruf des Priesters ‘Heiliger unter Heiligen’ antwortet die Gemeinschaft frömmig: der

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einzig Heilige, der Herr Jesus Christus, zum Lob des Gottvaters. Amen.“ Es gibt unter uns Menschen keinen anderen Heiligen als Jesus Christus, denn nur Er ist durch sein Opfer zum Lob des Gottvaters als Mensch heilig geworden ... Ihm ist unser ganzes Heiligtum zu danken, denn Er „bricht und teilt sich und trennt sich nicht, Er ist der, der für ewig gegessen wird und nie ein Ende findet, sondern diejenigen, die mit ihm in Kommunion geraten, heiligmacht. Die Begegnung des Menschen mit Gott, bzw. seine Vereinigung mit Ihm kann keine andere Form als die des Paradoxes aufnehmen, die umso mehr betont wird, da der Sohn so nahe zu uns kommt, sich mit uns durch seinen Leib und sein Blut vereinigt und zur selben Zeit doch Gott bleibt.“²

a) Das Sonntagskonzert – ethimologische Bemerkungen

Das Sonntagskonzert, vom Griechischen (= das, was gemein ist, Gesangbuchvers, Psalmensvers), ist im Chor gegen Ende der Heiligen Liturgie, nach „dem einzig Heiligen ...“ im papadischen Stil, gleichzeitig mit der Kommunion der Geistlichen gesungen. Wenn keine Predigt erfolgt und auch keine Homilie gelesen wird, erfolgt ein Sonntagskonzert nach einem Psalmensvers oder Gesangbuchvers angestimmt, der vom Sänger mit verlängerten, papadischen Tönen, in Verbindung zum Sonntag, zur Feier oder zum Moment der Kommunion der Glaubigen gesungen wird.³ Es hat mehrere Arten: sonntäglich, wöchentlich, bzw. festlich zu den Kirchenfesten im Laufe des Kirchenjahres, auf alle Stimmen gestaltet. In Siebenbürgen und Banat heißt es „Gesang vor der Eucharistie“ (unbefleckt). Es stellt die hymnische Quintessenz eines Festes oder Sonntags dar und endet im Allgemeinen mit halleluia. Es kann sonntags oder zu kaiserlichen Kirchenfesten durch das sogenannte „Konzert“⁴ ersetzt werden. Merkwürdig ist das emblematische Werk mit dem Titel „Sonntagskonzert“ des zeitgenössischen Musikologen Nicolae Gheorghiuță.

² Pr. Prof. Dr. Dumitru Stăniloae: *Spiritualitate și comuniune în Liturgia Ortodoxă*, Ed. Mitropolia Olteniei, Craiova, 1986, pag. 349. (*Geistigkeit und Kommunion in der Orthodoxen Liturgie*, Craiova, 1986, S. 349.)

³ *Dicționar enciclopedic de cunoștințe religioase*, Ed. Diecezană, Caransebeș, 2001, pag. 100. (*Enzyklopädie der Religionskenntnisse*, Caransebeș, 2001, S. 100.)

⁴ Pr. Prof. Dr. Nicu Moldoveanu: *Istoria muzicii bisericești la români*, Ed. Basilica, Patriarhia Română, București, 2010, pag. 558; *Dicționar de termeni muzicali*, Ed. Enciclopedică, București, 2008, pag. 112; Nicolae Gheorghiuță: *Chinonicul duminical în perioada post-bizantină*, Ed. Sophia, București, 2009. (Pfr. Prof. Dr. Nicu Moldoveanu: *Die Geschichte der Kirchenmusik bei den Rumänen*, Ed. Basilica, București, 2010, S. 558; *Wörterbuch der Musikterminologie*, București, 2008, S. 112; Nicolae Gheorghiuță: *Sonntagskonzert in der nachbysantinischen Periode*, Sophia, București, 2009.)

b) Pfr. Prof. Cornel Givulescu – biografische Daten

Unter den Persönlichkeiten des musikalischen Banats zählt man in der Zwischenkriegszeit auch den Priester, Professor, Musikologen und Komponisten Cornel Givulescu⁵. Er wurde am 6. September 1893 in Săvârșin, Kreis Arad geboren. Sein Vater, Protasie, Religionslehrer von Beruf in der oben genannten Ortschaft, war ein wahrer geistlicher Leiter der Ortschaften in der Gegend, da er auch als Dirigent des Chors arbeitete. Er hatte drei Brüder, von denen der erste im Alter von 7 Jahren abgelebt ist. Die Grundschule besuchte er in seinem Heimatdorf. Aus unbekanntem Gründen setzt er die Gymnasialstudien zwischen 1904-1912 in drei siebenbürgischen Städten fort: Hermannstadt, Kronstadt und Beiuș, in dieser letzten Ortschaft legt er 1912 das Abitur ab.

Er setzt sein Studium im Lehrerseminar im berühmten Orthodoxen Theologischen Institut aus Arad in der Periode 1912-1915⁶ weiter und schließt es mit dem „theologischen Absolutorium“ ab. In der

⁵ Viorel Cosma – *Muzicieni din România*, (lexicon), vol. III, Ed. Muzicală, București, 2000, pag. 201–202; Idem – *Universul muzicii românești*. Uniunea Compozitorilor și Muzicologilor din România, 1920–1995, Ed. Muzicală, București, 1995; Diac. Conf. Dr. Nicu Moldoveanu – *Creația corală bisericească la români în secolul al XX-lea*, partea II, Rev. B.O.R., nr. 3–4, București, 1986, pag. 133; Idem – *Preocupări de muzică și muzicologie în B.O.R.*, 1925–1971 în S.T. nr. 3–4, București, 1977, pag. 265; Pr. Conf. Dr. Vasile Stanciu – *Muzica bisericească corală din Transilvania*, vol. I, Ed. Presa Universitară Clujeană, Cluj-Napoca, 2001, pag. 197–217; G. Breazul – *Scrisori și documente*, vol. I, ediție critică de Titus Moiescu, Ed. Muzicală, București, 1984; Sava Iosif și Vartolomei Luminița – *Mică enciclopedie muzicală*, Ed. Aius, Craiova, 1997; Mihai Brie – *Cultura muzicală bisericească de tradiție bizantină din Crișana*, Ed. Universității din Oradea, 2006, pag. 115–123, etc. (Viorel Cosma – *Musiker aus Rumänien*, (Lexikon), București, 2000, S. 201-202; idem – *Universum der rumänischen Musik*. Verband der Komponisten und Musikologen Rumäniens, 1920-1995, București, 1995; Diak. Doz. Dr. Nicu Moldoveanu – *Das musikalische Chorwerk bei den Rumänen im XX. Jahrhundert*, zweiter Teil, Zeitschrift R.O.K., Nr 3-4, București, 1986, S. 133; Idem – *Musikalische und musikologische Beschäftigungen in der R.O.K.*, 1925-1971, in T. S., Nr. 3-4, București, 1977, S. 265; Pfr. Doz. Dr. Vasile Stanciu – *Die kirchliche Chormusik in Siebenbürgen*, Bd. I, Ed. Presa Universitară Cluj-Napoca, 2001, S. 197-217; G. Breazul – *Briefe und Dokumente*, Bd. I, kritische Auflage von Titus Moiescu, București, 1984; Sava Iosif und Vartolomei Luminița – *Kleine Musikenzyklopädie*, Craiova, 1997; Mihai Brie – *Die kirchliche Musikkultur bysantinischer Tradition im Kreischtal*, Ed. Universității, Oradea, 2006, S. 115-123, usw.)

⁶ Dr. Teodor Botiș – *Istoria Școlii Normale și a Institutului Teologic Ortodox Român din Arad*, Ed. Consistoriului, Arad, 1922, pag. 397. Aici va studia Cântarea Bisericească și tipicul precum și muzica instrumentală cu renumitul profesor și compozitor Trifon Lugojanul. (Dr. Teodor Botiș - *Geschichte der Allgemeinschule und des Orthodoxen Theologischen Instituts aus Arad*, Arad, 1922, S. 397. Hier wird er Kirchenmusik und Ritual, sowie Instrumentalmusik unter der Leitung des berühmten Lehrers und Komponisten Trifon Lugojanul studieren.)

Prüfungskommission sind unter anderen: Erzabt Roman Ciorogariu, der künftige Bischof von Großwardein, als Leiter der Institution, Dr. Teodor Botiș, Trifon Lugojanul, usw. gestanden. Er hat auch das Grundschullehrerzeugnis im selben Jahr erworben, arbeitet aber nur ein Jahr als Lehrer.

Im Herbst 1916 fährt er nach Budapest, um dort an der Königlichen Musikakademie zu studieren. Hier sind seine wissenschaftliche Leiter Bartók Béla und Kodály Zoltán, die bekanntesten musikalischen Persönlichkeiten im damaligen Ungarn⁷. Da bildet er sich in der Kunst der Komposition, Harmonie und des Kontrapunkts aus. In derselben Institution hat auch die andere musikalische Persönlichkeit des zeitgenössischen Kreis Bihors, Francisc Hubic, zusammen mit dem Diakonen Nicolae Firu studiert. Sein Studium dauert fünf Semester und inwischen besucht er 1916-1919 an der Philosophischen Fakultät der Universität von Budapest auch Ästhetik- und Philosophievorlesungen. Wegen seiner dürftigen finanziellen Lage freute er sich dank der Stiftung E. Gojdu eines Stipendiums. Die politische Situation der Rumänen in Siebenbürgen, Banat und im Kreischtal während des ersten Weltkrieges hat ihn dazu bewegt, im Westen zu studieren. 1919 studiert er in Rom ein Jahr lang Gesang unter der Leitung von Virgilio Blasi. Er verlässt die Hauptstadt Italiens und kommt im Juni 1920 nach Wien. Hier schreibt er sich an die Universität von Wien⁸, Spezialisierung Musikwissenschaft ein. Hier hat er 8 Semester lang mit berühmten Persönlichkeiten, wie: W. Ficher (Harmonie und Kontrapunkt), Egon Wellesz (Einführung in die orientalische Notation, Formengeschichte), Lach Robert (europäische Foklore), F. Wilhelm (Musikwissenschaft), Gal Hans (Harmonie und Formen), G. Herman (Kontrapunkt), sowie Alban Berg⁹ (Komposition) als dessen Lehrling studiert. Zwischen 1922-1924 führt er auch Studien in Lautästhetik in Leipzig und Berlin. Er hat im Chor der Wiener Philharmoniker unter der Leitung des Dirigenten Bruno Walter und I. Furtwangler Oratorien, Messen und Requiems gesungen. Am 10. September 1920 heiratet er Hermina Reinhardt, gebürtig in Hermannstadt.

⁷ Miron Rațiu – *Cornel Givulescu profesor, compozitor, muzicolog și om de vastă cultură umanistă*, în vol. Academia Teologică Ortodoxă Română, Oradea 1995, pag. 58–59. (Miron Rațiu – *Cornel Givulescu, Lehrer, Komponist, Musikologe und Mensch mit unfassbarer humanistischer Bildung*, Oradea, 1995, S. 58-59.)

⁸ Diacon Dr. Teodor Savu – *Din activitatea bisericească a Episcopiei ortodoxe a Oradiei*, Ed. Episcopiei, Oradea, 1984, pag. 203. (Diakon Dr. Teodor Savu – *Von der Kirchentätigkeit des Orthodoxen Bistums von Großwardein*, Oradea, 1984, S. 203.)

⁹ Direcția Județeană Cluj, Arhivele Naționale – Fond personal profesor Cornel Givulescu, dosar 1, fila 3. (Nationalarchiv, Kreis Cluj – Personalfonds Lehrer Cornel Givulescu, Dossier 1, Seite 3.)

Die Eheschließung fand in der Wiener griechischen orthodoxen Kirche statt. Sie haben ein Kind, Răzvan, der auch noch heute lebt.

In seine Heimat zurückgekehrt ist er als Ersatzlehrer vom Frühjahr bis zum Herbst des Jahres 1924 in der Allgemeinschule für Mädchen in Beiuș¹⁰ tätig. Dann wurden ihm zwei didaktische Stellen angeboten: eine am Musik- und Schauspielkonservatorium in Klausenburg, wo der Gründer Gheorghe Dima als Direktor tätig war, und an der Theologischen Akademie in Großwardein¹¹. Durch das Schreiben Nr. 42051 wurde er mit Zustimmung des Kultusministeriums vom 25. August 1924 zum Lehrer am Musik- und Schauspielkonservatorium in Klausenburg für die Fächer Musikgeschichte und Musikästhetik¹² genannt. Nach einer Auseinandersetzung mit dem Direktor Gheorghe Dima, verstärkt auch durch die materiellen Sorgen wählt er das andere Lehramtangebot und erhält dank der Beharrlichkeit des gelehrten Bischofs, Roman Ciorogariu, sowohl Gründer des Bistums von Großwardein als auch der Theologischen Akademie eine Lehrstelle an der großwardeiner Institution. „Ich bin – schreibt er in seinen im Manuskript gebliebenen Memoiren – zu einer Schule geraten, deren Weltauffassung meine ganze Tätigkeit geprägt hat ... nicht aus eigenem Willen, von den Umständen dazu gezwungen, habe ich diesen Weg gewählt, den ich 24 Jahre lang gegangen bin (1924-1948) ... Ich habe meine Tätigkeit damit begonnen, den ganzen Melodienschatz von der Seite des prosodischen Akzents zu betrachten, das, was dem Rumänischen widerspricht, zu korrigieren, eine schwere, mühselige Arbeit. Dabei bin ich auf das heftige Entgegensetzen der meisten solchen Personen gestoßen, die die Tradition verteidigen wollten, ich habe geforscht, den Kirchengesang aus der Perspektive des Akzents, Satzes und Sinnes verstanden und in Ordnung gebracht. Parallel zu dieser Tätigkeit habe ich Gesänge komponiert, die in Konzerten und Kirchen

¹⁰ Mihai Brie – Cornel Givulescu, *Personalitate teologică din Transilvania în prima jumătate a secolului al XX-lea*, în Rev. Orizonturi Teologice, nr. 1/2001, Oradea, pag. 216–221. (Mihai Brie – Cornel Givulescu, *theologische Persönlichkeit in Siebenbürgen in der ersten Hälfte des XX. Jahrhunderts*, Oradea, S. 216-221.)

¹¹ Vasile Stanciu – *Muzica bisericească ortodoxă din Transilvania*, Ed. Presa Universitară, Cluj-Napoca, 1996, pag. 252. vezi și Dr. Teodor Savu – *Încununarea luptei Episcopului Roman Ciorogariu. Academia Teologică din Oradea, începuturi și dezvoltare*, în vol. *Academia Teologică Ortodoxă Română*, Oradea, 1995, pag. 19. (Vasile Stanciu – *Die orthodoxe Kirchenmusik in Siebenbürgen*, Cluj-Napoca, 1996, S. 252, siehe auch Dr. Teodor Savu – *Ergebnisse des Kampfes des Bischofs Roman Ciorogariu. Die Theologische Akademie in Großwardein, Anfänge und Entwicklung*, Oradea, 1995, S. 19.)

¹² Direcția Județeană Cluj, Arhivele Naționale – Fond personal profesor Cornel Givulescu, dosar I, 7 (autobiografie), fila 1. (Nationalarchiv, Kreis Cluj – Personalfonds Lehrer Cornel Givulescu, Dossier 1, 7 (Autobiographie), Seite 1.)

gesungen wurden und bin zur Auffassung der rumänischen Spezifik im religiösen Gesang gekommen.“¹³

Es ist festzustellen, dass er ein avangardistischer Geist war, weshalb seine Ideen von den Zeitgenossen nicht völlig umarmt wurden. Am 8. November 1924 wurde er zum Diakonen, am 28. Oktober 1942 zum Priester und am 28. April 1943 zum Erzpriester geweiht.¹⁴

Im Folgenden stellen wir seine didaktische Tätigkeit und die Arbeit als Dirigent an der Orthodoxen Theologischen Akademie in Großwardein vor. Unter den ersten von Lehrern und Studenten der Akademie durchgeführten Tätigkeiten erwähnen wir die Behebung des Mangels an Lehrbüchern. In diesem Sinne hat man einige Vorlesungen, wie: Die Exegese des Neuen Testaments des Bischofs Dr. Andrei Magieru (Rektor), Die Geschichte der Rumänischen Kirche (die alte Periode) des Professors Dr. Ștefan Lupșa und nicht zuletzt die Partituren für die 8 Stimmen und Die Gesänge der Heiligen Liturgie, stilisiert vom Lehrer und Komponisten Cornel Givulescu, litografiert¹⁵. Das Fach „Kirchengesang und Ritual“ hat eine wichtige Stelle im täglichen Stundenplan der Theologiestudenten eingenommen.“¹⁶ Das liturgische Praktikum der Studenten wurde in der Akademiekapelle oder der Kapelle des Bistums unter der Leitung des Lehrers für Kirchengesang und Ritual (C. Givulescu) und des Beichtvaters Zaharia Moga durchgeführt. Die Studenten haben sonntags und an Feiertagen in der Bistumskathedrale ebenfalls an der Heiligen Liturgie, einschließlich der Liturgie der vorher geweihten Gaben (mittwochs und freitags) teilgenommen, während die Chormitglieder unter der Leitung des Lehrers für Kirchengesang, Cornel Givulescu, polyphonisch, auf vier Stimmen aufgestellt ihren Dienst leisteten. Sie haben von Zeit zu Zeit aufgrund eines Abkommens mit dem Dirigenten des Chors Hilaria (dem Diakonen Nicolae Firu) die liturgischen Antworten im Laufe des Kirchenjahres geboten.¹⁷ Einige von den Theologiestudenten, Chormitglieder, haben auch im Chor Hilaria der Kirche mit dem Mond, oder im Chor Die Harmonie der Kirche in Velenz (der alten Kathedrale Großwardeins bis zur Wiedergründung des Bistums in Großwardein)

¹³ Idem, dosar 1, fila 14. (Idem, Dossier 1, Seite 14.)

¹⁴ Mihai Brie – *op. cit.*, Pag. 117, Apud Miron Rațiu – *op. cit.*, pag. 59. (Mihai Brie, *op. cit.* S. 117, nach Miron Rațiu – *op. cit.*, S. 59.)

¹⁵ Pr. Porumb Ioan – *Activitatea cultural-artistică a studenților Academiei Teologice din Oradea*, in vol. ATORO, Oradea, 1995, pag. 115. (Pfr. Porumb Ioan – *Die kulturell-künstlerische Tätigkeit der Studenten der Theologischen Akademie von Großwardein*, Oradea, 1995, S. 115.)

¹⁶ *Vezi Monografia Almanah a Crișanei*, Oradea, 1936, pag. 35. (Siehe die Monografie Almanach des Kreischtals, Oradea, 1936, S. 35.)

¹⁷ A se vedea Dr. Teodor Savu in *op. cit.*, pag. 195. (Siehe Dr. Teodor Savu, in *op. cit.*, S. 195.)

gesungen. Die Studenten, Chormitglieder, haben nicht einmal von Kirchweihen, religiösen Kreisen oder Eheschließungen und Beerdigungen bei den bekannten Intellektuellen der Zeit (der Beerdigung des Bischofs Roman Ciorogariu) gefehlt.¹⁸

„Eine besondere Seite in der kulturell-künstlerischen Tätigkeit der Theologiestudenten aus Großwardein, – die nicht übersehen werden kann, – wurde im Zeitraum 1936-1939 geschrieben. Im Frühjahr des Jahres 1936 haben die Studenten der Theologieakademie aus Großwardein unter der Leitung des Lehrers Cornel Givulescu an den vom Lehrer Nae Dumitrescu jährlich veranstalteten Wettbewerben der Gesellschaft „Rumänische Jugend“ teilgenommen. Zu diesem Anlass hat der Chor auf der Bühne des Rumänischen Athäneums und beim Radio Bukarest gesungen. Das Programm bestand aus von der rumänischen Folklore inspirierten, von Sabin Drăgoi und Cornel Givulescu komponierten Melodien. Der Chor der Studenten der Theologischen Akademie aus Großwardein hat die Antworten an einer Sonntagsliturgie in der Kirche „Domnița Bălașa“ geboten. Unter den Priestern war auch Pfarrer Mihail Bulacu, Lehrer am Lehrstuhl für omiletische und katechetische Theologie von Bukarest, ehemaliger Religionslehrer in der Allgemeinschule „Iosif Vulcan“ von Großwardein und Lehrer für praktische Theologie an der Theologischen Akademie von Großwardein ... (da er Pfarrer der „Heiligen Elefterie“ Kirche aus Bukarest war – Bmkg. des Autors).

Die Studenten wurden zur Familie des Lehrers und Komponisten Mihăilescu Toscani eingeladen und haben ein Programm aus Serenaden und populären Melodien vorgeführt ... Obwohl seine Stimme nicht ganz in Ordnung war, hat der Lehrer Mihăilescu das eigene Werk „Hymne des Volkes“ gesungen, die vom Lehrer Cornel Givulescu in Männerchor-Partitur gesetzt später ins Repertoire der Studenten aufgenommen und auf der Bühne des Westtheaters von Großwardein an allen Nationalfeiertagen gesungen wurde, wo sie beim Publikum große Begeisterung hervorgerufen hat. In jenen Jahren wurde dieses Werk von den vereinigten Choren der Akademie für Orthodoxe und Griechisch-Katholische Theologie von Großwardein unter der Leitung der damaligen Lehrer und Komponisten, Cornel Givulescu und Francisc Hubic¹⁹ gesungen, der Eparchiebischof von

¹⁸ Vezi Arhivele Sinoadelor Eparhiale din Oradea, 1936. (Siehe die Archiven der Bistumssynoden von Oradea, 1936.)

¹⁹ Vezi pe larg în vol. *Francisc Hubic*, Oradea, 1973, pag. 6–7; Pr. Porumb Ioan, *op. cit.*, pag. 117–118 și Vasile Stanciu, *op. cit.*, pag. 198–199. (Siehe ausführlich im Band *Francisc Hubic*, Oradea, S. 6-7; Pfr. Porumb Ioan, *op. cit.*, S. 117-118 und Vasile Stanciu, *op. cit.*, S. 198-199.)

Großwardein war zu jener Zeit Nicolae Popovici²⁰. Diese Tätigkeit wurde durch einige vom Kultusministerium erteilte Gehaltssteigerungen anerkannt.²¹ Wie gesagt war Cornel Givulescu Gesanglehrer für Kirchenmusik und Ritual an der theologischen Institution am Schnellen Kreis für 24 Jahre (1924-1948), sogar nach der Umsiedlung der Akademie 1940 nach Arad und 1941 nach Temeswar.

Nach der Auflösung oben genannter Institution 1948 unterrichtet er zwei Jahre am vom Direktor Sabin Drăgoi geleiteten Konservatorium in Temeswar. Aus religiösen Gründen wurde er entlassen und letztendlich dank der Beharrlichkeit und Unterstützung des jüdischen Rektors, Max Eizicovici, ans Musik- und Schauspielkonservatorium in Klausenburg umgesetzt. Hier ist er mit einer Pause von ungefähr zwei Jahren (26. Mai 1953 - 4. Juli 1955), Periode, in der er verhaftet und der „Agitation gegen öffentliche Ordnung“ verdächtigt war, – sehr bekannte Phrase der damaligen Zeiten – am Lehrstuhl für Theorie und Solfeggio bis zu seiner Pensionierung 1958 tätig. Im Alter von 76 Jahren²² ist er am 20. Februar 1969 abgelebt und wurde in seinem Heimatdorf Săvârșin beerdigt.

c) Persönliche Perspektiven angesichts der Musikkunst

Cornel Givulescu zählt zu den wenigen rumänischen Musikologen, deren schöpferisches Werk sich nicht nur durch seinen Umfang, sondern vor allem durch die Qualität, den progressiven Charakter auszeichnet. Der Weg der langjährigen Unruhe von den vor- und zwischenkriegszeitlichen Studentenjahren in Budapest, Rom und Wien, eben inmitten der Widersprüche unter den damals unzähligen musikalischen Strömungen, haben ihn dazu geführt, diejenigen Komponisten von der Musikkultur der Welt zu schätzen, die durch ihren Beitrag eine repräsentative Epoche in der Entwicklung der Musik eröffnet haben (Bach, Mozart, Beethoven, Bartók, usw.).

Seine fortschreitenden Ideen, die denjenigen der Traditionsgebundenen widersprochen haben, haben sich vor allem im 5. Jahrzehnt des XX. Jahrhunderts geäußert, als er Lehrer für Theorie und

²⁰ Mircea Păcurariu, *op. cit.*, pag. 361. (Mircea Păcurariu, *op. cit.*, S. 361.)

²¹ Gradațiile I–IV, între anii 1927–1945, cu avizul Ministerului Cultelor, cf. Direcția Județeană Cluj, Arhivele Naționale, *op. cit.*, f. 4. (Gehaltssteigerung I-IV in der Periode 1927-1945, mit Zustimmung des Kultusministeriums, laut Nationalarchivs, Kreis Cluj, *op. cit.*, S. 4.)

²² Vezi adeverința de înregistrare a decesului la Sfatul Popular al municipiului Cluj, nr. 344/21.II.1969. (Siehe Todesurkunde beim Volksrat des Munizipiums Klausenburg, Nr. 344/21.II.1969.)

Solfeggio an den Musikkonservatorien in Temeswar (für kurze Zeit) und Klausenburg wurde.²³ Hier sollen einige von ihnen aufgezählt werden:

- die Idee von den Schöpfungsgesetzen der Volksmelodien;
- die Erklärung der Elemente der Musik als Momente der Entwicklung;
- das Verhältnis der Musik zu den anderen Künsten;
- die Verbindung zwischen der Entwicklung der Musik und der Philosophie;
- die klare Unterscheidung der ethnischen Elemente von den ästhetischen angesichts der Entwicklung des musikalischen Denkens im Verhältnis zu den entsprechenden Elementen von anderen Künsten (Architektur, Malerei, Skulptur, usw.);
- die Ausbeutung der technischen Ressourcen der großen Komponisten von verschiedenen Zeitstilen, usw.

All diese Elemente haben ihn als bemerkenswerten Musikologen von beruflichem Prestige sowohl durch seine aktive Teilnahme an Gesprächen beim Verband der Komponisten und Musikologen, dessen Mitgled er war, als auch durch seine unzähligen Konferenzen in bedeutenden Städten des Landes (Großwardein, Arad, Temeswar, Klausenburg, usw.) durchgesetzt.

Ein beachtlicher Teil seines Werks ist aber im Manuskript geblieben. In den klausenburger Archiven forschend habe ich eine Reihe von merkwürdigen Werken entdeckt, deren Chronologie im Folgenden aufgezählt wird. Das wichtigste Manuskript seiner musikologischen Tätigkeit bleibt „Das Problem des Schöpfungsprozesses in der Kunst“²⁴, ungefähr 150 lang, das im Sommer des Jahres 1958 geschaffen wurde. Wegen seines musikologischen Wertes als bedeutender Beitrag zur

²³ A se vedea referatul profesolului Romeo Ghirgoiașiu din 20.01.1959 privitor la activitatea muzicologică, pedagogică și compozițională a lui Cornel Givulescu, cf. Direcția Județeană Cluj, Arhivele Naționale, *op. cit.*, f. 16–18. (Siehe das Referat des Lehrers Romeo Ghirgoiașiu vom 20.01.1959 angesichts der musikologischen, didaktischen und kompositorischen Tätigkeit von Cornel Givulescu, laut Nationalarchivs, Kreis Cluj, *op. cit.*, S. 16–18.)

²⁴ Direcția Județeană Cluj, Arhivele Naționale, *op. cit.*, manuscrise (Problema creației în artă), f. 1–151; Vezi pe larg Cornel Givulescu: *Opere alese*, Ed. Universității Oradea, 2011 (ediție critică, note și comentarii de Pr. Conf. Dr. Mihai Brie), prefațată de Prof. Dr. Viorel Cosma, membru al Uniunii Compozitorilor și Muzicologilor din România. (Nationalarchiv, Kreis Cluj, *op. cit.*, Manuskripte (Das Problem der Schöpfung in der Kunst), S. 1–151; siehe ausführlich Cornel Givulescu: *Ausgewählte Werke*, Universitätsverlag Großwardein, 2011 (kritische Auflage, Bemerkungen und Kommentare von Pfr. Doz. Dr. Mihai Brie), Vorwort von Prof. Dr. Viorel Cosma, Mitglied des Verbandes der Komponisten und Musikologen Rumäniens.)

Kulturerbe der einheimischen Musik werden wir aus seinem Inhaltsverzeichnis einige von seinen originellen und fortschreitenden Ideen wiedergeben:

- „die Kunst ist das schönste und erhabenste Monument, das sich die Menschheit erhebt hat“;
- „die Kunstdenkmäler, die wir für ihr Alter verehren, oder für ihr Streben nach Vollkommenheit bewundern, reden uns über die Entwicklungsstufen, die die Menschen aller Zeiten hinter sich gelassen haben“;
- „in Kunst und durch sie gibt sich der schöpfende Künstler in erster Linie sich selbst und dann jedwelchen hin, die in ihrem Streben nach Erheben, Verschönerung des Lebens den zur Vollkommenheit seiner Hingabe geratenen Menschen in den Vordergrund stellen“;
- „das Geheimnis des Fortschritts auf dem Gebiet der Wissenschaften befindet sich eben in der völligen Geduld des Forschers zur Verfolgung, Beobachtung und zum Zuhören solange, bis sich ihm der Gegenstand seines Studium selbst auftut“;
- „das Auge und das Ohr sind die Tore, durch die ein Inhalt der Außenwelt mittels Licht oder Töne in des Menschen Inneres eindringt“;
- „jeder Mensch lebt in der von früheren Generationen errichteten, verschönernten und gezähmten Außen- und in seiner eigenen Innenwelt, die er langsam, mühselig, sorgfältig, mithilfe von umgebenden Menschen aufbaut, die durch die Reife ihrer Gedanken, die Reinheit ihrer Gefühle und die Macht ihres Willens Jahrhunderte oder -tausende beleuchten“;
- „das Gesetz des Erwählens des Menschen durch Musik hat die größte Bemühung vorausgesetzt“;
- „die vom Text unterstützte Melodie, ein altes Lied, eine Ballade, Legende oder ein Epos haben sich durch den Raum gekämpft und nach dem Monumentalen gestrebt“;
- „das Kunstwerk hat eine Vergangenheit, aber keine Zukunft“;
- „die in den Melodien des unbekanntes Bauern lagernde Wahrheit zündet die schöpferische Phantasie des gebildeten Musikers an und zeigt ihm den Weg der neuen Kunst“;
- „die Wahrheit schafft Haltbares und kriert das auch in einem Kunstwerk“;
- „jeder Stil stellt den Menschen dar“;
- der byzantinische Stil: der Wunsch des Menschen, den Himmel auf die Erde zu bringen“;

- „der römische Stil: der in voller Hingabe gebeugte Mensch“;
- „der gotische Stil: der Mensch in vollem Emporstreben, mit den Händen zum Gebet gefaltet“;
- „der Renaissancestil: der Mensch am Wendepunkt“;
- der Barockstil: der Mensch als Bürger“;
- „der Stil Bachs: der bewusste Mensch“;
- „die großen Aufklärer sind alle Stufen hinaufgestiegen, indem sie durch Wort oder Werk Geständnis geleistet haben“;
- „Béla Bartók (der schaffende Komponist des XX. Jahrhunderts) hat gestanden: Mensch, wenn du mich verstehen möchtest, steige durch Nachdenken zum Licht des Unendlichen, Welt, die ich auf meinem Wege aufgefunden und die ich mithilfe des Lichtes des kämpferischen Mutes betreten habe. In die Sphäre des unendlichen Lichtes eingetreten hat mich das hier aufgefundene horizontlose Licht zurückgeschreckt und ich habe mein Haupt fromm zum Anbeten gebeugt“;
- „über dieses Emporsteigen und die Übergabe vor dem Unbekannten spricht uns Beethoven durch: die neunte Symphonie, missa solemnis, die V. Symphonie, die Kreutzer Sonate, oder Schubert in seiner unbeendeten Symphonie“;
- „die Unruhe, das Eindringen in die von der Außenwelt gebotenen Wahrheiten, ihre Analyse, das Beurteilen des gesammelten Materials, das ist der Weg zu Höhen, zum Menschwerden, zur Geburt als Mensch mit Persönlichkeit“;
- „der Weg zur Persönlichkeit – Weg der Mühe“.

d) Musikologische Bemerkungen angesichts des poliphonischen Sonntagskonzerts Givulescus

Cornel Givulescu ist es gelungen, seinem berühmten Werk „Drei Liturgien“ für Männerchor einen authentischen rumänischen Geist von authentischer Prosodie einzuprägen, in dem der Text der Hymne, der den ganzen melodischen Diskurs inspirieren sollte, auf der Basis des für den Banat und das Kreischtal spezifischen Chorgesangs aufgebaut wird. Im Folgenden werden wir je ein Sonntagskonzert vom oben erwähnten, 1933 in der arader Diozösendruckerei erschienen Werk illustrieren. In diesem Sinne stellen wir vom Rahmen der ersten Liturgie das Sonntagskonzert „Sag mir, mein Herr ...“ vor.

In diesem Werk stellen wir die Tendenz des Komponisten zur liturgischen Verinnerlichung mit eschatologischen Aszendenzen fest, in

denen der innewohnende melodische monodische Diskurs durch eine mühsame poliphonische Abwicklung im Rahmen des „mi major“ Tones verdoppelt wird. Wir beobachten die Tendenz des Autors, die Bedeutung des Hymnentextes durch die Höhepunkt des Werkes zu betonen, die sich durch einen Sextensprung, bzw. durch den Vorzug der absteigenden Terz, sichtbar im ganzen melodischen Diskurs des Werkes, charakterisiert. Der Autor schreibt den Vorzeichnungen, bzw. inneren Kadenzen für die Verfolgung des Allgemeinzwecks der Arbeit – für die Umwandlung des Christen in einen aktiven Teilnehmer der Eucharistie und seiner Zukunft in „Seinem Reich...“, wonach wir alle streben – besonders große Bedeutung zu. So beweist er, dass unsere Seele der göttliche Hauch ist, der jedem Christen einen existenziellen Heiligenschein anbietet.

Beispiel 1.²⁵

The musical score consists of three systems, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is G major (one sharp). The first system starts in 4/4 time and changes to 6/4. The second system starts in 4/4 and changes to 6/4. The third system starts in 8/4 and changes to 3/4. The lyrics are in Romanian and Latin. Dynamic markings include *mf*, *p*, *pp*, and *ppp*. There are also accents and slurs throughout the score.

4/4 *mf* *Spu-ne-mi* *mi - e, Doam -* | 6/4 *ne, ce e - ste*
mf *p* *mf*

o - mul pe fa - ta pă- | 4/4 *mân - tu - lui* | 6/4 *Praf și*
ppp pp *pp* *pp* *pp* *pp*

40''

8/4 *lui - be - re ca re l* | 3/4 *bat vân -*
pp *p* *mf* *p* *pp*

²⁵ Preot Prof. Cornel Givulescu – *Trei liturghii*, Ed. Diecezană Arad, 1934, pag. 45–46. (Pfr. Prof. Cornel Givulescu – *Drei Messen*, Arad, 1934, S. 45–46.)

SONNTAGSKONZERTE IN LITURGISCHEN KOMPOSITIONEN...

7 tu - ri - le 8 la - rãși

su fle - tul

6 e - sie nu - mai o schin. 4 lea,

8 Doam - ne, i - na - 6 in - tea Ta

37'' 17''

Andante religioso

Das zweite zur zweiten Liturgie gehörende Sonntagskonzert „Ich hab' mich bemüht ...“ setzt mit einer Atmosphäre von Verinnerlichung, seinem Stil spezifisch monodisch an und durch für sein Werk repräsentative Sprünge in den Tonstufen mühsam poliphonisch fort. Dabei sind die Tonharmonie oder die absteigende Terz für jede Komposition Givulescus charakteristisch. Er alterniert die monodisch-poliphonische

Atmosphäre im Laufe des ganzen Werkes, der Oktavensprung ist bestimmend. Er schreibt den inneren Stimmen Tenor II und Bariton große Stimmen Bedeutung zu, was dem Werk einen kompositorischen Mehrwert erteilt. Der Hymnentext ist dem thematischen Patriarchenjahr spezifisch, in dem die Beichte, die Büße, die Präsenz der Tränen in der Hoffnung auf die Verzeihung der Sünden den ganzen melodischen poliphonischen Diskurs des Werkes konturieren.

Beispiel 2.²⁶

The musical score consists of three systems, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 4/4.

System 1: The vocal line begins with a *mf* dynamic. The lyrics are "O - ste ni - tam in - tru su - spi -". The piano accompaniment features a rhythmic pattern of eighth notes.

System 2: The vocal line starts with a *pp* dynamic, followed by *p* and *mf*. The lyrics are "nul Spă - la -". The piano accompaniment includes a *mf* section. A rehearsal mark "29''" is placed below the system.

System 3: The vocal line starts with a *p* dynamic, followed by *pp*, *mf*, *p*, and *p*. The lyrics are "voiu în loa - te nop - ti - le pa -". The piano accompaniment includes a *mf* section.

²⁶ Preot Prof. Cornel Givulescu – *Trei liturghii*, Ed. Diecezană Arad, 1934, pag. 79–82. (Pfr. Prof. Cornel Givulescu – *Drei Messen*, Arad, 1934, S. 79–82.)

SONNTAGSKONZERTE IN LITURGISCHEN KOMPOSITIONEN...

p
 5 *mf* *p*
 4 tul meu 3 Cu *mf* la-cră-mi-le 8 *p* me-le a-șter-
mf *p* *p*

p *pp* *p* *mf* *p* *p*
 6 Cu la-cră-mi-le 8 me-le a-șter
p *pp* *p* *mf* *p* *p*

f *mf* *p*
 4 nu-tul meu 6 *mf* voi u-da Toți s'au a-bă-
mf *f* *p* *f*

p
 4 *tut.* *mf* *p* toți s'au a-bă- *tut* *pp* *p* îm-pre-u
mf *pp*

MIHAI BRIE

bi - ne le, nu e

nu ste nici mă - car u-

nui

rit.

Andante religioso

Das letzte in diesem Beitrag erwähnte Sonntagskonzert, das zur dritten Liturgie gehört, wurde im den westlichen Werken, den Konzerten charakteristischen Stil verfasst. Hier erweitert sich der Komponist sein Schöpfungsgebiet vom einfachen zum Komplexen. Das Werk wurde größtenteils in Major verfasst, ist durch die Präsenz der fünf „b Molls“, was auf die Anwesenheit des innewohnenden monodischen Diskurses bei den tiefen Stimmen schließen lässt, harmonisch reich. Dieser setzt bei einer Tonstufe von absteigender Terz bei den hohen Stimmen fort. Dann folgt ein Mittelteil „heiter und süß, wie die Worte des Erlösers“, so wie es der Komponist formuliert, das wird mit einem andante maestoso fortgesetzt, in dem der Rhythmus bestimmend ist und der Reihe nach von einer Stimme zur anderen wechselt. Die Präsenz der Achtel- und Sechzehntelnoten schafft in diesem Teil des Werkes durch die übertriebene Farbenvielfalt

einen Zustand vom liturgischen „musikalischen Paroxysmus“. Der ganze poliphonische Ablauf betont die Bedeutung der Ehreerbitung vonseiten des echten Christen Gott gegenüber. „Lobt den Herren im Himmel“ entspricht der durch die liturgischen Worte „Der aus meinem Leib verzehrt und aus meinem Blut trinkt, mit mir eins wird“ ausgedrückten eucharistischen Kommunion. Das setzt durch die Mission des Verkündens nach Seiner Auferstehung unter allen Nationen fort und endet darin. Diese Mission kommt Seinen Lehrlingen, den Aposteln zu, um „das Wort bis zum Ende der Welt“ zu verkünden. Der ganze harmonische und melodische Reichtum schließt im Schweigen mit der Phrase halleluia in „fa major“ ab.

Beispiel 3.²⁷

The musical score consists of four systems of vocal and piano parts. The key signature is G major (one sharp) and the time signature is 4/4. The lyrics are in Romanian. The score includes dynamic markings such as *mf*, *f*, *p*, *pp*, and *f*. The lyrics are: "Lă-u-dați pre Dom-nul din ce-riuri Lă-u-dați pre Dom-nul din ce-riuri. Lă-u-dați pre El în-tru ce-le 'nal-te. Lă-u-dați pre El în-tru ce-le 'nal-te. Lă-u-dați pre Dom-nul din ce-riuri." The score ends with a fermata over the final notes.

²⁷ Preot Prof. Cornel Givulescu – *Trei liturghii*, Ed. Diecezană Arad, 1934, pag. 127–129, 133. (Pfr. Prof. Cornel Givulescu – *Drei Messen*, Arad, 1934, S. 127–129, 133.)

MIHAI BRIE

3 *mf* Dom - nul din 5 *p* ce - riuri Lă - u 4 *p* da - ți-l pre
4 ce - riuri 4 4 Lă - u - da - ți l pre

6 *mf* El în - tru ce - le i- 4 *f* nal - 3 *mf* te 4 *p*

Lin și dulce, ca vorba Mântuitorului.

5 Zi - sa Dom-nul 6 „Cel ce mâ- mân că tru - pul meu
4 4 4 4 4 4

3 și 5 bea sân-ge - le meu, în - tru 3 mi - ne pe-
4 4 4 4 4 4

SONNTAGSKONZERTE IN LITURGISCHEN KOMPOSITIONEN...

5
4 *p pp p mf* *p pp*

ire - ce și eu în - tru el.

3
4 *mf p pp*

Andante maestoso, ritm sigur.

Ten. 2

f

In tot pă - n.ân - tul a ie - șit ve - sti - rea

Ten. 1.

f

In tot pă - lor In 3mân - tul a ie - șit ve - sti - rea
In 4 tot pă mân - tul 4 a ie - șit ve - sti - rea

Ten. 2.

mf

12''

mf

lor. In 3 tot pă - mân - tul 4 a ie - șit ve - sti - rea

mf *p*

lor, A - li lu - ia. A - li - lu - ia, A - li -

f

B 1

In tot pă - mân - tul a ie - șit ve - sti - rea

MIHAI BRIE

Și la mar gi-ni-le lu-mii gra-iul lor. In-
lu-mii gra-iul lor

tot pă-mân-tul a ie-șit ve-sti-rea lor și la
In tot pă-mân-tul ve-sti-rea

mar-gi-ni-le lu-mii gra-iul lor. A-li-lu-ia.

Andante maestoso

Schlussfolgerungen

Vom Herrn mit besonderem intellektuellen und moralischen Vermögen gesegnet, wird der Pfarrer Cornel Givulescu zu einer der Elitepersönlichkeiten der Kirche der Vorfahren, der Kirchen- und laischen Musik von der ersten Hälfte des XX. Jahrhunderts. An den berühmten Universitäten in den Hauptstädten Ungarns, Italiens und Österreichs ausgebildet, zeigt er merkwürdige didaktische und musikologische Qualitäten auf.

Seine monodische und poliphonische Schöpfung wird im Banat und Siebenbürgen der Zwischenkriegszeit zum Referenzwerk. Indem er mit verehrten kirchlichen Persönlichkeiten, wie: Roman Ciorogariu, Nicolae Popovici, Valerian Zaharia, Großwardeiner Bischöfen, Nicolae Ivan, Bischof von Klausenburg, Nicolae, Metropoliten Siebenbürgens, Nicolae, Metropoliten des Banats, usw. und laischen Eliten, berühmten Komponisten und Musikologen, wie: Dimitrie Cuclin, Sabin Drăgoi, T. Brediceanu, Romeo Ghirgoiașu, usw. zusammenarbeitet, gelingt es ihm,

seine traditionellen, aber auch fortschreitenden, innovativen Ideen angesichts der rumänischen Spezifik im Kirchengesang größtenteils durchzusetzen. Diese Tendenz wird eine existenzielle Koordinate des Musikers aus Bihor sein. So schreibt er sich in die Galerie der großen Referenznamen der rumänischen Musikologie vom XX. Jahrhundert ein, während unser wissenschaftlicher Ansatz ein Beziehungspunkt in der weiterführenden Erforschung seines umfangreichen, im Manuskript gebliebenen Werkes zwecks Aufbewahrung und Werbung für die kirchliche Musikkultur im Kreischtal ist.

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GHEORGHE CUCU – THE COMPOSER'S CREATIONS IN MANUSCRIPT

STELIAN IONAȘCU¹

SUMMARY. In 1970, I.B.M.B.O.R. (The Missionary Biblical Institute of the Romanian Orthodox Church) published “Hymns of the Divine Liturgy arranged for mixed chorus”. This work contains only 50 hymns – just a small section of the composer’s creation. Nicolae Lungu, the author of the foreword on this edition, mentioned: “many hymns were issued in booklets, handbooks and musical periodicals; other hymns were preserved in manuscript, waiting to be published” (Gheorghe Cucu, *Cântările Sfintei Liturghii...*, (Holy Liturgy Songs...), Bucharest, 1970, p. IV). In this study we refer to the manuscripts kept in the Romanian Academy Library. Albeit much of Cucu’s musical scores were published and were shared by most of the Romanian and Diaspora choirs, there still remains an unexplored part of Cucu’s creation that completes the image of his personality as composer, conductor and professor.



Gheorghe Cucu 1882-1932

Keywords: choral Church music, Carmen choir, mixed choir music, sound harmony, repertoire, scores, Liturgy, manuscripts.

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Gheorghe Cucu (1882-1932) lies between the great Romanian composers of choral church music, carols and folklore processing. He is beyond a simple regional composer and places himself in the hierarchy of national composers, if we are to refer to the area of distribution and searching of his liturgical creation. He is - as Gavriil Musicescu or Nicolae Lungu are - a composer whose creation is easily assimilated as familiar to Banat and Transylvania, Moldavia and Muntenia, to which we add the Romanian diaspora, eager to sing *the Great Responses, True Theotokos, (Meeting of our Lord) Sessional Hymn 1, Tone 1: Let the heavenly hosts marvel at this mystery; Lord, Have Mercy on Me* or Cucu's carols. So, Gheorghe Cucu can be considered a national composer with universal reverberation in the panoply of Romanian composers of choral church music². Although he lived little among us, Gheorghe Cucu gives future generations an amazing biography: a rich and perennial choral work retaining freshness after about 100 years after his death, a high class pedagogical activity held as a professor at the Bucharest Conservatory, at the Academy of Religious Music and Nifon Seminary, and not least, twenty years at the Metropolitan choir desk/Patriarchate of Bucharest (1912-1932), where he achieved artistic performance matched only by Professor Nicolae Lungu.

1967 can be considered a year of some tolerance and relaxation of political life in favour of Church life in general and Church music in particular. During this year two uncensored monographies about two so-called mystics composers are issued - one monography entitled *Paul Constantinescu* by Vasile Tomescu and the other entitled *Gheorghe Cucu* by Nicolae Parocescu - and the subtle introduction of the Christmas oratory *Nativity* by Paul Constantinescu within the program of the musical season "George Enescu".

So, with the support of Mrs. Justina Cucu - wife of the late composer Gheorghe Cucu - Nicolae Parocescu drew up a comprehensive monography of that time, including the life and work of the composer³.

² *Choral Public Domain Library*, the site with most known choral scores, it has in its archive, among the Romanian composers only George Enescu and Gheorghe Cucu with *Baby Lord and Lord in Heaven*.

³ The composer's biography may be found in several sources. The most important are: Nicolae Parocescu, *Gheorghe Cucu*, Muzicală a Uniunii Compozitorilor din Republica Socialistă România Publishing House, Bucharest, 1967, 208pp. + 40pp. Annex., Viorel Cosma, *Muzicieni din România – Lexicon bio-bibliografic (Musicians in Romania – Bio-Bibliographical Lexicon)*, Vol.2, Bucharest 1999, pp. 124-128, with impressive bibliographical references found and researched by us in *Colecția Viorel Cosma* - collection (7 plicuri în biblioraftul muzicologului despre Gh. Cucu – 7 envelopes in the mucian biblio-cabinet about Gh. Cucu). The others are bio-bibliographical "ramifications" taken from this two main sources. We enumerate a few articles that may be found in

Gheorghe Cucu lived with intensity but only for 50 years. He worked to exhaustion, composed during nights and, at day; he worked for 14 hours at Nifon Seminary, with the Patriarchate choir, at the Conservatory or at the Academy of Religious Music.

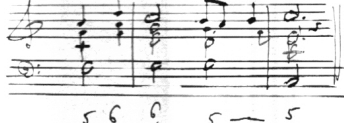
E.g. 1

136.

Alta nota streină acordurilor

Brodinia

Observați următoarea cadență perfectă:

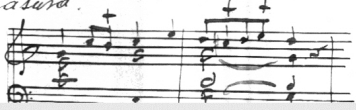


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Nota la însemnată cu o +, este o notă streină, semn de ornament notal reală și, și se numește brodenie. -

201) Brodenia este ornamentarea unei note prin înălțarea superioară sau inferioară; ea pleacă de la nota reală și tot la ea se recutorne, este de scurtă durată (în general) și ocupă parte slabă de timp sau de măsură.

Ex:



Pagină din Msr 6428 - Armonia consonantă

ROC periodicals: Teodor Manolache, *Gheorghe Cucu. Cuvinte de prețuire și de amintire la un popas comemorativ (Words of Cherish and Remembrance during a Time of Memorial Halt)*, în: "Glasul Bisericii" (The Voice of the Church), no. 12, year XVI, December 1957, pp. 895-908. Rev. Nicu Moldoveanu, *Profesorul, dirijorul și compozitorul Gheorghe Cucu – 100 de ani de la naștere (The Professor, Conductor and Composer Gh. Cucu -100 Years from Birth)*, în „Studii Teologice” (Theological Studies), XXXIV(1982), no. 9-10, pp.712-719; Gheorghe Vasilescu, *Documente inedite privitoare la viața și activitatea compozitorului Gheorghe Cucu (Surprising Documents Regarding the Life and Activity of Composer Gheorghe Cucu)*, în „Biserica Ortodoxă Română” (ROC), C(1982), no. 7-9, pp.719-730; Rev. Marin Velea, *In memoriam: compozitorul, profesorul și dirijorul Gheorghe Cucu*, în „Glasul Bisericii” XLI (1982), no.11-12, pp.936-940; Stelian Ionașcu, *Corala Catedralei Sfintei Patriarhii – incursiune istorică (The Holy Patriarchal Cathedral Choir – Historical Insight)*, in "Glasul Bisericii" no.4-6 (2008), p.358-368.

He saw daylight on February 11, 1882 in a village in Moldova, in fair Puești (Tutova) of Bârlad area, being the sixth child out of nine of Vasile and Smaranda Cucu. Birthplace views were affected by poverty and desolate sceneries, but he kept in memory local carols and songs of fiddlers in the area. In 1890 he was taken to Bârlad by his maternal uncle, Ion Butoi - singer of the Princely Church in the city - to learn the practice of pew. Enrolled in the singers' school in Bârlad, his innate musical talent would be noted and valued by the Psaltic teacher Damian Rânzescu and by the master of vocal music, Athanasie Popovici. The latter, conductor of the choir at the Royal Church and former student of Musicescu, has made Gheorghe Cucu an exceptional pupil on the notes system, giving him the opportunity to lead the church choir as well.

The quiet life in Bârlad did not seem enough to Gheorghe Cucu, wishing to further explore the mysteries of music. He got, for a period of one year, to Brăila (1898-1899), a city with developed liturgical musical tradition at the time. He entered as a tenor in the choir of Sfinții Voievozi Church, where he befriended Ion Croitoru⁴.

In the spring of 1899, with some resources saved in Brăila and a large background of musical knowledge, he arrived in Bucharest, just as D.G. Kiriac returned from Paris with a new vision of what choral singing in the church must be. He began, as in Bârlad, as chaplain at Droboeteasa Church and, after he was observed by Kiriac he was promoted pew singer I (1901) and choir conductor (1904) at Brezoianu church⁵. He would remain here until his departure to Paris, there, all the same, a choir conductor and at his return, until the end of life, he would be a director of the Patriarchate choir.

This briefly mentioned stage in his life has its own story. In 1909 he enrolled at the Conservatory for the class of George Brătianu, and after his death, he entered as a student in the class of D.G. Kiriac. His relationship

⁴ Details about the friendship of the two, see in Niculae Parocescu, *Gheorghe Cucu...*, pp. 8-9.

⁵ The Brezoianu Church Parishioner, treasurer N. Avramescu, issued a certificate showing that: "Mr. Gh. Cucu has been in function at this church for five years as a first Psalt and for two years as a choir conductor. In the meantime Mr. Gh. Cucu has proven a good Psaltic knower and performer and especially a choir director. In this last quality he looked for and managed to bring a characteristic note to the choir by introducing traditional melodies into our church in choral form, presenting a repertoire of religious pieces in church tones, harmonized by the eminent master D.G. Kiriac and by himself, these being introduced by him for the first time in the Church and surprised and were positively appreciated by this church parishioners and the competent people in this domain, frequenters of Brezoianu Church" (*Certificate* of Brezoianu Church of October 11, 1906, original ms, on paper sealed with the stamp of the Ministry of Justice in: *Colecția Justina Cucu și Colecția Viorel Cosma*) – Justina Cucu Collection and Viorel Cosma Collection.

with Kiriac was one of affection and fatherly love, both of them having benefited from it: Gheorghe Cucu, a good knower of Psaltic notation, gave Kiriac transcripts for *Psalt Liturgy* (published posthumously), he was a reliable tenor in *Carmen choir* and he replaced Kiriac in teaching Conservatory courses. Kiriac enabled him to work with a prestigious Choir as secondary conductor; he would sing his first Athenaeum⁶ creations and will support him in his teaching work. At Conservatory (1900-1905), Cucu was *the first student* every year, always in step with his master, and when the opportunity of a vacancy arose at the Romanian Chapel in Paris (1905), Gheorghe Cucu occupied it by competition. He would delay the departure until after the summer of 1907. Meanwhile he got married to Lucretia Teodorescu with whom he had two children, then the 1907 Revolt broke out, an event that would not go unnoticed by Cucu - son of a peasant. Therefore, he composed a piece with a message -*Fate Fairy* - which could only be sung in 1909, with an amended text⁷.

In Paris he would be living in Antony village (*Rue de Press*), in the vicinity of the capital. Here he would make friends with Dimitrie Cuclin with whom he would share training courses; they would help each other and go together to concerts in Paris. Why would Eastern European students choose Schola Cantorum and not the National Conservatory? First, because the two schools had different trends. Schola Cantorum with Vincent D'Indy stimulated the enrollment of foreign students who came here with their national specifics, while the State Conservatory was intended for Western European aristocracy. One of the teachers in Schola Cantorum was Bourgauld Ducoudray, knower of the oriental ways and of the old Greek ones. With its *proselytizing*⁸ spirits, Schola Cantorum welcomed these folkloric music and liturgical tradition bearers in southeastern Europe with open arms. We know that all conductors from the Romanian Chapel in Paris were theologians, except Kiriac. However, Gheorghe Cucu was forced to follow an introductory course in composition, harmony and

⁶ The first choral pieces harmonized by Gh. Cucu and sung by Carmen choir in the Athenaeum are *Foaie verde baraboi și Foaie verde cimbrisor* (1902, respectively 1904) thought as folkloric diptics and *Liturgical Responses in tone V* (1905), about which we find a note made by the composer on Ms. 5573: "These responses, processed while I was a student in counterpoint, were sung by Carmen and conducted by my beloved Master D. G. Kiriac, on May 21, 1905 in the Athenaeum. They are my first serious piece of work". Signed by Gh. Cucu, March 1931, and the second note, „Al. Podoleanu, Master of Master D. G. Kiriac was delighted and assisted in all rehearsals made at that time at Turnu Nevera."

⁷ To the folkloric processing *Ursitoarea (Fate Fairy)* he will add later on *Sus bădiță*, the two being sung in diptics.

⁸ Nicolai Parocescu, *Gheorghe Cucu...*, pp. 21-22.

counterpoint at the National Conservatory with Georges Caussade and had to learn French. Only then would he follow the composition course of Vincent D'Indy for three years, having the task of leading the choir of the Romanian Chapel in Paris. Because here he tried to enrich his repertoire - in addition to the classics Musicescu and Wachmann - with pieces processed by him and Kiriac, enmity between Cucu and the superior of the Romanian chapel had been created, followed by complaints and an exchange of correspondence with the Metropolitan ending into eventually shortening his stay in Paris. This conflict brought him a collateral "use": he started a work entitled *Religious Choral Music*, completed in Bucharest, but lost on the road to publication, around the office of the Metropolitan Administration advisers.

E.g. 2

Ms. 5666

Glasul I M.F.

Vecernia

Sau
Prugăciunile și cântările
de seară. -

Slujba bisericască se împarte, simbolic, în trei părți:

- a) Vecernia ce se cântă în ajunul sărbătorii seara
- b) Utrenia în dimineața sărbătorii
- c) Liturgia . . . oficierea în ziua sărbătorii între orele 10-12. -

Fiecare din aceste părți sunt precedate de psalmi citiți sau cântați. - Între aceste părți se poate strecura o bună parte de timp dar ele trebuie făcute toate la vremea lor și nu se poate oficia Sf. Liturgia singură fără cele două părți precedente. -

In the summer of 1911 we would find Gh. Cucu in Bucharest, with two children and a sick wife (in 1912 Lucreția Teodorescu died), the composer trying to get a life. Kiriac gave him a substitute position at the Conservatory (*Department of Theory and Solfeggio*, 1911-1912) and starting with 1912 he would become a Metropolitan choir conductor with a low salary, accepted because of unemployment. The Metropolitan gave him a house. The Metropolitan Choir gave him the possibility to work with a choir and bring his works alive. Since the choral work did not provide the necessary daily living, he was bound to take an additional teaching job in Pitesti, Slatina and Turnu Severin, provisionally and by commuting. The daily life of the composer and his family was a problem until 1920 when he was appointed a music teacher at Nifon Seminary, and in 1928, a professor at the religious music Academy. In 1917 he remarried with Justina Cucu and had another three children, a thing which would load his daily agenda even more, having to teach private lessons.

The end of Cucu was rushed by his hereditary liver disease, combined with hard work, a struggle with endless financial difficulties and bitterness occasioned by intrigue and injustice. His life was, however, very rewarding as well. All students loved him and appreciated him for the clarity of his explanations during the courses he held. The dull object "Theory and solfeggio" would become a relaxation with him when he sat down at the piano. When the intervention of the Master would bring the solfeggio accompanying melody or surprising harmony "... we did not want to leave the course," a former student, Olga Boga, a pianist⁹ would say. At Nifon Seminary his teaching work with children outnumbered the hours of curriculum, requiring time and energy to achieve performance with seminary students. He had to instruct choirs on age levels and appoint them to sing on Sundays and holidays in the school chapel or other churches in the city. Naturally, they were led by student conductors and they had to be prepared by their Master. Here he brought off the *Theory and solfeggio Course* in four parts for seminars and schools.

In 1928 he was called to teach at the Religious Music Academy. It was recognition - late – of his qualities and relief from private lessons heaviness. In 1928-1929, a series of intrigues attempted to remove him from the leadership of the Patriarchate Choir. The problems he was facing were the lack of seriousness of choristers who would not provide stability and continuity to the choir. However, the Choir never lacked a suitable repertoire and the expected artistic level was grounded on a faithful nucleus of musicians. In order to grow chorus wages, he made lobby to the City Hall

⁹ Nicolai Parocescu, *Gheorghe Cucu...*, p. 117.

and endured the humiliation of the Archdiocese¹⁰ administration, requiring the intervention of Constantin Brăiloiu in 1929 not to lose his job and the given house, the official guilt being "repertoire disarray". His liver disease worsened its degradation owing to his more frequent outings to "schituleț" in recent years, a restaurant on the Principatele Unite Street at the corner of Olympus street. On August 24, 1932 he died¹¹.

¹⁰ From *Arhiva Arhiepiscopiei Bucureștilor (The Archive of Bucharest Archdiocese)* we find out that Gheorghe Cucu complained – around 1930 – of “the treatment” offered by the Economic Sector Administration that would delay the filling in of “forms for chorister salary payments” (*The Archive of Bucharest Archdiocese, file no. 387/1930*), considering this as “unpermitted meddling in (its) duties” because “the church choir staff is a lodger, changing places many times from one month to another”, “chorister wages would differ according to voice quality and their number in variable either by their firing or by their withdrawing or, on the other hand by some good voices acquisition”. As conclusion he prayed not to be “teased, harassed and suspected” so that he could continue his activity of a conductor and composer, for only peace of mind offered him the time to be the author of so many works as well as of the famous “Patriarchal Hymn”, a referential musical piece until nowadays¹⁰. (Stelian Ionașcu, *Corala Catedralei...*, în „Glasul Bisericii”, no.4-6 (2008), p.368).

¹¹ Gh. Cucu’s funeral was made without too great honours from lay and church authorities. He was buried in Ghencea cemetery, being attended by a group of priests – without a hierarch – a choir made up of a few Carmen choristers, few speeches and cold and laconic announcements in the media of the time. Step by step, in the years of his anniversary after his passing away, all these shortcomings have been recovered and made right through a number of studies and articles about the composer’s life and works and his bones movement to Belu Cemetery, next to all the Romanian composers. The most comprising article on Gh. Cucu’s funeral was written by Teodor Manolache, *Gheorghe Cucu. Cuvinte de prețuire și de amintire la un popas comemorativ*, in: “Glasul Bisericii”, no. 12, year XVI, December 1957, pp. 895-908. Gh Cucu’s image was outlined with a lot of mastery by Rev. Prof. Nae Popescu and by Cucu’s wife, Justina Cucu: “He was not commanding, he was not towering. Shorter more than tall, with a round face, dark brown skin, black hair, vivid, brown eyes; not giving importance to dressing, it was not in his personality; he never wore a tie but a black lavalliere. Nevertheless he was likeable; one would easily familiarize with him and would have positive feelings under his baston, even when he used to make sharper observations. One could not get upset with him. His likeness brought him by pure, abiding friendships. His grave had seen tears not only for the composer but also for the likeable man with unhidden thoughts” (Rev. Nae Popescu, *Muzică și poezie (Music and Poetry)*, Filarmonica Magazine, year I, 1936, no.9-10, p.2). “He had a good height, with a well-built body, vivid but never rash in speech or gestures. He was temperate, patient and calm in all circumstances, in professional injustice or in the multiple concerns and hardships in his family life. The few people that understood him would not forget his eyes full of light, attentive to details, always mastered by deep thoughts. He was a lonely person, but not surly, obsessed with sound harmony, always looking for their true and deep expression. Gentle and unpretentious, he lived away from ambitious unrest and earthly speculations, far from the importance of recognition, although he had a lot of needs knocking at his door. He was a perfect friend and a guide to his disciples, in whom he was looking to develop the sense of true musicality, dedicating time and guiding lessons outside school, without material interest. He hated lies, oppression,

Ms 5572

Din conoile bisericii ortodoxe române .

Autologie
de
Cântări religioase
culese după Audeumul
Ivali-Prea-sfintei Sale
Domnului Doctor
Miron Cristea
Patriarh al României
de
G. Cucu
Profesor la Conservatorul din București, directorul
Comisiei Patriarhale, etc.
în anul 1925.

Ms 5572 - Antologie de cântări religioase - foaie de titlu

His short life, too excited and full of material shortcomings, did not allow Gheorghe Cucu to see too many works printed during his lifetime. His *Liturgy* for mixed choir was published in 1970 with a preface, through the care of professor Nicolae Lungu and concerts were inserted through various collections (*I will love you, O, my Lord*, or Nicolae Lungu's Psaltic Liturgy).

A cursory check of the composer to the Romanian Academy Library file cabinet – the Music cabinet¹² - surprised by the large number of works inventoried as creation manuscripts. Researching these manuscripts, we

speculation and arrogance in any form. He used to attack these sins through irony and advice. His childhood, spent in the countryside, had taught him to know rural beauty, the soul of a simple, working man; to know the melos and folkloric rhythms, to love nature. The pew, where he started to learn the musical rudiments, with difficult psaltic deciphering, had wakened the ardent wish to know the laws of binding sounds that would be so magic to him....” (Justina G. Cucu, manuscript text from *Colecția Viorel Cosma*).

¹² We use this occasion to thank to bibliograph Daniel Gabriel Achim, a curator of the Music Cabinet in the Romanian Academy Library, who had the patience and kindness to offer us the occasion to study Gheorghe Cucu's manuscripts.

reviewed the tortuous course of works which undergone changes until their publication, or scores that could be found in 2-3 variants due to passages for which the composer found another harmony (eg., *Responses in voice V* by Anton Pann, or *To Your Cross*), also works left unfinished or in the stage of design. The manuscripts were brought and donated to the Romanian Academy Library in 1967, that year we remembered as allowing more freedom of expression to values related to the Church and the Orthodox Christian faith. No one knows who brought them, because it was not recorded in the register, but it is possible that they were donated by Justina Cucu, taking into consideration that she lived until 1982¹³.

I. Theoretical Works in Manuscript:

a. The fate of an important work - *Religious Choral Music* - was sealed by declaring it lost on the way to publication. Nicolae Parocescu remembered it and reconstituted a few ideas on the basis of drafts (approx. 20pp.): In the introductory part he writes a history of choral music in our Church, considering that the legacy of predecessors had to be carried forward and improved, the composer is a proponent of reforming choral church singing, on a new basis of psaltic tradition. As one who had experienced pew singing, he said that musical training in 'cantorum' schools was insufficient, "for city churches pew singers should graduate the Conservatory"¹⁴. However, the approximately 20 pp. of remaining draft will not be able to render the content of a doomed work.

b. In the Romanian Academy Library there is a *Harmony Treaty* in a single volume of 139 pp. (MS 6427), on which there is a note: "*This work we started in autumn 1918 at the Romanian armies' re-entrance in Bucharest.*" This course would be completed and restored in a work called *Consonant Harmony* (MS 6428-1,2,3) in three volumes comprising 496 pp, and an annex, MS 6429, *Two Notebooks with Harmony Exercises* in four voices, solved by Gh. Cucu, 81 pp. The three volumes are made small, manuscripts book-tied with regular leaves and lined staves. The value of this *Harmony Treaty* is undeniable even for our time; no doubt it had been so for the period it should have been printed. It is true that some musical

¹³ "The family painfully announces the passing away on September 3, 1982, of beloved and kind Justina G. Cucu (96 years old). A distinguished music professor and school choir conductor, old Carmen chorister, researcher and editor of her husband work, composer Gheorghe Cucu. A devout thought on the 40 days memorial from her passing away". (From *Colecția Viorel Cosma*)

¹⁴ Nicolai Parocescu, *Gheorghe Cucu...*, pp. 36-39.

terms have evolved but, in general, themes are classic: *"About Accords. The Vocal Melodic Movement. Harmonic movement. Common Notes. Passing Notes. About the Musical Phrase. About Cadences. Modulation. Anticipation. Echappee. Tetrachords. Pentachords. Imitation ..."* Also, the *Two notebooks* with Gheorghe Cucu's worked examples would form the basis of thorough preparations for a conservatory or theology student who is fond of choral music. The conception of the work is original due to material systematization, due to its clear and comprehensive explanations. Approved, the treaty would have been more useful to several generations of students and it would have been the best work of its kind in the interwar period. In the publishing process the report of D.G. Kiriac was favorable and truthful¹⁵, but the Ministry also requested the opinion of Professor Castaldi and D.G. Kiriac's resolution did not appear on the publication request form any more so, the Harmony Treaty remained a manuscript until today. Proud, Cucu withdrew the request and did not even stencil duplicated the course, because size did not allow it.

c. The Music Theory Course (*Course of Theory and Solfeggio for Seminaries and Normal Schools*, MS 6104, 427pp.). The pedagogy of the *course* is a perfect exposure of ideas, it is a brick by brick conceived work, born from experience in practice with students and seminarians and brought to a level of understanding, order and clarity for anyone wanting to go through the text. Although approved, it will remain, as the above work, a masterpiece manuscript.

d. MS 6075 Ten simple pages with *Solfeggios* by Gh. Cucu for exams at the Conservatory;

e. MS 5666 Studies and Psaltic Transcripts. Vespers tones I and V. It is a theoretical work of ritual, liturgical and musical analysis of Vespers for tones I and V, with examples of Psaltic and score notation.

¹⁵ "The Harmony Treaty by Professor G. Cucu is a serious piece of work, with clear and methodical explanations and of great use for the students of music conservatories, especially for those who cannot use foreign treaties...This treaty is very useful for our students and we are of the opinion that certification asqed by the author should be granted, that of being introduced in curricullums of conservatories and music schools in the country. And because such a work in the special literature addresses a small number of readers and from its selling printing costs cannot be covered, we consider that the Ministry, as encouragement to the author, could grant him financial aid for publishing". D. G. Kiriac... *Avis (Approval)* on Request of August 9, 1923.

159 *Imnul patriarhal* *Muzica de G. Cucu*

Pre sta-pă-nul nos-tru Pa-tri-er-hul Mi-ron Doa-mne il pă-
ses-te Doa-mne il pă-ses-te Doa-mne il pă-ses-te în-tru multă
aii în-tru multă aii, multă aii

Msr 5572 - Imnul patriarhal - pp.139-140

II. Musical Compositions in Manuscript

Many of Gheorghe Cucu's works are printed and became immortal, being sung with love, both by church choirs and the secular ones. If we refer only to the religious creation, it is enough to recall the *Katavasia stichera of the Meeting of our Lord, At the Babylon Waters* and *Have Mercy on me, O Lord* - published in the collection *I Will Love You, O, Lord*, printed in the time of Patriarch Justinian, pp.27-49, then we should recall *The Holy Liturgy Songs for Mixed Choirs* published in 1970 and the collections of *Carols* published in several editions. But our focus is on the composer's creation in manuscript.

a. *Anthology of Religious Songs* (MS 5572), in full title - *Romanian Orthodox Treasures. Anthology of Religious Songs collected at the urge of His Holiness Patriarch Miron Cristea of Romania*, PhD by G. Cucu, Professor at the Bucharest Conservatory, Patriarchal choir director etc. in

1925 - is a work of 160pp., in manuscript, that reveals Gheorghe Cucu's concerns for the liturgical repertoire of seminarians. It contains songs in one voice and harmonization in two or three voices, a total of 140 songs, written on notebook leaflets. The last work in the collection – *The Patriarchal Hymn* pp.159-160 - is an original composition composed especially for Patriarch Miron in 1925, at the proclamation of the Romanian Orthodox Church as Patriarchy and since then, this song has remained the same, with the name change for patriarchs enthroned in the helm of our Church, adapting music for two, three or four syllables, depending on the name of the patriarch.

Few have tried to compose a patriarchal hymn and none was equivalent to Gheorghe Cucu's composition. We remember that from this collection, carols were taken and published, also, fragments from *the Liturgy in three equal voices* or some concerts that he transformed from two or three voices into music for mixed choirs (*The Myrrh Women's Lamentation, Funeral songs, Palm Sunday Carols* etc.), but the Anthology, as it appears in the manuscript, was not printed, although it had hints and tips from the author to insert certain feast icons, before those songs.

b. Liturgical Responses. Mss 5573, 5574.

We do not know why these responses were not considered along with the Songs in the Holy Liturgy for Mixed Choirs in 1970. It is possible, due to variants - at least three - for the same work, and the editor and professor Nicolae Lungu's impossibility to opt for any of them. It is possible that Gheorghe Cucu dropped them, considering them "school staff", without glory and even epigonic, but since they were sung with *Carmen* at the Athenaeum, it was not appropriate to deny them under the pretext that the song was not the original one. We know that later, Nicolae Lungu and I.D. Chirescu wrote on the same song two different versions of harmonization, which is right, thinking that some folk or church songs can be assigned perfectly valid multiple-choice modal processing. The fact is that the score with Liturgical Responses in tone V remained in manuscript and those who would like to sing them must choose either the one sung with *Carmen* choir, or the two *corrected* variants. Note that Nicolae Lungu published in Cucu's Liturgy 1970 *Responses in tone VIII* (MS 5577), which are found among manuscripts in a single variant, which leads us to believe that the reason for not publishing *the Responses in tone V* is the indecision to choose one.

MS 5584 - *Cherubic*, two-sided pages identified by us as a song in tone V is an unfinished score. Although it gives indication "see another, better sheet", unfortunately, in the whole collection of manuscripts, no other copied variant of this *Cherubic* may be found.

II

Crucii Tale

Msr 5610 - Crucii Tale - variantă

To Your Cross. MS 5609 for ATTB, published in the *Mixed Chorus Songs for the Holy Liturgy (XXV-XXIX)*. For this diatonized melody in tone 2 and converted by Gh. Cucu, we can find three more variants in Mi, Fa and major Sol without large differences in harmonization (MSS 5610, 5568, 5565). Other works remained in manuscript:

Ms 5586 *Aghios o Theos*;

Ms 5588 – *The Voice of The Lord Over Waters*

- *Today the Nature of Waters*

- *Like a man You came* (men choir);

Ms 5590 *Psalm verses to The Three Holy Hierarchs* (men choir);

Ms 5591 *You Revealed Yourself to the World Today* (men choir);

Ms 5593 *Troparion in tone 3* (mixed choir);

Ms 5594 *Your Birth, Theotokos* (mixed choir);

Ms 5595 *Repentance Song*. The text of the song is the one of the Great Lent Prokeimenon, *Do not Turn Away Your Face...*, and we find one version with solo mezzo soprano and mixed choir and another, solo with piano accompaniment (Ms 5638). Both versions are incomplete;

Ms 5596 *Bless the Lord, O, My Soul*;

Ms 5601 *The Great Ektenia* (Fa) with 12 Responses for mixed choir;

Ms 5621 *Cherubim in Fa #*;

Ms 5626 *Cherubim in Re* for 4 feminine voices;

Regarding Gh. Cucu's unpublished creation, we opened the door to a closer analysis of the scores we have listed throughout this study and of the theoretical work that never saw the light of day due to unfavourable circumstances, but which deserve the right to be published.

The Increased attention to the creation of Gh. Cucu finds its wanted legitimacy due to the original character and personal touch of his liturgical creation without contrasting with the previous choral tradition and with Church acriveia regarding "novelty" in worship. Those who analyzed Gh. Cucu's creation noticed, first, the synthesis between folk vein and the church. The two sources are found naturally in the personality of the composer, knowing that Psalms were recruited from rural areas but trained in monastic schools or institutionalized by the Church, the synthesis of archetypal elements being inevitable. This occurrence of folkloric and religious synthesis is practice with foundations in the long history of the Romanian Christian people. The beginnings of Christianity in the north of the Danube were not deprived of cult manifestation at local level, although without a rigorous church organization, leading to a rich expression of folk elements in worship, and after the Slavic-Byzantine organization activity of our Church under direct obedience to Constantinople, the imposing of musical repertoires formalized in Byzantium were adapted to Romanian language and Romanian feeling. Therefore, the emergence of choral singing of Protestant origin and its "planting" at the beginning of XIX century in the Romanian liturgical space was flagrantly contrasting not only to a long monodical tradition but with the very spiritual structure of the people, to which this kind of singing did not say anything. The manifesto promoted by D.G. Kiriac and picked by Gh. Cucu and his followers failed to replace Gavriil Musicescu's Liturgy, but offered an alternative that has found echo in the view of the *traditionalist* composers of choral church singing.

As a student of D.G. Kiriac, Gh. Cucu takes a step-ahead of his master, who was an adamant supporter of processing the pew monodic singing of the choir. Gh. Cucu preferred working in "psalt style" carefully choosing songs, transforming them and adapting them to his temperament. Suffice it to say that the monody beginning of the Cherubic in Mi is the monody transfigured of *Our Father* by Anton Pann. Gh. Cucu's pioneering action will be fully formulated by Paul Constantinescu who also wrote a *Liturgy in Psaltic Style*, while Nicolae Lungu and I.D. Chirescu remain tributary to the harmonization of psaltic quote for two liturgies (in tone V and tone VIII).

Another phenomenon encountered in Cucu and taken from his master D.G. Kiriac, is the *diatonization* of melodies in tone II (*To Your*

Cross and Christos Anesti). One should not question that Gh. Cucu could harmonize some chromatic melodies, but the judicious selection of melodies that suit his temperament was made in line with that of those who listen, eliminating whatever was foreign to rustic life where he was born and lived.

Finally, another feature of the works of the composer is to focus attention on some favorite liturgical issues: the theme of *Virgin Mary* to whom he dedicates all *Axions*, (Meeting of our Lord) *Sessional Hymn 1, Tone 1: Let the heavenly hosts marvel at this mystery* and the Theotokos Troparion of Matins in tone III: *Awed by the beauty of your virginity* or the theme of repentance (*Have mercy on me, O God; Repentance Song* and *By the Rivers of Babylon*).

Gheorghe Cucu's work represents an important moment in the development of Romanian choral music. His melodic line was full of bright colors with origins in homeland folk and pew practice, it bestowed him a personal style, of remarkable authenticity, achieved thanks to a craft mastered firmly in the art of composition and choral processing of carols, folklore songs and church songs.

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ETHNOGRAPHIC AND FOLK MUSIC TRADITIONS OF JOBÁGYTELKE (SÁMBRIAŞ) - II. PART -

HENRIETTA CIOBA¹

SUMMARY. The paper hereby entitled *Ethnographic and Folk Music Traditions of Jobágytelke (Sâmbriaş)* presents a village in Mureş county. I started my research on this village already during my high-school years, more precisely in the school year of 2012-2013. This was the period when I collected the pieces of information regarding the traditions and folk costumes of the village and the 23 tunes that Mr. András Sinkó (my teacher of ethnography at the time) helped me do the notation for. In the first year of my university studies I extended the paper. This was the period when I collected the children's songs, the nursery rhymes and the children's plays that used to be played by the old generation in the nursery and in elementary school. This year I attempted to set the existing information on scientific basis and to collect more information. This is when I dwelt on the origin and historical data of the village, on the community institutions meant to preserve traditions, on folk dance and the members of the folk dance ensemble. I succeeded in noting another 21 new tunes, 3 of which I wrote down from recordings made by the late Antal Balla. In the paper I used 28 other tunes as well, besides those collected by me. For these 28 other tunes I own acknowledgements for István Almási, PhD who kindly granted that I have access to his collection kept at the Folklore Archive of Cluj-Napoca. The paper hereby could not have been written without the kind help of Ilona Szenik, PhD. It is her merit that my research can rely on scientific grounds and that the tunes are organized and have musical analysis attached to them. And last, but not least I owe acknowledgements to my thesis coordinator, PhD Júlia Köpeczi-Kirkósa to PhD Zoltán Gergely, collaborator at the Folklore Archive of Cluj-Napoca and also to my informants from the village and to all the inhabitants of the village who readily informed me and introduced me to village life.

Keywords: folklore, folk music, research of folk music, musical analysis, folk costumes, folk dance, folk tradition

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3. Customs and tunes for various events

3.1. Customs related to age

3.1.1. Children's games, songs and nursery rhymes

Today children would learn games and songs mostly at school; therefore I gathered information rather from two elderly persons.

1. Skulking or pitpalac (Boldizsár Miklós, 77, Sâmbriaș, 2014.)

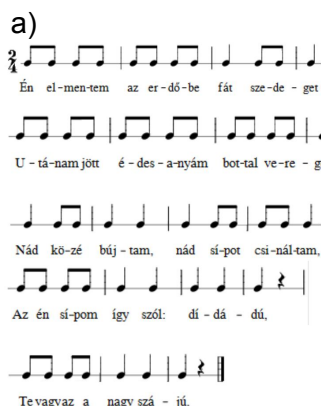
This is the regular *hide and seek*, played by several children who decide by a counting-out rhyme who will be the seeker. The seeker would cover his eyes and start counting while the others would conceal themselves into the environment. Then the seeker has to seek for his peers, but if he does not mind the home base and someone from among the others reaches home base without being noticed by the seeker, he is the winner. If the seeker locates somebody, that child will be the new seeker and if all players manage to reach home base without being noticed by the seeker he will be seeker again.

2. Counting-out rhymes (Irén Kiss, 67, Sâmbriaș, 2014.)

The rhyme would be chanted rhythmically, proceeding by quarters; on whomever the last quarter falls will be the seeker.²

E.g. 1

a)



Én el-men-tem az er-dő-be fát sze-de-get
U - tá-nam jött é - des - a-nyám bot-tal ve-re - g
Nád kö-zé búj - tam, nád sí-pot csi-nál-tam,
Az én sí-pom így szól: dí - dá - dú,
Tevagyaz a nagy szá - jú.

b)



Ki-fu-tott a gom-bóc a fa-zék - ból,
Tó, stó, stól, fa-za-kas - tól.
U - tá - na ment nany-nyó fa-za-kas - tól.

² The translation of the lyrics is: I went to the forest to gather some wood / My mother came to look for me, she would. / I hid between the reed and made a flute out of it / My flute goes: di-dah-doh / You are such a big mouth. // The dumpling ran out of the big hot pot / Nanny after it did go/Sto-sto-sto.

3. Squirrels (Irén Kiss, 67, Sâmbriaș, 2014.)

A larger group of children is needed for this game. It is usually played at school in elementary classes. Children divide into two groups. Some of them would face each other and join raised hands (these are the trees). Those left find a “tree” (they are the squirrels), but there is one tree less than squirrels so one person is left without a tree. When the teacher calls out “Hunter”, every squirrel quickly attempts to find a new tree and whoever failed is “out”. Trees gradually disappear and the winner is the squirrel that manages to stay the longest in the game.

4. Csip-csip csóka (Peck Peck Jackdaw) (Boldizsár Miklós, 77, Sâmbriaș, 2014.)

Csip-csip csóka, vak varjúcska,
Komámasszony kéreti a szekeret,
Nem adhatom oda, tyúkok ülnek rajta, hess!³

Children say the rhyme keeping the back of each other’s hands pinched and when they come to the part ‘shoo, shoo, shoo!’ the winner is the child who starts shaking his hands earlier.

5. Körben áll egy kislányka (There Is a Girl In Mid-Circle) (Irén Kiss, 67, Sâmbriaș, 2014.)⁴

E.g. 2

Kör - ben áll egy kis-lány-ka, Lás-suk ki lesz a pár-ja, Lás-suk kit sze -
ret a leg-job-ban, Az - zal for - dul ó gyor - san.

Sâmbriaș, Irén Kiss (65), 2014, coll. H.C.

³ The translation of the lyrics is: Peck, peck, jackdaw, blind little crow, / My fellow woman asks for her carriage, / I cannot give it away, / There are hens sitting on it, shoo, shoo, shoo!

⁴ MNT (CHFM) - Magyar Népzene Tára (Collection of Hungarian Folk Music). I. no. 1135.

Ezt szereti a legjobban,
Ezzel fordul ő gyorsan,
Vége, vége, vége a táncnak,
Vége a barátságnak.⁵

Children stand in a circle and one child stands in the middle of the circle; they go round holding each other's hands, while the child in the middle chooses a partner with whom she goes round in a separate circle in the middle during the second part of the rhyme. At the end of the rhyme the newly chosen person stays in the middle of the circle and the game starts over. Now she needs to choose a partner.

This is a so called "educational rhyme": it is an artistic rhyme, i.e. not of folk origin, it comes from the urban musical culture and it spread via the school and kindergarten.

6. Megy a gyűrű vándorútra (The Golden Ring Wanders About)⁶

E.g. 3

Megy a gyűrű vándor-út - ra, e - gyik kéz - ből a másik - ba. Cs - li - csa - la - má - dé,
A - ki tud - ja, meg ne mond - ja, mer - re van a gyűrű út - ja.

csi - li - csa - la - má - dé, csi - li - csa - la - má - dé Sá - ri, hopp!

Sâmbriaș, Zsigmond Simó (80), 2014, coll. H.C.

Children form a circle and someone is in the middle. Those in the circle hand around a ring while the one in the middle has to find out who has the ring at that moment. The tune is of foreign, south Slavic (Croatian) origin.⁷

⁵ The translation of the lyrics is: There's a girl in mid-circle / Let us see who will be her pair / Let us see whom she loves best / It'll be that with whom she whirls fast. // This is whom she likes best / This is with whom she whirls fastest / This is the end of the dance / We are no longer friends.

⁶ The translation of the lyrics is: The golden ring wanders about / In whose hand is I'll shut my mouth / And even if you know where / Do not tell! It's everywhere./ Ding-dang-dong, ding-dang-dong, ding-dang-dong, Shut up! Stop!

⁷ MNT (CHFM) - Magyar Népzene Tára (Collection of Hungarian Folk Music). I. no. 1051.

7. Flowers (Irén Kiss, 67, Sâmbriaş, 2014.)

Customer: Squeak, squeak, hi there!

Florist: Who's there?

Customer: (the child says his or her name)

Florist: What are you looking for?

Customer: I want to buy flowers

Florist: What kind of flowers?

Customer: (he says the name of a flower, his or her favourite flower or a flower of the season)

– If there is a child bearing that flower's name, the customer has to stand behind the florist, if not the customer has to start over again:

Florist: That flower did not live.

Customer: Oh, that worm would eat even what's left of it!

(On the florist's table there are a few flowers, drawings of flowers or flowers cut out of paper. If the customer asks for a flower that the florist has he is the winner and he stands behind the florist, if not, he has to try again. This game offers an opportunity also for some handiwork if the children draw, cut out and colour the flowers themselves. It is also a good opportunity for them to learn the name of the flowers and maybe even what flower grows during which season.)

8. Aki nem lép egyszerre (Those Who Cannot Walk in Step) (Irén Kiss, 67, Sâmbriaş, 2014.)

*Aki nem lép egyszerre,
Nem kap rétest estére.
Mert a rétes nagyon jó,
Óvodásnak az való.⁸*

9. Egyedem, begyedem (Nieve, Nieve, Nick, Nack) (Boldizsár Miklós, 77, Sâmbriaş, 2014.)

*Egyedem, begyedem, tenger tánc,
Barta sógór mit kívánsz?*

⁸ The translation of the lyrics is: Those who cannot walk in step / Won't get strudel in the end. / For strudel is very good, / The best meal for a recruit.

*Nem kívánok egyebet,
Csak egy darab kenyeret.*⁹

10. Hol jártál, báránykám?¹⁰ (Where Have You Been, My Little Lamb?) (Irén Kiss, 67, Sâmbriaș, 2014.)

This is a question and answer game. Questions are sang to the first melodic line, answers to the second.

E.g. 4

Question:



1. Hol jár-tál, bá-ránykám?

Answer:



Kertek a-latt, asszonykám.

2. Mit ettél, báránykám?

– Friss zöld füvet, asszonykám.

3. Ki vert meg, báránykám?

– Szomszéd legény, asszonykám.

4. Hogy sírtál, báránykám?

– Ehem-behem,¹¹ asszonykám.

11. Van nekem egy kendermagos (I Have a Gadwall Spotted Little Hen) (Irén Kiss, 67, Sâmbriaș, 2014.)

Van nekem egy kendermagos, pettyegetős tyúkom,
Korán reggel, délben, este, mindig van rá gondom.
Tyúkom mondja: kot-kot-kot, gazdaasszony, gondoskodj,
Azt is mondja: kot-kodács, minden napra egy tojás.¹²

⁹ The translation of the lyrics is: Nieve, nieve, nick, nack, / The see would roll back, / Brother say what would you have? / Nothing, but a piece of bread.

¹⁰ The translation of the lyrics is: Where have you been, my little lamb? / Under the gardens, mistress. / 2. What did you eat, my little lamb? / - Sweet grass, my mistress. / 3. Who beat you, my little lamb? / - The youngster in the neighborhood, my mistress. / 4. How did you cry, my little lamb? / - Baa, baa, my mistress.

¹¹ MNT (CHFM) vol. I. no. 860.

¹² The translation of the lyrics is: I have a gadwall spotted little hen, / All day long I care for her. / My hen says: cluck-cluck-cluck, / If I get corn I'm in luck, / Then again says: cluck-cluck-cluck, / For my eggs just give a buck!

12. Miért sírsz kisbaba? (Baby, Darling, Why d'you Cry?) (Iren Kiss, 67, Sâmbriaș, 2014.)

Miért sírsz, kisbaba?
Azért sírok, anyuka:
télen igen hideg van,
nyáron igen meleg van,
ősszel esik az eső,
soha sincsen jó idő!¹³

13. Elindult a pettyes katicabogárka (The Spotted Ladybug Is on Her Way)¹⁴ (Iren Kiss, 67, Sâmbriaș, 2014.)¹⁵

E.g. 5

El-in-dult a pettytes ka-ti-ca-bo-gár-ka, Megnézni mi új-ság a ke-rek vi-lág-ban,
Hívta óta gyöngyvi-rág hívta őt a ró-zsa, I-de is, o-da is be-kuk-kant egy szó-ra.

14. Hol csavarogsz te kicsi krokodil (Where Has the Crocodile Escaped Again?)¹⁶ (Iren Kiss, 67, Sâmbriaș, 2014.)¹⁷

E.g. 6

Hol csa-varogsz te, ki-csi kro-ko-dil? É-des-a-nyács-kád o-da-ha-za sír.
Jó va-cso-rá-val vár-ja a fi-át, Kis kro-ki gyor-san ha-za si-et hát.

¹³ The translation of the lyrics is: Baby, darling, why you cry? / Mummy, winter's so cold and dry, / Summer is too hot, / In the autumn rain falls, / So nice weather never befalls!



¹⁴ György Kerényi: Népies dalok (Popular folk songs), Akadémiai Kiadó, Budapest, 1961, no. 95., lyrics: Ennek a kislánynak (This Girl)

¹⁵ The translation of the lyrics is: The spotted ladybug is on her way / To see the world. At home she could not stay / The daisies call her, the rose invites her in / She drops by everyone, she cannot stay still.

¹⁶ op.cit. No. 75, lyrics: Gyere be rózsám (Come in My Dear)

¹⁷ The translation of the lyrics is: Where has the crocodile escaped again / His mother is crying: he's not in for dinner / Crocodile, crocodile, come back home / And he does so for he likes eating best of all.

The number of syllables and the rhythmic pattern of the lyrics of example no. 13. is identical with the variant in the textbook; in the lyrics of no. 14. there are more syllables than the tune would permit in the closing measure of all four lines, which results in an increase of the number of

notes and a different rhythmic pattern ( replaced by ). The author is unknown. Their content is quite stiff and their childish outlook artificial, these are typical examples of unnatural educational tunes.

3.1.2. *The wedding*

As everywhere else, at Sâmbriaș the wedding was a very important event of people's lives. Marriage always had its stages and it usually differed somewhat in every village.

In Sâmbriaș as a rule the wedding party was organized by the groom's family and the engagement party by the bride's family. On such occasions relatives of the family helped and help in. Earlier these parties were not so easy to organize as today so families had to make serious efforts to do their share. Drinks were not a problem, since Sâmbriaș has always been famous for its quality cereal brandy. Brandy distilling is present here from times immemorial. Every house had a mini brandy distillery. But the meals had to be cooked and baked manually so every available hand was needed, every egg or chicken brought by the closer or more distant relatives or neighbours or friends was greatly appreciated. Cakes started to be baked and meals started to be made one week before the wedding then they were all taken to the Community Center where the wedding party was held.

Today there are few people who organize their weddings in such a traditional manner, for they consider that the preparations would take up more time and money than if it was organized in a restaurant so they usually choose the latter version, but the series of customs related to the wedding remained unchanged.

In the weeks before the wedding the couple to be wed chooses two young men called 'vőfély' to be inviting people to the wedding. The wedding day starts with the bride being taken symbolically out of her parents' house. The groom sets out from his parent's house accompanied by a singing band and heads to the house of the bride's parents. When they reach the bride's house the Master of Ceremonies called 'házigazda' comes forward and asks using rhymes and verses that the groom and his suite would be let into the house. In order to create a funny scene the master of the house pretends he does not know what is going on and holds them up, refuses to

let them into the house. But finally everybody enters the yard, then the house and the groom's suite asks for the bride to be brought forth. This will prove to be difficult as well, an elderly woman is brought out. The groom is displeased, he demands that his bride is younger. Then a little girl is brought forward. But that is not satisfactory for the groom either. Finally the third attempt is successful: "three is the magic number".

So the true bride and groom being present the ceremony of taking the bride away from her parents' house can begin. *The Master of Ceremonies* takes leave in the name of the bride from every member of her family. When this is over, they head out to the neighbouring village of Hodoș for the civil union. Earlier they went by wagons, but nowadays they go by cars, but when the wedding suit passes through the village wedding songs are sung all the way. After the civil union they return to the village for the wedding ceremony in the church. After the church ceremony the party starts.

Everybody enters the Community Center or today wherever the newlyweds organized the wedding party. Here the guests greet the newlyweds (a toast is given) then the party starts.

During the ceremonies the wedding suite sings several stanzas from the song entitled *Lakodalom van a mi utcánkban* (*There's a Wedding in Our Street*).

15. Lakodalom van a mi utcánkban (There's a Wedding in Our Street)¹⁸

E.g. 7

La-ko-da-lom van a mi ut - cánk - ban, Férj-hez megy a fa - lu leg-szebb lá - nya,

Hi-va-ta-los vagyok o-da én is, Nem men-nék el, ha száz-szor ü-zen - nék is.

Sâmbriaș, Kálmán Orbán (25), 2016, coll. H.C.¹⁹

¹⁸ György Kerényi: Appendix I. P. 130.

¹⁹ The translation of the lyrics is: There's a wedding in our street / The finest girl in the village has her wedding / They told me so, I am invited, see / But I would not go even if my life depended on it.

Earlier the party lasted until 4-5 AM and then it was over since everybody had farms to attend to. If breakfast was offered, people would eat it in a hurry or they would leave before it was served.

3.1.2.1. Peculiarities in clothing and hairstyle

The young couple was dressed entirely in the Szekler costume specific to Sâmbriaș. The bride wore a garland of flowers on her head made of tulips, lilies of the valley, red pelargonium or asparagus, depending on the season, while the groom wore a flower decoration on his hat.

Before the wagon of the bride there would ride 12 young men on horses on the way to the neighbouring village for the civil union; this symbolized protection: until the young girl was united to her husband officially and in front of God, she was heavily guarded from any harm.

During the ceremony of bringing out the bride from her parents' house and the civil union the bride wore her hair loose, a sign that she is still a maiden. After the church ceremony her hair was gathered into a bun, a sign that from then on she is a married woman. Everybody entered the Community Center and the young couple danced the first dance, which was called the *wedding dance*.

In the times when there was no Community Center weddings were celebrated in the house. If the wedding was held in the summer and the weather was fine people would dance even in the yard or in the barn.

Weddings were always held on Sundays, since people would not work on Sundays anyway and nobody had to get up early the next day to go to work, for their work was attending to the animals, cultivating the fields and twinning hats and those activities could be performed even if someone was a little tired and sleepy.

3.1.2.2. Speeches for the most important moments of the wedding

During my collecting work I made the acquaintance of Gáspár Bereczki, senior. He is the Master of Ceremonies at the weddings held at Sâmbriaș. He told me that the text he learnt and tells every time was written by his grand grandfather. Naturally in the course of the years he himself improved it and amended it with his own ideas. As he talks he relates the most important moments of the wedding ceremony: the groom leaving the parental house, the grooms farewell to his family, setting out to the bride's house, taking the bride away from her parents' house, the bride's farewell to her family, introducing the bride to the parents of the

groom, opening lines before the first course, saying grace before the meal, toasts (before the brandy, the soup, the main course, the stuffed cabbage, before the wine was served, during wine drinking, before the cakes were served and after dinner), then the bridal dance.

The groom leaving the parental house

“Kedves örömszülők, köszöntöm önöket! Híven és őszintén egy pár szóra kelek. Kedves gyermeküknek ma nyílt meg az élete, amely magával hord bút, bajt, örömet, mára volt kitűzve az a várva várt nap, melyen ő, mint férfi az élethez foghat. Vagyis az életnek sok küzdelmeihez, a segítő társat ténylegesíti meg, amit minden ifjú élete kezdetén, rózsás színben látja a jövőt reggelén. És jön a család, mennyi fájdalom lesz, az élet milyen pályán vezet véghez. Erre a hosszú ótra kérjük gyermeküket engedjék el kedves szülöttjüket, mert epedve várja a szép drága arája, ki vele az élet küzdelmét vállalja.”²⁰

The groom's farewell to his family

“Te kedves barátom, ifjú vőlegény! Nem tudod, hogy mire lépsz át ajtód küszöbén. Örömrre, vagy búra építéd házadat, szüleidről soha ne vedd le gondodat. Ó, mert ti gyermekek, ha ti ismernétek gyermeki elmével a ti szülőteket, soha nem lennétek durvák és gorombák, hogy ismernétek ti a szüleitek gondját. Mikor azért eped minden apa, anya, hogy az ő gyermekét jó sorsban láthassa, s azért tusakodik, hogy jó lépést tegyen ezen alkalommal, ami béke legyen. Mikor még oly kicsiny kis pályában voltunk, már akkor tervezte, hogy mi legyen a sorsunk, már akkor gondoltak fiúk jövőjére, hogy annak ne lenne szomorú vége. Csak akkor tudjuk meg az ők jóságát, amikor nekünk is jut ez a szép hivatás. Ha mi is mint szülők küzdünk és fáradunk, akkor szüleinkre tudom, rágondolunk, vagy amiként sokan akkor emlékeznek kedves szüleikre, mikor már nincsenek. S akkor hintenek virágot sírjaikra, mikor nem sokat ér kihűlt hamvaikra. Te kedves barátom azonban ne így tégy, hanem szeresd

²⁰ The translation of the text is: Dear parents of the groom, let me greet you properly! I want to have a few honest words with you coming from the heart. This is the day when the life of your dear boy is opened to sorrows, problems and joys. This is the long awaited day when he gets to start life as a man. Meaning that he would take a helper to the many toils of life. For every young man at the dawn of life sees life as a bed of roses. Then he has a family and his pain will start, he cannot know what path life will force him to take. Dear parents! I summon you now to let your son begin this journey. For his dear bride who wants to be next to him in the toil of life is waiting for him impatiently.

kedves szüleidet mindég. Mert egy csokor virág most többet ér, mint százezer annyinál, ami egy sírra tér. S mielőtt elmennénk e szülői háztól, a te szüleidnek keblére borulj, s csókold össze-vissza a munkás kezüket, kik gondoztak hűen s szerezték kenyeredet.”²¹

Taking the bride away from her parents' house

“Békesség és áldás szálljon e családra és kicsinytől-nagyig minden tagjára. Amint látják önök, nagy kérésről van szó mely halandó ésszel fel sem fogható. Egy ifjú, aki többször járt-kelt házuk előtt, e ház szép virága meghódította őt. Egy-két nyájas szóból többszöri társalgás, s végül megszületett egy szilárd barátság, melynek gyorsan az lett a következménye, hogy kedves lányuknak a kezét megkérte. És ő most epedve várja menyasszonyát, hogy véghez vihesse rég feltett szándékát. Mint meg volt beszélve aképp tehessük, kedves lányukat szeretettel kérjük, hogy a két ifjú pár: vőlegény, s menyasszony, a kitűzött céljához híven eljuthasson”²²

²¹ The translation of the text is: My dear friend, young lad to be married! You cannot know what awaits you on the journey of life. But whether your home will be one of joy or sorrow, never forget about your dear parents! For you children, if you could see your parents as childs with your adult minds, you would never be harsh or impolite to them, if you knew how many problems they have to confront. For every parent wants to see his children having a good faith and he toils that his children would choose well and they would have a peaceful life. Your parents were thinking of your future already when you were still a baby. They were thinking what your faith should be so that it would be a good one. You will understand this only when you will have children of your own. When we see ourselves what it means to be a parent, we start appreciating our parents or sometimes we appreciate them only when it is too late. And they take flowers to their graves, although that is not much good anymore. But you my friend, you should act differently and love your parents no matter what. For a bouquet of flowers given while they live is worth a thousand bouquets spread on their graves. And before you step out of this house to begin your own life, embrace them and kiss their toilsome hands that took care of you and worked so that you can eat.

²² The translation of the text is: Peace and blessing to this house and every member of the family! As you can see this is a big request, one that cannot even be comprehended by our mortal mind. Here's a young man who passed by your house several times and the beautiful flower in this house stole away his heart. First they exchanged a few polite words that quickly turned into meaningful conversation and finally a solid friendship was born out of these discussions and as a consequence this boy asked your daughter to marry him. And now he is longing to take away his bride and fulfill the intention to marry her as he intended on the day of the proposal. We act upon that old agreement and we kindly ask you to let your daughter go so that the young couple can reach their destination as groom and bride.

The bride's farewell to her family

“Csendességgel legyen tele ez a hajlék, csendességet kérek, hogy beszédem hallják. Hasztalanságra nincs idő mostan, kezdem hát beszédem ahol akarom ottan. Egy fiatal lány szüleit elhagyja, búcsuzó szavát nékem át is adta. Azért, hogy senkinek terhére ne legyen, búcsuzó szavait itt elkezdem: először is Istenhez nyújtom én szavamat, kedves édesapám, hozzád búcsuzásomat, mert te Isten után viselted gondomat, sajnálom tőled elválásomat. Ki engemet tápláltál, ruháztál, neveltél, légy azért megáldva a jó Istennél. Áldjon meg, mind azért a menyeyi Atya, aki jó lelkedet így boldogította. Örömapa legyél ezen tisztelt körben, hű páromat fogadd a szeretetedbe. Ez pedig ne essék nehézségedre, hogy mégis itt hagylak öregségedre. Így kell ennek lenni Isten rendelése, hogy az apa lányát mind másnak nevelje.

Kedves szülő anyám, hogy búcsúzzak tőled, ajkaim zokognak, szemeimbe könnyek. Két karom átölel, csókol a szám, azért vagy oly kedves, felejthetetlen anyám. Itt van az elválás keserű órája, mely esik lelkemnek nehéz fájdalmára. Áldjon meg az Isten, mert jó anyám voltál, mind a két kezedet, melyekkel ápoltál. Mint jó anya a lányával úgy cselekedtél, most pedig engem szárnyamra eresztettél. Látod kedves szülőm, látod, hogy elvisznek mellőled, bocsánatot most azért kérek tőled, mert ha elmegyek szülőm mellőled, jó gondolatom lesz mindig felőled.

Kedves testvéreim! A könnyeim hullnak, hogy nektek kell most búcsúszót mondjak, tőletek válásom esik nagy nehezen látom szemetekből, hogy könnyeztek ezen. Ha megsértettelek valaha titeket, vagy nem úgy cselekedtem, mint illő volt veletek, kérek hát tiket, meg ne ítéljetek és a hibáimért megengedjétek, hogy adja Isten nektek, hogy sokáig éljetek. Számos esztendőket örömmel töltsetek, lobogjon egymáshoz fűző testvéri szeretetetek, hogy gyönyörködjön az Úr Jézus bennetek.

Hozzátok is szólok többi szeretteim, ti minden rokonaim és minden vendégeim. Kérlek az Istenre el ne felejtsetek, áldjon meg az Isten titeket. De most már válnunk kell, Isten hozzád, atyám háza, te szülői hajlék, melyben gyermekkorom nagyobb része zajlék, férjem hajlékával felcseréllek immár, Isten hozzád kedves, jó édesapám és édesanyám. Tisztelt násznagy úr, hogy ha otthon volnánk, ily szép társaságban tovább is mulatnánk.

Tudhatja maga is és tudhatja mindenki, hogy a menyasszonyt a vőlegény házához kell vinni. Elbocsájtásért könyörgök hát én, s a hozzám tartozók velem együtt szintén. Kedves menyasszonyunk, kiért én szót emelek, velünk bocsátani legyenek szívesek, mert ő már többé nem ide

*tartozik, hanem hű párjával minálunk lakozik. Miután tehát indulni akarnánk, egy-két pohárral még meginnánk. Húzd rá cigány azt a marsot, s induljunk, hogy a kitűzött célunkhoz híven eljuthassunk.*²³

Toast before the brandy

“Igen tisztelt urak, hölgyek és leányok, én a pálinkáról most valamit dumálok. Furcsa ez egy ital, nem tudom ki főzte, hogy oly hatásosan reám kente-fente. Ez mindenütt ott van, kísér ha kell, ha nem, ránk tokmálja magát, ha engedjük egyben. Ha gyerek születik ott jelentkezik, nélküle

²³ The translation of the text is: Quiet for a moment in the entire house, be silent for the words I have to say are important. We have no time for the petty talk, my meaning is of serious consequences. This young girl prepares to leave the house of her parents and she let me utter the words of farewell for her. So I commence to say what she told me before all the dear guests get tired of me: first I call out to the Lord, dear father, when I take leave of you for after the Lord you were the one who cared for me and I regret separating from you. You were the one who fed me, bought me clothes, educated me. Be blessed for all those things. May the Lord richly bless you for the kindness you had for me. Today you are the father of the bride, an honourable position. And I ask you on this occasion that you would receive my husband to be with kindness. And find it in your heart to forgive me for leaving you at the time of your old age. It has to be so, you know, that is every father's faith that they grow their daughters to be taken away by a stranger.

Dear mother! How can I take leave of you? My lips tremble and my eyes are full of tears. Let me hug you, let me kiss you, most unforgettable mother you are so dear to me! Here is the time for us to take leave, difficult and bitter as it is! May the Lord richly bless you for being a good mother and both your hands for taking so good care of me! You were good to me, your daughter and now you are even willing to let me go. See dear mother, I will be taken away from you now and please forgive me, but I have to go, still, even far away from you I will always think well of you.

My dear brothers and sisters! Tears come back to my eyes when I think of leaving you. It is so difficult to part with you and I can see the tears in your eyes as well. If I ever offended you or did wrong to you, please don't judge me and forgive me for every wrong I did to you and may the Lord bless you with a long life! And may that long life be full of joy! Let us always love each other as brothers so that the Lord Jesus would look kindly upon us.

And finally you, all the other relatives and all my dear guests! I beg you in the name of the Lord, do not forget me! May you be blessed as well! The time is here, we have to part. I leave behind my father's house where I spent most of my childhood. I go now to take my place in my husband's house. Good bye dear mother and father!

Dear Master of Ceremonies! Would we all be at our house we could continue to party with such fine company

But you know and we all know that the bride needs to be taken to her husband's house. So let us finish what we started here I beg you and all that belong to my suite! So let our dear bride go away with us - I ask you in her name - for she does not belong here anymore... Her new home in her husband's house awaits her. So let us prepare to set out to our next station, but before that a few glasses of wine are in order! So let the band start the singing and off about our business we are going!

kereszttség nem is történhetik. Itt a lakodalomban is előtolta magát, vele kezdődik a násznagyi vacsoránk. És ha nem vigyázunk, úgy elbánik velünk, hogy a vacsorához nem igen lesz kedvünk. A múltkor egy helyen megkínáltak velem, egy-két pohárral felhajték belőle, kínálnak tovább, no csak igyam, igyam, hát kezdett meglágyúlni lennt a horgasinam. Szemeim is szép lassan elhomályosodtak, beszélni ajkaim alig alig tudtak. S az eszem sem volt már a helyén, nem csoda, hogy a sárt megheverém. Szégyeltem mikor újságolták, hogy mint egy vadállat úgy fújtam a nótát.

S ettől kezdve nem tudom elhinni, hogy a pálinkát szükség fogyasztani. Nem is jó barátunk, hanem ellenségünk, bármily mennyiségben belőle beveszünk. De ha már ide is feltuszkálta magát, megragadok én is egy tele pohárkát. Kiiszom az új pár áldott öröme, és az üres üvegeket visszük a pincébe.”²⁴

Toast before the main course

“Kedves vendégeim, újra megérkeztem, egy kitűnő fogást előkészítettem. Jó finom bányahús pirosra van sültve, szopó borjúhússal össze van vegyítve. A szárnyas állatok közül legjobb a disznóhús, de csirke nélkül nem lenne elég dús. Hogy panaszt ne halljak, össze-vossza csaptam egy majorságcsordát odakinn az udvarban. Itt minden porció pirosra van sültve, ki-ki a részét keresse ki belőle, vagdalják fel szépen, s ne faljon nagyokat, mert ha nagy a falat hamar torkon akad, s végül hogy a sült ne panaszkodjék, nehogy azt higgye, hogy őt a kutyák ették, borral kell jó bőven itt-ott meglocsolni, tessenek étvággal, s kedvvel fogyasztani.”²⁵

²⁴ The translation of the text is: Ladies and gentlemen! Young and old! Let me say a few words about this fine brandy. It is a wicked spirit, I don't know who made it, but its strength I already started to feel. It is a true spirit, present everywhere and if we are not careful it lures us away. If a child is born, it is there instant, baptism without it was never for an infant. It haunts here in the wedding also, here it is in front of us even before the first course. And if we don't take care it will soak us so bad our entire meal will have to be taken back. The other day they happened to invite me to drink a glass or two, then several more followed and I suddenly felt my feet were weakened. My eyes were foggy, my lips would not obey me. I was out of my senses, the ditch was the bed for me. I was ashamed when they told me I would sing songs as a wild beasts roars. After that occasion I serve brandy but rare. This is not a good friend, it's a cunning enemy, nothing good comes out of it drank in any quantity. But since it appears here, right in front of me, I will boldly attempt one more drink of it. I do this to have the occasion to toast this dear couple, without whom today brandy would be rare.

²⁵ The translation of the text is: Dear guests! Here I am again. Another fine course is on the way. The roasted lamb awaits us mingled with a young calf's tender meat. The best of the poultry, pork is served next to it. And that is thickened again with some fine chicken meat. To make sure there is plenty for everyone I personally cut off the head of several turkey-

Toast before the wine

“Mikor Noé atyánk az Isten parancsára a vízözön előtt beült a bárkába, minden növényfajtából s állatból egyet vitt, hogy a vízözön nélkül ne nélkülözzön semmit. Ám de legbölcsebben mégis csak azt tette, hogy a szőlőtökét ki nem felejtette. Neki köszönhessük, hogy a bort lemerjük, melyből erőnket s kedvünket merítjük. Rajta jó uraim, töltsünk a pohárba, igyunk Noé apánk egészségére máma, hogy bort rendelt, legyen neki hála, hisz attól jön meg szívünk vidámsága. Ám az asszony népség a borból csak keveset használjon, rusnyább látvány nincs mint egy részeg asszony. Én az éjjel álmomban is csak egyet láttam, s attól még most is borsózik a hátam. Éljen az új pár, éljen a vendégkoszorú.”²⁶

Toast before the cakes

“Itt a finom lisztből a jó finom sütemény, nincsen benne sem mustár, sem ánizs, sem kömény.

Kívül-belül meg van ez cukrozva, mint a borbélylegény be van púderozva. Bátran lehet enni a gyomornak nem árt, szúrjon bele villát aki éhes mindjárt.”²⁷

The bridal dance

“Íme itt áll előttem az ékes menyasszony, koszorús fővel, hogy velünk mulasson. Táncoljon hát vele mindenki egy kúrtát, csak le ne

cocks. Every serving is well done or raw, choose whichever, cut up, would fit your jaw. And try not to put it down all at once for big pieces of meat can be terminal. And if you do not want that people would think all this fine meat was eaten by bulldogs, you'd better drink your wine with it before it warms.

²⁶ The translation of the text is: When our father, Noah obeying the word of God took a pair of every animal and every plant into the boat and saved humanity a lot of fine treat, We know exactly what's his greatest merit: that some of the vine he also took away with him. It is due to him we can make precious wine which makes our lives so strengthful and so fine. So gentlemen pour into the glasses, And drink it up all to the health of Noah, our father For the joy of our hearts it can only take further. Yet women are advised to drink moderate, for there is no worst site than a woman sloshed. I had a dream the other night of only one such woman and I still have nightmares continuously since then. Long live the young couple!

²⁷ The translation of the text is: Here are the cakes, tasty, made of flour, no mustard, no anise, no fennel, nothing sour. They are all sugary, sugar inside out, sugar powder makes them richer for the mouth. Have as many as you would, it is healthy, really, if you are still hungry, take a dozen readily.

*tapossa a cipője sarkát. Gondoljanak arra, hogy azt drága pénzért varrták. Tömjék meg hát pénzzel a bankját.*²⁸

3.1.3. Funerals

In Sâmbriaș there are no special customs related to funerals. There is a vigil the last two nights before the funeral day to which close and distant relatives and friends participate. Those who come to the vigil bring a wreath and silently wait: the closer relatives stand next to the coffin, while distant relatives in the yard; the priest holds both nights a short ceremony, then women continue to pray and men silently wait, then after a while everybody goes home.

The funeral is a longer ceremony first at the house of the deceased, then in the graveyard. At the end of the funeral the family invites those who attended the funeral for the burial-feast (which usually takes place in the Community Center where everybody is served a luncheon).

3.2. Special days

Sâmbriaș is a deeply religious village so most of its special days are connected to religion. Even today every celebration starts at the church and then it continues with a party. Nowadays parties are sometimes skipped because of too much work, but there are still plenty of interesting customs. Most of the old customs turned into tradition and they are still observed even though not so keenly as earlier.

1. Religious holidays are: the procession for going around the village, Christmas, New Year, Pentecost.

2. Folk customs involving music and dance: Christmas, Carnival, harvest, vintage.

²⁸ The translation of the text is: Here's our fair bride, wearing proudly her garlanded head. Let everybody have a short dance with her and mind you not to step on her footwear. For it cost a fortune... Oh and after the dance, do not forget what is due!

3.2.1. *Religious holidays*

3.2.1.1. Procession for going around the village

At Easter time on Easter Eve at 3 or 4 AM a lad from the village sets out drumming and goes through the entire village. This is the sign for the beginning of the procession around the village. At this time everybody in the village joins the drummer and go in a procession around the village holding religious flags and singing hymns. During the procession they pick hazel branches and spring flowers. They decorate the branches and the flags with the flowers. These are then brought to the village as a symbol of the spring revival.

According to Kálmán Orbán, jr. during the procession they sing songs about the Virgin Mary from the village to the fields. At every stage they carry a branch of catkin and sing the hymn entitled *Mennynek királyné asszonya* (*Queen of the Heavens*) (example no. 16.). On the way back they sing the hymn entitled *Mindenszentek litániáját* (*The Litany of All Saints*)

16. *Mennynek királyné asszonya (Queen of the Heavens)*²⁹

E.g. 8

Mennynek Ki-rály - né Asz - szo - nya, ö - rülj, szép Szűz, al - le - lu - ja. Mert kit mé - hed -
ben hor - doz - ni mél - tó vol - tál, al - le - lu - ja:

2. "Amint megmondotta vala, - föltámadott, alleluja! – Imádd Istent, hogy lemossa bűneidet, alleluja!"

V) Örülj és vigadj, Szűz Mária, alleluja! R) Mert bizonyval föltámadott az Úr, alleluja!³⁰

²⁹ *Szent vagy, Uram! (Holy, You Are Holy, Lord!)*, A Hymnary for Playing the Organ, Ősi és újabb egyházi énekkincsünk tára, Edited by: Artúr Harmat and Sándor Sík, A Szent István Társulat, Az Apostoli Szentségek Könyvkiadója, Budapest, 1993, p. 395., no. 224.

³⁰ The translation of the lyrics is: Queen of the Heavens, be glad dear maiden, hallelujah! / For the One you were worthy to bear in your womb, hallelujah!

17. Föltámadt Krisztus e napon (Christ Resurrected on This Day)³¹

E.g. 9



2. *Hogy minden ember vigadjon. R)*
3. *Értünk hálát ki szenvedett.*
4. *S megváltott minden lelket. R)*
5. *Mennek a szent nők sírjához, R)*
6. *Kenetet visznek Krisztushoz. R)*
7. *Fényes szép sngyalt látnak ott, R)*
8. *S hallának boldog szózatot. R)*
9. *Ti félénk asszonyemberek, R)*
10. *Galileába menjetek! R)*
11. *Tudják meg az apostolok, R)*
12. *hogy az Úr él s feltámadott. R)*
13. *Megjelent ő szent Anyjának, R)*
14. *Kesergő szent Magdolnának. R)*³²

2. As He promised, as He promised - resurrected, hallelujah! -/ Worship the Lord, for He will wipe away your sins, hallelujah!

V) Be glad, rejoice, Virgin Mary, hallelujah! R) It is sure He resurrected, hallelujah!

³¹ *Szent vagy, Uram! (Holy, You Are Holy, Lord!)*, A Hymnary for Playing the Organ, Ősi és újabb egyházi énekkincsünk tára, Edited by: Artúr Harmat and Sándor Sík, A Szent István Társulat, Az Apostoli Szentségek Könyvkiadója, Budapest, 1993, p. 214., no. 99.

³² The translation of the lyrics is: Christ resurrected on this day / 2. Every person should be gay R) 3. He took the string of death for us. R) / 4. And thus He saved every soul. R) / 5. Holy women visit his tomb, R) / 6. And take ointment for his body. R) / 7. They meet a shiny angel there / 8. And a good news is given them. R) / 9. You women with sinking hearts, / 10. Go to Galilea at once! R) / 11. Let the apostles know that He / 12. Resurrected and alive he is. R) / 13. He appeared to the Virgin Mary / 14. and to Mary Magdalene too. R)...

18. Te vagy földi éltünk vezércsillaga (You Are the Guiding Star of Our Earthly Life)³³

E.g. 10

Te vagy földi éltünk vezércsillaga, édes remény-ségünk,
 kegyes Szűzanya. R) Téged rendelt jó anyáknak az Isten Fia,
 a-zért áldunk örövendezve, ó, Szűz Mária!

2. Te Hajnalcsillag vagy éltünk hajnalán, Hogy kövessünk annak egész folyamán. R)

3. Te Reménycsillag vagy éltünk tengerén, Átragyogsz minden bú és baj fellegén. R)

4. És ha elközeleg éltünk alkonya, Te vagy vigaszteljes Esti Csillaga. R)³⁴ R)

³³ *Szent vagy, Uram!, A Hymnary for Playing the Organ, Ősi és újabb egyházi énekkincsünk tára, Edited by: Artúr Harmat and Sándor Sík, A Szent István Társulat, Az Apostoli Szentségek Könyvkiadója, Budapest, 1993, p. 405., no. 236.*

³⁴ The translation of the lyrics is: 1. You are the guiding star of our earthly life our sweet hope, oh graceful Virgin R) You were ordained to be our loving mother by the Son of God so we bless you joyfully, oh Virgin Mary. 2. You are the Morning Star shining up at the dawn of our lives, to be followed at our every step. R) 3. You are the Star of Hope at the sea of our lives, shining through every sorrow and pain. R) 4. And if the twilight of our lives is near, You are the Evening Star come near. R)

19. Lelkem tiszta lánggal ég (My Heart Burns with a Pure Light)³⁵

E.g. 11

Lel-kem tisz-ta lánggal ég, ó, Má-ri-a, é-retted. Hogy sze-relmeddel föl-bá-
Ró-lad szólnom é-desség, szí-ve-m úgy meg-il-le-ted. ke-gyes-sé-ged-del hűn á-

to-rí-tál, Kő-szö-nöm, mint a-nyá,-nak, Ke-gyel-mes pát-ró-nám-nak.
pol-gat-tál.

2."Sok bajban és veszélyben segítettél, megvédtél.
Az Istentől énnekem sok-sok áldást megnyertél.
Ha fohászkoztam, hozzá szólottam,
Tőled mennyei jókhoz jutottam.
Köszönöm, mint anyámnak, kegyelmes pátrónámnak."³⁶

From the data published in the literature specialized on religious hymns it can be established that no. 16 and 17 from the examples above were present already in the hymn book entitled *Cantus Catolici* published in 1561. This collection of hymns to which also scores were attached is one of the oldest hymn books of the Hungarian Catholic Church. In the first edition the lyrics are in Latin, their Hungarian translation originates from much later.

The folk song entitled *Föltámadt Krisztus e napon* (Christ Resurrected on This Day) is the leading hymn of the Easter ceremony up to this day. The linear pattern of the tune in Doric key resembles some of the elements of the diatonic recitative style.³⁷

³⁵ op.cit. p. 225 no. 248.

³⁶ The translation of the lyrics is: 1. My heart is in flames for you, oh Virgin Mary / Your love made me bold and without any worry / When talking about you I rejoice / Your grace has touched upon my heart all. / Thank you, heavenly mother, dear patroness! // 2. You helped us through many problems and dangers, / You protected us.

You gained a thousand blessings for me from the Lord. / In prayer I addressed him / And I received a share of the heavenly goods. / Thank you, heavenly mother, dear patroness!

³⁷ Comparisons with versions from the folklore: Janka Szendrei – László Dobszay – Benjamin Rajeczky → Benjamin: *XVI – XVII. századi dallamainak a népi emlékezetben* (*The 16th and 17th Century Tunes of the Hungarians as Preserved in the Folklore*), Akadémiai Kiadó, Budapest, 1979. Example no. 16: p. 66 no. 1./146.; example no. 18: p. 140. No. II/94.

3.2.1.2. Christmas

One of the most important moments of the Christmas holiday is carol singing. On Christmas Eve boys say their holiday greetings to the girls, relatives and friends in the form of carols. As every other holiday, this also starts with a church ceremony. After that, in the evening the smaller children set out in groups carol singing, followed by the groups of young people. This is how it went and this is how it goes to this day.

“In our village carol singing is not so exaggerated as in the neighbouring villages. It does not last until morning. People observe each other’s time of rest.” (Mária Tóth).

The first three days of Christmas are spent in the family. People visit their neighbours and talk. At this time of the year everybody pays more attention to the others. People who no longer have families to celebrate with are invited by other people for luncheon.

In earlier times, on the fourth day of Christmas, *the Day of the Massacre of the Innocents*, early in the morning lads would visit the girls and before they got there they twinned a snappy whip out of willow branches and spanked the girls with that saying: “Massacre of Innocents, long live the girls and the maids, may they have fortunes and many gains.” On those days, knowing what is coming the girls would take on two or three thick and heavy skirts so the whipping would not be so bad. Today this custom is less important, it is hardly practiced.

Carols

20. Mennyből az angyal (Angel from Heaven)

E.g. 12

Mennyből az angyal el-jöthozzá-tok, pász-to-rok, pász-to-rok, hogy Bet-le-hem-be

si - et - ve men - ve lás - sá - tok, lás - sá - tok.

Sâmbriaș, Éva Bereczki (21), 2016, coll. H.C.

*Istennek Fia, aki született jászolban, jászolban,
Ő leszen néktek Üdvözítőök valóban, valóban.*

*Mellette vagyon az édesanyja, Mária, Mária;
Barmok közt fekszik, jászolban nyugszik Szent Fia, szent Fia.*

*A kis Jézuskát egyelnőképpen Imádják, imádják,
A nagy Úristent ilyen nagy jóért Mind áldják, mind áldják.³⁸*

This is a Hungarian Christmas carol that is equally known both in rural and urban areas, to the members of all denominations, popular wherever Hungarians live; it is sung both as a hymn, as a carol and a song of the Nativity Play. According to László Dobszay in the Patay Gradual Book of the 17th century there is a version of the tune of this carol without specifics about the rhythm.³⁹ The Hungarian lyrics of the carol was collected for the first time in the 19th century.⁴⁰

A note in vol. II of the Magyar Népzene Tára (Collection of Hungarian Folk Music) makes reference also to a version with Romanian lyrics. The tune and lyrics of this carol published in his book of Romanian carols by Sabin Drăgoi is even closer to the Hungarian version.⁴¹

Later collections do not confirm the popularity of this carol among the Romanians.⁴²

E.g. 13

Andante ♩ = 88 Dobra, jud. Hunedoara

Din cer in - ge - rii se po - go - ri - ra La noi pas - tori, la noi pas - tori, Cand vii -
le - am de grab' sa mer - gem, Sa - lve - dem Sal ve - dem.

³⁸ The translation of the lyrics is: Angel from Heaven came to you, shepherds, shepherds! / Thus going to Bethlehem in haste, see it, see it. // Son of God, who was born in a manger, in a manger, / He is going to be your savior indeed, indeed. / His mother is besides him, Maria, Maria. / Lying beside oxens, his holy son rests in a manger, his holy son.

³⁹ MNTK (Magyar Népdaltípusok Katalógusa (Catalogue of the Hungarian Folk Song Types) - CHFT) IV. Based on type no. 465.

⁴⁰ MNT (HCFM) vol. II. Based on tune and notes no. 395-401.

⁴¹ Sabin Drăgoi: 303 colinde cu text și melodie (303 Carols with Lyrics and Music). Scrisul Românesc, Craiova (1925) no. 112.

⁴² The translation of the lyrics is: Angels from heaven have come down / to us, the shepherds, to us / Telling us to go in a haste / to see Him, to see Him.

21. A kis Jézus megszületett (Baby Jesus Is Born)⁴³

E.g. 14

A kis Jé-zus meg-szü-le-tett, ör-vend-jünk! Bet-le-hem-ben fek-szik ron-gyos
El-kül-döt-te ő szent Fi-át Is-te nünk.

já-szol-ban, A-zért van oly fé-nyes-ség a vá-ros-ban.

Sâmbriaș, Éva Bereczki (21), 2016, coll. H.C.

This is one of the Christmas hymns in the Christian tradition. The tune and the lyrics were both included into István Gerecs's (1803-1903) cantor book written by Gerecs probably sometime in the first half of the 19th century. István Gerecs was a teacher and a cantor in the village of Peregu Mare. Gerecs wrote the lyrics in his book still using a quill-pen and he also noted down the tune in a perfect score.

I did not manage to get to the origin of the tune and the lyrics. The lyrics is composed of verses of 11 syllables in four versed stanzas, usually with a rhyme pattern of *a a a a* and with melodic lines whose rhythm is made up of eighth notes - this version was popular already in the 1500s. The carol entitled *A kis Jézus megszületett (Baby Jesus Is Born)* is a more complete musical experience if all the seven and a half stanzas of the lyrics are sung.⁴⁴

⁴³ The translation of the lyrics is: Baby Jesus is born, let us all share the joy / Our dear Lord, has sent his holy Son to be adored. / He lies in Betlehem in a sloppy manger / Therefore shed light on the town so many angels.

⁴⁴ István Volly, *Karácsonyi és Mária – énekek (Christmas Carols and Hymns to the Virgin Mary)*, Az Apostoli Szentszék Kiadója, Budapest 1982, note no. 160., pp. 320 – 321.

22. Csendes éj (Silent Night)**E.g. 15**

Csen - des éj, szent sé ges éj, Min den nek nyugt a mély Nin csefent más csak a szent szü le pár,
 drá - ga kis - de dük ál - ma - i - nál, Szent Fi - ú a lud - jál, Szent Fi - ú a lud - jál.

Sâmbriaș, Kálmán Orbán (25), 2016, coll. H.C.

This is one of the most popular and more frequently sung Christmas carols. Its original German lyrics (Stille Nacht) was written by Austrian Catholic priest Joseph More (1792 - 1848) in 1816; the tune was composed by Austrian organ player Franz Xaver Gouber (1787 - 1863). Its popularity increased gradually from the beginning of the 20th century and its lyrics were translated into many languages.⁴⁵

3.2.1.3. New Year and Epiphany

There are no particular customs for New Year's Day. People rest and visit their relatives.

On the day of Epiphany the local priest visits every house in the village along with high church officials and blesses the houses. Distinctly from the custom in the neighbouring villages, in Sâmbriaș people would offer on this occasion braids of straw to the church which the priest would sell to the *straw hat manufacturers*⁴⁶ and the price they pay is used for the maintenance works of the church.

3.2.1.4. Penticost

In Sâmbriaș from time immemorial it is customary to attend the pardon of Șumuleu Ciuc in a pilgrimage. Going for a pilgrimage meant that they walked from Sâmbriaș to Șumuleu Ciuc and on the way they continuously prayed and sang hymns. It took a week to reach Șumuleu Ciuc on foot from Sâmbriaș.

⁴⁵ http://www.hymnary.org/text/silent_night_holy_night_all_is_calm_all

⁴⁶ This is what people who buy the braids of straw are called.

When they reached Şumuleu Ciuc the villagers first went to offer their worship to the holy sculpture of the Virgin Mary and to thank her for protecting them on the road. And they asked for her continued protection on their families, cattle and crops. If some souvenir was brought home from Şumuleu Ciuc it was considered an important relic by all the villagers. It was kept in an easy to reach place and whoever came down with illness was touched with the souvenir and they truly believed that it will cure the sick person. There were also occasions when a neighbour who did not own a souvenir from Şumuleu Ciuc got sick and the souvenir was lent to him so that he would get well again.

This custom is practiced even today, but somewhat differently. The former youth is now the older generation and their children and grandchildren do not walk such long distances, but go by car or take the bus to Şumuleu Ciuc.

3.2.2. Folk customs involving music and dance

3.2.2.1. The Carnival

The Carnival lasts from 6th January to the beginning of the Great Lent. The last important event of the Carnival is the Burial of the Sardine. The most important event of this period is the "procession of masks". The "procession" consists of the following: a man with a rod and a married couple. The man with the rod is dressed as the Devil and puts a stocking on his head so he would not be recognizable. He holds a rod in his hand on which there is another stocking full of ash.

The married couple is dressed in traditional folk costumes, but sometimes the man would wear the women's clothing and viceversa. The most important thing is that there would be a great contrast between the two forming the couple. So sometimes the "groom" is short, fat and old and the "bride" is tall, skinny and young or the other way around.

Besides these three there are two "guides" who put a big kerchief over their clothes and join the procession. Everybody in the village attends their specific straw hat twinning guilds. The "procession" ask to be received at each guild and makes a merry atmosphere:

"Good evening! I met three robbers on the road. Will you let them in so that they would get warm and make a dance or two?" Naturally they are let in everywhere since this is the main event of the evening. They sing, they dance, and they make jokes as long as they wish. Everybody needs to dance with the young couple. Those who do not sing or dance when asked to will have to do with the devil and its ash-rod. He will spank the unwilling with the ash-rod. *"If someone did not sing or refused to dance, the devil*

would come and spank him or her with the ash-rod, it was ashy all around.” (Iren Kiss) When the “procession” had enough fun they went on to another guild. Earlier they took a basket and collected there goodies (apples, pears, nuts, sausages) from every guild and later in the evening or the next day they would eat them.

3.2.2.2. Greetings to name's days

E.g. 16

23. Most érkezünk ez helyre (Here We Come)

Most ér - kez-tünk egyhely-re, Sá - ri kő-szön - té-sé-re,
A ver - se - met, é - ne - ke - met, mon - dom ked - vem - re.

Sâmbrias, Iren Kiss (69), 2016, coll. H.C.

*Áldás szálljon reája, lelkünk legjobb lányára (fiára),
Mi eljöttünk köszönteni neve napjára.*

*Százszor is eljövünk még, ha az Isten éltet még,
Tudjuk, hogy élsz még sokáig, mert szeret az ég.*

*Sári napja ma vagyon, eldöcögtünk a fagyon (a napon),
Adjanak vagy hat-hét garast, kolbászt mellé hat araszt.⁴⁷*

⁴⁷ Example no. 23 is widely known in all areas inhabited by Hungarians as name a day greeting and as a nativity play, László Dobszay considers its origin being in the 18th century judging from the style of the tune and from the lyrics. MNTK (CHFT) IV. p. 300, 766.

last stanza⁴⁸

E.g. 17

Egy kis bort a be-lem-be, ka-lá-csot a kezem-be, Is - ten él-tes-se so - ká, Is - ten
 él - tes - se so - ká, Él - jen, él - jen so - ká!

In the II volume of the Magyar Népzene Tára (Collection of Hungarian Folk Music) there are also variants in the minor key; in the notes to variant no. 897 there are references to Bartók and to the collection of Romanian carols of Drăgoi. In Bartók's collection, at no. 115 there are variants in major and minor; Drăgoi also presented a variant in minor at no. 172.

E.g. 18

Allegretto

Noi a-cum, or - ta - ci - lor, Si voi buni, de - e - ci - lor, La - u - dati Si can-tati
 si va bu - cu - rati.

Drăgoi: 303 colinde no.172.⁴⁹
Săngeorgiu de Pădure, county of Mureș-Turda

⁴⁸ The translation of the lyrics is: Here we come to greet Sarah on her name day / Let me tell you what my heart wants me to say / Heaven bless you heavily on this day, / We came here to celebrate your name day. / May you have many happy returns of the day! / And you will for heaven loves you for more than one day! / Sarah's day, it's Sarah's day! On the ice (in the sun) we came today! / Let us have 6-7 pennies and a sausage for our bellies!// last stanza: Give me some wine and some cake, May you full a hundred make / Happy, happy name day / May all your days be gay!

⁴⁹ The translation of the lyrics is: We, the shepherds, let's rejoice, You, the learned, let's rejoice / Praise him, sing to him and be marry all!

In the volume of Bartók's collections: ⁵⁰

E.g. 19

24. Csendüljön, csendüljön (Let's rejoice) ⁵¹

E.g. 20

Sâmbriaș, group, 1977, coll. Antal Balla, noted down by: H.C.

⁵⁰ The translation of the lyrics is: We, the shepherds, let's rejoice, You, the learned, let's rejoice / Praise him, sing to him and be marry all! / Start singing dear lads / For the hosts will give us cakes.

⁵¹ The translation of the lyrics is: Let's rejoice, let's rejoice and be marry today / Bless you, our dear fellow, ... / For your nameday we sing / Long live ..., long live! / May the Lord bless him (her) and give him (her) days / Long live, ..., long live!

25. Itt jártunk (Here We Were)⁵²

E.g. 21

Itt jár-tunk már, lás-suk al-szol - e, I - lyen későn ál-mo-do-zol - e, Mert nem kell
 ál-mod-nod és kellj fel á - gyad-ból, Mert mi hoz-zád jöt - tünk, hogy té-ged kő - szönt - sünk.

Sâmbriaș, group, 1977, coll. Antal Balla, noted down by: H.C.

One of the variants of this tune is published in vol. II of the MNT (CHFM) at no. 937. The first part of the tune has nine syllables, after the repetitions, the second part is divided into pair-bars of six syllables. According to Dobszay its style places it into the 18th or maybe even the 17th century.⁵³

26. Csillag ragyog, hajnalodon (Stars Are Still Shining at Your Dawn)

E.g. 22

Csil-lag ra-gyog, haj-na-lo - don Kelj fel, kelj fel A te ne-ved-
 nap ja el - jött, kö-szön-té-sed - re el-jöt-tünk, Hajnal e - lött, hajnal e - lött.

Sâmbriaș, group, 1977, coll. Antal Balla, noted down by: H.C.

⁵² The translation of the lyrics is: Here we are, oh here we are / We check if you're sleeping tight / Are you still dreaming, just get up quickly / For we came to celebrate thee!

⁵³ MNTK(CHFT) IV/231b

*2. Ha te engem fogadsz szívesenpálinkát
Mert ha be nem megyünk, más házat keresünk
Megyünk ott, hol jöttünk,
Megyünk ott, hol jöttünk.⁵⁴*

3.2.2.3. Harvest

The most important agricultural work of the summer is the harvest. This is the time when the wheat sown in the autumn is collected. It is an old belief that if wheat is sown in September, on the week of Saint Michael's day the crop will be plenty.

"Today with this constant change of weather one cannot plan anymore. There are instances when the wheat is sown only around Christmas time and it will turn into a better crop than if it would have been sown in September." (Mária Tóth)

Harvest was a group work. They called it the "work and dance". Whoever had more land summoned together the relatives and neighbours and they did the agricultural work that was needed. The same happened at harvest time as well.

When the work was done, the summoner called the musicians and in a week or two when the young people had the time and were in the mood for it a party was thrown to celebrate the harvest.

"We went to work for Aladár, the musician and in return he played at our dances for two or three Sundays." Irén Kiss)

As all the other activities performed for a long time this "work and dance" also has turned into tradition by today. Harvest is done from the 9th to 11th of July every year. In 2010 it was organized also for the tourists.

The program organized for the tourists followed entirely the traditional sequence of the "work and dance" with all its specifics. The sequence is as follows: summon for group work, going out to the field while musicians are playing, harvest, handing over the crops, the dancing party and finally the mass of thanksgiving for the harvest. Besides that there was a *Straw Hat Party* organized in honour of the tourists the first night when they could watch the dances of Sâmbriaș and get to know the villagers and each other. In 2010 the musicians were András Vavrinecz, István Adorján and András Nagy.

⁵⁴ The translation of the lyrics is: Starts are still shining at your dawn / Dear ... we came in the morn' / To greet you on your name day / Just before the day breaks. // If you are glad to see me as a guest / Brandy / For if we do not enter, we will look for another party / And we will go back where we came from, / And we will go back where we came from.

Villagers are very welcoming. They would take in tourists both on the occasion of the “work and dance” and of the dance camp.

The first and most important stage of harvesting is to secure the musicians. Those who go out to harvest form a queue dressed in costumes behind the musicians: the children, the young girls, the older women, the young lads and finally the older men. Everybody holds a sickle in his or her hand. They cut the wheat with a sickle, since mechanical harvesting destroys the stalk of the einkorn and they cannot make hats out of it. When everybody is ready to go the musicians start playing and everybody heads out to the fields.

At first everybody cuts the wheat and they gather it into sheaves. Later, when there are several sheaves men would put long poles into the ground and they would put the sheaves on them. If they get bored or tired they rest by dancing, since musicians continuously play. Finally a wreath of einkorn is twinned and a young couple (they do not need to be married) takes it in front and they are followed by the other members of the party and this is how they return to the village after the tiresome day. To the sound of the music that resonate far those villagers who did not go out to the harvest go out in front of their porches and throw a cup of water on the workers arriving from the field “so they would cool down”, they say, but in fact that is again a remnant of an ancient rite of fertility that has been lost to the conscience of the people. This is how they go up to the Community Center where the mayor himself welcomes them. They hand over the wreath of einkorn to the mayor and he hangs it on the wall of the Community Center, then they sit down at the table and have dinner followed by a party to celebrate the successful harvest.

Nowadays this is only a single-day activity to preserve this old tradition, but earlier they did this for several days. They did not have a party every night, but when they finished the harvest “*they threw a big party lasting for three days and three nights.... this was their reward for doing the hard work of the harvest.*” (Mária Tóth)

The tunes sang during the “work and dance” have been arranged into the collection of folk songs according to their musical traits, for only the lyrics is tied to harvest itself. None of the tunes are specific to the ritual.

3.2.2.4. Vintage

Vintage is done sometime around the saint’s day of the village, on the Nativity of the Blessed Virgin Mary (September 8th). Lads who have not been military recruits yet organize a *vintage party*. The vintage party is the

same as in old times with the exception that since mandatory military service was abolished it is organized by the members of the folk dance ensemble. This was a party that was not restricted to the villagers, but also inhabitants of the neighbouring and further villages were invited. This is the only celebration during the entire year which requires more serious preparations.

The Community Center is decorated the day before the party. They tie a square shaped stand in the middle of the main hall at such a zarda that it could still be reached and then they wrap it in wattle bark and hang bunches of grapes on it. On the day of the vintage party the vine wardens dress up in traditional costumes and attend the vintage mass and the pardon procession and then they go home and have lunch and after that the party starts:

The vine wardens meet in a place agreed in advance: girl wardens come by wagon, boy wardens by horse and they pass through the village singing loudly and inviting people to the vintage party to be held that evening. On this occasion the villagers come out to their gates and watch the procession of the vine wardens. In some places they are even offered cookies, wine or brandy and then they go on to the neighbouring village of Hodoș. When they return to Sâmbriaș, everybody goes home to have dinner and then off to the Community Center. This is when the vintage party starts. Stealing or buying some grapes is allowed. The musicians continuously advertise the price of a bunch of grapes. If someone does not wish to buy the grapes he or she can also attempt to steal it, but if the wardens catch him or her red handed the thief has to pay for the stolen grapes its regular price or double.

The most important event of the party is the dance of the vine wardens. It begins at midnight. The dance of the wardens means in fact that the vine wardens dance through the traditional dance suite: the *csárdás*, the stork (bourgeois dance), the turn step and the hopper. If they are called back by the audience they dance the hopper again. Then the party goes on until dawn.

Gólya (Stork)⁵⁵**E.g. 23**a) Sâmbriaș, the vine wardens, 2015, coll. H.C.⁵⁶

Bu-da-pes-ten a nagy-sá-ga ma-ga mo-so - gat A szo-ba-lány ö-le-li a nagysá-gos u -
 rat Gó - lya, Gó - lya, Sár - ga lá - bú gó - lya ma - dár.

b) The national anthem of the United States – Chorus

E.g. 24

Glo - ri, glo-ri Al-le - lu - ia Glo - ri, glo-ri Al-le - lu - ia Glo - ri, glo-ri Al-le - lu -
 ia

It must have been imported by people who returned from the United States; the tune and the dance are popular in the Szeklerland and in the region called Kalotaszeg.

Georg Martin mentions it discussing the dances of Kalotaszeg in the part dedicated to the “new bourgeois dances”; the same comment is valid also for this dance in Sâmbriaș. Some of the bourgeois pair dances of the 19th century have also been adopted by the villagers. These have been enriched with specific folk elements and there are quite nice variants. Bourgeois pair dances (for example the Stork) have gained intense folkloric

⁵⁵ Based on the notes in the manuscript of Ilona Szenik

⁵⁶ The translation of the lyrics is: At Budapest the lady washes the dishes herself / The maid instead has the task the lord to entertain / Well, stork, well, stork, Yellow, yellow, yellow footed stork.

traits due to the vivid dance life of folks; this dance spread through the entire country, a spread to which the German population of the region probably also contributed.⁵⁷

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19th–20th CENTURY CHRISTMAS CAROLS IN THE TRANSYLVANIAN PLAIN

ZOLTÁN GERGELY¹

SUMMARY. From the middle of the 19th century we can witness the popularity of the songs written by cantors and priests. Musically, these melodies can be placed within the frames of classicism and romanticism, with the frequency of common chord and a general AABA melodic structure. The lines have mostly 10-15 syllables. Especially within the repertoire of the Protestant Churches – also from the second half of the 19th century – there has been a growth in the number of songs imported from abroad, which have been translated to Hungarian. The spread of the songs were favoured first of all by handwritten cantor books, pulp fiction, and later on by the hymnals of different confessions, and media. The Christmas carols broadcasted on television and radio have become more and more popular, thus they could have been included in the local repertoires.

Keywords: Christmas Carols, 19th century, Transylvanian Plain, local repertoires, translation.

Example 1.

The song *Mennyből az angyal* [An Angel from Heaven] has been one of the most well-known and beloved Christmas carols of the Hungarian language area since the 19th century. Its first written appearance dates back to the 17th century, as it was included in the volume *Patai Graduálé*, but without the rhythm and with some changes in the starting motifs of the lines.²

According to musical literature the structure built on 5 and 3 syllables units is quite rare in Hungarian folk music. The text that had been published in the hymnal³ edited by Szentmihályi Mihály in 1798 and the melody that

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² MNTK I. 902–903. IV(G) type 465.; MNT II. 437. nr. 358/II., 583. nr. 395., 1124.

³ <http://lexikon.katolikus.hu/E/Egyh%C3%A1zi%20%C3%A9nekes%20k%C3%B6nyv.html> (2013. 09. 19.)

had been published in 1844 in the so-called Gimesi collection were included in the Zsaskovszky hymnal from 1855⁴. After these stages this Christmas song has been promoted through Catholic and Lutheran hymnals, becoming not only a part of the ecclesiastic praxis, but also of the popular one⁵ (1a–1b). The collection of Romanian Christmas carols edited by Sabin Drăgoi presents also a Romanian variant (1 c), but its spreading was not sustained by further fieldwork results⁶.

The text is mostly the same throughout the Hungarian language area, presenting the story of the birth of Jesus Christ. Through the ages other religious – and even profane – texts were associated to it, regarding different dramatic or social folk customs.⁷

E.g. 1

1a. *Mennyből az angyal*

♩ - 64

Menny-ből az an - gyal le - jött hoz - zá - tok, Pász - to - rok, pász - to - rok.

Hogy Bet - le - hem - be, sí - et - ve men - ve, Lás - sá - tok, lás - sá - tok.

**Nuşeni, Bistriţa-Năşăud County, Kiss (Gergely) Rozália 63,
recorded by Gergely Zoltán, 2012.**

1b. *Mennyből az angyal*

♩ = 68

I. Menny-ből az an - gyal, le - jött hoz - zá - tok, Pász - to - rok, pász - to - rok.

Hogy Bet - le - hem - be, sí - et - ve men - ve, Lás - sá - tok, lás - sá - tok.

**Suatu, Cluj County, Maneszes (Tóth) Mária 88, Kiss (Dezső) Anna 78,
recorded by Gergely Zoltán, 2012.**

⁴ MNTK I. 902–903. IV(G) type 465.; Volly István 1982. 119–120. nr. 119., 300–302.

⁵ Dobszay László 2006. 176. nr. 434.; *Éneklő Egyház* [Singing Church] 2010. 117–118.; *Evangélikus énekeskönyv* [Lutheran Hymnal] 2009. 637. nr. 549.

⁶ Drăgoi, Sabin 1925. nr. 112.

⁷ Hungarian Academy of Sciences Folk Music Typological System number: 16.285.0/0.

1c. *Din cer ingerii*

Andante ♩ = 88

Din cer in - ge - ri-i se po - go - ra - ra, La noi pas - tori, la noi pas - tori,
Ca' n Vit - le - am de grab' sa mer - gem, Sa-l ve dem, sa-l ve - dem.

Dobra, Hunedoara County, recorded by Sabin V. Drăgoi

Example 2.

The repetitive structured AA_vBA, major hexachord scale song has a melody and a text with still unknown origin. Although it has not been promoted by the printed hymnals, we can find it all over the Hungarian language area, as it can be heard at the midnight mass of Christmas in almost every Catholic settlement.

E.g. 2

2. *Leszállt az éj dicső királya* [The Mighty King of Night has Descended]

Poco rubato ♩ = cca. 187

1. Le-szállt az éj di - cső ki - rá - lya, kö-zénk ez ün - nep haj - na - lán. Já -
szol - ban fek - szik rongy ru - há - ban ki meny - nyet, föl - det al - ko - tá.
Légy üd - vö - zül - ve, kis Jé - zus - ka, a - ki az ég és föld u - ra, El -
mú - lik ím a bűn - nek é - je, mert Te az üd - vőt hir - de - ted.

Unguraş, Cluj County, Réti Rozália 60, recorded by Gergely Zoltán, 2011.

Example 3.

The song *Kicsiny Betlehembe* [In Tiny Bethlehem], that appeared in the *Kolozsvári református énekeskönyv* [Reformed Hymnal of Cluj]⁸ in 1923, has been included in the Christmas repertoire of certain settlements of the Transylvanian Plain. The melody was written by dr. Kováts Lajos (1870–1921). The text by Tóth L. is a summary of the theological content of Christmas.

E.g. 3**3. Kicsiny Betlehembe**

Giusto ♩ – 58

Ki-csiny Bet-le-hem-be, Meg-zen-dült az é - nek, Di-csé-ret, di-cső - ség

Az ég Is-te-né - nek, Kit oly rég-től fog - va, Szív - sza-kad - va vár - tunk,

Meg - szü-le-tett meg - vál - tó - ja a bű-nös vi - lág - nak.

**Nușeni, Bistrița-Năsăud County, (Gergely) Rozália 63,
recorded by Gergely Zoltán, 2012.**

Example 4.

This minor scale song with AABA structure, 1 (1) 5 1 cadence, is a distant relative to the Zionist anthem. Since the 19th century its variants have been quite popular also in the Romanian folk music. Romanian musicologist Gheorghe Breazul makes reference to Abraham Cevi Idelsohn⁹, who did not only publish the Zionist anthem, with similar melody, but also outlined its Armenian and Ukrainian parallels. The melody was used by Czech composer Bedřich Smetana in his symphonic poem entitled *Vltava*¹⁰.

⁸ Péter Éva 2008. Appendix 1. 154.

⁹ Idelsohn Abraham Cevi (1882–1938) Jewish folk music researcher with Lithuanian origin, interested in the folk music of Mizrahi Jews.

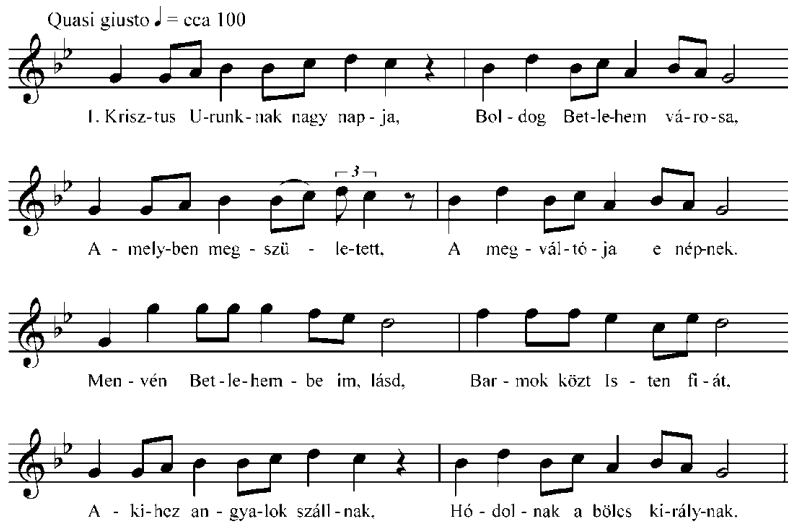
¹⁰ Rădulescu, Nicolae 1968. 21. nr. 21.

Within the Hungarian language area this melody has had several functions: with the text *Tüzed, Uram Jézus* [Your Fire, Lord Jesus] it has become a part of liturgical singing, in Chesău it was a Christmas carol entitled *Krisztus Urunknak nagy napja* [The Big Day of our Lord Jesus]. The unknown author of the text does not only sum up the story of the birth of Jesus, but also the essence of faith itself.

E.g. 4

4. *Krisztus Urunknak nagy napja*

Quasi giusto ♩ = cca 100



I. Krisz-tus U-runk-nak nagy nap - ja, Bol - dog Bet-le-heim vá-ro-sa,
A - mely-ben meg - szü - le-tett, A meg - vál-tó - ja e nép-nek.
Men - vén Bet-le-heim - be im, lásd, Bar - mok közt Is - ten fi - át.
A - ki-hez an - gya-lok száll - nak, Hó - dol - nak a bölcs kí-rály-nak.

**Chesău, Cluj County, Földvári Mihály 76,
recorded by Gergely Zoltán, 2012.**

Example 5.

The next melody is a close variant of the type MNTK I. IV (B)/101¹¹. This 19th century minor hexachord scale melody was noted with several different texts all around the Hungarian language area. In western part of Hungary and in Transylvania – among others in Unguraş too – it was associated with the text of the folk ballad about the “girl with a peacock”¹². The melody was incorporated into the winter repertoire as well. In Hungary and certain Catholic parts of Transylvania it was performed within a winter

¹¹ MNTK I. 614. IV(B)/101. type; MNT II. 349., 1114.

¹² Vargyas Lajos 1976. 595–598. type 93.

dramatic folk custom, with the text *Szállást keres a szent család* [The Holy Family Seeks for Accommodation].¹³

Besides this ABCA_{vk} structured example from Unguraş we have no other data from the Transylvanian Plain, so it is possible that the informant learnt this song from a book or from relatives from Hungary.

E.g. 5

5. *Szállást keres a szent család*

Poco rubato ♩ = cca. 146

I. Szál-lást ke-res a szent csa-lád,
De sen-ki sín-cs ki he-lyet á-d.
Nin-csen a-ki be-fo-gad-ja
Őt ki ég-nek, s föld-nek u-ra.

Unguraş, Cluj County, Réti Rozália 60, recorded by Gergely Zoltán, 2011.

Example 6.

The second and third verse of example 6 was written by Reformed priest and poet Szabolcska Mihály (1862–1930). The title of his poem – *A megváltó ma született* [The Saviour was Born Today]¹⁴ – can be found in the chorus sung to the last melody line through the sections. The first line of the ABCDA_v structured, major hexachord scale melody has a starting motif with quart, which – as well as the chorus-like appendix at the end of the verse – shows some similarities with a melody documented from the 17th century¹⁵, but they are not identical, being obviously of more recent origin.

¹³ Volly István 1982. 104–105. nr. 97., 290–291.

¹⁴ http://www.jmvt.hu/sites/default/files/e-konyvtar/komaromiujsag/1915/ku1915_51.pdf (2018. 04. 06.)

¹⁵ MNTK I. 769–771. IV(E)/305. type. This type can be found also with different texts: Péter Éva 2008. 131–132.

In the collection of Lajtha László from Sânmărtin¹⁶ this melody was not included, thus we can presume that it appeared only later, being included into the local Christmas repertoire by the cantor of the village.

E.g. 6

6. Karácsony este azt ragyogja [Christmas Night Shines]

Poco rubato ♩ = cca. 142

1.) 2.)

1. Ka-rá-csony es-te azt ra-gyog-ja, Krisz-tu-sunk fek-szik a já-szój-ba.

Pász-to-rok, böl-csek, jöt-tek el hoz-zá-ja, Csil-lag fény ve-ze-tett,

A meg-vál-tó ma szü-le-tett.

1.) 2.)

3. Az ár-vák és sze-gé-nyek, 2. vsz.-tól

**Sânmărtin, Cluj County, Varga (Borzási) Anna 73,
recorded by Gergely Zoltán, 2012.**

Example 7.

One of the most well-known works of Samuel Wesley Martin (1839–1926?), organist and composer from Chicago, is the song entitled *The Gospel Bells are ringing*, which was quite successful already at the end of the 19th century. This four-part harmony piece has been promoted by different American choir collections since 1877, being translated to several languages, it has become an internationally well-known song¹⁷. The English text was translated by poet, translator and publicist Vargha Gyuláné Szász Póla (1863–1947). The song was published in the ecumenical hymnal entitled *Hallelujah*.¹⁸

¹⁶ Lajtha László 1954.

¹⁷ Published at: http://www.hymnary.org/text/the_gospel_bells_are_ringing (2013. 09. 19.)

¹⁸ Kováts ed. 1944.

At Chiochiş the song is known by the Hungarian title *Halld az ég harangi zengnek*, and it was included in the Christmas repertoire, as according to the informants this is the carol of the married and the adults. The text is not specific for Christmas, it refers to it, but it is more educational and confessional.

E.g. 7

7. Halld az ég harangi zengnek

Quasi giusto ♩ = 58

1. Halld az ég ha - ran - gi zeng - nek, Mész - sze föld - ről szer - te - szét.
 Hí - rül ad - va min - de - nek - nek, Is - ten üdv ü - ze - ne - tét.
 Ál - dott Is - ten nagy ke - gyel - me, Hogy le - küld - te szent Fi - át,
 Ben - ne higgy, s az é - let lel - ke, Meg - győz ben - ned sírt, ha - lát.
 Szent ha - rang, é - gi hang, zen - dül szer - te han - go - san,
 Drá - ga név, Jé - zus él, Most ke - gyel - me _ nap - ja van.

Chiochiş, Bistriţa-Năşăud County, Group, recorded by Gergely Zoltán, 2012

Example 8.

The composition of Scottish chorister Hugh Wilson (1766–1824) has become very popular within the Baptist church; it has been performed up to our days.¹⁹ The text was translated also to Hungarian, and the song was

¹⁹ http://www.hymnary.org/tune/martyrdom_wilson (2013. 09. 19.)

promoted by the Baptist hymnals under the title *Feléd, szerelmes Istenem* [Towards Thee, My Beloved God].²⁰ At Chiochiş the melody has become a part of the Christmas repertoire of adults and married people, with the text *A sötét éjszakában* [In the Dark of the Night]. The author of the Hungarian version is unknown, the text talks about the birth of Jesus.

E.g. 8

8. *A sötét éjszakában*

♩ = 143 1)

1. A sötét éjszakában, felűnik egy csillag, Mely

a keletiből cseknek mutatja az utat.

1)

Chiochiş, Bistriţa-Năsăud County, Group, recorded by Gergely Zoltán, 2012

Example 9.

The song *Silent Night, Holy Night* is one of the most popular Christmas songs. Its original German text (*Stille Nacht*) was written by the Austrian Catholic priest Joseph More (1792–1848) in 1816, the melody was composed by Austrian organist Franz Xaver Gruber (1787–1863) on December 24 1818, just a few hours before the Christmas mass. It has become more and more popular starting with the beginning of the 20th century, being translated into several languages.²¹

In Transylvania it is known first of all as a congregational song, it was published in the Reformed hymnal from Cluj in 1923²², then gradually it

²⁰ See e.g. *A hit hangjai*. Baptista Énekeskönyv. [Voices of Faith. Baptist Hymnal.] 2006. song nr. 210.

²¹ http://www.hymnary.org/text/silent_night_holy_night_all_is_calm_all (2013. 09. 19.)

²² Péter Éva 2008. I. *Appendix*, 151.

has become a part of the Christmas carols' repertoire in several settlements of the Transylvanian Plain. Although originally it was written in 6/8 beat, the performance of the variant from Bozieş is more adapted to the halting church version (the eighth beats sometimes are fused with the quarter beats), according to the practice of learning songs through oral tradition.

E.g. 9

9. Csendes éj, szentséges éj

Quasi giusto ♩ = 50

I. Csen - des éj, szent - sé - ges éj, Min - de - nek nyug - ta mély,
Nincs fenn más csak a szent szü - le - pár, Drá - ga kis - de - dük ál - ma - i - nál,
Szent Fi - ú a - lud - jál, Szent Fi - ú a - lud - jál.

Bozieş, Bistrița-Năsăud County, Group, recorded by Gergely Zoltán, 2012

The Christmas carols from the presented group of songs²³ (1–9.) date back to the 19th and 20th century. The number of examples (9) could be enriched considerably with further fieldwork. Most of the presented examples were imported from abroad, in their spreading a great role was played by different Protestant and Neo-protestant hymnals as well as by the media and the Internet. Besides the songs *Mennyből az angyal* (1) and *Csendes éj* (9), about which we can surely state, that are the most popular and well-spread songs of this group, the other melodies are only of local importance. The song *Kicsiny Betlehemben* (3), which can also be found in the Reformed hymnal, was introduced in the Christmas repertoire of a few settlements from the church repertoire, while the songs *Leszállt*

²³ This study was published in Hungarian within the volume a *Mezőségi kántáló énekek* in 2016-ban. Gergely Zoltán, *Mezőségi kántáló énekek*, [Christmas Carols from the Transylvanian Plain] Hagyományok Háza, Budapest, 2016. ISBN 978-963-7363-89-4.

az ég dicső királya (2), *Krisztus Urunknak nagy napja* (4), *Szállást keres a szent család* (5), *Karácsony este azt ragyogja* (6), *Halld, az ég harangi zengnek* (7) and *A sötét éjszakában* (8) can be found only within one certain settlement or another.

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THE THEME OF THE PRODIGAL SON'S RETURN IN CLASSICAL MUSIC I: CLAUDE DEBUSSY

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SUMMARY. The 34th Sunday after the Pentecost is one of the most important in the liturgical cycle of the Christian Orthodox Church, because it is the second Sunday of the Triodion. In connection to this topic, so profound and rich in theological, moral, musical, and human implications, we investigated areas of interest in the history of the classical music of the past three centuries in search for guiding points to approach this topic. The work signed by Claude Debussy is the best known and most valuable of those presented, which is why we think it is necessary to focus on it from an analytical point of view.

Keywords: pray, Triodion, impressionism, religion, faith

1. Introduction

The 34th Sunday after the Pentecost is one of the most important in the liturgical cycle of the Christian Orthodox Church, because it is the second Sunday of the Triodion. "Apart from these elements which belong to the sacramental life of the Holy Church, the Triodion must represent, at a personal level, a period of consecration. It is a time where everyday worries should occupy a secondary place, and our spiritual efforts should intensify in order to prepare for the great holiday of the Resurrection of our Saviour Jesus Christ"². It is particularly important as its name refers not only to the prodigal son, but also to the prodigal son's RETURN (with emphasis not on his reckless and proud leaving, but on the contrition and humbleness of admitting his mistake and trying to straighten his life).

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² Pintilie, Nicolae, *A început perioada Triodului* [The Triodion has commenced], <https://doxologia.ro/taine-ierurgii-slujbele-bisericii/inceput-perioada-triodului>, 22 February 2016.

The whole Triodion period is full of references to special conditions of spiritual intensity, by feeling an acute pressure of time - passing to the moment of Judgment: "the time runs, take it, my soul!"³.

At the basis of the parable is the text of the Book of Luke 15: 11-32: *And he said, "There was a man who had two sons. And the younger of them said to his father, 'Father, give me the share of property that is coming to me.' And he divided his property between them. Not many days later, the younger son gathered all he had and took a journey into a far country, and there he squandered his property in reckless living. And when he had spent everything, a severe famine arose in that country, and he began to be in need. So he went and hired himself out to one of the citizens of that country, who sent him into his fields to feed pigs. And he was longing to be fed with the pods that the pigs ate, and no one gave him anything. But when he came to himself, he said, 'How many of my father's hired servants have more than enough bread, but I perish here with hunger! I will arise and go to my father, and I will say to him, "Father, I have sinned against heaven and before you. I am no longer worthy to be called your son. Treat me as one of your hired servants."' And he arose and came to his father. But while he was still a long way off, his father saw him and felt compassion, and ran and embraced him and kissed him. And the son said to him, 'Father, I have sinned against heaven and before you. I am no longer worthy to be called your son.' But the father said to his servants, 'Bring quickly the best robe, and put it on him, and put a ring on his hand, and shoes on his feet. And bring the fattened calf and kill it and let us eat and celebrate. For this my son was dead, and is alive again; he was lost, and is found.' And they began to celebrate. "Now his older son was in the field, and as he came and drew near to the house, he heard music and dancing. And he called one of the servants and asked what these things meant. And he said to him, 'Your brother has come, and your father has killed the fattened calf, because he has received him back safe and sound.' But he was angry and refused to go in. His father came out and entreated him, but he answered his father, 'Look, these many years I have served you, and I never disobeyed your command, yet you never gave me a young goat that I might celebrate with my friends. But when this son of yours came, who has devoured your property with prostitutes; you killed the fattened calf for him!' And he said to him, 'Son, you are always with me, and all that is mine is yours. It was fitting to celebrate and be glad, for this your brother was dead, and is alive; he was lost, and is found.'*⁴

³ Makarios Simonopetritul, *Triodul explicat* [Triodion explained], Deisis, Sibiu, 2008, p. 49.

⁴ The Holy Bible, the English Standard Version, at <https://www.biblegateway.com>).

2. Musical Works on Theme

In connection to this topic, so profound and rich in theological, moral, musical, and human implications, we investigated areas of interest in the history of the classical music of the past three centuries in search for guiding points to approach this topic. "In the context of the abundance of information around a certain subject, any approach is faced with the effort of developing original themes and, above all, with the natural pursuit of finding an unsuspected path in the scientific plane".⁵

The best known and the least performed musical works devoted to this topic include:

a. Claude Debussy, *L'enfant prodigue*: lyrical scene (scène lyrique), on the text by E. Guinand, written in 1884. The work is part of the vocal-symphonic creation of the great French composer, with an initial vocal version of the score. The composition was revised in 1907-1908 when the complete score is dated. Certain sections (*Prélude, Cortège et air de danse*) were arranged for piano four hands in the year of the first version (1884).

b. Serghei Prokofiev, *L'Enfant prodigue* Op 46:

c. François Auber, *L'enfant prodigue*: comic opera in 5 acts, which was first published in 1850.

d. Andre Wormser, *L'enfant prodigue*: pantomime in 3 acts

e. Pierre Gaveaux, *L'enfant prodigue* Op. 28: vocal symphonic work in 3 acts, whose first audition was on 23 November 1811. The librettists are François Louis Riboulté and Jean-Marie Souriguère de Saint-Marc. The work was written in French and the orchestration includes soloist voices, choir and orchestra (the classical composition, with trombones and harp).

f. Stephen Heller, *Fantaisie et Valse sur 'L'Enfant prodigue' d'Auber* Op.74

3. Claude Debussy: L'Enfant Prodigue

The work signed by Claude Debussy is the best known and most valuable of those presented, which is why we think it is necessary to focus on it from an analytical point of view. The following section of this paper will be devoted to the other creations mentioned above. In the following pages we will attempt a semantic approach to Debussy's music on this subject; we think that this approach favors the argument of the paper. "There is a clear

⁵ Rădulescu, Antigona, *Perspective semiotice în muzică* [Semiotic Perspectives in Music], Ud. UNMB, București, 2003, p. 1.

divergence between a referential and a strictly syntactic approach to music: the dispute created by the emotional-cognitive relationship is present in any attempt to include music in both categories: languages and signs⁶.

The lyrical scene created by Claude Debussy opens with an introductory fragment, based on a flowing topic, specific for impressionism, with two components: a first musical cell based on an ascending and descending tone made up of four diatonic sounds (of equal duration), followed by a second musical cell (which proposes a different rhythm and melody, formed of small unequal leaps, dominated by a sound related to the modal universe). This introductory motif is played by the wind instruments (which accentuated the impression of an airy, transparent setting), the musical discourse starting from a simple melodic play, repeated more and more often and by more and more voices: thus, the discourse becomes crowded, more expressive, and this sonorous and semantic crescendo is supported for the bow instruments by the cumulative repetition of certain specific formulae.

The theme in itself is revealed upon returning to the First Movement (I Mouvement), played by the horns and subsequently developed by the entire group of wind instruments, proposing a timber (thus an associated semantic universe) specific for the idea of memory, of remembering. The section *Tres expressif et un peu anime* entails reproducing the theme mainly with horn instruments, which gives music a melodic generosity, a sonorous amplitude specific for the sonority of the composition. After a first climax, on mark 4 of the score the introductory motif is repeated, confirming the atmosphere of calm, quiet and freedom which characterizes the first scene – depicting the two boys' quiet life at home, with their father who takes care of them, living in harmony. The element from the Book of Luke associated with this musical fragment is: *there was a man who had two sons* (Luke 15:11...) – this is all that is said about the harmony between the father and his sons. The character of the mother is absent from the parable, but she is present in the French musical version.

Mark 5 of the score signals the first change in the atmosphere and music, though the intervention of the mother, Lia: mark 7 is introduced at the first climax of the score when she talks about *douleur involontaire*, *Lia pleure toujours l'enfant qu'elle n'a plus*. At the melodic level this is a romantic-like construction, which ends dramatically on the sound in 2 (*retenu, avec beaucoup d'expression*), played in a recitative style.

⁶ Banciu, Gabriel, *Muzicologice* [Musicological Works], Ed. Media Musica, Cluj-Napoca, 2006, p. 5.

For example, mark 8 of the score (*Andante non troppo*) signals the beginning of Lia's air, which starts with a double summoning of the name of her beloved son. Thus, Claude Debussy does not insist on the moment of the departure, presented in the biblical fragment of the parable of the prodigal son: *And the younger of them said to his father, 'Father, give me the share of property that is coming to me.' And he divided his property between them. Not many days later, the younger son gathered all he had and took a journey into a far country, and there he squandered his property in reckless living.* (Luke 15:12...).

From the dramatist's point of view, the chosen solution is very important for the entire meaning of the composition: the moment when the (potentially) less wise son (the younger) asks for the fortune to which HE IS ENTITLED is implied. By invoking the father (so aware of the fact that the person being addressed has not only fortune, but also, more importantly, love to give), he asks what he has, what can be given and taken; he is not thinking of the being (to be), but of the fortune (to have), the degradation being visible from this initial moment. The composition also presupposes the attitude of the father, who is generous and freedom-giving, he divides his fortune fairly between his two sons without asking why and to what end. NOT AFTER MANY DAYS (lacking patience, the younger son leaves quite soon) the younger son takes EVERYTHING and travels FAR AWAY: this are the premises of the mother's pain and the prodigal son's failure. The consequences arise: the *reckless living* (in fact, sinful, morally degrading) is a consequence of these gestures which are placed under the sign of PRODIGALITY (a very complex poetical and theological concept, deserving of a separate study).

The mother's grief (air) begins by invoking the departed son (*Azael! Azael!*), using formulae which are open at the melodic level, interrogative, sequential, resembling the Wagnerian style (see the prelude to the opera *Tristan and Iseult*). The mother's rhetorical question obstinately permeated the entire composition: *pourqoi m'as-tu quittée?* Mark 9 on the score (*Très calme, mais sans lenteur*) brightens the scene by remembering the serene moments spent with the children, with God's blessing.

Andante non troppo

A - zaël! A - zaël! Pour - quoi m'as tu quit - té - e?..

p *p* *p* *p* *p*

Div.

Debussy, L'Enfant prodigue, Lia's aria

At mark 13 of the score, the discourse is accelerated through the rhythmic repetition of the name of the son who has left the family nest (tempo stringendo). The mother's tone acquires a recitative, dramatic nature, and the rhetorical question at the beginning of the work is sung with the indication *avec desespoir*.

Simeon's intervention precedes the arrival of a merry suite, with children bringing flowers and fruit, running around full of smiles and good cheer: *Air de danse (doux et gracieux)* puts forward a tripartite (da capo) instrumental interpretation, with an impressionist orchestration, mellow yet rich (flute, harp, wind and bow instruments in a medium and acute register), interpreting a fragment of oriental inspiration, strongly highlighted at the level of meter and rhythm. Azael remembers his brother and sister watching the happiness of the children playing (*ils sont hereux!*), intoned on a descending phrase and rubato which signals the melancholy, the regret).

His air intensifies this state which reminds him of the lost purity of the soul, of the closeness of his mother's heart, of the innocence and happiness of his former life. The musical discourse supports the soloist's text, the instrumental score includes elements that indicate tension:

exceptional meter and rhythm divisions (duolets), the tremolo performed by the bow instruments, unusual asymmetrical accents, short and unpredictable phrases: all these accompany the trouble in the prodigal son's life after his departure from home. The discourse returns to its initial coordinates, allowing the development on generous ample romantic coordinates (while remembering of the good old times).

Sans force et sans courage: this is the emotional state which brings about again the dissonant troublesome discourse of being far away from home which has exhausted all of his resources. The perspective of dying is so overwhelming that he calls God's name in prayer (mark 30 of the score). The image of the mother awaiting her son occurs again (the replacement of the father in the parable is interesting), as she sings her despair *expressif et douloureux*. The musical discourse which accompanies Lia's voice is more dynamic, flexible, more modern, revealing a different inner time of the action. Her mother's love can even imagine the son's real suffering, as he becomes *seul et faible*.

Mark 32 on the score signals the moment of the prodigal son's return home, as a poor wretched traveler; upon recognizing her son, she calls him to life in an impressive duet (*Andante*, mark 33 of the score), in which the voices of the two protagonists sing both in succession and in unison. The son asks for his mother's forgiveness, but the answer remains shrouded by the love which has nothing to forgive. Simeon's father finds his son after the mother has exonerated him in the family, welcoming him home and begging for the father's forgiveness. Simeon sings his air *maestoso*, with the conclusion: the prodigal son has returned!

The father's conclusion is worthy of his faith as the one who was able to wait for his son, without hope, but also without despair: "Heaven will send us an unexpected blessing". The son's return is viewed as a holy gift. The work concludes with a trio of the main characters who sing their gratitude to God.

Conclusion

Debussy (considered in history as "the most important composer of his time"⁷) reveals, in this composition which deals with a religious topic as well, his innovative qualities in musical discourse concerning the harmony (tone and mode, specific to French music in general), rhythm, texture and shape, but also the melody (tributary to his attachment to the oriental exalted modal sonorous universe).

⁷ Schonberg, H., *Viețile marilor compozitori* [The Lives of Great Composers], Ed. Lider, București, p. 436

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THE TEXTS OF PSALMS OF DAVID IN CLASSICAL MUSICAL CREATIONS

ALEXANDRA BELIBOU¹

SUMMARY. The classical period composers have lived the religious feeling just like their predecessors and successors, with all social and cultural changes that took place over the time. The religious feeling expressed through the texts of Psalms is a leitmotif in the universal musical history. In this paper I will talk about the musical pieces that have religious texts; the spiritual universe suggested by the composers lead to the human-religious face of the art – statement for the need of a hermeneutic approach in the music analysis. The cosmos given by the creators through art can be accessed only through a contextual understanding of the masterpieces, the Psalms of David being a guideline in the historic-comparative journey proposed by this paper.

Keywords: classical, psalms, religious, hermeneutics.

Introduction

The classical period composers have lived the religious feeling just like their predecessors and successors, with all social and cultural changes that took place over time. The religious feeling expressed through the texts of Psalms is a leitmotif of universal musical history.

The desire for symmetry in classical music, the necessity to give up the multitude of ornaments typical to previous periods, the occurrence of new musical genres and forms, the blossoming of the concept of public concert but also the idea of musical education among amateurs, all these appeared due to social and political changes in Europe but also to the human necessities that ensued. As Henri Peyre said, the classical attitude of creators was about accepting conventions meant to help and enchant the public². The classical composer maintained the complicity with his

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² Daniel Heartz, Bruce Alan Brown, in: <http://www.oxfordmusiconline.com>

audience in order to please them. In spite of everything we said, we are not surprised by the occurrence of the texts of psalms in classical creations, human spirituality is a manifestation of missing the Sky.

Following this, we shall direct our attention towards the classical composers that dressed Old Testament musical texts in a personal style.

Discussion

1. Cristoph Willibald Gluck

Recognized for his merits in regards to the opera style, C. W. Gluck (1714-1787)³ performed a synthesis of existing characteristics of the opera of the time in order to outline music accessible to all the people. This propensity of the composer toward universality argues the necessity of religious sound being expressed through the text of the psalms.

The motet *De profundis*, created in the last year of the composer's life, is an after work⁴ in which the echoes of the choirs in the opera are highlighted through features, mainly syllabic writing and a typically classical lyricism. Nevertheless, the religious structure of the psalm for the choir and orchestra is supported by the sober atmosphere outlined by Gluck. The musical texture can be set into the homophonous classical pattern, with short polyphonic occurrences such as personal prayer knitted with the collective prayer. The introvert profile of the opposite naturally overlaps the text of Psalm 129, the prayer environment proves to be a composition of maturity.

Mainly interested in colouring, on a timbre level as well as a harmonical one, Gluck proves a musical deepness through his capacity to adapt his language to the musical style to which the psalm in question pertains. Orchestration composed of low strings, oboe, bassoon, horn and three trombones, induces a solemn atmosphere, knitted with short but unitary phrases of choral voices, in mainly homophonous writing. Outlining different feelings in accordance with the lyrics of the Psalm 129 suggests a picture in rich shades. I am talking about shades and not colours, because the whole work is set under an inseparable status - solemnity with its connotations, depending on the religious texts.

³ Bruce Alan Brown <http://www.oxfordmusiconline.com>

⁴ Patricia Howard, 2003.

2. Wolfgang Amadeus Mozart

“...Mozart’s house was sincerely Catholic. Religion was an honourable convention and a commitment of decent behaviour.”⁵ Echoes of the Catholic education were felt through Mozart’s creation. Thus, the works on the texts of Psalms could not miss from the artistic creation of the genius. We will follow further down and we will mention two works composed for the church; they are two vespers scores, the structure and the chosen texts abide by the rubrics of the church. Music is also subjected to the liturgical spirit but the expressions typical to Mozart do not miss from these church scores. “In these works, Mozart alluded to the former contrapuntal church style and pointed the way to the contrastive symphonic manner of Beethoven.”⁶ The merging between subjectivism and the laws of religious music writing is a special feature of the two vespers scores.

Vesperae de Dominica, K.321, is a score composed for mixed choir, solo and orchestra group. The music for Sunday vespers was created upon the request of Archbishop Colloredo. The musical opera in discussion is structured in six parts, each with an independent text.

The psalms used as a textual basis are *Dixit* (ps. 109), *Confitebor* (ps. 110), *Beatus vir* (ps. 111), *Laudate pueri* (ps. 112), *Laudate Dominum* (ps. 116), with a last conclusive part – *Magnificat*. The occurrence of a large number of Psalms in the vespers service supports the argument that texts attributed to king David are some of the most used in the human religious life. Upon a short analysis of the score of the vespers, we notice a lack of polytextuality, which suggests a moving away from the ancient style of religious music writing and an enhanced importance offered to the direct approach to the religious text.

For the psalm *Dixit*, Mozart shows a sound performance in C major tonality, the writing combines lyrical solo occurrences with choral answers, on an orchestral basis typical for Mozart, the atmosphere being a bright and festive one.

⁵ Alfred Einstein, p.78.

⁶ Daniel Floyd Bird, p. 57.

Dixit

Allegro vivace

The musical score is arranged in a system with the following parts from top to bottom:

- Clavini in Do | C**: Treble clef, starting with a forte *f* dynamic.
- Timpani in Do, Sol | C, G**: Bass clef, starting with a forte *f* dynamic.
- Trombone alto**: Alto clef, starting with a forte *f* dynamic.
- Trombone tenore**: Alto clef, starting with a forte *f* dynamic.
- Trombone basso**: Bass clef, starting with a forte *f* dynamic.
- Violino I**: Treble clef, starting with a forte *f* dynamic.
- Violino II**: Treble clef, starting with a forte *f* dynamic.
- Soprano**: Alto clef, starting with a forte *f* dynamic. Lyrics: *Tutti* Di - - xit Do - mi - nus Do - mi - no me - - - o:
- Alto**: Alto clef, starting with a forte *f* dynamic. Lyrics: *Tutti* Di - - xit Do - mi - nus Do - mi - no me - - - o: Se - de a
- Tenore**: Alto clef, starting with a forte *f* dynamic. Lyrics: *Tutti* Di - - xit Do - mi - nus Do - mi - no me - - - o:
- Basso**: Bass clef, starting with a forte *f* dynamic. Lyrics: *Tutti* Di - - xit Do - mi - nus Do - mi - no me - - - o: Se - de a
- Violoncello, Fagotto, Basso ed Organo**: Bass clef, starting with a forte *f* dynamic. Includes fingerings 5, 7, 1, 1, 1, 1.

W.A. Mozart: *Vesperae de Dominica*, K.321, *Dixit*, the first measures

In the case of Psalm *Confitebor*, the option of the composer in terms of sound system - tonality E minor – and triple meter - leads to a certain understanding of the religious text, an introvert adaptation of the praise psalm.

This idea is supported by the melodically beginning as a solo soprano voice through a lyrical melody under the form of confession.

E.g. 2

The image shows a musical score for an introductory fragment from Mozart's *Confitebor (Vesperae de Dominica)*. The score is in 3/4 time and marked *Allegro*. It features a solo soprano voice with the lyrics: "Con-fi - te - bor ti - bi Do-mi-ne in - to - to cor-de me - o: in con-". The vocal line is accompanied by Violino I and Violino II, both marked *p* and *fp*. The string section includes Trombone alto, tenore, and basso, Violoncello, Fagotto, Basso, and Organo. The organ part is marked *p r.* and *fp*. The score includes various musical notations such as dynamics, articulation, and trills.

Introductory fragment from *Confitebor (Vesperae de Dominica)* by Mozart

Beatus vir conveys in musical language the blessings that come upon those who obey the law of God.

The sound writing generates an atmosphere full of hope, the melismatic texture of the solo voices but also of the choral voices looks like a symbol of elation that comes unto the faithful upon the thought of redemption through one's behaviour and God's mercy.

Laudate pueri occurs like a single counterpoint movement, in contrast with the other parts of the *Vesperae de Dominica* work. The writing style of the component parts can be characterised by a dualism based on a type of syllabic musical declamation and an option for contrapuntal occurrences. This stylistic dualism is abandoned in the case of Psalm 112, and the polyphony is being felt from the first measures of the score. The Psalm *Laudate pueri* is built under the form of a fugue on four voices.

traditional composition methods are artistically knitted with the aspirations of the new creation. The antico style is reflected in the contrapuntal writing, but it is frequently replaced by a homophonous way of thinking, predictable rhythmic and classical cadences, with the purpose of a conclusion of symmetrical musical phrases. We encounter composition methods such as stretto and canon, followed by isorhythmic and homophonous declamations. In this work, we notice also the propensity toward contrasts among the component parts of vespers, which is performed through the use of different tonalities in the case of psalms, different metrics, but also various ways of sound expression – the occurrence of a fugue on four voices, followed by a psalm of the soprano type.

The two arias from the works *Vesperae de Dominica* and *Vesperae solennes de confessore* remind of the writing style of Mozart's works, but they are different through having a more concise structure. Solo pages for soprano voice are created under the form of a tripartite lied, with an ending on the word: Amen, with a coda role.

E.g. 4



Melismatic writing on the solo soprano voice, on the word: Amen (Coda from *Laudate Dominum – Vesperae solennes de confessore*)

Performing a stylistic and musical language synthesis, Mozart outlines, through his religious works for church, original sound pages, in which tradition merges with the new, in which Mozart's style in full development overlaps the expectations of church music. The psalms of David are a pretext for intimate expressions, but also an occasion for communion at the evening services.

“Thus out of the glorious cantilena of Italian music, the passionate expressiveness of 'storm and stress,' and the solid craftsmanship of Salzburg church music, Mozart developed for his sacred compositions a language that was noble and yet light, technically competent and yet free of

*ponderousness. Contrapuntal features were henceforth integrated with ease into homophonic parts; in this choral style of rare perfection, the fugatos and imitations soon became natural components of the music, no longer creating the impression of learned display*⁸.

Conclusions

My writing today talks about the musical pieces with religious texts; the spiritual universe suggested by composers lead to the human-religious face of art – statement for the need of a hermeneutic approach in the music analysis. The cosmos given by creators through art can be accessed only through a contextual understanding of the masterpieces, the Psalms of David being a guideline in the historic-comparative journey proposed by this paper.

Translate revised by: Claudia Ciubancan.

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⁸ Karl Geiringer, p. 365.

THE MUSICAL PORTRAYAL OF CHARACTERS IN THE LYRICAL GENRE

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SUMMARY. This study aims to highlight the methods of musical expressiveness used by the composer Teodor Zgureanu when portraying the characters in his opera, "Decebalus". He depicts his characters by resorting to a certain vocal method. Mainly, each of the characters has their own, reserved space. Hence, each of them is offered, at least, one solo number (an aria or monologue). Zgureanu tries to find the most efficient formulas for establishing, in terms of sound, the dialectic of moods and personality of the characters.

Keywords: Teodor Zgureanu, Decebal, Bessarabian opera, musical portrayal, lyrical genre.

The Opera "*Decebalus*", an opera in three acts, with a libretto by Victor Teleucă, is composer Zgureanu's very first work intended for lyrical theatre and his first creation of wider amplitude, in terms of both orchestral apparatus and number of performers. He wrote this work with an ardent devotion, filtering it through the strainer of his own sensitiveness. The score is built around the idea of choosing the supreme sacrifice for the defence of liberty and justice. This work reveals Zgureanu's conception and technique which, both, have the ability of turning elements of ancient melos into a voice of universal resonance.

The opera has the following configuration:

Act I

- Overture "*DACIA*";
- The Coronation of Decebalus;
- The oath of the soldiers;

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- Zamolxis's monologue;
- The Queen's Aria;
- The Quartet: Decebalus, the Queen, the daughter and the son.

Act II

- Introduction;
- The Old Dokia and the shepherds;
- The Nocturnal;
- Armin's song;
- The Aria of Ninvana;
- The Duet between Armin and Ninvana; The Marriage Ceremony;
- The Ballet.

Act III

- Priest Vezina and the body of soldiers;
- The Monologue of Decebalus's son;
- The Aria of Decebalus;
- The Dialogue between Trajan and Decebalus;
- *Lamento. Dona eis Requiem*;
- The Monologue of Decebalus "in front of" History;
- The ending: Hymn to the Dacian Land.

The subject of the opera refers to a historical page from our people's tormented past. The action takes place in *Sarmisegetusa*, the capital of Dacia between 86-106 AD:

The subject represents a way of reconsidering the Dacian past, the past of our country and of our people.

The list of characters in this opera is numerically dominated by the male characters. Here are the soloists:

Decebalus – the King of the Dacians – bass;
The Queen – mezzo-soprano;
Duras-Diurpaneus – Decebalus's predecessor – tenor;
Zamolxis – The Supreme God of the Dacians – bass;
Vezina – a priest in Decebalus's army – baritone;
Decebalus's son – tenor;
Ninvana – Decebalus's daughter – soprano;
Armin-aed – Ninvana's fiancé – lyrical tenor;
Dokia – Decebalus's illegitimate daughter, the shepherdess – contralto;
Trajan – the Roman emperor – baritone.

The composer portrays his characters by resorting to a certain vocal method. Mainly, each of them has their own, reserved space. Hence, each of them is offered, at least, one solo number (an aria or monologue). Zgureanu tries to find the most efficient formulas for establishing, in terms of sound, the dialectic of moods and personality of the characters. He tries to capture the essence of each character, without deviating from the line of action. Similarly, he tries to correlate a character's mood with the description of a given situation, because that particular character describes himself or herself, through that situation. The melodic line of each soloist fragment is doubled in the orchestra and this technique helps at its delineation. These soloist numbers illustrate a proper climate for the action, thanks to the usage of all the musical parameters. Most of them are infused with folk-rooted intonations.

The melodic is based on consonant and dissonant relations, ascending and descending, stated through musical leaps or changed into arpeggios. The frequent leaps denote a melodic conception with a certain specific of instrumental origin. One can notice here a preference for expressing each interval in itself. The intervallic is in accordance with the affective expression, it imposes intervallic entities of chromatic origin in which folk-rooted motifs emerge, conferring them freshness and authenticity.

The soloist numbers do not contain persistent melodic on the extreme vocal ranges. Here is the vocal range of the characters:

E.g. 1



Each soloist number is preceded by an instrumental introduction, which does not rely on a certain material of its succeeding *so/lo*, but it has the function of suggesting a certain climate or of logically explaining the placement of the character within a given context of the action.

The use of alternative measures and tempos seems to be given a special importance and they come along with the corresponding melodics. Zgureanu also uses a large range of dynamic markings. Hence, the

typology of contrasting dynamic markings is in no way unknown to him, as they are present in both the arias (as a technique of emphasizing the characters' personality), as well as in ensembles, (duets, quartets), thus offering genuine dynamic variations, following a conflictual, lyrical ascent, or some final sound peaks.

Decebalus. In the musical and dramatic development of Teodor Zgureanu's opera, we have the opportunity to witness the complex dialectic of situations encountered by the main character – *Decebalus* – the last king of the Dacians. His vocal score is the widest of the entire opera. The musical portrayal is attained cumulatively. The portrait of the Dacian ruler is profound, convincing, just as he is depicted on Trajan's Column in Rome: "...a pretty tall man, well-built and vigorous. His face, with a tall forehead, prominent brow ridges and thick eyebrows, with a strong, straight nose, prominent cheekbones and a hollow-cheeked face, with a short beard and a straight mouth, marked by a long moustache – all these facial traits reveal energy, harshness and bravery. "² His face shows dignity and great presence. It is depicted through three main moments:

the coronation (the oath);
the conflict (between Decebalus and Trajan);
the sacrifice (the suicide).

The Aria from Act I (*By this sword, I swear...*) can be divided into two parts. The first one has a heroic tinge and it is written incisive tempo (*Marziale. Molto sostenuto*), in contrast with the second one (*Molto cantabile*), which is enriched with the sensitive tinging of the vocal contrasts. Decebalus's portrait takes shape here, for the first time – a vigorous leader, bold, agile, unflinching, determined, lucid, tenacious and, above all, a true patriot to his country and people, for whom he fought until his last breath.

Similarly, the Aria of Decebalus from Act III (*O, my beloved country...*) contains two sections. Section I (*Moderato maestoso. Molto cantabile*) is a page of meditation, of incantation and calmness. Section II (*Allegro sostenuto. Tumultoso. Feroce*) is a dispute with Zamolxis, a page full of torment: „Zamolxis, you are silent? Why are you silent? Or are your Dacians no longer Dacian, I wonder...“ This is what Decebalus is thinking, as he is searching for an answer, his ideas, premonitions and doubts that start to build up. All this sound paste eventually converges towards the ending (*Molto maestoso*) in which Decebalus, once again, manifests his

² Daicoviciu Hadrian, *Portrete dacice*. Ed. Militară, București, 1984

exceptional qualities of a captain and diplomat and his main feature – his unwavering faith in his people and in its capacity to withstand:

*All that remains is to die for our beloved country,
to die standing up, with the sword in our hand.*

In this aria, the palette of Decebalus's vocal expression is much richer than in the first-act aria. The melodic is broken, subjected to the capriciousness of rhythm, it alternates the measures (2/4, 4/4, 12/8, 3/4, 2/4, 3/8, 2/4) in search of the coloristic effect of each word's accents or vocal combinations; the *spoken voice* technique is also used. The type of writing here is that of elucidating the text through the means of melodic declamation. The composer suggests each theatrical detail through music: the confusion that had arisen, the mutiny, through an impetuous, surging and thundery vocal type.

The dialogue between Decebalus and Trajan renders a conflictual ascent. In terms of tempo, it is a precipitated dialogue (*Andante. Feroce*), expressing an explosion, very rhythmic, presented with an alternating metrics (3/4, 4/4, 3/4; 4/4, 3/4, 2/4) and developing in the *F Phrygian mode* (with tints of a major mode, through an ascended A, from *A flat* to *A natural*, towards F major). In this dialogue, the tragic ending begins to take shape. The scene is very tense, with a gloomy expression and tragic connotations. Here, the chords with added seconds prevail, revealing an accentuated state of nervousness. In their dialogue, there is an alternation between tension and resolution, a continuous oscillation between defeat and victory. We can find here dialogue formulas with a contrasting, increasingly dramatic contour, which signify the beginning of the conflict. The inner turmoil of the two characters is translated into music through a continuous amplification of the orchestral apparatus and through the presence of various means of expression in the vocal scores: the chromatic *glissando*, *staccato*, accentuated pitches, the presence of *spoken voice*, the change of tempo. The confrontation between the two ends with Decebalus's line: "*Murdered, but not defeated!*"

„Through his heroic gesture, as Hadrian Daicoviciu says, he may have made a one last service to his people. A prisoner king, humiliated and slain in Rome, would have nurtured the Dacians' hatred towards the people that had conquered their country; a king that chose to abandon life willingly left the door for reconciliation and understanding open.“³

The musical and temporal developments of each character have depended on the composer's strict aesthetic vision. The author lays the

³ Daicoviciu Hadrian, *Portrete dacice*. Ed. Militară, București, 1984

emphasis on the main character – *Decebalus*, *there is a "cantus planus"* around which the composer gradually brings "counterpoints", thus creating that "*multicolored web*" of characters.

There occurs a process of encompassing the soloistic trajectory (of each character) into the dramatic axis: *Decebalus* – the Dacian fate, all filtered through three key moments: coronation (+ *the rule of Decebalus*); *the imminent conflict*; *sacrifice*. Each key moment involves a certain group of characters:

- coronation: *Decebalus* + *Duras-Diurpaneus*, *Zamolxis*, *the Queen*, *Decebalus's son*, *Armin*, *Ninvana*, *Dokia*.
- Imminent conflict: *Decebalus* + *Priest Vezina*, *Decebalus's son*, *Trajan*.
- sacrifice: *Decebalus*.

We can notice here Zgureanu's aesthetic preference in organizing the cast and evolution of each character's discourse in correlation with the main hero (*Decebalus*). Hence, we can identify two types of planes or correlations (between the characters and *Decebalus*):

- *Plane X* – a direct correlation;
- *Plane Y* – an indirect correlation.

The direct correlation encompasses the active dramaturgic sphere (the portrayal of characters in connection with the dramatic axis), the indirect correlation – the passive sphere: *expository* (the portrayal of characters from the perspective of their coexistence with *Decebalus*). Let us notice, here, the overlapping of the two planes (correlations). The result of this juxtaposition is an affective complex, of polyphonic type.

Given the two spheres, *active* and *passive*, we can deduce the presence of two types of characters in this opera:

- *catalyzing* characters
- *expository* characters.

The characters' portrayal development shall be also influenced by the presence of the "merging" process (between characters); hence, we can note various correspondences, such as:

Decebalus → *the Queen*
Decebalus → *the Queen* → *Decebalus's son* → *Ninvana*
Decebalus → *Trajan*
Ninvana → *Armin*, etc.

These relations emerge in correlation with the development of the dramatic tension. From the examples mentioned above, we can conclude that, largely, *the merger* occurs in correlation with the main character, the so-called “*cantus planus*”.

The personality of each character manifests itself at the dramatic level, and implicitly, at the emotional one.

Priest Vezina (*a catalysing character, plane X – direct correlation*) is intended to reveal the will of the god Zamolxis. Acting as an intermediary, the composer provides this character with only one aria throughout the entire opera, which is seconded by the choir. The entire scene is structured according to the antiphonal principle, on the dialogue between the soldiers and the Priest. The entire vocal speech develops dramatically (going towards *Fm* → *F Phrygian*), thus setting the ground for the tenser atmosphere, afterwards. This is evident ever since the incipit of his soloistic performance, which is preceded by tumultuous orchestral interventions in *glissando*, accompanied by “thunders” and “lightning” (as the author states. Actually, his suggestions are a natural part of the aesthetic message that characterizes the end of the millennium). As regards the vocal approach to this fragment, we can notice the presence of consonant and dissonant interval leaps. Another thing to notice is the frequent presence of the gradual progression of seconds, preceded by a leap of of sixth or seventh.

The Queen (*an expository character, plane X+Y – mixed correlations*). Her vocal score comprises sonorities which are typical for a heroine - a somewhat more peaceful and calmer music, with scarce chromatic intervals. The duet between Decebalus and the Queen is a musical development that starts off with dialogue and ends in unison, being presented in an incisive, syncopated rhythm, with an alternative metrics – 2/4, 6/8, 2/4, 6/8, 3/4, 6/8). Through this duet, Zgureanu creates the Queen's psychological profile (on one hand, a profound inner lyricism and wisdom; on the other hand, her score reveals some dramatic inflections).

This character is outlined very laconically, through a few features: sobriety, lyricism, fulfilment, sacrifice and profoundness. Her melodic line (the aria) comes either with a type of progression” in leaps”, “in steps” or with an undulating one. The diversity in the vocal score is imprinted by the *rhythm*, capricious and in a permanent movement, in which the use of triplets gives it a *quasi-rubato* tinge. We can also notice the presence of the *oscillating metrics* (4/4 → 3/4) and, last but not least, the alternation between gradual progression and some various, consonant or dissonant intervalic leaps. Let us take note of the presence of three dissonant

intervalic leaps, meant to highlight the following lexical units: “*focul*” (translation: *the fire*) (diminished fifth), “*cuprinse*” (translation: *comprised*) (augmented fifth), “*veșnic*” (translation: *eternally*) (augmented fourth), contained by the following syntagmas:

- “*Păzind necuprinsul și focul din vatră;*
- *Multe mame cuprinse în una;*
- *Veșnica mamă ce veșnic ne-nvață.*”

(Translation:

- *Guarding the infinite and the fire from the fireplace;*
- *The many mothers comprised into one;*
- *The eternal mother that teaches us eternally.)*

The musical development is focused on three main tonal pillars:

D major → *E major* → *D major*, ending with the full dominant of key *D major*.

Duras - Diurpaneus (*a catalyzing character, plane X – direct correlation*) stands out as a genuine state leader, who dignifiedly renounces the throne, in favor of Decebalus. This character stands out through his noble nature. His aria reveals a heroic, festive tone, whilst the melodic line is pretty somber, with an obvious instrumental tinge. The intervallic analysis signals the frequent presence of leaps of 4th (perfect or diminished), fifth and seventh. His aria consists of two distinct parts (the *binary* form) and it takes on the following tonal trajectory: it starts off on the tonic of the key *A flat major* (section A), then it moves into *B flat minor* with modulation into *F major* (section B), ending in *C major* (the dominant of *F major*).

Decebalus's son (*a catalyzing character, plane Y – indirect correlation*)

This character does not enjoy an extended vocal score, despite his role as the Dacians' messenger to their Supreme God, Zamolxis. His monologue stands out through nobleness and dramatic nature:

„Still, luck has fallen my way...

It is blissful to be born and die here, in Sarmisegetusa...“

In fact, the term “monologue” is somewhat inappropriate for this musical fragment, as it does not comply with the classical meaning of the word. The notion refers to the presence of only one character in the scene, whereas, in this monologue, we have soldiers present, who not only make comments, but also engage in some dialogue with Decebalus's son. Consequently, the term “*monologue*” could be replaced by “*dialogue*”. From

the musical standpoint, we can notice a modal expression. Here we find the musical mode *F Phrygian*, which unnoticeably goes into a major mode (*F major* through *A natural*), also with *harmonic* tinges (*the harmonic minor* – ascended 7th – *E natural*).

The intervallic analysis indicates either a gradual or an "in leaps" development of the melodic trajectory. We can notice here the presence of five intervallic leaps of diminished fifth, which highlight some defining lexical units in the text, such as:

*cel ca voi;
nu știm calea;
la Sarmisegetuza;
Nu se stinge;
murind ori.*

(Translation:
*a man of your kind;
we don't know the way;
in Sarmisegetusa;
He does not die;
Dying.)*

In this soloistic trajectory, we can find also a metric oscillation (3/4→4/4) which, in the last two interventions of the soloist and choir, ends with a complex metric alternation (2/4, 2/8, 3/4, 4/4, 2/4).

Trajan (*a catalyzing character, plane X – a direct correlation*) is an impetuous, dramatic character. Musically, this translates into a dialogue between *Trajan and Decebalus*. In Trajan's score, the composer is guided by the meaning of the message, by the expression of the words. Trajan's impulsive nature is translated musically through harsh sonorities, abrupt contours, determined rhythms. Most of his interventions in this dialogue start off with an octave leap and, then, the melodic line moves downward. The musical web is combined with various, consonant and dissonant intervallic leaps, in which most predominant are the leaps of octave, seventh, sixth, augmented second, diminished fifth, everything evolving in the *F Phrygian* mode. In his musical discourse, Zgureanu also employs an ascending modal scale which denotes the presence of the *F Phrygian mode* (with the 3rd scale degree ascended – *A natural*, thus insinuating the presence of *F major*).

The character has a concise discourse, but of a great expressive sagacity, thanks to the following techniques:

- the alternative metrics (3/4, 4/4, 3/4, 4/4, 3/4, 2/4);
- multi-coloured intervallic presence, with both consonant and dissonant intervals;
- the use of *glissando*.
- the shift from *singing voice* to *spoken voice*;
- the alternation of tempos.

Armin and **Ninvana** (*expository characters, plane Y – an indirect correlation*)

Zgureanu sketches the feelings of the two youngsters in tender, warm colours. Armin's entrance is accompanied by spectacular sonorities, followed by Ninvana's aria, which goes on with even more passion, turning into a love duet, [with the development of the melodic trajectories in an intervallic ratio of 3m (reference no. 4), oscillating between the modes *C Phrygian* and *C Locrian*], which remains in that effusion of lyricism. The composer has the idea of ending the duet with a hymn in *Andantino* (*Long Live / Happy Birthday...*).

We can notice here some sound progressions which serve the text, culminating with the moment when the two confess to love one another. Zgureanu has managed to evoke the rich universe of emotions of the two lovers. They are musically portrayed through some eminently lyrical techniques. The generous cantilena with romantic reminiscences, melodic phrases with stops on large rhythmic values - the composer seems to take his listeners towards the musical spheres of the operetta genre (Armin's song and Ninvana's Aria).

Dokia (*expository character, plane Y – an indirect correlation*) – one of the most luminous and lyrical characters of the opera. The girl is a special personality, unique, melancholic, dreamy and lonesome. She lives in isolation, longing for love. Dokia is the one who abandons herself into the arms of the warm and gentle nature, living discreetly, impersonally, anonymously. It is only the indefinite, multiple and continuous longing that enhances her presence, while deepening her mystery. Her aria suggests feelings of loneliness and unquenchable longing. The composer writes with smoothness and musicality. Most of the vocal line is subjected to a unique atmosphere, revealing the dramatic accents of a solitary and intensely tormented existence. The musical expression suggests restlessness, but in an intimate, delicate proportion. The musical discourse is built on consonant and dissonant intervals, used either through leaps or through gradual

progression, and it is included in a totally expressed modal universe. The melodic trajectory (*Dokia and the Shepherds' Choir*) develops in *E Dorian* (reference no. 2) and *E Eolian* (reference numbers 3-4), and the one from "*The Shepherds' and Shepherdesses' Choir*" develops in *E Locrian* and *E minor harmonic*. It then goes into *A Locrian* (*B flat, E flat*) through *G Locrian* (*A flat, D flat*). The last measures end in *F Phrygian* (*G flat*).

In the following table we can see the presence of each character in the overall opera:

Table 1.

Act	Dramaturgic function	Participants	Name given by the composer
I.	Action -Portrait	Duras - Diurpaneus, Decebalus, Zamolxis	The coronation of Decebalus
	Dialogue-Portrait	Decebalus – The Queen	The Duet: Decebalus – The Queen
	Portrait	The Queen	The Queen's Aria
II.	Portrait	Dokia	Dokia and the Shepherds' Choir
	Portrait	Armin	Armin's song
	Portrait	Ninvana	Ninvana's Aria
	Divertimento/ entertainment - action	Armin, Ninvana	The duet Armin-Ninvana ("the Wedding" and "Long Live..")
III.	Action - Portrait	Priest Vezina	Priest Vezina and the soldiers
	Portrait	Decebalus's son	Monologue of Decebalus's son
	Portrait	Decebalus	Aria of Decebalus
	Dialogue – action - Portrait	Decebalus, Trajan	Dialogue Trajan - Decebalus
	Portrait	Decebalus	Monologue of Decebalus "in front of" History;

The entire score is built upon a bipolar arching, according to the principle *arsis*⁴ and *thesis*⁵, in which the sound images carry a poetic load that adds to the meanings and density of the poetic text, thus doubling the effect. The work evolves gradually from contemplation to the dramatic and then again to contemplation. In his work, the musical outline takes shape from quasi-relaxation and from the build-up of states of conflict. His entire work proves to us the permanent complementarity of the horizontal outline

⁴ *arsis* – ascent, fulfillment

⁵ *thesis* – gloomy, burdening, painful atmosphere

(the melody) with the vertical one (the harmony), parameters meant to ensure the homogeneity and cohesion of the language elements used by the composer.

Teodor Zgureanu acts as a musician that has found his own style, his own way of expression, thus bringing an original voice to the Bessarabian music.

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Starting with March 2008, we launched the release of a new series of musicology magazines under the name of “**Studia Universitatis Babeş-Bolyai**”, with the title of “**Musica**”.

In 2010, after three years of being published, we can announce that **CNCSIS** graded the magazine as a **B+** category, and in december 2012 the CNCS **B** category.

In the same time, the magazine has been given the BDI code as the studies published inside can be found in the following international data basis **ERIH PLUS (2015); ULRICH'S (TM) The Global Source for Periodicals; CEEOL Central and Eastern European Online Library Germany; EBSCO – EBSCOhost Online Research Databases; RILM - Journals RILM Abstracts of Music Literature.**

The magazine is also included in the following international catalogues: **RUG LINKS Find e-Journal** Catalogues and databases at the University of Groningen, Netherlands (RUG) libraries; **Johns Hopkins University Press / Project MUSE; Catalog Biblioteca Nazionale di Cosenza, Italy; Catalog Technische Universität Berlin, Germany; Catalog ViFaOst: E-Zeitschriften Osteuropa; Catalog E-Journals Library, Columbia University, New York. Studia UBB Musica** can be found in an electronic format on http://www.studia.ubbcluj.ro/arhiva/arhiva_en.php with the **ISSN 2065-9628**, and it is also published with the code of **ISSN 1844-4369**.

If anyone is interested in publishing with us, we gladly accept your collaboration by editing your studies in an elegantly and qualitative form.

The magazine is published twice a year:

- For **the first number of the year** the deadline for the receiving of the studies is **15th of March**;
- For **the second number of the year** we accept the studies up to **15th of September**.

Taking into consideration the fact that we want to advertise the magazine in the world, we accept **English, German** and **French** as the publication languages; in addition, we need the proofing of the text to be done beforehand. We can receive the studies in an electronic form sent to the following e-mail address:

gabriela.coca.66@gmail.com

We will accept all the studies that have a musical theme.

Due to the musical examples that are inserted in the studies, the authors are asked to apply in their studies the format types that are described on the next page of this invitation. The format type stays the same for each number of the magazine.

The printing of the magazine takes approximate two months, consequently, the **number one** of the respective year will be released in (May) June, and the **second number** will be released in (November) December.

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We can guarantee the systematic publishing of the magazine, the beautiful design and the efficient management!

We will be grateful if you send this invitation to your relatives and your acquaintances that might be interested in publishing their studies (with a musical theme) with us.

THE STANDARD FORMAT OF THE STUDIES:

Page: A4, Portrait

Margins: Top = 4.8 cm

Bottom = 4.8 cm

Left = 4 cm

Right = 4 cm

Header = 4.8 cm, Footer: 4.6 cm.

Layout – Headers and Footers: Different Odd and Even; Different First Page.

Font: ARIAL, the size of the letters = 11

Alignment: Justify

The line spacing = 1

Footnotes: the size of the letter = 9 (The titles that are quoted into the footnotes will have their translation into English put in brackets.)

- Hanging: 0.35 cm

The Model for Footnotes and References: for books¹, for studies².

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.