



STUDIA UNIVERSITATIS

BABEȘ-BOLYAI



# MUSICA

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1/2014

# **STUDIA UNIVERSITATIS BABEŞ-BOLYAI MUSICA**

**1/2014  
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**“IT IS EMOTION AND STRENGTH THAT WE ARE CONVEYING  
THROUGH MUSIC”  
- Interview with maestra Keri-Lynn Wilson -**

**ADÉL FEKETE**



**Photo: Darja Stravs Tisu**

**SUMMARY.** Conductor Keri-Lynn Wilson began her musical studies at a very young age. While other children were still learning how to talk, she first started her piano lessons at the age of three, completing her passion for music by gradually adding two other instruments: the violin and the flute. The first major success of the young flautist was her Carnegie Hall debut at the age of 21. Soon a new passion arose: conducting, under the guidance of Otto-Werner Mueller at The Juilliard School of Music in New York. As a student also had the opportunity of being the assistant of Claudio Abbado at the Salzburg Festival. Since then, Keri-Lynn Wilson has worked with famous symphony orchestras and opera houses all over the world, such as: Dallas Symphony Orchestra, Toronto Symphony, Los Angeles Philharmonic, Gewandhaus Orchestra, Simón Bolívar Symphony Orchestra, Vienna Staatsoper, Bolshoi Theatre, Arena di Verona, Israeli Opera. Returning to Cluj to once again conduct the great operatic masterpiece *Tannhäuser*, the

*maestra* agreed to sit down for an interview focusing on about a conductor's life and work in the XXI century, her unique musical thinking, current and future projects and on the experience of conducting in Romania.

**Keywords:** Keri-Lynn Wilson, interview, conducting, opera, *Tannhäuser*, orchestral sound, *Gesamtkunstwerk*, music and word.

**A. F.** - *Have you ever considered the fact that after having a Carnegie Hall debut as a young flautist, a sudden shift to conducting would pose a great career risk?*

**K.-L. W.** - After hitting the climax of your upbringing and getting to Carnegie Hall making your debut one could say that, but I was never thinking in those terms. It was very much an extension of everything that I had grown up doing by playing the piano, playing the violin, playing the flute. It was a very natural thing for me. Yes, there is much more pressure for a conductor, but ultimately I am very happy with this choice.

**A. F.** - *When you first started this journey, did you have a plan in mind to become a successful, world famous conductor?*

**K.-L. W.** - There is no plan for any conductor and his career. It is very much like a maze, like a labyrinth: steps, and bumps, and hills, and rivers... It involves traveling constantly, seeing many different orchestras, and finally having an orchestra of your own, while also balancing symphonic and opera and guest conducting. Therefore, there is no formula other than working all the time. This being the best part you can grow as a conductor.

**A. F.** - *What was the best advice anyone ever gave you about conducting?*

**K.-L. W.** - My mentor, Otto Werner Mueller, with whom I studied at Juilliard, said: "Always be prepared". And it is so true. There is so much responsibility: if you do not know the score, the music, and you get in front of people, and you have any doubt about anything... «First of all you come off as not being professional, and not having integrity. There are many conductors who get up and wave their hands, a lot of "impostors". How can you expect to be the vehicle between the genius and great musicians if you yourself do not have that understanding? So, be prepared, and know the score» this is absolutely number one. It also gives you great confidence. In other words, there is a lot of pressure in this job to get in front of a group of amazing

musicians and have that responsibility of making great art out of a great piece of work. Every morning I wake up and go to work there are always butterflies in my stomach in front of greatness. In addition, there is something I always hear from orchestras: when things are special, it is because there is emotion. Things have to be electric in a performance. If the audience or the orchestra go home with a dull expression on their faces, then you have not done justice to the work. Be prepared and have passion, that is my advice!

**A. F.** - *How do you usually learn a new score?*

**K.-L. W.** - First comes the architecture of the piece, all the harmonies and melodies, the orchestration, how it all fits together. Then comes the history of the work, the background: when it was written, what was happening in the composers' life, what was going on historically. And then, finally comes the interpretation: you think it, you listen to it just to have an idea, but never to copy, just to confirm your own ideas. In opera, it is also important how the word fits together with the sound. *Gesamtkunstwerk*, like Wagner said. It goes back, of course, to Donizetti and *Lucia di Lammermoor*, with the underlying nuances of the orchestra going with *la parola*. That is why I feel the conductor has to speak the language of that certain opera, otherwise one cannot understand the nuances necessary for words like *l'amore* or *hässlich*...

**A. F.** - *What is your opinion about the question of the gender when it comes to conducting?*

**K.-L. W.** - The language of conducting comes from one's internal self and knowledge and heart, in my opinion. Therefore, there is no advantage or disadvantage one can say for anybody, because of the fact that it is not our sex or our color; it is emotion and strength that we are conveying through music.

**A. F.** - *You do travel a lot: how can a traveling conductor achieve the level of quality he or she seeks in today's hectic world, where rehearsal time is (so) limited?*

**K.-L. W.** - It is all about experience. You must work with many orchestras, because a lot is different: ways of playing, sounds of playing, which come with individual orchestras. No one orchestra is the same, and there are sometimes great differences between orchestras. Therefore, if you have that kind of experience, you can go over from Romania to Switzerland and



have a sense of what is different and what it is the orchestra needs; basically it is about the chemistry you have to create. Experience comes with working with different orchestras, doing as much repertoire building as possible. I think that is the goal of most conductors is to have a broad repertoire, and for me, personally, it is both opera and symphonic, the more European way of conducting. Yes, conducting is all about experience and it is all about maturity. You are still a young conductor in your 40s, and fortunately, that is one of the rare professions in the world where you get better with age.

**A. F.** - *Do you see cultural differences and/or globalization as having a major impact on how music is made in the 21st century?*

**K.-L. W.** - It has a major impact, with recordings: you can edit and slice to perfection a recording, and because of that, we somehow lost the individual sounds of orchestras. Nevertheless, in the actual concert hall, orchestras are still very different, because we have different schools of playing and teaching. I mean, you have the Suzuki method in Japan: excellent technique, but you cannot teach expression that has to be felt from within through a technique. That applies everywhere: you have many technically able orchestras, but if they do not have a conductor who is making great emotion and music, then it tends to sound the same.

**A. F.** - *I am curious: could you give me three different examples of “orchestral sounds” from different parts of the world?*

**K.-L. W.** - Let us take the New York Philharmonic, and then the Vienna Philharmonic and the Tokyo Symphony. These are all fantastic orchestras, but again, the historic background of the orchestra and how they built their ensemble are different – for example, the string line of Vienna is like a family: sons and daughters growing up having the extension of the family playing instruments. That happens a lot in other countries as well, but it is more the system of playing in Vienna □ the sonority, the fact that they blend so well. Whereas in America, and with the New York Philharmonic it is really great professionals who come together, and then, it takes many years of experience to develop the sound of the orchestra, to mold a certain way of playing. I can say that you have a huge difference between the sound of the New York Philharmonic and the Vienna Philharmonic. The precision is different; the color of the string sound is different: you have more brilliance in New York and more depth and warmth in Vienna. Tokyo Symphony comes, again, from the Suzuki system, so they do not necessarily have that training other orchestras, which have lived with

Wagner all their lives, that is much more remote from their cultural backgrounds. Nevertheless, they are great fanatics of classical music, one of the last countries where you feel that people are indeed fanatics of classical music.

**A. F.** - *What can you tell us about your first conducting experience in Romania at the Enescu Festival in 2009?*

**K.-L. W.** - Well you know, even at Juilliard School in New York, most of my best friends were Romanian, so the culture of Romanians was not foreign at all to me. When I first came here to conduct in Bucharest, I did not know what to expect. Nevertheless, I was not surprised, because in Eastern Europe you generally tend to have certain strengths and certain weaknesses. You just need to know what to work with and what can easily be achieved and what is more challenging, and I was somewhat prepared for that, having already worked in Eastern Europe. I was truly happy with the fact that there are such warm people here, and when they make music, they put their hearts into it. That is very important. I have already been in Bucharest, Timișoara, a couple of times in Cluj and it was wonderful – next week I will be going to Iași. Also, Ioan Holender, who is one of my mentors, has been very enthusiastic about me working here.

**A. F.** - *You once said in an interview taken in 2012 that conducting La Traviata always gives you shivers down your spine. What is your reaction to the music of Tannhäuser, the last great success conducted under your baton here at the Romanian Opera of Cluj-Napoca?*

**K.-L. W.** - Well, put it this way: I had just conducted the general rehearsal with *Tannhäuser*, after having rehearsed the pre-general the night before without any sleep. I am not one to complain, but it is difficult for conductors: we get on the plane, we arrive, we have to work and concentrate. I came from New York, so I have no voice right now; I did not sleep last night, and I woke up at three in the morning, and not to mention the jet lag. I felt exhausted: just talking to anyone required too much energy. Nevertheless, the minute the music started, I had all the energy in the world. And I think most musicians feel this, it is pure adrenaline what you get. It is the language that makes me feel alive. I just conducted Wagner, so I have this indescribable feeling. If it is music I love, I get shivers even just thinking about it. It has come to me later in my career to do Wagner, but it has become one of my obsessions. Therefore, I am very grateful to have this wonderful experience, because we did this new production back in December, with lots of time for rehearsals, and now to jump in with just two

rehearsals makes this time feel like an extension and a continuation of the premiere. Besides, it is even better: the company has grown and it is much more comfortable for everybody.

**A. F.** - *Do you have any further plans to conduct in Cluj? What are the most exciting projects you will be a part of in the following months?*

**K.-L. W.** - We were talking with manager Marius Budoiu about potentially another Wagner opera, and I hope it will come to fruition late next season. An important debut is coming at the English National Opera in London; I have never worked in London, so that is a very good thing. Also, from next year I am officially the new music director with the Slovenian Philharmonic: an Eastern European orchestra, which is like a little jewel. This is a big honor for me, and in this way, I can also do much more symphonic repertoire. Most of my work is in Europe, and I am happy that way, since I feel very much at home in Europe.

**A. F.** - *Speaking of Eastern Europe and its musicians, what are your thoughts about the great Romanian conductor Sergiu Celibidache?*

**K.-L. W.** - Oh, he was an eccentric, but he was a great figure in the history of music. He did amazing things, with which I do not always agree with, but musically amazing things, like in terms of searching for the line of the music. His tempos were very slow – like in his Bruckner –, but when it worked, it was incredible, because it just had that certain intensity. Sometimes you can take a tempo slow, and the phrase collapses, so there is danger in going too slow, but sometimes it works out.

**A. F.** - *With my two final questions, I would love to hear your opinion about the past and future of classical music. If you could meet one great conductor, one great composer and one great opera singer from the past, who would they be?*

**K.-L. W.** - Composers? Shostakovich and Mahler are the two I would really love to meet. I love their music, there is so much depth in them. I know that Shostakovich was an incredibly internalized, struggling man, with so much to say and it would be fascinating if I could sit down with him and just have coffee – he really did not like being questioned. Mahler was a very complex human being, a great thinker with so much emotion as well. Conductors from the past? I think Wilhelm Furtwängler, or Arturo Toscanini. And a great singer, well, Callas of course. She was such an enigma. And what a musician! Forget the voice, forget that she had the greatest voice of the last

"IT IS EMOTION AND STRENGTH THAT WE ARE CONVEYING THROUGH MUSIC"

century: the way she used it, you cannot teach that; she did everything from *bel canto* to more dramatic roles.

**A. F.** - *Lastly, what do you think will happen to classical music in a 100 years time, will it even exist?*

**K.-L. W.** - I think as long as mankind is on this planet, there will be music. Because we need it, it is our escape, it might be work for some, but without music we would be dead, there would be no life. Sound... All the kids with their walkmans on the streets, with their headphones, listening to music... They do not have that culture of classical music, which we are losing a little, but I know that we are not going to lose classical music, like we are not going to lose Shakespeare either.

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## GERMAN PATTERN MELODIES OF THE 16TH CENTURY PROTESTANT HUNGARIAN HYMNS

ÁGNES TÖRÖK<sup>1</sup>

**SUMMARY.** The appearance of the hymns of the German Protestantism in Hungary were clear and reasonable from theological and practical points of view of as well. This essay discusses the hymns and does not draw a distinction between the text writer Luther and the melody writer Luther or other German hymn writer priests. On the basis of István Gálszécsi's and Gallus Huszár's Hymnal this essay proves that the majority of the foreign melodies of the sixteenth century Hungarian Protestant song-material shows German relations despite some of today's conclusions. When comparing vernacular songs we can draw up conclusions about their origins only through clear-cut differences. By identifying the possible German sources the proportion of the German and Hungarian chants can be defined well.

**Keywords:** Luther, Gallus Huszár, István Gálszécsi, German pattern melody, Gregorian, Hungarian translation

In the mediaeval and Renaissance flourishing Hungarian kingdom the right to establish universities was given to three cities (Pécs: 1367, Buda: 1395, Bratislava:1465), but their lives were very short, so by the end of the 15th century their doors had been closed. In Hungary after the Reformation the Protestant and the Catholic denominations established new, different types of schools for the lower and higher level education. Unfortunately, the 16th century historical environment divided Hungary into three parts, could not give any chance for high level university studies. Generally we can say that the Hungarian higher education corresponded to the present-day BA studies. The students who would have liked to get into more important laical or church offices used to study abroad. They got civil education in Italy (Padova, Bologna, Rome), and Austria (Wien) but theological education in Poland (Cracow).

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Details show that the Hungarian intellectual layer was educated abroad. According to the registers of the universities in the 16th century 8000 Hungarian students were enrolled at the University of Wien and Cracow. After the Reformation Cracow and Wittenberg became the two main centres. In the first part of 16th century 422 students enrolled to the German universities, first of all to Wittenberg<sup>2</sup>.

This relationship with the University of Cracow was very interesting and important in another part of the history of the Hungarian culture. After the Mohács Battle (1526), which is one of the most tragic lost battles against the Turks in the Hungarian Kingdom, a number of books were published in Hungarian in Cracow. The first printed score, István Gálszécsi's hymnbook was made here, and predicant Gál Huszár also acquired the craft of the typography in this town.

The University of Cracow gave Catholic theological education but from a humanistic point of view. Most of the Hungarian students could meet Erasmus's views, which opened up new European perspectives for them. After finishing their education at the university they continued their studies in Wittenberg under Luther's and Melanchton's guidance. The students of the Hungarian *peregrination* in Cracow later became the emblematic persons of the Hungarian Reformation: János Sylvester, the first translator of the Bible into Hungarian, writer of the first Hungarian Grammatica, Márton Kálmáncsehi, later bishop of Debrecen also studied at this university. The Hungarian hymn-writer preachers, such as István Gálszécsi<sup>3</sup>, András Farkas<sup>4</sup>, András Batizi<sup>5</sup>, Mátyás Dévai Bíró<sup>6</sup>, István Szegedi Kiss<sup>7</sup> were bound up with Luther. Mátyás Dévai Bíró was occupied in Luther's home, and was named as „the Hungarian Luther” after his return to Hungary.

Martin Luther's hymns are the keystones of the music of the Protestant liturgy for a half thousand year. The appearance of Luther's hymns in Hungary was clear and reasonable from theological and practical point of view of as well. Luther's theological and musical education was the basis and recognizance of the developing hymn material of the vernacular liturgy. We can not know exactly which melody or music is his own work,

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<sup>2</sup> Rabán Gerézdi: A krakkói egyetem és a hazai művelődés (The University of Cracow and the home culture). In: Tanulmányok a magyar–lengyel irodalmi kapcsolatok köréből (Essaies from the subjects of the Hungarian-Polish literary connection). ed.: István Csapláros, Lajos Hopp, Jan Reychman, László Sziklay). Bp., 1969. pp. 71–78.

<sup>3</sup> 16th century predicant. Beside of his Cantional his Catechism is known. He studied in Wien, Cracow and Wittenberg.

<sup>4</sup> 16th century writer, predicant. His known work is Cronica de introductione scyittarum in Vngariam et Judeorum in Aegypto.

<sup>5</sup> 16<sup>th</sup> Lutheran, later Calvinist priest, poet.

<sup>6</sup> 1500?-1545? Lutheran, later Calvinist priest. He studied in Cracow and Wittenberg, follower of Luther and Melanchton. He is mentioned as the first Hungarian reformer.

<sup>7</sup> 1505-1572. Calvinist priest. He studied in Cracow and Wittenberg.

because Johann Walther, his main counsellor in music, took part in writing some of the songs. This essay generally focuses on the hymns and does not draw a distinction between the text writer and the melody writer Luther.

Kálmán Csomasz Tóth, the most influential researcher of the 16<sup>th</sup> century Hungarian vocal music, pointed out that in the Hungarian protestant hymn books there is only a small number of chant poetry deriving from the early German Reformation and Luther<sup>8</sup>. In spite of his theory the comparative analysis of the German and Hungarian chants prove that the connection between the foreign and the local repertoire is very strict.

### **Antecedent: István Gálszécsi's Hymnbook**

The first Hungarian Protestant hymnbook, which is the first Hungarian printed book containing notes, is István Gálszécsi's hymnbook. It was published in Hieronymus Vietor's musical printing house in Cracow in 1536 and in 1538. The hymnbook survived in fractions leached from panels. Unfortunately, based on the fractions of 1536 and 1538 we cannot recognize how many melodies the book contained. The hymnbook contains a preface, ten hymns and their more or less wasted melodies and the last verse of an unknown song<sup>9</sup>. Presumably one part of the catechism joined the hymnbook, so we can assume that the book was made for teaching and not for liturgical usage. The parts of the book start with Luther's hymns following the patterns of the German hymnbooks, but this set-up is not typical in the later Hungarian hymnbooks.

"Short booklet about pious hymns and the Christian belief compiled by master Estván Gálszécsi"

The dedication „for the worshipful Péter Perényi who is the perpetual lieutenant of the county Abauj”, contains the axioms of the Reformation in connection with singing. The preface defines the function of the congregational singing: a tool for teaching, which is possible exclusively in mother tongue:

*“... szükségesek ceremóniák és ínekek az szentegyházban, hogy tudatlanokat taníthassanak és inthessenek filelemre, hűtre és hálaadásokra. (...) az értetlenek bennünk semmit mübennünk nem cselekednek, de az értettek münket gerjesztenek filelemre, hűtre és egyéb kegyes indulatokra.”<sup>10</sup>*

<sup>8</sup> RMDTI.99

<sup>9</sup> The assignment and comparison of the melodies is studied by Ecsedi, Zsuzsa. In HUNGARIAN CHURCH MUSIC. vol. VII (1999/2000), pp. 305-320.

<sup>10</sup> “...ceremonies and chants are essential in the church to educate people and to exhort them to believe and worship God. The songs which we do not understand do not move us, but the understood ones awaken fear, faith and piety.” (transl. Á. Molnár)



The next melodies are identified from the fractions:

**Table 1**

| LUTHER'S HYMNS                        | THE HYMNS IN GÁLSZÉCSI'S HYMNBOOK                       |                                 |
|---------------------------------------|---|---------------------------------|
| Dies sind die heiligen Zehn Gebot     | Hallgasd meg, hív ember, élő Istennek Tízparancsolatját | Construing the Ten Commandments |
| Wir glauben all an einen              | Mi hiszünk az egy Istenben                              | Credo                           |
| Jesus Christus unser Heiland          | Jézus Krisztus, mi üdvösségünk                          | Holy Communio                   |
| Gott sei gelobet und gebenedeie       | Dicséretes és áldott legyen a mi Urunk                  | Holy Communio                   |
| Ach Gott, vom Himmel sieh darein      | Hív keresztyének ne féljetek                            | Justification and Baptism       |
| Verleih uns Frieden gnädiglich        | Adj békességet nekünk Urunk                             | Invocation                      |
|                                       | (fragment)  |                                 |
| Nun freut euch, lieben Christen gmein | No örüljünk, mi, hív keresztyének                       | Easter hymn                     |
| Christ lag in Todesbanden             | Krisztus a mi bűneinkért meghala                        | Easter hymn                     |

Based on the reconstruction of the fragments we can identify the Hungarian versions of ten Luther-songs in this hymnbook. The reconstruction of the melodies and their texts was successful through the comparison of the fractions. Based on this comparison it is evident that Gálszécsi used Luther's melodies and texts as patterns. Their composition, versification and forms still reflect the transitory style of the sixteenth century poetry.

Gálszécsi himself drafts the cragged translation for the readers: he is totally without experience because a similar (singing?) book has not been published before his work. Although he does not think much of his own talent but he points out his avocation:

*“... hogyha az igiknek írásában vitékeztem volna valahol, ezért senki meg ne háborodjék, oka ez, mert nincsen semmi könyv ezrül nálunk; más, hogy az első dolgom, dicsírtessék az Isten elüle...ű, mint szerető atya adott fiának egy kevés kincset nem elásásírt, hanem kereskedísírt...”<sup>11</sup>*

In Gálszécsi's translation it is not the text that adapts to the given melody-pattern, but it is the melody that has to make up for the textual deficiencies. To solve the problem rooted in the melody and syllable differences Gálszécsi recommends the technique of *virgulatio* in the preface of his hymnbook. When translating Luther's melodies he uses several methods: dissecting the melismas to notes, melismatically merging the syllabic units and the note repeating technique<sup>12</sup>:

<sup>11</sup> “...In case I made some mistakes in the translation, no one should accuse me of any negligence: we have no similar books and my foremost aim is to praise God... He gave me talent not to merely hide it but to put it to work...” (transl. Á. Molnár)

<sup>12</sup> “...Sometimes in one line there are more words than notes, in this case, words are to be extended upon identical notes...” (trans.Á.Molnár)

*“Az énekben néhol több ígik vadnak, hogynem mint az első versnek nótái volnának, azért ilyen módot tartatok, hogy az hol ez történendik, tehát egy nótán teljesítétek azokat be.”*

The other possibility to equalize the difference between the notes and syllables is to cut the melisma into notes, then to fit the notes to the text. We can see in the fractions that Gálszécsi grouped the notes through one melisma when the number of the syllables is less than the number of the notes. His translation is very difficult: the syllables of the lines fall apart, the isosyllabic lines are slacked into heterosyllabic lines, sometimes the caesura of the lines do not follow that of the text material, he does not use rhymes even if the original pattern is rhymed.

## Ex. 1

Luther

Wir glau - ben all an ei-nen Gott, Schöp - fer Him-mels und der Er - den,

Gálszécsi

Mű hi - szünk az egy Is-ten-ben, Menny - nek föld - nek és az ben - ne

der sich zum Va - ter ge - ben hat, daß wir sei - ne Kin - der wer - den

va - lók - nak te - rem - tő - je - ben ki fi - a - i - vá műn - ket vá - lasz - tott,

Er will uns all - zeit er - näh - ren, Leib und Seel auch wohl be - wah - ren,

Ú tes - tünk - rül és lel - künk - rül Min - den - ko - ron gon - dot vi - sel

al - lem Un - fall will er - weh - ren, kein Leid soll uns wi - der - fah - ren,

Mint i - des aty - ja - fi - a - i - rül, Sem - mi a - zirt ne - künk nem árt -

er sor - get für uns hür't und wacht, es steht al - les in sei - ner

hat a - ka - rat - ja nél - kül, Mert min - de - nek vad - nak az mű Is - te - nünk - nek nagy ha - tal - má - ban

The translation of Luther's Credo-hymn mirrors Gálszécsi's contest with the German text. The pattern of the Credo-melody is Luther's *Wir glauben all an einen Gott* (Mi hiszünk az egy Istenben). In the first seven lines Gálszécsi could fit the syllables of the Hungarian translation into the German melody but the end of the eighth line runs into the ninth. These closed up two lines are the variations of the first line. Even if Gálszécsi's hymn does not follow the form of the pattern melody, it becomes closer and the last line joins it as a coda. From the point of view of the context the interconnection of the second and third line is similar. Gálszécsi matches the difference between the number of the notes and syllables with reducing, grouping or repeating of the notes.

### **The First Protestant Hymnbook: Gallus Huszár's Hymnbook**

Gallus Huszár<sup>13</sup> enrolled at the University of Krakow in 1536, in the same year when István Gálszécsi's hymnbook was published in Hieronymus Vietor's musical printing house. The date can have symbolical connotations as well, since certain literary scholars date the beginning of the Renaissance and that of the Reformation from 1536.

After 400 years of silence, in 1975 Gallus Huszár's hymnbook was discovered almost untouched from the old publications of Württembergische Landesbibliothek from Stuttgart:

This hymnbook is the first Hungarian Protestant cantional.  
"Hymns of the Christian Congregations"

Its motto: PSALMO CXLIX "Sing ye to the Lord a new song. His praise is in the Church of the Saints", date: MDLX. The first 184 letters of the hymnbook is Gallus Huszár's cantional, to which Kálmáncsehi's 40 letters of liturgical items (from "Morning Services") are attached.

Gallus Huszár's hymnbook comprises 109 songs, among which only two are from earlier periods. We can find "*Mi hiszünk az egy Istenben*" and "*Krisztus a mi bűneinkért*" Luther-songs in István Gálszécsi's hymnbook. Apart from these songs there are 107 songs in Gallus Huszár's book which were published for the first time. Also, we can find the song beginning as "*Valaki Krisztusnak vacsoráját veszed*" as an appendix after the psalms.

In the hymnbook of Gallus Huszár two Luther hymns lived on from Gálszécsi's hymnbook. The reason of this low number is that singing these melodies is not at all fluent despite Gálszécsi' note-repeating or reducing technique.

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<sup>13</sup> Gallus Huszár (1512-1575): protestant predicant, chant writer, typographer. The first translator of the Heidelberg Catechism.

**Table 2**

| LUTHER'S HYMNS   | GALLUS HUSZÁR   |   |
|--|---|---|
| Christ lag in Todes Banden (var.)                              | ♪ Krisztus a mi bűneinkért<br>(Gálszécsi István)  | Easter praise                                   |
| Wir glauben all an einen Gott(var.)                            | Mi hiszünk az egy Istenben<br>(Gálszécsi István)  | Credo hymn                                      |
| Nun bitten wir den Heiligen Geist (var.)(Veni creator Spiritus | ♪ Jer mi kérjünk Szent Lelket<br>(Batizi András?)<br>Hallgass meg minket<br>Keresztyének kik vagytok<br>(Szegeci Gergely) | Pentecostal invocations                         |
| Erhalt uns, Herr, bei deinem Wort<br>(Veni redemptor gentium)  | ♪ Atya Isten tarts meg minket<br>Adj békességet Úr Isten  | Holy Trinity hymn;<br>Conclusio                 |
| Vater unser im Himmelreich                                     | ♪ Mi Atyánk ..., kik vagyunk<br>Mi Atyánk ...,te fiaid  | Pater Noster hymn                               |
| Aus tiefer Not   | ♪ Keresztyéneknek Istene  | Ps 79=80  |
| Ein feste Burg   | ♪ Erős várunk nekünk az Isten   | Ps.45=46  |
| Wir glauben all an einen Gott(komp.)                           | ♪ Jer dicsérjük ez mái napon<br>(Batizi András)<br>♪ Jövel Szent Lélek Úr Isten<br>(Szegeci Kiss István)                  | Christmas history<br><br>Pentecostal invocation |
| Ach Gott, vom Himmel   | ♪ Ó Úr Isten tekints hozzánk<br>♪ Emlékezzél meg Úr Isten   | Ps. 11=12<br><br>Ps. 11=12                      |

Although the protestant song-translators well-trained in ancient languages were acquainted in versification, their primary aim was to maintain singability rather than to create harmonical prosody between smooth textual and melodic rhythms. Also, by contracting notes and rupturing melismas we can easily make Hungarian texts singable. Furthermore, these methods prove the translators' excellent sense of form, as in their song-verses caesura is always rightly positioned.

The translators use the technique of the note-increasing and union but the verse lines are never contracted or broken. Luther's isosyllabic lines become heterosyllable, but this is not alien from the Hungarian sense of form. Besides adopting antic Greek and Latin poetic forms, in the first half of the sixteenth century a new Western-European practice of versification came to Hungary primarily through German pattern-melodies. The Western-European versification uses the same elements as the poetry of antiquity does, but it gives them prosodic freedom to a great extent. In the Hungarian language we can distinguish long and short syllables, but the length of the vowels does not depend on the accent, so the Hungarian language fits the versification based on *quantitas*. This technique opened up new possibilities for the Hungarian versification-technique before the arrival of the Western-European fixed stanza-structures. The Hungarian Protestant song-poetry accelerated and received not only German, but, through the translation of Genevan psalms, French versification-forms as well.

The below table summarizes and compares the translation of Luther's hymns and their translation from the point of view of versification. The development of the translation practice from Gálszécsi to the next generation is well traceable:

**Table 3**

| LUTHER'S HYMNS                        | COUNT OF SYLLABLE        | ISTVÁN GÁLSZÉCSI'S FRAGMENTS   | COUNT OF SYLLABLE   |
|---------------------------------------|--------------------------|--|---|
| Dies sind die heiligen Zehn Gebot     | 8,8,8,10(7+3)            | Hallgassd meg, hív ember   | 8,8,7,12  |
| Wir glauben all an einen Gott         | 8,8,8,8, 8,8, 8,8,8      | Mi hiszünk az egy Istenben   | 8,8,8,10,8,8,9,15,17  |
| Christ lag in Todes Banden            | 7, 7, 7, 7, 7, 7, 7, 4   | Krisztus az mi bűneinkért  | 8, 9, 11, 8, 7, 8, 8, 4                                       |
| Jesus Christus unser Heiland          | 8,8,7,8                  | Jézus Krisztus mi üdvösségünk  | 9,13,11,12  |
| Gott sei gelobet und gebenedeiet      | 11,8,:/11,8,5,9,10,6,7,5 | Dicséretes és áldott legyen a mi Urunk                                   | 11,10,10,7,5,9,9,6,8,5  |
| Ach Gott, vom Himmel sieh darein      | 8,7:/8,7,8,8,7           | Hív keresztyének ne féljete  | 9,8,8,9,8,8,8   |
| Verleih uns Frieden gnädiglich        | 8,7,8,7,8                | Adj békességet nekünk Urunk(fragment)                                    | 6,10,8,7  |
| Nun freut euch, lieben Christen gmein | 8,7,:/8,7,8,8,7          | No örüljünk, mi, hív keresztyének  | 10,6,8,17   |
| Christ lag in Todesbanden             | 7,7,7,7,7,8,7,4          | Krisztus a mi bűneinkért meghala   | 8,9,11,8,7,8,8,4  |
|                                       |                          | <b>GALLUS HUSZÁR'S HYMNBOOK</b>  |   |
| Christ lag in Todes Banden            | 7, 7, 7, 7, 7, 7, 7, 4   | Krisztus az mi bűneinkért  | 8, 9, 11, 8, 7, 8, 8, 4                                       |
| Wir glauben all an einen Gott         | 8,8,8,8, 8,8, 8,8,8      | Mi hiszünk az egy Istenben   | 8,8,8,10,8,8,9,15,17  |
| Nun bitten wir den Heiligen Geist     | 9,9,11,10,5              | Jer mi kérjünk Szent Lelket Hallgass meg minket Keresztyének kik vagytok | 7,9, 9, 14,5<br>9,9,11,11-12, 5<br>7,9,11,12,5<br>9,9,11,10,5 |
| Erhalt uns, Herr, bei deinem Wort     | 8,8,8,8                  | Atya Isten, tarts meg minket<br><br>Adj békességet Úr Isten              | 8,8,8,8   |
| Vater unser im Himmelreich            | 8,8,8,8,8,8              | Mi Atyánk...kik vagyunk<br><br>Mi Atyánk...te fiad                       | 8,8,8,8,8,8,8   |
| Aus tiefer Not                        | 8,7,8,7,8,8,7            | Keresztyéneknek Istene   | 8,8,8,8,8,9(5+4),7  |
| Ein feste Burg                        | 8,7,8,7,6,6,6,6,7        | Erős vár nekünk az Isten   | 9,9,9,9,8,5,5,6,9   |
| Ach Gott, vom Himmel                  | 8,7,8,7,8,8,7            | Ó, Úr Isten tekints hozzánk<br><br>Emlékezzél meg Úr Isten               | 8,8,8,8,8<br><br>8,8,8,8,8                                    |

The translations found in Gallus Huszár's hymnbook show the extemporal period of the Hungarian literature. Besides the translation coming out heterosyllabic, the simple eight syllable, isosyllabic form could follow the original German pattern form. (Vater unser im Himmelreich: Mi Atyánk...kik vagyunk; Mi Atyánk...te fiad Erhalt uns Herr, bei deinem Wort: Atya Isten, tarts meg minket; Adj békességet Úr Isten). The translation of the long lines already proves to be difficult.

István Gálszécsi's hymnbook contains Luther's hymns, which were translated into Hungarian by Gálszécsi himself. Gallus Huszár included

only two of them in his hymnbook, and the further Luther-melodies of Gallus Huszár's hymnbook are mainly direct borrowings, some can hardly reconcile the number of syllables of the Hungarian text with the German original, and adopts melodical variations.

♪ **Nun bitten wir den Heiligen Geist**<sup>14</sup> (Erfurt, 1525) - melody: Walter, text:Luther

*Jer mi kérjünk Szent Lelket  
Adj Úr Isten Szent Lelket  
Hallgass meg minket nagy Úr Isten*

Ex. 1

The musical score is written in 13/8 time and consists of six systems of two staves each. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The lyrics are written below the staves, with German text on the top staff of each system and Hungarian text on the bottom staff. The score ends with a double bar line.

Nun bit - ten wird den hei - li - gen geist  
Jer mi kér - jünk Szent Lel - ket,  
umm den rech - ten glau - ben al - ler - meist  
Vé - le ősz - sze az i - gaz hi - tet,  
das er uns be - hü - te an un - serm en - de  
mi - kor e vi - lát - ból mi ki - mú - lunk,  
wenn wir heim farn aus dis - sem el - len - de  
Ál - dott Is - ten ol - tal - mazz min - ket min - den go - nosz - tól,  
Ky - ri - e - leis.  
Ir - gal mazz né künk.

<sup>14</sup> Zahn 2029a, RPHA 0503, 0654.

The translator tries to make the original melody singable by doubling, inserting, contracting and varying notes.

The last line of the third Hungarian song verse does not fit any pattern melody, the melody is known from a later source.

♪ **Erhalt uns, Herr, bei deinem Wort**<sup>15</sup> (Babst, 1545) - text and melody: Luther

*Atya Isten tarts meg minket*

*Adj békességet Úr Isten*

title: "Ein Kinderlied, zu singen wider die zween Ertzfeinde Christi und seiner heiligen Kirchen, den Bapst und Türcken"

Version of the „*Da pacem Domine in diebus nostris*” antiphona. Luther intended his invocatio for children, its text prays for the disengagement of the Turks and the papacy. The text of the Hungarian praise matches exactly the pattern melody. It has an interesting Hungarian reference. Konrad Cordatus, priest of Zwickau, had an offprint published for the German soldiers who entered the lists against the Turkish army in Hungary<sup>16</sup>.

♪ **Ein feste Burg**<sup>17</sup> (Klug, 1529) - melody, text: Luther

*Erős várunk nekünk az Isten*

After the repeat sign in the Hungarian translation the melisma became syllabic and some notes were changed:

## Ex. 2

The image shows two staves of musical notation. The top staff is in G-clef (treble clef) and the bottom staff is in F-clef (bass clef). Both staves have a key signature of one sharp (F#) and a time signature of 3/4. The melody consists of quarter and eighth notes. The lyrics are written below the notes.

German lyrics: Der alt bö - se Find mit Ernst er jetzt meint

Hungarian lyrics: az mi ré - gi el - len - sé - günk há - bor - gat min - ket

<sup>15</sup> Zahn 350, RPHA 0058, 0104, RMDTI. 116,117.

<sup>16</sup> Pray, Sándor - „Luther and the church hymns”. Offprint. Theológiai Szemle. Volume 1926, 1927, p..6.

<sup>17</sup> Zahn 7377, RPHA 0392, RMDTI.125.

♪ **Aus tiefer Not** (Erfurt, 1524)<sup>18</sup> - melody: Walter, text: Luther  
*Keresztyéneknek Istene*

The Hungarian chant corresponds with Luther's 130th psalm paraphrase, but as a matter of text the melismas are soluted. Because of the syllable count the first note turns out to be an extra one in the Hungarian version. The three last notes slide down with a second, which is obviously a misprint.

**Ex. 3**

Herr Gott, er - hoer' mein Ru - fen...  
te vagy hí - vek - nek ör - zó - je...

Was Sünd' und Un - recht ist ge - tan, Wer kann, Herr, vor dir blei - ben?  
és tartsd meg a te ju - ho - i - dot lát - has - suk ol - tal - ma - dot.

♪ **Wir glauben all an einen Gott** (1525)

*Jer dicsérjük ez mái napon*<sup>19</sup>

András Batizi wrote his hymn with the compilation technique on the basis of Luther's German Credo.

**Ex. 4**

Wir glau - - - - - ben all an ei - nen Gott,(...  
Jer dí - csér - jük ez má - i na - pon az mi U - run - kat  
al - lem Un - fall will er - weh - ren,(...)  
bi - zony mél - tó dí - csé - re - tünk - re nagy tisz - tes - ség - re,  
hürt und wacht (...)  
mert szü - le - tett ez nap né - künk üd - vös - sé - günk - re.

<sup>18</sup> Zahn: 4437, RPHA 0732, RMDTI. 135, 136.

<sup>19</sup> RPHA 0639, RMDTI. 66.



♪ **Ach Gott, vom Himmel sieh darein**<sup>20</sup> (Erfurt, 1524) - text: Luther  
*Ó Úr Isten tekints hozzánk*

Luther's 12th psalm paraphrase consists of eight and seven syllable lines. In the Hungarian version the lines are lengthened because of the note increasing and the solution of the melismas.

**Ex. 5**

Ach Gott, vom Him-mel sieh da-rein, und lass dich das er-bar-men.  
 Wie we-nig sind der Hei-li-gen dein, Ver-las-sen sind die Ar-men.  
 Ó Úr Is-ten te-kints hoz-zánk, ma-gas menny-ből nézz mi-re-ánk.  
 ....

Dein Wort man läst nicht ha-ben war, Der Glaub ist auch ver-lo-schen gar  
 Mert el-fogy-tak az te-szen-tid, meg-a-ludt föl-dön az i-gaz hit,  
 Bei al-len Men-schen-kin-dern.  
 Min-den em-ber-nek fi-a-i közt.

*Emlékezzél meg Úr Isten*<sup>21</sup>

„It is written in verses shorter by one rhythm” Every line contains eight syllables, so it is „shorter by one rhythm”

♪ **Vater unser im Himmelreich**<sup>22</sup> (Lipcse,1539) - text: Luther, melody: Luther?

*Mi Atyánk ki vagy mennyegben, kik vagyunk  
 Mi Atyánk ki vagy mennyegben, te fiaid*

The translation of the two Pater Noster hymns is perfect, so they are singable.

<sup>20</sup> Zahn 4431, RPHA 1139, RMDTI.135,136.

<sup>21</sup> RPHA 0365, RMDTI.114.

<sup>22</sup> Zahn 2561, RPHA 0905, 0906, RMDTI.133.

## Other German pattern melodies and their variations:

Table 4

| OTHER GERMAN MELODIES   | GALLUS HUSZÁR   | GERMAN SOURCES                |
|---|---|-------------------------------|
| Herr Christ, der einig Gotts Sohn<br>(Ave rubens rosa)              | ♪ Hallgasd meg Atya Isten   | Erfurt, Enchiridion, 1524     |
| Christus wahrer Gottes Sohn<br>(Patris sapientia)                   | ♪ Mindenható Úr Isten, szívünk  | Weisse 1531                   |
| Der Tag bricht an und zeigtet /<br>Es sprach Christus<br>(Ave fuit) | ♪ Aki akar üdvözülni<br>♪ Aki veti segedelmét   | Weisse, 1531<br>Triller, 1555 |
| Gottes Namen sollt ihr loben<br>(Juste iudex)                       | ♪ Buzgó szívvel te fiaid<br>Benedd bíztam Uram Isten<br>Őrök Isten figyelmezzél                 | Triller, 1555                 |
| Erbarm dich mein, o Herre Gott                                      | ♪ Úr Isten irgalmazz nekem  | Walter, 1524                  |
| Nun Lasst uns den Leib begraben<br>(Mandamus istud nunc homo)       | ♪ Jer temessük el ezt testet<br>Az Istennek jóvoltáról  | Walter, 1551                  |
| Warumb strebt diese welt<br>(Cur mundus militat)                    | ♪ Boldog az férfú   | Neuss, 1625                   |
| Es Jesus geboren war<br>(Dies est laetitiae)                        | Dicséretes ez gyermek   | Weisse, 1531                  |
| Kehrt euch zu mir<br>(Conditor alme siderunt)                       | Adj üdvösséges kimúlást   | Weisse, 1531                  |
| Gelobt sei Gott im höchsten thron<br>(Surrexit Christus hodie)      | (A)Krisztus... megbékéltetne  | Weisse, 1531                  |
| Erstanden ist uns Jesus Christ<br>(Christus surrexit)               | Krisztus (ím) ... ő szent vére...<br>Krisztus (ím) ... ki értünk...<br>Krisztus (ím) ... nekünk | Triller, 1555                 |
| Es ist ein kindlein uns geborn<br>(Natus est hodie)                 | Úr Isten veletek keresztyének   | Leisentritt, 1567             |

♪ ***Erbarm dich mein, o Herre Gott***<sup>23</sup>*Úr Isten irgalmazz nekem*

Taking over Erhalt Hegenwalt's 51th psalms-paraphrase note by note. It does not have a Latin pattern.

♪ ***Nun Lasst uns den Leib begraben***<sup>24</sup> - *Mandamus istud nunc homo**Jer temessük el ezt testet  
Az Istennek jóvoltáról*

This funereal chant is the perfect reception of the German pattern melody.

<sup>23</sup> Zahn 5851; RPHA 1436, RMDT I. 139.

<sup>24</sup> Zahn 352; RPHA 0659, RMDT I. 78, 80.

♪ **Kehrt euch zu mir**<sup>25</sup>

*Adj üdvösséges kimúlást* (ad notam: Conditore alme)

The Weisse's hymnbook contains the melody of the *Conditore alme siderum* as a funereal chant in spite of the fact that it is a well-known Advent hymn. Gallus Huszár adapted to this function so the connection with the German source is given by the text and not the melody.

♪ **Christus wahrer Gottes Sohn**<sup>26</sup> - *Patris sapientia*

*Mindenható Úr Isten, szívünk retteg szüntelen*

The German translation gives back the original Latin 7+6 syllable lines but in the Hungarian version the lines lengthen to 7+7 syllables by the release of the closing melisma. We know the melody of the hymn from the later *Cantus Catholici* (1674) compilation. The difference of the three melodies shows obviously that the pattern melody is not the Latin hymn but its German translation.

**Ex. 6**

CC 1651  
De - us ho - mo cap - tus est, ho - ra ma - tu - ti - na,

Weisse, 1531  
er - schien in all sei - nen Thun gü - tig, mild und kräf - tig

HG 1560  
Légy ir - gal - mas mi - ne - künk ne légy hoz - zánk ke - gyet - len,

♪ **Der Tag bricht an und zeiget / Es sprach Christus**<sup>27</sup>

*Aki akar üdvözülni* (ad nota: Ave fuit)

*Aki veti segedelmét*

In Triller's hymn-compilation the text of the first line is *Es sprach Christus, des Menschen Sohn* with this note above it: „Auff eine alte Meloden *Ave fuit prima salus*”. Although the German melody is not

<sup>25</sup> Zahn 339; RPHA 0059, RMDT I.80/1.

<sup>26</sup> Zahn 6283, RPHA 0979, RMDT I.62.

<sup>27</sup> Zahn 324/ab; RPHA 0065,0074 RMDT I.59

concordant with the Latin cantio, Gallus Huszár's *ad notam* mark is not incorrect. The copying of the wrong *ad notam* mark proves that Gallus Huszár's source was a German congregational chant book. The Hungarian version of this hymn follows the rhythm of the melody, which can also be found in Weisse's hymnbook:

**Ex. 7**

Weisse, 1531  
Der Tag bricht an und zei - get sich...

Triller, 1535  
Es sprach Chri - stus, des Men - schen Sohn...

HG 1560  
Az kí a - kar id - vő - zül - ni...

The German melodies in Weisse's (1531)27 and Triller's (1555)28 hymnbooks, their Hungarian variations, the bride dance-melodies collected in Northwestern- Hungary and their rhythmic correspondences are almost verbatim equivalences:

**Ex. 8**

Triller, 1555  
Er sprach Christus...

folk song  
Elment a két lány virágot szedni...

HG. 1560  
(Aki akar idvözülni...)

folk song  
(Hopp ide, tisztán...)

The folk song is a dance-melody, and it is certain that the German melodies are art musical and of dance-rhythms. Instead of *ionic minore* starting, the Hungarian folk song comprises isometric *volta* lines, but both rhythm formulas are alien from our folk music. This parallel suggests that this dance-rhythm came to Hungary through an art musical mediation from Germany, to which the Northern-Hungarian territories (close to the Slovakian language territories) were quite receptive.

♪ **Gottes Namen sollt ihr loben**<sup>28</sup>

*Buzgó szívvel te fiaid* (ad notam: Juste judex)

*Bened bíztam Uram Isten*

*Örök Isten figyelmezzél*

This *Juste judex* ad notam mark was given to three melodies and the *Buzgó szívvel te fiaid* invocation has notes. In Triller's hymnbook the melody of „Gottes Namen sollt ihr loben” is also this Latin hymn. Later, in 1618 this melody is mentioned by Albert Szenczi Molnár as „it is already in practice in Hungary”. The comparison shows clearly that Gallus Huszár' pattern follows the German melody.

**Ex. 9**

The image shows a musical score for three different versions of the hymn 'Gottes Namen sollt ihr loben'. The score is presented in three staves, each with a different clef and key signature:

- Triller, 1555:** Treble clef, C major. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- HG 1560:** Treble clef, C major. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Opp. 1618:** Bass clef, C major. The melody consists of quarter notes: G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

The lyrics are written below the notes:

Triller: die ihr mit dem rech - ten Blau - ben steht in sei - nem Haus be - reit

HG: Adj mi - ne - künk i - gaz hi - tet, hogy té - ge - det i - mád - junk

Opp.: Qui cum Pat - re sem - per reg - nans et cum Sanc - to Fla - mi - ne

♪ **Gelobt sei Gott im höchsten**<sup>29</sup>

(A) *Krisztus mennybe felméne...Atyjával megbékéltetne* (ad notam: Surrexit Christus pridie)

The pattern melody is “Gelobt sei Gott im höchsten thron” praise in Weisse’s hymnbook. In Hungary it appears in the Eperjes Gradual (1635) as a tenor part. The German chant is monorhythmic, the last line of the Hungarian variant is lengthened. With the help of the German chant and the later Hungarian choir part the melody of the Hungarian version stands out conspicuously.

<sup>28</sup> Zahn 3683, RPHA , 0219, 0171, 1150, RMDT I.71, 72.

<sup>29</sup> Zahn, 288; RPHA 0806, RMDT I.120.

**Ex. 10**

Weisse, 1531  
 (HG)  
 Ep.Gr. 1631

Sur - re - xit Chri - stus ho - di - e...  
 Ge - lobt sei Gott im höch - sten thron...  
 A Krisz - tus menny - be fel - mé - ne ne - künk he - lyet szer - ze - ni - e.  
 Az Chris - tus menny - be fel - mé - ne...

Ep.Gr. 1631 (HG)  
 Aty - já - val meg - bé - kél - tet - ne, é - let - re be - vi - ne.

**♪ Herr Christ, der einig Gotts Sohn<sup>30</sup> - Ave rubens rosa**  
*Hallgasd meg Atya Isten*

In the Franus kancionál the structure of the Latin hymn consists of five lines. The vernacular German version reduces the Latin form into four lines and the Hungarian psalm paraphrase copies this chant melody.

**Ex. 11**

Franus, 1506  
 Erfurt, 1524  
 HG 1560

Ave rubens Rosa, virgo speciosa...  
 Herr Christ, der einig Gotts son...  
 Hallgasd meg Atya Isten...

<sup>30</sup> Zahn 4277, Franus, 242 r-242 v., RPHA 0492,RMDT I.126.

♪ **Es Jesus geboren War<sup>31</sup> - Dies est laetitiae**

*Nagy örömnep ez nekünk  
Dicséretes ez gyermek*

This Christmas cantio is also well known in German and Bohemian areas. In Gallus Huszár's hymnbook first the Latin and after the two Hungarian chant texts are read, which refers to the „makaroni” singing. None of the later Protestant cantionals contains Latin texts. The Hungarian melody was first published in the Cantus Catholici (1674). The cadences of the Bohemian version show phrase building but in Weisse's hymnbook the structure of the first two lines is a simple repeating. The later Hungarian sources show this latter version, so it is likely that the melody of Weisse's hymnbook is the source of the melody in Gallus Huszár's hymnbook.

**Ex. 12**

The image shows a musical score for the cantio 'Es Jesus geboren War'. It consists of four staves, each representing a different source:

- Franus, 1506:** Shows the Latin text 'Dies est letitiaie...' with a melodic line in G major, 3/4 time.
- Weisse, 1531:** Shows the Latin text 'Es Jesus geboren war...' with a melodic line in G major, 3/4 time.
- CC 1674:** Shows the Hungarian text 'Dicséretes az gyermek...' with a melodic line in G major, 3/4 time.
- Kv 1744:** Shows the Hungarian text 'Dicséretes a gyermek...' with a melodic line in G major, 3/4 time.

♪ **Erstanden ist uns Jesus Christ<sup>32</sup>**

*Krisztus (ím) feltámadá... ő szent vére hullása (ad notam: Christus surrexit)*

*Krisztus (ím) feltámadá, ki értünk megholt vala  
Krisztus (ím) feltámadá, nekünk örömet ada*

The melody of the Hungarian praise was published in the Debrecen cantional from 1774. Perhaps this melody used up certain parts of the

<sup>31</sup> Zahn 7869, 7870; RPHA 1040,0258; RMDT I.64.

<sup>32</sup> Zahn 2406/a; RPHA 0792, 0786, 0794; RMDT I.68.

chant *Erstanden ist uns Jesus Christ* in Triller's hymnbook. The musical material of the Hungarian congregational chant is a very varied melody but the German pattern is recognised easily in its contour and refrain structure. It is worth comparing the two mother tongue praises to the Latin cantio *Christus surrexit hodie*. The German and the Hungarian melodies are extended up to four lines but they keep the basic refrain form. Despite the heavy variation the connection with the three melodies is clear.

## Ex. 13

Triller,  
1555

Chri - stus sur - re - xit ho - di - e...

Er - stan - den ist uns Je - sus Christ...

D 1774

Krisz - tus im fel - tá - ma - da...

## Hungarian Hymns Written by Compilations

♪ *Warum strebt diese Welt*<sup>33</sup> - Cur mundus militat sub vana Gloria  
*Boldog az férfiu*

Despite the wrong clef sign used by Gallus Huszár the borrowing of the first two lines is well statable.

<sup>33</sup> Zahn 5062; RPHA 0195; RMDT I.188-190.



Ex. 14

Neus.  
1625  
8  
Warumb strebt diese welt...

HG  
1560  
8  
Boldog az férfiu...

♪ *Es ist ein kindlein uns geborn*<sup>34</sup>

Úr Isten veletek keresztyének (ad notam: Natus est hodie)

The melody of the Hungarian chant is known from the 18th century Kolozsvár and Debrecen cantional. One of the choir works of the Eperjes Gradual get „Nobis est natus hodie de pura virgine” sub-title and its text is „*Nekünk ez napon születék*”. This four part choir work almost exactly matches with the choir work of Johann Leisentrit’s book. The discant part of this piece is the melody of Nobis est natus cantio. One of the previous versions of this praise can be found in Weisse’s hymnbook as well. The Hungarian variation follows the German discant in form and applies some of its motives:

Ex. 15

Leisentrit,  
1567  
D  
1774

No - bis est na - tus ho - di - e...  
Es ist ein kind - lein uns ge - born..

Úr Is - ten ve - le - tek, Ke - resz - tvé - nek ö -

rül - je - tek, I - gaz hit - tel ha ti fel - ké - szül - te - tek,

bü - ne - i - tek - ből ki - tér - te - tek.

<sup>34</sup> Zahn 1941a; RPHA 1444; RMDT I.140.

## Conclusions

Gallus Huszár's hymnbook contains 109 chants, their melodies are known from Hungarian sources but most of them apply foreign patterns. 33 Hungarian congregational hymns use German models, so the proportion of the German hymns is about 30 percent. This analysis proves that the majority of the foreign melodies of the sixteenth century Hungarian Protestant song-material shows German relations despite Kálmán Csomasz Tóth's conclusion. Kálmán Csomasz Tóth does not compare in details the identical melodies of the various sources. That is the reason why he often builds up theories not thorough enough when he deals with the origin of the melodies. The internationally known vernacular identicals of the Gregorian melodies are the independent, vernacular variations of the Latin hymns, thus, when comparing vernacular songs we can draw up conclusions about their origins only through clear-cut differences. For instance, "*Dies est laetitiae*" cantio was popular in German and Bohemian territories as well, but the later Hungarian sources are based on the German version.

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## ABBREVIATION

- RMDT I.: Régi magyar dallamok tára I. A 16.század magyar dallamai (The Hungarian melodies of the 16. century) The treasure of the old Hungarian melodies, I.
- RPHA: Repertoire de la poésie hongroise ancienne

## L'OPERA SERIA ET SES REFORMES

DIANA TODEA<sup>1</sup>

**SUMMARY.** *Melodrama* or *dramma per musica* are terms describing the opera genre that was used for more than a century since its appearance. This genre states literary pretensions and reinforces the principle that governed this period, namely that the opera is nothing but "a solid branch of dramatic literature."<sup>2</sup> In the early eighteenth century it was intended to save this "spectacular show" and purify it of all the adjacent and useless elements - overlapping plots, numerous characters, the mix of tragic elements and of puffs, abundant scenery and scenic machineries etc. The initiative come in this context from the men of letters. This reform, which was first of all a literary one led to the development of opera *seria*; half a century later, when one would focus again on the innovations of the genre there will be a second reform, this time more than dramatic since it will have solid musical and theoretical foundations.

**Keywords:** *opera seria*, opera staging, stage performance, *Accademia dell' Arcadia*, Zeno, Metastasio, Traetta, Jommelli, Gluck.

« L'opéra comporte trois éléments – musical, littéraire et spectaculaire et, à des moments différents, chacun de ces éléments a profité d'une suprématie injustifiée à l'égard des deux autres »<sup>3</sup>, affirme Martin Cooper, un des biographes de Gluck.

Dès le début, les créateurs florentins de l'opéra ont conçu ce genre en tant que spectacle complet, identique à la tragédie grecque dont la mélodie – simple et linéaire – pourrait susciter la *catharsis*. La tentative de renouvellement de la tragédie antique influe simultanément sur la pratique théâtrale et musicale de l'époque, pratique qui fait l'objet d'une révision du point de vue de ses caractéristiques fondamentales. Dès lors, la polyphonie

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<sup>2</sup> «L'opéra ne constituait que un branche sur un tronc solide de la littérature dramatique», in Isabelle Moindrot, *L'opéra seria ou le règne des castrats* [Opera seria or the reign of the castrati], Paris, Fayard, 1993, p. 21.

<sup>3</sup> David Jay Grout et Hermine Williams Weigel, *A short history of opera*, New York, Columbia University Press, 2013, p. 243.

est remplacée par la monodie et la parole devient l'élément déterminant d'un genre spectaculaire inédit, concrétisé sous la forme d'opéra.

Joué tout d'abord dans les cercles florentins restreints, une fois accueilli dans les cours royales l'opéra enchante tout son public. En dépit de l'innovation littéraire et musicale, l'appréciation de l'opéra est due surtout aux éléments scéniques, qui assurent la permanence et la popularité du genre dans les théâtres publics. Vu le souci soutenu d'attirer des spectateurs aussi nombreux que possible – enjeu visant la hausse des bénéfices matériels –, l'opéra baroque devient un « spectacle spectaculaire » excessivement naturaliste quant à la mise en scène. Ainsi, en lisant le programme imprimé de l'opéra *Bérénice* de Giovanni Domenico Freschi, nous apprenons que la représentation va éblouir le public par un ensemble scénique colossal :

*[...] des chœurs de 100 vierges, 100 soldats et 100 cavaliers en cuirasse de fer ; excepté ceux-ci, encore 40 trompettistes, toujours à cheval ; 6 timbalistes, 6 porte-étendards, 6 flûtistes ; 12 ménestrels jouant d'instruments turcs ; 6 pages, 3 sergents, 6 cymbalistes, 12 chasseurs, 12 cochers, 2 lions menés par 2 Turcs, 2 éléphants, le char triomphal de Bérénice tiré par 4 chevaux, 6 chars tirés par 12 chevaux, 6 chariots pour la procession, une écurie logeant 100 chevaux vivants, une... forêt pleine de sangliers, ours et d'autre animaux sauvages [...]. (n.t.)*<sup>4</sup>

**Ex.1.**



***Bérénice*, premier acte, Padoue, 1680<sup>5</sup>**

<sup>4</sup> Voir Alfred Hoffman. *Drumul operei. De la începuturi până la Beethoven* [The road of Opera. From the beginning to Beethoven], f.p., Editura muzicală a Uninunii compozitorilor din R.P.R., 1960, p. 82

<sup>5</sup> URL de référence : <http://em.oxfordjournals.org/content/38/3/387/F4.expansion.html>. Consulté le 9 oct. 2012.

Malgré l'irréel de la mise en scène, la gravure qui nous est parvenue témoigne de la matérialisation de cette représentation (ex. 1). Les objets mentionnés ci-dessus sont positionnés sur une plaine vaste – garnie d'arcs de triomphe, de pavillons et de tentes, voire une cour intérieure préparée pour les entrées fastueuses et une armée (des cavaliers, des archers, des lanciers) qui crée et enrichit la perspective scénique.

Cette ostentation de l'appareil scénique du premier acte de *Bérénice vendicativa* (Giovanni Domenico Freschi) révèle un spectacle d'opéra qui au XVII<sup>ème</sup> siècle est dominé par les exhibitions spectaculaires appartenant soit aux scénographes trop zélés soit aux virtuoses infatués.

D'ailleurs, tout ce contexte néfaste où le spectacle d'opéra s'est retrouvé à la croisée des XVII<sup>ème</sup> et XVIII<sup>ème</sup> siècles a soutenu l'émergence de l'opéra comique et sa différenciation par rapport à la forme *seria*. En même temps, une série de réformateurs vont essayer de relancer l'ancien *dramma per musica* en remaniant sa composante principale, la parole.

### La première réforme

Ce n'est pas par hasard qu'en Italie (en 1700) la naissance de l'*opera seria* coïncide avec l'activité de l'*Accademia dell'Arcadia* (*Académie d'Arcadie*). Débutant sous la dénomination de *Accademia di Camera* (1656) – c'est-à-dire un groupe restreint de lettrés et d'hommes de science rassemblés autour de la reine Christine de Suède<sup>6</sup> –, ce cercle littéraire est connu, dès 1690, en tant que *Accademia dell'Arcadia*. Ce groupe aspire à devenir « une association des tous les hommes de lettres les plus remarquables d'Italie, de toute condition et de tout niveau et de professeurs de tous les arts libéraux ou de toutes les sciences ; une association dont le but est la réforme de ces arts de science pour le bien de la religion catholique, pour la gloire de l'Italie, pour le bénéfice public et privé. »<sup>7</sup>

Mais avant tout, le programme du groupe arcadien vise les poètes (les librettistes) en les instiguant à donner cours illico à la réforme du genre dramatique et ainsi au *dramma per musica* en tant que forme représentative par excellence. Par suite, les premiers réformateurs essayent d'éliminer les exhibitions spectaculaires superflues et de simplifier le genre d'après le modèle aristotélien<sup>8</sup> qui exigeait la conformité au principe des trois unités –

<sup>6</sup> La reine Christine de Suède a abdiqué en 1654 et s'est convertie au catholicisme. En même temps elle s'établit à Rome où elle est devenue un mécène important pour la musique et pour l'opéra. Des musiciens tels Alessandro Scarlatti, Alessandro Stradella ou Archangelo Corelli (1653-1713) lui ont dédié des compositions. Après sa mort survenue en 1689, l'Académie a continué à exister en sa mémoire. Malgré la division et le despotisme qui dominent l'époque, l'Académie réussit à conférer au pays une unité culturelle et un peu de liberté intellectuelle.

<sup>7</sup> Isabelle Moindrot, *op.cit.*, p. 33.

<sup>8</sup> Conformément à la classification des genres effectuée par Aristote dans sa *Poétique*, il y a une distinction claire entre « le genre tragique, chargé de représenter les destins des rois et des tyrans et le genre comique, dévolu aux tracas domestiques », in Isabelle Moindrot, *op.cit.*, p. 38.

de temps, de lieu et d'action. En outre, l'entier processus de réforme est conçu en termes de soumission à la **raison** car, selon les arcadiens, celle-ci est la seule capable de « réconcilier les séductions sensuelles offertes par la musique avec le contenu spirituel indispensable pour l'édification des spectateurs [...], de sauver le *dramma per musica* de ses propres chimères. »<sup>9</sup>

Trouvée dans les grâces de l'église et des cours royales et fondée sur des réseaux solides et des institutions puissantes, l'*Accademia dell'Arcadia* rend possible la diffusion rapide des nouveaux principes du *dramma per musica* par l'intermédiaire de ses chefs de file et librettistes. C'est ainsi que l'*opera seria* commence à s'ébaucher. Il s'agit, en effet, d'une composition qui va prendre progressivement la forme d'un drame aux sujets héroïques et tragiques dont l'action est limitée à un seul argument central, qui ne dépasse pas huit personnages et qui se déroule dans un intervalle de temps court et dans des locations proches l'une de l'autre. L'arrangement musical du texte poétique est réalisé en *versi sciolti* lorsqu'il s'agit de récitatifs soutenus par l'accompagnement de la basse continue ou en vers strophiques lorsqu'il s'agit d'airs *da capo* accompagnés par des instruments à cordes et parfois par des cors et des hautbois. Les duos, les chœurs et les ensembles sont presque absents et les castrats sont les interprètes de prédilection.

**Apostolo Zeno** (1669-1750) est le premier poète à initier la réforme du livret du *dramma per musica*. Tout au début ses créations<sup>10</sup> tournent autour des sujets ayant une trame très compliquée où les personnages héroïques s'entremêlent à ceux comiques. Cependant, on identifie dès maintenant l'intention qui dirige significativement sa démarche réformatrice : il s'agit de « nourrir l'esprit des gens avec ce qui affermit leur santé et leur force. » (n.t.)<sup>11</sup> Ainsi Zeno met-il sur le premier plan le spectacle et aussi l'idée de *catharsis*, une purification accomplie non seulement par le biais de la pitié et de la terreur mais aussi par le biais de l'admiration à l'égard des modèles de vertu présentés.

Cette attention initiale portée au progrès moral<sup>12</sup> est suivie, peu de temps après, par l'exclusion de l'action comique du sujet historique<sup>13</sup>, par la

<sup>9</sup> *Ibid.*, p. 36.

<sup>10</sup> Dont nous mentionnons *Gli inganni felici* (1696) sur la musique de Carlo Francesco Pollarolo (1653-1723).

<sup>11</sup> Lorenzo Bianconi et Giorgio Pestelli, eds., *Opera on stage*, Chicago, The University of Chicago Press, 2002, p. 71.

<sup>12</sup> Le principe fait partie du mouvement arcadien selon lequel l'objectif fondamental des poètes dramatiques est moral : qu'ils rendent la vertu attirante et le vice désagréable. Si nous pensons au nom d'Arcadie (*Pontificia Accademia degli Arcadi*), nous observons que cette dénomination n'est pas accidentelle : l'Arcadie désigne un pays légendaire de perfection rurale, peuplé par des gens vertueux et innocents.

<sup>13</sup> À partir de la fin du XVII<sup>ème</sup> siècle, les sujets mythiques et pastoraux du *dramma per musica* seront remplacés progressivement avec ceux historiques. En témoignent les compositions de Silvio Stampiglia (*Trinfa di Camilla* ; *Caduta de' decemvri*) et ensuite celles de Apostolo Zeno.

limitation des personnages à six tout au plus et par la standardisation de la forme et de la versification de l'opéra. D'ailleurs, à partir de ce moment-ci cette forme sera désignée par *opera seria*. En ce sens, les antiques représentent le modèle littéraire emprunté par les arcadiens. Cependant, cette imitation semble suivre plutôt l'exemple des français<sup>14</sup> : les livrets d'*opera seria* de Zeno en témoignent par l'emploi des techniques dramatiques de Corneille et Racine.

Zeno réétablit la structure de cinq actes et dans les livrets, tels que *Griselda*<sup>15</sup>, il crée les scènes tout en respectant un schéma unique<sup>16</sup> – récitatif suivi d'une seule *aria avec da capo* et puis l'interprète sort de la scène dans les applaudissements du public. En même temps, quant à l'*aria*, Zeno procède à l'insertion d'un seul message affectif puissant et profond. De par son mètre simple et distinct celui-ci facilite sa transposition musicale.

Même ainsi le contenu dramatique et la forme du livret sont conditionnés en permanence par les exigences de l'opéra en tant que spectacle, à savoir par la multitude de ses extravagances visuelles sans lesquels, déclare Zeno, le genre n'atteint pas son but principal, le but de divertir. Afin d'y arriver, le poète accorde une attention particulière à la composante visuelle du spectacle tout en recourant à des indications de mise en scène qui traduisent le souci à l'égard de la « vérité historique » architecturale. Ensuite, il donne beaucoup d'importance à l'atmosphère scénique qu'il enrichit avec des éléments exotiques et orientaux (chinois, persans, égyptiens, indiens) à commencer par l'ouvrage *Il Teuzzone* (1706), dont l'action est placée en Chine, et à finir par *Gianguir* (1724), basé sur l'histoire des Mongols.

Connu surtout sous le nom de Metastasio (Métastase), **Pietro Trapassi** (1698-1782) prend les relais des idées avancées par Apostolo Zeno. Plus doué que son précurseur, Pietro Trapassi arrive à achever la réforme et à influencer l'*opera seria* à tel point que son nom se confond avec celui de ce genre. La particularité de son point de vue s'avère être son intérêt à l'égard de « la relation complexe entre les images, l'action et les sentiments. » (n.t.)<sup>17</sup> Pietro Trapassi vise par la suite l'obtention d'un accord parfait entre les scènes et la trame et aussi la division attentive de la succession des cadres afin qu'elle puisse « refléter d'une manière nette le déroulement de l'histoire et

<sup>14</sup> « (...) les poètes italiens appréciaient d'abord ce qu'ils appelaient couramment le « goût rationnel » français, et qui se manifestait à travers des intrigues claires, des personnages en petit nombre, la prééminence accordée au discours sur l'action, l'utilisation de l'Histoire comme principal terrain de l'héroïsme, le refus des facilités du merveilleux ou du *deus ex machina*, et enfin le respect des trois unités (de temps, de lieu et d'action). » In I. Moindrot, *op.cit.*, p. 40.

<sup>15</sup> Quatorze compositeurs ont composé de la musique sur ce livret. Parmi eux Scarlatti, qui fait cela dans son dernier opéra (1721).

<sup>16</sup> Auparavant, les récitatifs, les arioso et les airs étaient mélangés selon le désir du compositeur ou selon les exigences de l'action.

<sup>17</sup> Lorenzo Bianconi et Giorgio Pestelli, *op.cit.*, p. 72.



l'évolution psychologique des personnages. » (n.t.)<sup>18</sup> Élaborées selon les principes arcadiens, les normes de Pietro Trapassi imposent le principe de vraisemblance historique et psychologique. Elles s'inscrivent également dans le concept de spectacle élaboré autour de la coordination de la poésie, de la musique et de la scénographie envisagée, pour la première fois, en tant qu'expression ou réflexion sur le contenu dramatique.

Un livret typique de Metastasio est échafaudé sur un conflit entre amour et devoir et suppose d'habitude l'existence d'une incompatibilité affective. Le sujet est soit historique soit mythique, sans scènes comiques mais avec une morale. C'est le cas de *Ezio*, écrit sur la musique de Nicola Porpora : « *Della vita nel dubbio camino/ si smarrisce l'umano pensiero./ L'innocenza è quell'astro divino,/ che rischiara fra l'ombra il sentier.* »<sup>19</sup> La célébration du dernier acte de l'opéra est propre à la tradition dramatique (*lieto fine*) que le livrettiste élude seulement dans trois de ses 27 drames, voire dans : *Didone abbandonata* (1724), *Catone in Utica* (1728) et *Attilio Regolo* (1750).

Une scène spécifique à l'opéra est constituée de deux parties différentes : tandis que la première partie détaille le déroulement de l'action (l'acteur-interprète fait partie du drame ; il dialogue avec les autres personnages – *recitativo semplice* - et occasionnellement il monologue – *recitativo obbligato*), la seconde partie agit comme un arrêt sur image pendant lequel le protagoniste dévoile au public ses sentiments et ses pensées ou l'opinion collective des autres personnages. Cet épisode se concrétise sous la forme d'un air de sortie<sup>20</sup> qui permet l'expression des différents états lyriques. Vu la multitude de ses aspects, cet air favorise la constitution d'une nouvelle catégorie dont Charles de Brosses déclare, vers 1740, que :

*Les Italiens... ils ont des airs d'une grande effervescence, pleins de musique et d'harmonie, pour des voix brillantes ; d'autres comportent une mélodie agréable et des éléments séduisants pour des voix délicats et souples ; il y en a d'autres passionnés, tendres, affectueux, visant de près l'expression naturelle des émotions, puissants ou pleins d'émotion afin d'obtenir les effets scéniques désirés et pour mettre en lumière le meilleur des acteurs [...]. Quant aux airs de la troisième catégorie qui expriment seulement des sentiments, Metastasio veille à les introduire au point le plus élevé et le plus important de son drame et à les relier de près au sujet. (n.t.)<sup>21</sup>*

<sup>18</sup> *Ibid.*

<sup>19</sup> *Quand des sombres sentiers de la vie / la raison humaine se perd, / L'innocence est ce divin astre-là / qui éclaire la voie de l'ombre* (n.t.), in Lorenzo Bianconi et Giorgio Pestelli, *op.cit.*, p. 72.

<sup>20</sup> La sortie et l'entrée d'un personnage marquent une nouvelle scène.

<sup>21</sup> Donald Jay Grout et Hermine Weigel Williams, *op.cit.*, p. 210. De ce *op cit* ? Eu nu am mai vazut acest titlu inainte.

En ce sens, les vers des airs sont élaborés du point de vue musical en tenant compte de l'emplacement convenable des voyelles. Afin de donner cours aux conventions *da capo*, ils sont regroupés d'habitude en deux strophes. Eu égard aux six personnages typiques – deux couples de nobles dont le premier inclue le *primo uomo* et la *prima donna* et deux personnages secondaires (des ténors) c'est-à-dire domestiques, confidents, paysans etc. –, Metastasio établit la nature et le nombre des airs et les habiletés vocales des interprètes. En ce qui concerne cet aspect, de par la multitude des passages coloratures, l'*aria di bravura* témoigne de l'agilité et des limites vocales ; l'*aria d'affetto* et ses notes avec tenue sont censés mettre en valeur la sensibilité de l'interprétation ; l'*aria cantabile* ou lyrique fait valoir la maîtrise de l'interprète de soutenir les phrases longues etc. Toutes les formes que nous venons de mentionner sont intégrées dans le drame de façon unitaire, sans saisir nettement ni les contraintes imposées par les conventions ni les principes de distribution des airs propres à l'*opera seria*. En effet, ces principes de distribution exigent : que chaque interprète ait au moins un air dans chaque acte et jamais deux airs successifs ; que la suite des airs exclue les cas d'identité entre deux morceaux même s'ils sont interprétés par des chanteurs différents ; que les airs pour les rôles secondaires soient moins nombreux, sans jouir de la même importance que ceux des airs des virtuoses etc.

*Didone abbandonata* représente la première création de Metastasio. C'est un drame qui connaît de nombreuses adaptations musicales<sup>22</sup> dont la première appartient à Domenico Sarro (1679-1744). Cette adaptation est mise en scène à Naples pendant le carnaval de 1724. L'histoire de Virgile, que Purcell a déjà utilisée dans son célèbre opéra *Dido et Aeneas* (1689), se déroule en trois actes. Il y a six personnages : le couple principal – Didon (soprano) et Énée (alto, castrat) – et le couple secondaire – Selene (soprano) sœur de Didon, amoureuse d'Énée et aimée par le confident Araspe (basse). À ceux-ci s'ajoutent Iarba (ténor), roi maure qui sous le nom de Arbace convoite l'amour de la reine, et Osmida (ténor), le confident infidèle de Didon.

Dans tout ce tumulte de déguisements et de confusions amoureuses, Metastasio saisit la chance d'exprimer les multiples variations du sentiment d'amour et d'étaler les vertus les plus importantes (la fidélité, la générosité, le dévouement) par le biais des vers pleins de musicalité et d'une structure dramatique ingénieuse.

Les quelques 60 livrets suivants ont connu un grand succès. Selon les estimations, plus de 100 *operas seria* du XVIII<sup>ème</sup> siècle ont eu comme fondement l'œuvre de Metastasio dont nous mentionnons quelques titres, à savoir *L'Olimpiade*, *La clemenza di Tito*, *Zenobia*, *Demofonte* ou *Artaserse* –

<sup>22</sup> Nicolo Porpora (1725), Galuppi (1740), Hasse (1742), Piccini (1770) et Paisiello (1794) se retrouvent parmi les quelques cinquante compositeurs qui ont composé de la musique sur le livret *Didone abbandonata*.

dans ce dernier ouvrage considéré son chef-d'œuvre, Metastasio met en évidence le thème du sacrifice de soi.<sup>23</sup>

L'intention de Metastasio de concevoir l'opéra sous la forme d'un spectacle synchrétique est identifiable dans des instructions et suggestions de mise en scène détaillées, où il fait preuve d'un véritable talent dans la création des images dynamiques ou dans la présentation de la réalité statique des paysages panoramiques, fût-ils mythologiques, historiques, maritimes, ambiants etc. En outre ces idées lui appartiennent vraiment et elles ne résument pas les tendances de mise en scène de l'époque – peut-être la parution de l'ouvrage *Il teatro alla moda* (1720<sup>24</sup>) de Benedetto Marcello où l'auteur se moque de la tâche du poète moderne, n'est pas survenue par hasard :

*[...] pendant les répétitions [le poète] ne va jamais révéler son intention aux acteurs, supposant judicieusement que ceux-ci veulent faire chaque chose à leur manière [...], [et] lorsque les personnages devront savoir par où entrer, par où sortir, comment remuer leurs bras et comment se costumer, il les laissera entrer, sortir, bouger et s'habiller selon leur gré. (n.t.)<sup>25</sup>*

D'autres avertissements utiles et toujours sarcastiques visent les compositeurs, les interprètes, les instrumentistes, les scénographes et d'autres personnes chargées de réaliser le spectacle. En effet, ces observations signalent des faits liés au contexte réel de l'élaboration et de la mise en scène de l'opéra dans les théâtres italiens au début du XVIII<sup>ème</sup> siècle : pour la coordination de l'action dramatique, des changements de scène et des effets spectaculaires on programmait une seule répétition en même temps qu'on composait et que la partition était en train de se faire. Étant données ces conditions, toute indication concernant le jeu de scène des interprètes était impossible d'accomplir. Tout cela aurait été différent si ces indications avaient été consolidées par des séances d'entraînement individuel surveillées de près par le poète lui-même. Il faut toutefois remarquer l'intérêt porté au perfectionnement non seulement musical et

<sup>23</sup> Le livret est construit sur l'histoire du général et consul romain Marcus Atilius Regulus qui a envahi l'Afrique et vaincu les Carthaginois en 256 av. J.-C. Cependant, l'année suivante ils l'ont défait et capturé. En 250 av. J.-C. les Carthaginois envoient Regulus à Rome afin de négocier la paix et l'échange de prisonniers. Il promet de revenir quel que soit le résultat. Incapable d'accomplir sa mission mais fidèle à sa promesse, Regulus revient à Carthage où la torture et la mort l'attendent.

<sup>24</sup> Tous les textes de Metastasio pour les *opera seria* sont écrits après cette date.

<sup>25</sup> Marcello Benetetto, *Il teatro alla moda o sia Metodo sicuro e facile per ben comporre, & esequire l'opere italiane in musica all uso moderno* [The theater of fashion or Method safe and easy to compose well, & esequire italian music operas in the modern use], G. Piatti, 1841, p. 10-11.

vocal mais aussi mélodramatique, même si dans l'*opera seria* l'interprétation n'implique pas encore l'illustration d'un caractère mais la suggestion de certaines émotions et, par conséquent, le recours à un vaste répertoire de gestes physiques mécaniques. Dans *Opinioni de' cantori antichi e moderni* (1723), célèbre ouvrage sur l'art de chanter, l'auteur Pierfrancesco Tosi souligne qu'au début les chanteurs apprenaient les gestes qui devaient accompagner leur jeu de scène pendant les récitatifs. Mais peu à peu, même dans le cas des habiles scènes dramatiques de Metastasio, le talent et la virtuosité vocale et technique dévancent les qualités expressives.

En ce qui concerne les innovations musicales de cette première période de l'*opera seria*, elles se concrétisent en subsidiaire à cause des fondements théoriques faibles et de l'inégalité qui régit les rapports poète compositeur, rapports où l'importance du second est nettement inférieure à celle du premier. Il y a quand même une série d'innovations musicales<sup>26</sup> identifiées surtout dans la création d'Alessandro Scarlatti (1660-1725). C'est le cas de la *sinfonia* en trois mouvements (vif-lent-vif) prise comme modèle pour la future ouverture italienne<sup>27</sup> ou l'*aria avec da capo*, qui atteint son apogée dans les opéras d'Adolph Hasse (1699-1783). La particularité de la technique de composition de l'époque est assurée par la tendance de simplifier aussi bien l'écriture harmonique et orchestrale que les formes musicales. On insiste également sur l'exploitation maximale des possibilités vocales car la voix humaine peut et doit entrer en compétition avec la musique instrumentale.

De Naples, l'*opera seria* se répand rapidement en toute l'Italie et ensuite en toute l'Europe. D'ailleurs, le genre jouit d'une grande appréciation en Angleterre, pays où le compositeur d'origine allemande Georg Friedrich Haendel (1685-1759) réussit à l'« importer » avec succès.

### La seconde réforme

À la moitié du XVIII<sup>ème</sup> siècle, les changements opérés par les librettistes de l'Académie d'Arcadie nécessitent des amendements. Ce besoin se manifeste par une série de tentatives de réforme, témoignant soit de l'analogie soit de la variation par rapport aux modifications du début du siècle. C'est le moment où on procède à imputer à l'*opera seria* plusieurs faits, parmi lesquels « la perte du pouvoir du poète devant l'empire grandissant des chanteurs, l'esthétique fragmentaire que ceux-ci avaient engendrée en se concentrant exclusivement de leur virtuosité, l'abus de

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<sup>26</sup> Selon Isabelle Moindrot (*op.cit.*), l'origine de l'*opera seria* est plutôt vénitienne que napolitaine. Par suite, Alessandro Scarlatti ne peut pas être considéré le fondateur de ce genre et de l'air *da capo*. Il a seulement le mérite de consolider ses formes, surtout l'air.

<sup>27</sup> Dès 1770, la *sinfonia* va se nommer ouverture et elle sera intimement liée au développement du drame.

l'ornementation au détriment de la simplicité et du naturel, la mainmise des impresarios sur les théâtres, la paralysie artistique [...] »<sup>28</sup>. Tout ce contexte a levé de nouveau l'ancien problème de l'unité dramatique. Cependant, cette fois-ci l'attention est portée sur la simplification de l'opéra à tous ses niveaux afin d'aboutir à une seule intrigue claire, à peu de personnages, au respect de l'unité du style, à une meilleure mise en évidence de la musique et du drame.

Vu la volonté de donner cours à ces nouvelles exigences d'amendement de l'*opera seria*, certains compositeurs dont la démarche d'innovation a bénéficié d'un appui véritable de la part des mécènes illustres pour lesquels ils œuvrent, ont fait preuve de quelques essais originaux de réforme. Parmi eux se retrouvent **Niccolò Jommelli** (1714-1774) à Stuttgart, **Tommaso Traetta** (1727-1779) à Parme et Mannheim, et **Christoph Willibald Gluck** (1714-1787) à Vienne. Chacun de ces réformateurs s'approprie les nouvelles exigences de l'*opera seria* selon son style. Ainsi, ils essayent d'atteindre les paramètres normaux du genre en réintégrant le spectacle, la danse et les sections corales d'antan selon le modèle de l'opéra français (*la tragédie lyrique*) qui les gardait encore.

En ce sens, Jommelli cherche à s'écarter du schéma métastasien des scènes bâties sur l'alternance récitatif-air. Il procède à ce changement au profit des divisions plus amples, semblantes aux tableaux, divisions qu'il enrichit avec plus de musique, avec des ensembles et des chœurs abondants et avec des éléments de ballet. La danse et le ballet se remarquent de manière exceptionnelle à la cour de Stuttgart où le chorégraphe Jean George Noverre (1727-1810) parvient à renverser les anciennes conceptions au sujet de la danse et du ballet. Il reconsidère ainsi l'idée de spectacle comme synthèse entre plusieurs composantes (à savoir le texte littéraire, la scène, les costumes, la scénographie, la chorégraphie, le jeu de scène et la musique), en étant conscient de la signification d'une telle réforme :

*Détruire les masques hideux, brûler les pERRUQUES ridicules, supprimer les robes panier incommodes, chasser les encore plus incommodes, substituer le goût de la routine, indiquer un costume plus noble, plus réel et plus pittoresque, solliciter de l'action et du mouvement sur la scène, âme et expression en danse, indiquer l'immense interval qui éloigne le mécanisme de l'habileté, du spécifique qui la situe du côté des arts d'imiter signifiait m'exposer aux vexations de tous ceux qui respectaient et vénéraient les anciennes habitudes quelque barbares et ridicules qu'elles fussent. (n.t.)*<sup>29</sup>

<sup>28</sup> Isabelle Moindrot, *op.cit.*, p. 51.

<sup>29</sup> Jean George Noverre, *Scrisori despre dans și balet* [Letters on dancing and ballets], București, Editura Muzicală a Uniunii compozitorilor din R.S.R., 1967, p. 19-20.

À Parme les idées réformatrices concernant le spectacle d'*opera seria* se concrétisent par la traduction et l'adaptation des tragédies lyriques françaises. L'opéra *Hippolyte et Aricie*<sup>30</sup> de Rameau représente la première création de ce type. Dans l'adaptation du compositeur Tommaso Traetta et du librettiste Frugoni, l'intitulé assigné à cet opéra est *Ippolito ed Aricia* (1759). Il s'agit d'une composition dans laquelle on identifie de temps à autre des « emprunts » musicaux provenant de Rameau (tels la musique de danse et la musique descriptive), des interventions corales (qui ne sont pas brillamment intégrées par le librettiste dans le drame) mais aussi des moments d'une profonde expressivité musicale. Pour cette dernière coordonnée nous donnons comme exemple le récitatif accompagné de Telaira, scène où l'orchestre a le rôle d'exprimer la diversité des états d'âme : douleur, terreur, résignation et espoir. Le moment est complété par la cavatine subséquente, pièce vocale considérée comme une des plus puissantes et émouvantes créations de Traetta. En effet cette cavatine assure au compositeur une place dans les rangs des novateurs en ce qui concerne l'emploi d'une large variété de colorations orchestrales, le développement d'une multitude d'effets musicaux et la promotion de certains principes qui animaient l'Allemagne, principes découlant du phénomène *Sturm und Drang*.

Outre les créations réformatrices de certains compositeurs tels Jommelli ou Traetta, les réactions contre les conventions figées de l'*opera seria* sont théorisées sous la forme des programmes de réforme, tout comme celui de *Saggio sopra l'opera in musica* (1755) où Francesco Algarotti soutient la nécessité de subordonner la musique à la poésie. Il conseille de concrétiser ce rapport de domination par le biais d'une ouverture qui devrait anticiper et introduire la trame, d'un récitatif censé se modérer selon l'accent et les significations des mots, d'un air exprimant le sentiment général du texte et, finalement, par le biais du rejet des ritournelles, des excès vocaux et de la forme artificielle *da capo*. Le point de vue défendu par Algarotti provient du désir unanime d'adhérer à l'authenticité et au naturel et de l'impératif de regagner la « noble simplicité » et la « grandeur calme » de l'art grec promu par Winckelmann dans *Geschichte der Kunst des Alterthums* (1764). Algarotti s'affilie à cette tendance lors de son parcours réformateur du *dramma per musica*.

Tous ces préceptes seront assimilés avec succès par Gluck dans sa synthèse. Dans son cas l'expérience d'une vaste carrière musicale lui donne la chance de trier le meilleur de l'*opera seria* italien, de la *tragédie lyrique* et de l'*opéra comique* français, et du lied allemand afin de le placer sous la coupole d'un opéra cosmopolite.

<sup>30</sup> Le réemploi des sujets mythiques, qui suscite l'ancien intérêt pour les « miracles » scéniques, a lieu en même temps que le choix des modèles français.

La carrière musicale du compositeur Christoph Willibald Gluck commence à Prague en 1732. De Prague, la voie de la musique va l'entraîner à faire le tour des plus importants centres musicaux de l'Europe. Cela lui donne la possibilité de rencontrer des artistes renommés et d'être au courant avec des idées novatrices. À Vienne, Gluck fait la connaissance de Metastasio. Par ailleurs, pour *Artaserse*, son premier *opera seria*, Gluck utilise un des livrets de ce librettiste italien. De plus, la représentation de cette création a lieu en 1741 au Teatro Ducale de Milan, ville où Gluck est l'élève de Giovanni Battista Sammartini pendant quatre années. À Londres, le compositeur prend part à la réouverture du théâtre Haymarket avec un pastiche titré *La caduta dei giganti* (1746) et il donne des concerts avec Haendel. Il voyage ensuite avec la troupe de Pietro Mingotti, troupe qui donne des représentations de ses opéras à Vienne, Dresde, Hambourg, Copenhague, Paris et Prague. En 1752 Gluck s'établit à la cour royale de Vienne où il crée dans le genre de l'*opéra comique* et *seria*, forme pour laquelle le compositeur assure l'ouverture vers de nouvelles voies de réforme.

Dans la préface de l'opéra *Alceste*, les principes qui guident l'œuvre et la réforme de Gluck revêtent la forme d'une devise et d'un aveu :

*Quand j'ai commencé à écrire la musique pour Alceste je me suis proposé de la libérer de tous les abus qui, introduits soit par vanité inopportune soit par l'indulgence excessive des compositeurs, défigurent depuis si longtemps l'opéra italien et en font, du plus beau et majestueux spectacle, le spectacle le plus ridicule et le plus ennuyeux. J'ai pensé à réduire la musique à sa fonction véritable, celle de servir la poésie en ce qui concerne l'expression [des sentiments] et les situations de l'histoire, sans interrompre l'action ou sans la ternir par des ornements inutiles [...]. Je n'ai pas cru qu'il fût bien d'éviter simplement la deuxième partie de l'air, qui aurait pu être la plus passionnante et la plus importante, afin de pouvoir répéter quatre fois les mots de la première partie et de terminer l'air là où il est possible que son sens ne finît pas, seulement pour offrir au chanteur la facilité de démontrer qu'il peut varier un passage de diverses manières capricieuses ; en un mot, j'ai cherché à éliminer tous ces abus contre lesquels la bienséance et la raison protestent depuis quelque temps. J'ai considéré que l'ouverture doit prévenir le public sur l'action qui va être présentée, et former, pour ainsi dire, son argument ; que la participation des instruments doit être proportionnelle avec l'intérêt et la passion [du texte] et qu'il ne doit pas exister une rupture entre l'air et le récitatif ni afin de ne pas couper une période en vain et ni pour ne pas interrompre la force et la passion de l'action de manière inappropriée. Outre tout cela, j'ai cru que je dois diriger les plus grands efforts vers la recherche de la simplicité véritable et j'ai évité d'exagérer avec les*

*difficultés au détriment de la clarté ; je n'ai pas apprécié comme digne d'estime l'invention d'une nouveauté qui ne découlait pas naturellement d'une certaine situation ou expression ; qu'il n'y a aucune règle de composition que je n'aie pas sacrifiée, en toute légitimité, en faveur de l'effet. (n.t.)*<sup>31</sup>

Outre *Alceste* (1767), les opéras *Orfeo ed Euridice* (1762) et *Paride ed Elena* (1770) sont les deux autres créations de la réforme qui abondent en fragments révélant cette conception de la tragédie musicale, conception selon laquelle l'élément littéraire se trouve au centre de l'attention. Après une première étape de composition pendant laquelle sa création d'opéra se trouve sous l'emprise de la poésie métastasienne<sup>32</sup>, Gluck l'abandonne et, dans sa poursuite de la réforme, il découvre un librettiste esquis dans la personne du poète Ranieri de' Calzabigi (1714-1795). *Orfeo ed Euridice* représente le premier opéra crée suite à cette collaboration. Cet opéra est une *azione teatrale per musica* qui, de par son titre renvoyant à un sujet clairement défini, avec des chœurs et représentation scénique, rompt la tradition de composition de l'époque. Encore conventionnel en ce qui concerne l'ouverture et le final<sup>33</sup>, *Orfeo* témoigne déjà de la mise en pratique des idées d'innovation de Gluck. L'action est simplifiée et même si dans la version viennoise<sup>34</sup> le rôle principal est assigné à un castrat (alto), l'interprétation de Gaetano Guadagni s'avère être en accord parfait avec les exigences des réformateurs, vu sa formation théâtrale avec David Garrick.<sup>35</sup> Le nombre des airs est réduit de manière extrême. Par conséquent on supprime les passages de coloris et les répétitions excessives de mots qui les chargent indûment. Sous l'influence de la déclamation expressive acquise de Calzabigi, Gluck développe un style d'air fondé sur une mélodie « parlée » où la musique, le texte et le mouvement (*azione*) fusionnent de manière indissoluble. La visée n'en est pas la transformation de la forme mais l'obtention de la « simplicité véritable ». Cette intention est saisissable dans « *Che faro senza Euridice* », le célèbre air d'Orphée qui confirme que la mélodie simple, « libérée de tous les abus », peut éveiller les émotions les plus profondes. La distinction claire entre l'air et le récitatif commence à s'estomper par la suppression du récitatif secco et par l'introduction du récitatif accompagné par l'orchestre, récitatif plus long et plus complexe du point de vue de l'élaboration. Chaque situation dramatique a son propre

<sup>31</sup> Stanley Sadie, éd., *The New Grove Dictionary of Music*, Oxford University Press, 2004.

<sup>32</sup> Gluck compose 17 *opera seria* sur les livrets de Metastasio.

<sup>33</sup> Cupidon sauve Orphée de la mort et, touché par son amour pour Euridice, il la fait revivre.

<sup>34</sup> La version française de 1774 est créée pour ténor.

<sup>35</sup> Considéré comme le plus grand acteur de drame anglais, David Garrick (1717-1779) accorde du temps et réfléchit sur le processus de formation théâtrale. Il est le partisan du jeu « naturel ». Il possède aussi une grande habileté dans l'interprétation des personnages.



arrangement orchestral ; les personnages sont individualisés et symbolisent les grands sentiments humains ; le chœur est partie intégrante à l'action ; c'est aussi le cas du ballet, devenu moyen expressif qui rend possible l'approche de toute thématique par les gestes, le mime et le mouvement.

Du point de vue de l'organisation de l'espace scénique, *Orfeo ed Euridice* connaît plusieurs versions scénographiques, telle celle de Giovanii Maria Quaglio de Vienne (1762) ou de Francesco Grassi et Fabrizio Galliani de Parme (1769). Quant à cette dernière version, elle se détache des conventions scéniques métastasiennes aussi par l'usage des images-cadre qui ont des sens bien ciblés. Ainsi, l'opéra contient cinq changements de scène : deux sont effrayants, un agréable mais funèbre et deux autres ravissants. Conformément au livret, l'agencement de ces scènes est le suivant : Cyphrès *agréables* et verger de lauriers ... le tombeau d'Euridice / Grotte *effrayante* / Champs Élysées ... [*ravissante*] / Cave *sombre* ... labyrinthe compliqué / Le temple de l'amour ... [*ravissant*].<sup>36</sup>

Dans la réalisation scénique évoquée ci-dessus, les cadres proviennent directement du livret et représentent le résultat d'une collaboration étroite entre le scénographe et le librettiste. En outre, la finalité de cette coopération est de parachever la vision unique de Gluck, vision qu'il arrive à transmettre à ses collègues d'une manière exceptionnelle. D'ailleurs, ce fait est confirmé aussi par la chorégraphie de Gasparo Angiolini : le premier ballet de l'opéra recrée les rites funéraires antiques.

La première de *Alceste*, le deuxième opéra de la « réforme » réalisé par le tandem Calzabigi-Gluck, a lieu le 26 décembre 1767 à Vienne. Cette fois-ci il s'agit d'un *tragédie opéra* en trois actes fondé sur un ample sujet mythique : mourant, le roi Admetus apprend qu'il peut épargner sa vie si une autre personne va se sacrifier à sa place ; Alceste, sa femme, se sacrifie et meurt ; cependant, elle reprend ses esprits grâce à Apolo, qui parvient ainsi à réunir le couple au nom de l'amour fidèle.

L'entière tragédie d'Euripide est construite autour de deux thèmes essentiels – le thème de l'impuissance devant la mort et celui de la douleur causée par la perte de la personne aimée – traités par Gluck dans une des plus tristes et tragiques musiques jamais écrites. Cette affliction se manifeste dès l'ouverture qui prépare le public pour l'atmosphère grave de l'ouvrage. Dans *Alceste* nous ne retrouvons aucun élément provenant de l'ancienne manière de composer à laquelle Gluck a été redevable dans *Orfeo*. En effet, *Alceste* est en accord parfait avec les principes de création énoncés par le compositeur dans la préface. Ainsi, la structure de l'opéra est unitaire, avec des scènes dramatiques considérables, avec des chœurs nombreux figurant le peuple en action – une présence inédite,

<sup>36</sup> In formations reprises et adaptées de Informații preluate și adaptate din Lorenzo Bianconi et Giorgio Pestelli, *op.cit.*, p. 79.

extraordinairement façonnée en personnage collectif vivant et impliqué dans la trame. D'ailleurs, cette idée est soutenue par des indications scéniques précises, similaires avec celles qui précèdent le premier acte : « une foule agitée, apeurée et attristée monte sur scène. » (n.t.)<sup>37</sup>

La composante scénique et celle interprétative constituent une des préoccupations constantes de Gluck. Cette chose est confirmée par le choix délibéré d'une troupe de chanteurs bouffes et non d'une troupe spécialisée en *opera seria*. Ce qui compte c'est plutôt l'apport des acteurs qui savent chanter que l'apport des chanteurs qui ne savent pas jouer. La simple montée sur scène n'est plus satisfaisante. En conséquence, les interprètes doivent approfondir la caractérisation théâtrale au même niveau que celle musicale.

*Paride ed Elena* constitue le dernier fruit de la collaboration avec Calzabigi et la composition par laquelle Gluck parachève la réforme de l'*opera seria* italien. Paradoxalement, la réussite escomptée lors de la première du 3 novembre 1770 (Burgtheater) se laisse attendre en vain. Conscient du fait qu'en Italie – pays où l'*opera buffa* est en plein essor – ses idées de renouvellement ne seront pas acceptées, le compositeur tourne vers Paris, convaincu qu'ici la réforme s'accomplira par des opéras en français.

Sur un livret de Du Roullet, Gluck se met donc à composer *Iphigénie en Aulide*, un *tragédie opéra* adapté d'après la tragédie de Racine. Le choix du sujet lui offre une opportunité sans précédent – une action vive, des émotions plus variées, l'intérêt humain mieux soutenu, l'élément surnaturel presque absent –, valorisée dans l'opéra par un rythme plus animé, par une déclamation plus accentuée et par des unités musicales plus courtes, plus cohérentes et intégrées d'une façon plus unitaire. Sa représentation à l'*Académie royale de musique* le 19 avril 1774 a été un succès immédiat<sup>38</sup> qui s'est conclu avec l'adaptation en français des opéras *Orfeo* (1774) et *Alceste* (1776) et avec trois créations nouvelles assez connues : *Armide* (1777), *Iphigénie en Tauride* (1779) et *Écho et Narcisse* (1779). La musique d'*Armide*, opéra composé sur le livret de Quinault – le même librettiste que celui avec lequel Lully a collaboré –, est idyllique et elle anticipe le style romantique. Ensuite, *Iphigénie en Tauride* – un véritable *dramma per musica* – se rapproche le plus de l'idéal de renouveler la tragédie antique grecque. En même temps, c'est l'ouvrage où, pour la première fois, la parole et la musique semblent fusionner complètement. Malheureusement *Écho et Narcisse*, le dernier opéra parisien du compositeur, est marqué par l'échec. Cet insuccès détermine Gluck de revenir à Vienne : c'est de cette façon qu'en 1783 la voie vers le *grand opéra français* est ouverte pour Sacchini

<sup>37</sup> Alfred Hoffman, *op.cit.*, p. 154.

<sup>38</sup> La première de l'opéra a entraîné la plus fameuse dispute dont le genre a fait l'objet : les acteurs de l'événement ont été les adeptes de Gluck et de l'opéra français (les Gluckistes) et les adeptes de Niccola Piccini et de l'opéra italien (les Piccinnistes).

(*Dardanus*), Salieri (*Les Danaïdes*), Spontini (*Fernand Cortez*) ou Cherubini (*Démophon*). Aussi, le lien entre « la musique et la représentation, entre l'art du chant et celui qui n'est pas encore dénommé mise en scène »<sup>39</sup> est réalisé. Dès lors, l'opéra se trouve sur la bonne voie.

Il faut quand même noter que le mérite de la seconde réforme ne revient pas seulement à Gluck, même si cette idée a été soutenue pour longtemps. Jommelli et Traetta sont eux aussi animés par les mêmes idéaux réformateurs qui, malgré leur concrétisation différente, incluent une série de solutions originales qui vont sauver l'*opera seria* et assurer sa place parmi les préférences du public – chose assez difficile à réaliser vu le succès inégalable remporté par l'*opéra comique*.

Traduit par Anamaria Marc

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<sup>39</sup> Pierre Brunel et Stéphane Wolff, (coord.), *L'opéra* [The Opera], Paris, Bordas, 1980. p. 139.

## VERDI AND WAGNER IN EARLY VICTORIAN LONDON: THE VIEWPOINT OF *THE MUSICAL WORLD*

MASSIMO ZICARI<sup>1</sup>

**SUMMARY.** As early as 1844, Henry Fothergill Chorley, one of the most authoritative figures of Victorian journalism, drew attention to two young composers, Giuseppe Verdi and Richard Wagner, whose recent success could not escape the critic's attention. However, while Verdi's operas made their regular appearance in London over the decades following *Ernani's* premier at Her Majesty's Theatre in 1845, it was not until 1870 (with *L'Olandese Dannato*, alias *Der Fliegende Holländer*) that the first full performance of a dramatic work by Wagner was given in the English capital city. Notwithstanding this disparity, a first glance at the reviews that appeared in *The Times*, *The Musical World*, *The Athenaeum*, *The Sunday Times* and *The Spectator*, and that were then reproduced in the columns of *The Musical World*, shows the extent to which, between 1845 and 1855, both composers became object of severe critical scrutiny. By the mid-1850s Wagner's figure was conceptualized on the basis of factors that only in part depended on the quality of his music; yet, the manner in which his controversial writings impinged on the Victorian musical milieu benefited Verdi's image, which came to be understood as a more reassuring popular composer.

**Keywords:** Verdi, Wagner, opera reception, victorian journalism

With my contribution I will try and shed some light on the way Giuseppe Verdi and Richard Wagner were received in Victorian London in the decade between 1844 and 1855. My analysis will especially focus on those reviews that, having made their appearance in the columns of *The Times*, *The Athenaeum*, *The Sunday Times*, *The Spectator* and *The Musical World*, were selected by James William Davison, the editor of *The Musical World*, and reproduced in the columns of the journal he edited. This, in a way, will provide the reader with a perspective on the critical debate taking place over those years, as it was reflected in the columns of

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what was considered as one of the most influential music periodicals in Victorian London. My analysis will consist of three moments: a) I will show that the chronology of Verdi's and Wagner's performances in London before 1870 does not support the idea of an antagonistic position; b) I will suggest that, in the mid-1850s Verdi's image in London even benefited from the manner in which Wagner's controversial writings impinged on the Victorian musical milieu; c) I will draw attention to the way in which, in 1855, Wagner's figure was conceptualized on the basis of factors that only in part depended on the quality of his music.

As early as 1844, perhaps for the first time both Verdi and Wagner were explicitly mentioned by Henry Fothergill Chorley, one of the most authoritative figures of Victorian journalism, in his "Music and the Drama: Contemporary musical composers - Giuseppe Verdi," which made its appearance in the columns of *The Athenaeum* on 31 August. While drawing attention to the figure of Verdi, the critic described the sad state of music composition in the continent and mentioned Richard Wagner among those composers who were gaining in international notoriety. Chorley was a conservative critic<sup>2</sup>; he showed himself to be adverse to the younger generation and he maintained that the fancy of the modern European school consisted in throwing overboard what was essential for the sake of the accidental; since invention seemed to be at the lowest ebb of exhaustion, musicians denounced the old manner of satisfying the ear as mere excitement *ad captandum*. With regard to Italian opera Chorley drew attention to the prevailing tendency to dramatize the style at the expense of true melody, "so that the singer has a *spianato* passage to bawl or to sigh out, either *solus* or in unison with his comrades, a semblance of intensity and contrivance being given by a use of the orchestra, licentious enough to make Cimarosa and Paisiello [...] turn in their graves."<sup>3</sup>

Since it included no trace of true melody, the music of Verdi's *Ernani* fully reflected the state of decadence described by the critic. Furthermore, judging from the crudity of Verdi's harmonies and progressions, the composer belonged to the class of those who "think they are thinking." Nor did Chorley show any sign of appreciation towards Wagner, who shared with Verdi a distasteful inclination towards declamation, for which proper melodiousness was sacrificed.

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<sup>2</sup> See Bledsoe, Robert Terrell, 'Henry Fothergill Chorley and the Reception of Verdi's Early Operas in England', in *Victorian Studies*, Vol. 28, No. 4 (1985), pp. 631-655; Massimo Zicari, "La prima ricezione di Giuseppe Verdi a Londra: Henry Fothergill Chorley e l'*Athenaeum*", *Schweizer Jahrbuch für Musikwissenschaft* (Bern: Lang, 2011) p. 27-60.

<sup>3</sup> "Music and the Drama: Contemporary musical composers - Giuseppe Verdi", *The Athenaeum*, 31 Aug. 1844, n. 879, p. 797.

*Then there is Herr Wagner, the young Dresden composer, whose operas we have heard rapturously be praised, because they contain no tunes which any one can carry away. Yet we do not hear that in declamatory propriety and dramatic fashion he has improved upon Weber, the deepest of German vocal composers, and still the most sympathetically melodious and fascinating.*<sup>4</sup>

In the critic's eye Verdi and Wagner shared two negative qualities: a complete lack of melodious inventiveness and a distasteful preference for noisy orchestration. Still, the article published in 1844 suggests that neither Verdi's nor Wagner's early success had escaped the critic's attention. Although Chorley understood Verdi's and Wagner's compositional development as a threat to the established tradition that it was the critic's duty to oppose, the degree of novelty introduced by these two composers represented a turning point between the past and the future in music dramatic matters, a turning point that could not pass unnoticed.

However, once we compare the chronology of either composers' performances in London between 1844 and 1894 we get a sense of how differently they were to impinge on the Victorian musical milieu; while Verdi's operas made their regular appearance in London from 1845 onwards, it was not until 1870 that the first full dramatic work by Wagner was performed in London, *L'Olandese Dannato*, alias *Der Fliegende Holländer*.

**Table 1.**

| Year | Verdi's Premieres   | Wagner  |
|------|---|---|
| 1845 | <i>Ernani</i> at Her Majesty's Theatre                        |   |
| 1846 | <i>Nabucco, I Lombardi</i> at Her Majesty's Theatre           |   |
| 1847 | <i>I due Foscari, I masnadieri</i> , at Her Majesty's Theatre |   |
| 1848 | <i>Attila</i> at Her Majesty's Theatre                        |   |
| 1853 | <i>Rigoletto</i> at Covent Garden                             |   |
| 1855 | <i>Il trovatore</i> at Covent Garden                          | Wagner is appointed Conductor of the London Philharmonic Society. |
| 1856 | <i>La Traviata</i> at Her Majesty's Theatre                   |   |
| 1858 | <i>Luisa Miller</i> at Her Majesty's Theatre                  |   |
| 1859 | <i>I vespri siciliani</i> at Drury Lane                       |   |

<sup>4</sup> Ibidem.

| Year | Verdi's Premieres  | Wagner   |
|------|--|--|
| 1861 | <i>Un ballo in maschera</i> at the Royal Lyceum  |  |
| 1867 | <i>Don Carlos</i> , at Covent Garden; <i>La forza del destino</i> , at Her Majesty's Theatre |  |
| 1870 |  | <i>Der Fliegende Holländer</i> in Italian as <i>L'Olandese Dannato</i> at Drury Lane   |
| 1875 | <i>Requiem</i> , Royal Albert Hall   | <i>Lohengrin</i> (also in Italian) at Covent Garden  |
| 1876 | <i>Aida</i> at Covent Garden   | <i>Tannhäuser</i> (in Italian) at Covent Garden  |
| 1877 |  | Wagner conducted the Wagner Festival held at the Royal Albert Hall, from 7 to 19 May, together with Hans Richter.  |
| 1879 |  | <i>Rienzi</i> at Her Majesty's Theatre   |
| 1882 |  | <i>Der Ring der Nibelungen</i> , at Her Majesty's Theatre<br><i>Die Meistersinger</i> , and <i>Tristan und Isolde</i> in (in German) at Drury Lane. <sup>5</sup> |
| 1889 | <i>Otello</i> at Royal Lyceum  |  |
| 1894 | <i>Falstaff</i> at Covent Garden   |  |

When we look at Verdi's works in London we see a line of continuity that spans the decades from 1845 to 1894, with new operas being premiered quite regularly and quickly entering the standard repertoire. Instead, Wagner's first full dramatic work represented in London was *Der Fliegende Holländer*, given at Drury Lane in Italian as *L'Olandese Dannato* in 1870, before which only one sporadic presence in London in 1855 is to be considered, when he was appointed Conductor of the London Philharmonic Society<sup>6</sup>. In the meantime, the name of the German composer recurred quite significantly in 1861, when the Paris premiere of *Tannhäuser* had strong resonance also in London, and later on when reviews of his operas being performed in Germany were translated and reproduced in the London press.

<sup>5</sup> F.G.E. "Wagner's Music in England," *The Musical Times*, Vol. 47, No. 763 (Sep. 1, 1906), pp. 589-593.

<sup>6</sup> Although Wagner first visited London in 1839, that episode does not seem to represent a precedent in establishing a meaningful relationship between the composer and the English audience and critics. The same can be said about the earliest mention of Wagner in the British press, which seems to have occurred in *The Harmonium* of May 1833. See Anne Dzamba Sessa, *Richard Wagner and the English* (Rutherford: Fairleigh Dickinson University Press, 1979) p. 16.

Based on this chronology it is possible to argue that, at least until the 1870s, Verdi and Wagner did not really hold an antagonistic position. Verdi's operas, being regularly performed in London soon became the object of a severe critical scrutiny and an animated debate, and it was not until 1870 that the London audience could first attend the full performance of Wagner's *L'Olandese Dannato*. However, Wagner came to be the object of an as animated critical discussion with regard to his challenging theories already in the 1850s, long before any of his even more challenging music-dramatic works could be heard in the London theatres.

But what was the nature of the critical judgements bestowed upon either composer by the mid-1850s? With regard to Verdi, it is possible to sum up a few fundamental aspects that emerged among the critics, who divided into two classes: the overtly hostile and the moderately appreciative. Those who showed themselves to be overtly hostile held that:

- his operas impinged upon the palmy model represented by Rossini;
- his music was completely devoid of melody, the most typically distinctive feature of Italian music;
- the dramatized style adopted by Verdi abused the voice.

On the other side, those who showed themselves to be moderately appreciative argued that:

- his music was not entirely devoid of melodiousness;
- his concerted pieces were his strength;
- his music dramas were qualified by strong dramatic power.<sup>7</sup>

Notwithstanding the hostility showed by some of the most conservative critics, such as Chorley from *The Athenaeum* and Davison from *The Times* and *The Musical World*, by the mid-1850s Verdi's popular success was beyond discussion as the fact that the public thronged the London theatres whenever his operas were either created or revived confirms.

But what was Wagner's position? In December 1852 his figure emerged from the limbo in which we left him in 1844, when a long article appeared in *The Athenaeum* ironically entitled "The two new (rush) lights to lighten the darkness of the musical Jesuits at Leipzig." The two lights were Schumann and Wagner but the critic held that neither could really do much to lighten the darkness in which German music found itself. While lamenting

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<sup>7</sup> See Massimo Zicari, "Giuseppe Verdi in Victorian London" *Studia UBB Musica*, LVII, 2, 2012 (p. 153-162), and "Nothing but the Commonest Tunes: The Early Reception of Verdi's Operas in London, 1845-1848", *Dissonanz*, June 2011, n. 114



all the faults and shortcomings exhibited by Wagner's *Tannhäuser* and *Lohengrin* he went as far as to sigh: "How low must the opera goer be brought when he can think of Verdi with complacency and longing!"<sup>8</sup>

The expression of regret just reported leads to my second point. No sooner had Wagner's writings and ideas started to circulate than the image of Verdi started to change for the better and be perceived, at least by a critic like Chorley, in less negative terms. Something similar happened also with *The Times* and *The Musical World*, whose critic, James William Davison, appeared to become more lenient towards Verdi probably also on account of the Wagner-effect, or the Wagner-phobia, as it could also be defined. According to Henry Davison, James William's son, and the compiler of his memoirs, the events that had occurred in the three years which preceded the premiere of *Rigoletto* in London (1853) had worried his father. In 1851 Richard Wagner had circulated a "communication"<sup>9</sup> to his friends, in which he traced the development of his dramatic and musical ideas and showed his desire to sweep away "a mass of art-encumbering rubbish"<sup>10</sup>. This communication triggered a series of strong reactions also in England, involving both composers and music critics. While some of the most progressive English composers saw in Wagner's theories an incentive to realize their own innovative ideas and respond to their own urge for novelty and originality, the most conservative critics looked suspiciously at the disrespectful attitude shown by Wagner and reacted badly to his threatening claims. Henry Pierson belonged to the first class; he was a young British composer who, having studied in Germany, had his oratorio *Jerusalem* performed at the Norwich Festival on 23 September 1852. On that occasion some of the most conservative critics condemned him a mere parasite of the Wagnerian school, even though it was not easy to trace in his music any affinity to the Bayreuth composer<sup>11</sup>. Among these critics was Davison, whose conservative inclination prompted him to pronounce Pierson a young composer too dangerously influenced by Wagner's false idol.<sup>12</sup> In a way, Davison's conservatism found in Wagner a new source of

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<sup>8</sup> Reported in *The Musical World* (1852: Dec. 25), n. 52, p. 822.

<sup>9</sup> Richard Wagner, "Eine Mittheilung an meine Freunde", 1851 in *Sämtliche Schriften und Dichtungen*: Volume IV, Pages 230-344; English translation by William Ashton Ellis *A Communication to my Friends in Richard Wagner's Prose Works* (London: Kegan, 1895), vol I, p. 267.

<sup>10</sup> Henry Davison, *Music during the Victorian era. From Mendelssohn to Wagner: being the memoirs of J. W. Davison, forty years music critic of "The Times"* (London: Reeves, 1912), p. 139-145.

<sup>11</sup> Rosa Harriet Newmarch, "Henry Hugo Pierson" in *Dictionary of National Biography, 1885-1900*, Volume 45.

<sup>12</sup> *The Times* (1852: Sept. 24). See also Meirion Hughes, *The English Musical Renaissance and the Press 1850-1914: Watchmen of Music* (Aldershot: Ashgate, 2002) pp. 14-20.

concern and apprehension, which would turn out to be beneficial to the image of all those composers who, like Verdi, were understood as much less threatening not at least on account of the higher degree of familiarity with their music and a complete lack of theoretical formulations.

Of a similar nature was the discussion triggered in London when Wagner was invited to succeed Michael Costa as conductor at the Philharmonic Society in London in 1855. The entire musical Europe had reacted badly to his *Judenthum in der Musik*, (*On Judaism in music*) published in the columns of the *Neue Zeitschrift für Musik* (NZM) of Leipzig in 1850, in which he had pronounced the music of such Jewish composers as Meyerbeer and Mendelssohn a sham. As a consequence, wherever the names of these composers were respected Wagner might have easily expected many fierce and vindictive enemies, eager to counterattack. Chorley, from the columns of *The Athenaeum*, and Davison from *The Times* and *The Musical World*, continued to favour Mendelssohn and value his classical composure and were ready to fight back<sup>13</sup>.

In 1855 the issue concerning the future conductor of the Philharmonic concerts found ample resonance in the columns of *The Musical World*, and the negotiations leading up to the final agreement were chronicled in its columns. Hector Berlioz was taken into consideration, but had to decline the invitation, having already given his word to Henry Wylde, co-founder of the New Philharmonic Society. Lindpaintner, Sterndale Bennet, Robert Schumann, Franz Lachner, Ferdinand Hiller were then considered, until the name of Richard Wagner was pronounced. The critic of *The Musical World* said him to be "the musician earnestly bent on upsetting all the accepted forms and canons of art, [...] in order the more surely to establish his doctrines that rhythm is superfluous, counterpoint a useless bore, and every musician ancient or modern, himself excepted, either an impostor or a blockhead."<sup>14</sup>. The agreement between Wagner and the directors of the Philharmonic society being reached, on 10 February *The Musical World* took the opportunity to introduce the German composer and conductor to his readers and anticipate the nature of the battle that was to commence.

*Now that the period of Richard Wagner's arrival approaches, it is well for Philharmonic subscribers to make themselves thoroughly acquainted with his art-doctrine, in order that they may easier comprehend his hidden meanings, and appreciate the subtler beauties of his compositions. We shall aid them to the best of our ability, by expounding, on fit occasions, whatever we have the wit to fathom. Our "line," however, not being interminable, there are likely to*

<sup>13</sup> Reginald Nettel, *The Orchestra in England, A social History* (London: Cape, 1948), pp. 183-189.

<sup>14</sup> *The Musical World* (1855: January 20), n. 3, p. 41.

*be many soundings too deep for us to “make” – like Bottom’s dream, in Shakespeare, so called because it had “no bottom.” In such cases we shall appeal to those, who, having engaged Herr Wagner as Conductor of the Philharmonic Concerts, must be well versed in his philosophy, and steeped by anticipation in the “music of the future.”*<sup>15</sup>

The tones clearly reveal a vein of sarcasm not only with regard to Wagner, but also to those who, having decided for the most troublesome of German living musicians, were certainly no better qualified or prepared to extricate themselves from the music-dramatic entanglement represented by Wagner’s theories. Should they fail to accomplish such a challenging task; the critic suggested that the additional service of Dr. Franz Liszt, whose efforts to support Wagner and evangelize the crowds were also made object of ridicule, might be required. At Weimer Liszt, who was said anxious to hold the torch “by which the Gospel of St. Richard may be revealed” was certainly willing “to do for Wagner what Proclus did for Plato, Taylor for Aristotle, and St. Thomas Aquinas for the Immaculate Conception.”<sup>16</sup> Wagner the messiah needed apostles who might enlighten the uninitiated. In the following months several writings made their appearance in the columns of *The Musical World*, where the issue concerning Wagner’s music and theories was frequently raised. Long before either *Tannhäuser* or *Lohengrin*<sup>17</sup> could be properly performed and listened to in London, their composer was pronounced contemptuous of everybody but himself, devoid of any technical skill, and deficient in the treatment of both the orchestra and the voice<sup>18</sup>.

The quality of the articles taken into consideration suggests that Wagner’s contemptuous attitude towards his colleagues, the singers, the managers and the critics had triggered a series of negative reactions that would bias the judgement on his music. Wagner’s manner of advocating his own artistic ideals and puffing his music-dramatic achievements sounded lofty and pompous to the extreme; furthermore, they raised the general expectation to such a degree that it would be impossible for the composer to keep up with. His ambition, his overcritical attitude, his overzealous attempt at the dissemination of idiosyncratic theories was a bad preparation for the performance of his works.

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<sup>15</sup> “Reactionary Letters”, *The Musical World* (1855: February 10) n. 6, pp. 88-89. Since January 1855 a long series of reflections on Wagner’s alleged virtues were published in the columns of *The Musical World* under the title “Reactionary Letters”.

<sup>16</sup> *Ibidem*.

<sup>17</sup> The first public performance in England of a Wagner composition appears to have been by the Amateur Musical Society on 10 April 1854, when the March from *Tannhäuser* was performed. “Wagner’s Music in England”, *The Musical Times* (1906: September 1), p. 589.

<sup>18</sup> *The Musical World* (1855: February 17) n. 7, p. 99.

Despite the acrimonious attitude exhibited by its editor, Wagner was not denied some space in the columns of *The Musical World*, and on 24 March 1855 his long introductory text to Beethoven's Choral Symphony was published; the symphony had been included in the second philharmonic concert and the editor referred to Wagner's text as "an interesting rhapsody," by which he did not intend to pay him a compliment<sup>19</sup>. The Philharmonic Concerts opened on 12 March and comprised 7 concerts, three of which included Wagner's music: the Introduction, Bridal Chorus, Wedding March and Epithalamium from *Lohengrin* was performed in the second concert and the Overture from *Tannhauser* in the fifth and seventh concert.

Since the second concert of the Philharmonic Society included some selected pages from *Lohengrin*, it immediately drew the specialised journals' attention. The critic of *The Musical World* confirmed the reasons of scepticism already expressed with regard to Wagner's music and described it by adopting expressions such as mysterious, incoherent, abstruse, especially with respect to the manner in which Wagner seemed to defy the traditional notion of key and key-relation.<sup>20</sup> *The Spectator* had pronounced Wagner a conductor well capable of holding the orchestra in his hands and realize any desired expressive nuance, both in terms of timing and dynamics. As a composer, instead, the critic said Wagner different from what he had been led to expect; neither obscure nor extravagant, but rather broad and clear, conventional in the treatment of the form and by no means new in the melodic invention<sup>21</sup>. The critic of *The Morning Post* shared a sense of disappointment with his colleague from the *Spectator*, for while the theories presented in his *Kunst-werk der Zukunft* were worth the critic's respectful attention Wagner's music, at least as far as the recently performed selection from *Lohengrin* was concerned, showed "no marked individuality of style in the score, no epoch-making innovations, such as the very original literary works of the composer had taught us to look for."<sup>22</sup> *The Athenaeum* was much less lenient and Herr Wagner was strongly criticized on account of a good number of shortcomings. To start with, as a conductor he had allowed himself to "finish up" Mendelssohn's music and withdraw the *ripieni* instruments from the solos in his Violin Concerto, which was in the programme, Henry Blagrove being the soloist. The instrumentation of Wagner's own music was particularly objectionable, for his acute fancies of scoring gave more pains than pleasure; his melodic invention was poor and his music commonplace<sup>23</sup>.

<sup>19</sup> *The Musical World* (1855: March 31) n. 13, pp. 177-179.

<sup>20</sup> *The Musical World* (1855: March 24) n. 12, pp. 200-301.

<sup>21</sup> The opinion appeared in *The Spectator* and was also reproduced in *The Musical World* (1855: April 7) n. 14, pp. 211-212.

<sup>22</sup> Also reproduced in *The Musical World* (1855: April 28) n. 17, pp. 268-269.

<sup>23</sup> Also reproduced in *The Musical World* (1855: April 7) n. 14, pp. 211-212.

One week later *The Musical World* started publishing the libretto of *Lohengrin* in its columns, to which *Oper und Drama*, translated expressly for that journal, and published in issues, was to be added on 19 May 1855, thus providing its readers with further and more in-depth access to Wagner's theories.

In the meantime the season at the Royal Italian Opera commenced, *Ernani* being revived at the end of April, and repeated three times<sup>24</sup>. While not a single word was spent by the critic of *The Musical World* on Verdi's *Ernani*, the third concert of the Philharmonic Society was carefully reviewed and Wagner's conducting was pronounced "unsatisfactory, full of fits and starts, not always intelligible, sometimes leading to new effects and good effects, but generally incoherent."<sup>25</sup> The critic disliked the manner in which Wagner invariably took all the second subjects of the symphonic works at a sensibly slower pace than the first, and the extent to which *crescendi* and *rallentandi* were abused by the conductor at the expense of the general balance. Despite everything though, the public was enthusiastic and some of the works were even encored. A further note of regret concerning Wagner's musical art as well as his conducting skills made its appearance in the columns of *The Sunday Times*, whose critic had taken some time to peruse two songs from *Lohengrin* and pronounce his unequivocal verdict.

*We may not have secured the key to this great music-mystery, or we may be in that state of invincible ignorance impolitely termed obstinacy; but, be it as it may, we are, on the evidence before us, forced to adopt one of two conclusions – either Richard Wagner is a desperate charlatan, endowed with worldly skill and vigorous purpose enough to persuade a gaping crowd that the nauseous compound he manufactures has some precious inner virtue, that they must live and ponder yet more ere they perceive; or else he is a self-deceived enthusiast, who thoroughly believes his own apostolic mission, and is too utterly destitute of any perception of musical beauty to recognise the worthlessness of his credentials.*<sup>26</sup>

A detailed analysis of the music in question followed, in which the critic elaborated further on the numerous "stupid and unmeaning oddities" contained in the score. A couple of reflections on the way Wagner the charlatan showed to be harmful to the English nation concluded the article; his music had been imposed on the public so as to mystify them and "still more to divert their

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<sup>24</sup> *The Musical World* (1855: May 5) n. 18, p. 283.

<sup>25</sup> *Ibidem*.

<sup>26</sup> "Two Songs by Richard Wagner" in *The Sunday Times*, reported from *The Musical World* (1855: May 12), n. 19, pp. 290-291.

attention from the just claims of their artist-countrymen"<sup>27</sup>. Wagner represented a real threat to the English music.

At this point, leaving aside the vindictive reactions triggered by Wagner's personal attacks, a brief summary becomes possible of the arguments produced by those critics who did not seem to appreciate the German composer:

- the expectations raised by his theoretical edifice were not fulfilled by the music, which instead sounded either incoherent and abstruse, or broad and commonplace;
- his compositional techniques defied the traditional notion of key and key-relation;
- he abused the voices;
- the orchestration was confused and often deafeningly noisy.
- as a conductor he showed a disrespectful attitude towards the composers, whose scores he curtailed at his own pleasure.

More often than not, the judgements were quite general and an overall sense of unfulfilled expectation prevailed over a more precise analysis of his works.

In the middle of such an animated discussion, on 10 May 1855 *Il Trovatore* was premiered at Covent Garden. Even though some of the critics did not spare Verdi the usual repertoire of recriminations and objections, to our surprise, much milder judgements were pronounced by some of the severest among them. The critic of *The Musical World*, for instance, assumed an ambivalent position, uncertain between the reiteration of a well-known repertoire of faults and short-comings on the one side, and a more positive response on the other. Having described the plot, which was defined as an accumulation of horrors, and having mentioned the extent to which the interpreters were to be credited with the success of the performance, the critic pronounced a first tentatively positive judgement

*It [Il Trovatore] is apparently written with more care than the majority of his works; the unisons are fewer; and the desire to give a true dramatic interest to the scene is more manifest. On the other hand – which surprised us – the tunes are not so frequent as in his former operas. Much of the music of Il Trovatore, however, has character, is often pleasing, oftener well adapted to the situations, and occasionally in point of freedom and breadth – for example, the air “Ah! Ben mio,” in the third act, so magnificently sung by Sig. Tamberlik – worthy of unqualified praise.<sup>28</sup>*

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<sup>27</sup> Ibidem.

<sup>28</sup> *The Musical World* (1855: May 12) n. 19, p. 293.

Even though the work did not seem to fulfil the critic's expectations, fewer unisons, a defined character, a pleasing quality and a freedom and breadth worthy of unqualified praise are expressions of which we have no recollection from previous reviews appeared in the columns of *The Musical World* regarding to Verdi's earlier operas. On 19 May the same critic elaborated more amply on Verdi's last opera<sup>29</sup> arguing that Verdi's growing popularity was out of discussion and that he was to some extent gifted, it would be absurd to deny; however, the question concerning the basis on which his popularity was founded was still open to debate. Bellini and Donizetti being dead and Rossini being also dead, even though only musically speaking, the critic maintained that the main characteristic of Verdi's compositional work consisted in writing for the world, the mob, those tasteless common people who were not capable of critical judgement. Verdi was very good at caressing their uneducated ear and at gaining their most deafening applause; he spoke their language and was able to raise their enthusiasm to such an extent as to make most of his colleagues forgotten and their music neglected. This was his talent. In that regard Wagner's contemptuous sneer towards all his colleagues and lofty theories about the music of the future made of him the natural antagonist of Verdi as a popular composer. Furthermore, the critic acknowledged that their positions were complementary in that they could join a common team and learn from each other; in particular, listening to Wagner's *Tannhäuser* would have helped Verdi raise the tones of his musical ambition.

*Verdi should communicate with Richard Wagner – the other red-republican of music, who wants to revolutionise the art after a fashion of his own. Richard would whisper something in his ear, by which Joseph (Giuseppe) might benefit. The firm of Wagner and Verdi would then be able to export their musical wares to all parts of the earth. P.S. A word to the Brothers Escudier. Has Verdi ever heard Lohengrin? If not, let him go and hear Tannhäuser.*<sup>30</sup>

During the last months of the year further discussion was carried out, addressing both Wagner's objectionable theories and Verdi's popular success. With regard to the first, in August an article from *The Morning Post* stated that the German composer's erroneous principles were more harmful to music than his compositions, the way a murder does less harm to society than the cunning sophist who seeks to justify such a horrendous crime with the blandishment of his words and the rhetoric of his discourse.

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<sup>29</sup> *The Musical World* (1855: May 19) n. 20, p. 313.

<sup>30</sup> *The Musical World* (1855: May 19) n. 20, p. 314.

*The most hopeless mediocrity – the most insane rhapsodies, might be passed over in silence, or merely provoke a smile; but the dissemination of false theories, rendered still more seductive and dangerous by the brilliant wit, keen satire, imagination, fervid eloquence, and occasional glimpses of truth which this gentleman's literary works include, would require a strong hand to oppose them; and still, in the end, that opposition would prove useless, for the downward course once taken, none but a Sisyphus would attempt to arrest it. Herr Wagner is a necessary devil.*<sup>31</sup>

In the years between 1861, when *Tannhäuser* was first performed in Paris, and 1870, when *L'Olandese Dannato* was finally performed, occasional echoes of the discussion concerning the *Music of the Future* in the continent reached London and several articles from the French and the German Press were translated and published in *The Musical World*. Reviews from *Die Kölnische Zeitung*, *Die Niederrheinische Musikzeitung*, *Die Wiener Neue Freie Presse* or *Le Ménestrel* were reproduced in the columns of *The Musical World* reporting on the hitches and squabbles of all sorts that accompanied the performance of Wagner's works<sup>32</sup>. The overall comments were negative and referred almost invariably to a noisy orchestration, a monotonous abuse of the voices, a superabundance of recitatives, the conflicting reactions of the audience. These were often accompanied by severe remarks on Wagner's boundless self-praise, his literary self-mirroring, his reformatory bombast, and his revolting degradation of the greatest composers of dramatic music, a circumstance that *obliged* both the critic and the public to apply a severe standard to his artistic productions, "for the purpose of testing what grounds there were for justifying, or even simply excusing, his arrogance."<sup>33</sup>

To conclude, while in the time-span taken into consideration Verdi's works were conceptualized by Victorian critics on account of direct knowledge, the same cannot be said with regard to Wagner, whose figure suffered strongly from his pompous, aggressive attitude and the accompanying theoretical burden long before any one of his works could be put on stage in London. By the mid-fifties, Verdi's music came to be accepted even by those critics who had showed themselves to be averse to his early operas, also thanks to Wagner's controversial position and threatening figure. In that regard, Verdi the popular composer and Wagner the lofty theoretician were said to hold antagonistic and, to some extent, complementary positions.

<sup>31</sup> *The Morning Post*, in *The Musical World* (1855: August 18), n. 33, p. 529.

<sup>32</sup> *The Musical World* (1861: March 16), n 11, p. 164.

<sup>33</sup> *Ibidem*.



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## THE ARTICULATION OF THE NOTES IN TREATIES DEDICATED TO WOODWIND INSTRUMENTS FROM THE BAROQUE ERA

IGNÁC CSABA FILIP<sup>1</sup>

**SUMMARY.** The articulations described in the treaties from the baroque era give proof to a wider variety, compared to the ones used in our days. The knowledge and application of these types of articulations offers a possibility to spread and enrich the expression palette of each performer and can be used not only with baroque instruments but also by performers of modern instruments.

**Keywords:** articulation, Ganassi, Hotteterre, Quantz

If we study the treaties and methods dedicated to woodwind instruments from the Baroque era, we can observe that the articulation of the notes met a wide diversity.

Instrumentalists, for the start of notes, used different syllables, made up from consonants and vowels, which served the subtle nuance of the transition from one note to another, within legato (transition from note to note without articulation) and non-legato notes.

Syllables encountered in various theoretical sources:

- *Teche – Teche* pair
- *Tere – Tere* pair
- *Lere – Lere* pair
- *Tacha – teche – tichi – tocho – tuchu* pairs
- *Tara – Tere – Tiri – Toro – Turu* pairs
- *Lara – Lere – Liri – Loro – Luru* pairs
- *Dacha – Deche – Dichi – Docho – Duchu* pairs
- *Dara – Dare – Dari – Daro – Daru* pairs
- *Tuchu* pair
- *Di – Didd’Il* pair
- *Du, Lu*

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### „Good notes – bad notes” principle

As it can be observed, the syllables used for the start of notes, form pairs: a down-beat articulation followed by a light articulation, that is a „hard” consonant, followed by a „weak” consonant. This articulation approach reflects in itself the view of the epoch regarding musical text. The notes are divided in two groups: important notes, called „good notes” or „nobiles” („nobiles”, *N*) and less significant notes, called „bad notes” („viles”, *V*).

This hierarchy is a statute, valid for all written music from the Baroque epoch (and Classicism) and is entailed on a wide scale, at the level of segments from a work, as well as in a more restrained scale, which is the case for unit subdivisions within a measure:

#### Ex. 1



The pattern of good note – bad note pairs, applied mainly in case of vamps (musical passages) whose notes gradually succeed, draws with itself the pairs of consonants used for articulation: hard consonant – weak consonant. The modality of usage of these pairs varies based on the style type: early baroque music, French baroque music, German baroque music. In the followings we are going to analyze the articulations described in three extremely important treaties, dedicated especially to the recorder and traverso flute:

- Ganassi, Silvestro: *Opera intitulata Fontegara/La quale insegna a sunare di flauto*, Venice, 1535
- Hotteterre, Jacques Martin: *Principes de la flute traversière ou flute d'Allemagne; de la flute à bec ou flute douce et du hautbois*, Amsterdam, 1728
- Quantz, Johann, Joachim: *Versuch einer Anweisung die Flöte traversière zu spielen*, Berlin, 1752.

The *Fontegara* provides a complex image about the methods of the articulation used in early Baroque.

Here are the possibilities:

*Teche-teche, tere-tere, lere-lere*

*Tacha-teche-tichi-tocho-tuchu; tara-tere-tiri-toro-turu*

*Lara-lere-liri-loro-luru*

*Dacha-deche-dichi-docho-duchu*

*Dara-dare-dari-daro-da*

Below is a quote from the treaty mentioned above regarding the attack modes:

Ex. 2

C
C
 Modo de praticar li uarii effetti prodotti da le lingue originale. Capitulo.7  
 Nota come io procedo da le litere uocale accioche possi inuistichar quala filaba ouer litera la natura  
 ti habia dotado di esprimere tal che con piu uelocita pcededo co qsto ordine deponendoti li tre mo  
 ti originali e poi a moto p moto so distendero li sui uarii effetti da essi deriuari: cioe in questo modo  
 Teche teche teche teche teche. Tere tere tere tere tere. Lere lere lere lere lere. Et a piu modi  
 Tacha teche tichi tocho tuchu. Tara tere tiri toro tmm. Lara lere liri loro luru. che non scri  
 dacha deche dichi docho duchu. dara daredari daro daru. uo secondo che la natura hopera il ter/  
 chara chare chari charo charu.

**Quotation from the treaty Opera intitulata Fontegara/La quale insegna a  
sunare di flauto by Ganassi Silvestro, p. [10]**

The types of articulation quoted from the Ganassi treaty are used in case of passages with gradual notes and have an effect upon the start of the notes as well as upon the stamp of the notes. The consonants determine the measure in which the start of the notes (the articulation) is emphasized, and the vowels determine the colour of the sound. The most accentuated / emphatic consonant used at the articulation in the *T* consonant, and the rest follows like this: *Ch*, *D*, *L* and the softest consonant is letter *R*:

*Teche-teche*: sounds separated in an accentuated way;

*Tere-tere*: pair of notes separated very lightly, being close to legato;

*Lere-lere*: pair of notes separated very lightly, being close to legato; but with the start of a soft pair (both the good and the bad notes start soft)

*Tacha-teche-tichi-tocho-tuchu*; *tara-tere-tiri-toro-turu*: the vowels influence the colour of notes from the passage.

*Dacha-deche-dichi-docho-duchu*: the articulation with the *D* consonant means a less accentuated articulation compared to *T*, less accentuated than *Ch*, *L* or *R*.

As a general rule, we can draw a conclusion valid for the articulation of the Italian baroque music from the early baroque: the „good” notes are more strongly articulated (with the help of consonants *T*, *Ch*, *D*, *L*) and the „bad” notes with the help of consonant *R*, thus putting through a transition close to legato. In French baroque music this occurs exactly vice versa: the „good” notes are softly articulated, with the support of consonant *R* (*Ru* syllable), while the „bad” ones with *T* (*Tu* syllable), the strongest consonant. From the examples mentioned in the followings, from Jacques Martin Hotteterre’s treaty, *Principes de la flute traversière ou flute d’allemagne; de la flute à bec ou flute douce et du hautbois* edited in Amsterdam in 1728, we can conclude some rules of usage of articulation:

- the start of the passages is always achieved with the support of the *Tu* syllable, regardless whether the first note is „good” or „bad”

- if the passage starts with a „bad” note, the start with *Tu* is unambiguous

- if the passage starts with a „good” note, the following is articulated again with *Tu*, thus the rule „good note – *Ru*”, „bad note” – *Tu* rule can be sustained.

The next examples from the treaty mirror this fact:

**Ex. 3**

Mesure à Deux-temps

Tu ru tu ru tu ru tu ru tu ru tu tu.

Deuxième Exemple.

Autre Mesure à Deux-temps.

Tu tu ru tu ru tu tu ru tu ru tu tu tu.

Quotation from the treaty *Principes de la flute traversière* by Hotteterre, Jacques Martin, p. 22.

- from the dotted quarter-eight rhythmical pattern, the eights are articulated with *Ru*, the dotted quarter and the consequent eight with *Tu*, forming a chain *Tu-tu-ru, Tu-tu-ru*:

**Ex. 4**

Triple simple

Tu tu ru ru tu ru tu tu tu.

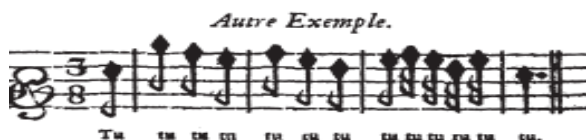
Six pour quatre.

Tu ru tu tu ru tu tu tu.

Quotation from the treaty *Principes de la flute traversière* by Hotteterre, Jacques Martin, p. 23.

- the same pattern *Tu-tu-ru, Tu-tu-ru* is used for ternary measures:

Ex. 5



Quotation from the treaty *Principes de la flute traversière* by Hotteterre, Jacques Martin, p. 23.

- legato always starts with *Tu*, even if it's a „good note“:

Ex. 6



Quotation from the treaty *Principes de la flute traversière* by Hotteterre, Jacques Martin, p. 27.

- the appoggiaturas and ornaments are always articulated with *Tu*, regardless whether applied on „good“ or „bad“ notes:

Ex. 7



Quotation from the treaty *Principes de la flute traversière* by Hotteterre, Jacques Martin, p. 27.

Johann, Joachim Quantz in his treaty *Versuch einer Anweisung die Flöte traversière zu spielen*, (Berlin, 1752) describes only through examples (without theoretical explanations) the use of articulation. However, we can deduct the basic rules, which are extremely similar with the ones listed by Hotteterre. The following example clears up the fact that the notes at greater intervals are articulated with *Tu*, and the gradual heights, softer, with *Di*:

## Ex. 8



Quotation from the treaty *Versuch einer Anweisung die Flöte traversière zu spielen* by Johann, Joachim Quantz, appendix

Rhythms pointed and the idea of „good” note – *Ru*, „bad” note – *Ti* (or *Di*) are identical with the ones described by Hotteterre:

## Ex. 9



Quotation from the treaty *Versuch einer Anweisung die Flöte traversière zu spielen* by Johann, Joachim Quantz, appendix

- in the case of a faster tempo Quantz suggests the articulation pattern *Di-D'll*, a formula unseen in Hotteterre:

## Ex. 10



Quotation from the treaty *Versuch einer Anweisung die Flöte traversière zu spielen* by Johann, Joachim Quantz, appendix

The basic rule, which we can deduce from Quartz's examples, is the principal that the good notes are articulated with *Di* and the bad one with *D'll*. Within the ternary measures, the first and the third units start with *Di*, and the second one with *D'll*. Exceptions are made when the time units are further apart:

Ex. 11



Quotation from the treaty *Versuch einer Anweisung die Flöte traversière zu spielen* by Johann, Joachim Quantz, appendix

The ornaments are always articulated with *Di*:

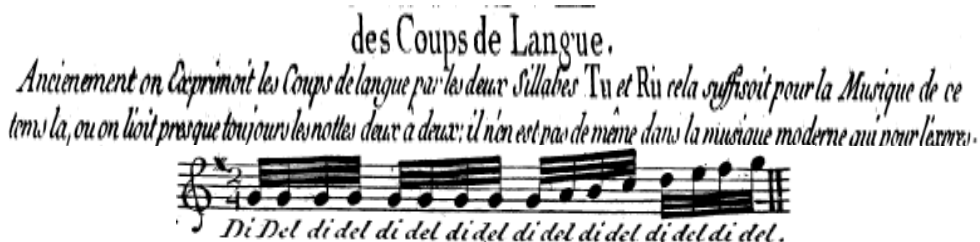
Ex. 12



Quotation from the treaty *Versuch einer Anweisung die Flöte traversière zu spielen* by Johann, Joachim Quantz, appendix

Another very important treaty for the stylistics of the flute (and for wind instruments) is the flute method *Nouvelle Method pur apredre un peu de tems a Jouer un peu de la Flute Traversiere* (Paris, 1759) by Mahout Antoine. The author describes four types of articulation, similar to the ones described by Quantz; *Tu, Ru, Di, Del*:

Ex. 13



Quotation from the *Nouvelle Method pur apredre un peu de tems a Jouer un peu de la Flute Traversiere* by Mahout Antoine, p. 23.



Drouet, Louis Francois Philippe in *Méthode pour la flûte, ou Traité complet et raisonné pour apprendre à jouer de cet instrument* (Paris: A. J. Pleyel et fils aîné, 1828), suggests the use of articulations *Te, Tu, To, Du-Ru, De-Re, Du-Gu*. In this method we do not find the articulation presented by Quartz and Mahout, the *Di D'Il* or *Di-Del* pairs:

Ex. 14

L'Articulation **TEU** est celle dont je me sers pour attaquer un son; je me suis aperçu qu'elle convient le mieux en général; néanmoins, essayez aussi les Articulations **TU**, **TE**, **TOU**, **TO**, et voyez la quelle convient le mieux à la conformation de votre bouche, et vous fait produire le meilleur son.

Quotation from Drouet's method, p. 68:

French flute player, Bennoit Tranquille Berbiguier in the flute method (Paris, 1818) mentions only the articulation with the help of syllables *Tu, Du* and the double articulation *Du-Gu and Tu-Ku*. After this date, in several treaties and methods dedicated to the flute we encounter only these types of articulations. It seems that the other ones disappear from usage: the pairs *Di-D'Il, Di-del, Tu-Ru*.

Theobald Boehm in his flute treaty, *Die Flöte un das Flötenspiel* (1871), describes two types of articulations: double and simple. Both types use the consonants *T, G, K, G*:

Ex. 15

*Tuc-key, duc-key, du-keh, du-ke, tuc-ka, too-tle, tu-ku, tay-gay, tee-kay, tee-kee, cat-tay and ket-tay.*

The double articulation by Boehm, p.6.

Ex. 16

*Tuc-key-tee, tu-keh-tu, keh-tu-keh, tuk-ka-ter, tu-ka-tu, tee-kee-tee, tay-kay-tay and tu-ku-tu.*

The double one articulation by Boehm, p.6.

## Conclusions

In both French and Italian baroque styles, the notes were categorized in „good notes” and „bad notes”, but the articulation method of these is different. In the Italian style the „good” notes are articulated with the support of

a „hard” letter, preferably *T*, *D* or *L*, and the „bad” ones with a „weak” letter, *Chu* or *Ru*. In the French style, the situation is exactly vice-versa: the „nobile” („good”) ones are articulated with a soft beginning, *Ru*, and the „bad” ones with a „harder” articulation, *Tu*. This way of articulation is valid for the passages, which notes gradually succeed and for the smaller subdivisions (values) of the work. This practice of articulation creates an obvious disproportion (for the baroque contemporaries) of the values from the passages. The French method was mainly applied to the German baroque, that is „good” note – soft beginning, „bad” note” – harsh beginning. However, we encounter some elements from the Italian method as well: articulation with *D* and *L*.

An articulation, which can only be found in baroque only at Quartz is the pair *Di - D'Il*. This type of articulation will also be found in a few treaties from the 19th century, especially from French authors.

These basic rules of articulations are contrasted by the articulation of ornaments in a unitary way in all musical styles such as:

- proper ornaments from the beginning of the main notes (trills, types of antecedent appoggiaturas, turns, articulated with *Tu* syllable (regardless if the notes are „good” or „bad”)
- ornaments applied at the end of the main notes (types of antecedent and consequent appoggiatura and gruppetto) are joined by legato to the main note, no attack method is used

In the 19th century the variety of articulations meets a regression. The main cause is the change of the construction of instruments and the changes in mentality: the equality of the passages becomes a primary requirement, and for this reason the articulation has the main goal of achieving equality, smoothing the beginning of notes and the speed of execution. Gradually only four types of attack remain in use: *T*, *D*, *K* and *G*, mainly combined in pairs: *Tu - Ku* or *Du - Gu*. The construction of instruments in the 19th century also favors the disappearance of the more refined (ex. *Ru*, *D'Il* or *Del*).

Modern musical instruments require bigger amount of air. A vast sonority can be achieved, but to the disadvantage of refined articulation. This caused the impoverishment of diversity in baroque style articulation.

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## THE COMPLEXITY AND CHARACTERISTICS OF CHORAL ART

LUMINIȚA GUȚANU<sup>1</sup>

**SUMMARY.** The artistic act must be expressed technically and interpretatively. In the process of interpretation of a choral work, the conductor's mission is to attain a unity between the technical and artistic aspects. Attaining this unity is possible only when the conductor has established a mental approach of the work (the Technical Mental Approach and the Performing Mental Approach), which they can achieve after going through two stages: The syntactical – morphological analysis (SMA) and the Choral – Vocal Analysis (CVA).

**Keywords:** Sintactical-Morphological Analysis, Vocal-choral Analysis, conductor, choir, Tehnical Mental Approach, Performing Mental Approach.

In the process of interpretation of a choral work, the conductor's mission is to attain a unity between the technical and artistic aspects.

The survey of a choral score requires great specialized knowledge in the field. The stages of study are:

Stage I – *The Syntactical – Morphological Analysis of the work* (Stg I - SMA);

Stage II – *The Vocal - Choral Analysis of the work* (Stg II - VCA).

**1. The Syntactical – Morphological Analysis of the work** (a technical musical analysis) entails the following steps:

- identifying the era, the period of creation and style of the composer;
- reading the score, visually and accompanied by the piano;
- analyzing the architectural or formal aspect (assessing the form of the work; by understanding its construction, the conductor will manage to also understand its content);
- analyzing the harmonic aspect (it entails identifying the key, the tonal aspect, the semi-cadenzas, the cadenzas, the modulations, the chord progressions, etc.);

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- analyzing the polyphonic – melodic aspect (here, we must analyze the way in which the melodic lines are combined – from a heterophonic, polyphonic, homophonic or eclectic (complex) standpoint.

- analyzing the tonal features;
- analyzing the dynamic features;
- analyzing the agogical features;
- analyzing the metric features;

## **2. The Vocal - Choral Analysis** comprises:

- identifying the conductor's melodic line (the melodic line that carries the musical theme, with the entries of the choral parts).
- identifying the range of the voices, the registers used frequently;
- establishing the vocality of the text and the vocal emission problems;
- identifying the breath marks and the *caesurae*;
- articulation and diction;
- the study of all the voice parts;
- identifying the conducting gestures;
- assessing the difficulties posed by the work: 1. during the individual study of the work; 2. while studying the score with the choir; 3. issues of prosody;
- the preparations for rehearsal (making up a plan to choose vocal exercises that would help solve the problems posed by the musical work, setting up a plan of studying the works, depending on the difficulties encountered, on the type of writing, etc.).

This is a stage in which the conductor's analytical abilities are developed. After these two stages, the conductor attains a clearer view of the musical work.

### *Stage III – The mental approach of the work (Stg III - MA)*

The artistic act must be expressed technically and interpretatively. The musical work is in the hands of the conductor, who basically, from that moment on, becomes co-author and, in fact, merges with the composer's thinking. The conductor gives life to the musical piece, through its interpretation.

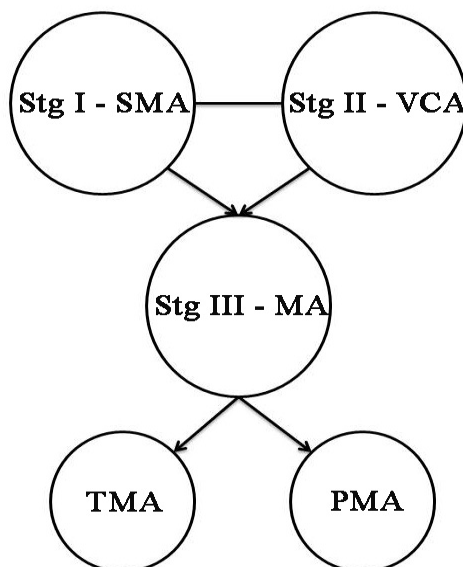
The purpose of this stage (Stg III-MA) is particularly the shift from simply executing a musical piece to performing it.

**Musical execution** → **Performance (interpretation)**

After carrying out the analysis of the work in the two stages (Stg I-SMA and Stg II -VCA), one can get only to the stage of actually performing the work. Indeed, we can only talk about all the aspects of the work

theoretically, as they are not yet implemented in terms of intention and, afterwards, of performance.

This is precisely the point where we can talk about the *mental* approach of the work (MA).



This mental approach comprises two well-defined sides: The technical mental approach (TMA) and the performing mental approach (PMA).

The technical mental approach reflects the intention to render the musical piece through a conducting technique and by summing up all the information gathered after analyzing the musical work, as in the two stages. The conducting technique is a tool to be used for the purpose of displaying the performing mental approach and for leading the musical instrument (the choir).

The technical mental approach → mental level → theoretical level.

The performing (interpretative) mental approach comprises two important aspects: The feeling and the intuition.

The performing mental approach → spiritual level → performance level

The feeling derives from creativity and the conductor's will. Basically, the feeling can be defined as a state of mingling with divinity, plus the inner energy of the conductor. This energy is visible through intention and intention, in its turn, generates the inner energy. The performing mental

approach is the moment in which the feelings, intuition, creativity, imagination and, of course, the spiritual depth of every conductor come together. By spiritual depth I mean their openness towards art, the universe and divinity. That openness is produced solely in the moment of mental calmness. *"The mind is essentially a survival machine. Attack and defense against other minds, gathering, storing and analyzing information – this is what it is good at, but it is not at all creative. All true artists, whether they like it or not, create from a place of no-mind, from inner stillness. The mind then form to the creative impulse or insight"*.<sup>2</sup>

Intention exists in both mental approaches (technical and performance - related). In the technical one, it is about the intention to execute the conducting technique (the upbeat stroke (Germ: auftakt), the cut-off gestures, etc.) and to carry out the dynamics of the work. In the performing approach, the music is being made (the phrasing, directing the sound, dynamics, etc.).

TMA → the intention to execute

PMA → the performance proper

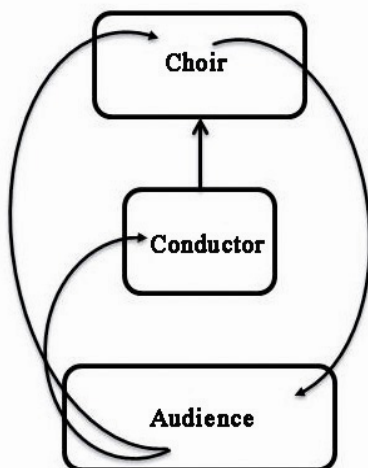
TMA → theoretical level      PMA → emotional level (mood)

|                 | <b>The Technical Mental Approach (TMA)</b> | <b>The Performing (Interpretative) Mental Approach (PMA)</b> |
|-----------------|--|--|
| <i>Level</i>    | Theoretical                                | Affective  |
| <i>Dynamics</i> | <i>f</i>                                   | the type of <i>f</i>   |

We can notice that, in the case of the technical mental approach, the conductor knows that, for example, a "*forte*" indication of dynamics follows. In the mental performing approach, they are going to have to decide on the intensity of this dynamic indication, on balancing its intensity and this will be reflected in their conducting gesture, through the inner energy as well as transmitted to the instrument (choir). The transmission will be performed unconsciously, as the instrument will vibrate to that energy of the conductor. In its turn, this energetic flow will be transmitted to the listener, who will react involuntarily (also, through energy) to the performers, thus making an exchange of energy, a flow, a connection between the conductor – choir – audience, which is vital to the artistic act.

<sup>2</sup> Tolle, Eckart, *The Power of Now*, Curtea Veche Publishing, Bucharest, 2012, pg.39.

## THE COMPLEXITY AND CHARACTERISTICS OF CHORAL ART



Now, let us get back to that “*forte*” indication, only this time, let us make a connection between the dynamic indication and word. For instance, that “*forte*” indication appears with the word “pain”. How will this indication be interpreted? Will it, by any chance, be dosed similarly by all the conductors? Certainly not. There are plenty of factors that influence the final outcome of the artistic act. First of all, the individuality of the conductor is very important (their unique personality, temperament, character, hereditary traits and abilities. The individuality sums up all these factors (temperament, character, skills), in addition to the conductor’s imaginative universe (their inventiveness, fantasy, feelings, intuition and life experience). Underlying the concept of creative individuality there are two pillars: the rational and emotional intelligence.



The way of expressing that “*forte*” indication with the word “pain” will depend on the two pillars (factors).

The concept of creative individuality has to do with vocation, talent, skills, feeling, intuition, creativity, professional background, interdisciplinary study. The sum of all these aspects determines the style of interpretation. At this stage we can speak of conducting art, in itself, and about that specific “touch” that each conductor leaves upon their work. It is the style of interpretation that differentiates conductors. We must emphasize that we are talking about the conductors’ performing style, which normally does not



alter the work, from a stylistic viewpoint. We are talking about art. According to K. Stanislavsky<sup>3</sup>, “*Art is creation and creation, be it big or small, is accessible only to a talent. Therefore, we can conclude that there is no creation without talent, and there is no art without creation. Talent is a combination between several human possibilities and the creative will*”.

It is extremely important to become aware of and cultivate the creative instinct.

As Niccolò Paganini said, “*Bisogna forte sentire per far sentire*”, which means “*One must feel strongly to make others feel strongly*”. «*Artistic conducting (indication of the beat) is a complex process through which the conductor communicates his/her performing intentions to the choir*»<sup>4</sup>

Artistic conducting pertains to the conductor's creativity and imagination. In the process of interpretation of a musical creation (the leading of the choir), the conductor consumes a certain amount of energy. In moments of emotional tension, this amount increases. This is usually perceived both by the one who emanates it – the conductor, as well as by the ones who receive it – the choir members. In fact, it is a phenomenon that occurs at mental level. The psychological factors of a conductor are: logic, will and emotion. In the creative process, there are conductors in which one of these factors is predominant. Let us consider the repercussions that this phenomenon might have:

- if the emotional factor prevails, the conductor will affect the emotional aspect of the musical work;
- if the volitional factor prevails, it will partially affect the rhythmic part and also, the tempo of the work will have to suffer;
- in case the logical factor is predominant, the conductor will provide the musical work with a purely logical and intellectual character. However, an already developed factor will directly influence the progress of the others.

Artistic conducting requires that the conductor surpass all the problems related to conducting techniques. Hence, a step forward can be made, from simply executing a musical work to its interpretation – the artistic conducting.

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<sup>3</sup> Stanislavsky, K., *Rabota aktera nad soboy*, Iskusstvo, Moskva, 1951.

<sup>4</sup> K.Olhov, *O dirijirovanii horom*, L., Muzizd., 1961, p.26.

## DÉBATS SUR LA « ROUMANITÉ » MUSICALE

LUANA STAN<sup>1</sup>

**SUMMARY.** The musical «romanity» is a very exciting semiologic case. Is it a reality or just an empty musical label? In this study, we present three historical and cultural stages which constitute the musical «romanity»: between the wars (WWI – WWII), during the communist period, and after the revolution of 1989. Firstly, in the 1920's, an important musicological movement marked the appearance of the periodical *Muzica* of Bucharest; the two main personalities of the Romanian music, musicologist Constantin Brailoiu and composer Georges Enesco, wrote a lot of essays to defend this «romanity». Secondly, during the communist period (1944-1989), the emphasis on the «new folklore» was an official recommendation of the State to strengthen a «national specificity» of communist vision. Thirdly, after the collapse of the dictatorial regime, the «romanity» questions strongly reappeared, but, this time, they were accompanied by some negative nuances and identity frustration. To define a national «romanity» in the context of international opening (e.g. European Union) seems to be an anachronistic phenomenon, but it is finally the normal reaction of identity protection in front of the disappearance of specificities and the appearance of standardization.

**Keywords:** Identity, nationalism, romanity, folklore, contemporary music, communism, serialism, Romania, Europe, Enesco, Brăiloiu, Stravinsky, Bartók.

La question de la définition (ou même de l'existence) d'une musique « roumanité » musicale s'avère un problème sémiologique tant incitant que difficile. S'agit-il d'une réalité ou juste d'une étiquette? L'histoire, qui a l'ambition de s'appuyer sur des faits réels, nous prouve pourtant que «ces étiquettes, pour vagues qu'elles soient, ont bien un *sens vécu* par les protagonistes du fait musical.»<sup>2</sup> Ainsi, si le terme de « roumanité » appliqué à la musique peut être surtout retrouvé dans les études musicologiques de date assez récente - comme celui de Speranța Rădulescu sur les

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<sup>2</sup> Nattiez, Jean-Jacques, *La musique, la recherche et la vie*, Leméac, Montréal, 1999, p. 205.

« paysages » de la musique roumaine<sup>3</sup> -, les débats plus amples sur l'existence et les particularités de cette musique ont bien commencé pendant l'entre-deux-guerres.

Mais, avant de détailler ces débats, on doit faire une précision d'ordre sémantique : depuis le XIX<sup>e</sup> siècle, en Roumanie, on a utilisé le terme de « musique populaire » pour désigner la « musique des paysans ». En fait, il s'agissait de pièces de folklore – des « airs nationaux » – qui « méritaient » être popularisé parmi l'aristocratie et la petite bourgeoisie comme pièces de salon<sup>4</sup>, c'est-à-dire des arrangements pour le piano. Au début du XX<sup>e</sup> siècle, on a commencé à utiliser le terme de « musique populaire » pour désigner ce que les Occidentaux considèrent comme « folklore », puisqu'il s'agissait d'une musique qui « appartenait au peuple ». Le terme emprunté de « folklore » sera longtemps considéré comme un néologisme (dactylographié *folklor* par George Breazul et *folklore* par Constantin Brăiloiu, jusque dans les années 1920). Pendant la période d'après la seconde guerre mondiale, dans la plupart des études consacrées à la musique « des paysans », l'on utilisera plus fréquemment le terme de « musique populaire » que celui de « folklore » (l'idéologie communiste influencera beaucoup cette tendance, considérant ce type de musique d'une « grande popularité »). Par contre, dans l'Europe de l'Est, le mot « folk » (désignant le genre musical importé des États-Unis dans les années 1960) désignait la musique *country* et était assimilé à la musique « facile », « de jeunesse ». Ainsi, selon le musicologue Marin Marian-Bălașa, quelqu'un qui s'approche des documents écrits sur la musique roumaine, doit savoir cette distinction entre la *musique populaire* en Europe de l'Est = *folklore (folk music)* en Occident, et la *musique populaire (popular music)* de l'Occident = *musique facile, de jeunesse* en Europe de l'Est. Marian-Bălașa souligne que « l'on doit obligatoirement tenir compte de cette distinction. L'absence de cette distinction, surtout dans la communication et les traductions, mène à une confusion totale. »<sup>5</sup>

En grands lignes, il y a 3 étapes de questionnement sur la musique roumaine : pendant l'entre-deux-guerres, durant la période communiste et après la révolution de 1989.

Premièrement, dans les années 1920, une importante enquête musicologique a marqué l'apparition de la revue *Muzica* de Bucarest. Parallèlement et suite à cet événement, les deux grandes personnalités de la vie musicale roumaine, le musicologue Constantin Brăiloiu et le compositeur Georges Enesco, ont beaucoup écrit sur les traits de cette musique.

<sup>3</sup> Rădulescu, Speranța, *Peisaje musicale în România secolului XX* (Paysages musicaux en Roumanie du XX<sup>e</sup> siècle), Editura Muzicală, Bucarest, 2002, p. 54, 108.

<sup>4</sup> Marian-Bălașa, Marin, « Etnomuzicologie română. Scanare succintă a unor construcții și deconstrucții locale (I) » (L'ethnomusicologie roumaine. Scanner succinct de certains constructions et déconstructions locales), *Muzica*, Bucarest, 2001, n° 4, p. 87.

<sup>5</sup> *Idem*, p. 88.

Constantin Brăiloiu a eu une constante préoccupation pour définir la « roumanité » musicale, tant du côté du folklore (« la musique populaire»), que du côté de la musique savante. Ainsi, dans le III<sup>e</sup> volume des *Œuvres*<sup>6</sup> on peut trouver plusieurs textes sur la « roumanité » musicale comme : « La Musique roumaine » (1920), « Chronique musicale. Melle Aloin. - M. Andricu. - M. Ciomac. Musique roumaine » (1924), « La musique roumaine à l'étranger » et « La nouvelle musique en Roumanie » (1925), « La Chronique musicale. La musique roumaine » (1926), « Romanian music / La musique roumaine » (1929), « La musique roumaine » (1934), « Les opinions des étrangers sur notre musique » (1939) et « La musique populaire roumaine » (1940).

Au cours de la même période, les entretiens avec le compositeur Georges Enesco prouvent qu'il avait été fortement préoccupé par le destin de la musique roumaine. Les chroniqueurs<sup>7</sup> ont parfois donné des titres qui montrent la volonté d'orienter les discussions vers une recherche de la spécificité roumaine : « La musique roumaine » (1912), « L'art roumain. Précisions concernant le problème du spécifique roumain. Entretien avec Georges Enesco » (1927), « Entretien avec Georges Enesco. Sur la musique roumaine » (1928). Cependant, la plupart du temps, dans ces entretiens, on trouve des sous-titres ou des questions ponctuelles qui concernent cette quête : « Comment devrait-on composer la musique roumaine » (1923), « Paroles sur la musique roumaine » (1936) ou même « La jeune école roumaine » (1936).

Deuxièmement, durant la période communiste (1944-1989), l'insistance sur le folklore et surtout sur le « nouveau folklore » - adaptation des nouvelles paroles aux mélodies anciennes - fut une recommandation officielle de l'État en vue de renforcer une « spécificité nationale » de vision communiste. Ainsi, le « spécifique national » a gagné beaucoup de terrain, pendant que la musique « d'inspiration étrangère » (moderniste et d'avant-garde) a été fortement critiquée. Les débats sur la « roumanité » musicale – publiées toujours dans la revue *Muzica* de Bucarest – ont été groupés en « enquêtes » et sont apparus surtout pendant la courte période d'ouverture vers l'Occident (1965-1971). Ainsi, de timides opinions peuvent être retrouvées dans un article datant de 1965 : «La musique roumaine et les tendances de l'art contemporain»<sup>8</sup>, mais particulièrement dans la grande enquête du musicologue Iosif Sava (1968) : « Valeurs et tendances dans la musique roumaine ».

Troisièmement, après l'effondrement du régime totalitaire, les questions identitaires ont resurgi avec une nouvelle problématique. Dans

<sup>6</sup> Brăiloiu, Constantin, *Opere/Œuvres*, Editura Muzicală, Bucarest, 1974, vol. III.

<sup>7</sup> Enesco, Georges, *Interviuri I* (Entretiens I), Editura muzicală, Bucarest, 1988.

<sup>8</sup> Constantinescu, Grigore, « Muzica românească și tendințele artei contemporane » (La musique roumaine et les tendances de l'art contemporain), *Muzica*, Bucarest, 1965, n° 11, p.1-6.

l'enquête parue bien-entendu, toujours dans la revue *Muzica* (2001-2002), l'on s'interroge de nouveau sur la spécificité de la musique roumaine, cette fois-ci, plus particulièrement sur l'existence d'une « école » roumaine et sur sa place (son intégration) parmi les courants contemporains de la musique occidentale. Ce débat entre les opinions des compositeurs de la diaspora et de leurs collègues de Roumanie a été l'occasion - tant attendue mais pas commode, voir même troublante, frustrante ou décevante - de se faire confronter avec l'image de l'extérieur. Il y a eu alors une polémique sur les différentes représentations dont le concept de roumanité musicale pouvait être investi, en fonction de l'espace de résidence, de l'orientation musicale et, évidemment, du succès ou de l'infortune des divers compositeurs ou musicologues interrogés.

Parallèlement aux opinions exprimées dans les enquêtes, on peut trouver des idées sur la musique roumaine dans les histoires de la musique et les dictionnaires internationaux. Pourtant, durant la période communiste, ces articles ont été écrits par des musicologues roumains – en grand partie représentants du totalitarisme - et leurs opinions ont suivi de près les « directives » imposées par le pouvoir politique. Simultanément, même si un certain nombre d'ouvrages consacrés à l'histoire de la musique roumaine ont été publiés au pays, ils se sont montrés très peu utiles pour notre étude sur la « spécificité roumaine », puisque trop détaillés (en voulant être exhaustifs) et idéologiquement orientés. Cependant, on peut y trouver beaucoup de renseignements sur les événements, la chronologie ou les directives de l'époque. Après la révolution de 1989, plusieurs musicologues ont essayé de réécrire l'histoire de la musique roumaine vue d'une autre perspective, prétendument « libérée » de contraintes. Certains d'entre eux ont privilégié une présentation chronologique, en mettant en valeur l'apport des institutions musicales ou les relations de la musique avec le public<sup>9</sup>, d'autres se sont intéressés aux courants musicaux existant au pays et à leur spécificité<sup>10</sup>, pendant que quelques-uns ont essayé une synthèse entre la mise en contexte (présentation chronologique) et les orientations spécifiques<sup>11</sup>.

### **Formation et influences de la musique roumaine**

Pour mieux comprendre l'importance donnée au folklore (source essentielle) ou à l'attraction exercée par la musique occidentale (facteur d'émancipation), il nous faut présenter succinctement le contexte d'apparition et de développement de la musique roumaine.

<sup>9</sup> Cozmei, Mihail, *Istoria muzicii românești - perioada contemporană* (L'Histoire de la musique roumaine – la période contemporaine), Academia de Arte « G. Enesco », Iasi, 1992.

<sup>10</sup> Anghel, Irinel, *Orientări, direcții, curente ale muzicii românești din a doua jumătate a secolului XX* (Orientations, directions, courants de la musique roumaine dans la seconde moitié du XX<sup>e</sup> siècle), Editura Muzicală, Bucarest, 1997.

<sup>11</sup> Sandu-Dediu, Valentina, *Muzica românească între 1944-2000*, Editura Muzicală, Bucarest, 2002.

Constantin Brăiloiu, dans une chronique publiée en 1934<sup>12</sup>, survole la période du début de la musique roumaine, insistant sur ses influences occidentales. L'on apprend que, dès le début du XIX<sup>e</sup> siècle, des voyageurs occidentaux entendent à Bucarest les filles de nobles jouer du piano et de la harpe, que l'Allemand Haase avait ouvert une fabrique de pianos à Iași ou que les premiers pédagogues étaient des étrangers. Souvent, les pédagogues qui venaient enseigner en Roumanie décidaient d'y rester pour des raisons tant personnelles que professionnelles. Par exemple, la pianiste viennoise Teyber - professeur des princesses Sturdza – se marie au poète Asaki et leur fille, musicienne comme sa mère, devint l'épouse d'Edgar Quinet. De nombreux musiciens y trouvent une nouvelle patrie très accueillante et souvent leurs enfants deviennent, à leur tour, d'importants musiciens roumains (Wachmann, Cauldella, Wiest ou Flechtenmacher). Des noms sonores de la musique internationale passent par le pays ; Schumann donne un concert en 1844 à Iași, Liszt joue à Bucarest en 1846.

Malgré l'influence occidentale, les premières comédies musicales - *Baba Hârca* d'Alexandru Flechtenmacher, *Cinel-Cinel* et *Nuntă țărănească* de Vasile Alecsandri, *Olteanca*, *Petru Rareș* et *Fata Răzeșului* d'Edouard Caudella ou *Crai Nou* de Ciprian Porumbescu - sont expressément d'influence autochtone, montrant ainsi une volonté d'imposer une spécificité nationale. Mais, « au début, cette *spécificité* était plutôt une couleur locale, obtenue par des citations ou l'imitation des soi-disant *airs nationaux* – des pièces folkloriques faciles, sélectionnées selon leur compatibilité avec l'harmonie occidentale, elle-même assimilée à un niveau relativement superficiel. »<sup>13</sup> En fait, depuis la seconde moitié du XIX<sup>e</sup> siècle et jusqu'à la fin de la deuxième guerre mondiale, les efforts des compositeurs roumains se sont polarisés d'un côté vers la récupération des deux siècles de tradition européenne dans le domaine de la technique compositionnelle et, de l'autre, vers la recherche de l'identité nationale-folklorique. L'ouverture vers un style international, évitant les « régionalismes », montrait plutôt une volonté de synchronisation avec le monde occidental, pendant que le désir de former une culture spécifique suivait de près les aspirations politiques d'union et d'indépendance des trois provinces roumaines. L'influence occidentale s'était intensifiée après l'apparition des Conservatoires de musique d'Iași et de Bucarest (1864); les cultures française, autrichienne et allemande étaient considérées comme des modèles exemplaires et étaient adoptées à de divers degrés par chaque région. Donc, les œuvres des premières générations de compositeurs roumains se situent, de fait, soit sur un terrain d'éclectisme universaliste – éclectisme initial classique-romantique, puis de coloration impressionniste –, soit sur le terrain de

<sup>12</sup> Brăiloiu, Constantin, *Idem*, p. 358-359.

<sup>13</sup> Rădulescu, Speranța, *Idem*, p. 28.

l'académisme folklorique - des solutions de compromis adaptant des mélodies populaires autochtones aux techniques empruntées à la musique occidentale. Les compositeurs cherchaient ainsi une formule optimale pour synchroniser le national et l'occidental.

Après la première guerre mondiale, surtout grâce à la nouvelle perspective ouverte par l'union des trois provinces, les idées ont recommencé à tourner autour de la spécificité nationale. Cette fois-ci, on cherchait expressément à définir une unité culturelle qui serait représentative de la cohérence musicale pour l'entièreté du pays; on l'a trouvée du côté du folklore.

### **a. Cadre musical et débats autour de l'école folklorique pendant l'entre-deux-guerres**

Pendant la première moitié du XX<sup>e</sup> siècle, Bucarest, la capitale de ce nouvel état d'Europe de l'Est, méritait largement son surnom de « Petit Paris »; sa culture était particulièrement orientée vers la France. Touché par cette grande affinité, Enesco soulignait que: « L'affection particulière que les Français nous accordent est très flatteuse. Jamais un autre pays n'a eu l'occasion si heureuse de se manifester si pleinement à Paris que la Roumanie... Gabriel Pierné montre une sympathie exceptionnelle pour l'école roumaine et pour les compositeurs roumains. »<sup>14</sup> À Paris, la présence des Roumains est permanente ; il était très à la mode d'y faire des études musicales; Alessandrescu, Cuclin, Nonna Otescu, Enacovici, sont tous sortis de la Schola Cantorum. Ion Chirescu, Theodor Rogalski et Stan Golestcan ont été les disciples de Vincent d'Indy. En 1932, deux compositeurs roumains - Filip Lazăr et Marcel Mihalovici – sont parmi les membres fondateurs de la Société de musique contemporaine « Triton » de Paris (1932 - 1939); ils sont aussi des membres actifs de son comité, à côté de Milhaud, Honegger, Prokofiev, Poulenc et Martinu.

La fébrilité de la vie culturelle internationale était rapidement transmise à la scène musicale de Bucarest. Les grands noms qui dominaient la scène musicale roumaine étaient ceux de Bartók et de Stravinsky. Pendant les années 1918-1919, en Suisse, Constantin Brăiloiu était l'un des supports les plus fervents des œuvres d'Igor Stravinsky - tant en qualité de critique musical pour la *Tribune de Lausanne*, qu'en tant qu'interprète au piano à quatre mains, avec Ernest Ansermet ou avec l'auteur lui-même. Le musicologue roumain était aussi un des premiers admirateurs des pièces de Bartók; en 1924, la Société des Compositeurs Roumains lui organise un concert dédié presque entièrement. À cette occasion, Enesco joue - accompagné au piano par Bartók lui-même – sa *Deuxième Sonate pour violon et piano*. Deux années plus tard, lorsque le

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<sup>14</sup> Enesco, Georges, *Interviuri* (Entretiens), Editura muzicală, Bucarest, 2005, p. 162.

compositeur hongrois revient à Bucarest pour interpréter en soliste sa *Rhapsodie pour piano et orchestre*, il suscite aussi un grand intérêt avec deux autres œuvres jouées en bis à ce concert : *Allegro barbaro* et *Danses roumaines*. Le public roumain s'initie à la musique de Stravinsky en 1925 ; *L'Oiseau de Feu* est interprété à Bucarest par l'Orchestre Philharmonique dirigé par Georges Enesco.

De l'autre côté de l'Océan Atlantique, aux États-Unis, la présence des Roumains était aussi fortement appréciée. En 1926, à Philadelphie, à la première des *Noces* de Stravinsky, Georges Enesco est l'un des quatre pianistes. Ce contact continu entre les musiciens internationaux et les Roumains atteint un point culminant en 1930 avec une intégrale Stravinsky (dirigée par le compositeur lui-même) à l'Athénée roumain de Bucarest. De plus, le prestige des musiciens roumains de l'entre-deux-guerres est soutenu aussi par les grands pianistes roumains Clara Haskil et Dinu Lipatti.

Dans ce « Petit Paris » des années 1920, riche en échanges internationales, accueillant des interprètes et des compositeurs prodigieux, deux événements avaient mobilisé la totalité des compositeurs roumains : la création de la Société des Compositeurs roumains (SCR) et la vaste enquête réalisée par la revue *Muzica* sur la création d'une « école » musicale nationale basée sur le folklore. Bien-entendus, les deux personnalités marquantes de la vie musicale, Constantin Brăiloiu et Georges Enesco, y étaient omniprésents. Ayant de leur côté le prestige et la reconnaissance internationale, ils ont pu soutenir avec autorité ces débats locaux.

Brăiloiu avait convaincu ses confrères à respecter et admirer les musiques des paysans mais, selon Speranța Rădulescu, « sa réussite est, partiellement, le résultat d'un transfert de prestige personnel sur l'objet de ses préoccupations. »<sup>15</sup> Enesco avait fortement encouragé la réalisation d'une école de composition nationale et même « avait lancé une culture » musicale roumaine. Marian-Bălașa souligne avec fermeté que, effectivement, « c'est lui qui l'a poussée » puisque, avant lui, les compositeurs restaient plutôt, du point de vue esthétique, dans les cadres du provincialisme.<sup>16</sup> Dans son souci de définir la musique savante roumaine à venir, Georges Enesco avait esquissé ses traits. Il considérait le folklore « parfait en soi » et mettait en garde les compositeurs contre l'utilisation de celui-ci dans leurs compositions. Pourtant, il mentionnait « une seule exception : l'emploi du folklore dans les rhapsodies, où les motifs populaires sont juxtaposés, non développés. »<sup>17</sup> Ayant expérimenté lui-même l'emploi des motifs populaires dans ses deux *Rhapsodies* (1923), il reprochait aux

<sup>15</sup> Rădulescu, Speranța, *Idem*, p. 57.

<sup>16</sup> Marian-Bălașa, Marin, *Oedip sau despre sensul eroic al existenței în dramă* (Oedipe ou sur le sens héroïque de l'existence dans le drame), Minerva, Bucarest, 1995, p. 101.

<sup>17</sup> Enesco, Georges, *Interviuri I* (Entretiens I), Editura muzicală, Bucarest, 1988, p. 35.



compositeurs leur tendance à l'universalité et leur éloignement des « racines » : « À mon avis, notre musique devrait être composée uniquement de rhapsodies et de suites pour orchestre. Nous avons l'exemple de l'école espagnole et particulièrement de l'école russe où les chants populaires sont prédominants. »<sup>18</sup> Il avait précisément encouragé les jeunes compositeurs à réaliser une école inspirée du folklore, selon le modèle des écoles nationales du XIX<sup>e</sup> siècle : « J'ai toute la confiance dans le destin de la jeune musique roumaine. [...] Une extraordinaire source reste le folklore et, dans ce domaine, les efforts de Brăiloiu ont merveilleusement aboutis ; il a sauvé le folklore, dévoilant sa beauté et son originalité des gisements où, ignorée, elle risquait de se perdre. Encore une fois, je crois de toutes mes forces en l'avenir de la musique roumaine...»<sup>19</sup> On souligne surtout l'idée que le folklore est une « valeur essentialisée », un « trésor » dont les compositeurs peuvent s'inspirer. Pourtant, Enesco observe que le folklore roumain ne sera pas nécessairement compatible avec l'harmonie et les formes de la musique occidentale : « je pense qu'il y a une grande incompatibilité entre les formes classiques et le folklore roumain. Pour cela, nos compositeurs ne doivent pas *européaniser* le folklore, mais le garder dans sa profonde nudité. Les créations des compositeurs roumains doivent suivre le chemin de l'invention en lui donnant un *caractère* folklorique.»<sup>20</sup>

Toujours chez Enesco, dans un entretien datant de 1928, on trouve pour la première fois l'expression « en caractère roumain », expression qui sera longuement détaillée pendant les années suivantes : « Je n'utilise pas le terme de *style*, parce que ce dernier implique quelque chose de fabriqué ou d'artificiel, tandis que *caractère* suggère quelque chose de donné, quelque chose qui existe depuis le début. Vous devriez souligner le fait que l'utilisation de matériau folklorique ne garantit pas en soi une réalisation authentique dans le caractère populaire ; elle y contribue, de manière circonstancielle, quand le matériau est traité dans l'esprit des gens du peuple ; de cette manière, les compositeurs roumains seront capables d'écrire des compositions dignes de ce nom, dont le caractère sera similaire à celui de la musique populaire, mais qui seront réalisées selon des moyens différents et absolument personnels. »<sup>21</sup>

Paradoxalement, l'intégration de la jeune école musicale roumaine dans la modernité du XX<sup>e</sup> siècle peut être considérée comme le résultat des tentatives de définition et d'expression de l'identité nationale. La nouvelle orientation de la musique roumaine dans la première moitié du XX<sup>e</sup> siècle - avec Georges Enesco à sa tête - est représentée par un groupe de

<sup>18</sup> Enesco, Georges, *Interviuri* (Entretiens), Editura muzicală, Bucarest, 2005, p. 142.

<sup>19</sup> *Idem*, p. 294.

<sup>20</sup> *Idem*, p. 246.

<sup>21</sup> *Idem*, p. 220.

compositeurs relativement homogènes au niveau de leur style musical parmi lesquels Mihail Jora, Sabin Drăgoi, Mihail Andricu, Marțian Negrea, Filip Lazar, Marcel Mihalovici, Paul Constantinescu, Theodor Rogalski, Constantin Silvestri. Ils ont tous fortement essayé d'imposer une spécificité musicale roumaine.

Le fait que, dans les années 1920, une partie de ces compositeurs aient commencé à manifester leur intention de s'intégrer dans la modernité musicale européenne, ne signifiait pas une rupture avec la tendance nationale, mais plutôt l'intégration normale, dans cette aire culturelle, des mouvements musicaux de l'Europe de l'Est. Des compositeurs comme Janaček, Stravinsky (dans sa période russe) ou Bartók ont prouvé que le matériel folklorique pouvait devenir la matière brute d'un art véritablement moderne.

A l'opposé de la « tragédie » qui serait l'utilisation des techniques de composition occidentales pour « embellir » le folklore, Enesco admire l'influence de la mélodie de type oriental (surtout la musique gitane) qui, selon son opinion, donnerait encore plus de charme à la musique roumaine : « Dans notre musique prédomine l'influence orientale ; c'est elle qui enchante le plus et nous fait rêver. De toutes les influences, c'est elle qui se révèle le plus en musique, bien adaptée et assimilée par l'art roumain. Elle nous a été apportée par les gitans et s'est répandue partout. »<sup>22</sup> Malheureusement, en opposition aux idées généreuses et intégratrices d'Enesco, dans les années 1920 - parallèlement aux mouvements qui envahiraient l'Europe dans les années suivantes – à Bucarest il y a eu une grande polémique autour des musiques gitanes. Sabin Drăgoi, suivant les courants d'extrême-droite à la mode, soutenait que « [...] les gitans déterminent ou précipitent la détérioration de la musique roumaine, en lui infusant des éléments de mauvais goût, étrangers à la sensibilité (ou à l'« âme ») du peuple, éléments collectés sans discernement à partir de n'importe quelle source disponible. »<sup>23</sup> George Breazul était, lui aussi, un défenseur de la « pureté » de la musique roumaine puisque, dès 1909, il avait recommandé aux chercheurs d'authenticité d'aller écouter les vieux paysans roumains, mais pas les Gitans.<sup>24</sup> Il faut prendre ces répliques avec précaution, puisque l'ethnocentrisme et la xénophobie étaient des idées à la mode, malheureusement rependues dans toute l'Europe pendant la première moitié du XX<sup>e</sup> siècle.

La grande ouverture intégratrice d'Enesco venait aussi du fait que, pendant son enfance, son premier premier maître musicien fut justement un gitan. Donc, il connaissait cette musique de l'intérieur et il admirait également les talentueux improvisateurs gitans. Enesco et Brăiloiu ont

<sup>22</sup> *Idem*, p. 179.

<sup>23</sup> Rădulescu, Speranța, *Idem*, p. 58.

<sup>24</sup> *Ibidem*.

toujours mis en garde leurs collègues contre les exagérations de ce genre soulignant qu'en art, « il n'y a pas de place pour la politique » et que « le nationalisme est bon, mais pas en art ».<sup>25</sup>

Ainsi, selon Enesco, ce qui assurerait la beauté de la musique roumaine, serait sa spécificité orientale, puisqu'il y a là « quelque chose de différent par rapport aux autres »<sup>26</sup> Et par ce caractère « oriental », Enesco voulait plutôt dire « la nostalgie » : « [...] une caractéristique générale de notre musique nationale [...] c'est la tristesse, même dans la joie. Ce sentiment est inspiré par nos vallées et nos collines, par la couleur particulière de notre ciel, de nos pensées qui nous pèsent et déterminent en nous une certaine nostalgie [*dor*]. » (Enesco, 2005, p. 180) Revenant aux débats sur la musique roumaine, Enesco trouve que, justement, cette perception spécifique de l'espace détermine un sentiment particulier, ce qui serait perçu comme un trait de la « roumanité » : « Dans nos chants, il y a une atmosphère unique, un sentiment de nostalgie. La nostalgie est inhérente à la spécificité roumaine. »<sup>27</sup>

Pour les théoriciens du début du siècle, il y a eu une très claire distinction hiérarchique entre les musiques populaires, jugées inférieures, et les musiques savantes, évidemment considérées supérieures. Selon Speranța Rădulescu, le poète philosophe Lucian Blaga (l'auteur de *L'Espace mioritique*), d'ailleurs admirateur de la culture populaire et théoricien de l'avant-garde) était responsable de cette séparation, puisqu'il avait « tracé une ligne de démarcation imaginaire entre les *cultures mineures* – alors, évidemment, les cultures orales paysannes - et celles *majeures* - lettrées -, ligne que personne n'a pas directement et énergiquement remis en question depuis ce temps-là. La distinction persiste encore aujourd'hui dans la conscience de la grande majorité des intellectuels de Roumanie. Elle est acceptée aussi par des gens simples qui sont – et qui étaient, surtout dans les époques antérieures - très respectueux envers les intellectuels et leurs œuvres. Ces gens simples considéraient que les œuvres des intellectuels ne peuvent être que *supérieurs* aux créations folkloriques. »<sup>28</sup> Jean-Jacques Nattiez souligne cette discrimination perçue dans certaines cultures : « Une des caractéristiques des sociétés où se manifeste le *circuit long* de la communication, est l'existence d'une séparation entre les cultures ou les musiques *d'en bas* et les musiques *d'en haut*, celle qui existe, d'une part, entre les musiques paysannes, le folklore musical, les musiques de variétés, les musiques pop, les musiques de film, le rap, etc., et, de l'autre, les

<sup>25</sup> Enesco, Georges, *Interviuri* (Entretiens), Editura muzicală, Bucarest, 2005, p. 183.

<sup>26</sup> Idem, p. 181.

<sup>27</sup> Idem, p. 180.

<sup>28</sup> Rădulescu, Speranța, *Idem*, p. 50.

musiques de cour, les musiques de concert, l'opéra, les musiques d'avant-garde, qui sont l'apanage des groupes cultivés. »<sup>29</sup>

En réponse à la question de savoir s'il peut exister une musique « savante » roumaine (enquête de la revue *Muzica* de 1920), Constantin Brăiloiu disait qu'il n'aimait pas les hiérarchisations : « Je confesse que je ne peux pas admettre l'existence des genres musicaux inférieurs et supérieurs. »<sup>30</sup> Mais, il donnait des nuances à ces témoignages : « Il y a, certainement, un genre musical savant, à la différence du genre populaire [folklorique] et pour cela, la question qui préoccupe la revue *Muzica* semble être l'interrogation sur la possibilité qu'ont nos chants et nos jeux *nationaux* de donner naissance à une musique savante, de la même manière que, par exemple, les chants espagnols ont donné naissance aux compositions comme *Iberia* d'Albeniz ou même *España* de Chabrier. »<sup>31</sup>

En Roumanie, la question d'existence d'une école nationale avait resurgi avec un grand retard par rapport aux autres écoles, à cause de la tardive constitution du pays comme État unifié et indépendant. Malgré cela, Brăiloiu croyait en sa possibilité d'affirmation : « Et pourquoi pas ? Le folklore russe, nordique ou hongrois n'ont-ils pas déterminé l'apparition des écoles nationales ? Pourquoi pas chez nous ? »<sup>32</sup> Toujours en réponse à l'enquête de la revue *Muzica* de 1920, Brăiloiu touchait un sujet qui va « torturer » les compositeurs roumains pendant tout le XX<sup>e</sup> siècle : l'idée que le folklore roumain serait incompatible avec les formes et les genres de la musique classique occidentale : « Certains ont riposté (Nonna Otescu) que nos mélodies populaires s'adaptent difficilement au soi-disant style symphonique. C'est vrai. Pourtant, je ne vois pas quelle conclusion on pourra en tirer, sinon peut-être seulement que notre musique ne sera pas symphonique. Comme si l'on était obligé d'écrire des symphonies et des sonates ! N'en a-t-on pas déjà assez écrit ? [...] Au lieu de nous soumettre avec servilité en face de l'Occident, ne serait-t-il pas mieux de chercher la vraie expression de notre propre âme ? »<sup>33</sup> Malgré ses conseils, lors d'un concert de musique roumaine « savante » à Paris, en 1925, Brăiloiu était obligé de constater avec chagrin l'effet désastreux de l'utilisation inadéquate des mélodies folkloriques à l'intérieur des formes occidentales. Le chercheur condamnait fortement l'hétérogénéité des musiques présentées : « Cette ambition de parler un langage élevé, n'utilisant que des paroles paysannes, ne peut pas être à l'abri des dangers dans lesquels sont tombés les Russes, ni les Espagnols. [...] On ne comprend pas encore que la forme sonate ou autre forme n'est pas

<sup>29</sup> Texte se trouvant in: Jean Molino, *Le singe musicien* (manuscrit).

<sup>30</sup> Brăiloiu, Constantin, *Idem*, p. 189.

<sup>31</sup> *Ibidem*.

<sup>32</sup> *Ibidem*.

<sup>33</sup> *Ibidem*.

un vase dans lequel l'on peut verser et mélanger n'importe quels ingrédients, sans se soucier des réactions entre le contenu et le contenant, et qu'une mélodie, des Noirs, des Roumains, des Russes, a déjà une forme, une structure très complexe et qu'on ne peut pas l'utiliser n'importe comment! [...]. De ce point de vue, une symphonie sur des motifs des mélodies des Noirs (comme celle de Dvorak) ou un quatuor scolastique sur une mélodie populaire roumaine me semble des monstres esthétiques.»<sup>34</sup> Unesco soutenait des théories analogues et, plus tard, l'on retrouvera des soucis de compatibilité esthétique chez la génération de compositeurs des années 1960 (surtout chez Ștefan Niculescu, qui proposera de nouvelles formes, supposées être plus adaptées à la spécificité de la musique roumaine). Pratiquement, une fois ce débat lancé, l'on a pris pour acquis qu'il s'agissait là d'une réelle incompatibilité, et toute la génération suivante est allée dans cette même direction. Pour trouver une solution à l'incompatibilité esthétique, Brăiloiu suggérait les influences qui, selon lui, pourraient être mieux adaptées à la musique roumaine : « En ce qui me concerne, je persiste à croire que la forme du futur *genre musical supérieur* roumain n'aura rien en commun avec le symphonisme allemand. Mais, ailleurs non plus, il n'existe pas de forme compatible avec notre folklore ; il n'y a pas de forme donnée, que l'on pourra utiliser sans l'avoir, auparavant, assimilée. Pourtant, l'étude des auteurs modernes russes et français pourra nous guider dans la bonne voie. »<sup>35</sup>

Créer une « école » basée sur le folklore n'était pas chose facile pour les compositeurs roumains de l'entre-deux-guerres. Tout d'abord, la grande majorité d'entre eux n'étaient pas à l'origine des paysans, donc ils n'avaient pas eu l'occasion de connaître le folklore de l'intérieur. En règle générale, ils avaient fait leurs études musicales à l'étranger. Harry Halbreich s'appuie sur la « théorie de la latinité » pour expliquer la préférence des compositeurs roumains à étudier – et même à s'exiler – en France : « La latinité du peuple roumain lui a toujours permis de demeurer lui-même. De nos jours encore, elle n'est pas un vain mot : les meilleurs compositeurs roumains, mis en demeure de s'expatrier pour trouver un plus vaste débouché à leur art, n'ont pas hésité. Plutôt que l'Allemagne, plus proche, ils ont choisi Paris (Enesco, Golestan, Mihalovici, Lazăr). »<sup>36</sup> Difficile alors de se mettre d'accord et de créer une école. Ces compositeurs, qui se sentaient Roumains parmi les Français et Français parmi les Roumains, qui avaient bien appris les techniques classiques, essayaient de composer une musique nouvelle, n'utilisant plus de citations folkloriques : « Nous ne voulons plus préparer la salade russe du pot-pourri d'antan, mélangeant les miettes d'*Am un leu*, *Sârba popilor* ou *Pasăre*

<sup>34</sup> *Idem*, p. 262.

<sup>35</sup> *Idem*, p. 189.

<sup>36</sup> Halbreich, Harry, « La musique roumaine au XIX<sup>e</sup> et au XX<sup>e</sup> siècle », in Dufourcq, Norbert (éd.), *La Musique*, Larousse, Paris, 1965, p. 259.

*galbenă-n cioc* dans la mayonnaise du contrepoint. Mais, guidés par notre instinct créateur et les affinités biologiques cachées dans notre subconscient, nous voulons créer *la musique roumaine savante*. »<sup>37</sup>

### **b. Cadre musical et débats sur la musique pendant le régime communiste**

Pour plusieurs pays de l'Europe de l'Est, l'histoire musicale d'après la guerre a représenté « une rupture brutale avec les traditions de la période antérieure. »<sup>38</sup> Mais, selon Speranța Rădulescu, cela représente la normalité dans l'évolution historique : « les musiques sont toujours sous l'influence des idéologies. [...] Même la constitution des écoles nationales de composition [...] est le fruit des idées liées à l'affirmation de l'identité ethnique dans le cadre politique des États nationaux [...]. » Pourtant, « jamais les pressions idéologiques exercées sur les musiciens et les musiques n'ont été si dures, planifiées, bien focalisées et prolifiques que dans la Roumanie des années 1944-1989. »<sup>39</sup> Si, entre les guerres, la présence et le prestige des personnalités comme Enesco ou Brăiloiu donnait beaucoup d'élan aux débats identitaires et à la musique, après l'arrivée des communistes, les débats ont diminués en nombre, puisque les plus grands musiciens du pays ont dû choisir entre quitter le pays, se conformer aux normes dictées par les politiciens ou se retirer de la vie musicale. Il y a eu plusieurs « vagues » d'exilés; parmi les premiers on peut compter justement Georges Enesco, Constantin Brăiloiu, Clara Haskil et Dinu Lipatti. Plus tard, beaucoup de compositeurs et musicologues ont quitté la Roumanie : Aurel Stroe et Corneliu Dan Georgescu (Allemagne), Gheorghe Costinescu, Sever Tipei, Dinu Ghezzo (États-Unis), Costin Mioreanu, Mihai Mitrea-Celarianu, Costin Cazaban, Horia Șurianu, Radu Stan (France), Horațiu Rădulescu, Lucian Meșianu (Suisse). Pas seulement les compositeurs, mais aussi les chanteurs (Ileana Cotrubaș, Viorica Cortez, Mariana Cioromila, Mariana Nicolesco), les instrumentistes (Radu Lupu, Andrei Vieru, Eugen Sârbu, Radu Aldulescu) ou les chefs d'orchestre (Sergiu Celibidache, George Georgescu) ont été forcés à s'exiler, parfois en risquant leurs vies ou celles de leurs familles.

L'influence de l'idéologie d'après la guerre étouffait toute forme de liberté d'opinion et de création. Avec le « rapport Jdanov », en 1948, le Comité Central du Parti Communiste d'URSS lança une condamnation contre toutes les tendances modernistes, arguant que la musique devait être accessible et comprise immédiatement par tout le monde. Il semblerait au premier abord que l'influence de la musique russe d'après la guerre se

<sup>37</sup> Brăiloiu, Constantin, *Idem*, p. 276.

<sup>38</sup> Sandu-Dediu, Valentina, *Idem*, p. 11.

<sup>39</sup> Rădulescu, Speranța, *Idem*, p. 67.

justifiât par le slogan : « À civilisation nouvelle, art nouveau » (Hodeir, 1971, p. 98) et « le mot d'ordre fut de ne jamais se laisser influencer par l'Occident. »<sup>40</sup>

Les discussions qui s'ensuivirent touchèrent les musiciens qui avaient adhéré au sérialisme et aux autres tendances considérées comme modernistes, puisque les communistes avaient mis en œuvre la conception utilitariste de la musique : « La musique doit servir ; le rôle du musicien est de glorifier la grandeur [de la Russie, puis de la *nouvelle* Roumanie], d'exalter la beauté de l'effort du travailleur, de peindre le développement industriel et agricole du pays, de chanter la joie du peuple et l'avenir du socialisme. Ce programme exige évidemment que le créateur garde un contact permanent avec les masses, sous peine d'être frappé d'inefficacité, et par là, de nullité. »<sup>41</sup> Les institutions de concert, les mass médias et les conservatoires ont eu un accès limité (ou nul) aux créations des compositeurs comme Arnold Schonberg, Alban Berg, Anton Webern, Paul Hindemith, Arthur Honegger, Olivier Messiaen, Pierre Boulez, Karlheinz Stockhausen ou même à certains œuvres d'Igor Stravinsky, Serghei Prokofiev et Dimitri Chostakovitch. Le chef d'orchestre Cristian Mandeal affirmait que les musiciens étaient désavantagés par un régime idéologique « primitif » qui avait exclu des programmes de concerts une bonne partie du répertoire universel : « Nous n'avons pas eu la permission de jouer de la musique religieuse ou des thèmes religieux, ce qui représente presque la moitié de toute la musique baroque et classique. En plus, à cause du manque de moyens, on n'a pas eu la possibilité de jouer la musique du XX<sup>e</sup> siècle.»<sup>42</sup> Des interdictions de toutes sortes se sont ajoutées à la situation déjà pénible des artistes et le discours musicologique (par exemple, celui de Gheorghe Ciobanu) a largement contribué à l'instauration de la confusion esthétique généralisée par un langage stéréotypé, la « langue de bois », et par le message utilitariste : « Par ce qu'il crée, l'artiste a le devoir de transposer, dans une forme artistique, les choses qui sont intéressantes pour la société et qui peuvent l'aider dans son avancement. » (in Sava, 1968g, p. 9) Selon Speranța Rădulescu,<sup>43</sup> entre 1944 et 1989, la politique du parti communiste était assez déroutante ; l'intensité des exigences et de l'oppression changeait continuellement. Au fur et à mesure que le temps passait, les idées qui se sont solidifiés étaient l'obligation de suivre aveuglement les

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<sup>40</sup> Hodeir, André, *La musique étrangère contemporaine*, Presses Universitaires de France, Paris, 1971, p. 101.

<sup>41</sup> *Idem*, p. 99.

<sup>42</sup> Petrovici, Milan, « Entretien avec le chef d'orchestre Cristian Mandeal », *Actualitatea musicala*, II, 1991, n° 26, p. 1.

<sup>43</sup> Rădulescu, Speranța, *Idem*, p. 101-105.

directives du parti, l'avantage de la culture des masses sur la culture académique et l'athéisme.

Après la deuxième guerre mondiale, il n'y a pas eu de débat identitaire, puisque le profil de la musique à composer était « dicté » par l'idéologie et que les musicologues devraient se conformer au discours imposé. Si les articles publiés dans les dictionnaires internationaux étaient généralement écrits par des Roumains, la plupart des histoires internationales ont été conçues par des musicologues étrangers, en fonction des données accessibles aux chercheurs occidentaux. Comme, pendant la période 1944-1960, le pays était passé par une période de « fermeture », les informations concernant les compositeurs et leurs directions esthétiques étaient insuffisantes pour tracer une image cohérente d'un phénomène musical. Dans ces conditions, les chercheurs occidentaux pouvaient choisir entre présenter l'histoire de la musique roumaine jusqu'à la période de l'entre-deux-guerres (et « espérer » que la musique d'après 1944 serait une continuation des voies artistiques d'avant) ou accepter la version « officielle » de la musique roumaine diffusée par le service de propagande communiste. Dans le premier cas, cette musique serait la création des compositeurs très cultivés, ayant achevé leurs études en Occident ; dans le second cas, elle serait le « produit » des compositeurs engagés politiquement et rêvant de la « construction » d'un « nouveau folklore ». Dans les deux cas, ce n'était pas une image réelle ou, au moins, complète!

Parmi les chercheurs occidentaux qui ont éprouvé des difficultés à avoir accès aux informations actualisées sur la musique roumaine d'après la guerre, Robert Bernard avait choisi de suivre la première des voies énoncées plus haut, présentant avec beaucoup d'enthousiasme la musique roumaine des principaux compositeurs de l'entre-deux-guerres : « Tous, à de très rares exceptions près, ont eu un style caractéristique roumain. La plupart, sinon tous, ont subi l'influence d'Enesco et n'en font pas mystère. »<sup>44</sup> Pour Bernard, Georges Enesco représente le modèle par excellence de cette « roumanité » : « Bien davantage que les citations de thèmes folkloriques qui contiennent l'œuvre d'Enesco, ou même que les thèmes qu'il a personnellement inventés, et qui sont conformes aux données stylistiques de la musique populaire roumaine, c'est la conception même de l'art musical qui, chez Enesco, est foncièrement et fondamentalement roumaine. »<sup>45</sup> Selon d'autres musicologues occidentaux, la musique des compositeurs roumains des années 1960, pareillement à celle de l'entre-deux-guerres, serait encore tributaire du folklore : « Tous les compositeurs

<sup>44</sup> Bernard, Robert (éd.), « Roumanie », in *Histoire de la musique*, Tome III – « Dix-huitième et vingtième siècles », Fernand Nathan, Paris, 1963, p. 1254.

<sup>45</sup> *Idem*, p. 1252.



roumains s'en inspirent, quelles que soient leur personnalité et les particularités de leur langage, dans leur souci d'une expression nationale»<sup>46</sup>

En fait, dans les années 1960, l'internationalisme dirigé par les Soviétiques s'est transformé en son opposé : un nationalisme radical. L'influence de la littérature musicale soviétique ayant faibli, l'on s'était préoccupé avec fébrilité de l'ethos autochtone et des créations musicales qui s'en était inspirés. L'on croyait encore que, pour trouver la spécificité musicale nationale, il serait souhaitable, voire même incontournable, de s'inspirer du folklore. Pendant cette période, on avait réhabilité les musiciens d'avant la guerre ; Georges Enesco, interdit pendant longtemps, avait été « redécouvert ». À la culture des masses, on a incorporé la culture des intellectuels, à la condition qu'ils expriment et qu'ils soutiennent les arguments pro nationalistes : « Le professionnalisme culturel n'était plus à l'ordre du jour. Tout le monde fut invité à faire de la culture ou, en tout cas, à chanter et à danser. »<sup>47</sup> C'est à cela que servait le festival *Cântarea României* (*Le chant de la Roumanie*). Inauguré en 1977, ce gigantesque festival a été la plus incontestable preuve de la mégalomanie du régime communiste. C'était l'action la plus élaborée et la plus coûteuse pour promouvoir le dilettantisme en interprétation et les pseudo-valeurs en création artistique et littéraire. D'une édition à l'autre (le festival était organisé tous les deux ans), le nombre d'ensembles participants augmentait vertigineusement. Les statistiques nous montrent que, si à la première édition ont participé 100.000 ensembles, à la sixième édition étaient présents 500.000 ensembles (5 millions de participants au festival, alors que la Roumanie comptait à ce moment-là 22 millions d'habitants !). On a favorisé particulièrement les ensembles d'amateurs ayant un répertoire militant, avec des « hommages » au « plus aimé des dirigeants » qui était, évidemment, le président Nicolae Ceaușescu. Boia raconte l'étendu et le profil de ce festival: « Des centaines de milliers d'amateurs, des usines, des champs, des écoles, furent invités ou, si nécessaire, obligés, d'improviser des spectacles de toutes sortes. C'était une manière de faire passer les intellectuels au second plan (vous voyez ? n'importe qui peut le faire !) et d'inonder dans un optimisme artificiel les problèmes de plus en plus graves que rencontrait la société roumaine. »<sup>48</sup>

Saturés de slogans et d'endoctrinement politique, les compositeurs ont trouvé que la nouvelle orientation vers le spécifique national représentait une brèche pour échapper aux obligations d'écrire des hymnes et des pièces à caractère politique. Comme les recherches sur le folklore et le spécifique

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<sup>46</sup> Frémiot, Marcel, « Roumanie », in Roland-Manuel, *Histoire de la musique II*, vol. 2 – « Le XX<sup>e</sup> siècle », Gallimard, Paris, 1963, p. 1334.

<sup>47</sup> Boia, Lucian, *La Roumanie. Un pays à la frontière de l'Europe*, Les Belles Lettres, Paris, 2003, p. 174.

<sup>48</sup> *Ibidem*.

national étaient devenues une priorité pour le gouvernement, une partie des compositeurs se sont laissés emporter par l'enthousiasme dans « le piège le plus insidieux pour les contestataires potentiels du régime, puisqu'ils constataient, avec soulagement, que le pouvoir avait aussi certains objectifs estimables, pour la réalisation desquelles ils pouvaient collaborer – en se sauvant en même temps - sans salir leurs consciences. »<sup>49</sup> Ainsi naquit une nouvelle intelligentsia qui, passionnée par la recherche des « origines » et de la « beauté du folklore », collaborait volontairement avec le régime politique. Après la grande vague de chercheurs des trésors folkloriques, dans les années 1970-1980, cette préoccupation pour les « racines folkloriques » et la « spécificité » a largement diminué, mais, puisque les créateurs ne voulaient pas les renier, ils ont largement théorisé « leurs intentions d'aborder la création populaire à partir de l'essence et de ses spécificités archétypales. »<sup>50</sup>

Étant donné que les musiciens qui répondaient positivement aux demandes du parti étaient, par la suite, amplement gratifiés - par des bourses d'études, des prix, des publications, des vacances payées dans les résidences réservées aux artistes à la mer ou à la montagne - les textes sur la roumanité ont suivi généralement l'image imposée par le régime. Et les textes parus à l'extérieur du pays reproduisaient le même discours. Ainsi, la plupart des chercheurs ayant écrit des articles dans les dictionnaires ou les histoires de la musique à l'extérieur du pays, ont beaucoup parlé du folklore (les paysans étant considérés « d'origine saine »), mais moins de la musique savante (musique des « intellectuels » - nobles ou bourgeois désavantagées par le système communiste).

La période des années 1960 a représenté une étape d'ouverture vers l'Occident, qui a marqué le début d'une redéfinition identitaire. Pourtant, les gens qui sortaient et gagnaient des prix à l'extérieur du pays – et qui revenaient! - étaient largement médiatisés par le pouvoir politique et devenaient des objets de propagande. Pour comprendre pourquoi, durant toute l'histoire de la musique roumaine, l'on accorde tant d'importance à la génération des années 1960, et pourquoi l'on considère parfois que la « vraie » musique roumaine a commencé à partir de cette période, il faut connaître le contexte d'apparition des préoccupations mathématiques et ce qu'elles ont représenté pour les Roumains.

Pareillement aux intellectuels et philosophes roumains des pays de l'Est, les musiciens, « cloîtrés » entre les frontières, n'ont pas échappés au phénomène de survalorisation des courants musicaux venus de l'Occident. Dodécaphonisme et sérialisme interdit, ils cherchaient des voies pour être modernistes sans se faire arrêter pour délit d'utilisations des concepts occidentaux. Ainsi, dans l'imaginaire des musiciens désireux d'émancipation,

<sup>49</sup> Rădulescu, Speranța, *Idem*, p. 102.

<sup>50</sup> *Idem*, p. 103.

le festival international de Darmstadt - une des plaques tournantes des nouvelles tendances musicales de l'après-guerre - avait pris des connotations extraordinaires et la simple participation d'un des compositeurs roumains au festival lui conférait une marque de modernisme ou d'avant-gardisme. Même si l'obsession pour les mathématiques était dans *l'air du temps* dans les années 1960, pour les compositeurs des pays de l'Est, cette voie représentait aussi une réaction de protestation contre le régime communiste et une manière d'échapper à la censure. Les compositeurs roumains ne pouvaient pas s'inspirer des dodécaphonistes viennois, puisque le simple fait de trouver dans une de leur partition 12 notes différentes qui se suivaient pouvait leur ruiner la carrière (et la censure prenait le temps de compter tous les petites notes!). La réalité était qu'il y a eu bien d'intellectuels qui se sont fait emprisonnés ou envoyés en plein milieu de la nuit aux travaux forcés (pour construire le Canal Danube-Mer-Noire) pour avoir « péché » en écrivant quelques notes dans un langage musical sériel ou dodécaphonique. Pour se protéger, la plupart de musiciens modernistes roumains ont donc choisis de contourner l'influence directe des courants européens et de se lancer dans des théories mathématiques (trop abstraite pour être accusées de transmettre un message politique subliminal). Donc, ils ont suivi des cours de mathématiques au niveau universitaire ou ils ont collaboré avec des scientifiques pour réaliser leurs projets artistiques. De plus, pour que tout soupçon de dodécaphonisme soit éliminé, ils ont largement théorisé leurs recherches et publié des articles sur les modalités de constructions mathématiques de leurs partitions musicales. La passion d'écrire était au rendez-vous!

C'était bien dans les années 1960 qu'à vu le jour la fameuse « génération spontanée » : un groupe de compositeurs qui avaient créé des œuvres en *synchronie* avec les courants occidentaux et qui n'étaient plus tributaires du folklorisme. Certaines considèrent que seulement à partir de cette génération on peut parler d'une « première vraie école » de musique roumaine : Parmi ces compositeurs on peut citer : Ștefan Niculescu, Anatol Vieru, Aurel Stroe, Tiberiu Olah, Myriam Marbé et Cornel Țăranu. Ils ont aussi été nommés « la génération des assistants » puisque, n'étant pas soumis idéologiquement, ni membres du parti communiste, ils n'avaient pas la possibilité d'avancer dans la hiérarchie universitaire.<sup>51</sup> Il s'agissait effectivement d'une école fondée sur des principes modernistes, et, selon Octavian Nemescu, « les compositeurs de la première génération de l'école roumaine étaient liés au structuralisme, au sérialisme intégral et ils ont abordé le phénomène sonore du point de vue mathématique. »<sup>52</sup>

<sup>51</sup> Radu Stan, communication personnelle, Paris, février 2000. Les grades universitaires en Roumanie sont: Assistant, Lecteur, Conferencier et Professeur.

<sup>52</sup> Stan, Luana, « Octavian Nemescu – Oboseala care urmează unui fenomen de efervescentă » (La fatigue qui suit un phénomène d'effervescence), *Muzica*, Bucarest, 2001b, n° 4, p. 9.

Méditant sur l'existence d'une école de composition dans les années 1960, Speranța Rădulescu lance une des plus graves questions: « Je me demande si les modernistes radicaux ne sont pas les premiers à marquer, par leurs créations, un important changement dans l'évolution de l'école nationale roumaine de composition, notamment sa transformation en école roumaine de composition tout court. »<sup>53</sup> Le compositeur Mihai Mitrea-Celarianu, qui avait quitté la Roumanie pour s'installer à Paris, soutenait justement qu'à partir des années 1960, sa génération, ayant rattrapé le retard par rapport aux Occidentaux, était enfin synchronisé avec la musique internationale: « Nous avons eu la chance d'être semblables aux jeunes musiciens de l'Occident. Notre point de départ était posé dans l'actualité. Pour moi, le point de départ c'était Messiaen et la musique sérielle. Donc, si j'avais été à Paris ou à New York, je n'aurais pas fait mieux. Ma génération n'a pas du passer par le néo-classicisme, la musique réaliste-socialiste. Nous n'avons pas du faire des études à Moscou. »<sup>54</sup> Donc, cette génération de compositeurs n'avaient plus besoin de se justifier comme Roumains faisant appel au folklore : « L'école reste roumaine sans avoir besoin de sa prothèse folklorique – pareillement aux écoles polonaise et hongroise de la même période, qui restent polonaise et hongroise, indépendamment du lien (ou non) de leurs créations avec les musiques rurales de leurs pays. Sa nouveauté consiste en l'absence d'accents ethniques explicites et délibérément distinctifs.»<sup>55</sup> Cette musique pourrait être considérée comme roumaine justement parce qu'elle est faite par des Roumains qui, sans chercher un lien avec le pays, « produisent un style de musique commune aux compositeurs d'une même aire culturelle ou géographique ».<sup>56</sup>

Comme partout en Europe, l'année 1968 a apporté des changements radicaux dans la vie politique et une grande espérance de liberté. En Roumanie, au début de l'année, le président Nicolae Ceaușescu s'est prononcé contre une conférence mondiale du mouvement communiste. Ensuite, en février, la Roumanie s'est retirée de la conférence consultative de Budapest et parallèlement, la diplomatie roumaine a commencé une politique indépendante dans les Balkans. Enfin, au mois de mai, la visite du Général de Gaulle a été l'occasion pour les dirigeants roumains de réaffirmer leur ouverture vers une indépendance nationale par rapport à l'URSS. Comme point culminant de cette politique d'indépendance, en août 1968, la Roumanie refuse d'associer son armée à l'invasion de la Tchécoslovaquie par les forces du pacte de Varsovie. Et voilà l'excellent

<sup>53</sup> Rădulescu, Speranța, *Idem*, p. 109.

<sup>54</sup> Stan, Luana, « Les Frustrations identitaires. Quelques idées de Mihai Mitrea-Celarianu sur l'école roumaine de composition », *Studia Musica*, Cluj-Napoca, 2012, n° 2, p. 15-20.

<sup>55</sup> Rădulescu, Speranța, *Idem*, p. 109.

<sup>56</sup> Jean-Jacques Nattiez, communication personnelle, septembre 2007.

contexte pour une rédefinition identitaire! Peu de temps après le « Printemps de Prague », surgira l'enquête « Valeurs et tendances de la musique roumaine » dans la revue *Muzica* de Bucarest. On voulait faire le point et redéfinir les repères de la « roumanité » musicale. Malheureusement, la plupart des musiciens étaient déjà profondément tributaires des idées communistes, de la « langue de bois » et surtout de la « pensée de bois ». Sur 51 musiciens enquêtés, 22 considèrent la tradition comme source pour la musique roumaine, 19 parlent de la synthèse entre la tradition et les nouveaux langages et seulement 4 reconnaissent l'existence d'une école roumaine de composition. Chez certains musiciens, on retrouve les mêmes repères culturels. Mais, en ce qui concerne les caractéristiques de cette musique, les réponses des interviewés sont plutôt évasives : la plupart d'entre eux ont évité de répondre à la question (27/51), d'autres ont hésité entre une neutralité polie (13/51), des discours idéologiques (6/51) ou une attitude traditionaliste, suggérant le folklore comme source pour la « roumanité » (4/51). Seul Aurel Stroe essaya de formuler une réponse : « À l'étranger, j'ai eu l'occasion de constater que notre musique, même si elle est relativement peu connue, suscite l'intérêt justement par ses particularités – que nous ne pouvons pas définir avec précision, mais qui semblent émaner d'une expérience culturelle spécifique. Quelques musiciens présumant que sa spécificité serait la couleur, pendant que d'autres pensent qu'il s'agit du matériau sonore. Mais je pense que les opinions les plus pertinentes proviennent de ceux qui observent une modalité spécifique de disposition du matériau sonore dans le temps. »<sup>57</sup> Donc, s'agit-il d'une certaine perception spécifique du temps?

Quelques années plus tard (1974), au Canada, le compositeur Serge Garant, essayant à définir à son tour la spécificité de la musique québécoise, misait aussi sur ce rapprochement entre la musique et le temps: « Nous avons une autre vision de ce que le temps est, par exemple. Quand on nous dit : on fait un court voyage, on fait cinq heures de voiture. Et en Europe, cinq heures de voiture, on se rend assez loin, on voit du pays. Beaucoup plus que chez nous. »<sup>58</sup> De la même manière, le critique musical Maurice Fleuret trouvait qu'il y avait dans la musique canadienne une perception spécifique de l'espace : « On dit de la musique canadienne que c'est la musique des grands espaces, c'est une musique qui a un souffle particulier, une respiration particulière. [...] il y a [...] une vision peut-être plus ample de l'espace et donc du temps. »<sup>59</sup>

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<sup>57</sup> Sava, Iosif, « Valori și tendințe în muzica românească 1 » (Valeurs et tendances dans la musique roumaine), *Muzica*, Bucarest, 1968b, n° 7, p. 9.

<sup>58</sup> Nattiez, Jean-Jacques, *Idem*, p. 211.

<sup>59</sup> *Idem*.

Revenant aux débats identitaires roumaines des années 1968, on observe les réactions des interviewés par rapport à la musique moderniste, fortement critiquée et accusée d'être – selon George Sbârcea - la « non-musique moderniste qui se complait dans l'expérimentation et ne mène pas à la musique et à l'art »<sup>60</sup> Conformément aux impératifs politiques, certains musicologues ont donné libre cours à leur critique envers la musique d'avant-garde et l'expérimentation; Harry Brauner, après avoir mentionné les œuvres gagnantes à la 5<sup>e</sup> Biennale de Paris - « œuvres qui ont dépassé la phase de simples expérimentations et qui, par leurs qualités, peuvent être considérées comme des produits d'une incontestable valeur artistique»<sup>61</sup>-, considère quand-même que « l'avant-garde est trop sophistiquée ; elle détermine la déshumanisation de l'art. Les simples inventions intellectuelles ne font pas partie de l'art, elles ne peuvent pas provoquer chez l'auditeur le choc intérieur qui l'écrasera, le convaincra. »<sup>62</sup> La position de Brauner se veut théoriquement contre l'avant-garde, mais elle est ambivalente, puisqu'auparavant il avait chaleureusement parlé de la pièce *Le Chant des Étoiles* de Mihai Mitrea-Celarianu – musique d'avant-garde, gagnante de la plus grande bourse à la 5<sup>e</sup> Biennale de Paris. Néanmoins, dans cette enquête de 1968, il y a aussi des opinions favorables à la musique moderne : le compositeur Costin Miereanu soutient que « [...] la jeune école roumaine a toutes les qualités de l'avant-garde européenne mais pas ses défauts, *justement grâce à son originalité* [...] »<sup>63</sup>

Quelques années plus tard, en 1984, débordant d'enthousiasme pour la musique roumaine moderne qui avait déjà gagné un profile en Occident, le musicologue belge Harry Halbreich tenta d'en esquisser son portrait: « L'un des phénomènes les plus fascinants de la musique récente, c'est bien l'épanouissement de l'École roumaine, dont la totale originalité est due à une fusion de briques, qu'il s'agisse de la liturgie byzantine ou de la musique traditionnelle, du folklore roumain, et de techniques, au contraire, extrêmement neuves. Mieux que bien d'autres, les compositeurs roumains semblent avoir résolu cette quadrature du cercle : produire une musique à la fois neuve, originale et accessible à l'auditeur.»<sup>64</sup>

<sup>60</sup> Sava, Iosif, « Valori și tendințe în muzica românească 1 » (Valeurs et tendances dans la musique roumaine), *Muzica*, Bucarest, 1968c, n° 8, p. 7.

<sup>61</sup> Sava, Iosif, « Valori și tendințe în muzica românească 1 » (Valeurs et tendances dans la musique roumaine), *Muzica*, Bucarest, 1968d, n° 10, p. 10.

<sup>62</sup> *Idem*, p. 11.

<sup>63</sup> Sava, Iosif, « Valori și tendințe în muzica românească 1 » (Valeurs et tendances dans la musique roumaine), *Muzica*, Bucarest, 1968a, n° 6, p. 11.

<sup>64</sup> Ce texte d'Harry Halbreich consacré à la pièce *Ison 2* de Ștefan Niculescu est paru dans le *Programme de concert de l'Orchestre Philharmonique de Liège* le 22 décembre 1984. Halbreich, Harry ; Avram, Ana-Maria, *Roumanie, terre du neuvième ciel*, Axis Mundi, Bucarest, 1992, p. 62.

### c. Les débats identitaires après la révolution de 1989

Après l'effondrement du régime totalitaire en décembre 1989, les musiciens roumains – comme tous les gens du pays – ont ressenti de nouveau le besoin de faire le point, d'analyser, comme dans un procès de conscience, les réalisations du passé et les nécessités présentes. Les compositeurs qui sont restés au pays ont pu entrer en contact avec ceux qui avaient quitté la Roumanie pendant le communisme. Quel choc des deux cotés! Chacun d'entre eux s'était adapté à son nouvel espace. Tant ceux qui sont restés au pays, que ceux de la diaspora, étaient devenus les défenseurs des idées spécifiques de leur espace de vie (la Roumanie, la France, l'Allemagne, les États-Unis, la Suisse, l'Italie). Le dialogue entre les compositeurs d'une même génération n'était plus cohérent. Pourtant, il semble qu'à un niveau plus profond, il y a toujours des traits de langage musical qui se retrouvent chez tous les compositeurs roumains, qu'ils soient installés dans différents pays ou qu'ils soient des défenseurs du modernisme, du post-modernisme ou de la tradition. Les polémiques identitaires sont réapparues et les controverses ont fait resurgir de nouvelles interprétations ou de douloureuses frustrations attachées aux anciennes notions de « roumanité » ou de « traits spécifiques »<sup>65</sup>.

Par leur caractère problématique et contradictoire, les discours d'après la révolution de 1989 donnent une image complexe des nouveaux débats identitaires, même si les discussions se concentrent parfois autour des innovations produites dans les années 1960-1970. Chez les compositeurs vivants dans le pays, nous pouvons observer une forte crise identitaire, justifiée partiellement par la situation sociale précaire et par l'absence de reconnaissance à l'extérieur. Le compositeur Costin Cazaban, établi Paris, essayait de justifier l'incapacité de la musique roumaine d'imposer son image à l'extérieur du pays : « Il faut tenir compte de l'image du pays, de son prestige international. À l'étranger, la société postcommuniste de Roumanie est perçue comme une continuité du communisme. Malheureusement, la Roumanie ne semble pas avoir mis entre parenthèse les années sombres du communisme. »<sup>66</sup>

Dans les conditions d'insécurité identitaire, quand tout s'écroule, quand toutes les valeurs sont balayées et mises au mur, la réaction naturelle des compositeurs vivant au pays est celle d'essayer à s'accrocher aux repères qu'ils considèrent comme valeurs sûres. Un des points d'appui d'Octavian Nemescu est l'art religieux: « Regardez les icônes byzantines ; elles sont essentielles. Et nous, les compositeurs, nous avons dans notre

<sup>65</sup> Voir l'article „La frustration identitaire. Quelques idées de Mihai Mitrea-Celarianu sur l'école roumaine de composition”, *Studia musica*, Cluj-Napoca, 2/2012, p. 15-20.

<sup>66</sup> Halbreich, Harry ; Avram, Ana-Maria, *Roumanie, terre du neuvième ciel*, Axis Mundi, Bucarest, 1992, p. 6.

subconscient la tradition qui nous oblige à cette essentialisation.»<sup>67</sup> Critiquant cette attitude de refuge dans les idées protectrices, porteuses d'un « sens profond », Costin Cazaban présente ce retour aux sources comme des réactions de frustration : « Les compositeurs roumains ne sont pas contents de l'intérêt suscité par leur musique dans le monde et ils veulent trouver une identité par la force. Ainsi, comme beaucoup de Roumains de l'étranger, ils cherchent à s'affirmer plutôt à l'aide d'une identité nationale que par leur propre personne. On retrouve ce refuge *maternel* dans une identité *nourricière* fondamentale. C'est comme si la musique byzantine était une garantie, le *sein maternel* qui peut nourrir le compositeur. »<sup>68</sup>

Dans la même lignée de pensée, d'autres compositeurs vivant à l'étranger ont répliqué durement contre la tendance de retour vers une identité nationale s'inspirant de la culture byzantine et du folklore. Le compositeur américain d'origine roumaine Sever Tipei apporte une nuance polémique dans ce débat : « Je n'ai pas trop de sympathie pour l'idée d'une culture (école) nationale. Pour moi, aujourd'hui, le nationalisme est un concept rétrograde qui vient en conflit avec notre mode de vie. Dans une économie globale [...], le nationalisme me semble anachronique. »<sup>69</sup> Octavian Nemescu réplique que, dans le contexte des frustrations d'après la révolution (manque de perspective, de reconnaissance, concurrence accrue), un état de fatigue et de désespoir s'était installé chez les Roumains. D'après lui, seules les idées de transcendance auraient pu apaiser la peur des gens et les placer dans un contexte plus vaste. Là, ils auraient pu retrouver l'espoir de s'échapper à la réalité quotidienne et de se retrouver dans un monde meilleur : « C'est vrai, nous sentons en nous cet état de fatigue. Nous pouvons dire que c'est la fatigue qui suit le développement d'une école, mais aussi, malheureusement, une fatigue liée aux conditions matérielles. Dès 1990, les compositeurs sont de plus en plus rares en Roumanie. Je pense aussi que nous vivons une période de crise généralisée. La culture, du point de vue social, ne joue plus un rôle important. Après la période postmoderne, nous atteignons maintenant une période post-culturelle, sous-culturelle. »<sup>70</sup> Pourtant, même si cet état de fatigue est réel, même si le nationalisme semble anachronique, qu'ils soient situés au pays ou ailleurs, les compositeurs roumains sont toujours préoccupés par ces débats identitaires et ils constatent parfois, avec

<sup>67</sup> Stan, Luana, « Octavian Nemescu – Oboseala care urmează unui fenomen de efervescentă » (La fatigue qui suit un phénomène d'effervescence), *Muzica*, Bucarest, 2001b, n° 4, p. 13.

<sup>68</sup> Stan, Luana, « Costin Cazaban – Fiecare compozitor este...credincios sie însuși » (Costin Cazaban - Chaque compositeurs est fidèle...uniquement à lui-même), *Muzica*, Bucarest, 2001a, n° 4, p. 7.

<sup>69</sup> Stan, Luana, « Sever Tipei – Efortul de a păstra contactul cu lumea civilizată » (Sever Tipei - L'effort de rester en contact avec le monde civilisé), *Muzica*, Bucarest, 2001c, n° 4, p.19.

<sup>70</sup> Stan, Luana, « Octavian Nemescu – Oboseala care urmează unui fenomen de efervescentă » (La fatigue qui suit un phénomène d'effervescence), *Muzica*, Bucarest, 2001b, n° 4, p. 14.



étonnement, des ressemblances entre leurs musiques. Quelles seraient alors, malgré tant de différences, les traits profonds de cette musique qui les lient tous ?

Tout d'abord, selon Costin Cazaban, une des principales caractéristiques seraient : « Une prédominance de la pensée mélodique - ce qui n'existe plus en Occident et qui, peut-être, n'a jamais existé -, une persistance de l'hétérophonie - au moins comme principe, sinon comme technique effective - et une présomption de pensée modale, même chez des compositeurs qui ne pensent pas d'une façon modale en pratique. »<sup>71</sup> Ștefan Niculescu appuie l'idée que « beaucoup de compositeurs roumains utilisent, d'une manière ou de l'autre, l'hétérophonie »<sup>72</sup> tandis qu'Octavian Nemescu propose une liste des traits distinctifs: « Il y a plusieurs points communs entre nous tous : l'idée de consonance, d'accord, de l'hétérophonie et l'idée de structures immuables. »<sup>73</sup> Il précise ensuite qu'il existe aussi des traits qui sont spécifiques uniquement pour les compositeurs qui sont restés dans le pays, même s'ils ont eu de très nombreux contacts avec les musiques occidentales : « Si l'idée d'hétérophonie nous a absolument tous liés, le problème de la musique archétypale est exclusivement spécifique aux compositeurs vivant en Roumanie. »<sup>74</sup> Les compositeurs roumains ont nommé cette musique « archétypale » parce que, étant isolés, ils ont essayé de trouver une « solution » roumaine à la crise de la modernité. Ainsi - pareillement au philosophe Constantin Noica qui cherchait une spécificité roumaine -, un groupe de compositeurs a eu une réaction de retour vers les sources, l'essence, les archétypes porteurs d'un sens profond : « Nous avons eu une réaction fondamentale envers l'avant-garde, pas pour la nier, mais plutôt pour réaliser une *récupération rénovatrice*. »<sup>75</sup> Corneliu Dan Georgescu (habitant en Allemagne), l'un des principaux théoriciens du mouvement archétypal, croyait en l'existence d'une école musicale roumaine, mais seulement à un niveau très général : « On pourrait trouver une *ossature* générale commune de la musique roumaine, mais il y a tant d'exceptions importantes à la règle, qu'on pourrait en faire abstraction. [...] je ne pense pas qu'il y a une *unique école de composition roumaine*, mais une *grande diversité stylistique, structurée sur quelques directions*, pas

<sup>71</sup> Stan, Luana, « Costin Cazaban – Fiecare compozitor este...credincios sie însuși » (Costin Cazaban - Chaque compositeurs est fidèle...uniquement à lui-même), *Muzica*, Bucarest, 2001a, n° 4, p. 6.

<sup>72</sup> Stan, Luana, « Ștefan Niculescu – Un public al muzicii moderne » (Ștefan Niculescu – Un public pour la musique moderne), *Muzica*, Bucarest, 2001d, n° 4, p.15.

<sup>73</sup> Stan, Luana, « Octavian Nemescu – Oboseala care urmează unui fenomen de efervescență » (La fatigue qui suit un phénomène d'effervescence), *Muzica*, Bucarest, 2001b, n° 4, p. 13.

<sup>74</sup> *Ibidem*.

<sup>75</sup> *Idem*, p. 8.

forcement compatibles entre elles. »<sup>76</sup> Pourtant, il soutient aussi qu'on peut parler de « certains caractères très généraux, communs de la musique roumaine » et il en réalise un portrait axé principalement sur des éléments extérieurs à la musique : « Cette ligne souterraine commune n'est pas forcément attachée au folklore national ; la polarisation est centrée plutôt autour d'une manière spécifique de contemplation, rêverie, lyrisme, parfois un humour fin, combinés avec un certain goût pour la couleur (vive, mais surtout pastel, rarement stridente), pour la géométrie (mais aussi pour la déformation subtile d'une géométrie trop rigide), pour la simplicité, l'élémentaire (mais aussi l'ornementation complexe de certaines lignes). Il y a des tangences avec l'Orient, l'impressionnisme français, le lyrisme slave ...mais il y a aussi un refus du mécanique et du brutal, de l'emphatique ou du pathétique... Également, nous pouvons dire que, parmi les éléments communs il y a une manière ouverte de regarder les influences extérieures, d'expérimenter, de chercher – donc, une certaine curiosité, mais aussi instabilité – et une drôle de capacité d'émerveillement, de philosopher à partir de n'importe quoi... »<sup>77</sup> Quelques années auparavant, le musicologue belge Harry Halbreich tentait aussi de tracer un portrait de cette musique : « Ce qui fait la spécificité de la musique roumaine est [...] l'intégration véritablement valable d'un fond extrêmement riche de musique traditionnelle, sous une forme qui n'est pas liée au *folklorisme*, [...] à la citation littéraire. Je dirais que les éléments de la musique traditionnelle roumaine existent dans la musique d'avant-garde comme l'oxygène qui est dissout dans l'eau. C'est vraiment au niveau moléculaire. C'est à dire qu'on ne trouvera pas – ou rarement – des citations [...] mais une matière [...] qu'on ressent dans la couleur très particulière du point de vue mélodique et harmonique. »<sup>78</sup> Au niveau musical, ce qui est important pour les compositeurs roumains est surtout la mélodie, la ligne mélodique. Et c'est à ce niveau que Georgescu trouve un trait commun : « Presque tous les compositeurs présentent très en détails la structure modale de leurs œuvres, très soigneusement conçue auparavant – les informations sur la forme, par exemple, ne sont pas considérées comme pertinentes. En vérité, c'est surtout la structure mélodique, particulièrement travaillée, qui était et qui est encore essentielle pour la musique roumaine. »<sup>79</sup>

Si Enesco parlait d'un sentiment de nostalgie qui accompagne toute musique roumaine, Corneliu Dan Georgescu s'étonne de l'absence d'une dimension tragique : « L'absence presque totale du tragique [...] dans la

<sup>76</sup> Georgescu, Corneliu Dan, «...succesul muzicii românești depinde de succesul României pe plan politic sau economic...» (Le succès de la musique roumaine dépend du succès politique ou économique de la Roumanie), *Muzica*, Bucarest, 2002, n° 2, p. 4.

<sup>77</sup> *Idem*, p. 5.

<sup>78</sup> Halbreich, Harry ; Avram, Ana-Maria, *Idem*, p. 13-14.

<sup>79</sup> Georgescu, Corneliu Dan, *Idem*, p. 6.

musique roumaine des XIX<sup>e</sup> et XX<sup>e</sup> siècles est un fait très étonnant. S'il en existe quelques accents, ils tiennent plutôt du domaine tragique-grotesque, de la parodie, quelques échos expressionnistes ou surréalistes ; le *tragique pur* ne semble pas appartenir à l'essence de la musique roumaine. »<sup>80</sup> Pourtant, Georgescu reconnaît qu'il existe « une constante tragique dans toute l'histoire roumaine »<sup>81</sup>, mais on ne la perçoit pas en musique ! Donc, la musique serait-elle la réflexion d'un idéal, considéré meilleur / profond / archétypal / essentiel / plus valorisant que la réalité ?

L'adaptation et l'intégration dans une culture ou un espace reste un des principaux problèmes identitaires des compositeurs roumains. Pendant l'entre-deux-guerres, les compositeurs ayant fait leurs études à l'étranger, une fois revenus au pays, ressentaient peut-être des malaises identitaires, mais leur réadaptation était facilitée par leur situation sociale privilégiée et par les opportunités de carrière que le pays leur offrait à leur retour (ceux qui pouvaient se permettre d'étudier à Paris n'étaient aucunement dépourvus de moyens financiers). Par contre, les compositeurs d'après la guerre qui avaient quitté la Roumanie (parfois à la hâte, contre leur gré ou poursuivis par la police secrète) ressentaient plus profondément les aléas de l'adaptation dans un nouvel espace occidental, ou ils ne jouissaient plus des facilités offerts par la sonorité traditionnelle de leurs noms de famille et de leurs réseaux de connaissances. C'est le cas de Mihai Mitrea-Celarianu, exilé à Paris : « Ma position est très difficile. [...] Je ne suis pas tout à fait Français [...] Mais, en même temps, je crois que je ne suis pas tout à fait Roumain non plus... »<sup>82</sup>

Mais, il n'y a pas que les Roumains qui souffrent d'incertitude en ce qui concerne l'appartenance à un espace ou à une culture. Les Québécois aussi ont ressenti ces doutes, et le cas de Serge Garant nous semble significatif : « Je sens obscurément que je ne suis ni Américain des États-Unis, ni Français de France. »<sup>83</sup> Et cette incertitude identitaire est aussi perçue dans la musique : « La musique canadienne se distingue moins par ce qu'elle est que par ce qu'elle n'est pas. Comme le Canadien lui-même d'ailleurs ! Il n'est ni Français, ni Anglais, ni Américain. Il y a déjà quelques temps qu'on cherche à le définir par des traits positifs, et personne n'a encore réussi, semble-t-il. »<sup>84</sup>

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<sup>80</sup> Idem, p. 11.

<sup>81</sup> *Ibidem*.

<sup>82</sup> Stan, Luana, „Les Frustrations identitaires. Quelques idées de Mihai Mitrea-Celarianu sur l'école roumaine de composition”, *Studia Musica*, Cluj-Napoca, 2/2012, p. 15-20.

<sup>83</sup> Nattiez, Jean-Jacques, *Idem*, p. 211.

<sup>84</sup> *Ibidem*.

Le sentiment d'appartenance à tel ou tel espace culturel n'est jamais le même. On peut s'identifier à la tradition européenne ou on peut s'accrocher à ce qui distingue la musique des Roumains des autres musiques. De la sorte, les compositeurs roumains peuvent s'attacher à une identité qui encourage des valeurs importées ou, au contraire, qui encourage des mouvements de pureté ethnique traditionnelle. Mais, selon le compositeur américain d'origine roumaine Dinu Ghezzo, ces discussions identitaires tiennent déjà du domaine du passé puisque « la génération actuelle de compositeurs roumains représente le point terminal sur le parcours commençant avec le *patrimoine national* de la musique roumaine et finissant avec son intégration dans le *patrimoine universel*. »<sup>85</sup>

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<sup>85</sup> Ghezzo, Dinu, « Este de remarcat supraviețuirea școlii noastre în lunga perioadă a dictaturii comuniste » (L'on doit remarquer la survie de notre école pendant la longue période de dictature communiste), *Muzica*, Bucarest, 2002, n° 4, p. 5.

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## UNE PERSPECTIVE SÉMANTIQUE INTÉGRALISTE SUR L'INTERFÉRENCE TEXTE-MUSIQUE DANS LE CAS DU THÉÂTRE MUSICAL

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**SUMMARY.** The present article focuses its investigation on the place of direct and private interference of the literary text with music, being consequently dedicated to the “semantic-integralist” analysis regarding a complete cultural-artistic object which is the musical theatre. Our approach follows the same evolution of the metaphorical dynamics, identified initially in the libretto *Così fan tutte*, outlining a parallel with the metaphoric dynamics of the musical discourse, by using the same strategies: *dia-endo-epi-phorics*. Thus, our aim is to approach the integralist theses oriented, up to the present time, only towards the literary text, to another universe of cultural and artistic creation: the musical theatre. These correspondences refer to the existence of particular metaphoric strategies within the musical discourse, collaborating from the same position with the above mentioned strategies, presented in the text of the libretto in order to enhance the mystery and to articulate the metaphorical meaning existent in the final artistic text: libretto accompanied by the musical discourse.

**Keywords:** musical meaning-textual poetic meaning, metaphorical strategies, *diaphoric, endophoric, epiphoric*, literary text-music syntax.

### 1. Préliminaires

La correspondance, à des niveaux différents, entre musique et poésie a toujours été reconnue, de manière tacite, même au delà des théories censées en faire la démonstration. Tout au long de l'histoire, les poètes et les compositeurs ont essayé de définir, avec exaltation et sentimentalisme, cette relation fascinante, laissant parfois de côté la rigueur terminologique du spécialiste. Lorsqu'il décrit le jardin des Plaisirs dans le VII<sup>e</sup> chant du poème *Adonis*, Giovan Battista Marino affirme:

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« Musica e poesia son due sorelle / ristoratrici de l'afflitte genti », tandis que le poète et le librettiste Giulio Strozzi écrivait dans la présentation d'un de ses textes dramatiques, proposé aux théâtres de Venise : « La musica è sorella di quella poesia che vuole assorellarsi seco; quando non s'intendono bene tra di loro, non sono né attenenti, né amiche »<sup>2</sup>. « Le lien de parenté » auquel font référence les deux citations, se manifeste avant tout, par le fait d'avoir accordé à la poésie<sup>3</sup> et à la musique le statut d'arts rythmiques. La rythmicité constitue l'élément essentiel de ce rapport, l'élément qui déterminera les deux correspondances majeurs entre la musique et le texte du livret d'opéra : **les correspondances au niveau de l'expression et les correspondances au niveau du contenu.**

Le premier type de rapport a été mis en évidence en permanence par la littérature de spécialité. C'est toujours le rapport le plus édificateur, qui s'est imposé de manière incisive en tant que premier palier exploité par la musique.

Afin d'exemplifier cette attitude généralement valable, pour les périodes historiques qui font l'objet de notre examen, au moins (le Baroque, le Classicisme et le Romantisme), nous reproduirons deux des analyses de ce genre, réalisées par deux critiques musicaux, consacrées à deux œuvres différentes de Mozart : *Don Giovanni* et *Così fan tutte*.

## 2. Prémices sur les hypostases du sens musical

L'ouverture de *Don Giovanni* englobe, selon Paolo Fabbri<sup>4</sup>, l'exemplification musicale des cinq idées principales de l'œuvre, dont le rôle est d'anticiper le déroulement de l'action. De la sorte, le public avisé est prévenu des moments de tension maximale de l'opéra, des moments qui trouvent leur dénouement *in primis* au niveau de l'expression. L'introduction fera donc référence: 1. aux lamentations du valet Leporello, insatisfait de son statut de gardien de son maître Don Giovanni, qui se glisse toujours dans la chambre de Donna Anna ; 2. à Don Giovanni qui s'échappe, pourchassé par la même Donna Anna ; 3. au surgissement imprévu de son père dans la chambre des deux personnages ; au duel de Don Giovanni avec le père de Donna Anna ; 5 à la mort du commandeur.

On remarque une première articulation au niveau musical par la séparation de l'ouverture, faite par Mozart, en deux fragments distincts caractérisés chacun par des indications concernant le tempo : le premier fragment *Molto allegro*, comprend les actions de 1 à 4 et le dernier, *Andante*, est consacré à la cinquième idée principale.

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<sup>2</sup> Paolo Fabbri in *Libretti d'opera italiani dal seicento al novecento*, a cura di Giovanna Gronda e Paolo Fabbri, I Meridiani, Arnoldo Mondadori Editore, Milano, 2012 (1997), p. LVII.

<sup>3</sup> Le terme de poésie, emprunté ici à la critique littéraire fait référence au texte versifié du livret d'opéra.

<sup>4</sup> Paolo Fabbri, in *op. cit.*, pp. LXII – LXIII.

L'indication *Molto allegro* devient édicatrice pour les quatre moments seulement si on considère l'œuvre en son ensemble. À l'intérieur de cette suite d'actions, la musique intervient:

- sur le plan tonal : fa majeur pour le premier moment, si bémol pour le deuxième, sol mineur pour le troisième, re mineur pour le quatrième;
- de point de vue rythmique : «les signaux sonores» qui soulignent chaque quarte de 1 et de 2, joints aux lamentations de Leporello ; les notes longues et les rythmes saccadés du troisième moment, associés à l'apparition du commandeur;
- le «rythme» phraséologique du texte : les répliques de Leporello s'articulent par l'entremise d'un chant isosyllabique uniforme dans 1, complété par les répliques plus amples, de point de vue musical, d'une Donna Anna à la recherche de l'assassin mystérieux. La phrase emploie des valeurs hétérogènes et est alimentée en permanence par la série de rythmes punctiformes et par la frénésie orchestrale. L'apparition du commandeur est signalée par une mélodie grave, adoptée aussitôt par ce «Don Giovanni caméléonesque», une mélodie qui se caractérise par des valeurs rythmiques modérées et par des sauts d'octave;
- le «rythme» harmonique : l'atmosphère statique de 1 s'anime dans 2 par l'intervention des répliques de Donna Anna. Celles-ci soutiennent, par leur l'emphase, l'apogée mélodique. Après le dynamisme de l'ouverture, les personnages se rassemblent pour un bref tercet qui occasionne une détente harmonique.

Selon E. J. Dent, l'opéra *Così fan tutte* représente «the best of all Da Ponte's librettos and the most exquisite work of art among Mozart's operas»<sup>5</sup>. L'ouverture procède pour Dent par une introduction lente, ce qui nous révèle déjà les deux axes musicaux essentiels de cet opéra, en son ensemble: il s'agit du premier thème introduit par le hautbois, peu relevant dans le contexte général de l'œuvre, mais important grâce aux nuances qu'il apporte, aux détails qu'il offre (le ton nasal du hautbois sera généralement associé au vieillard cynique Don Alfonso). Le deuxième axe est représenté par l'exergue de l'opéra «Così fan tutte!». Nous reproduisons ici l'exemple musical proposé par Dent :

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<sup>5</sup> Edward Joseph Dent, *Mozart's Operas. A critical study*, deuxième édition, London, Oxford University Press, 1966, p. 190.



## Ex. 1

The image shows a musical score for the opera 'Cosi fan tutte'. It consists of two staves: a piano accompaniment on the left and a vocal line on the right. The piano part begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The vocal part begins with a forte (*f*) dynamic and features a melodic line with lyrics. The lyrics are 'Co - si fan tut - te!' and are written below the notes. The score is in common time (C) and the key signature has one flat (B-flat).

Ce moment musical détermine d'abord un rythme *Allegro*, un mouvement plein de vitalité, enrichi par les contrastes entre les solo alertes des instruments différents et le rythme entrecoupé, de haute intensité, des cordes, qui fait référence aux deux chevaliers que Don Alfonso fait protester et à la réplique omniprésente «*Così fan tutte!*». Dent assure que le compositeur avolontairement formulé ces thèmes «creux et insignifiants» [empty and commonplace], sachant que la banalité fortuite n'a pas été le lot de Mozart. De par son sujet, l'opéra *Così fan tutte* prend de l'ampleur et évolue tout en oscillant entre le réel et l'artifice. Ainsi se justifie la position occupée en tête du classement de l'«artificial comedy» dressé par la critique. Don Alfonso et Despina appartiennent à la catégorie de personnages réels. Ce premier est le seul personnage honnête par rapport à lui même et donc le seul personnage vidé émotionnellement, purement rationnel, extrêmement précis et sans mouvements intenses d'âme. Aux antipodes on retrouve les couples d'amoureux, les «personnages pantins», versatiles du point de vue émotionnel, d'où l'habileté avec laquelle ils échangent les masques. Par conséquent, au moment où Don Alfonso fredonne son texte emblématique: « È la fede delle femmine / come l'araba fenice; / che vi sia ciascun lo dice, / dove sia nessun lo sa.»<sup>6</sup> son rire moqueur s'accompagne de la flûte et du basson. En échange, aux deux jeunes amoureux, saisis par la verve du jeu de rôles, s'adjoint le son des trompettes et des tambours. Les clarinettes en triolets émettent des sons majestueux soulignant l'hypocrisie des deux figures féminines principales.

Les fragments musicaux plus lents, inclus dans le *pre-endorfique* textuel, évoluent lentement vers l'*Allegro* passionné des serments et des protestations pour anticiper le départ à la guerre des deux personnages. Ces fragments sont entrecoupés (de point de vue musical) au moment où le mot *amore* est prononcé. C'est grâce à ce mot que s'opère le passage à un rythme lent, subjuguant, accompagné d'une cadence. Les éclats de rire des deux jeunes s'imaginant déjà vainqueurs au moment du pari, sont mis en

<sup>6</sup> *Così fan tutte*, in *op.cit.*, 1, I, p. 891.

relief par le son des violons, tandis qu'aux termes *sospiri, pianti, carezze* – autant des signes de leur confiance en l'amour des jeunes femmes – s'associent les violes. Les moments en *sotto voce* par lesquels Mozart marque certains passages de l'opéra ne sont que des instants d'intimité, pendant lesquels les personnages se recueillent verbalement. Ceux-ci constituent plutôt, vu la thématique, des moments de sincérité, d'abandon des masques, de dialogue libre avec soi-même et de contemplation lucide du spectacle existentiel dans lequel entrent la vanité, les espoirs et la confiance illimitée dans les états d'âme. Toute la vie de ces personnages, telle qu'elle se déroule dans l'intervalle d'une seule journée, avec des sentiments condensés, d'une intensité extrême, qui évoluent entre les sourires sincères et énigmatiques, les protestations et la douleur, se déploie de point de vue musical à l'intérieur de la sonate.

L'absurde et le comique spécifiques aux situations marquées par des sentiments si divers, caractérisent conjointement le texte du livret et le discours musical par l'entremise desquels Mozart a réussi de mettre en évidence les nuances du texte. Le «*double récitatif*» de la séparation, espace de l'absurde par excellence, en est l'exemple. Le bref duo qui lui fait suite apparaît comme un moment infertile incapable d'arracher les personnages au flux des événements. Cependant, l'embarquement des soldats culmine avec un quintet «*of the most exquisite beauty and humour*»<sup>7</sup> selon Dent. Immanquablement, Mozart fait appel de nouveau au rythme de la marche tandis que Don Alfonso, Dorabella et Fiordiligi font leurs adieux par un tercet qui s'accompagne d'un «*susurrement*» de violons.

Chez Da Ponte et Mozart le matériau compositionnel est ainsi structuré afin de permettre à l'absurde et au comique dramatique de se consolider entièrement et pour offrir aux interprètes la possibilité de se faire remarquer par la virtuosité de leurs voix. La jeune Dorabella est surprise dans un moment de désespoir faisant suite au départ de Ferrando, un moment dont la topique du récitatif devient absurde et déroutante («*chiudi quella finestra...odio la luce, / odio l'aria che spiro...odio me stessa, / chi schernisce il moi duol...chi mi consola. / Deh, fuggi per pietà, lasciami sola.*»<sup>8</sup>). Il est suivi par un air<sup>9</sup> qui lui permet de déclarer ses intentions et d'étaler à la fois ses habiletés vocales. Le degré de persuasion sera d'autant plus élevé qu'il s'appuiera sur une musique d'une intensité extrême : «*... starting on a high G flat and slowly descending the chord of the diminished seventh—the chord of all romantic horrors—while the fiddles, who have been*

<sup>7</sup> E. J. Dent, *op. cit.* p. 196.

<sup>8</sup> *Così fan tutte*, in *op. cit.*, 1, IX, p. 901.

<sup>9</sup> *Idem*, p. 902: «*Smanie implacabili / che m'agitata, / entro quest'anima / più non cessate / fin che l'angoscia / mi fa morir. / Esempio misero / d'amor funesto / darò all'Eumenidi, / se viva resto, / col suono orribile / de' miei sospir.*»

supporting her with energetic agitation all the way through, stop in horror until she reaches the perfectly conventional closing phrase.»<sup>10</sup>

Moins tempéramentale par rapport à sa sœur, Fiordiligi se laisse entraînée elle aussi dans une séquence de virtuosité vocale similaire. La différence d'altitude, imposée par la différence d'âge et par l'éducation «à l'ancienne», se retrouvent dans la fermeté des actions de ce personnage pleinement conscient de sa mission et du chemin qu'il doit prendre dans la vie, de la droiture de ses actes. Elle interprétera ainsi un air<sup>11</sup> à mesure des associations faites (son amour est inébranlable tel un rocher devant l'orage), comportant une introduction majestueuse avec des sauts entre les hautes et les basses notes et inversement, une riche colorature et une vivacité qui se prolonge sur la cadence.

Malgré le fait que l'opéra *Così fan tutte* (par rapport à *Nozze di Figaro* et *Don Giovanni*) fût écrit dans une veine plus fruste [«written in a much simpler vein»], sans les éléments conventionnels indiquant le caractère d'opéra bouffe, on est surpris par le développement exceptionnel des moments d'ensemble vocal et par la capacité de Mozart de les mettre à profit pour délimiter les deux classes de personnages. Aussi serons-nous déroutés en observant que le personnage de Don Alfonso – moteur de l'action, dominant l'opéra *da capo a fine* – ne bénéficie que de deux airs brefs et d'un récitatif accompagné. Les autres personnages, en échange, devront attaquer onze airs, six duos, cinq trios, un quatuor, deux quintettes et deux tutti en clôture des actes.<sup>12</sup>

Les récitatifs constituent, en général, des intervalles pendant lesquels le texte quasiment parlé se déploie avec la clarté et l'expressivité d'un discours, en superposant de manière presque parfaite la syllabe et le son musical. Ces récitatifs marquent ainsi le côté épique du théâtre-musical. Don Alfonso revêt l'allure d'un personnage-narrateur ou d'un narrateur-personnage qui exprime ses opinions, qui dialogue avec ses adversaires, qui clarifie les éventuelles confusions de sorte que, l'option pour le récitatif s'y trouve pleinement justifiée.

Mozart semble parfaitement conscient du fait que le comique de cet opéra tient de son sens textuel, augmenté par la musique. Les airs, en échange, représentent le côté féérique, voire lyrique de l'opéra, avec des personnages vivant avec intensité leurs états d'âme, portés à d'amples

<sup>10</sup> E. J. Dent, *op. cit.* p. 196.

<sup>11</sup> *Così fan tutte*, in *op. cit.*, 1, XI, p. 910: «Come scoglio immoto resta / contra i venti e la tempesta. / così ognor quest'alma è forte / nella fede e nell'amor. / Con noi nacque quella face / che ci piace e ci consola, / e potrà la morte sola / far che cangi affetto il cor. / Rispettate, anime ingrato, / questo esempio di costanza, / e una barbara speranza / non vi renda audaci ancor.».

<sup>12</sup> Cf. E. J. Dent, *op. cit.*

examens de la conscience morale. Cette fois-ci le texte devient le prétexte d'une musique qui s'impose avec fermeté, dont les mots et vers redondants ou les mélismes se justifient exclusivement par des raisons musicales.

Les duos tout comme n'importe quel moment d'ensemble vocal traduisent, pour ce qui tient de cet opéra, la coalisation, l'accord, la collaboration et le partage des mêmes sentiments. Le début du deuxième acte pendant lequel les deux sœurs s'estiment, après le duo, prêtes à affronter la grande aventure, est représentatif en ce sens. Lorsque les deux sœurs accueillent instinctivement les impulsions transmises par Don Alfonso on est encore une fois en présence d'une collaboration à l'intérieur de la même troupe de personnages, tout comme au dehors de celle-ci. Ce transfert de sentiments et d'opinions se réalise également au niveau instrumental : les clarinettes qui accompagnent les deux femmes sont remplacées par le hautbois, l'instrument représentatif pour Don Alfonso. Par ailleurs, le retour de Fiordiligi à la lucidité replace en premier plan la clarinette. Elle avoue dans ce fragment, par un récitatif, son amour pour ce faux étranger mais la prise de conscience sur sa déviation se traduit par un remarquable air<sup>13</sup> punitif, ayant la forme d'un rondo. Dent est d'avis que ces parties extrêmement élaborées, composées pour les deux cors d'harmonie qui les accompagnent, sont été en effet des facéties imaginées par l'auteur tout comme celles qui ferment l'air de Figaro «*Aprite un po' quegli occhi*», où triomphent les fioritures.

Les nombreux airs et la récurrence des ensembles vocaux (du duo jusqu'au sextette) rapproche Mozart, toujours selon Dent, du jeune Beethoven. Toutefois, à la fin de l'opéra, on retrouve un air<sup>14</sup> qui, de par son dramatisme naïf, rappelle le dernier Beethoven. En outre, la singularité de ce passage musical s'appuie sur l'emploi conjugué des clarinettes et des hautbois. L'air, affirme Dent, structuré en deux parties restreintes, repose sur deux sujets concurrents. De point de vue musical, ces parties évoluent de la manière suivante: la première partie en do mineur (les clarinettes sont au premier plan), en Mi bémol majeur et ensuite en Do majeur, accompagnée par des hautbois, aux effets délicats, tandis que pour la coda Mozart emploie l'intégralité de l'orchestre.

La fin apothéotique de cet opéra réconcilie tous ceux qui s'étaient abandonnés au jeu vertigineux du *qui pro quo*. Par un sextette formidable, ces personnages donnent des conseils aux spectateurs en présentant la morale: on doit toujours accorder nos actions à la raison et on doit imaginer la vie sous l'aspect d'une comédie pour laquelle le sens de l'humour doit

<sup>13</sup> *Così fan tutte*, in *op.cit.*, 2, VII, p. 937: «Per pietà, ben mio, perdona / all'error di un'alma amante; / fra quest'ombra e queste piante / sempre ascoso, o dio, sarà!».

<sup>14</sup> *Così fan tutte*, in *op.cit.*, 2, IX, p. 941: «Tradito, schermiteo / dal perfido cor, / io sento che ancora / quest'alma l'adora. / lo sento per essa / le voci d'amor.».

rester le repère immuable. Bien que Mozart se soit proposé d'entretenir l'allégresse du spectateur tout au long de l'opéra, son travail ne se détache pas de ce qu'il se propose d'être effectivement: une critique acide de l'inconstance de la nature humaine.

### **3. Quelques prémices sur la mise en œuvre de la signification théâtral-musicale**

Avant le XVII<sup>e</sup> siècle, le but de la musique n'était pas de respecter et de suggérer l'action du récit. À la moitié du XVII<sup>e</sup> siècle seulement, quand l'opéra *comica* et *seria* se furent imposés, le compositeur tourne son regard vers cet aspect. Les brèves analyses que nous venons de faire démontrent que, afin qu'ils obtiennent des résultats optimaux en ce qui concerne la correspondance entre texte et musique, les compositeurs ont dû mettre en œuvre les stratégies dramatiques les plus appropriées, intervenant au niveau de l'agogique, du rythme, du mètre, de la dynamique, de l'accompagnement et de l'orchestration, de l'harmonie, des tonalités, au niveau des ostinatos et des oppositions entre la continuité et la discontinuité du flux musical.<sup>15</sup> C'est grâce à ces moyens techniques que le créateur du discours musical déterminera des articulations internes en opposition permanente, des ralentis ou des accélérations de la temporalité théâtrale, des correspondances entre geste et action et, en fin de compte, l'image sonore.

Il est évident ainsi que nous nous proposons d'examiner ensemble les deux correspondances (au niveau de l'expression et au niveau du contenu) entre le texte et la musique. Nous avons pu observer pendant cette démonstration que le discours théâtral-musical reprend le sens du texte littéraire pour instituer par la suite, par des moyens qui lui sont propres, le sens musical.

On retrouve une preuve extrêmement pertinente de l'intention du compositeur de produire le sens, similaire à l'intention du poète ou du dramaturge (le librettiste, dans ce cas précis), à l'intérieur même du processus créatif. Cette intention est visible par les articulations et l'évolution du texte musical qui subsiste d'une tension à l'autre et qui résiste à sa diminution et à son aboutissement.

Ces règles bien précises agissant au niveau microstructural (nous faisons référence ici à quelques secondes de musique) et au niveau macrostructural (niveau de l'établissement du sens), sur lesquelles se fonde l'étude des disciplines musicales (l'harmonie, le contrepoint, les formes musicales, etc.) se retrouvent également à la base du mécanisme générateur du sens métaphorique dans le texte littéraire.

Cette nouvelle vision sur le texte prend forme par l'analyse des

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<sup>15</sup> Cf. Paolo Fabbri, *op.cit.*

fragments textuels significatifs, selon les théories de la linguistique intégrale concernant *les univers du discours*, *le noyau génératif*, *les quantas* ou *les cadres référentiels* et les *champs référentiels*, conçus et proposés par M. Borcilă<sup>16</sup> en tant que complexe d'unités textuelles sémantico-énergiques qui «instituent» le sens par leur dynamisme et élaborent des mondes textuels à l'intérieur du processus de *poesis discursif*.

On commence par une hypothèse conformément à laquelle le contenu du sens crée à travers le texte «n'a pas d'équivalent dans le monde réel». Il constitue «un monde crée à l'intérieur de ce texte même».<sup>17</sup> Ce monde qui vient de prendre naissance, ou plus précisément la dimension du «monde métaphorique» représente le processus par lequel nous adaptions l'expérience à l'expression, par lequel nous découvrons le sens «en tant que figuration du monde en accord avec l'expression». Cette sortie de *l'univers de l'expérience sensible courante* ne sera jamais l'équivalent d'un abandon, ou d'un oubli, mais restera le fondement, le point de départ du modèle métaphorique, c'est-à-dire de la *poèse discursive* ou de la métaphore au niveau du discours poétique. Tout cela instaure ce que nous vivons au moment de la lecture d'un texte poétique, en pénétrant au centre du processus créatif de la fantaisie et de l'intuition. L'intuition, dans la dynamique de la *poèse discursive* prend naissance, évolue et «fait irruption» par la collaboration de trois stratégies sémantiques : *le diaphorique* ou la tension, *l'endophorique* ou la distension, *l'épiphorique* ou la transgression. L'intuition agit de cette manière pour créer le sens métaphorique textuel de II<sup>ème</sup> type.

Nous avons repris ici la distinction théorique entre *la métaphore significationnelle* (IIA) et *la métaphore trans-significationnelle* (IIB) auxquelles s'ajoutent deux «sous-catégories métaphoriques» ayant le rôle de «finalités métaphoriques» internes du processus créateur de sens :

<sup>16</sup> Pour une perspective d'ensemble sur les théories mentionnées ou auxquelles nous ferons référence en ce qui suit, voir Mircea Borcilă, *Types sémiotique dans la poésie roumaine moderne*, in Paul Miclău, Solomon Marcus (éds.), *Sémiotique roumaine*, Bucarest, 1981; *Idem*, *Contribuții la elaborarea unei tipologii a textelor poetice*, in SCL, XXXVIII, n° 3, 1987; *Idem*, *Lingvistica integrală și fundamentale metaforologiei*, in DR (Cluj-Napoca), nouvelle série, VII-VIII, 2002-2003; Oana Boc, *Universul de discurs și textualitatea poetică*, in *Limbă și Literatură*, vol. I-II, Bucarest, 2003; Lolita Zagaevschi Cornelius, *Funcții metaforice în Luntrea lui Caron de Lucian Blaga. Abordare în perspectivă integralistă*, Cluj-Napoca, Clusium, 2005; Oana Boc, *Textualitatea literară și lingvistica integralistă*, Cluj-Napoca, Atlas-Clusium, 2007; Roxana Munteanu, *Elemente de poezie simbolic-mitică în romanul contemporan românesc*, Cluj-Napoca, Accent, 2012. Nous utiliserons également, en tant que fondement du cadre théorique et pratique, les cours de M. Borcilă dispensés à la Faculté des Lettres de l'Université Babeș-Bolyai de Cluj-Napoca, dans le cadre de l'École Doctorale, 2011-2012.

<sup>17</sup> Le cours de poétique du 27.04.2012 dispensé par M. Borcilă à la Faculté des Lettres de l'Université Babeș-Bolyai de Cluj-Napoca, dans le cadre de l'École Doctorale, 2011-2012.

« plasticisant » et « révélateur ». Cette distinction faite par Lucian Blaga est développée en termes de sémiotique culturelle : «Le processus métaphorique A (« plasticisant ») définira et illustrera donc un code sémiotique culturel *syntactique* vu que la possibilité même de son fonctionnement se fonde sur un modèle du monde analogue au monde phénoménal. D'un autre côté, le processus métaphorique B (« révélateur ») implique sans doute, un code sémiotique culturel de type *sémantique*, dans la mesure où son fonctionnement suppose l'existence d'un modèle de mondes pluri-sémiotisés, ordonnés axiologiquement.»<sup>18</sup>

Ce fondement théorique nous permet de suivre la tentative d'ériger le texte du livret d'opéra en genre littéraire « hybride » dans le contexte des thèses mentionnées et d'y retrouver la dynamique du processus métaphorique de II<sup>ème</sup> type. A l'intérieur de celui-ci «il s'institue, par le sens poétique unique, une *manière d'être*», «retrouvable par la suite dans le particulier», qui «transgresse, irréductiblement, le fondement de la connaissance qu'on a du monde».<sup>19</sup> En d'autres termes, nous pourrions délimiter ce genre liminaire après avoir effectué une série d'analyses sur des échantillons textuels significatifs, appartenant au module métaphorique II.

Ébauché sur une structure métaphorique de type IIB, le livret de l'opéra *Così fan tutte* s'institue en tant que tel à commencer avec la métaphore de la deuxième partie du titre - *La scuola degli amanti*- une métaphore dont le sens est renforcé par le sous-titre –«Dramma giocoso in due atti» -, l'élément paratextuel ayant un effet définitoire sur le code de la composition du livret tout comme sur l'existence du sens. Au niveau du titre on assiste pour l'instant à l'« équation » de deux *champs référentiels*, à la «superposition analogique – disanalogique des contenus»<sup>20</sup> (*la scuola* étant le « fait concret 'a' » et *amanti*, le déterminant 'b'). Nous observerons tout au long de ce sous-chapitre comment cette métaphore se propage au niveau macro-textuel, à l'instar des ondes sonores, et comment elle arrivera à «annuler la signification habituelle des faits, en leur substituant une vision nouvelle», en mettant les significations en suspens pour en proclamer d'autres<sup>21</sup>.

Nous détenons déjà deux éléments de l'équation de Lucian Blaga  $a+x=b$ <sup>22</sup> qui deviendra, fonction des *champs référentiels* et de la dynamique sémantique inhérente au processus de «mélange» des termes a et b,

<sup>18</sup> Mircea Borcilă, *Contribuții la elaborarea unei tipologii a textelor poetice*, in SCL, XXXVIII, n° 3, 1987, p. 187.

<sup>19</sup> Oana Boc, *Universul de discurs și textualitatea poetică*, in *Limbă și Literatură*, vol. I-II, Bucurest, 2003, p. 24.

<sup>20</sup> Lucian Blaga, *Geneza metaforei și sensul culturii*, București, Humanitas, 1937/1994, p. 86.

<sup>21</sup> *Ibidem*, p. 355.

<sup>22</sup> *Ibidem*, 387.

$a+b=x$ <sup>23</sup>. Dans les deux situations,  $x$  indiquera «le mystère», il sera «le functeur», respectivement le résultat qui ouvre la voie vers «l'horizon du mystère». Par conséquent, le *mystère* selon Blaga ne pourra jamais être intégré entre les limites d'une conclusion, mais au contraire, dans la projection d'un «initio» perspectif sur un nouveau monde situé hors du langage : «ce functeur est destiné à marquer, avant tout, l'insertion du domaine translinguistique dans l'équation métaphorique nucléée»<sup>24</sup>. Les stratégies sémantiques par l'entremise desquelles nous identifierons la présence de  $x$ , au niveau macrotextuel, et implicitement au niveau de la macro-métaphore révélatrice, sont, selon les théories poétiques exposées dans les études intégrales : *le diaphorique, l'endorphique et l'épiphorique*.<sup>25</sup>

Le texte du livret d'opéra que nous nous proposons d'analyser  $a$ , de point de vue anatomique, la structure interne d'un texte dramatique. Son «horizon du mystère» est présent «ab initio» grâce aux codes du discours théâtral : l'interférence des perspectives dialogiques et temporelles, le jeu de rôles et le masque.

Après avoir lu le texte on se rend compte que le mystère révélé par la métaphore *La scuola degli amanti* est en effet le mystère de la **vie**, une vie contemplée depuis son angle le plus problématique, celui des états d'âme intenses, des sentiments incontrôlables qui détermineront le **parcours** existentiel des personnages. Le terme « $a$ » *scuola* particularisera ainsi et anticipera le métaphorique par l'institution des entités et des rapports métaphoriques nouveaux: *l'école – la vie – le chemin*. Nous retrouverons les trois éléments, sous des formes multiples, à la fois dans le *diaphorique*, dans l'*endorphique* et dans l'*épiphorique*.

Bien sûr, il nous est impossible de réduire toute la création musicale ou le processus de la création musicale, respectivement littéraire, à ces considérations théoriques, mais celles-ci sont représentatives pour la construction du sens et surtout pour le parallélisme procédural métaphorique du texte littéraire par rapport au discours musical, construit sur les mêmes principes de base: «[...] la détermination réciproque de deux entités qui fusionnent, par l'entremise d'une relation, en une entité supérieure, avec ses sens particuliers»; l'union des contraires [...] qui permet, en vertu de l'omniprésence des rapports de causalité, de plier les tensions musicales et de leur permettre d'acquérir des significations majeures»<sup>26</sup>.

Pour soutenir cette hypothèse nous allons procéder à une analyse

<sup>23</sup> Voir la bibliographie (infra, note 23).

<sup>24</sup> Mircea Borcilă, *Soarele, lacrima domnului*, in vol. I Tohăneanu – 70, Timișoara, Editions Amfora, 1995, p. 100.

<sup>25</sup> Voir surtout Roxana Munteanu, *op.cit.*

<sup>26</sup> Voir Hans Peter Türk, *Armonia tonal – funcțională, armonia diatonică nemodulată*, vol. I, Les Éditions de l'Université Emanuel d'Oradea, 2002.



d'ensemble des moments textuels significatifs pour la productions de texte métaphorique conjointement au discours musical qui les accompagne.<sup>27</sup>

Le moment le plus important du *diaphorique* textuel se manifeste dans le premier acte de la troisième scène (nr. 5), l'aire de l'ancien Don Alfonso, revêtant cette fois-ci la mission de messenger. Il apportera aux deux sœurs Fiordiligi et Dorabella l'ordre de départ sur le front de la guerre des deux jeunes. De point de vue musical ce fragment est caractérisé par un tempo *Allegro agitato*, un mélange très réussi d'indication de la vitesse et d'indices du caractère, pour dénoter la tension du messenger. Son discours annonciateur est saccadé, «essoufflé», ponctué aussi par de nombreuses pauses. Tout cela morcelle le texte musical, parfois même à l'intérieur d'un seul mot. Le désordre est augmenté et soutenu par l'accompagnement orchestral. La tonalité d'ensemble de ce moment est mineure, s'agissant d'un *fa mineur*, plus précisément, considéré comme une tonalité musicale triste, grave. Cet air est représentatif pour la capacité de Mozart de surprendre et de créer une atmosphère ironique et comique (de point de vue pirandellien – la rencontre des deux visages : celui qui sourit et celui qui reste triste) au niveau le plus profond de l'œuvre par le mélange des contrastes (le texte comique, cocasse et la musique sobre, spécifique à un opéra *seria*).

## Ex. 2

Fi. Don Alfonso

L'a - man- te... L'i-dol mi - o... Bar - ba - ro

attacca subito Nr.5. Arie

<sup>27</sup> Nous utiliserons en tant que fondement du cadre pratique, les cours d'Harmonie musicale dispensés par Șerban Marcu, lecteur à la Faculté Théorique de l'Académie de Musique „Gh. Dima” de Cluj-Napoca dans le cadre des études de niveau licence, en 2013.

## Nr. 5. Arie

**Allegro agitato**

D.A. 

fa-to! Vor-rei dir, e cor non ho, e cor non

D.A. 

ho: bal - bet - tan - do il lab - bro va.

**W.A.Mozart, *Così fan tutte*, Premier acte, III<sup>e</sup> scène (nr. 5)**

Le premier moment de *l'endorphique* textuel, correspondant par ailleurs à un affaiblissement de la tension musicale, trouve sa représentations dans la IV<sup>e</sup> scène (nr. 6) du premier acte. En opposition avec le moment précédent, l'émission du texte musical est plus marqué, d'où les pauses de plus en plus grandes entre les répliques des personnages. Maintenant on retrouve une *tonalité majeure* (*Mib majeur*) qui dénote une musique sereine, de la résignation digne. Dans le même cadre, *pre-endorphique* de la fin du texte, on rencontre au niveau musical une *cadence pathétique* en *Sib majeur*, une succession harmonique V-V (moll-dur) censée souligner le mot « seno » (poitrine).

## Ex. 3

Fi.  
fa-te co - re, fa-te co - re, a en-tram-be in se - no im-mer

Do.  
fa-te co - re, fa-te co - re, a en-tram-be in se - no im-mer

Fi.  
ge - te-ci\_ l'ac - ciar, im - mer-ge - te - ci l'ac - ciar.

Do.  
ge - te-ci\_ l'ac - ciar, im - mer-ge - te - ci l'ac - ciar.

**W.A.Mozart, *Così fan tutte*, Premier acte, IV<sup>e</sup> scène (nr. 6)**

La tentative de propulser l'action vers une atmosphère presque complètement exempte des pulsations tendues du *diaphorique* prend forme au niveau textuel et musical avec l'intervention de la servante Despina, un personnage douteux de point de vue moral, oscillant, l'élément qui doit maintenir la liaison entre le masque, le travestissement et l'identité réelle des personnages saisis par le jeu de rôle. L'air de Despina, dans la scène IX (nr. 12) du premier acte, apparaît comme un air éminemment comique, oscillant lui aussi, à l'instar du personnage qui l'interprète: l'air commence en 2 quarts, et passe d'un *tempo Allegretto* à un *tempo binaire* avant de s'étendre vers un *tempo ternaire*, ce qui confère à l'air l'apparence d'une valse.

Ex. 4

De. Men-ti - te la - gri-me, fal-la-ci sguar - di,

De. vo - ci in-gran - ne - vo - li, vez - zi bu - giar - di,

W. A. Mozart, *Così fan tutte*, Premier acte, IX<sup>e</sup> scène (nr. 12)

Ce tempo de danse, de bal, aura le rôle de détendre l'atmosphère au commencement de *l'endorphique*. La fin de l'air comporte de nombreux trilles, symbole musical de la joie et de l'exubérance. Seule ombre: dans le vers «chieder pietà», le geste est perçu comme un sacrilège, une humilité inconcevable.

*L'épiphorique* textuel, magistralement marqué par l'épisode du faux mariage, correspond pleinement à un *épiphorique* musical. La scène IV (nr. 21), deuxième acte, dédiée à ce moment précis est caractérisée par une mesure ternaire, d'un souffle raréfié, *Andante*, dont l'unicité tient de l'emploi exclusif des bois. On assiste à une sérénade de bois, au timbre chaud, tranquille, en *tonalité majeure (Mib majeur)* qui connote, conformément à ce que nous venons de mentionner, la traversée vers un autre univers, différent des univers articulés antérieurement par des moyens musicaux. De point de vue harmonique, l'analyse de la partition révèle une pensée verticale, équilibrée, un développement suivi comportant des fragments qui s'articulent sur des longueurs plus amples qu'auparavant. Cette scène est comme le moment le plus chargé de tension de cet opéra, un moment lyrique, de rêverie, qui rappelle le départ à la guerre des deux amoureux. Ce qui relie les deux moments c'est, en effet, la barque transformée en

symbole de l'accès à une autre partie de l'univers. Mais le discours musical est plus fluide maintenant, grâce aux figures d'accompagnement.

## Ex. 5

The musical score consists of two systems. The first system shows the vocal entries for Ferrando (Fe.) and Guglielmo (G.) with their respective lyrics: "Se - con - da - te au - ret - te a - mi - che, se - con - da - te i". The piano accompaniment is shown below. The second system continues the vocal lines with the lyrics "miei de - si - ri;" and the piano accompaniment.

**W. A. Mozart, *Così fan tutte*, Deuxième acte, IV<sup>e</sup> scène (nr. 21)**

Après avoir fait l'analyse d'ensemble de l'opéra *Così fan tutte* nous avons pu remarquer le fait que les airs ont une intensité maximale, qu'il s'agit des passages qui transmettent les sentiments les plus profonds et, par conséquent, les moments de tension maximale qui correspond, et ce n'est pas un hasard, aux fragments du livret, soit par le *diaphorique*, soit par l'*endophorique* soit par l'*épiphorique*. Ces fragments se font remarquer par leur approche technique et par l'ampleur prise par le côté féérique, en tant que tensions primaires ou en tant qu'atténuations de cette tension ou bien comme défaite de celle-ci.

Bien que le texte littéraire ressemble à un prétexte (par rapport aux morceaux du récitatif où il est prioritaire), à un matériau facilement maniable, capable de modifier sa structure selon les exigences musicales, il reste en effet – et même plus, c'est le sens métaphorique institué – «la source d'inspiration» du compositeur. Son intention sera de reprendre le sens produit par le texte (à l'exception des éléments d'expression fructifiés en détail) et de le recréer par la musique. On pourrait appeler sans réserves ce procédé soitré-création, re-production, re-semantisation, re-métaphorisation ou bien double semantisation, double métaphorisation.

Aussi oserais-je proposer une réorganisation de la formule définitoire de la *métaphore trans-significatiionnelle*  $(a+b) = x$ . Le mystère de la création du théâtre-musical sera dévoilé par une réduplication des termes de l'équation qui deviendra, grâce à la syntonie entre le texte, vu comme le porteur du mystère, et la musique, également porteuse du même mystère (la manière d'exprimer les deux univers discursifs étant différente):  $(a^2 + b^2) = x^2$  vs.  $(a + b)^2 = x^2$  ou  $2(a + b) = 2x$ .

C'est grâce à cette modalité consciente qui opère avec le support d'une inspiration artistique extraordinaire que nous assistons à un véritable processus d'amplification du mystère et d'articulation du sens métaphorique «révélateur». S'il commence avec *communiquer avec soi-même*, il se déploiera vers *communiquer avec l'autre*, un processus qui préserve le mystère tout en le communiquant et en le révélant à *l'autre*.

Traduit par Andrei Lazăr Ioan

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## VIABILITY OF DIDACTIC PRINCIPLES IN CONTEMPORARY PIANO EDUCATION

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**SUMMARY.** Our paper aims at developing a system of ideas meant to bring about excellence in the performing act, both from the perspective of the performing soloist, and in the light of the educator and trainer of young musicians, endowed with higher professional skills. In the context of our preoccupations and propensity for instrumental didactics, we have formulated the guiding lines and principles for a *novel* piano technique, from a contemporary perspective. We have outlined a *model* of interdisciplinary approach, complemented and enriched with disciplines such as biology, anatomy and physiology, biomechanics, acoustics, psychology, semiotics etc. returning therewith to the importance of didactic principles, shedding upon them the light of today's significances for piano education. We have submitted the main goals of the didactic process in the field of piano art, establishing accordingly, premises, conditions, accomplishments and perspectives in terms of evaluation within the instrumental didactics process, particularly highlighting the self-assessment skills.

**Keywords:** interdisciplinary approach, didactic principles, instrumental didactic process

Crystallized over time and constantly brought up to date, by their adapting to ever-changing social-historical conditions, didactic principles have constituted for specialized musical education, strong anchors, to support the firm theoretical orientation of a practical activity, endowed with manifest experimental, practical features. Modern pedagogy restates the general character, the normative character, the dynamic character and the systematic character of didactic principles. This is why we need to permanently relate to these general rules, with a view to building a development strategy afferent to our didactic approach, placed on solid bases, long verified by the multiseccular pedagogic practice, even if (and, perhaps, precisely because) we tend towards a personal approach,

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advocating for originality, in the field of musical-instrumental didactics. Therefore, we formulate the following viewpoints on the statements unanimously accepted by the pedagogical community, expressed through the *ten didactic principles*.

### **1. Principle of the scientific character inherent to education**

Albeit our studying an artistic field par excellence, science is fully present in the continuous activity of didactic persuasion. We support and implement the scientific organization of the educational process, we ensure the rigorous scientific character of the knowledge transmitted to pupils and students and we endeavour to embed in their consciousness the scientific rigour, the permanent control of reason over the complex process of performing-related musical creation. We are convinced that genuine artistic performance cannot be fulfilled in the absence of thorough scientific substantiation, from multiple perspectives, through interdisciplinary approaches.

### **2. Principle of the applicative character afferent to education**

refers primarily to the general requirement for education to prepare humans in view of their social integration, turning them into active and useful members of society. The current conception on the artist's role encloses his/her intense openness towards real world, his/her beneficial descent from higher spheres, from the category of spiritual elite isolated in the ivory tower, into the community with whom (s)he keeps up a two-way communication, absolutely necessary to his/her career as concerto performer. In the light of this principle, learning not only represents information acquisition and storage, but also equally assumes their usefulness, their real functionality. In other words, learning goals do not stop at *to know*, but particularly mean *to know* and *be able* to do something coherent, useful and beneficial, with the acquired knowledge. Old pedagogy drastically distinguished between the theoretical and practical character of education. The two approaches were firmly delimited, and musical school was considered first and foremost a specific training, of practical character. Amid the general musical education, thoroughly studying an instrument was primarily reckoned practical activity, as well as special skilfulness, acquired through the empirical transmission of the teacher's or professor's experience to the pupil or student, through hard study that consisted in practicing, in repeating until saturation, segments of skills. Modern education aims at enhancing both the theoretical background and the importance of practical activities. Nevertheless, the necessity to ensure the balance between information and their practical application speaks for itself. Therefore, the piano teacher/professor will endeavour to educate and train the pupil/student, endowing the latter with all theoretical aspects that underlie the accurate performance of a musical

piece, with the necessary knowledge for understanding style, epoch, technical, instrumental characteristics etc. All aforementioned information serve to better transpose in practice, an accurate and convincing performance.

**3. Principle of intuition or correlation between sensorial and rational** posits that the act of knowing must rely on the pupils' direct contact with objective reality. According to this principle, learning must be provided with a practical-intuitive character. In the old-school approaches, the role of intuition was disproportionately great as against the role of logic, whereas modern education grants intuitive learning and knowledge its proper place, yet balanced and enhanced within complementariness. Of our days, the conception on the **unity between intuitive and logic, between sensorial and rational, between concrete and abstract** prevails.

Learning is known to be a complex process of awareness, which relies on a sensorial basis. On the other hand, the act of thinking is successfully resorted to, with a view to achieving the mediated knowledge of reality. Thinking is notional, as a consequence of its operating with abstract categories, logical symbols, generalized ideas and significations. They are attained by conceptualizing information, by complex mental activity that results in notion configuration and crystallization. Conceptualizing reality data, generalizing rely on the contact with real objects and phenomena, on structuring mental schemes and *interiorizing* them.

Deeper nuances, further specifications are called for, with respect to the role played by intuition in the notion-formation process. In the light of traditional research, intuition was considered indispensable in the early stages of knowledge, and was meant to supply the images which, after adequate processing, would generate notions. In line with modern conception, **intuition is present throughout the process of knowledge**. Perceived images underlie the elaboration of reasoning, syntheses. On intuiting an object or a phenomenon, the pupil or student is receiving it through his/her senses, and at the same time with his intellect; in other words, with his overall cognitive experience, with the addition of the new impressions. This process is crucial for perceiving the artistic object, in our field of study and research, for auditory perception.

Representation is a dynamic phenomenon of active and creative combination between the impressions emerged at a certain point and prior cognitive experience. Within this process, impression not only represents a stage of knowledge, but also develops as active, continuous process. A characteristic of this process is that the concrete impression of image is in close connection to the rational part of the phenomenon. Here, intuitive images appear not only as simple sensorial impressions, on entering in direct contact with real life, but also as outcomes of a complex cognitive

action of selection, organization and processing, applied to perceived elements. In the aforementioned, the sensations and operations of reasoning participate alike.

Jean Piaget, promoter of genetic psychology, posited and demonstrated that the fundamental element of thought did not consist of images and their representations, as believed by the representatives of traditional psychology, but of mental-activity models, to wit operational structures. Hence, notions are not formed as a result of the simple impression of images on pupils' minds; but, first and foremost, the concrete operations are performed, which are afterwards transposed at mental level.

By this new perspective, intuition retains its importance, yet occupies another position. As a consequence, the priority goal no longer implies obtaining the greatest possible volume of images, in the pupils' minds, on the objects and phenomena of the surrounding world. Nowadays, there is about the quality afferent to the emerging notions, as this quality does not depend on the number of configured representations, but on how they are structured, within the mental schemes, into operations, as well as on how they are transposed on his/her mental level. In this light, it is very important that didactic materials, scores and musical-instrument methods contain, by their structure, stimulatory elements for intellectual operations, driving them into the act of knowing. The teacher/professor holds the important part of activating guided observation, of favouring the formulation of problems, as well as moments of reflection, occasions for interpretation.

All disciplines studied in school implement the principle of the unity between intuitive and rational, yet each resorts to specific ways. In terms of age cycles, likewise, this principle is applied in differentiated and nuanced ways. Hence, at young school age, the notional system is being built solely by intuition. As we move into the human being development, the role of reasoning, mental operations is on the increase and gradually prevails on intuition. Nevertheless, under no circumstance, any of the two components acts alone or by oneself. For the piano education, throughout tuition, the enhancement of both sides is of the utmost importance. An efficient, even proficient, piano education cannot be attained without permanently resorting both to intuition and reasoning. Stimulated to personally solve as many problems of a musical nature, in the musical pieces under study, pupils and students will develop and enrich their intuition, which facilitates their access to the rational comprehension of the senses inherent to the score. In this way, in the piano professor's pedagogical practice, as well as in all fields of high-quality learning, Immanuel Kant's idea, according to which *intuition deprived of reason is blind, and reason deprived of intuition is barren, dry* proves once again its validity.

**4. Principle of the active and conscious nature specific to education** also known as *principle of the active and conscious knowledge acquisition*, implies the requirement for pupils to appropriate their subjects to learn through active processing, by themselves, so as to succeed in understanding them, in grasping their essential features.

Contemporary society, a society of information and awareness by definition, is characterized, inter alia, by the rate of modification and amplification of the knowledge from variegated fields. In order to successfully cope with the current informational boom, pupils need be moulded from early ages, in terms of a sustained and systematic effort to conduct research, to fully comprehend the phenomena they face, to enhance and systematize the acquired knowledge, actively integrating them in their personal experience portfolio. In the traditional education system, pupils would learn by simply taking the information taught by the teacher, whereas modern school places the pupil in the forefront, in that (s)he is the focus of attention, having to achieve investigation, research, processing and evaluation activities. (S)he performs these activities independently wherever possible, throughout the learning process, being helped, assisted and guided by the teacher. Modern psychopedagogy highlights the indissoluble connection between learning and development. The more the pupil's psychic processes are involved in the act of learning, the more conspicuous his/her progresses at developmental level will be.

Active knowledge-acquisition calls for deep understanding. This means that knowledge will be activated, that the pupil/student will penetrate the essence of the phenomenon under consideration, that (s)he will establish causal connections between elements, that (s)he will be able to frame a notion into its afferent class, within its particular adequate system.

There is worth mentioning that Jean Piaget spoke of the *integration into a structure*, to present the act of knowing in education as a process of integration. Withal, the scholar referred to the process of accommodation as *modification of the assimilation schemes according to each new situation*. He explained that new knowledge were not summatively added, but were integrated into the pupil's system of knowledge and experiences. The successive modification of the assimilation schemes, with a view to integrating the new knowledge into personal experience, leads to gradually penetrating into the essence of the objects and phenomena, to grasping the connections with other categories of objects and phenomena. This process guides the apprentice to full understanding. He proves to have consciously appropriated knowledge, when assimilated information become functional, in other words, when (s)he can operate therewith by analyses, comparisons, transfer, and apply them in unknown situations.

Learning is an individual activity which, in the light of modern school, supposes active attitude, personal effort. The pupil investigates, (s)he

organizes the material and actively participates in his / her own development. The teaching staff members are preoccupied with helping pupils *learn how to learn*. Nevertheless, first and foremost, there is very important for pupils to understand the goal and consequentiality of learning. Therefore, they need gradually develop, throughout aging, the motivation for learning and education. In early stages, there is an extrinsic motivation, which develops into an intrinsic motivation, along with the promotion of school cycles. Internal reasons take shape and clarify simultaneously with the personality-formation process, with the intellectual I- operation development. Intrinsic motivation is activated by exercising various types of learning, resorting ever more to those types that require intellectual mechanisms. *Receptive-reproductive learning* and *intelligible learning* progressively give ground to the kinds of *operational learning* and *creative learning*, which involve intellectual activity in the highest degree.

The cultivation of the ***principle on the conscious appropriation of knowledge, skills and abilities*** results in the development of the initiative spirit and the independence spirit, of the curiosity for research and investigation, of the reasoning and speaking skills, of the ability to use the already acquired personal experience, to solve theoretical and practical problems, to practically apply the theoretical acquisitions. At the same time, the pupil will learn to express logically, concisely and aesthetically the results obtained after cultivating the types of operational and creative learning. For the piano professor, it is of the utmost importance to find by himself/herself, in addition to practical exemplification on the piano, the appropriate words to express and explain some technique-development processes, as well as some principles governing the musical-performing art. By communicating the above-said processes and principles to his/her pupils or students in an age-specific and accessible form, the teacher or professor also creates a verbalization model for the complex processes afferent to the piano art, which model the pupil or student model will appropriate and (s)he will seek, in his/her turn, with his/her own powers of phenomena grasping the and expressing the comprehended notions, to explain he goals (s)he sets and the sonorous ideal (s)he tends to attain etc. Verbal communication is an essential part of conscious and active learning, in the framework of the two-way relationship apprentice/tutor, pupil/teacher, student/professor, within the piano education. My personal experience fully confirms this pedagogic desideratum.

In conclusion, ***the principle of the active and conscious pupil/student participation in the educational process*** conveys the actual essence of learning in a modern view and decisively contributes to the formative efficiency of education. For the piano teacher/professor of our days, the judicious application of this principle is capable of significantly

raising the quality of the educational process, because, under his/her competent guidance, the pupil/student will succeed in discovering, by his/her own powers, the characteristic features of the musical pieces under study, their content, as well as the means to optimally solve the technical difficulties of the score/musical text. Hence, the teacher/professor exercises his/her mentorship, relying on the relation of active-cooperation with his/her younger partner who, far from blindly listening to the orders and dispositions of the former, or from imitating him/her, participates and takes initiatives for the purposes of his/her own formation. In this way, (s)he learns to formulate and solve problems related to his/her musical-instrument study, is passionate about the performance accomplishment, about the very process of the piano repertoire learning.

**5. Principle on the thorough appropriation of knowledge, skills and abilities** ensures that the knowledge, skill and ability base acquired throughout the learning process is kept and reactivated, wherever needed. The information store must be persistent over time, thoroughly assimilated and, at the same time, mobility need characterize the reproduction of the data accumulated by the pupil. With a view to correctly applying this principle, the pupil must be endowed with the necessary techniques for acquiring, consolidating and reactivating the knowledge and skills to be assimilated for each studied discipline. Thorough assimilation will be thereby achieved throughout the learning activity, from the early contact with new knowledge, on through completion, advanced study, to their integration within ever more comprehensive systems. In this way, in the pupils' and students' competence portfolio, ever richer connections will establish, meant to store, to selectively and systematically reactivate, with a view to reproducing these acquisitions. The enhancement of the functional connections between knowledge items, their stabilization within the system occurs by *repetition*, which is applied during each lesson, in some enhancement, consolidation sequences, as well in recapitulation, review and systematization specific lessons. Logical, creative repetition should prevail, which assumes connecting newly acquired knowledge to the previous ones. Each discipline requires its specific modalities of knowledge repetition, enhancement and consolidation. In terms of piano study, conscious and creative repetition is an essential procedure to repertoire assimilation.

In conclusion, the ***principle of thorough appropriation*** requires pupils to assimilate the new informational acquisitions so as to creatively use them wherever necessary, throughout their subsequent professional activity. This rules out superficial instruction, which is characterized by learning "in assault", at examination time, as such a learning results in equally rapid oblivion, in confusion, in a feeling of insecurity, which induce a

discomfort of uncertainty. The subjects to learn will be organized and systematized by logical units, with synthetic conclusions and schemes. The learning material must be judiciously selected, with focus on the essential. The process will be triggered by the pupils' comprehension of long-term knowledge, by their repetition in specific ways and then by knowledge verification, systematic practicing, with the final result of knowledge consolidation, of newly acquired information enhancement, by individual, rhythmical, sustained, motivated, responsible study.

**6. Principle of systematization and continuity in the educational process** reflects the requirement for the learning contents, as well as for the ways of organizing one's activity, to follow logic principles, to comply with a system targeting and ensuring continuing progress. In terms of content, the information to be assimilated ought to be logically and gradually organized, the intellectual processes and operations need be programmed and the skill-formation actions should be scheduled.

First and foremost, the curriculum disciplines need be judiciously selected. Therewith, the content of each discipline must be organized at internal level. Knowledge will be systematized in ever more complex structures, according to the model of the *ideas anchor* evoked by D. Ausubel. This approach will result in mental ordering and overview of the world in pupils' consciousness. Systematization also means continuity, consequence in information acquisition, so that the acquisition of the knowledge at a certain level should constitute solid basis for higher-level knowledge. Information organization by the logical criterion pursues the elaboration of a learning plan. The more logically and progressively the learning contents are ordered, the easier and safer the notional system of some science is acquired, which leads to the gradual deployment of mental operations. In this way, newly acquired knowledge are gradually integrated into mobile systems, capable of being restructured, resulting in higher-level structures, of broader scope.

In terms of continuity, today's society increasingly faces the problem of **permanent education** or **continuing formation**. Contemporary world is characterized by the rate of change, specific to the knowledge paradigms, to the social organization and structuring forms. Today's youth need be prepared to successfully comply with change, with system rupture etc. The issue of the continuity affecting all lifelong learning organization forms is ever more stringently raised in training youths from and for all disciplines. Specifically, musical performance bears the seal of mobility. A good instrument player is also a lifelong learner. This is an intrinsic feature of the profession. (S)he incessantly accomplishes his/her personal learning techniques and procedures, accepting withal his/her colleagues' good

ideas, useful suggestions, as well as beneficial influences from any other activity, even from personal experience. There is about an unlimited sphere of innovation, of creative attempts, of personal, individual syntheses. A high-performance instrument player is continuously progressing and transcending his/her ever more higher limits, aiming at attaining the excellence of the live artistic act, taking place in concert, with audience.

The piano professor obeys the rule of continuously improving, refining, perfecting oneself. The vocational-education exigencies are ever higher; the problem of the pupils' and students' yielding higher performance becomes ever more complex, in the context of contemporary life. Such challenges compel a good teacher/professor to enrich his/her methods, approaches, to incessantly reformulate his/her professional objectives. Nevertheless, the piano teacher from the optional, leisure-time education, ought to continuously adapt his/her ways of working with pupils. Firstly, (s)he should be particularly inventive in motivating his/her pupils towards complete, active learning, so that latter might enjoy music, yet without abdicating the requirements of pedagogic honesty. Then, (s)he must be particularly inventive in forging rapid, simple, efficient solutions for the pupils to manifest interest in the chosen musical pieces to study, without great investment of time and effort, which the amateur apprentice only possesses in limited quantities. A good teacher/professor manages to provide high-quality musical-instrumental education to pupils/students at all piano-development and genetic musical-endowment levels. (S)he ought to be educated and trained to efficiently work with apprentices of all ages, from the younger ones to enthusiastic elderly. Modern pedagogy sets high standards to the didactic act professed with subjects of all ages and receptivity levels. It is a challenge successfully faced, in terms of initial and continuing education for piano teachers/professors, by means of special working modalities.

**7. Principle stipulating the observance of the age specificities and individual particularities** supposes, first and foremost, the thorough awareness of the child's psycho-physical features, at various stages of his / her development. This principle pursues the didactic-activity deployment, in compliance with dynamics of the relation between development and learning.

The development of the child's psychic-structure in line with the evolutionary tendencies, the interaction between psychic processes within the educational process – all these aspects are in close connection to the learning mechanisms and to the functions fulfilled by education throughout the development of human personality. The attainment of superior structures, at all levels of the child's psyche, as well as the elaboration of new structures is governed by learning and practicing. Development directly depends on learning.



In line with the *stadial theory* in terms of child development, formulated by Jean Piaget, each child represents an individuality, (s)he possesses a structure and a level of the psycho-physical features, of the various personal endowments, in a unique and unrepeatable form.

The compliance with the individual differences between children, the distribution of the tasks, rhythm and working modalities based on each child's possibilities represents a consequential principle. For the piano education, it stands for basic lawfulness. I myself can attest, based on my own experience of having worked with young-age pupils to master's students, that I have obtained from each the maximal performance level, by formulating expectations, by requiring efforts and results adequate to the age and individual genetic endowment, I can prove that I have intensely worked, approaching sensitive, complex set of problems with exceptional children, achieving genuinely amazing outcomes, on presenting them, in an accessible way, pretentious systems, such as schenckerian analysis of scores.

**8. Principle of accessibility to knowledge, skill and ability,** derived from the principle above primarily refers to the content of the educational process. According to this principle, there is absolutely necessary to adapt the difficulty level characteristic of each task, to the age specificities and individual particularities, which supposes the transmission of knowledge in line with each pupil's level of understanding; withal, there being promoted, enhanced and stimulated the effort directed towards comprehension and assimilation, manifested by subjects. In the learning process, one should not avoid difficulties; on the contrary, one ought to courageously cope with them and overcome them by personal effort successfully guided by the professor. In the classroom, the learning material must be processed and submitted by teaching staff so as to be accessed, assimilated, by natural effort and to produce rich formative effects. Throughout the lessons, the teacher/professor will approach and deliver in a clear-cut and accessible way the content of the problems under consideration, will explain in a simple and appropriate manner the notions, rules, definitions. (S)he will make sure, in each lesson stage, that an adequate feedback has been achieved. Our personal practical experiences confirm that we can teach highly complex musical pieces for piano, to pupils/students with superior capabilities, even if the problems they raise allegedly surpass the normal age-specific possibilities. Success is conditioned by the teacher's / professor's adequate didactic strategy, by his/her sharing out the tasks and by assisting the pupil/student in his/her effort towards understanding and coping with difficulties in full awareness, out of free will.

To synthesize, **the principle of accessibility** supposes the pupil be capable to solve a learning task under normal conditions of psycho-physical

effort. There will be considered a) pupil's / student's age b) the volume of knowledge and skills to be assimilated for a particular discipline – both overloading and under-loading will be avoided, as well as the unilateral presentation of the learning material, c) guidance of the individual study, so that the tasks might be fulfilled, in other words to be concrete, realistic, d) rhythm of explanations, so that it might be followed by pupil/student, being adjusted by teacher / professor to this effect, in view of optimal perception.

A few rules stemmed from practical experience, whose validity has been established over time and whose application and observance are recommended, are of the utmost importance to increase the accessibility of the learning material. They are: **to learn following the path 1) from concrete to abstract; 2) from nearby to faraway; 3) from unknown to further unknown; 4) from particular to general; 5) from simple to complex; 6) from simple to difficult.**

I will mention, in conclusion, the requirement expressed by Comenius with respect to the role of music in the pupil/student-moulding process in school: "Everything accessible to hearing should be rendered available for hearing".

**9. Principle of instructive learning**, of the unity between instruction and education, stipulates that, in addition to scientific information, the pupil / student must be offered perennial, humanist values, constants of humanity. The educational process ought to display exemplariness, representativeness, with the final aim to mould a human personality which interweaves performance, ethics and professional deontology. The school will promote models to follow and will stimulate the current and future society's civic activism.

**10. Principle of optimistic hypothesis** supposes the teacher / professor always see the bright side of the child's personality, and treat the latter not as an underage underdeveloped being, but as human being in formation, with particularities for each developmental stage. The tutor / mentor must be exigent, rigorous, exacting; yet inspirited by love for children and youth, by respect and solicitude towards pupils/students, whom (s)he ought to consider collaborators and younger friends. Pedagogic optimism must be a frame of mind underlying the full deployment of the evolutionary path followed by the young artist or piano teacher/professor. The pedagogy of optimism helps us overcome obstacles, problems, crises and failures, which we should face as challenges and opportunities for progress.

As a consequence, by the set of problems under consideration and by the vision upon the aforementioned, we purposed in this approach to forge the way through to success, of this *musical-instrumental* educational process, which should meet today's expectations and particularly the

expectations of the future audience, upon the manner of forming artists endowed with multiple skills, capable of promptly coping with rapid changes, malleable and open to innovation, creative, yet provided with a solid set of basic values meant to ensure further evolution, in perennial perspective, for the musical art.

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## SOME PSYCHO-PEDAGOGICAL CONSIDERATIONS ON MUSICAL EDUCATION

CĂLIN DRAGOȘ<sup>1</sup>

**SUMMARY.** Nowadays, the educational system faces multiple challenges regarding pupils' education, whether socio-human or professional education. Music education is the oldest component of Romanian pedagogy, highlighting values which have been structured throughout the years and represent not only cultural and historical facts, but the elements of a world outlook. It is then compulsory to present the real, correct aesthetic education within the educational system. Music teaching has had serious, acknowledged impact on artistic, humanistic, moral, civic, intellectual education. The importance of these aspects requires broader historical and cultural investigation. The full pedagogical and ethical meaning of meta-knowledge is developed in a didactic and epistemological context. As a means to acquire knowledge and strategies for success, meta-knowledge is a factor in pupils' identification within their culture. It is used in relationship with the other, by producing a set of knowledge research and knowledge building. In this way, students can progress from music consumers to music users and producers, knowledge and aesthetic taste gatherers who strive for ideals and beauty.

**Keywords:** Education, Music, System, Challenges, Knowledge, Aesthetics

Nowadays, the educational system faces multiple challenges regarding pupils' education, whether socio-human or professional education. Attempting to offer as much information and broad knowledge, school tends to inhibit the students' harmonious development. Subjects are increasingly numerous and complex, and children are less willing to learn and at risk to abandon school and learning, because of information overload. If you stop to watch pupils on their way to school, something strikes you, wherever you are: most of them are listening to music! Music is a constant presence in youth life, it has practically grown into a social phenomenon. But does school teach them about music? What do youngsters know about the art of sounds? What relationship do they form

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with music? Music is a way of expressing oneself, but to have access to its language one needs a facilitator, a teacher and some classes, just as one does in the case of art – literature, for instance. Music is not a lesser art than literature, an art studied for several hours a week, from primary school to the end of high-school! Paradoxically, few pupils still read nowadays, but all listen to music, in what seems an attempt to compensate for the disinterest of the educational system in a very valuable subject, an important part of universal culture. From the 2<sup>nd</sup> to the 7<sup>th</sup> grade, there is a music class a week in the curriculum, and this class lasts for just half an hour (!?! ) in the 8<sup>th</sup> grade. In primary school, music is taught by the primary school teacher, who does not have special training in teaching music. As a consequence, the result of teaching is practically null. In the 5<sup>th</sup> grade, pupils do not even have elementary knowledge of music. In high-school, music is a compulsory subject in humanistic studies only, for half an hour a week, in the 9<sup>th</sup> and 10<sup>th</sup> grade, and this is where the study of music stops. And yet ... Music education is the oldest component of Romanian pedagogy, highlighting values which have been structured throughout the years and represent not only cultural and historical facts, but the elements of a world outlook. It is then compulsory to present the real, correct aesthetic education within the educational system.

Education has been an essential part in society, and art has been a fundamental, irreplaceable means for ennobling humans. Since ancient times civilizations have developed ideas and concepts about art and the relationship between art and humans. The pervasive idea is that without using art's educative value there can be no moral improvement in man or society. Music, visual arts, literature or the performing arts have always have educational impact and have been strongly influential in consolidating and developing human qualities, such as sensibility or conscience. In the same time, those are important factors in balancing and improving one's personality.

The history of Romanian musical pedagogy has not have a smooth ride, but the important landmarks for the future of this teaching sphere are there. Music teaching has had serious, acknowledged impact on artistic, humanistic, moral, civic, intellectual education. The importance of these aspects requires broader historical and cultural investigation. Music teaching has been heavily supported by great European and Romanian pedagogues, philosophers, historians, writers and men of letters in general. From this perspective, it is desirable that the result of research be not only a contribution to Romanian pedagogical history, but our culture's history, in general. Harmonizing music pedagogy with general pedagogy, through enterprises of general pedagogy prominent figures in aesthetic and music education, through promoting its representatives among education researchers and theoreticians, are some of the steps in developing this

field. In support of the idea of complementarity of various music fields, let us give the example of children's folklore study by ethnomusicologists and educators but also by composers writing children's scores. The study of children's folklore has been seen as an important part of Romanian folk music and as introduction to various other folk genres and species. There have also been attempts to establish a relationship between Romanian children's musicality and what Constantin Brăiloiu called 'the previous life', and George Breazul, 'the musical psychology of the Romanian child'.

Great representatives of Romanian musical pedagogy started from children's need for music and the necessity to pay attention to this education, in the spirit of millennia-long traditions. In the same time, music pedagogy offers specific data for getting to know children, psychology and pedagogy receiving valuable input into otherwise intangible spheres.

George Breazul, a great pedagogue, does not propose to teach a kid about music, but to introduce the child to this wonderful world and get him interested in listening and making music. A preoccupation with teaching music to all pupils, from pre-schoolers to high-schoolers, confirms the cultural and social importance of this field of pedagogy.

Authentic education requires communication between educators and the pupils. The teaching-learning relationship between a pupil and his teacher is a two-way process, at a conscious level (interpersonal communication) and unconscious (affective) level. Asking questions in class, looking for answers, saying where they can be found, directing pupils to explore new tracks, all suppose teachers' availability and flexibility.

An important request in contemporary teaching is group work. Pupils know what this approach means in relational terms: words addressed to every single one of them, time given to all of them. A constructive approach supposes dialogue making the pupil aware of the intellectual or material means he will have to employ to reach a certain objective. Mediation and interaction are fundamental to this process. The pupil builds knowledge himself, but he can only reach that knowledge by building a relationship with others. In this way is created in a small group socio-cognitive conflict, the driver of true learning.

Within aesthetic education, music education has an important role, and so does the one guiding children towards acquiring good taste, valuing arts and great creations. It is only by direct contact with the most authentic values of religious, popular and universal music that young generations can be helped against pseudo-cultural or kitsch phenomena, and this is especially true in moments of aesthetic, axiological, moral crisis, which must be counteracted through spiritual order, where music has a major part. This is only possible by changing the merely decorative role of this subject, after centuries of due consideration in school. If history is to cast

light on the future being born of the past, if our history of pedagogy is to be reconsidered, then the history of music pedagogy has to contribute to acknowledging and retrieving the most valuable traditions in order to create culture. These traditions have confirmed major preoccupations and results acknowledged theoretically and practically, didactically and methodologically, in order to contribute to the development of a complex spiritual life in the youngest generations.

Education, like other sectors, tends to change its technology, following trends in industry, Nowadays school faces an explosion in learning means, starting with the simplest, traditional ones, and moving on to the most complex, which have started a new teaching revolution, together with content and didactic strategies.

Teaching and learning means represent the set of auxiliary, traditional and modern set used by teachers and pupils to transmit and acquire knowledge and skills, but also evaluate results obtained in the teaching-learning process. They support teachers' explanations and demonstrations, contributing to the increase in the efficiency of teaching and the solidity of acquired skills. They evolve with the development of science and technology and their evident results contribute to the improvement in education. Let us remember the functions of education: cognitive, formative, aesthetic, professional orientation and training, teachers' training through teaching methods in the Romanian school.

The following are used in the music lesson:

- Teaching means, by the use of apparatus or installations, art books, maps, photos, displays, song collections;
- Technical teaching and communication means: visual (photos), audio (records, radio shows), audio-visual (films, videos), audio-motor (musical instruments or pseudo-instruments: drums, pipe, tambourine, xylophone, piano, and so on).

These means can be used as follows:

- Before new knowledge communication (preparing the apperceptual basis), becoming the basic elements of fundamental ideas within the lesson;
- During knowledge communication, by use of simultaneity and succession;
- After knowledge communication, to support and synthesize the previously taught elements;
- During the testing of knowledge and acquired abilities and skills, to correctly evaluate the accomplishment of lesson objectives and methods taught.

Starting from the idea that use of educational content, respectively the circulation of culture as a specifically human binder ensuring the

various generations' unity of conscience, constitute one of education's goals, the teachers attempt to accomplish this following the quickest, most efficient ways. The assimilation of culture cannot ignore the implications of using certain instruments. According to didactic principles, intuition, conscious, active learning, link between the theory and practice, sound learning, accessibility of teaching and aesthetic education, during music lessons traditional teaching means (the book, the blackboard) can be combined with modern, visual means (listening, conversation, exercise, explanation, demonstration).

'Living music is a basis for musical ear which should not be educated as a goal in itself beyond music understanding and living ... Psychologically, we cannot proceed to educate the ear without emotional perception, because this emotional aspect is the very trait of this human activity, musical art; that is why the musical ear needs to be perceived as emotional hearing'<sup>2</sup>

Teaching as a creative process involves the teacher as a mediator between the pupil and the surrounding world. He needs to link students' answers to teaching strategies. There is complex interaction between deep knowledge of the subject and pupils' knowledge.

The teacher needs to acquire this balance between his obligations towards the subject and towards his students, in an interactive, creative approach. The necessity for permanent dialogue and collaboration among various subjects' pedagogues, exchanges, are all landmarks in an interdisciplinary approach. In a pluralistic, democratic, flexible, stimulating, creative cultural context, a transfer of structures (ideas, languages, methods, techniques and so on) takes place permanently, which will contribute towards reciprocal enrichment.

In creative education, we need to take into consideration the development of manipulation techniques that various actors can use. It is necessary to get students acquainted with independent work, after they have acquired the necessary experience and knowledge to create their own platform towards various possibilities. Trainers need to be able to invent strategies to overcome difficulties; didactic innovation can be planned or occasional. But teachers' efforts need to be remarkable.

Aesthetic education overlaps with intellectual education by developing observation, imagination, flexibility in thought and originality in triggering superior motivations. There is complex interaction with moral education, with strong impact on moral traits (behaviour, attitude). Physical education is influenced by aesthetic education objectives and means

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<sup>2</sup> B. M. Teplov, (*Psihologhia muzikalnih sposobnostej*), pag. 190, cf. C. A. Ionescu, (*Music Education*), Bucharest, Editura Muzicală, 1986, pag. 163.



(hygiene, sports games, dance, gymnastics). There is an organic relationship between teaching's aesthetic principle and the current requests to increase the output of didactic activity.

Numerous works by psychologists and sociologists show the relationship between meta-knowledge (an activity referring to the student's self-representation and responsibilities), school performance and motivation. Students who are successful are able to anticipate, operate conscious decisions on their activity in relation with their aim, become aware of their mistakes, know how to ask for help, instead of refusing any help from the teacher by saying 'I do not understand a thing'; they are aware of transfers, can use strategies, mainly because they know they have acquired these strategies; they know what they know and what they do not and what is left for them to know.

The full pedagogical and ethical meaning of meta-knowledge is developed in a didactic and epistemological context. As a means to acquire knowledge and strategies for success, meta-knowledge is a factor in pupils' identification within their culture. It is used in relationship with the other, by producing a set of knowledge research and knowledge building. In this way, students can progress from music consumers to music users and producers, knowledge and aesthetic taste gatherers who strive for ideals and beauty.

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## MUSICAL EDUCATION VERSUS MAN OF CONTEMPORARY SOCIETY

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**SUMMARY.** The achievements and use of the new technologies provide contemporary education with a new structure of the social requirements. Owing to the social progress, education has become much more active, an operating factor of progress, preparing people according to the requirements of the future society. Music education prepares the individuals to understand and adequately adapt to the contemporary social culture and, through specific actions, it ensures the formation and development of their cultural creativity. Along with the other forms of art, music contributes to the society's cultural continuity and stability. In addition, it gives birth to a vigorous dynamic interaction between the members of a group sharing the same national, religious, cultural or ideological identities. Music plays an important part in contemporary education, as part of the human culture, as a powerful means of emotional expression and interpersonal communication, as an expression of national, religious and cultural identity, as well as a means of contact, communication and exchange between different cultures, nations and religions, as a means of recreation, entertainment and aesthetic enjoyment.

**Keywords:** music, education, society, contemporary, man.

Education is a means of passing on the cultural values, production experience and social conduct to future generations. It is not merely a preparation for the upcoming life, but life itself.

The achievements and use of new technologies provide contemporary education with a new structure of social and human requirements. Thanks to the social progress, education has gained a far more active pace, turning into an active factor of progress and preparing the man in accordance with the requirements of the future society. The alert pace of today's society requires that the pupil assimilate knowledge that is as selective and concentrated as possible. Given the necessity to update to the new requirements, new teaching tools, methods and techniques are emerging.

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The new methodologies aim at increasing the intellectual potential and they put emphasis on the pupils' effort in discovering the laws of the real world through observation, investigation, experimentation and the drawing of conclusions.

The rapid changes occurring in today's society have contributed to a broadening of school education, by completing it with spontaneous education (which is not organized within the social-cultural environment) and with the organized education during off-school hours. All these help broaden the scope of knowledge and contribute to the formation of the contemporary man.

What role does music play in shaping the personality of today's society?

Music helps people become cultivated personalities. It shapes people in the sense of helping them adjust to the conditions and specificity of the cultural existence. Music education helps people to understand and adequately adjust to the contemporary social culture and, through specific actions; it ensures the formation and development of their cultural creativity. As an art and science, music is part of the human culture, as well as a part of the society's everyday life. As Gilles Deleuze used to say: "The traces culture leaves imprinted on the human spirit cannot be erased; man is "doomed" to culture and its permanent "mark" is education" (Antonesei, L., 1996, p.19). Music influences people by making the most subtle waves of their spirit vibrate, shaping and developing their artistic imagination and creativity. It is a form of expressing and releasing the human emotions. Recreation and entertainment are dimensions of music that directly influence the spiritual education of the individual. The musical experience is a source of unique joy and delight, able to color up the monotony of everyday life, also helping us to use our spare time creatively. This creativity is quite important nowadays, when young people have a growing tendency to isolate them from society, preferring to spend endless hours in front of the TV set or find refuge in the virtual world of the computer.

Music has a great power of communication. All those who have been part of a musical ensemble, a choir or an orchestra have definitely experienced this communicative dimension of music. Furthermore, the constitutive elements of music such as melody, rhythm and dynamics play a decisive role in the primary form of human communication, that between a mother and her baby. The fact that music plays an important part in the emergence of the first signs of communication gives us reason to assume that it is going to continue to be important in human communication, all through our lives.

Music represents playing with musical sounds and, as any other game, it can be for a single person or for a group; it can also be an intellectual or a physical game. Playing is a natural necessity of both

children and adults. It exercises the mind and body, it creates a feeling of pleasure; it entertains and relaxes people, making them feel creative and developing their sociability. Through the musical game, the child enters the world of music without effort. By learning the language, they develop their imagination, creativity, their senses and feelings and discover their own way of expression, in accordance with their personality.

In preschool education, music helps the children develop their thinking, their acoustic-phonetic perception of sound, their kinetic activity, as well as improve their memory and love for study. As an art and form of communication, it can be a fertile land for developing a strong connection between the members of a social group.

The melodies' words clothe the sounds of music, giving them a much deeper meaning, enriching communication through musical models, symbols, notions and socio-cultural meanings.

Often, some people draw the wrong conclusions in saying that language is the sole system of expression through symbols, forgetting the fact that music is the route through which we can symbolically represent a whole.

Aside from its connection with our mind and emotions, music has a direct influence over the human physical activity. The vocal and instrumental performances contribute to the development of the motor and breathing apparatus, ensuring a better oxygenation of the blood. Playing an instrument, learning the musical concepts, music history and literature, etc., all these contribute to the overall development of the human intellect, creativity, aesthetic taste and moral qualities. Performing in music is a form of creativity that unites the mind, the body and the emotions.

Over the last few years, an in-depth research has been made on how to approach music in the process of education and its influence upon improving the pupils' performance and behaviour in school. It is undoubtedly interesting to analyse the results of the psychologists' research, who have been investigating on whether music has the capacity to improve the activity of some complex brain functions and those of the pedagogues' research, who are more interested in the performances gained by pupils, after a musical audition. At the 1994 Congress of the American Psychological Society, a group of researchers from the University of California presented their conclusion, after several experiments on adults and preschool children. Their conclusion was that the human brain works better when it is somehow connected to music – whether its owner is the interpreter or the listener of that music. Music fortifies the brain's activity centres.

According to Francisc Rauscer, one of the authors of the study, there is a close connection between music and the delineation of space. Rauscer and his colleagues made an experiment with college students,

who, after listening, for 10 minutes, to a part of the Sonata for two pianos in D major by Wolfgang Amadeus Mozart, were submitted to an IQ test related to classifying objects in a given space. The results were better than in the group of students who hadn't listened to that Mozart piece. A similar experiment was conducted on 84 students, who were divided into 2 groups. One of the groups listened to the same Mozart piece before starting the experiment. The group who had listened to Mozart before solving the tests produced much better results than the other group, which had not listened to it. Researchers believe that listening to Mozart's music awakens the nervous circuits that the brain uses for the perception of space and for a much more effective learning of mathematics, geometry, architecture, linear drawing and chess. The experiments described above have also proven that the impact of Mozart's music upon the human brain lasts for maximum 15 minutes, after which time the difference of performance between the two groups disappears. In order to see whether music could have a permanent influence upon the human brain, the researchers from the University of California conducted another experiment with preschool children. Out of the thirty-three children that were selected, twenty-two took music lessons systematically, for 8 months. The results of the research showed enhanced abilities in the brain functions of the children who had studied music. As a result of this research, professor Allistar Smith introduced an experiment project in the UK schools, according to which math classes were being conducted while listening to Mozart, Beethoven, Chopin, Brahms, etc., in the background. The results were as follows: the 6th grade pupils who had studied math for 3 months while listening to Mozart made considerable progress in terms of intellect and behavior, as compared to the non-listening pupils. Thanks to this project, there was discovered that the music of Chopin and Brahms, if listened to during class hours, helps the pupils to concentrate better. Also, Beethoven's music induces them a state of calm. Paul Sydney, the music teacher from the school where these experiments were conducted, states that, although it is still early to draw a final conclusion on whether to make such a project permanent, the children seem to respond to music – they are much calmer and patient. In 1997, Don Campbell, the author of nine books, released the book "The Mozart Effect", which has largely been accepted ever since and it is now being used in 19 countries. In his book, Campbell presents evidence regarding certain sounds and rhythms that affect the human being, both mentally and spiritually. Moreover, he reveals his opinions regarding the way in which music helps improve memory, enhance resistance and patience and facilitates the learning process.

A series of polls made by musicologists have confirmed the positive impact that systematic music education has in the development of cognitive abilities, in cultivating critical thinking, in socialization and emotional

adjustment, both in general and in the particular case of education. According to the researchers, music is a valuable instrument in the intellectual development of preschool children. It contributes to an improvement in performance and in the speed of acquiring knowledge. Music has a direct effect upon the brain, influencing the child's behaviour and it can help the education process and the achievement of its goals.

The 21st century is looking for new opportunities for education, as the latter needs to meet the requirements of our times. The teachers of today are expected to prepare a new generation for a world in which everything changes at a fast pace; they must develop the youngsters' flexibility, resistance, creativity and cooperation, in this overall changing environment, as well as their ability to accept diversity. In this regard, music and art, in general, are the major force. By using the power of art, the music teacher, who embodies two souls – that of an educator and that of an artist, can teach the pupils to find refuge and peace in music. He/she can train their creative thinking and freedom of expression, as well as teach them to feel the beauty and aesthetics in everything, by promoting cooperation and social interaction, in an era of alert competition and stress.

Music, together with the other forms of art, contributes to the society's cultural continuity and stability. Moreover, it generates some vigorous dynamics between the members of a group with common national, religious, cultural or ideological identities.

As part of the human culture, as a powerful means of emotional expression and interpersonal communication, as an expression of national, religious and cultural identity, or as a means of contact, communication and exchange between different cultures, nations and religions and as a means of recreation, entertainment and aesthetic enjoyment - music plays an important role in today's education.

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## **LA RELATION ENSEIGNANT – ELÈVE / ETUDIANT DANS LE CADRE DU PROCESSUS INSTRUCTIF-ÉDUCATIF D'ÉDUCATION MUSICALE**

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**SUMMARY.** After an experience of over 40 years of musical education, acquired in musical schools and high schools, and, during the last 18 years, in higher education institutions, we would like to bring to light a few principles that inspired us in our work with the pupils and with the students. From the very beginning, we considered that the relation between educator and educated is essential when carrying out the teaching activity in the artistic domain. The few failures we recorded were caused by external causes, unrelated to the teaching process: the lack of native talent as far as the pupil/student was concerned, the family's lack of interest for the artistic aspects, defectological elements, poor health, etc. In the age of the modern communication means, the relation teacher-student has acquired new meanings: the educator needs to master the new technologies, to use his/her musical knowledge and techniques in order to highlight teaching strategies focused on the interests, preferences and aptitudes of the person who is being educated. The principles of modern teaching promote a democratic relationship, of learning through cooperation, which motivates and captivates the pupil's/student's attention for study, getting him/her to discover by himself/herself patterns and methods of solving different musical problems. To conclude, a positive attitude, based on modern teaching techniques, will determine the pupil/student to have a rigorous school trajectory, focused on performance and implicitly on professional musical success.

**Keywords:** instructive-educational process, educator, information flow, communication, teaching techniques, performance, didactic approach.

### **1. Bref historique de l'enseignement musical en Roumanie**

On sait bien que l'Eglise Orthodoxe a joué un rôle particulièrement important dans la vie politique et spirituelle de la société roumaine, cela

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conduisant à la délimitation et à la cristallisation d'un enseignement musical de type byzantin. De la durabilité des écoles de musique vocale de l'Eglise spécifiques au culte orthodoxe sur le territoire roumain parlent des grandes personnalités de la musicologie et de la pédagogie roumaine, tels : O.L.Cosma, Gh. Ciobanu, C. Brailoiu, G.Breazul, N.Iorga.

Ainsi, au XV<sup>e</sup> siècle on en signale trois. Ce sont des écoles où un grand nombre d'enseignants ont déroulé leurs activités, créant les premiers manuels et méthodologies d'enseignement de musique (à côté de ceux de peinture, calligraphie, littérature) et qui ont mis leur empreinte sur l'école musicale roumaine. A la construction de ces écoles de chantres ont contribué deux grandes personnalités mentionnées par l'Eglise Orthodoxe Roumaine, à savoir : Sava de Buzau (martyrisé en 372), attesté comme le premier chantre de l'histoire de la musique roumaine et Niceta (336-414), évêque de Remesiana et auteur de chansons religieuses, théoricien, éducateur. Le professeur universitaire docteur V.Vasile les considèrent comme étant « deux repères des premiers siècles du Christianisme [...] l'enseignement musical (roumain) commence au moment de l'organisation de la vie religieuse. <sup>2</sup>»

Un autre moment crucial pour l'enseignement roumain a été l'apparition des premiers manuels scolaires, qui ont fait le passage de l'enseignement de la musique par l'écoute à la sémiographie pneumatique byzantine, un rôle spécial revenant au réformateur I.Cucuzel (XIII<sup>e</sup> siècle).

L'école de chantres (appelée « Scoala de psaltichie » par N.Iorga) est connue dans la littérature de spécialité comme « la plus ancienne institution d'enseignement du passé culturel roumain attestée par les documents. <sup>3</sup>»

Entre le XV<sup>e</sup> et le XVIII<sup>e</sup> siècle apparaissent les premières collections de chansons ecclésiastiques, ayant le rôle de manuel, mais qui contenaient aussi des brefs éléments de méthodique (*Lectionarul evanghelic de la lasi* – manuel pour les chantres de lasy, attesté comme le plus ancien ouvrage musical roumain, *Octoihul / Octoéchos de Macaire, Triodul Pentecostar / Le Triode-Pentecostaire* édité à Targoviste par le diacre Coresi). L'activité des écoles de chantres de Putna (1493), Braşov (1495) attestées par les documents comme étant les plus anciennes écoles de chantres, celles fonctionnant auprès des monastères de Cozia, Neamt ou en Valachie, ont contribué à la réouverture et consolidation de bien des écoles créés auprès des monastères, des évêchés, des cours princières et des cours de boyards pendant la période d'avant le XIX<sup>e</sup> siècle, lorsque les premières

<sup>2</sup> Vasile, V. - Pagini nescrise din istoria pedagogiei si a culturii romanesti. O istorie a invatamantului muzical. (Pages non écrites de la pédagogie de l'histoire et de la culture roumaine. Une histoire de l'enseignement de la musique ) EDP, R.A., Bucuresti , 1995, p. 36

<sup>3</sup> Idem, p.37

écoles musicales réelles apparaissent par la réouverture des écoles de musiques et déclamations de la Société Philharmonique de Bucarest (1834) et du Conservatoire Philharmonique de Iassy (1836). Après ce moment important, la suprématie de l'Eglise décroît au fil du temps, laissant la place à un enseignement laïque consolidé à travers différentes réformes et lois de l'enseignement roumain (Gh. Asachi, P. Poni, S.Haret, C.Anghelescu jusqu'à la réforme curriculaire de 1999 laquelle situe le processus didactique sur les nouvelles fondations européennes.

## **2. Le professeur – un manager et partenaire de la démarche didactique**

On connaît bien, et les pédagogues et la pratique de l'école l'ont démontré : la relation professeur-élève est un facteur déterminant dans le processus instructif-éducatif, les deux étant en fait les protagonistes principaux du complexe processus éducatif institutionnalisé. Le flux informationnel entre émetteur (professeur) et récepteur (élève) doit dépasser le stade mécanique, inerte, d'offre d'informations, et se transformer dans un système de communication vivant qui poursuit de faire vivre des vécus et des conduites affectives, qui cherche former des capacités, des aptitudes et des manifestations tempéramentales qui dépassent le simple flux informationnel. Surtout maintenant, à l'époque de pointe de la technologie, de l'internet, les enfants et les jeunes ont besoin d'être impliqués de manière active dans l'acte didactique, afin de développer leurs capacités de communication. On constate de plus en plus souvent que les jeunes communiquent oralement assez difficilement, s'exprimant à la légère à l'écrit.

L'acte éducationnel a un rôle particulièrement important, étant déterminé par la personnalité de l'enseignant ; la personnalité doit se manifester fortement dans le cas des enfants et de manière moins forte dans le cas des jeunes. Autrement dit, l'implication de l'éducateur dans le processus instructif-éducatif doit être inversement proportionnelle par rapport à l'âge de l'élève. Dès le plus jeune âge, l'élève doit être « enseigné » à apprendre, c'est-à-dire le professeur doit mettre à sa disposition les « instruments » de travail permettant à l'élève de se défaire petit à petit de la tutelle de l'éducateur<sup>4</sup>.

Le système de communication enseignant-élève doit avoir un caractère bilatéral, basé sur les intérêts, les préférences et les aptitudes des jeunes. Par exemple, dans le cadre des classes d'éducation musicale, il y a des élèves qui ne sont pas très doués du point de vue musical et évitent les activités qui nécessitent le chant vocal. Dans ce cas, l'enseignant doit impliquer l'élève dans des activités où l'enfant peut se

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<sup>4</sup> Neuhaus, H.-*Despre arta pianistică (Sur l'art pianistique)*, Ed. Muzicală, București, 1960, p. 76.

débrouiller : des exercices de rythme, des jeux didactiques musicaux, accompagnements rythmiques, portefeuilles, auditions musicales etc.

A l'époque des techniques modernes de communication, le rapport professeur-élève a acquis de nouvelles qualités, l'enseignant devenant mentor dans le processus de consolidation et valorisation des connaissances acquises par les élèves d'autres sources (télévision, internet, spectacles, concerts, etc.)

Dans cette nouvelle situation, l'éducateur lui-même doit s'initier à ces techniques nouvelles pour les utiliser dans l'activité didactique et les valoriser du point de vue pédagogique et musical. L'utilisation des techniques modernes spécifiques de l'éducation musicale détermine à son tour des changements dans l'activité de l'éducateur concernant la planification calendaristique, la maîtrise des nouvelles méthodologies, la valorisation des connaissances offertes par les nouveaux moyens didactiques, le réglage des performances scolaires, la délimitation de stratégies individualisées centrées sur l'élève. Tout cela donne aux élèves la chance de se détacher progressivement de leur dépendance par rapport au professeur, d'acquérir les habitudes nécessaires pour l'auto-instruction, côté complémentaire du processus instructif-éducatif et d'éducation musicale.

Les relations de communication acquièrent des aspects complexes à partir de l'activité d'enseignement, laquelle se combine avec différentes attitudes de la part des élèves : passive, d'écoute et de réception des informations, jusqu'à la liberté totale de la part du professeur. Concernant les types de relations enseignant-élève dans le processus didactique, Kurt Lewin a mis en évidence trois types de relations: autoritaire (l'enseignant s'impose totalement), libre et démocratique (de coopération).<sup>5</sup> Pourtant, dans la pratique scolaire, on continue de rencontrer, malheureusement, des types de relations dans lesquelles l'enseignant impose son autorité excessivement ou le flux communicationnel manque de consistance, ce qui conduit à une participation (écoute) passive de la part des élèves.

Les principes de la didactique moderne promeuvent la relation démocratique, de coopération, laquelle entraîne et capte l'attention et l'intérêt des élèves et des étudiants, stimule le travail, les mettant dans la situation de redécouvrir les connaissances et de cultiver leur esprit scientifique. Ainsi, le processus d'apprentissage se transforme, à travers des activités dirigées, grâce au transfert d'information, dans une vraie activité de connaissance.

En même temps, l'enseignant (de musique) doit devenir en quelque sorte un chercheur toujours à la recherche, non pas pour découvrir nécessairement des aspects sensationnels dans le processus instructif-

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<sup>5</sup> Radu, I. T. - *Teorie și practică în evaluarea eficienței învățământului (Théorie et pratique dans l'évaluation de l'efficacité de l'enseignement)*, București, EDP, 1981, p. 314

instrumental<sup>6</sup>, mais de trouver les modalités adéquates par lesquelles l'élève/l'étudiant puisse résoudre ses tâches didactiques.

### **3. L'importance de la relation enseignant - élève dans l'enseignement musical instrumental**

L'enseignement musical instrumental se déroule dans des écoles, lycées, universités ayant un profil vocationnel et diffère totalement par rapport à l'enseignement musical de masse par cela que les classes d'instrument ont lieu individuellement et non pas avec un groupe/classe d'élèves. Cette particularité met son empreinte sur l'entier processus instructif-éducatif, la relation enseignant-élève étant une relation spéciale, dans les deux sens. L'éducateur a la possibilité de connaître son élève sous tous ses aspects (caractère, personnalité, conduite, aspects psychophysiques) pouvant influencer dans une très grande mesure le rendement scolaire de son élève.

L'activité didactique dans l'enseignement instrumental se déroule sous deux aspects également importants du point de vue de l'obtention des performances instrumentales :

- l'aspect purement professionnel de transmission des connaissances et de formation des habitudes techniques-interprétatives ;
- l'aspect affectif concrétisé dans la relation spirituelle-affective entre l'enseignant et l'élève.<sup>7</sup>

Les deux aspects se conditionnent réciproquement, étant dans une relation d'interdépendance. La manière dont l'enseignant déploie ses tâches didactiques (sérieux, exigence, professionnalisme) influencera positivement l'attitude de l'élève par rapport à l'éducateur et implicitement le travail à l'instrument. Un enseignant moins exigeant, moins impliqué dans son travail déterminera, chez l'élève, une attitude négative, de manque d'intérêt par rapport à l'instrument. Il y a bien des situations dans les écoles et les lycées (et même universités) vocationnelles où les élèves demandent le transfert de son enseignant à un autre, nouveau, soit en raison des conseils musicaux non-performants, soit à cause de la communication, qui laisse à désirer. Et les exemples pourraient continuer.

L'attitude froide, distante de l'enseignant par rapport à l'élève déterminera le dernier à avoir un comportement similaire et une aversion par rapport à l'enseignant, et influencera de manière négative le travail à l'instrument.

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<sup>6</sup> Răducanu, H.D.-*Bazele metodice ale comportamentului profesor de pian, (Les bases méthodologiques du comportement de l'enseignant de pian)*, Ed. PIM, 2004, p. 8

<sup>7</sup> Boghici, C.-*Specificul formării deprinderilor instrumentale la violoncel, (Les caractéristiques spécifiques de la formation des habitudes instrumentales au violoncelle)*, Ed. Macarie, Tgv, 2003, p. 86

La relation indestructible entre enseignant d'instrument et élève peut être décrite de manière succincte comme dans le schéma suivant :

Attitude de l'enseignant :

- positive--élève--travail à l'instrument--succès--performance ;
- négative--élève--travail à l'instrument--éche--manque de performance .

#### 4. Conclusions

Dans le processus de transmission des connaissances et de formation des habitudes musicales-interprétatives, l'activité de l'enseignant de musique est une activité complexe et variée, qui parfois ne peut pas être encadrée dans des moules préétablis. L'enseignant doit être créatif chaque fois, et s'adapter aux particularités d'âge et individuelles des élèves, être préoccupé à la fois du côté instructif et de celui affectif-attitudinal, éduquer l'élève/l'étudiant par et pour la musique, pour les vraies valeurs.

A la réussite de la démarche didactique contribue, non dernièrement, le profil moral irréprochable de l'enseignant, mais aussi l'enthousiasme et le talent qu'il a pour l'activité didactique. Tout cela se manifeste par l'amour pour les enfants/jeunes, par l'intérêt et l'enthousiasme avec lequel l'enseignant désire faire de chaque élève non seulement un bon instrumentiste, mais aussi un bon musicien.<sup>8</sup>

Un bon pédagogue se met au service de l'élève, lui offrant toutes les connaissances dont il a besoin et toute son expérience. « Le degré dans lequel l'enseignant accomplit ses missions formatives et éducatives est directement proportionnel aux qualités qu'il possède. »<sup>9</sup>

Traduit du roumain par Mihaela-Cerasela Enache (Bănică)

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<sup>8</sup> Spiridon, M.-*Orizonturi ale pedagogiei muzicale. Principii de bază în studierea unui repertoriu pianistic, (Horizons de la pédagogie musicale. Les principes de base de l'étude du répertoire de piano)*, Ed. Nona, Piatra-Neamț, 2007, p. 11

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## JANKO, THE FOLK OPERA LISZT NEVER WROTE

MÓNIKA IVÁNYI-PAPP<sup>1</sup>

**SUMMARY.** On the basis of his extant correspondence, Liszt planned composing an opera with Hungarian scenes and titled it *Janko, der ungarische Rosshirt* (*Janko, the Hungarian horse-herder*). The libretto suggests that the opera fell into the category of the folk play, a short-lived popular performance of the time, concerning its subject, characters, structure and music. Although he had consulted with librettists, he did not write a single line of the opera. The history of the opera could end here, but one of his composer colleagues Anton G. Rubinstein (the Russian Liszt) composed music on the basis of the libretto and called it *Kinder der Heide* (*Children of the Moorland*). Are there historical or musical traces of handing over the libretto? Could references to Hungarian music be found in Rubinstein's music? And, is the 'creation' of a mixed category, the specific class of *folk opera* involved?

**Keywords:** opera, stage works, 19th century music, couleur locale, folk play, Franz Liszt, Anton Rubinstein.

Creating works in almost all fields of music, Liszt showed restraint only in the case of the opera, although he had very close ties with this kind of music.<sup>2</sup> In his virtuoso period, his improvisations, variations and fantasies composed on the basis of opera melodies opened a new path in the public acceptance of operas. In Weimar, as a conductor of the court, he gave outstanding performances.<sup>3</sup> In his dramaturgical writings, he proves his skills, and in his old-age opera reminiscences he produces evidence about his clear vision of this kind of music. And, the compositions in the 1840's could qualify as sketches for an opera – while at the same time as one of

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<sup>2</sup> Adrienne Kaczmarczyk, *A parafrazistol az operaig es vissza – Liszt: Sardanapale* (*The way from the paraphrase to the opera and back – Liszt: Sardanapale*), in: *Magyar Zene* (Hungarian Music) 2001/3 August, volume 39, pp. 287-299

<sup>3</sup> In eleven years, he conducted altogether forty-seven operas. Mentioning only the most significant ones, those of Mozart, Rossini, Meyerbeer, Wagner and Verdi.



his prestigious Hungarian researchers<sup>4</sup> says – they mostly imply that Liszt was attracted by opera as a category of music. From his correspondence, the plans of several operas emerge,<sup>5</sup> but as well-known, he only has one completed work from his childhood. His only opera is *Don Sanche, ou le château d'amour*<sup>6</sup> written at the age of 13. Considerable skill was required to compose music for the sensationalist libretto<sup>7</sup>. The boy, who has learnt French for four months only at the time, speaks the language well already,<sup>8</sup> and this is why he was actually requested to write the opera. And, although the libretto applies almost all possible tools of the theatre,<sup>9</sup> making the composer's task difficult, the young composer clears this hurdle easily, through amply flowing melodic invention. And yet, an understandable distance from the subject is evident, because it did not inspire the young, almost toddler author<sup>10</sup> and therefore the opera disappeared from stage after four performances.<sup>11</sup>

Later on he also experimented with an opera: from the work identified by Liszt as an Italian opera and originally intended for the Kärntner Theatre in Vienna under the title *Sardanapale*<sup>12</sup>, a draft of 111 pages is extant from 1845–51. Composing music for the *Sardanapale* libretto<sup>13</sup> based on Byron's poems carries the characteristics of Italian opera adaptations from the 1840's, but with the richness of harmony, it is well ahead of its time. Other analysts think that they have discovered the

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<sup>4</sup> In her paper mentioned above, Kaczmarczyk discusses Liszt's relationship to the opera.

<sup>5</sup> In a collection, see Kaczmarczyk: op. cit. footnote 8

<sup>6</sup> *Don Sanche* or *the castle of love*, the first performance of which was on 17 October 1825, five days before Liszt's 14<sup>th</sup> birthday.

<sup>7</sup> The libretto is a cavalcade written by the two contemporary authors Theaulon and De Rancé on the basis of an 18<sup>th</sup> century poet's medieval tale. The not so fortunate libretto was defended by the authors exactly by saying that it enabled the composing of multi-faceted music. See Walker, Alain, *Franz Liszt 1 The virtuoso years 1811–1847*, translated by Judit Racz Budapest, Zenemukiado (Hungarian Music Publishers), 1986, 136.

<sup>8</sup> Walker: op. cit. 124. Adam Liszt's account about Liszt's language skills.

<sup>9</sup> Such as a peasant dance, Cupid descending from the sky, a stormy scene, battle, funeral procession and a final ballet. See: Searle, Humphrey, Winklhofer, Sharon: *Franz Liszt*. in: *Early Romanticism: Chopin, Schumann, Liszt* (= New Grove monography), translated by Judit Racz, Budapest, Rozsavolgyi and Partner Publishers, 2010, p. 214

<sup>10</sup> So far there has only been just one other child prodigy, Mozart, who managed to write an opera at the age of 13. Walker: op. cit. 137.

<sup>11</sup> There were mixed reviews by critics who were enthusiastic about Liszt; the magazine *Almanach des Spectacles* gives the best summary in 1826: "we have to treat this performance with understanding". Walker: op. cit. 1. 137.

<sup>12</sup> *Sardanapale*, opera seria en 3 actes. Scenario. The libretto is known from the draft of a French prose dated 9 December 1846. See more extensively in Kaczmarczyk: op. cit. 292.

<sup>13</sup> The libretto is probably the work of the French writer Jean-Pierre Félicien Mallefille. (About the complicated history of creation: Kenneth Hamilton, *Not with a Bang but with a Whimper: the Death of Liszt's Sardanapale*. Cambridge Opera Journal 8/1, March 1996. pp. 45–58)

stylistic characteristics of Bellini, Meyerbeer, and in fact Wagner's *Rienzi*.<sup>14</sup> Liszt gave up the plan of composing the opera in 1852, and a factor contributing to this fact could have been the difficulty of making himself independent from the closeness and greatness of the two giants of opera and musical drama, Verdi and Wagner.

In the written documents of an exhibition staged by Maria Eckhardt under the title *The Hungarian Music Theatre of Liszt and His Age*<sup>15</sup>, she mentions a "less known, but interesting and important fact", "an opera with Hungarian scenes that Liszt planned, but never wrote". Not a single line of the opera titled *Janko, der ungarische Rosshirt*, i.e. *Janko, the Hungarian horse-herder* has been found, and yet it opens the door to exciting connotations.

Like all composers, Liszt obviously also intended to write a great opera which would have laid the foundations for his appreciation as a composer and for raising him to the rank he deserved. The success of an opera largely depends on the quality and creativity of the libretto. Finally, Liszt found a libretto which could have been suitable for his identity and his totally romantic self, and which could have had a plot nicely matched to his Hungarian roots and also to the gipsies, as well as to the revolutionary ideal of musical freedom and poetry. Although we do not know much about the relationship between Beck and Liszt,<sup>16</sup> by studying Beck's biography, we get a glimpse of Liszt's ideas about gipsies and Hungarians, and a more complete picture of his own identity.

According to his biographers<sup>17</sup>, the basic traits of the works written by Karl Isidor Beck<sup>18</sup> are his respect for nature and his love for freedom, which are supposed to stem from his childhood years in Baja, Hungary. At that time he has wandering a lot in the town and environs, where he met frequently and had a close relationship with gipsies *representing the freedom ideal of romanticism*. This is the time when the standard image of 'trouble-free gipsies' living in the outskirts of town is imprinted on his mind. Although his family wanted him to become a physician, he devoted his Vienna studies mainly to learning literature. In Vienna he made friends with his countryman, the great contemporary poet Nikolaus Lenau and received

<sup>14</sup> Searle –Winklhofer: op. cit. 214.

<sup>15</sup> Maria Eckhardt, *The Hungarian Music Theatre of Liszt and His Age. Exhibition in the Franz Liszt Memorial Museum*. Muzsika (Music) magazine, December 1998, volume 41 No. 12, p. 19.

<sup>16</sup> Raabe and Walker only mention his namesake who was the first Lohengrin of the Weimar premiere. Otherwise he worked as a confectioner, and later on became the master baker of the Vienna emperor's court again (Raabe, volume 1, 113, Walker volume 2, p. 133.)

<sup>17</sup> Mentioning just the most important biographers: Gustav Kühne, 1879; Rudolf Gottschall, 1880; Friedricke Beck, 1904; Ludwig Fränkel 1902; Heinrich Nellen, 1908; Robert Gragger, 1909; Eduard Fechtner, 1902; Ernst Thiel, 1938; Antal Mádl, 1969; Agnes Maria Vardy, 1970; Andras Martinko, 1970; Jozsef Turoczy-Trosztler, 1961; Agnes Vardy Huszar, 1984.

<sup>18</sup> Baja, Hungary 1 May 1817 –† Vienna, Austria 10 April 1879. A detailed biography is given below.

an invitation to Weimar from Goethe's daughter-in-law so that "he should write his poems there, in the only place worthy of his talent". After Berlin, some reading tours and many ups and downs, we find him in the spring of 1846 in Pest, where he got acquainted with Petöfi. Beck knew about Petöfi's works by then, in fact he had already translated some of his poems into German.<sup>19</sup> The spring of 1848 found him in Berlin. In spite of being successful with his writings about Hungarian themes, he never managed to be part of the Hungarian literature and the world of Pest literature, because he wrote in German and by that time this was not really popular. The most important projection of his poetry is *Vormärz*; i.e. Beck was part of the political poetry that paved the way for the 1848 revolution. All this was supplemented by the strong sociological tone of his works: he expressed sympathy with both the poor and the prosecuted in his works. The verse novel published in 1841 and dedicated to Baron Jozsef Eotvos<sup>20</sup> under the title *Janko, a magyar csikos (Janko, the Hungarian horse-herder)*<sup>21</sup> became Beck's principal work. Including Hungarian scenes, the verse novel was attractive to readers especially because of its enthusiasm about freedom. According to his analysts<sup>22</sup>, not even Lenau had broader knowledge of the Hungarian landscape and lifestyle, the life and habits of Hungarian gypsies; and all this information was used and reflected uniquely by him in this work.

For a long time, only the libretto 'continued' the 5-book *Janko* edition printed in Gothic typestyle in Leipzig (1841). A Hungarian translation of the work 'intended to be Hungarian' was not made until 1901. Beno Toth, a teacher of the German faculty at a Miskolc secondary school published an analysis<sup>23</sup> in the secondary school bulletin, including a translation of most of the poem.<sup>24</sup>

<sup>19</sup> Petöfi by the way did not like them and refused to approve publication. However, Beck wrote about his memories of Petöfi in Hungarian (!) in the magazine called *Koszoru (Wreath)* in 1879. See Agnes Vardy Huszar, *Karl Beck's Life and Career as a Poet*. Akademiai Kiado publishers, 1984.

<sup>20</sup> But the work had an influence on him, and certain analysts say that Viola in his work (*Falusi jegyző - The Village Notary*) is Janko's brother.

<sup>21</sup> *Janko, der ungarische Rosshirt*. Leipzig, 1841. (Repeated in *Sonntagsblätter*. Vienna, 1844); 2<sup>nd</sup> revised edition. Berlin; 1853, 3<sup>rd</sup> edition – *Gedichte*. Berlin, 1846.(4<sup>th</sup> edition). Altogether there were ten editions. (Bacs-Bodrog County / edited by SamuBorovszky – Budapest: National Monographic Association, The Counties and Towns of Hungary [1927].)

<sup>22</sup> Robert Gragger, *Beck Karoly es a nemzet politikai kolteszet (Karl Beck and the German Political Poetry)*, volume 138 *Budapesti Szemle (Budapest Review)*, 1909, p. 271; Bela Pukanszky, *A magyarorszagi nemzet irodalom tortenete (The History of German Literature in Hungary)*, Budapest 1926, p. 491

<sup>23</sup> Beno Toth, *Karl Beck's novel 'Janko, magyar csikos (Janko, the Hungarian horse-herder)'* in: *Calvinist Secondary School Bulletin (Miskolc)*, 1899/1900.

<sup>24</sup> I would like to thank the head of the Miskolc City Library Gabor Varga for making this scanned document available to me.

The story is the drama of an honest horse-herder, who is unlucky in love as a result of his good deed. Although he has been courting a faithful gipsy girl, the lovely brown-haired Juliska for a time, due to a heroic and gallant action – as a token of gratitude – he wins the hand of a German girl, Maria from her foster father. Janko then duly falls in love with Maria at first sight, but she loves the local count Waldemar. The wedding takes place, but the untied loose ends lead to adultery with an unfortunate outcome, the self-justified revenge of the horse-herder, an attempt on the life of a member of the upper class, exile, leading the life of an outlaw voluntarily, and then to death by hanging. In the meantime, the faithful, loving, but neglected gipsy girl helps him unselfishly in his hiding, and in the mitigation of his hardships, although she knows that the horse-herder cannot be hers in any case. Finally, her heart breaks because of her sorrow.

The genre is verse novel, but in its subject, clichés and formulations it perfectly advances the accessories of a folk play. So much so that it shows a very strong relationship – on the dawn of this genre – with the very first representatives of folk play. The uncrowned king of Hungarian folk play, Szigligeti wrote *Két pisztoly (Two pistols)*<sup>25</sup> in 1844, the similarly titled *Csikos (Horse-herder)*<sup>26</sup> in 1847 and *Czigány (Gipsy)*<sup>27</sup> in 1853. Szigligeti must have known Beck, because when Beck moved to Pest temporarily, he had played an important public role: between 1842 and 1848 he edited the magazine *Der Ungar (The Hungarian)*<sup>28</sup>, and then in 1855 for a short period he was the editor of a yearbook for literature *Frische Quellen (Fresh Springs)*<sup>29</sup> and his diary notes were published in various German, Austrian

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<sup>25</sup> The leading character is Bajkerti (a political refugee of noble origin), and only the other leading character *Sobri* (the famous outlaw) of secondary importance resembles *Janko's* character. His appearance reflects the cliché of a fair, crying and laughing, slightly self-destructive man. The music was edited by Erkel.

<sup>26</sup> This folk play is renowned as his best early work, and it speaks from the stage with the voice of the 1848 revolution. In this play, the people's truth wins, because they oppose their dishonest masters, and folk art appears in its most uniform structure. The music was edited by Beni Egressy. The play was re-discovered by Zsigmond Moricz in the 20th century.

<sup>27</sup> In the *Cigány (Gipsy)*, Szigligeti stands by an ethnic population, which played the role of musicians in the freedom fight, and he does this so obviously that the play ends with a gipsy-Hungarian marriage. This end result is only featured as a promise in *Janko*.

<sup>28</sup> *Der Ungar (The Hungarian)*. Herausgegeben vom Hermann Klein. Hauptmitarbeiter Karl Beck, I-VIII. Pest, 1842–1848. During the short existence of *Der Ungar*, it had such a unique and outstanding publication as Ferenc Erkel's *Ungarisches Nationallied*, which came out as an attachment to the 16.04.1842 copy of the magazine. (From the OSZK [National Szechenyi Library] database.)

<sup>29</sup> *Frische Quellen (Fresh Springs)*. Schönwissenschaftliche Jahrbücher, unter Mitwirkung vieler Literaturhäfte. Herausgegeben von Karl Beck. 10 Hefte. Pest, 1855. Only this volume was published in ten parts.

and Hungarian magazines<sup>30</sup>. The closeness of parallels and the similar type of stories emphasise a way of thinking worth noting and reflected by the possibility of freedom and a type of resistance offered by social independence, i.e. reflected by *the fate of the gipsies, the fate of the outlaws*<sup>31</sup> and the fate of the *1848 political* refugees. These plots are also decisive for Liszt, they crop up in his works,<sup>32</sup> and in this planned opera they could have especially come to the surface.

So then, what happened?

The correspondence describing Liszt's plan and the epic poem serving as a basis of the libretto are still extant. Let us see the correspondence first. In the database of the Grove Lexicon, three letters are mentioned from 1858,<sup>33</sup> but many more emerged from the correspondence.

On the basis of our current knowledge, the earliest information comes from 1856, and it is in a letter written to Erkel, Liszt's Hungarian opera composer friend. In this letter Liszt explains that he is seriously toying with the idea of writing a Hungarian opera, in fact he identifies the future patron of the opera as well.<sup>34</sup>

*My dear honoured Friend,*

*Your letter was sent on to this place, where a long period of ill health kept me in bed for more than 14 days, delaying my return home.*

*Thank you so much for the welcome news. Next summer, I hope I*

<sup>30</sup> *Nord und Süd*, 1846, 50–60; *Ország Tukre (The Mirror of the Country)*, 1862, Nos. 15 and 16 *Együttlettem unnepelt honfitársakkal (Being Together with My Celebrated Countrymen)* 1843–44, he writes about his friendly relationship with Lenau (in Hungarian); *Pester Lloyd*, 1863. Nos. 214, 226, 232, 244, 250, 256.; *Pester Lloyd*, 31 January to 5 March 1864; *Neue Freie Presse (New Free Press)*, 14 July to 7 September 1875; *Koszoru (Wreath)*, 1879 I. *Visszaemlekezések Petöfi Sandorra (Memories of Sandor Petöfi)*; *Fovárosi Lapok (Budapest Magazines)*, 1879 No. 86; *Nord und Süd*, 1879; *Wiener Zeitung*, 1879; *Zalai Kozlony (Zala Bulletin)*, 1879 volume 18 Nos. 35–38; *Pester Journal*, April 1879 Nos. 13, 15, 16, 17, 18; *Fuggetlenség (Independence)*, 1887, volume 8 Nos. 86–87.

<sup>31</sup> See Karoly Eotvos, *A Bakony rossz hire (Bad Reputation of the Bakony hills)* in: *Budapesti Hírlap (Budapest Post)*, 1887, Nos. 287, 290, 291, 293, 294, 295

<sup>32</sup> See a more extensive description in the manuscript written by Monika Iványi-Papp, *Nepszinmu reminiscencia Liszt hangszeren (Folk Play Reminiscence on Liszt's musical instrument)* to be published.

<sup>33</sup> "Mentioned in letters to C. Sayn-Wittgenstein, 29 March, and 19 and 27 April 1858". The database was compiled by Maria Eckhardt and Rena Charnin Mueller. *Planned compositions or transcriptions, Franz Liszt Works*, Oxford Music Online.

(Accessed 20 March 2014), <[http://www.oxfordmusiconline.com/subscriber/article\\_works/grove/music/48265pg28#548265.29.15](http://www.oxfordmusiconline.com/subscriber/article_works/grove/music/48265pg28#548265.29.15)> Prior to submitting my paper, I received invaluable assistance from Agnes Watzatka, who made her manuscript about Lenau's influence on Liszt available to me (see footnote 150). In footnote 7 of this paper, four Mosenthal letters are already mentioned. In footnote 14 of her paper covering the Sardanapale topic, Adrienn Kaczmarczyk mentions the Erkel and Wittgenstein letters.

<sup>34</sup> Maria Eckhardt, *Franz Liszt's selected letters, Youth – virtuoso years – Weimar (1824–1861)*, Zenemukiado (Musical Publishers) Budapest, 1989, p. 129. to Ferenc Erkel 21–(24) November 1856, Zurich, (Sankt Gallen).

*can make use of the occasion to get to know my godson better.<sup>35</sup> My long hair will be easily imprinted on his mind and later on when – presumably – the child will have absorbed sufficient musical substance, we shall understand each other well. For the time being, please tell Count Raday how happy I am that he substituted me (and once I give birth to my Hungarian opera, I will ask him again to be a kind of godfather) [...].<sup>36</sup>*

The next letter is dated one month later (26 December 1856) and comes from the excellent German writer and poet of Liszt's age, Salomon Hermann Mosenthal<sup>37</sup> who wrote the relevant opera libretto on the basis of Karl Beck's verse novel. The letter is about the initial stage, the clarification of fundamental issues.

*You still owe me the instructions concerning our joint opera project. I have thought a lot about it. I have converted Beck's wonderful poem, Janko, into a very powerful musical drama by changing the end entirely. You should do three things about this. First of all, you should tell me whether you like it, then you would have to ask for Beck's approval (he plays a dominant role in this) and finally you should accept my anonymity, because I have withdrawn my 'abetment in crime' [i.e. rejected an offer] from several good composers regarding the opera.<sup>38</sup>*

*Mosenthal urges consultation with Beck two months later.<sup>39</sup> Now let us deal with Janko. If I contact Beck, which I believe is inevitable, then I have to say good-bye to my anonymity. Therefore – if you do not want to contact Beck directly with a request to have the 'Janko' poem, saying that it is for a renowned German poet and*

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<sup>35</sup> "When Liszt visited Hungary in the summer of 1856, he made such good friends with his old acquaintance Ferenc Erkel (1810–1893), the chief conductor of the national orchestra which played in the mass and the symphonic concert that Erkel requested him to be the godfather of his smallest ninth son, Ferenc (1856–1863)." (Quotation: Eckhardt: op. cit. 129, footnote 1)

<sup>36</sup> "Count Gedeon Raday (1806–1873), the intendant of the National Theatre held Erkel's child over the baptismal font – in Liszt's absence." (Quotation: Eckhardt, op.cit. 129, footnote 2)

<sup>37</sup> Kassel, 14 January 1821 – † Vienna, 17 February 1877. He was renowned for his opera librettos and adaptations, and the most famous were *Saba kiralynoje* (*The Queen of Saba*) (Goldmark) and *A windsori vig nõk* (*The Marry Wives of Windsor*) (Nicolai). He wrote a libretto for Ferenc Doppler's *Judit*. He was also excellent in theatre plays other than opera librettos, in fact he had also been known as a poet. Mosenthal had written Volksstück, i.e. German folk plays since 1845, accomplishing his greatest successes in this field. The folk plays *Deborah* (1848) and *Der Sonnwendhof* (1857) were box-office hits.

<sup>38</sup> Vienna, 26 December 1856; *Franz Liszts Briefe*, Hrsg. v. La Mara, Bd. II. Leipzig: Breitkopf & Härtel, 1893. Nr. 57.

<sup>39</sup> Vienna, 10 February 1857. La Mara, Bd. II. Nr. 64.

*that Beck is to grant unlimited use for the purposes of an opera – then the best approach would be to ask our helpful friend Kertbeny<sup>40</sup> to intervene. As soon as I am informed by him or you about Beck’s approval, I will quickly start working, putting all already commenced work aside, and I will serve your Muse with all my might. I do not think it would be advisable to start earlier, because it is also possible that Beck exercises his veto. And, on the other hand, the poet’s approval does not represent an obligation for you or me.*

In the same letter he provides exciting details about an idea he intends to use in the libretto for the authentic presentation of life in the ‘puszta’ (the Great Hungarian Plain). Hence, Petofi’s name crops up. He also mentions a deficiency he believes to be existing in Erkel’s operas. He talks about the future success hopefully, referring to a new and unsatisfied interest of the public.

*I will soon put into our hands the scenario which draws up a draft of the story. The material must be substantially reduced for the stage; but it has wonderful moments; the life in the Hungarian ‘puszta’ – which must be presented in a real folk fashion, and for which I would like to use Petofi’s poems – will contribute to strengthening your mastery skills and attract the unsatisfied interest of the public. Erkel’s operas have never gone beyond the Hungarian border [‘magyarische Grenze gegangen’], and this is a drawback of his works.<sup>41</sup> The German factor in Janko is represented by the beautiful,*

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<sup>40</sup> Karoly Kertbeny (originally *Karl-Maria Benkert*, Vienna, 28 February 1824 – Budapest, 23 January 1882), a Hungarian translator, bibliographer and journalist of German (Bavarian) origin. He translated the works of *Petofi, Arany, Janos Garay, Vorosmarty* and *Jokai* into various European languages. During the freedom fight he is in Berlin, and because a friend of the revolution, Liszt invites him to Altenburg, he spends nine months there. In 1856, Liszt intended to ask him (!) to translate his *Ciganykonyv* (Gipsy Book) into Hungarian. (La Mara, IV, 234. 29 August). He gave up this intention, probably because Kertbeny – due to his poverty after the revolution – offered his services to the secret Austrian police. Liszt could have been informed about this by Agnes Street-Klidworth, his famous Brussels ‘double-agent’ friend. The relationship between Liszt and Kertbeny gradually deteriorates. See Lajos Gracza, *Liszt and the refugees of the 1848/49 Hungarian freedom fight*. in: Muzsika (Music) magazine October 2009. <http://epa.oszk.hu/00800/00835/00142/2976.htm>; (Accessed 3 March 2014) Mrs. Pogany Gabriella Rozsa, *Karoly Kertbeny (1842–1882) a translator and bibliographer / A Hungarian spirited intermediary of German culture in the 19<sup>th</sup> century*. in: *Konyvtari Figyelo* (Library Monitor) [http://www.kjf.hu/manye/2011\\_szombathely/kotet/44\\_poganyne.pdf](http://www.kjf.hu/manye/2011_szombathely/kotet/44_poganyne.pdf) (Accessed 20 March 2014)

<sup>41</sup> This remark is interesting because as well-known, Liszt consistently tried to have Erkel’s *Hunyadi* performed in Weimar (he conducted the overture of the opera in Vienna on 17 May 1846), but after his unsuccessful attempt (due to Erkel’s reluctance), he did not ever try to promote any Erkel opera or an adaptation, although he believed in Erkel’s greatness, and whenever he could, he did not miss seeing Erkel’s operas.

*but guilty German woman; I believe that we two could be successful in creating something good; I am determined. You should only acquire Beck's approval for me, because a literary man like me cannot put up with the poet's future accusations of a theft. You should therefore safeguard me against this!*<sup>42</sup>

Liszt's correspondence with his long-time partner and consultant Duchess Sayn-Wittgenstein Carolyne offers many valuable pieces of information. As well-known, the late 1850's was a period of ups and downs in Liszt's life. His work in Weimar – due to the stronger intrigues and increasing difficulties – ended with resigning from the conductor's job in 1858. However, before that in April 1858 he had been able to enjoy a brief series of triumphs. He arrived in Pest with a steamboat departing on 30 March, and although it started out only as a courtesy visit, within the period he spent in Hungary, there were two successful concerts of his Esztergom Mass. It is obvious that the possibility of arriving in his homeland promoted the idea of the planned opera in his mind, and therefore before he departed he wrote the following to the duchess on 29 March 1858:

*The earlier discussions about the Hungarian opera were restarted; and therefore I have to stay here [i.e. in Vienna]<sup>43</sup> today so as to meet Karl Beck, whose poem Janos could be successfully used for an opera. I do not know what it will turn out to be, but I am relatively keen on writing this opera with Mosenthal, who has already made a kind of scenario: I will send it to you. We only need Beck's approval so as to avoid future objections and unpleasant explanations. [...]*  
*I have just met Beck and I think Janos can be done. He was very kind and now I would only like to see how you like it. I will give you a detailed briefing as soon as I arrive.[...]*  
*With these lines I send you lots of love in Weimar. I will set out for Pest tomorrow morning at 6 in a steamboat. Karatsony had sent me an offer to stay with him and I accepted. I am planning to be at his place for 3 or 4 days. After my return I have to stop for the same short period (here) to discuss with Beck and Mosenthal the matter of the libretto and to take delivery of the famous pulpit [sheet music holder?], which had been finished today as I was told.<sup>44</sup>*

<sup>42</sup> Vienna, 10 February 1857. La Mara Bd. II. No. 64.

<sup>43</sup> An addition by Hankiss, the publisher of the letter, see below.

<sup>44</sup> *Franz Liszt's Briefe. / Briefe an die Fürstin Carolyne Sayn-Wittgenstein*, Hrsg. v. La Mara Bd. IV. Nr. 311. The translation of the first part: Janos Hankiss, *Liszt Ferenc valogatott irasai (Franz Liszt's selected writings)* Budapest, Zenemukiado 1959, 441-442. The translation of the last paragraph missing from Hankiss is the work of Eszter Szabo Gilinger.



Therefore, Liszt had acquired the long awaited permission. He talked with Beck himself, without asking others to intervene, because by this time his relationship with Kertbeny mentioned in the Mosenthal letter has deteriorated, presumably because of an incident in relation to the secret police or perhaps because of his sexual identity.<sup>45</sup>

From 29 March to 27 April 1858, until he left for Hungary, he was considerably preoccupied with this subject, because *Janko* was mentioned in more than half (!) of the eleven letters sent to the duchess at the time. On Tuesday 6 April 1858, he wrote again about a few days of consultation period with the librettists:

*Probably, I will be compelled to spend 4 or 5 days there [in Vienna] due to meetings with Mosenthal and Beck, with whom I would like to clarify the issues about Janko so that I can start working as soon as I will have finished Elisabeth. I have not forgotten that I promised you to complete Elisabeth during the year and I will seriously work on this as soon as I return from Weimar. Honestly!*<sup>46</sup>

On Thursday 13 April he has already finished consultations about the circumstances of the premiere and he received the almost ready first act:

*This morning Mosenthal brought me the almost complete first act of Janko. I think you will like it. We have reached an agreement more or less that I would have it presented in Pest in early winter 1860 or late 1859. But first of all I must complete Elisabeth to your liking.*<sup>47</sup>

It is probable on the basis of his letter dated Friday 16 April that they discussed the opera in details (perhaps Beck had even read the first chapter), because they all participated in an evening party, where it was discussed that in Germany or somewhere else 'such a work' may also be successful.

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<sup>45</sup> See footnote 40 about his relationship with the secret agency. According to the most recent research, he was not only the first to contest the inhuman nature of criminal law against homosexuals, but he himself was homosexually oriented. (Judit Takacs: *The Double Life of Kertbeny*, in: G. Hekma (ed.) *Past and Present of Radical Sexual Politics*, UvA – Mosse Foundation, Amsterdam, 2004, pp. 26-40.) From his letter complaining about Liszt and written to Bettina von Armin on 28 October 1849, we can draw the conclusion that Liszt has realised his real identity earlier and was not very keen to respond. "After this I met my fellow countryman Liszt in Weimar, we understood each other and for two months we were magnetically attracted. However, philistines intervened, they took into possession Franz's soul and drove him into everyday acts in a way that he behaved coldly towards me and my real identity became embarrassing for him. We stayed together for a long while after this, but we have deceived each other with mutual courtesy. We went separate ways, and I did not take up his name on my lips either in a bad or a good sense, but he now scolds me loudly as if he wanted to deny to himself the power I exercised on him". The truth is that Liszt only expressed his 'disappointment' over him in his correspondence.

<sup>46</sup> 6 April 1858. La Mara, Bd. IV. No. 313

<sup>47</sup> 13 April 1858. Vienna. La Mara, Bd. IV. No. 316

*I invited Mosenthal and Beck to the evening party. The first chapter of Janko is ready, and before my departure I will send you the preliminary libretto. Lacking a better option, this seems to be an appropriate environment to me to deal with Hungarian music. I like the idea of starting my opera career in Pest. By the way, unless I am mistaken, I believe that such an opera could be successful in Germany and in fact even perhaps elsewhere. I have to find the tone and maintain it throughout. And, you know what we believe: that our imagination will never desert us.<sup>48</sup>*

On Monday 19 April he already posts the first act so that the duchess could make her comments.

*Under the same cover I am sending you the first act of Janko and the libretto. I hope it wins your appreciation. Mosenthal will soon complete the whole thing. Write your comments to me in Löwenberg, where I will arrive on Friday the latest.<sup>49</sup>*

His last reference to Janko written to the duchess on Thursday 27 April is only a kind of reminder.

*In June, you would receive Rahl's portrait, which has led to this confession. Did you receive Janko? I must write from here to Augusz and Karatsony. Yesterday I replied to Nostitz in Prague and to Rosen in Rome. The day after tomorrow it will be Magnelotte's turn before I leave Löwenberg.<sup>50</sup>*

The almost casual question in a single sentence, however, does not only serve as a reminder, but it also signals to the duchess that Liszt is waiting for her approval. On 17 July 1847, when he finished the series of Hungarian Rhapsodies, he unexpectedly requests Duchess Wittgenstein (he has only got to know her recently) – as a new and nice gesture for winning her trust – to write a brief preface or postscript to the series.<sup>51</sup> This is expanded – unluckily – into a whole volume, titled the *Ciganykonyv* (Gipsy Book) and published under Liszt's name.<sup>52</sup> Roughly at this time, the

<sup>48</sup> 16 April 1858. La Mara, Bd. IV. No. 317

<sup>49</sup> 19 April 1858. La Mara, Bd. IV. No. 318

<sup>50</sup> 27 April 1858. 7 o'clock. La Mara, Bd. IV. No. 321

<sup>51</sup> Klara Hamburger details the circumstances of the request. Klara Hamburger, *Liszt ciganykonyvenek magyarorszagi fogadtatasa (Reception of Liszt's Gipsy Book in Hungary) (First part 1859–1861)*, in *Muzsika* (Music) magazine, December 2000, volume 43, No. 12, p. 20.

<sup>52</sup> This is published under the title *Des Bohémiens et de leur musique en Hongrie* – leading to high dissatisfaction. The manuscript was finished on 2 April 1859 and in the same year the French, and in 1861 the German (Peter Cornelius) and the Hungarian (translated by Jozsef Szekely) versions were published.

duchess completes her work, a romantic epical gipsy poem<sup>53</sup> based on many false facts. The consequences – unfortunately – make an impact on the opera as well. We have no information on the reply given by the duchess.<sup>54</sup> Anyway, repeated questioning by Liszt implies that she delayed her response and it is expressive that after a presumable reply – as far as we know – Liszt does not bring up his favourite subject any more to the duchess. After this, we can only trace the fate of Janko from secondary sources. A little more than two weeks later, on Saturday 15 May, Mosenthal reports with enthusiasm and pride that he has finished the whole work.

*So, my dear friend, here is the finished Janko. You should be just as enthusiastic as I am. Then you will not let the book [i.e. the libretto] 'get cold' and you will grasp it with the full force of your genius, giving birth to the opera soon. I have tried: starting this work meant that it was supposed to be completed; I was unable to think of anything else until my poor horse-herder met his fate. I think Beck can rest assured: I did not do any harm to his poem.*

*Now I am sending you this with thousands of greetings and good wishes and I am longing to hear your kind opinion. I am requesting you to send your kind response to the address of the Ministry of Culture.*

*Your honoured Grand Duke invited me to a pleasant 15-minute discussion and he showed great interest in the planning of our joint work. He makes use of every occasion to talk about his Liszt with affection. Mr Von Villers – whom I have met several times recently because he presented me with the Albrecht medal on behalf of the King of Saxony – would like to read the libretto of our opera. I am wondering whether such an early disclosure is not against your wishes; after all you are now the owner of this little work. If you wish, I will send him my draft.<sup>55</sup>*

Therefore, the completed libretto was lying on Liszt's desk, waiting for the music to be composed. From this time, the ability to follow the events is more limited. Mosenthal's next and last letter was written in response to Liszt's missing letter, which terminated joint work and listed the reasons. Although the letter which would carry the broadest information for us is missing (Liszt probably destroyed it), in spite (in fact because) of the confidential nature of the response, it is more than expressive.

<sup>53</sup> According to Klara Hamburger's research and the findings of other researchers, Liszt had played a relatively small part in writing the full text.

<sup>54</sup> The Wittgenstein letters are unpublished up to this day, and they are kept as manuscripts in the Weimar-based Goethe-Schiller Archives. From 1858 – according to their catalogue – they do not have a letter written to Liszt.

<sup>55</sup> 15 May 1858. La Mara, Bd. II. No. 102

*My honoured Friend, The letter I was longing to receive from you in response to my last letter indeed shattered my dreams. And yet, the composer's intention rules and no resistance is possible. I confess that I have not intended from the outset to look upon the presentation of the opera during the Palatinus festivities as the main or final aim. I had told you about my concerns at the time, and the material which was according to your special wish a kind of genre play in which the Hungarian nobleman [magyarische Edelman] does not play the main role in any respect, well, this material seemed to me from the start not to suit the palate of those who are responsible for organising the festivities. You certainly remember, my dear friend that I have told you about these worries. I focused primarily on our German audience, which looks forward with interest and curiosity to a Liszt opera, and quite recently it was Adolf Stahr<sup>56</sup> who expressed his enthusiasm about the prospect of enjoying a Hungarian genre painting made with voices by you. He evaluated this work as the most fortunate creation of your talent. For me it was not so important to make sure that this joint work was presented for a special occasion, and without any bitterness I would have transferred the honour to a Hungarian poet to make the special libretto for this occasion. Later on a German audience would have been certainly enthusiastic about our Janko. The work I have done exceptionally, gladly and quickly for you my dear Liszt, would always remain your property, and if you look at this calmly and clearly like me, you will certainly agree that this is undeniable. The newspapers – against my own desire and will – have already advertised the plot and the title. The suggestion to offer and submit to a different composer a libretto considered to have been rejected by you is something you will find incompatible with my name and literary reputation, especially because the reasons on the basis of which you have done so and the persons who advised you to act like this are of such a confidential nature that I cannot tell any other composer about the reason for your disappointment. I am also aware that every time I have written a libretto, I took the individuality of the composer so much into consideration and tried to put myself in his shoes so much that such a work may not be arbitrarily transferred afterwards. Well, half of my desire and objective was satisfied. I would have liked to be available to you fully and quickly – as you are a sincerely honoured and adored artist, who attracted my muse. I have fulfilled this task faithfully and perhaps not miserably. Maybe at a later time*

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<sup>56</sup> Adolf Stahr (Prenzlau, 22 October 1805– † Wiesbaden, 3 October 1876) German writer and historian. Liszt highly respected his work as a historian and writer.

*the other half of my desire will also be satisfied, when you accept  
my gift and fill it with your genius.  
Sincerely yours as always,*

*Vienna, 27 November 1858 Mosenthal<sup>57</sup>*

Unfortunately, the word ‘Palatinusfest’ mentioned by Mosenthal has not been found in any other source so far. It was probably a celebration associated with Archduke Joseph, Palatine of Hungary (in Latin, palatinus means palatine) or another imperial and royal highness (maybe a deputy of the king, a count palatine – this version of the meaning is also known). At the name celebration of the adored and respected monarch, the Vocal-mass composed for this special occasion by Endre Bartay, a composer and theatre director (the person who invented folk play) was presented for a long time.<sup>58</sup> However, because Archduke Joseph died in 1847, only a commemorative ceremony could have been involved. Another reason for celebration could have been the finishing of the clay version of Archduke Joseph’s statue in August 1858,<sup>59</sup> but the inauguration of the statue was postponed.<sup>60</sup> (It is to be noted that Liszt was present at the celebration that took place 22 years later in 1869, when Archduke Joseph’s statue was unveiled.)<sup>61</sup> The example of postponed statue inauguration indicates how sensitive the policy of the era was in association with festivities.

The emperor, or events associated with the emperor may also be tied to the word palatine. His Imperial and Royal Highness Crown Prince Rudolf was born on 21 August 1858, and on this occasion a foundation<sup>62</sup> encouraging the sponsorship of charity institutions was established by Count Guido Karatsonyi, who was Liszt’s friend and sponsor. In 1858, Vasarnapi Ujsag (Sunday News) wrote about the nameday celebrations of

<sup>57</sup> La Mara, Bd. II. No. 115.

<sup>58</sup> *Ede Bartay* in: Szineszkonyvtar (Library of Actors and Actresses), [www.szineszkonyvtar.hu/contents/a-e/bartavelet.htm](http://www.szineszkonyvtar.hu/contents/a-e/bartavelet.htm) (Accessed 20 March 2014)

<sup>59</sup> Directly after the Palatine’s death, the Joseph Memorial Association was founded (in which the following prestigious persons were also members: Jozsef Hild, Miklos Ybl, Ferenc Toldy and Istvan Szechenyi). The major objective of the Association was erecting the Palatine’s statue, but the 1848 events delayed the plan for a long time.

<sup>60</sup> Probably, the authorities believed that it was not appropriate yet to let a large number of people come together in the Hungarian capital. The complete metal statue was finished in 1860. Dr Ede Szabo, *A pest-budai palatinus – Jozsef nador (The Pest-Buda Palatine – Archduke Joseph)*. 11 March 2011 [www.onkormanyzatiklub.hu/kulonlegeseletraizok/1012-a-pest-budai-palatinus-jozsef-nador](http://www.onkormanyzatiklub.hu/kulonlegeseletraizok/1012-a-pest-budai-palatinus-jozsef-nador) (Accessed 20 March 2014)

<sup>61</sup> Pesti Naplo (Pest Journal) 25 April 1869: “Among others, Franz Liszt accompanied by Remenyi were seen on the balcony of the Kugler house...”

<sup>62</sup> The amount earmarked for sponsorship came from the interests of the 100.000 Pengo Forint foundation.

the emperor held on 4 October.<sup>63</sup> If Liszt intended to compose the opera for one of these occasions, then it is certainly understandable that the topic did not provide sufficient ‘glitter’, because the main characters are all low-born, in fact the woman in the main role is a gipsy, the leading male character becomes a social outcast, an outlaw, when the story takes a tragic turn; and the single representative of the noble class, the German count, is on the negative side from the aspect of the story. Mosenthal mentions in his own defence that he certainly mentioned earlier: the plot “does not suit the palate of those who are responsible for organising the festivities”. He further mentions, again in his own defence that it was not important for him to boast about an illustrious event, and without being offended he would have passed on to a Hungarian colleague the possibility of making a libretto for the festivities. (And hence this could have also been contested by the organisers of the celebration.) Mosenthal wrote the play for a Vienna theatre and a German audience who appreciated the exoticism and almost longed for a Hungarian topic. (It is to be noted that this objective was finally met, because Rubinstein, to whom the libretto was given, insisted on a Vienna performance.) Mosenthal was right when he concluded that technically the libretto could only be successful with a Vienna audience, because at that time many of his folk plays – most of them also based on exoticism – were performed there very successfully.

It is also obvious from Mosenthal’s reply that Liszt probably told his friend: if his libretto were offered to another composer, the excellent work would not be wasted. This is rejected quite firmly in his letter by Mosenthal, and he lists reasons like the libretto having been made especially for Liszt, and that a ‘reuse’ was impossible. As the most important cause, he mentions those confidential reasons and persons that contributed to Liszt giving up his intention to compose the music. An explanation for concealing the identity of involved persons could be that people close to Liszt ‘suggested’ the rejection of the idea. Perhaps it was Duchess Wittgenstein herself who made negative remarks, or Liszt’s good friends, Hungarian noblemen, perhaps indeed Count Gedeon Raday – who at that time (from 1854 for a period of six years) was the head of the National Theatre and who should have been the godfather – indicated his doubts? According to our current information, Liszt no longer mentions *Janko* in his correspondence, and this is a sign how sensitively he was touched by this matter. But, his legendary generosity carries him on, and if he will not

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<sup>63</sup> “The nameday of His Majesty the Emperor was held by the sister city on 4 October with the appropriate decorations and solemnity. In the morning, the notabilities of the churches, civil and military authorities, major and minor officials, and a large number of worshippers were present at the religious services performed in the main churches. The theatres were illuminated at night.” Vasamapi Ujsag (Sunday News), volume 5, No. 41, 10 October 1858.

compose the music, then he lets someone else do it. He may have somehow persuaded his librettist friend to offer the libretto to Anton Grigorevich Rubinstein, a Liszt contemporary, who was called the 'Russian Liszt', and because of Liszt's incognito, this was not supposed to be embarrassing even for Mosenthal.

Next time, Mosenthal's opera libretto is mentioned in Rubinstein's letter written from Saint Petersburg almost exactly one year later on 12 November 1859.

*Shall I give you an account of all the hardships I had to go through since we have seen each other? No, I will postpone this enjoyment till the spring when I will be passing through Vienna and tell you personally. I will take to Vienna a four-act opera, the librettist is Mosenthal, and I would like to have it presented in Vienna, because I believe that the best opera in Germany is in that city in view of the opportunities.*<sup>64</sup>

It is ironic that Rubinstein also mentions the Gipsy Book, and although he praises the work, he also mentions its deficiency:

*I have read your Gipsy Book with great enjoyment, and it is extremely interesting to the artists and also to the laymen. The only thing I was sorry about was the lacking musical examples that would have illustrated their harmonies and songs, especially for the sake of those, who have never heard this music and who therefore have no idea about the wildness of this music or about that specific musical 'furia zingarese'.*

He also promises in his letter to arrive in Altenburg in April. Liszt's response<sup>65</sup> dated 3 December 1859 is very polite, but it is objective and laconic. He keeps his involvement related to the subject in the dark, and there is no reference to the fact that he knows about the relevant libretto. He only writes objectively that he would like Rubinstein to come as he promised and to have the premiere of his opera in Vienna. The secret was presumably not betrayed, as we do not have any information on Rubinstein having been informed about the origin of the libretto.

But why Rubinstein?

Always compared to Liszt on the basis of his concert performance, the piano virtuoso's relationship with Liszt commenced in 1841.<sup>66</sup> The

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<sup>64</sup> La Mara, Bd. II. No. 158

<sup>65</sup> La Mara, Bd. II. No. 226

<sup>66</sup> Indirectly, he had a relationship with Liszt already at the age of 9, because among others, he played a Liszt composition at his first public concert (11 July 1839). See Philip S. Taylor, *Anton Rubinstein, A life in music*, (= Russian Music Series) Indiana University Press, Bloomington and Indianapolis, 2007.9

young pianist was deeply impressed by Liszt's piano performance he had heard in Paris, which was followed by a number of other occasions. It was a remarkable period which he spent with Liszt in Altenburg. As well known, Liszt presented in Weimar – while he was the head of the theatre – nearly fifty operas, of which eight were premieres, including Rubinstein's *Die sibirischen Jäger*<sup>67</sup>, which was first shown on 9 November 1854.<sup>68</sup> His younger contemporary was sincerely appreciated by Liszt, because he had special empathy to recognise a talent, and although he sensed Rubinstein's resistance to modern music Liszt himself represented (in his opinion only the concept of the New Weimar School was lacking from his character),<sup>69</sup> his value judgement was unbiased. He wrote the following in his letter to Hans von Bülow<sup>70</sup> (7 June 1854, Weimar):

*Do you know Rubinstein? He is the example of a hardworking and above average artist. In his six-year seclusion in St. Petersburg, he wrote several operas, half a dozen symphonies, the same number of piano concertos and plenty of quartets, trios, sonatas and light compositions, etc., etc.*

*A week ago I have put him up in Altenburg, and although he is consistently biased against the 'music of the future', I highly appreciate his talent and character. He is 25 years of age, a genuine piano talent (who has neglected this instrument in recent years) and it would be unjust to measure this man by an everyday standard.*

When making a comparison of their careers, we find that after the early stage of getting acquainted – worshipping and instinctive imitation – Rubinstein deliberately<sup>71</sup> followed Liszt's example in his attitudes towards being a performer, composer and organiser, the outstanding *parallels* of which are the setting up and management of the Russian Musical Society (1859) and the St. Petersburg Conservatory (1862), as well as the organising (1886) of the London series called 'historical solo recitals' which continued the fashion of the old music of romanticism in Liszt's style<sup>72</sup>.

<sup>67</sup> *Sibirskije ochotniki* (The Hunter of Siberia) libretto Andrei Žerebcov, Romantic opera in one act, 185, Weimar 1854

<sup>68</sup> Peter Raabe, *Franz Liszt. Leben und Schaffen*. Bd. 1-2. Berlin 1931, Cotta. Zeiteerg. Aufl. Tutzing 1968. 116S. This work was only performed twice, the second time on 22 November 1854.

<sup>69</sup> See Walker: op. cit. II. 226

<sup>70</sup> Eckhardt: op. cit. 160-161

<sup>71</sup> See Taylor: op. cit. 50-51.

<sup>72</sup> In 1838, Liszt presented more than 40 compositions, among others (as a premiere) Scharlatti to the illustrious audience in Vienna. Anton Rubinstein continues these efforts and raises the piano composers of the 'old music' to a pedestal. See Walker Alain *Liszt I*. 270



However, Liszt who had an irresistible influence as an artist, was unacceptable<sup>73</sup> to Rubinstein as a composer.

Already since 1856, when he completed his oratorio *Das verlorne Paradies*, he was looking for a new opera libretto, without success. At that time he stayed in Weimar. Obviously, the finding of a good libretto<sup>74</sup> must have been a frequently discussed subject with residents there including Liszt, and this is also confirmed by the fact that Duchess Caroline von Wittgenstein had also given the subject a thought. She recommended to Rubinstein (!) that his new opera<sup>75</sup> should be about the topic of the wars of religion or more specifically the Hussite uprising. Rubinstein, however, rejected this idea, because he thought Meyerbeer had covered this subject sufficiently in *Huguenots*,<sup>76</sup> and therefore he continued searching for 'the one'. This is a period of frequent correspondence and close friendship. Perhaps out of generosity or by letting his 'parental' or testator spirit take over, Liszt made sure that the precious libretto of *his* opera was handed over to a colleague who was so similar to him in his efforts and genius. Although it is logical that the hassle around the *Gipsy Book* and the disappointment about being neglected during the Palatinus festivities interrupted the creation process which was only about to commence, if Rubinstein did not so badly need and demand an appropriate libretto to protect his reputation as a composer, perhaps later on at a more suitable time he would have started to work on the plot which was absolutely unique for him, with such an impressive subject: the *Hungarian-gipsy* identity. At the same time, with the proper anticipation, if a 'more suitable time' never came, the precious opera could still be composed safely.

Hungary was included in Rubinstein's European tour, and this could have made the links even closer. He gave six concerts between 28

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<sup>73</sup> "Liszt is a person about whom I should write a book if I wanted to analyse him. I can only tell you that this is a person who is, in all respects, such that you rarely find – and that is as an artist, as a person, and as a writer. He behaves perfectly toward me and predicts that I will have absolute success in my plans, although we completely disagree on the principal points of his views on music, which consists in the fact that he sees in Wagner the prophet of the future in opera, and in Berlioz – the prophet of the future in the domain of the symphony. I confess that I have learned a great deal from him and that many things would have passed me by quite unnoticed had I not known him and had we not exchanged views." (One part of a letter dated 15/27 July 1854.) Taylor: op. cit. 51

<sup>74</sup> Already earlier, for example in 1854, he discussed with Liszt which new libretto he should choose. From the themes offered, Liszt selected *Die Sibirische Jäger* for Rubinstein. His advice did not fall on deaf ears and Liszt conducted the opera at the premiere. Since then Rubinstein was hoping to get a good libretto from several librettists (Max Ring, Friedrich Hebbel), but either the libretto was not made or he was not satisfied with the result.

<sup>75</sup> Taylor: op. cit. 68

<sup>76</sup> Taylor: op. cit. 68. See below in relation to the *Huguenots* in footnote 124.

December 1857 and 27 January 1858.<sup>77</sup> (Rubinstein almost took turns with Liszt, who stayed in Pest in April). On this occasion, Rubinstein certainly encountered Hungarian songs composed in the style of folk songs, in fact during his Pest concerts in January 1858, he created the Hungarian phantasy *Fantasie sur des Melodies Hongroises pour le Piano*. This work comprises six Egressy songs.<sup>78</sup> Most certainly he came across the genre of folk play, too, because this category came into being in 1843, and reached the peak of its popularity in this period. Indeed, the Egressy songs themselves were used as the incidental music of folk plays.<sup>79</sup>

In winter 1858 he had concerts in Vienna, whence he informed his mother that he was waiting to receive an opera libretto.<sup>80</sup> According to his researchers, however, it is not clear which libretto is involved.<sup>81</sup> In spring 1859, the founding of Rubinstein's Russian Musical Society was starting to take shape, the first meeting was in autumn, and in winter the concert series started, with ten performances planned. For these concerts, they were looking for composers who would give permission to have their works played. Rubinstein, who was less understanding or tolerant<sup>82</sup> towards new music, nevertheless wrote to Liszt in November. The letter cited above mentions the Mosenthal libretto and asks for help in presenting Liszt and

<sup>77</sup> In 1847, he gave concerts with the flutist Eduard Heidl in Sopron, Bratislava and Győr. Already since 1842, he had performances in Pest. He gave solo concerts in Pest in 1858, 1867, 1870 and 1875. (Gabor Winkler, *Barangolas az operak vilagaban. [A Journey in the World of Operas]*. Tudomány Kiadó (Science Publishing House), Budapest, 2005–2006, volume III, 2277). He was highly esteemed: the 19 January 1858 performance of Ferenc Erkel's opera *Erzsebet (Elizabeth)* was held in Rubinstein's honour in the National Theatre, not long after the premiere. See Katalin Szacsvai Kim, *Az Erkel-muhely, kozos munka Erkel Ferenc szinpadi muveiben (1840-1857) (The Erkel workshop, joint work in Ferenc Erkel's theatre plays (1840-1857))*, doctoral dissertation, 2012, 157

<sup>78</sup> Gyula B. Berczessi, *Tollal – lanttal – fegyverrel. Egressy Beni elete es munkassaga (By pen, lute and weapon. Beni Egressy's life and work)*. 1986. 113. He only mentions three songs: 1. This is such a big world, 2. My little flute is the branch of a weeping willow and 6. Small carriage, large carriage.

<sup>79</sup> See Monika Papp, *Nepszínmuvek zenei emlékei (The Music History of Folk Plays) (1843–1875)*. FLUM musicology thesis, 2000. In the FLUM music library.

<sup>80</sup> "That is, to see my cherished dream fulfilled, for at the present time, only with an opera can one achieve real success; we may assume that it will be successful – my passionate desire is a guarantee of this." Taylor: op. cit. 71.

<sup>81</sup> According to Annakátrin Täuschel, the libretto of a certain Max Ring is involved, with whom he was in contact in the previous summer. According to Taylor, it is more likely that it was written by Friedrich Hebbel, but later on he found it to be useless. Taylor: op. cit. 291. Footnote 104.

<sup>82</sup> According to Julia Victorovna Moskva, one of his researchers, Rubinstein's resistance against Liszt's music was due to the fact that he was young and also that he did not share the basic ideological principles of the older artist or his views about musical creativeness. Julia Victorovna Moskva, *Liszt and Anton Rubinstein*. in: *Journal of the American Liszt Society* 26, 1989. (29-32.) 30.

Wagner compositions.<sup>83</sup> Already working on the opera, Rubinstein writes the following to his friend:

*I have absolutely no luck with opera texts. I have wasted a lot of time and money and everything has been unusable. Besides, I have such a passionate desire to write an opera that I am unable with the required inclination to involve myself in any other kind of work. I am hoping that with my present attempt, I shall have more luck, and then the world will have something novel in store!*<sup>84</sup>

A large part of the opera was written not far from the capital, in Dornbach<sup>85</sup>, quite rapidly<sup>86</sup>. He spent his holiday there in 1860. It is clear from his correspondence that he was in a hurry, because he wanted to finish the work before the end of the winter.<sup>87</sup> The libretto of *Janko, der ungarische Rosshirt* was given a new title: *Kinder der Heide*<sup>88</sup> and after a long period of creation, the opera was finally completed.

The premiere was on 23 February 1861 in the Kärtnerter Theatre, Vienna, as he envisaged. Not much later, in the same year, the first Vienna Spina publication came out, as a composer-authorized piano score. Around 1870, Spina republished in Vienna the piano score (on 279 pages) and then the Senff Publishing House released the orchestral score (on 451 pages) first in 1870 and then approximately in the years 1875–79. In 1880, Bartholf Senff published the score and in 1884 the piano score (on 317 pages) as a complete edition. The Russian version was first presented on 10 February 1867 in Moscow, where the Jurgenson<sup>89</sup> Publishing House

<sup>83</sup> "I do not know whether you are sufficiently interested in the music life of Russia and whether you are aware that we have founded a musical society, the purpose of which among others is to present the compositions of any master, any school and any period, [...]. What I have in mind are the piano concerto in E flat major, *Les Préludes*, *Orpheus*, Wagner's *Faust Overture*, *The Flying Dutchman*. [...] but I do not know how to get hold of the score – whether it exists in print, do you have it, and could you lend it to me?" La Mara, Bd. II. Nr. 158.

<sup>84</sup> Taylor: op. cit. 85. LN, 2: 98

<sup>85</sup> Dornbach is a small and quiet village, where even a postal service is unavailable and therefore it is an ideal place for a composer. Taylor: op. cit. 86.

<sup>86</sup> In a longer review, Eduard Hanslick discusses the premiere, to be described at length below (Niederheinische Musik-Zeitung / für Kunstfreunde und Künstler. Herausgegeben von Professor L. Bischoff. – Verlag der M. DuMont-Schauberg'schen Buchhandlung, No.10. Köln, 9. März 1861. IX. Jahrgang. S 73-76.) Among other topics, he criticises the composer for creating the opera 'in just one summer', because if he worked 'slower and more prudently' then in his opinion the composer would have written an outstanding opera.

<sup>87</sup> Quoted letter: Täuschel, Annakarin, *Rubinstein als Opernkomponist*. 2001, Verlag Ernst Kuhn, Berlin, in *Studia Slavica Musicologica*, Band 23. 295. (Rubinstein, Briefe, Bd. 1, 106)

<sup>88</sup> Hungarian title: A puszta gyermekei (*Children of the Moorland*).

<sup>89</sup> The Rubinstein family played a role in the founding of the publishing house: it was set up by Pyotr Ivanovich Jurgenson in 1861 acting on the advice of Anton Rubinstein's brother Nikolai (a pianist and conductor).

released in 1887 the Russian piano score version (on 307 pages).<sup>90</sup> The German manuscript score is in Vienna.<sup>91</sup>

### **Rubinstein's opera**

Rubinstein's opera writing career includes fourteen operas<sup>92</sup> which had carried a national character initially. He wrote his first opera in 1830 at the age of twenty, right after his Berlin study tour, under commission from the Russian Imperial Theatre. The so far continuous series of heroic national operas is interrupted by his first mature opera, the *Kinder der Heide* written at the age of thirty-two. This was his first opera written for the German stage, in which the *couleur locale*, i.e. the place where the story takes place is transferred from the territory of Hungary to the Ukraine.<sup>93</sup>

The synopsis is the following.<sup>94</sup> In the moorland, on a cloudy evening, the gipsy girl Isbrana is longing to see her love, the horse-herder Vanya, while another gipsy Grigory repairs a pot. Two other gipsies, Pavel and Bogdan join them soon. The three gipsy lads decide to rob the inn associated with the court of Count Waldemar (Vladimir). (The inn is owned by the foreigner Conrad, who lives there with Maria, his foster-daughter of German ancestry.) The count's horse-herder Vanya, who does not feel anything towards Isbrana, arrives. His plan is to break up relationship with Isbrana, because he is being mocked about this by his non-gipsy friends. To prove her love, the gipsy girl reveals the accidentally eavesdropped plan of robbing the inn. The horse-herder is moved by the gipsy girl's benevolence and he swears again to be faithful to her forever. He prevents the robbing with the help of shepherds, and carries the fainted Maria in his arms from the house – absolutely overwhelmed by her looks. Out of gratitude, the inn-owner gives his daughter's hand to him, but Maria loves somebody else secretly, although she does not know who this man actually is.

The second act is about the wedding of Maria and Vanya. Maria confesses to her father that she is in love with a mysterious man. From her foster-father she learns that the mysterious man is no one else, but Count

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<sup>90</sup> Information on the basis of <<http://www.ubka.uni-karlsruhe.de>>.

<sup>91</sup> ÖNB Musiksammlung OA.243/1-3.MUS. The manuscript libretto may also be found here under the number Mus. Hs. 32027.

<sup>92</sup> Various sources provide different numbers right up to 20. Currently, we have taken as a basis the data of the most up-to-date Rubinstein monography written by P. S. Taylor.

<sup>93</sup> Maybe Mosenthal is the exclusive author of the first three acts of the libretto. However, the libretto of the last act was edited by 'unsuitable people' and not the composer. Therefore, a weird idea like transferring the scene of the story to Mexico(!) was also considered initially. Finally, the location of the story was changed to south Russia, the place where – according to Hanslick – he felt most at home. See: *Niederrheinische Musik-Zeitung* 9. März 1861. IX. Jahrgang, 73.

<sup>94</sup> I have compiled the story according to the text of the piano score from Bartholf Senff of Leipzig (1884) and the Hanslick review.

Vladimir himself. After the performance of the girls' choir who wish the couple all the very best, Isbrana must entertain the young couple with her song. The deeply disappointed girl sings a sad song about an unfaithful lover. The couple just leave the church, when the count arrives, and he is shocked by the recognition that the woman of his dreams has just married someone else. Vanya is absorbed into the crowd to play cards and drink, and therefore the count and Maria are left on their own, quickly discovering their attraction to each other. The inn owner surprises them, and warns Maria that she must be faithful to her husband; but this is in vain, because Waldemar is determined, and Maria – being torn between her obligation and emotions, as a prediction of losing her mind later on – faints again. Vanya is already on stage, and wants to know who tortured his wife. But, the count does not pay any attention to him, and only concentrates on trying to revive Maria. In the meantime he cleverly diverts attention, proposes toasts, and then a grand wedding with gipsy dancers begins.

In the third act, Isbrana finds Vanya fast asleep after the party. She guards him, but when Vanya wakes up, she only gets angry words from him. Grigory boasts while Isbrana is around that he has a special letter, and the gipsy girl succeeds in obtaining it. While having a quarrel with Vanya, the gipsy girl avers that Maria is unfaithful to Vanya. Because the horse-herder does not believe her, she presents the obtained message to prove that the count invited Maria to a secret rendezvous. Actually, she wants Maria to see the letter as well, and while the husband wards off the bitter truth and only blames the gipsy girl, in fact he makes Isbrana to kneel down and ask Maria for forgiveness, the story takes an interesting turn: the two women sympathise with each other's passion and Maria starts to feel sorry for the gipsy girl. Only Maria remains on stage and she starts to feel that she is lost without love. Vladimir surprises her, and although she tries to head off his approach by saying that it is already too late, she finds herself in the count's arms. The horse-herder comes back, surprises Maria with Vladimir, starts a fight to regain self-esteem, wins behind the scenes and the count dies. And this is when the famous sentence is uttered during a pause of the music after a tremolo: "Ja, hört und lasst's euch sagen, ich hab' den Herrn erschlagen!"<sup>95</sup>, which is detailed in the arioso coming right after this. The sentence made the audience's hair stand on end at the time. Vanya manages to escape with the help of Isbrana and the gipsies.

In the fourth act, the gipsy girl tries to comfort Vanya in vain at his forest hideaway after fleeing. The new reason for Vanya's bitterness is that he had to realise in the wake of a visit by Conrad and Maria that Maria lost her mind under the impact of the events. Vanya tries to make Maria

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<sup>95</sup> "Yes, listen and hear, I have beaten the gentleman to death!" The revolutionary tone of the opera is absolutely underpinned by this sentence. After the 1848 revolution, while making preparations for the Compromise, maybe this is not the luckiest turn of the story.

responsive, and kneels in front of her penitently, but of course this makes Isbrana angry again after being almost hopeful. Because he lets the father and daughter leave freely, the gypsies are also turned against him. The soldiers are approaching, the disappointed Isbrana lets them know where the fugitive is. Scared by her own deed, Isbrana offers her love again, and begs Vanya to escape with her, but the horse-herder rejects her offer – still thinking of Maria. The gypsy girl takes action as a result of the unresolved nature of the story. When the soldiers come close to them, she pulls the dagger from the belt of the horse-herder/outlaw, stabs herself and dies.

In comparison with the original text, this is a change of the largest significance: at the end of the story, the gypsy girl commits suicide, which changes the focus of tragedy; in this case the main character is not Vanya, but the gypsy girl who is willing to follow the horse-herder to his fate.

The front page of the first printed piano score features the casting of the premiere, and this information is supplemented by the other printed scores:

**Table 1**

**The casting of the premiere**

| Role  | Voice type               | Vienna, Kärntnertor Theatre,<br>23 February 1861  |
|---|--------------------------|---|
| Count Waldemar <sup>96</sup> , an officer                       | tenor                    | Herr Walter → Gustav Walter   |
| Conrad, <i>the German owner of an inn on the count's estate</i> | baritone                 | Herr Hrabanek → Franz Hrabanek  |
| Maria, <i>his daughter</i>                                      | soprano                  | Frl. Krauss → Marie-Gabrielle Krauss  |
| Wania, <i>the horse-herder</i>                                  | tenor                    | Herr Ander → Aloyes Ander   |
| Isbrana, <i>the gypsy</i>                                       | mezzo-soprano            | Frau Csillag → Mrs Csillag (Roza Csillag)   |
| Grigori, ↴<br>Bogdan, <i>gypsies</i><br>Pawel ↵                 | bass<br>baritone<br>bass | Herr Mayerhofer <sup>97</sup> → Carl<br>Herr Lay <sup>98</sup> → Theodor<br>Herr Koch <sup>99</sup> → ? |

<sup>96</sup> I did not change the names, but used the German versions.

<sup>97</sup> Carl Mayerhofer, bass, Vienna, 13 March 1828 – †Vienna, 2 January 1913 (the details of opera singers come from the database of Vienna opera singers: <<http://www.operone.de/repro/repro.html>>.)

<sup>98</sup> Theodor Lay, baritone, Augsburg, 17 November 1825 – †?, 13 December 1893.

<sup>99</sup> A bassist from this period could not be found in the database under the surname Koch. However, a tenor with the same name is found in the database and it is possible that the role was played by him. The details: Caspar Koch, Cologne, 1889.– †?, 5 December 1952.

| Role  | Voice type    | Vienna, Kärntnertor Theatre,<br>23 February 1861 |
|---|---------------|--|
| <i>Lisa, a gipsy girl</i>   | mezzo-soprano | Miss Weiß <sup>100</sup> → Amalie Weiss          |
| <i>An inn servant</i>   | tenor         | ? <sup>101</sup>                                 |
| <i>A gipsy</i>  | tenor         | ?  |
|   | conductor     | Felix Otto Dessoff <sup>102</sup>                |
| <i>People in the castle. Shepherds. Peasants. Peasant Women. Gipsies (Musicians). Gipsies (Robbers).<br/>Scene: The moorlands in the Ukraine.</i> |               |  |

By studying the list of names in the first casting, famous names are found.<sup>103</sup> Gustav Walter<sup>104</sup> was a tenor of Czech ancestry, who nine years later played Walter von Stolzing in the first Vienna presentation of *Die Meistersinger von Nürnberg*, and he was the top tenor on the Vienna stage on an ongoing basis for thirty years.<sup>105</sup> Although he was not at the top, Franz Hrabanek<sup>106</sup> was praised for his consistent and reliable performance by contemporary reviews.<sup>107</sup> And, Marie-Gabrielle Krauss<sup>108</sup> (who was exactly eighteen years old at the time of the premiere) was one of the most promising students of Mathilde Marchesi, the famous German mezzo-

<sup>100</sup> Amalie Weiss, mezzo-soprano, Munich, 10 February 1807 – † Vienna, 13 October 1840.

<sup>101</sup> Unfortunately, it has not been possible to see the Vienna playbill yet.

<sup>102</sup> Felix Otto Dessoff (1835–1892) was discovered by Liszt, and he became the leader of Vienna Philharmonics at the age of 25 as of 1860. He was in this post until 1875, and therefore the 1861 premiere was in the beginning of his career there. Hanslick writes enthusiastically about him: "Conductor Dessoff has special merits in the precise presentation, and he learnt this very complicated novelty with a self-sacrificing eagerness." Hanslick: op. cit. 76.

<sup>103</sup> The casting of 1861 are included by Spina in the printed score. (The details are first given by Taylor, op. cit. p. 90). I will identify the shortened first names and add subsequent details to the table: Weiss, and I will continue listing the activities of all singers.

<sup>104</sup> Gustav Walter, tenor, Bilin (Bílina/Böhmen), 11 February 1834 – † ? 31 January 1910.

<sup>105</sup> Gustav Walter (1834–1910) was primarily a Mozart and Goldmark singer, but he was also known as the light tenor of Wagner operas and a tenor of Verdi, Donizetti and Gounod compositions. He was also known in song literature, he sang Brahms, Dvořák (who dictated *Cigánske melodie*, the Gipsy Songs to him) compositions and he was one of the earliest singers whose voice could be enjoyed by later generations on gramophone recordings (made in 1905). (Kutsch, K. J. *A concise biographical dictionary of singers: from the beginning of recorded sound to the present*. 1969; *Gustav Walter*. Grove Music Online ed. L. Macy (Accessed January 30, 2014)

<sup>106</sup> Franz Hrabanek, ?, 1820 – † ?, 17 October 1870.

<sup>107</sup> In his review, Hanslick writes about the supporting singers as follows: "Miss Krauss, Mr Weiss, Mr Walter, Mr Mayerholer, Mr Roch, Mr Lay and Mr Hrabanek rose to the high standard of the above mentioned artists." Hanslick: op. cit. 76.

<sup>108</sup> Marie-Gabrielle Krauss, soprano, Vienna, 24 March 1842 – † Vienna, 6 January 1906.

soprano singer/teacher of bel canto at the Vienna Academy, and who later played significant roles on the Paris, Italian and Russian opera stages.<sup>109</sup> Aloys Ander<sup>110</sup>, a singer of Czech ancestry also had an outstanding career on the opera stage. His personality was an especially good choice for this role - a typical folk play character,<sup>111</sup> and in addition Ander had played very successfully the heroes of the age.<sup>112</sup> As a matter of interest, Ander had his debut in 1845 with outstanding success<sup>113</sup> in a play which directly preceded the folk play, originally in the main role of a Paris single act vaudeville, the *Stradella* (1837) from which later on (in 1844) Flotow made a three-act opera.

A Hungarian singer was chosen to play the most interesting part in the opera, Isbrana, practically the main character. Mrs Csillag, i.e. Roza Csillag<sup>114</sup> was then at the peak of her career, which she started as a

<sup>109</sup> A French singer who was born in Austria (1842–1906), an important singer of Gounod, Saint-Saëns, Boieldieu, and Meyerbeer operas. Also featured in the local presentations of Wagner and Verdi operas. (*Gabrielle Krauss*, *Grove's Dictionary of Music and Musicians*, edition 5. 1954, Vol. IV, p. 838)

<sup>110</sup> Originally, Aloys Anderle (Libitz a. d. Doubrava, 13 October 1821 – † Wartenberg, 11 December 1864), a German lyric tenor of Czech ancestry, with an especially strong acting character. Important roles: *The Prophet*, *The Huguenots*, *Martha*, *William Tell*. In Wagner's presence, the first presentation of *Lohengrin* in 1861 (on this basis Wagner offered the role of *Tristan* to him). Outstanding appearances: the premiere of Offenbach's great romantic opera *Die Rheinnixen*, the score of which was adjusted by the composer to Ander. His personality divided the audience: Wagner's hope that Ander would be his first *Tristan* led to the fact that Wagnerians protested against Offenbach's work. See: Constantin von Wurzbach, *Ander Aloys* in *Biographisches Lexikon des Kaiserthums Oesterreich*. Bd. 1. Wien, 1856. 32; *Alois Ander*. Grove Music Online ed. Elisabeth Fobers (Accessed: 30 February 2014)

<sup>111</sup> The horse-herder or a similar folk character appears in a significant majority of folk plays. Note: The most important folk play of the very first period which had been on stage for a long time with huge success and which had also been seen by Liszt later on was the similarly titled *Csikos* (*Horse-herder*) written by Ede Szigligeti in 1847. And Hanslick praises him like this: "Mr Ander encountered a very resistive problem in the character of Vanya and therefore he deserves special merit, because he performed excellently both as a singer and an actor." Hanslick: op. cit. 76.

<sup>112</sup> E.g. Wagner's *Tannhäuser*, Donizetti's *Don Sebastian*, Meyerbeer's *Johann* or *Leydene* (from the *Prophet*) and *Raoul* or *Nangisa* (from the *Huguenots*). Hilde Strell-Anderle, *Alois Ander: Aus dem Leben eines großen Tenores: das Lebensbild eines europäischen Tenors*, Wien, Eigenverlag, 1996. 53-55

<sup>113</sup> Hilde Strell-Anderle: op. cit. 12

<sup>114</sup> Originally Roza Goldstein (Irsa, Pest county, 23 October 1832 – † Vienna, 20 February 1892) a mezzo-soprano singer. First she was a member of the National Theatre and then she joined the Vienna Opera. She was very successful in Berlin in Meyerbeer's *Prophet*, in the role of *Fides*. Between 1850 and 1861 she became the top singer of the Vienna opera. After 1861 (i.e. exactly after *Kinder der Heide*) she successfully toured Europe. Until 1873 she was a celebrated favourite with the Vienna audience, and then she became a teacher of the Vienna conservatory. In 1882, her last appearance on the Vienna stage was as the *Ortrud* of *Lohengrin*. (*Roza Goldstein*, in: *Hungarian Theatre Lexicon*. Chief Editor: Gyorgy Szekely. Budapest, Akademiai Kiado, 1994)



student of Proch, and her great success of 1858 was crowned by Ortrud (Lohengrin), her last role before retirement. This is what Hanslick wrote about her regarding her performance:

*The role of Isbrana well-matched to her artistic character was played and sung by Mrs Csillag with admirable power and persistence.*<sup>115</sup>

In a subsequent review about her last performance before retirement, Hanslick writes the following:<sup>116</sup>

*A powerful and tireless voice with a broad scope, her performance is sweeping passion with a vivid and increasingly improving tone. All these factors made Mrs Csillag one of the most effective representatives of strongly pathetic characters (like Ortrud, Fides, Eglantine, Isbrana).*

As if Isbrana's role were made for her. For us, her outstanding quality is based on the less sophisticated use of her voice, and on the simplicity and single sidedness of her acting. In the rest of the review, the negative traits are also mentioned.

*However, the range of moods that she can really confidently express is very limited. Wherever charm, intimacy, gentleness, quiet depth or simply kindness should be expressed in voices, Mrs Csillag's song remains silent and poor. She ejected the flames and lava of passion with a volcanic force; but the gentle and warming fire of intimacy stopped burning on her lips. And we find even less things to be praised if we look at the musical side beyond the dramatic side! Mrs Csillag's singing technique has a partial shortfall (the coloratura is almost totally missing) and it is partly lacking good taste, manifest in the incomplete joining of registers, the soundless mezzo-forte and piano, and finally the terrible groaning of deep voices. Mrs Csillag's most important aim is a material impact, and unfortunately in most cases this is all she can achieve.*

From the summary of musical characteristics, the ideal of a folk play singer emerges: it is not the sophistication, the lyric qualities or the technical skill which support the folk play roles of the 19<sup>th</sup> century. Quite the opposite, the main objectives are 'to be idealistic, while remaining natural

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<sup>115</sup> Hanslick: op. cit. 76

<sup>116</sup> *Eduard Hanslick Sämtliche Schriften*. Historisch-kritische Ausgabe Bd I/5. Aufsätze und Rezensionen 1859-1861. Herausgegeben von Dietmar Strauß, Böhlau 355.

and folk-oriented', 'being simple and talking to the heart'<sup>117</sup> by all means and using all available tools, actually through the application of *artistic neutrality*. These characteristics are supposed to retrieve Rousseau's slogan which became a cliché: "Back to nature!" which is characterised – although not in its 20<sup>th</sup> century sense – by a folk and folk music approach. This is how a 'purely popular, hefty and temperamental girl' became the fundamental figure of the folk play.

Mosenthal and Liszt were not mistaken: the plot brings Rubinstein the long awaited fame and reputation. The premiere became a huge success.<sup>118</sup> The 9 March 1861 copy of *Niederrheinische Musik-Zeitung* gives a detailed account of the performance.<sup>119</sup> The negative tone of the review seems to support my assumption that the opera was indeed a kind of folk play because the clichés, structure and topic of the libretto and the music are akin to the structure of a folk play. Let us examine these factors in details, taking only the text of the Hanslick review as a basis.

The first duet (*Dann heisst's wandern, wie die Andern – Let us wander like the others*) is found right away among the compositions identified as outstanding and worth noting by the review; Hanslick praises the melancholy of the Russian folk song. The next promising moment is when 'Isbrana is humming a tune' with the aim of diverting the gipsies' attention. Rubinstein integrated the folk song intelligently and dramatically (*Ein Rösslein, ein feuriges, fliegt durch die Nacht – A fiery horse flies in the night*). This song is the basis of the gipsies' trio, which – according to the review – shows a striking similarity with the minor part of the conspiracy scene in the *Huguenots*<sup>120</sup>.

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<sup>117</sup> The reviewers of the greatest Hungarian folk play singer Lujza Blaha used these words for typesetting.

<sup>118</sup> It was presented again successfully 32 years after the premiere (in 1893) in Dresden. Just like in the case of his *Feramon* opera, the public is enthusiastic about the exoticism (the gipsy scenes). See Hans John, *Anton Grigorjewitsch Rubinstein Beziehungen zu Dresden*. 118. in: *Anton Grigorjewitsch Rubinstein in der Wissenschaft*. <[http://www.gku.uni-leipzig.de/fileadmin/user\\_upload/musikwissenschaft/pdf\\_allgemein/aebeitsgemeinschaft/heft4/0418-John.pdf](http://www.gku.uni-leipzig.de/fileadmin/user_upload/musikwissenschaft/pdf_allgemein/aebeitsgemeinschaft/heft4/0418-John.pdf)> (Accessed on 14. 02. 2014)

<sup>119</sup> The review already mentioned above: Eduard Hanslick: *Kinder der Heide*, *Niederrheinische Musik-Zeitung / für Kunstfreunde und Künstler*. Herausgegeben von Professor L. Bischoff. – Verlag der M. DuMont-Schauberg'schen Buchhandlung, No.10. Köln, 9. März 1861. IX. Jahrgang. S 73-76.

<sup>120</sup> It was presented under the title *Die Welfen und Ghibellinen* for the first time in 1839 in the Vienna Kärntner Theatre.

## Ex. 1

Meyerbeer

Meyerbeer (transzponálva)

Rubinstein

Ein Röss-lein, ein feu-ri-ges fliegt durch die Nacht,

However, the parallel of ‘striking similarity’ only appears latently.<sup>121</sup> It is worth noting as my own comment that Rubinstein knew the *Huguenots* well,<sup>122</sup> in fact he had a special relationship with it.<sup>123</sup> The similarity underpins this relationship: the operas are tied to a common thread, the love affair between different *religions* or different *ethnic groups*. Therefore, the composer is given a chance to demonstrate through a musical code that these people are actually soul mates. In the *Huguenots*, well-justified emotions trigger a conspiracy against people of a different belief, and in this case the desire to acquire drives the conspirators, although again it is supposed to be well-justified: why not acquire from the rich... It is also a parallel that the main character overhears the conspiracy (although in the *Huguenots* the conspirators believe that Valentin is on their side, in this case they are also convinced that Isbrana did not hear their plan). Therefore it is worth noting for us that the song *Rösslein* itself unfolds from the last three notes of the *Conspiracy* song.

Returning to the review, it praises the high number of folk elements in the second act as a positive trait. Very originally, the bridesmaids introduce humorous features into their choir song by a ‘Socratic method’ (*Was wünscht zuerst eine junge Braut? – What is the first wish of a young bride?*). The next action is the impressive and wild dance song of the gypsies: the waltz type of tune winding down in the tenor is accompanied by a six-member guitar chord ensemble and a “very noisy” tambourine.

<sup>121</sup> Discovering the parallels is difficult, because the Meyerbeer opera’s *Conspiracy* scene has a different weight (starts with an upbeat), a different rhythm (because of the triplet) and an opposite scale (minor) vis-à-vis Rubinstein’s relevant scene. It can be assumed that Hanslick knew the *Huguenots* by heart.

<sup>122</sup> He has encountered the opera many times and was a good friend of Meyerbeer’s. He heard the highly successful opera already in 1844 in Berlin. And, he saw the opera in 1858 on his London tour as a predecessor of his own opera. Details: Taylor: op. cit. 17, 73

<sup>123</sup> As mentioned above, exactly when he was looking for the topic of his opera, in 1856, the subject of Hussite uprising cropped up, but Rubinstein believed that the *Huguenots* covered this topic fully, without leaving space for a continuation. See Taylor: op. cit. 68

## Ex. 2

*L'istesso tempo* = ♩

der  
 Jede steht in wilder Hochzeit, will starr zu Boden gerichteten Blicken stehen.

*L'istesso tempo* = ♩

Der der Zigeuner.  
 Sopran.

Al.

Tenor.

Bass.

Was blickst du so ver . lo . ren?      We . ri . ber stant du?

We . ri . ber stant du?      We . ri . ber stant du?

We . ri . ber stant du?      sprich, sag' an, we . ri . ber?

The image shows a musical score for a gipsy choir. It consists of five systems of staves. The first system is a vocal line with lyrics in German. The second system is a piano accompaniment. The third system is a vocal line with lyrics. The fourth system is a vocal line with lyrics. The fifth system is a piano accompaniment. The tempo is marked 'L'istesso tempo' with a quarter note equal to one beat. The key signature has one flat (B-flat). The lyrics are in German and describe a wedding scene where people are looking downcast.

***Kinder der Heide, act II, scene 6. L'istesso tempo, The gipsy choir: "Was blicks du so verloren?"***

Among the parts of the wild gipsy choir, it is a hidden 'pearl' when the contralto folk type of wedding song sung by a supporting character Lisa appears. The next song is quite different, Isbrana should sing a 'long live the young couple' song at her loved one's wedding, but this Hochzeitslied (wedding song) is doubtlessly neither full of joy nor idyllic. Again accompanied by guitars and a tambourine, the song is interrupted by short choir parts (*Zdenko durch die Haide strich – Zdenko walks through the moorland*) with its deep and emotional tone and genuine folk oriented<sup>124</sup> approach, which –

<sup>124</sup> Taylor mentions that the song is a real gipsy theme and according to Yury Engel's 20<sup>th</sup> century review, the unexpected musical transcription of this song is a proof of Rubinstein's brilliant talent. Taylor: op. cit. 117



*arme!* is similar to the ‘heat of passion’ which then turns into A-major after the courageous G sharp of the beginning, and this lights ‘the fire’.

**Ex. 4**

***Kinder der Heide, act II, scene 7. Recitativo, Isbrana:  
“Wie, gefällt Euch nicht mein Lied?”***

Hanslick expressly praises the folk scenes and the intonation only, but they represent the fundamentals of a folk play. Factors other than these are the subject of criticism. He criticises the arias, duets and he hastily composed finales which are unable to display the emotional world of ‘everyday people’<sup>125</sup>. As the initial thought of my assumption was especially inspired by these sections, let us look at the negative comments at length.

In the first duet of Vanya and the gipsy girl, ‘the warmth of the heart is missing’, which cannot be replaced ‘by some high chest-notes and fierce violin passages’ says Hanslick. Because actually a really intimate relationship never unfolds between Vanya and Isbrana, it is worth taking the musical characterisation seriously. This means that if the composer’s intention was exactly the reflection of no emotion, then the musical ‘execution’ of this was expressive. The ‘high chest-notes’ and the ‘fierce violin passages’ were the general tools of the folk (i.e. low-born, non-urban and intact) characters in folk plays. The extremist presentation of tense emotional excitement, to which both the gipsy girl and the horse-herder are amply subjected, is another important element. After such a scene in which they adore each other, the horse-herder’s emotional change without any preliminaries is more dramatic.

<sup>125</sup> “As soon as Rubinstein does not have to deal with Russians or gipsies, but only simply with such people who quietly guard the secret of their hearts, the last redeeming word is missing from his music.” Hanslick: op. cit. 75, i.e. it is the *couleur locale* which is basically appreciated by Hanslick.

Tempo I.  
 Ach! das Herz, das Herz zer - springt vor Be - ben, ja,  
 Ja, ich ge - he si - cherlich, je - doch bei Gott nicht öh - ne dich, so wahr dein Herz nur

Tempo I.

And slightly below:

*stringendo*  
 Ich lass' dich nie, ich lass' dich nie! Mein Freund, mein Stern, mein Licht,  
 sich zum Him - mel he - ben, ich lass' dich nie, ich lass' dich

*stringendo*  
 Tempo I.  
 mein Le - ben, ich lass' dich nie, nie! (sie gehen, sich um  
 an-m-d, links ab.)  
 nie, nein, ich lass' dich nie!

*ritard.*  
 Tempo I.

**Kinder der Heide, act I, scene 4, Tempo I. Isbrana – Vanya duet:  
 “Ach, das Herz zerspringt vor Beben”**

Although the love duets of the count and Maria ‘are weak, cold and non-intimate’, Hanslick discovers many nice details in them.<sup>126</sup> The musical contact points among the count, Vanya and Conrad are also ‘scarce’ with two short exceptions<sup>127</sup> from which he concluded that ‘gentleness was not among Rubinstein’s strengths’, consequently – one would think, says

<sup>126</sup> Hanslick mentions a few points where nevertheless a ‘gentleness’ can be discovered. In the song *Dachtest du meiner – Do you think of me*, the first duet of the count and Maria, and in Maria’s two ‘monodies’ which cannot be called arias in his opinion, Hanslick senses a lyrical tone.

<sup>127</sup> The cantilenas *Ich weiss, dein Herz ist frei von Sünd* and *Mit mir ziehst du dahin*.

Hanslick – he is more at home in the eventful scenes. But, he strongly criticises the finales and crowd scenes also. It is the final moment of the third act when the peasants and gipsies clash: the peasants intend to pay revenge for the death of their landowner, and the gipsies want to set the horse-herder free because of Isbrana. Finally they rescue Vanya, but according to Hanslick all this is a ‘haphazard mixture’.

He makes a remarkable comment about the gipsy choir. “The gipsy choirs, except for the wedding choir, are raw and wild, not in an *aesthetic*, but in a *musical* sense”. Hanslick does not like the coarse,<sup>128</sup> rough and almost spontaneous approach. This leads to the conclusion that maybe the composer had a *different kind of music ideal* in his mind. Perhaps a different kind of *genre* ideal?

This seems to be supported also by his opinion about the drinking song of the fourth act. A drinking song is one of the most sensitive points of an opera. The bubbles of the wine symbolise the hectic and exciting sides of life. And, in the drinking song scenes of operas, the truth is always told, even if it is bitter. The extraordinary motives of the part (criticised by Hanslick) which paves the way for the drinking song<sup>129</sup> are mainly based on this. Vanya is the leader of his rescuers, the gipsies, and rules with Isbrana over the ‘brown children of the moorland’, but his personality is twisted and he becomes the bogey of villagers and travellers. They lie here and there next to the fire, and drink from a pumpkin cask. But the song which is sung is not that of one person, but that of the gipsies. It may even be called a *collective* drinking song; the choir paints a dark, almost gloomy picture about their lives, and the enjoyment of wine itself does not appear in the lyrics, this only comes two songs later at the very end of the scene.

*“The gipsy’s life is miserable,  
hiding in the ravine and in the depth of the forest,  
we can only set out in the empty starless night,  
our food is dry bread,  
our pillow is a hard rock,  
broken and harassed,  
as if we were chased by dogs, ouch!” (one part of the song)*

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<sup>128</sup> In his work about the *Beauty of music* written in 1854, Hanslick says that music may not play an emotional representation role, mentioning as a justification that the emotional status of the composer and that of the audience are different, and therefore he believed that descriptive music simply did not exist. From this writing it becomes obvious that music is valuable, if it can be listened to without any previous background, in other words if it is absolute music, that is a single emotion may be tied to music: the enjoyment caused by beauty.

<sup>129</sup> “The introduction of the fourth act with the drinking song is non-evocative and almost ugly!” Hanslick: op. cit. 76



The expression Hanslick uses ('almost ugly') emphasises naturalism (in the second bar of the couplet, a major third appears unexpectedly and roughly), which is no longer a rare occurrence in the folk plays of the 1880's.

## Ex. 6

L'istesso tempo.  
Grigori. COUPLET I.  
Re - benblut fließ durch die A - dern, gib uns Fen - er, gib - uns Muth, sucht ihr Hü - scher,  
Grigori. COUPLET II.  
Gleich dem Ross' mit schwarzer - Mähne durch die wei - te Step - pe schweift, je - dem zeigt die  
Grigori. COUPLET III.  
Wenn man uns auch längst er - schossen, un - ser Ruf im Vol - ke klingt, und der Hirt bei

L'istesso tempo.

**Kinder der Heide, act IV, scene 1, No. 14. Drinking-song**

Hanslick of course is thinking along the lines of an opera ideal, but he frequently encounters a work which features the characteristics of the genre of folk play. In his opinion, Rubinstein's music loses its real effect exactly at the points where he has accumulated too many strong effects (volume, other characteristic reinforcements). He uses the definition created by Wagner (*Wirkung ohne Ursache - Effect without a cause*) and in Hanslick's opinion such parts of the *Kinder der Heide* mostly appear in the form of *vielerlei Ursache ohne Wirkung (many causes without an effect)*, i.e. the opera tries to be effective (theatrical) without any effect.<sup>130</sup> It is a fact that Rubinstein's well-established music clichés appear also in the staging of a contemporary Posse.

The criticism is finally directed in general against the musical form 'broken up by the frequent change of tempo' and the musical arrangement which 'lies too deep and has an excessive figuration'.<sup>131</sup> The former mainly

<sup>130</sup> It is to be noted that Wagner used this definition as a compensation regarding Meyerbeer's opera, and applied it in his anti-Semitic writing of 1850 called *The Jews in Music*. (See Deathridge-Dahlhaus, in: *Wagner, His philosophical views*, 108-126.) Hanslick started his career as a Wagner-fan, but by this time he was no longer under Wagner's influence, and then from the middle of the 1850's he totally turned away from the representatives of the 'music of the future' (Wagner, Liszt). See Eduard Hanslick, ed. and int. Henry Pleasants, *Music Criticism 1846-99*, Harmondsworth 1963.; Tom Kaufman, *Wagner vs. Meyerbeer*. The Opera Quarterly, vol. 19. Number 4, Autumn 2003. pp. 644-669

<sup>131</sup> "In addition to the fact that the concept is no good and the musical form is frequently hurried, complicated and broken up by a frequent tempo change, the unsuitable musical arrangement harms the effect of this new opera. The accompaniment of the songs is dull

characterises those points where the overflowing emotional charge also appears in the metrical fluctuations (one of the most obvious examples is the scene where Marie loses her mind or the emotional controversies between Vanya and Isbrana), and the latter is unambiguously a characteristic of the gipsy and folk theme. A folk play – as a result of its genre – has a less detailed elaboration, and therefore there is hardly any example of a frequent change of tempo, but featuring the string instruments in an outstanding figurative role is a frequent occurrence.

Ex 7.

ritard. (traurig) **Allegro moderato** = ♩ (Erhebt) **Moderato** = ♩  
 Ach! Was zerrt ihr mich zur Lügenfeier! Ich bin sein Weib, er sprach es ja,  
 er kommt zurück, die Blume ist da! Dein ist sein Herz und mein - ne See.

**Kinder der Heide, act IV, scene 4, Allegro moderato. Marie:**  
**“Ach! Was zerrt ihr mich zur Lügenfeier!”**

Ex 8.

Isbrana (bei Seite) **Allegro** = ♩  
 Ach! Zu viel, zu viel, ich ertrag es nicht! Nur für sie hat er Erbarmen,  
 (Was sie sucht sich Marien verständlich zu machen, mit bittender Miene sie bei der Hand fassend. Conzsa steht mit traurig gesenktem Haupte neben ihr.)  
 nur für sie ein füh-lend Herz, nichts gütlich der end-los Armen, der Betro-genen glück-lich.

**Kinder der Heide, act IV, scene 4, Allegro. Isbrana:**  
**“Ach! Zu viel, ich ertrag es nicht!”**

and expressionless, primarily because it relies on the low notes of string instruments and misses the fire of brass instruments; the singing voices are partly concealed by excessive and restless configurations.” Hanslick: op. cit. 76

In addition to the folk play traits of the subject and the characters, the folk song and the vaudeville type of chanson-song also occur in the opera so much so that the word *couplet* is clearly shown. Regarding such Russian songs and folk plays, this era had three dedicated Russian composers: Alyabyev,<sup>132</sup> Gurilev<sup>133</sup> and Varlamov.<sup>134</sup> All three made an influence on Rubinstein<sup>135</sup> and in fact also on Liszt.<sup>136</sup>

<sup>132</sup> Alexander Alexandrovich Alyabyev (Tobolsk, 4 August 1787 - † Moscow, 22 February 1851) is the oldest of the three popular Russian composers, and one of the creators of the so-called Russian lyrical song. He grew up in a rich family in the town of Tobolsk in Siberia, and learnt music from an early childhood. He participated in the Napoleonic war, and was discharged in 1823 with many medals. As a result of the most unfortunate event of his life (after a night of gambling, he was accused of murder) he was in exile in Siberia from 1825 to 1831. In this period he wrote his most famous song *The nightingale* which is still believed to be a folk song. He composed seven operas, vaudevilles (the predecessors of folk plays), accompanying music, three string quartets and more than 200 songs. See Grove's Dictionary of Music and Musicians, Vol. I. edition 5. 1954. p. 85.; *Alexander Alexandrovich Alyabyev*, in: Two centuries of Russian classical Romance <<http://www.classicalmusic.spb.ru/ruvoclassic/composers/alyabiev/index.htm>> (Accessed 15. 05. 2014)

<sup>133</sup> Alexandr Lvovich Gurilev Russian composer (Moscow 22 August 1803 – † Moscow, 30 August 1858) was born on Count Orlov's estate (the count is famous for initiating gipsy education) in a serf family. He learnt music first from his Sarti student father and then from the British John Field. After becoming free in 1831, he joined a small artisan company in Moscow and became a piano teacher. He became popular by means of his intimate lyric romances, which carry signs of Varlamov's influence, and the inspirations are supposed to stem from an unfulfilled love during his serf years. More than 200 very popular Gurilev songs are extant, some of them were sung across Europe. Gipsy choirs and amateurs were spreading his salon type of 'Russian songs' which were played by ear, accompanied by a guitar. His folk song arrangements also made him famous. See Dezso Legany, *Alexander Lvovich Gurilev*, in: Szabocsi-Toth musical lexicon II. (G-N) Budapest, Music Publishers, 1965. 94.; Alfred Baumgartner *Musik der Romantik*, Keisel Verlag, 1983. 234.S.; Horts Seeger, *Alexander Lvovich Gurilev*, Musiklexikon Deutscher Verlag für Musik, Leipzig, 1966. 357. S.; *Three Alexander*, in: The Voice of Russia, 2005. <[http://voiceofrussia.com/radio\\_broadcast/2248383/2315565/](http://voiceofrussia.com/radio_broadcast/2248383/2315565/)> (Accessed 15. 05. 2014)

<sup>134</sup> Aleksandr Egorovich Varlamov (Moscow, 27 November 1801 – † Moscow, 27 October 1848) - of the three composers, he is musically the best educated Russian composer of Moldovan ancestry. As of 1811 he was a member of the St. Petersburg boys' choir, and played several instruments (violin, chello, piano and guitar), and he was a student of Dmitri Bortniansky. Between 1832 and 1844 he was the conductor of the Moscow Court Theatre. Most of his songs are sentimental folk songs, some of them folk song arrangements. Geoffrey Norris, *Aleksandr Egorovich Varlamov*, in: Oxford Music Online <[http://www.oxfordmusic.com/subscriber/article/grove/music/29054?q=Alexander+Egorovich+Varlamov&search=quick&pos=1&\\_start=1#firstthit](http://www.oxfordmusic.com/subscriber/article/grove/music/29054?q=Alexander+Egorovich+Varlamov&search=quick&pos=1&_start=1#firstthit)> (Accessed 15. 05. 2014)

<sup>135</sup> Not only in this opera, but also in other compositions his influence can be noted. He had a personal relationship with Varlamov and among others Rubinstein also composed a song to commemorate his death in 1849 under the title "*As a nightingale who lost her parents*" *Variations on a Varlamov theme*.

<sup>136</sup> Liszt adapted to the piano Alyabyev's song *The nightingale*. (*Le rossignol*, 1842 first version: S.249d; second version No.1 from *Deux melodies russes*: S.250/1, 1842-43)

*Rubinstein copied many people. Do you know who? Gurilev, Alyabyev and other gipsy composers, turning their products upside down in the centre of servile, obscene and anti-art Moscow.*<sup>137</sup>

Let me quote two random samples from the opera. The first is a typical Vanya arioso and the second is the other gipsy girl Lisa's famous wedding romance.

**Ex. 9**

Moderato con moto = ♩

Wania

Sagt, ist nicht die - se Hüt - te mein, er a-ber schlich sich wie ein Wolf hin-ein,

Moderato con moto = ♩

er schlag den Zahn schon in die Brust, mein wei-sses, Lamm mir zu zer-na- gen!

For example: *Kinder der Heide*, act III, scene 6. Moderato con moto.  
Vanya: Sagt, ist nicht diese Hütte mein

**Ex. 10**

Meno mosso

Grü - nes Blatt vom Lin - den-baum, o schick dem Pär - lein süs - sen Traum,

a tempo

duf - tig wie dein Blü - then - schnee, oh - ne Dorn und oh - ne Weh!

For example: *Kinder der Heide*, act II, scene 7. Zigeunerlied. (Lisa and the gipsy choir) Komoro, rumniori, Couplet: *Grünes Blatt von Lindenbaum*

Although such incidental music was successful during the premiere and also during the Moscow presentations in 1865<sup>138</sup>, it was not so much appreciated by the reviews of later times.

<sup>137</sup> Balakirev's letter to Rimsky-Korsakov, January 1863 11/23. See Taylor: op. cit. 105

<sup>138</sup> Moscow, 10/22 February 1865. The opera was performed four times. Until 1903, the opera was not staged again in the territory of Russia. As far as we know, this Rubinstein opera has not been presented in Pest (up to our days). The last time Demon was sung at an opera examination in 2006 at the Academy of Music.

*It is very much old fashioned, for example the role of Wania, as if the composer wanted to comply with this view, he interprets it in the old fashioned Alyabyev-Varmamov style from a music aspect.*<sup>139</sup>

The afterlife of the opera was also just as popular as that of folk plays. Potpourri was made from the favourite songs of the opera, Joseph Fahrbach's<sup>140</sup> *Potpourri über Motive der Oper Die Kinder der Heide von Anton Rubinstein*<sup>141</sup> is published not long after the premiere in Leipzig. Fahrbach – because he was a practical and emphatic musician – knew exactly what popular meant and therefore wrote flute and guitar arrangements from Verdi operas (*Traviata*, *Aida*, *A Masked Ball*)<sup>142</sup>. Everything goes to show that the Rubinstein opera has also reached the level of popularity which encouraged adaptation. And, being played by military bands made the songs popular – just like in Hungary – i.e. music played on the stage became generally known through the performances of military and gipsy bands and gipsy musicians.

Of course, there are overlaps between the scene types of the opera and the folk play, but the inn, wedding and drinking song scenes are the indispensable and constant components of folk plays. There are no melodramatic parts in the work, but a contemporary newspaper article provides information on the use of incidental music best characterising a folk play, i.e. on possible substitutions.

<sup>139</sup> Yury Engel, *V opeye*, Moscow, Jurgenson Publishers, 1911. 233. Although the reviewer emphasises and praises the genuine gipsy topic in Isbrana's wedding song. See Taylor: op. cit. 117

<sup>140</sup> Joseph Fahrbach (Vienna, 25 August 1804 – † Vienna, 6 June 1883), the conductor of a military band between 1841 and 1848, a flutist and guitar virtuoso of the Vienna court orchestra and the theatre of the court between 1857 and 1867. He later on founded his own music school. He wrote several theoretic works (fagot and oboe school) and he also covered the actual issues of military music.

(Arbeiten über aktuelle Fragen des Militärmusikwesens; Organisatione della musica militare austriaca 1846.) See *Familie Fahrbach, Wiener Musiker und Komponisten: Die Brüder Joseph, Friedrich, Philipp d. A. und Anton*. in: Österreichisches Musiklexikon Online, Austrian Academy of Sciences. <[www.musiklexikon.ac.at/ml?frames=yes](http://www.musiklexikon.ac.at/ml?frames=yes)> (Accessed 15. 03. 2014); Gretchen Rowe Clements, *Situating Schubert: Early Nineteenth-Century Flute Culture and the „Trockene Blumen” Variations, D. 802*, dissertation, State University of New York at Buffalo, 2007. pp 118-128.

<sup>141</sup> Probably the details of a piano and voice score from the OCLC WorldCat database. (The nearest available place of the score is Bibliotheca civica di Ala, OCLC number: 797791849). One of the Fahrbach boys was associated with the town of Ala (all four brothers Joseph, Friedrich, Philipp, Anton were flutists). Friedrich started his career in the orchestra of the elder Johann Strauss, moved to Italy in 1855 after playing in the Vienna military band and became the music director of the Ala Philharmonics. Clements, 2007. 119

<sup>142</sup> Data from the OCLC database.

*A great success, Rubinstein's four-act musical drama, "A son of the moorlands" was presented on the 23<sup>rd</sup> of this month in a Vienna theatre. The text comes from Karl Beck's poem 'Janko, the Hungarian Horse-herder', but the librettist Mosenthal transferred the scene to the Ukraina (sic.). In the musical part, some czardas may also be heard.<sup>143</sup>*

Mentioning the czardas at the same time refers to some kind of a Hungarian relationship. The question arises whether Rubinstein has hidden other Hungarian-related motives in the opera. Several folk scales used by Liszt may be distinguished<sup>144</sup> and of these the opera features two gipsy scales.<sup>145</sup> The scale mentioned by Bardos as a *gipsy-minor* or *ungar* or *indolid* or a *major second* crops up in the opera in places where some kind of suffering<sup>146</sup> is involved in the background.

**Ex. 11**

**For example: *Kinder der Heide*, act II, scene 7. No. 7.  
(Isbrana and the gipsy choir)**

***Zdenko durch die Haide strich Gipsy-minor or Ungar: I s i f m r i d t l.***

<sup>143</sup> Hölgyfutár (Lady Messenger), 2 March 1861, No. 27, volume 12, 215. Vienna news, A new musical drama. The opera comprises a czardas type of song in the beginning of Act IV (*Elend ist Zigeunerleben*). Therefore, from the 'some' the others could have been additional czardas songs, and hence presumably they were incidental.

<sup>144</sup> See Lajos Bardos, *Liszt Ferenc "nepi" hangsorai (Franz Liszt's 'folk' scales)* in: *Hungarian Studies of Music History / writings about Ferenc Erkel and the earlier centuries of Hungarian music*. Edited by Ferenc Bonis, Music Publishers, Budapest, 1968. 199

<sup>145</sup> This is striking in the early part of Act 3 or Act 4, but also in the whole opera in several places.

<sup>146</sup> "Suffering = Hungarian. In his international style works on the basis of Latin and other texts, when the subject is pain, destruction and suffering, Liszt's music turns into Hungarian". Quotation: Bardos: op. cit. 200

## Ex. 12

N° 12. Moderato =  $\text{♩}$

For example: *Kinder der Heide*, act IV., scene 1. Moderato.  
*Indolid*: d t l s f i m r i d. or Major second: d t l s f m r i d.

It is possible that under the impact of his Pest memories or remembering the original scene of the plot, or perhaps yielding to his rightful assumptions does Rubinstein use these scales. Of course, we should not forget that Romas living in the east and in the territory of Russia used similar scale models.<sup>147</sup> How deliberately Rubinstein used these elements, we shall perhaps never learn, but Liszt was certainly happy about the success of his opera developed by someone else. Obviously, he would have written many things differently, and yet the implemented opera must have given him a kind of satisfaction.

In 1860, already after the success of the Rubinstein opera, Liszt goes back to the gipsy topic again, but this time it is not an opera, it extends his song repertoire. He composes music for Lenau's poem "*The three gipsies*" which takes place also nostalgically on the Hungarian

<sup>147</sup> "The «gipsy scale» identified by Liszt is close to the eastern chromatic scale, and it is exactly like the bhairav scale in India (d r e m f i s l a t d). See Ian Hancock, *We are the Romani people*, translated by Gyorgy Novak, Budapest, Pont Publishers, 2004; In other sources, stage 4 of the bhairav scale is not raised, or in the raised version it is also called dhandiri. See also Catherine Schmidt-Jones, *Indian Classical Music: Tuning and Ragas* in: Openstax CNX, <<http://cnx.org/content/m12459/latest/>>. The 'genuine' gipsy scale in Carnatic south Indian music is the following: l t d r i m f s i l. See <<http://en.wikipedia.org/wiki/Simehendramadhyamam>>.

puszta<sup>148</sup> and the ‘brown children of the puszta’ play music to please themselves obviously – perhaps like Liszt.

*In addition, my imagination carried me away regarding the boots<sup>149</sup> and I decided to compose Lenau’s Gipsies (Lenau: The three gipsies), finding the main lines immediately on the piano. If I were successful somehow without finding myself in the midst of bloodthirsty and wild resistance, which is the hardest test an artist can be subjected to – I would start writing.<sup>150</sup>*

The memories are still haunting, but this song is born<sup>151</sup> and the romantic characteristics so much worshipped by Liszt, and the talented gipsy playing for himself, smoking a pipe outdoors and dreaming carelessly is shown in a miniature scene. And, this is the end of the story of Liszt’s Hungarian opera he never wrote. It had a nice plot: first it was the story of an outlaw, which became the draft of a Hungarian opera, and then it was turned into an opus taking place in the Ukraine. In the meantime, the genre itself has also expanded, and so did the number of involved composers, entailing the possibility of an exciting mixed category, the *folk opera*. All this reflected uniquely the colourful environment of Pest-Buda and Vienna in the 1850–60’s, with characteristic musical dramas, Posses and Volksstücke.

Translated by János Gerendás

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<sup>148</sup> The old Liszt adapted in 1871 (to the piano S.246) and also in 1880 (to violin and piano S.379b) a puszta subject: he adapted the work composed by one of his Polish students to the Lenau poem under the title *Puszta-Wehmut* (The bitterness of the *Puszta*).

<sup>149</sup> Lenau wrote this poem on the basis of Ferenc Pongracz’s oil painting “A gipsy with violin” on the basis of which another painting was made (Alois Schönn, 1826–1897). Liszt obtained a lithographic copy of the latter. The central figure of the painting wears boots and hussar trousers, contrary to the sleeping gipsy who is bare footed. Maybe the comment refers to this. See Ágnes Watzatka’s manuscript, *Puszta, Hussaren, und Zigeunermusik – Franz Liszt und das Heimatbild von Nikolaus Lenau*. (The manuscript is under editing in *Studia Musicology*.) The paper was read at the MTA Institute of Music Sciences International Conference *Liszt and the Arts: An Interdisciplinary Conference Budapest*, 20 November 2011

<sup>150</sup> La Mara, V. 28 May 1860, Whitsun, 8am

<sup>151</sup> *The three gipsies*, 1864. S.383



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## **“PASSACAGLIA” IN THE OPERA OF THE 20<sup>th</sup> CENTURY. THE INTERLUDE NO.4 FROM THE OPERA “PETER GRIMES” BY BENJAMIN BRITTEN**

**GABRIELA COCA<sup>1</sup>**

**SUMMARY.** In the assembly of the opera, *Passacaglia* represents an isle, in the same way in which the isle exists in the sea. Because of the fact that it is situated in the middle of the two scenes of this one, by the central position, it realizes the symmetric cut of the opera. On the podium, we can meet it as an independent work. Musical-dramatic, *Passacaglia*, by *basso ostinato* and by the variations which are going on this sound basement, materialized the persistence of the fix idea in the mind of the main character. This study shows the structural and dramaturgical analysis of this part of the opera entitled *Peter Grimes*.

**Keywords:** Passacaglia, Benjamin Britten, opera, Peter Grimes, structure, musical-dramaturgy, analysis, basso ostinato, interlude

From the thirteen opera of Benjamin Britten, “*Peter Grimes*”, op.33, which he had composed in the last years of the World War II represents one of the most played and known works of him of this type.

**Ex. 1**

The action of the opera is taking place around the 1830. The main character, Peter Grimes is a fisherman renegade by his fellows and by the community he lives in. After the mysterious death of his young apprentice, Grimes is judged, but he cannot be condemned by the law. He is just given reproaches. With the help of the old captain Balstrode and of the teacher Ellen Orford, Grimes receives a new child as an apprentice. His brutal behavior does not change, he treats this new apprentice in an inhuman way.

The whole village revolts against him.



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Grimes listens nobody, not even his beloved Ellen. He rejects her brutally, everybody can see the fact. In a stormy night, his apprentice, under the hard burden of the fishing tools slides away from the high cliff where was the cottage of the fisherman and he dies. Being followed by the crowd, Peter Grimes is driven mad. At the calm and severe suggestion of the captain Balstrode, Grimes goes away with his boat and he sinks it. After his death, the life passes monotonously, in its own rhythm.

The character, Peter Grimes, in Britten's vision, is a lonely man, one who worths to be sympathized, who, in his impotence of the soul, by bad means, fights for a better life.

Analyzing his inner state, the psychical state of the character, we notice that he is consumed by the steady idea of earning money, and, by it, to gain power and honor, the inner calmness and Ellen's love. Being possessed by this fix idea, he loses the control of his own personality and that of his own actions. A good background for this state is offered by his pride, his vanity, his ambition. We quote from the small book: *if I shall be rich, Ellen will be mine*. By this thing he looks for a motivation for his brutal, instinctual manifestations, finding the justification of his steady idea in that fight for high ends: the happiness, the love, the peoples' recognition.

Three years ago, in the symposium *The Vocal Art in All its Variants*, organized at the "Gh. Dima" Music Academy, Cluj-Napoca, I presented the paper: *The Sea—Symbol and Dramatic Illustrative Effect in the 20<sup>th</sup> Century Opera*(Benjamin Britten: "Peter Grimes")

Now, why *Passacaglia*?

In the assembly of the opera, *Passacaglia* represents an isle, in the same way in which the isle exists in the sea. Because of the fact that it is situated in the middle of the two scenes of this one, by the central position, it realizes the symmetric cut of the opera.(On the podium, we can meet it as an independent work.)

Musical-dramatic, *Passacaglia*, by *basso ostinato* and by the variations which are going on this sound basement, materialized the persistence of the fix idea in the mind of the main character.

Peter Grimes, in his desperation, unknowing how to react to the smooth and sad words of Ellen, he pushed her, throwing her at the ground. From the musical motif that sustained his words: *It did happen! The curse of the heavens had fallen on me!* comes forth the theme of *Passacaglia*.

## Ex. 2

Peter Grimes

So be it, - And God have mer cyu pon me!

So, from a dramatic point of view, *Passacaglia* is motivated. The theme that keeps on repeating as **basso ostinato** in its frame appears with no less than **455 measures before the main *Passacaglia***.

The theme played for the first time by Peter Grimes is sustained simultaneously by the woodwind instruments compartment and that of the bowed stringed instruments what plays in *fff* the same theme, harmonized eventually it has been taken and it is rhythmically varied by the brass wired instruments and, then, by the vocal parties. Some examples of these apparitions:

**Ex. 3**

a) Mrs. Sedley *con forza*

Mal treat ing that poor boy a gain!

b) Fl., Picc., Ob., Cl., Vl. I., Vl. II., Vla, Vc.

c) Ob., Bsn., Vla., Db.

d) Auntie, Boles, Keene

Grimes is at his ex er cise.

e) Chorus

Grimes is at his ex er cise.

f) Vla., Vc.

ete.

g)

Boles *ff* >

Speak out in the name of the Lord!

Detailed description: This is a vocal line for a voice named 'Boles'. It starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and a half note B4. There are accents (>) over the G and A notes. The line continues with a half note B4, a quarter rest, and a quarter note C5. The music then changes to a 3/4 time signature with a half note C5, a quarter note D5, and a quarter note E5. Finally, it returns to 4/4 time with a half note F5, a quarter rest, and a quarter note G5. The dynamic is marked *ff* (fortissimo).

In an equilibrium reason, *Passacaglia*, in the same way in which it has its “antecedents”, has its subsequent echo. Some motifs from the variations of *Passacaglia* reappear in the scene that takes place in the fisherman’s cottage, between Grimes and his new apprentice.

Ex. 4

a)

Peter G. *p* *molto legato*

You sit there watching me And you're the cause of every thing Your eyes, like his are watching me With an idiot's drooling gaze!

Detailed description: This is a vocal line for a voice named 'Peter G.'. It starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is marked *p* (piano) and *molto legato*. The lyrics are: "You sit there watching me And you're the cause of every thing Your eyes, like his are watching me With an idiot's drooling gaze!". The music features a complex rhythmic pattern with many eighth and sixteenth notes.

b)

Harp

*pres de la table*

*pp* *poco marcato*

*cresc.*

*sf*

Detailed description: This is a harp accompaniment. It consists of two systems of staves. The first system has a treble clef and a bass clef. The treble staff is mostly empty, with the instruction *pres de la table* written below it. The bass staff has a 4/4 time signature and starts with a *pp* (pianissimo) dynamic and *poco marcato* (slightly marked) tempo. The melody in the bass staff consists of quarter and eighth notes. The second system also has a treble and bass staff. The treble staff has a *cresc.* (crescendo) instruction and ends with a *sf* (sforzando) dynamic. The bass staff continues the accompaniment.

c)

Bsn., Cl. in A

*pp* *espress.*

*pp* *espress.*

*pp*

*pp*

*pp* *cresc.*

*f*

Detailed description: This is a woodwind part for Bassoon (Bsn.) and Clarinet in A (Cl. in A). It consists of two systems of staves. The first system has a bass clef and starts with a *pp* (pianissimo) dynamic and *espress.* (espressivo) articulation. The melody is marked with accents (>) and slurs. The second system has a treble clef and starts with a *pp* dynamic and *cresc.* (crescendo) instruction. The melody ends with a *f* (forte) dynamic.

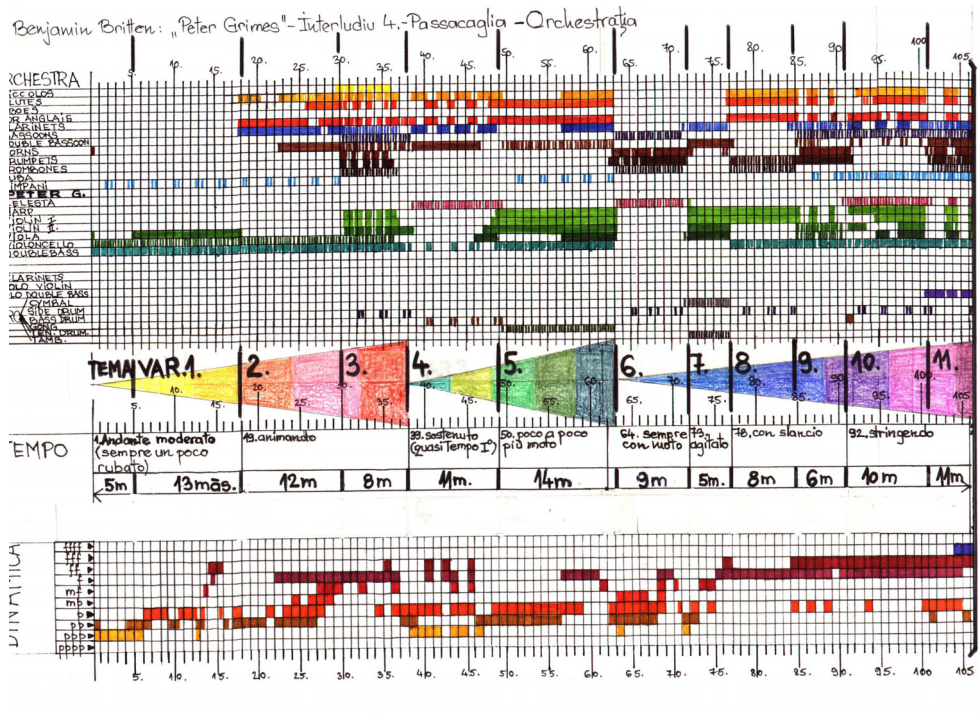
"PASSACAGLIA" IN THE OPERA OF THE 20<sup>th</sup> CENTURY ...

Britten solves in here, with a great dramatical sense, the death of the child. After the fall, after his cry, the feeling of the stillness of the silence is made by a solo motif, arpeggiato ostinato in *pianissimo* voix céleste.

Ex. 5

The boy  
portamento lento (scream)  
(bis bigliando)  
Cel. *pp*  
sempre *pp*

Ex. 6



The coloured graph of the orchestration



"*Passacaglia*" contains 106 measures, and it includes the theme plus 11 variations. On this itinerary, Britten conducts the energetic of the musical discourse towards the final culminating point. (variation11).

Following the colored graphic of the orchestration, we can distinguish in this amplifying process three main orchestral sonorous blocks:

- 1) measures 1 - 38 (theme + variation 1-3) = 38 measures.
- 2) measures 39 - 63 (variations 4 - 5) = 25 measures.
- 3) measures 64 -107 (variations 6 - 11) = 43 measures.

In this context, variation 5 is highlighted by its central position, and by its extension : 14 measures. The rest of the variations are shorter. Also, here, Britten impose an accelerating step to the tempo: *poco a poco più moto*.

In the same way as the evolution of basso ostinato takes place in the block form, the beginning and the end of the variations are the demarcation lines, the orchestration is realized under the blocks form, each variation using other instrumental combinations. The more often variations are the numbers 3, 9, 10 and 11.

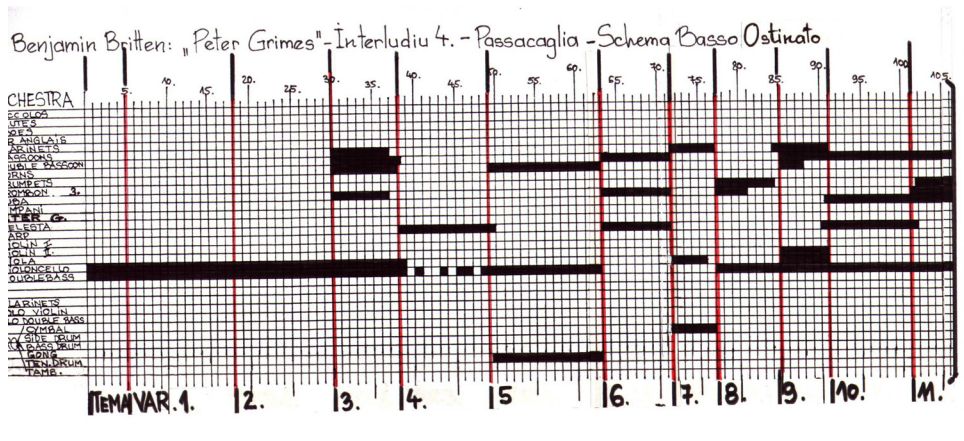
**In a dynamic plan**, we notice the same gradual density as it is in the plan of the orchestration. So, the variations, 9, 10, 11 use *the fortissimo* sound intensity constantly, the end of the variation 11 touches *the fortissimo possible*, the culminating point of the entire interlude.

**Basso ostinato** of *Passacaglia* is realized by the continuous resumption of the following melodic, motif:

**Ex. 7**

In here, there is the succession of a descendent: an arpeggio which outlines a diminished chord and a perfect fifth, tied in an ascendant semitone! The mathematical logic of the motif: from the sum of the first three intervallic distances results the fourth one. By a rhythmic point of view, we notice that the quarter-note rest of the motif are distributed in a progressive way, shaping a rhythmic progression. At the beginning, it appears after an eighth-note rest, then, after two eighths and two rests and then, after three eighths and three rests of eighths, after which, in the end, Britten rounds the progression, coming back to the formula 1, so, an eighth and a rest of an eighth.

Ex. 8



The sketch of the basso ostinato

By the repartition of the instruments of basso obstinato it can be seen clearly, the structure of *Passacaglia* on 11 variations (see the red lines from the graphic). We can notice in this frame the fact that Britten does not use identical combinations which plays basso ostinato, only in the variations 1 and 2, here, the ostinato is played by violoncello and contrabass. The rest, Britten, in each variation uses combinations for the tuning of the bass.

**The melodic profile** of the variations has as a basement the combinations of the intervals that compose the basso ostinato and the inversion of these intervals.

Ex. 9



By using the chromatic element, Britten enlarges the qualitative area of these intervals. Each variation at its turn, is remarking itself by a special rhythmical profile.

In order to enter a little into the logic of the construction of Britten in *Passacaglia* let's look at the first variations.

Ex. 10

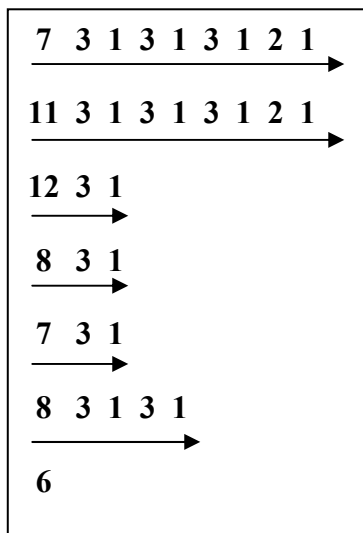
The melodic, of an ambitus of three octaves, is structuring on a tripodic musical period, made by three phrases(a+ av1 + av2) (5+4+4 measures). Each phrase starts with an ascending intervallic leap, respectively, the perfect fifth, major seventh and a perfect octave. The phrases has an anacrusic character. The rhythm knows a gradual density.

Ex. 11

By the intervallic analyses of the melodic profile, we notice that Britten uses the scale which are distanced with the model 3:1 and 2:1, in the first period of the melody, we put together two scales of an identical structure being differentiated by a leap of 11 distance(major seventh). In the third phase of the melody, the leaps intervene each the interval distance.

The scheme of the models is presenting as it follows:

Ex. 12



The development tempo of the variations 1 is *Andante moderato* (*sempre un poco rubato*).

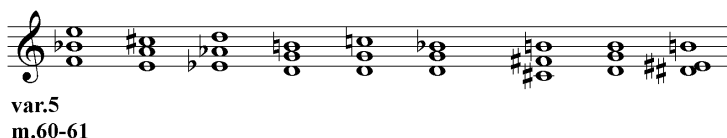
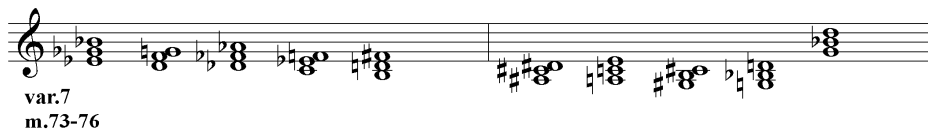
In his **harmonic** language, Britten seldom uses chords that belong to the non-gravitational harmonic system(the geometrical one). So, we can find structures like:

Ex. 13

Var.4,m.41..... m.46    Var.5 m.53    m.54,55    m. 59  
 Var.5,m.57..... m.50

do delta    sol delta    fa delta    mib delta    sib delta    etc.

Also, the non-gravitational chords, can be met alternating the tonal minor with major ones, forming scales with harmonically models( in here, chords epsilon and delta with minor chorda).



Britten is, in the first place, a lyrical composer, in the musical-dramatic field, giving a great importance to the melody. However, he did not neglect the context in which the melody is developed. He is remarked by the lack of the musical means he uses. Among the characteristics of his composer style we can tell about: bitonality, bimodality, polimodality, often insinuous, rhythm ostinato, from where there comes a complete special atmosphere.

Translated from Romanian by Maria Cozma

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## DER MUSIKALISCHE SPRACHE DES KOMPONISTEN PIERRE VILLETTE IN DEN A CAPPELLA MOTETTEN *HYMNE A LA VIERGE (OP. 24)* UND *PANIS ANGELICUS (OP. 80)*

MIKLÓS FEKETE<sup>1</sup>

**SUMMARY.** This paper presents first of all the importance of the 20<sup>th</sup> century French composer Pierre Villette, who's instrumental, vocal-instrumental and choral works are relatively unknown even between musicians. Secondly, this writing focuses on the choral music of the composer, presenting the result of the analysis of the two chosen *a cappella* motets mentioned in the title (written by Villette in two different periods of his creation). The musical analysis proposes to identify and exemplify a few procedures, compositional techniques of Villette, which – on the one hand – do define the structure, the melodic and harmonic aspects of the musical discourse, and – on the other hand – aim to express the religious belief of the composer.

**Keywords:** Pierre Villette, 20<sup>th</sup> century, French choral music, motet, analysis, style, componistic procedures, romantic, post-impressionistic.

Die Persönlichkeit und das Werk des französischen Komponisten Pierre Marie Charles Villette ist derzeit sogar in der Welt der Musiker beinahe unbekannt. Damit man sich der kompositorischen Sprache und der stilistischen Orientierung von Villette herannähern kann, ist daher zuerst eine kurze historisch-biografische Einführung nötig.

Geboren 1926, entstammt Villette einer musikalisch sehr aktiven Familie: die Mutter spielte Klavier, der Vater Geige, Viola, Klavier und Orgel und war der Dirigent eines Orchesters mit beinahe 200 Mitgliedern, nebenbei experimentierte er sogar mit dem Komponieren. Daher fühlte sich sein Sohn schon im frühen Alter immer mehr von der Welt der Musik angezogen. Mit 6 Jahren wird er Chorist der Kathedrale Saint Evode in Rouen, und kommt hier in Kontakt mit der Schönheit und dem Wert des

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gregorianischen Chorals, der Motetten, der *a cappella* Messen der Meister der Renaissance (besonders Palestrina und Victoria), der vokal-instrumentalen und der vokal-symphonischen Musik der Klassiker und Romantiker (besonders mit der vokalen und instrumentalen Musik von César Franck<sup>2</sup>). Parallel dazu beginnt Villette auch das Orgelspiel. Seine Hingabe und seine Begabung führen zu einem schneller Fortschritt: mit 13 ist er schon Organist in zwei kleinen Kirchen aus Rouen, und mit 14 beginnt er sein Studium der Orgel und der Harmonielehre bei Maurice Duruflé, und 1941 wird er an das Konservatorium von Paris zugelassen, wo er sein Studium der Komposition in der Klasse von Professor Jean Gallon (der auch der Meister von Olivier Messiaen, Maurice Duruflé, und Henri Dutilleux war). Der II. Weltkrieg und der spätere Tod seines Vaters, bzw. schwerwiegende gesundheitliche Probleme bewegen ihn dazu sein Studium mehrfach zu unterbrechen. Seine gesundheitliche Lage wird so kritisch, dass er mit 23, nach sieben Operationen nicht mehr verhindern kann, dass einer seiner Lungen entfernt wird. Nach der Rückkehr ins Konservatorium setzt er sein Studium in der Klasse von Professor Henri Büsser<sup>3</sup> fort. Die Ausdauer und die Begabung des jungen Villette zeigen sich auch in den Preisen die er während seines Studiums in den Bereichen Harmonielehre, Kontrapunkt und Fuge, Musikgeschichte und Orchesterleitung erhalten hat<sup>4</sup>. Er erhält zusammen mit seinem Kollegen Boulez den geteilten I. Preis beim Harmoniewettbewerb 1945. Hier muss auch gleich hinzugefügt werden, dass die beiden schon von ihrer Jugend an unterschiedliche Wege einschlagen haben: Boulez führt den Weg des französischen Modernismus weiter vom Atonalität und Dodekafonie bis hin zum integralen Serialismus, der aleatorischen Musik und der experimentellen elektronischen Musik, Villette meidet all diese Richtungen.

Bevor hier nun einige chorale *a cappella* Werke von Villette näher behandelt werden, muss deutlich gemacht werden, dass der Stil des Komponisten – im Kontext der Musik des 5-6. Jahrzehntes des 20. Jahrhunderts – klassisierend oder sogar konservativ erscheint: der melodisch-harmonische Aspekt seiner Musik wurzelt in der postromantischen und impressionistischen Musik. Die exotische Textur der Melodien und der Harmonien führt uns mit den Gedanken zu der harmonischen Welt von Debussy, Fauré, Poulenc, und wahrscheinlich auch zu dem Anfang des komponistischen Schaffens von Messiaen. Diese Inspirationsquellen verflochten sich mit der Klarheit und der Einfachheit des

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<sup>2</sup> Burton, Sean Michael, *The Unaccompanied Choral Music of Pierre Villette: A Conductor's Analysis*, PhD-Thesis, University of Nebraska, 2008, S. 4.

<sup>3</sup> Montagne, Denis Havard de la, *Pierre Villette, Musica et Memoria* – <http://www.musimem.com/villette.htm> (abgerufen am 28. Mai 2014).

<sup>4</sup> Burton, Sean Michael, *op. cit.*, S. 5.

gregorianischen Chorals, daher meint der Dirigent Stephen Layton, der mit seinem Chor Holst Singer seine Reihe von Motetten von Villette aufgenommen hat „Die musikalische Sprache Villettes ist einzigartig – sowohl spirituell als auch sinnlich“<sup>5</sup>. Die Bewunderung des Komponisten bezüglich der Musik von Strawinsky und Messiaen zeigt sich in erster Linie in seiner instrumentalen und Kammermusik, teilweise aber auch in der choralen Musik – durch einige stilistischen Besonderheiten des Expressionismus: die überhäuften melodisch-harmonischen Texturen, die Überlagerung klanglicher Ebenen mit unterschiedlichem gravitationalem Zentrum, oder sogar atonale harmonische Strukturen oder Blöcke.

Villette hat sich in erster Linie mit der Leitung zweier Musikinstitutionen beschäftigt: das Konservatorium in Besançon (zwischen 1957-1967), und dann das Konservatorium in Aix-en-Provence (zwischen 1967-1987). Daher ist seine komponistische Karriere, wie seine Frau das formuliert, fast immer „part-time“.<sup>6</sup>

Das Werk Villettes umfasst 81 Opus, bei denen der Akzent einerseits auf den Kammerwerken und instrumentalen Stücken liegt, andererseits auf den religiösen choralen Kompositionen. Die vorliegende Arbeit hat einige der 16 religiösen choralen Motetten im Visier (von denen 15 Stücke *a cappella* Motetten sind). Diese können in 3 Schöpfungsperioden eingeteilt<sup>7</sup> werden:

- die erste Periode (1944-1960): *Ave verum*, op. 3 (1944), *Salve Regina*, op. 5 (1944), *O Salutaris hostia*, op. 21 (1954), *Hymne à la Vierge*, op. 24 (1954), *O Sacrum convivium*, op. 27 (1959), *Strophes Polyphoniques pour le Veni Creator*, op. 28 (1959), *Tu es Petrus*, op. 29 (1959, die einzige chorale Motette, die mit Orgel begleitet wird), *Adoro te*, op. 31 (1960);
- die zweite Periode (1983-1991 – nach einem Intermezzo von beinahe zwanzig Jahren): *Attende Domine* op. 45 (1983), *O magnum mysterium* op. 53 (1983), *Inviolata* op. 91 (1966);
- die dritte Periode (1992-1995): *O quam amabilis es*, op. 71 (1992), *Notre Père d'Aix*, op. 75 (1992), *O quam suavis est*, op. 76 (1993), *Jesu, dulcis Memoria*, op. 78 (1994), *Panis angelicus*, op. 80 (1995).

Die vorliegende Arbeit analysiert einige stilistische komponistische Aspekte zweier Motetten: eine aus der ersten und eine aus der letzten

<sup>5</sup> Clampin, Fiona, *Notes to "Pierre Villette: Motets,"* The Holst Singers. London: Hyperion, 2006, S. 2. – <http://www.hyperion-records.co.uk/al.asp?al=CDA67539> (abgerufen am 18. Mai 2014).

<sup>6</sup> Burton, Sean Michael, *op. cit.*, S. 1.

<sup>7</sup> *Idem*, S. 8.

Schöpfungsphase. Das Stück *Hymne à la Vierge* (1945), das den Text von Roland Bouhéret als Grundlage hat – ist eigentlich das bekannteste Choralwerk des Komponisten. Folgende stilistisch-komponistischen Charakteristika können hervorgehoben werden:

- Bei der Hymne an die Heilige Maria handelt es sich um eine überwiegend homophone Komposition. Die Präsenz der imitativen Strukturen schränkt sich auf einige Takte ein, in denen der polyphone Dialog nur auf zwei oder drei Klangebenen realisiert wird: zwischen S–A–TB (Takte. 4-7), zwischen SAT–B (Takte 11-14), zwischen A–ATB (Takte 15-17).
- Die Form des Werks ist sehr einfach und klassisch – eine bistrophische Form vom Typ AB mit Coda. Die Einfachheit und Transparenz der Struktur zeigt sich auch in den 4-taktigen Motiven.
- Das Werk beginnt und endet in einem harmonisch klar tonalen Kontext, in *F-Dur*:

### Beispiel Nr. 1

Andante  $\text{♩} = 63/66$

1. O tou-te bel-le, Vier-ge Ma-ri - e, Votre â-me trouve en Dieu Le par-fait a-mour  
 2. Vous ê-tes né-e a-vant les col-li-nes O sa-ges-se de Dieu Por-te du Sa-lut  
 3. A-vant les as-tres Vous é-tiez pré-sen-te Mè-re du Cre-a-tor Au pro-fond du ciel

1. O tou-te bel-le, Vier-ge Ma-ri - e, Votre â-me trouve en Dieu Le par-fait a-mour Il  
 2. Vous ê-tes né-e a-vant les col-li-nes O sa-ges-se de Dieu Por-te du Sa-lut Heu-  
 3. A-vant les as-tres Vous é-tiez pré-sen-te Mè-re du Cre-a-tor Au pro-fond du ciel Quand

1. O tou-te bel-le, Vier-ge Ma-ri - e, Votre â-me trouve en Dieu Le par-fait a-mour  
 2. Vous ê-tes né-e a-vant les col-li-nes O sa-ges-se de Dieu Por-te du Sa-lut  
 3. A-vant les as-tres Vous é-tiez pré-sen-te Mè-re du Cre-a-tor Au pro-fond du ciel

1. O tou-te bel-le, Vier-ge Ma-ri - e, Votre â-me trouve en Dieu Le par-fait a-mour  
 2. Vous ê-tes né-e a-vant les col-li-nes O sa-ges-se de Dieu Por-te du Sa-lut  
 3. A-vant les as-tres Vous é-tiez pré-sen-te Mè-re du Cre-a-tor Au pro-fond du ciel

### *Hymne à la Vierge* – Takt 1-4

- Die Transparenz der Harmonien wird permanent verfeinert durch die Wechseltöne und Vorhalte, die zu einer akkordischen Amplifikation führen mit figurativen melodischen Noten, die typisch sind für den Romantismus. Diese komponistische Prozedur und Technik ist charakteristisch für beinahe alle choralen Werken Villettes.
- Oft werden diese melodischen Vorhalte nicht auf dem erwarteten Ton aufgelöst, sondern sie werden autonom, und bilden Akkorde mit *ajoutée* Elementen.

- Villette übernimmt die bekannte Semantik des übermäßigen Akkords (z. B. Takt 5), für die Markierung einer Inflexion oder an anderen Stellen für die Hervorrufung einer tonalen Instabilität.
- Der Komponist benutzt in den Takten 7-8 die Technik der fallende Chromatisierung durch Mixturen von Dur-Sextakkorden über einer harmonischen Pedale, vervollständigt im Diskant mit einer melodischen Sequenz. Diese 3 Schichten wären also: a) die melodische Sequenz im S, die fallende chromatische Mixtur, gebildet aus 7 Dur-Sextakkorden bei den Stimmen AT<sup>1</sup>T<sup>2</sup> mit melodischen Figurationen beim Alto – bzw. c) die harmonische Pedale beim B:

### Beispiel Nr. 2

7 I *mf* 1.2.

Comme u - ne fi - an - cée Pa - rée de ses joy - aux  
 Qui ap - prê - te son coeur A la voix de vos con - seils  
 Vous par - ta - giez son coeur E tant à l'oeuvre a - vec

*mf* *p*

II Comme u - ne fi - an - cée Pa - rée de ses joy - aux  
 Qui ap - prê - te son coeur A la voix de vos con - seils  
 Vous par - ta - giez son coeur E tant à l'oeuvre a - vec

*mf* *p*

III Comme u - ne fi - an - cée Al - le - lu -  
 Qui ap - prê - te son coeur  
 Vous par - ta - giez son coeur

### Hymne à la Vierge – Takt 7-9

- Der modale Kolorit in den Takten 11-14 wird durch mehrere plagale Relationen hervorgehoben, wie z. B.: akkordische Relationen vom Typ Stufe VI → mit Auflösung auf Stufe I, fallende Moll-Akkordrelationen, vom Typ Stufe II → mit Auflösung auf Stufe I in einem dorischen Kontext usw.
- Der Höhepunkt der musikalischen Strophe B wird durch die Unterteilung des Chores in 6 Stimmen markiert, wodurch eine

Übereinanderstellung des melodisch-harmonischen Inhaltes erreicht wird. Der Komponist reliefiert eine diatonische Melodie im Diskant (mit dem typischen Sprung der fallenden Quarte). Im Hintergrund ist eine melodisch-harmonische Textur, die von chromatisch-fallenden Mixturen gekennzeichnet ist. Diesmal werden die benutzten Dur-Akkorde mit großen Septimen, Nonen bzw. *ajoutée* Sexten vervollständigt, und die akkordischen Blöcke sind mit melodischen figurativen Noten ergänzt. Dadurch entstehen folgende Ebenen: a) die diatonale Melodie bei  $S^1$ , b) die akkordische Mischung bei  $BT^1T^2$ , und c) die melodischen Figurationen bei den Stimmen  $S^2A$  und  $B$ . So werden sekundäre rhythmisch-melodische Motive konturiert, die sequenziert und unter die diatonale Melodie des Diskantes gesetzt werden:

### Beispiel Nr. 3

15 *f* **Melodie** *mf*  $\text{§}$

Car tu as pris soin de moi, Car tu m'as en-ve-lop-pée du voi-le de l'in-no-cen-ce.  
Car tu m'as faite, a-vant le jour, Car tu m'as fait pré-cé-der le jail-lis-se-ment des sour-ces.

*f* *mf*

Car tu as pris soin de moi, tu m'as en-ve-lop-pée du voi-le de l'in-no-cen-ce.  
Car tu m'as fai - te a - vant le jour, Car tu m'as fait pré-cé-der le jail - lis - se - ment des sour - ces.

*f* *mf*

Car tu as pris soin de moi, tu m'as en-ve-lop-pée du voi - le de l'in-no-cen-ce.  
Car tu m'as fai - te a - vant le jour, Car tu m'as fait. pré-cé-der le jail - lis - se - ment des sour - ces.

*f* *mf*

Car tu as pris soin de moi, Car tu m'as en-ve-lop-pée du voi - le de l'in - no - cen - ce.  
Car tu m'as fai - te a - vant le jour, Car tu m'as fait pré-cé- der le jail - li - se - ment des sour - ces.

**chromatische Mixturen von Dur-Quartsextakkorden**

### Hymne à la Vierge – Takt 15-18

- Das Ende des Stückes, die Exklamation der Coda (*O toute belle Vierge Marie – O, schöne Maria!*) wird im Chor auf 8 Stimmen aufgeteilt – schematisch gesprochen ist es eine Aneinanderreihung von 4 Akkorden: der erste und der letzte stellen die Basistonalität dar, und die Folge der ersten konturiert eine Relation von in Ganztönen fallenden Durakkorden. Das harmonische Skelett wird immer erweiterter: der erste *F-Dur* Akkord enthält eine einzige *ajoutée* Sexte, der 2. und 3. Akkord hingegen bilden einen Terzenturm, der aus 7 aufeinander gestellten Tönen besteht. Die harmonische Auflösung geschieht wieder auf dem Dur-Akkord der

Stufe I, der mit einer *ajoutée* Sexte, einer großen Septime und einer kleinen None ergänzt wird:

**Beispiel Nr. 4**

The musical score consists of four vocal staves and a piano accompaniment. The lyrics are: "O tou - te bel - le Vier - ge Ma - ri - e." The score is divided into two measures. The first measure shows dynamics from piano (*p*) to forte (*f*). The second measure shows dynamics from mezzo-forte (*mf*) to fortissimo (*f*) and then pianissimo (*pp*). Red boxes highlight specific harmonic structures in the vocal lines.

**Hymne à la Vierge – Takt 1-4**

In Kontrast zu den Werken der ersten und letzten Schöpfungsphase enthält die 2. komponistische Etappe (1983-1991) aus Sicht der Motetten, die längsten Stücke, die gleichzeitig harmonisch und melodisch gesehen am „dichtesten“ sind, und von der Vokalität her die anspruchsvollsten sind (z. B. die Motetten *Attende Domine* op. 45, *Inviolata* op. 91). Villette experimentiert hier auch mit der Atonalität, die kleineren oder größeren Klangsegmenten bleiben aber im Rahmen des tonal-gravitationalen Systems. Die komponistischen Charakteristika der Motetten werden in einer eigenständigen Analyse dargelegt.

Der komponistische Stil der dritten Schöpfungsphase wird hier mithilfe der Motette *Panis angelicus*, op. 80 untersucht, ein Stück, das im Winter des Jahres 1995 entstanden ist, und seinem Freund und früherem Studenten Daniel Bargier<sup>8</sup> gewidmet ist. Das Werk stammt aus dem vorletzten Opus Villettes und ist gleichzeitig das letzte Werk in diesem Genre. Der Komponist verzichtet größtenteils auf die dichten und überbelasteten Harmonien, die in seinen Werken der 1980-er noch vorhanden sind, und kehrt anscheinend zu dem Stil seiner frühen Motetten zurück – das Klanggewebe wird viel transparente rund tonaler. Im folgenden

<sup>8</sup> Villette, Pierre, *Panis angelicus*, Facsimile Manuskript, 1995.

Teil wird nun die musikalische Analyse des Werks zusammengefasst, wobei die wichtigsten kompositionell-stilistische Charakteristika aufgezählt und exemplifiziert werden:

- Die Genialität der Stimmführung – ein Erbe des komponistischen Stils von Palestrina und Victoria – zeigt sich einerseits in der Kantabilität der melodischen Linien aller Stimmen (inklusive Alto und Bass), und andererseits durch eine permanente Fusion der Stimmen Dank des kontrapunktischen Dialogs der musikalischen Zellen und Motiven unter den Stimmen.
- Die thematischen melodischen Linien haben einen vorwiegend diatonalen Charakter.
- Im Gleichgewicht der homophonen-polyphonen Strukturen stellen die subtilen Imitationen zwischen den Stimmen (Strophe B) nur einen Kolorit dar, und zeigen keineswegs ein fundamentales komponistisches Verfahren im Schaffen der Textur:

### Beispiel Nr. 5

***Panis angelicus* – Takt 34-41**

- Die Form der Motette ist eine große Tristrophe (ABA<sup>V</sup>) mit Coda. Die genaue Struktur kann folgender Tabelle entnommen werden:

**Table. 1**

| Strophen | <b>A</b> |                | <b>B</b>         |                  | <b>A<sup>V</sup></b> | <b>Coda</b> |
|----------|----------|----------------|------------------|------------------|----------------------|-------------|
| Takte    | 1-34     |                | 34-57            |                  | 58-68                | 69-73       |
| Perioden | A        | A <sup>1</sup> | A                | B                | A                    |             |
| Takte    | 16       | 17             | 12               | 12               | 11                   |             |
| Phrasen  | a+b      | a+b            | a+a <sup>V</sup> | a+a <sup>V</sup> | a+b                  | a           |
| Takte    | 6+10     | 7+10           | 4+8              | 6+6              | 6+5                  | 5           |

- Charakteristisch für die Motette ist die Präsenz der transparenten und tonal-gravitationalen harmonischen Struktur, besonders am Anfang und am Ende des Werkes, bzw. in den Rahmenstropfen A und A<sup>V</sup>
- Der frequente Gebrauch von akkordfremden Tönen, suspendierten Tönen, *ajoutée* Tönen bzw. die Struktur der Harmonien, die mit melodisch figurativen Tönen ergänzt wird (Wechseltöne, Vorhalte) wird im akustischen Rahmen der Septakkorde (besonders die Dur-Akkorde mit großer Septime, die auf eine akzentuierte Zeiteinheit im Takt kommen) der Nonen oder sogar der Undezimen vollkommen, die im ganzen Werk vorkommen:

### Beispiel Nr. 6

7

*mf*

Dat pa - nis coe - li - cus fi - gu - ris

*mf*

Dat pa - nis coe - li - cus fi - gu - ris ter -

*mf*

Dat pa - nis coe - li - cus fi - gu - ris

*mf*

pa - nis coe - li - cus fi - gu - ris ter - mi -

12

ter - mi - num: ter - mi - num:

- mi - num: fi - gu - ris ter - mi - num:

ter - mi - num: fi - gu - ris ter - mi - num:

num: fi - gu - ris ter - mi - num: O

### *Panis angelicus* – Takt 7-16

- Der Gebrauch der akkordischen Mixturen bzw. der melodisch-harmonischen Sequenzen stellt das prägnanteste Kolorit der Strophe B dar.



- Der dreiteilige Algorithmus: Vorbereitung → Spannung → tonale Auflösung wird mindestens bei den Hauptpfeilern des Stückes realisiert. Die harmonische Stabilität des Stückes wird versichert von dem tonalen oder quasi-tonalen Anfängen und Schlüssen der einzelnen morpho-syntaktischen Einheiten. Daher werden die sensiblen Punkte der Kompositionen – die inneren Kadenzen und besonders die Abschlusskadenzen – meistens stabilisiert mit tonalen Akkorden (mit *ajoutée* Elementen), die Pfeiler des funktional-gravitationalen Systems darstellen. Im Werk *Panis angelicus* ist noch der Moment der inneren Kadenz vor der Reprise der A Strophe hervorzuheben. In diesem Höhepunkt – wo der Chor auf 8 Stimmen aufgeteilt wird, und der Text: *Sic nos tu visita – Wenn du uns siehst/überprüfst* lautet, kann ein Übereinanderstellen zweier harmonischen Ebenen bemerkt werden, die aber nicht ein atonales Gewebe ergeben: die Harmonie, die von den Frauenstimmen präsentiert wird, bzw. der harmonische Kontext der Männerstimmen sind eigentlich auf einer quasi-polytonalen Weise übereinandergestellte akkordische Mixturen, die am Ende dieser Kadenz auf der Dominante der Basistonalität aufgelöst werden.

## Beispiel Nr. 7

52 *ff* *Piu lento* *Tempo 1* *rit.*

*ff* *pp* *pp* *pp*

sic nos tu vi - si - ta - si - cut te co - li - mus.

sic nos tu vi - si - ta - si - cut te co - li - mus.

sic nos tu vi - si - ta - si - cut te co - li - mus, co - li - mus.

sic nos tu vi - si - ta - si - cut te co - li - mus.

***Panis angelicus* – Takt 52-57**

- Die Strophe A<sup>v</sup> stellt eigentlich die verkürzte und variierte Reprise der ersten dar. Charakteristisch für diese 11 Takte ist der metrische Wandel (2/4 → 6/8 → 2/4) und die tonale Inflexion mit großem Effekt. Der C-Dur Akkord wird gefolgt von: a) einer harmonischen Formation auf den Ton b – der einen von der Terze elliptischen B-Dur konturiert, mit der Überlagerung der kleinen Septime, None, der großen Undezime [sic!], Tredezime [oder die Überlagerung des elliptischen B-Dur und des C-Dur Akkords]; b) ein As-Dur Akkord mit großer Septime; c) ein g-Moll Akkord mit kleiner Septime und *ajoutée* Unidezime; d)

eine neue harmonische Formation gebildet aus den Tönen des *ges-Moll* mit *sixte ajoutée*, großer Septime und großer Unidezime [sic!]; e) ein *es-Moll* Akkord mit *sixte ajoutée* und None, und f) mit einer Endkadenz auf den *C-Dur* Akkord mit großer Septime und None:

### Beispiel Nr. 8

#### *Panis angelicus* – Takt 64-68

- Das Coda des Stückes – auf den Text *Amen* – stellt durch ein exotisches harmonisches Spiel eine stufenweise realisierte Erhöhung aller Stimmen dar: auf dem Hintergrund der *C-Pedale* (mit der Tonika-Funktion), der im unisono von den Stimmen Bass und Bariton gebracht wird (Takt 68), wird überlagert von der wiederholten Alternanz der Akkorde *As-Dur* und *h-Moll/ces-Moll*. Die Abschlusskadenz ist die harmonische Aufeinanderfolge von in Ganztönen steigenden Dur-Akkorden: *As-Dur* [erniedrigte VI. Stufe] gefolgt von *B-Dur* mit Septime [erniedrigte VII. Stufe] mit der Endkadenz auf dem *C-Dur* Akkord [Stufe I.] mit großer Septime und kleiner None:

### Beispiel Nr. 9

#### *Panis angelicus* – Takt 69-73

Im Spiegel der Analyse der beiden Motetten kann zusammenfassend festgestellt werden, dass der tiefst religiöse Komponist zur musikalischen Bekennung seines Glaubens in diesen *a cappella* Werken eine märchenhafte, beinahe exotische Welt darlegt, wobei er eine kompositionelle Sprache benutzt, die größtenteils auf einen melodisch-harmonischen romantisch und postimpressionistischen Kontext axiert ist.

Übersetzt von Csenge Fekete

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## **INTERNET SYMPHONY No. 1: RETHINKING THE ORCHESTRA AS A VIRTUAL COMMUNITY<sup>1</sup>**

**BIANCA ȚIPLEA TEMEȘ<sup>2</sup>**

**SUMMARY.** The article outlines, from a historical and sociological perspective, the evolution of the Symphony Orchestra from its origins (*Vingt-quatre violons du roi*) to its most recent incarnation as a product of current information technology: the *YouTube Symphony Orchestra*. The project recreates the ensemble as a virtual community, exploiting advances in technology to convert the artistic act into a *transmedia* product; it includes a selection process by video and e-mail, and online educational assistance for the musicians, followed by the video 'mash up' of selected candidates, constituting the final version of Tan Dun's piece *Internet Symphony No. 1*. Not being a single case, it has a 'vocal' equivalent in Eric Whitacre's *Virtual Choir*, which is in fact a mix of 185 tracks individually recorded. The interaction between musicians is redefined within a multiplicity of contexts, providing a new framework for conceptualizing the artistic act as a matrix of integrative "multi-track creativity".

**Keywords:** Internet, Symphony Orchestra, YouTube, Virtual Choir, Digital Technology



The *YouTube Symphony Orchestra*, as *The Times* of London defined it, is supposed to be "the most delightfully incongruous alliance of the arts and internet yet to emerge in the 21<sup>st</sup> century"<sup>3</sup>. Whether we recognise it as a bizarre, pointless one-off occurrence, as a kind of "hard wired Eszterhazy Palace" for our times, or as a means of worldwide dissemination of an artistic act, the phenomenon can not be ignored. It reflects a major shift in our cultural life and fuels an upward spiral toward new forms of culture.

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<sup>1</sup> Portions of this article appeared in Bianca Țiplea Temeș, *Quo vadis, Orchestra simfonică? Traietoria unei entități artistice între "La Grande Bande" și "YouTube Symphony Orchestra"*, in "Intermezzo", no. 3/March, 2009, Ed. MediaMusica, Cluj, pp. 28-31.

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<sup>3</sup> Cited in Marque Owen, *A Very Grand Finale*, Telstra Exchange Community, April 6, 2011.

Seeking a historical parallel, we could compare the advent of digital technology with the impact the steam engine had at the beginning of the industrial era or with the invention of the photo camera on painting. The modern technology today turns the whole aesthetical establishment upside down, even though it represents merely a tool or distribution platform for sharing and revitalizing classical music. But in order to assess the phenomenon in a wider context, a short historical overview is necessary.

Almost four centuries have passed since, in 1626, the *Vingt-quatre violons du roi* from the court of Louis XIII, accompanied by the ensemble *Les Douze Grands Hautbois de la Grande Écurie*, came together to form *La Grande Bande*. This is perhaps the nearest equivalent of the first symphony orchestra, in the current sense of the term, which played a central role in a musical provision for the official festivities and events of the Versailles Court<sup>4</sup>. What distinguished the *Vingt-quatre violons du roi* and *La Grande Bande* from other ensembles of the age (Italian, German, English, and Spanish) was the manner in which they configured their strings in five sections instead of four<sup>5</sup>, which gave the band an unmistakable sound. From high to the low pitches the orchestra comprised 6 violins (*dessus de violons*), three types of viola (4 *haute contre de violons*, 4 *tailles de violons*, 4 *quintes de violons*), and 6 *basse de violons*.

During the second half of the 17th century, the prestige of this ensemble conducted by Lully, and also the fame of Corelli's equivalent ensemble in Rome, served as models for other cultural centers, transforming the orchestra into a pan-European phenomenon. London, Vienna, Turin, Stockholm, and Stuttgart were among the first towns to adopt this example within the same social ambit of the courts of the nobility, adding to their ceremonies an obligatory touch of pomp. Expressed in the terms of a marketing strategy adequate for the age, it is safe to say that these

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<sup>4</sup> Although between 1577 and 1582 the musicians of the *Florentine Camerata* had opened up the perspective for musical innovations in the sphere of the dramatic genre, the instrumental group that the composers of the *Camerata* used consisted of a small number of viols, lutes, and for the *continuo*, harpsichord or organ. In 1607, the year of the premiere of Monteverdi's drama *Orfeo*, a moment that can be said to mark the birth of opera as a genre, one cannot yet talk about the existence of an orchestra in the current sense of the word. Monteverdi himself refers to his ensemble in the score by means of mere numerals: "33 *stromenti*." The manner in which these were used was very different from what is understood today by the concept of an orchestral ensemble; the strings, 10 in number, do not at this point form a single section, while the instruments, regardless of their respective family, often appear on stage or behind the scenes. Not even the almost twenty theatres that were already functioning in Venice by 1652, and which often presented *dramma per musica* or *dramma giocoso* performances, had an ensemble with the musical function of an orchestra proper.

<sup>5</sup> From high to the low pitches: 6 violins (*dessus de violons*), three types of viola (4 *haute contre de violons*, 4 *tailles de violons*, 4 *quintes de violons*), and 6 *basse de violons*.

orchestras embodied, for a limited but influential audience, the “mirror” in which to reflect the wealth of the court and the nobles governing it.

In the 18th century, permanent orchestras functioned at the main courts<sup>6</sup> and as part of the theatres of Europe<sup>7</sup> (Paris Opera or Gewandhaus as examples). An obvious homogenization process started to take root within the ensemble’s structure, of the instruments used, of performing style, and in repertoire.

The period that marked an irreversible transition to public concerts and the increasingly visible standardization of the symphony ensemble was the second half of the 18th century. This evolution process is again connected with France: the first series of public concerts provided by a stable orchestra was settled between 1725 and 1790 by the *Concerts spirituels* Society<sup>8</sup>, whose performances covered those periods of the year in which the religious festivals forbade the Parisian Opera to appear on stage with its own productions. Hard on its heels, and along the same lines, came the *Grosse Konzert* of Leipzig (from 1743) and the *Bach-Abel* concerts performed in London (from 1765), all of which were financed out of ticket sales. We are now witnessing a final transformation of the orchestra, from a princely luxury into a middle-class cultural commodity, and its transition from the private to the public sector, as well as a reconfiguration of its structure and of its role in society.

The Industrial Age established the definitive institutional legitimacy of the symphony orchestra<sup>9</sup>, defining its function within a socio-cultural context and democratizing to a great extent the artistic act. Moreover, in this form the orchestra represented the perfect cultural isomorphic social metaphor. This term is fully justified from the standpoint of the manner in which the orchestras were organized, from the size of the instrumental ensembles, the venues in which the concerts were performed, and even the concert dress, which from thenceforth become a “uniform,” accepted

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<sup>6</sup> A prime example is Prince Esterházy’s orchestra, for which Haydn composed a large number of works. Also, the Mannheim Orchestra became an avant-garde model in its age, not only from an artistic point of view, for the innovations it brought in terms of performance, but also because its make-up: the ensemble, with an international constitution, consisted of artists coming from the Silesian Chapel of Carl Philipp’s court, from orchestral formations from Innsbruck and Düsseldorf, but also from countries such as Belgium and Italy.

<sup>7</sup> In 1744, the Paris Opera was one of Europe’s largest orchestras, and later, along with the Gewandhaus of Leipzig, it became the forefather of the modern orchestra.

<sup>8</sup> In the beginning, the concerts were performed in one of the most sumptuous halls of Tuileries Palace (*Salon des Suisses*), and as of 1784, in *La Salle des Machines*, in the same building.

<sup>9</sup> A fundamental book in this sense is Alvin Toffler’s *The Third Wave* (William Morrow, New York, 1980). By means of this pioneering title in sociology, the author emphasized the parallel that exists in the ways that both factories and orchestras operated in the Industrial Age.

and adopted throughout Europe<sup>10</sup>. It is the kind of orchestra for which composers such as Beethoven, Mendelssohn, Berlioz, Bruckner, as well as the vast majority of 20th-century composers wrote their masterpieces, crowning the orchestra as central to European cultural life.

The impact of technological progress in terms of recordings and their influence on the history of the orchestra calls for a separate chapter in its own right, to indicate chronologically the path from Edison's cylinder, through radio-TV recordings and broadcasts, to the dissemination of music on vinyl records, CD, and, more recently, DVD. Such a chapter could not ignore two emblematic artists of the 20th-century who, sensing the potential of the latest technical breakthroughs propelled and took full advantage of the fusion between music and technological progress: they are, perhaps not accidentally, two unparalleled conductors - Herbert von Karajan and Leonard Bernstein.

The turn of the 20<sup>th</sup> century influenced the destiny of this versatile, albeit costly collective artistic entity; an economic diagnosis would indicate an evident imbalance: the costs for maintaining such ensembles are currently far higher than the available number of supporters and sponsors. From a purely statistical point of view, on an international level, one notices a drop in the number of concert-goers, the clear predomination of a graying audience, and the scant participation of the younger generation, all of which may constitute a symptom of the decline in popularity of the symphony orchestra, at least in its old-fashioned constitution, a fact predicted by Alvin Toffler, many decades ago.

So how can it compete against the explosion of information technology and the invasion of a multi-faceted media? How might it respond on the one hand to the fragmentation and on the other to the diversification of the "cultural marketplace?"



***“YouTube Symphony Orchestra”: Play your part  
in music history!***

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<sup>10</sup> The uniform could be seen as an accurate reflection of the new type of mass-production in the case of commodities.

It was under this slogan that a project was launched whose aim was to set up the first online orchestra in the history of music. Its members would be selected based on videos posted on the internet by prospective candidates. The facts are well known today: between December 2008 and March 2009, 90 players were selected from 3000 video applications, organized by YouTube. The age range was between 17 and 55, representing 30 different countries around the globe. How far we now are from the elitism, as well as the restrictions of gender and ethnic uniformity of certain orchestras such as the Vienna Philharmonic during the 20<sup>th</sup> century! (Incidentally, the music school of Cluj is proud to be represented in this worldwide endeavour by Gh. Dima Music Academy lecturer Titus Flueraş, in the role of concertmaster, no less!)

The main outcome of the project was a concert given on April 15, 2009, at Carnegie Hall in New York, conducted by Michael Tilson Thomas<sup>11</sup>. The event was posted the following day on YouTube – “the world’s largest stage,” as the composer Tan Dun<sup>12</sup>, another major figure directly involved, put it. However, a further step forward must be sought beyond the Carnegie Hall concert, especially in the technical sphere. If the already widely used e-books, electronic encyclopedias, and magazines are accepted as an integral part of contemporary cultural life, it is only natural for music also to take its place as part of latest breakthroughs in information technology. Supported financially by U.S. company Google (a modern form

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<sup>11</sup> Michael Tilson Thomas is chief conductor of the San Francisco Symphony and is acknowledged worldwide for promoting classical music via contemporary media. He conducted the New York Philharmonic in the TV series *Young People’s Concerts*, on the model of his mentor Leonard Bernstein’s example in the 1950s and 60s, and he has recorded DVDs with TV shows and created online educational programs under the title *Keeping Score*. Tilson Thomas has also perfected a system of high-tech pages, by means of which the listeners can follow the score as it is being performed, and to pause in order to receive the conductor’s insights at certain moments of the work.

<sup>12</sup> Chinese composer Tan Dun is a disciple of Toru Takemitsu and of Edgar Varèse (in the U.S.). Among his most important works are *Ghost Opera*, premiered by the *Kronos Quartet*; *Orchestral Theatre*, which consists of three hours of orchestral exploration by multimedia means; and *Symphony 1997*, premiered by Yo-Yo Ma, together with the Imperial Bells Ensemble from China, and the Hong Kong Philharmonic Orchestra. He is the author of the opera *Marco Polo*, based on a libretto by Paul Griffiths, as a commission of the Edinburgh Festival, premiered in 1996, as part of the Munich Biennale. His work is acknowledged by many distinguished artistic personalities: in 1995, he was selected by composer Hans Werner Henze as a member in the jury of the international competition for theater music in Munich, and, in 1996, he was selected by Toru Takemitsu for the Glenn Gould Prize in Music and Communication, which he received in Toronto. Artistic director of the prestigious Tanglewood Music Festival, he is also the winner of an Oscar in the year 2000, for the soundtrack of the motion picture *Crouching Tiger, Hidden Dragon*, directed by Ang Lee. Tan Dun was also the composer of the music heard during the medal ceremonies at the 2008 Beijing Olympics.



of cultural patronage!), which commissioned the piece *Internet Symphony No. 1 – Eroica* from Tan Dun on this occasion, the project makes use of the latest technological methods: musicians of the London Symphony Orchestra – representing the orchestra in its traditional form - provided online teaching assistance to the selected participants, in the nature of conventional masterclasses. “It has been a remarkably exciting process reviewing the many contributions from around the world”, said Mr. Tilson Thomas in an interview, adding: “It’s been a real window on the lives of music lovers everywhere who have auditioned in their dorms, practice rooms, on stages of neo-classical theaters, apartment house lobbies, on gorgeous Italian fiddles and old upright pianos”.

**Ex. 1**

Internet Symphony No. 1 “Eroica”  
for YouTube

Tan Dun

Trombone 1  
2

Allegretto (♩ = 96)

mf mp f

Tbn. 1  
2

7

dolce molto (♩ = 80)

mf f

Composer Tan Dun in turn prepared video recordings to provide assistance, by conducting his own work, in the abstract, for all different sections of the orchestra. It was not only the judgement of Michael Tilson Thomas and the members of some of the most prestigious orchestras in the world<sup>13</sup> that was deployed in the assessment of all the videos, but also that of the general public, who became engaged in the project by voting via the Internet for their favorite players on the list<sup>14</sup> of semifinalists. The spirit of innovation was, however, pushed beyond even these frontiers: the video recordings of all the selected candidates were later superimposed in a mash-up and transformed into the final YouTube version of Tan Dun’s piece<sup>15</sup>, turning the orchestra itself into a virtual community.

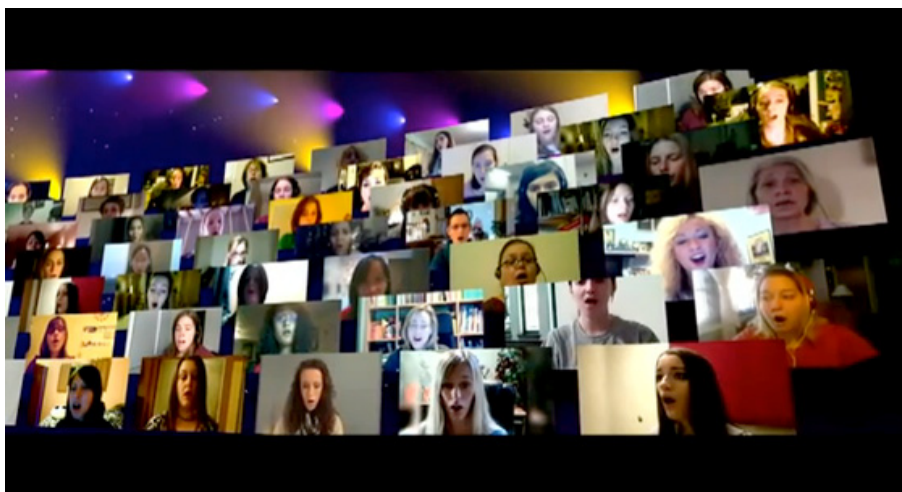
<sup>13</sup> Among them, the London Symphony Orchestra, Berliner Philharmoniker, San Francisco Symphony, New York Philharmonic, and other prominent ensembles.

<sup>14</sup> Statistics indicate that the voting action attracted over 13,000,000 visits on YouTube.

<sup>15</sup> See the article signed by Daniel J. Wakin - *Getting to Carnegie Hall via YouTube*, published in the New York Times on December 1, 2008.

Does this musical incarnation of current information technology transform in the future the symphony orchestra into a musical cyborg? It's hard to predict, but this initiative (which some called the most expensive amateur orchestra in the world) has not remained unique. Its vocal equivalent is already underway in the form of Eric Whitacre's *Virtual Choir*, which is in fact a mix of 185 tracks individually recorded and then combined by projecting the separate videos simultaneously.

Ex. 2



**The Virtual Choir**

The interaction between musicians in this case no longer takes place in real time. In fact it is a solitary activity, and this kind of “office / cultural work from home” redefines in many ways the artistic act, providing a new framework for understanding it as a matrix of integrative “multi-track creativity”. Eric Whitacre himself, rather than regarding it as a sterile way of making music, acclaims the “poetry” of the situation, being impressed by “all these souls, all on their own desert islands sort of sending messages in bottles to each other”. The experiment, which as the composer/conductor himself said “went viral”, proposes a new type of closeness and human experience in artistic endeavor, reaching out to one another via satellite.

Moreover, this ensemble, called by Emma Pomfret a “digital beast”<sup>16</sup> has been described as an ensemble which “kicks over every barrier you can imagine; an interactive, digital community open to thousands of

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<sup>16</sup> Emma Pomfret, *A potent mix of composerly skill, anti-elitism and great hair, Eric Whitacre is about to wow audiences this summer*, in “The Times”, London, August 7, 2012.

participants — besides the four million and counting who've watched it on YouTube. No wonder orchestras, among them the Berlin Philharmonic, want it."<sup>17</sup> Eric Whitacre himself explained that "Classical concerts have become an incredibly passive experience"<sup>18</sup>, and therefore as a composer he tried to offer the audience an ecstatic experience instead by means of this virtual choir.

It is possible for the *YouTube Symphony Orchestra* or the *Virtual Choir* initiative to remain an one-off thing of its time, a quaint and daring eccentricity that transforms what some might regard as the obsolete traditional ensembles into a modern component of the virtual *agora*, accessible from every corner of the world and open to the interactive involvement of all music-loving users. The — perhaps ephemeral — establishment of this ensemble must be seen from the perspective of an attempt to reconcile classical music with the latest technology. It goes without saying that this heralds a new stage in our cultural evolution, under the auspices of the new instruments of IT expansion. In the artistic act, the internet becomes a quasi-permanent bridge between the orchestra or choir and its public, an efficient element of cohesion between performer and meta-receiver, proving to be an excellent means to convey the musical tradition. It brings the artistic act to new heights: it broadens the possibilities as far as access, broadcasting, and processing of information are concerned, and in the foreseeable future it will be replacing with interactivity the unidirectional flow of media broadcasting previously described as "classical". This new form of presentation and of relating to the community has the capability to revitalize the concepts of orchestra, symphony concert, or opera, which in the light of the new technical means, become a genuinely open source, around which new concepts start to gravitate, such as virtual listeners, the musical blogosphere, digital sales or controversial internet downloads and file-sharing networks.

Now, at the beginning of the 21st century, music embarks upon an Internet adventure and finds a place for itself in cyberspace, facilitating greater participation, and increasing the complexity of the artistic act, but, as a tradeoff, taking the risk of diminishing the authenticity of the old fashioned concert experience by replacing it with virtual reality. Sceptics interpret these new breakthroughs in information technology as being responsible for an alarming deterioration on the cognitive and emotional level. The use of technology is encroaching at an unprecedented rate upon the artistic world, shaping our perceptions, (possibly reducing also our attention spans) and redefining our aesthetic reference points in a radical

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<sup>17</sup> *Ibidem.*

<sup>18</sup> *Ibidem.*

way. The YouTube Symphony Orchestra initiative emerges as a distinct articulation of the current cultural diversity, perhaps as an alternative solution for the music lovers of the new century, and, no doubt, as an avant-garde action that assumes in its subtext an educational mission on a planetary scale. Whether ephemeral or epoch-making as Michael Tilson Thomas stated, the YouTube Symphony Orchestra experiment “is creating a platform for creative dialogue and instruction”.

It is within this context that the question “*Quo vadis, symphony orchestra?*” finds its legitimacy. Is the *Internet Symphony no.1* just an *Overture* to a new type of repertoire? The evolution process always adapts to a sequential model of de-crystallization, transition, and re-crystallization on a new level (the last phase being currently accelerated exponentially due to technological progress). A forecast cannot but be based on the scenarios that take as a starting point the analysis and decomposition of the known variables. The identification of the evolutionary tracks is already made by real technical data, which reconfigure the borders between different art forms; numerous multi-media organisms and projects pertaining to the New Media Art trend converge upon the investigation of new sounds meant to complement or even gradually replace the traditional instruments of the symphony orchestra<sup>19</sup>. *Ars Electronica 2000*, *Hyperinstrument Group at MIT Media Lab* (with their project *Brain Opera*), the *Art+Com* Institute in Berlin, *Kunsthochschule für Medien* in Cologne, and the *Fraunhofer IAIS* Institute near Bonn need to be mentioned here. Also, projects like *Artistic Interactivity in Hybrid Networks* (conducted by Jin Hyun Kim and Uwe Seifert), *EU-ICT SAME (Sound and Music for Everyone, Everyday, Everywhere, Every Way)*<sup>20</sup>, come to complete the current panorama of music investigations, to trigger a genuine “mediamorphosis”, and, in the end, to convert the artistic act into a “transmedia” product.

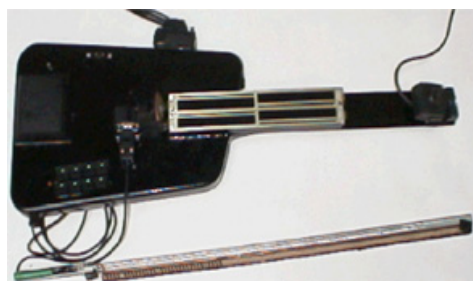
As far as the creation of virtual instruments is concerned, mention must be made of the case of composer Goto Suguru who, in collaboration with Patrice Pierrot and Alain Terrier, conceived, in 1996, at IRCAM, a virtual violin called “SuperPolm,” in order to perform the piece *VirtualAERI* by the aforementioned Japanese musician<sup>21</sup>.

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<sup>19</sup> One of the pioneers of this movement is the American composer John Cage, who, in 1954, conceived the work *Imaginary Landscapes No. 4*. It is an early example of music that uses a non-traditional electronic instrument: the piece is written for an “orchestra” of 12 radios and 24 “performers,” in which one person controls the volume while another controls the tuning frequency for each radio.

<sup>20</sup> Their research platform is described as: “Novel Mobile music applications, allowing new forms of participative, experience-centric, context aware, social, shared, active listening of music”.

<sup>21</sup> See Goto Suguru - *The Aesthetics and Technological Aspects of Virtual Musical Instruments: the Case of the SuperPolm MIDI Violin*, in “Leonardo” Journal No. 9, 1999, pp. 115-120.



**Goto Suguru's SuperPolm violin**

An even more revolutionary initiative is the *Orchestra Explorer* program<sup>22</sup>— a new paradigm for active musical listening in an age in which the term *broadcast* is deposed by *webcast*. The program allows the users not only to navigate inside a virtual orchestra, but also to analyze the work being performed, to shape the sound and the musical content by means of the operator's gestural and bodily movements.

None of these innovations eliminate the traditional symphony orchestra though, even if the current economic realities have led to their global weakening. There are still enough ensembles to keep the tradition alive in an age defined by the hypertextuality of the cultural trends. There are numerous independent orchestras (such as *Academy of St. Martin in the Fields*, John Eliot Gardiner's *Orchestre Révolutionnaire et Romantique*,

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<sup>22</sup> The project was made public at the exhibition *Cimenti di Invenzione e Armonia*, organized at the Casa Paganini in Genoa, between October 2006 and January 2007. See Camurri, Antonio; Canepa, Corrado; Volpe, Gualtiero - *Active Listening to a Virtual Orchestra through an Expressive Gestural Interface: The Orchestra Explorer*, in "Proceedings of the 2007 Conference on New Interfaces for Musical Expression" (NIME07), pp. 56-61.

and other temporary, “modular” symphony ensembles, centred around a specific artistic endeavour).

One also might point to certain divergent tendencies: alongside the entire arsenal of technological inventions that are meant to transform the orchestra, for the most conservative music lovers, into an “acoustic mutant”, there is the reconstruction of the *Vingt-quatre violons du roi* (the “Berlin Philharmonic of the 17<sup>th</sup> century”, as Patrick Cohen-Akénine called it) which was announced publicly in France.

Ex. 4



**Cover of the Sponsorship Project  
for the reconstruction of the ensemble  
“Vingt-quatre Violons du Roi”**

This came as a strange chronological coincidence, in that it took place at the same time as the YouTube Orchestra was officially launched. Like Borges’ character Pierre Menard<sup>23</sup>, who, four centuries later, rewrote

<sup>23</sup> Borges, Jorge Luis – *Pierre Menard, autor del Quijote*, in “Ficciones”, Emecé Editores, Buenos Aires, 1974.

Cervantes' chivalric novel *Don Quijote* word for word, the Baroque Music Center at Versailles, beyond a simple rhetorical eulogy of history and beyond any deliberate anachronism, revitalized an old ensemble, with re-created period instruments, after almost 400 years.

Hervé Burckel de Tell, the general director of the afore-mentioned Center at Versailles, started the action, commissioning from Antoine Lauhère and Giovanna Chitto the manufacture of the 6 *dessus de violons*, 4 *haute contre de violons*, 4 *tailles de violons*, 4 *quintes de violons*, and 6 *basse de violons*. The conductor of the *Folies Françaises* orchestra, Patrick Cohen-Akénine, has already been acclaimed for his initiative with the inaugural concert of the *Grandes Journées Lully* Festival, which took place at Versailles in the autumn of 2008. As he stated, the project was akin to another notoriously difficult task: the restoration of an old painting.

**Ex. 5**



**Inaugural concert: Grandes Journées Lully  
*Vingt-quatre Violons du Roi*, Versailles, 2008**

Supported by the Ministry of Foreign Affairs and by *Culture France*, the members of this ensemble, with their historical instruments, defied the most spectacular technological breakthroughs by undertaking a major concert tour, in France, Belgium, the United States, and Japan, proving that such a project could still attract an audience on a large scale. In an age that advocates a new

system of cultural metaphors, the *Vingt-quatre violons du roi*, *YouTube Symphony Orchestra* or the *Virtual Choir* prove that the dichotomy old-new does not necessarily imply conflict, and that the avant-garde need not clash with our traditional values. They coexist, offering a counterpoint to one another, stratifying the offer and multiplying our selection options. While the new *Vingt-quatre violons du roi* provided a history lesson, the *YouTube Symphony orchestra* afforded the counterpoint of a futurology masterclass, even if the verdicts of the critics were rather negative, calling the event “a gimmick”<sup>24</sup>. Together they represent two polar and at the same time complementary approaches to the artistic phenomenon that is the orchestra, in the polymorphous contemporary cultural landscape, meeting in the concept of “artistic event”. It worships, as Henry Jenkins puts it, at the altar of convergence in culture between old values and the digital revolution, providing a harmonious reconciliation with the world’s new identity.

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<sup>24</sup> Michael Tilson Thomas himself named this experience as being “at the same time a classical concert, a summit, a scout jamboree and a speed date”, *YouTube orchestra plays Carnegie Hall*, in “The Times”, London, April 16, 2009.



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## Meditations of a lonely basoon

Cristian Bence-Muk  
(2006)

**Animato**  
(♩=112)

Bassoon

*mp* *mf* 5"

### I - DUO?

**Animato**  
(♩=112)

Bsn.

*mf* *f* *mf* frull.

Bsn.

*f*

Bsn.

*mf* *cresc.* *f*

Bsn.

*poco f* *cresc.* *poco f* gliss.

Bsn.

*f* *cresc.* *f* *più f*

Bsn.

*ff* *trumm*

Bsn.

*f* *p* 30"

Intermezzo I - Political...

17 **Andante** ( $\text{♩}=66$ ) frull. frull. frull. **Vivace** ( $\text{♩}=152$ ) *f* 3

Bsn. *mf* *f* *mf* Whistling (or with a whistle) *f* slap tongue *f* Bsn. frull. *ff* 10"

21 3 *f* *f* *ff*

The musical score for the Bsn. part of Intermezzo I - Political... starts at measure 17. It features a tempo change from Andante (♩=66) to Vivace (♩=152). The piece includes various articulations such as 'frull.' (trills), 'Whistling (or with a whistle)', and 'slap tongue'. Dynamics range from mezzo-forte (mf) to fortissimo (ff). The score concludes at measure 21 with a 10-measure rest.

II - SOLO!

1 **Andante rubato** ( $\text{♩}=63$ ) *mp* Bsn. poco acc. a tempo (With voice) *mf*

5 acc..... *mf* *f* *mf* ( $\text{♩}=63$ )

7 *mf* *mp* *mf* *poco f*

10 (With voice) *poco f* *f* *mf* (With voice)

14 *mp* (With voice) *p* rit. *mp* (Gets ready to sneeze) 1'

The musical score for the Bsn. solo section begins at measure 1 with an Andante rubato tempo (♩=63). It includes performance instructions such as 'poco acc.', 'a tempo', and 'With voice'. The dynamics are marked with mezzo-piano (mp), mezzo-forte (mf), piano (p), and poco forte (poco f). The piece concludes at measure 14 with a 'rit.' (ritardando) and the instruction '(Gets ready to sneeze)'. A first ending bracket is shown at the end of the piece.

MEDITATIONS OF A LONELY BASSOON

**Intermezzo II - Medical...**

19 Bsn. *mf* Achoo! (Sneezes) *mf* Achoo! (sneezes loudly) *f* *mf* *f* frull.

**Allegro**  
(♩=132-136)  
r. c.

24 Bsn. *f*

28 Bsn. *poco f* *mf*

32 Bsn. *poco mf* 3

35 Bsn. Senza misura (puts a piece of paper in the instrument's tube)

38 Bsn. (descending semitone effect) *mp* *cresc. possibile* *f* **Misurato** Achoo! (mute sneeze) *f* (takes the piece of paper out) 30"

**III -TRIO??!**

**Allegro**  
(♩=132)

1 Bsn. *f*

**Allegro**  
(♩=126)

5 Bsn. *f* A

CRISTIAN BENCE-MUK

10 *Bsn.* 

15 *Bsn.* **B** 

19 *Bsn.* 

22 *Bsn.* 

27 *Bsn.* **C** 

31 *Bsn.* 

36 *Bsn.* **D** *Lento* *molto accel.* 

39 *Bsn.* 

44 *Bsn.* 

MEDITATIONS OF A LONELY BASSOON

**Andante** (♩=60) **Transition** (With voice)

Bsn. *mp* *mf* *pp* 15"

**Intermezzo III - Social: Taxes - Compulsory enforcement**

(Playful, but shy) **accel.** (gets more and more daring) (exclamation of pleasure:)

Bsn. *p* *f* Hmmm!

**Allegretto** (♩=96)

Bsn. *mf* *mf*

Bsn. *f* *frull.* *subito* *ff*

**68 Libero**

Bsn. *mf*

(takes out the bell of the bassoon; moment of bewilderment)

**69 Più mosso**

Bsn. *mf*

*gliss.*

**71 Libero** (takes out the long joint; brief moment of bewilderment)

Bsn. *f* *frull.* *subito*

**74 Libero** (takes out the boot; brief moment of bewilderment)

Bsn. *f* *frull.* *subito* *più f*

CRISTIAN BENCE-MUK

78 **Misurato** frull. **Libero**

Bsn. *mf* *subito* *ff* (takes out the wing joint)

81 **Misurato senza misura** frull. **Libero**

Bsn. *f* *subito* *fff* (takes out the bocal/crook)

82 *poco f*

improvisando cca. 4-5",  
(imitating a baby's crying,  
closing and opening the  
palms of the hands)

(the musician reassembles  
the instrument as quick as  
possible; meanwhile, by blowing  
in the reed, expresses growing  
dissatisfaction, after assembling  
elements two by two)

83 *gliss.* *gliss.* *gliss.* 1'15"

IV -FINALE...

1 **Animato** ( $\text{♩}=112$ )

Bsn. *f*

4 ( $\text{♩}=190$ ) ( $\text{♩}=112$ )

Bsn. *f*

8 ( $\text{♩}=132-136$ ) ( $\text{♩}=112$ )

Bsn. *f*

MEDITATIONS OF A LONELY BASSOON

10 Bsn. *mf* *f* (♩=120)

12 Bsn. *mf* *f cresc.*

15 Bsn. *f* (♩=92) *più f* (♩=126) *ff* (♩=132) *f*

18 Bsn. *f* *ff*

21 Bsn. *fff*

23 Bsn. *fff* 35"

\* Foot hit on the floor.

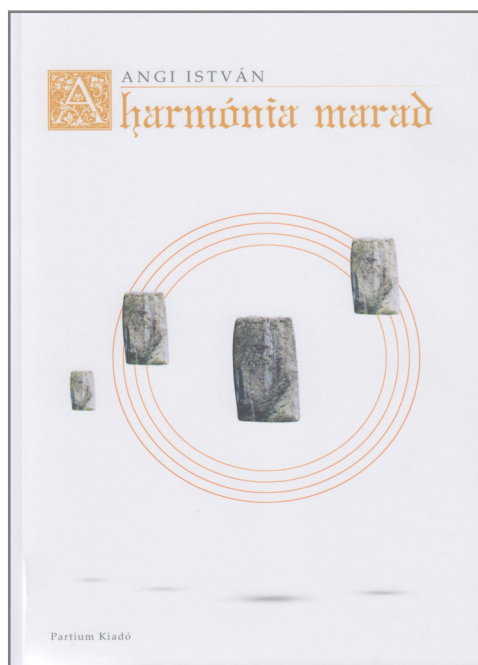
Total time:  
aprox. 6'30"





## BOOK REVIEW

### PROTECTING THE HARMONY – THOUGHTS ON THE MARGIN OF ANGI ISTVÁN'S BOOK ABOUT AESTHETIC PIETY (ANGI ISTVÁN: A HARMÓNIA MARAD, PARTIUM KIADÓ, NAGYVÁRAD, 2013)



Seems like it was only yesterday, when we have celebrated the 70th birthday of the restless and prolific music esthetician from Cluj-Napoca, Angi István, with the presentation of his book edited by the Polis Publishing, entitled *The models of the musical beauty*. Since then a decade has gone, but not in vain, since the author contributed consistently with Romanian and Hungarian works to the domestic literature of music aesthetics, otherwise not too abundant. While these books develop certain aspects of the author's well-known grotesque-transcendent aesthetic system, including its adaptation to the modern and contemporary musical art, the esthetician returns in this

jubilee publication to the main subject of the already mentioned book entitled *The holiest music*. The sacred field of the sound art situated beyond the proper aesthetic, which became for Angi István a lifelong revelation in the catching beauty of the transcendence music experience from the childhood lauds to the practice of Gregorian chant in the recent past, gives birth to this book solely devoted to the aesthetic piety.

It is remarkable the devotion of the author to the care and urge on the church music in the gentler sense of the word, reckoned by him as a sanctuary, a second musical mother tongue, attitude reflected also in the metaphorical waving of the book's title, *The harmony remains*, as an

evocation of Goethe's famous maxim regarding the inner relationship between music and architecture. As once, in the mythical times, the lute play of Orpheus was proclaiming the harmonic power of music, our most holy music – in the millennial Christian tradition – spans the unbridgeable gap between heaven and earth, giving sense beyond the barriers of the thoughts to our transcendental relation in the sacredness of the purest piety.

„The *sound* of the music dies away but the *harmony* remains” – writes Goethe. Though this maxim sums up primarily the prolific aesthetic relationships of music and architecture, Angi István, by placing it in the context of the present book emphasizes the sacred dimension of the sound art, proclaiming at the same time its harmonic power, both in national and confessional sense: “Goethe's thoughts impresses in the world of psalms in a double manner. They protect both our Christian faith and true fairness in the mutual conditioning of their transcendent and aesthetic values.”

The two studies of this volume seize each a very significant chapter of the history of aesthetic piety: the first one examines the structural changes of the psalm singing from the former synagogue chant, through the lauds to Kodály's settings, which evoke the protestant psalmody tradition; the second is a comprehensive effort toward the unlocking of the sacred symbolic hidden in the ethos structure of the Gregorian chant.

The significance of Angi István's work points however beyond the historic-aesthetic exploration of these two subjects. Since the author's effort reaches its original aim – beyond the facilitation of understanding – only by bringing a contribution to the sustenance of the authentic church singing rooted in our millennial traditions, whether catholic or protestant, Latin or Hungarian. Let's protect our songs in order to be protected by them as a stronghold! Let's sing our most sacred chants to evoke our values carried by them in order to reinforce our Christian and Hungarian faith! Since – quoting the author – “Only our own remains ours! Let's keep the harmony as our own.” This is, however, our common mission!

ATTILA FODOR

## CONTRIBUTORS

**Cristian BENCE-MUK** (born on August 31, 1978, in Deva, Hunedoara) graduated the "Gheorghe Dima" Music Academy in Cluj-Napoca, Romania, in 2002, with a major in Composition, in the class of Professor Hans Peter Türk. In 2005, he was awarded the academic title of Doctor in Music, with a thesis coordinated by Professor Cornel Țăranu. At present, Cristian Bence-Muk is a Lecturer at the "Gheorghe Dima" Music Academy in Cluj-Napoca, teaching Musical Forms and Musical Analysis. He received numerous national prizes for his choral, vocal, chamber, symphonic, and vocal-symphonic works, which have been performed in concerts in Romania and abroad (France, Italy, Sweden, Portugal, Poland) by famous contemporary music ensembles (such as "The pearls before swine experience"), and published by publishing houses in Romania and Switzerland.

**Mirona BENCE-MUK** teaches seminars of Italian Language (morphology, syntax, text semantics) and practical translation courses at the Faculty of Letters of the "Babeș-Bolyai" University. She studied Italian and Romanian at the Faculty of Letters of the "Babeș-Bolyai" University. She has the Masters entitled "Italian Culture in Europe" at the Faculty of Letters of the "Babeș-Bolyai" University, the Department of Italian Language and Literature of the same University. At present, she is studying for a Phd at the Faculty of Letters of the "Babeș-Bolyai" University, being on the verge of finishing the thesis entitled: *An integral perspective to the literary-musical text*, with the guidance of Prof. Phd Mircea Borcilă. The fields of her research are: Italian Grammar, Literary and Special translations, Contrastive Grammar Romanian-Italian, Aesthetics of the cultural artistic product, *Discursive poesis*, Literary Semantics, General and Musical Semiotics. She has published articles, studies and reviews in well-known national magazines, as well as translations from and to Italian in volumes published by national publishing houses.

**Constantina BOGHICI** is a graduate of the "George Enescu" Conservatory of Iași, cohort 1975. Her main positions are Advanced Skills Teacher at the Arts High School of Târgoviște and since 2003 lecturer, then university reader at the Faculty of Sciences and Arts, specialization Musical Pedagogy, where she also covered the administrative functions of scientific secretary and head of department. She is a founding member of two vocational institutions: "Balasa Doamna" Arts High School and the Faculty of Music of "Valahia" University, Târgoviște. In 2005 she was awarded the title of doctor in Music with the doctoral thesis *Ipostaze ale folclorului muzical dâmbovițean în contemporaneitate* (Hypostases of the Musical Folklore of Dâmbovița County during the Contemporary Epoch), under the guidance of University Professor Doctor Gheorghe Firca ("George Enescu" Arts University of Iași). She has published articles in Romanian reviews acknowledged as BDI and has citations published by publishing houses acknowledged by CNCIS/CNCS (Genuri muzicale neocasionale prezente în folclorul dâmbovițean /

Non-occasional musical genres present in the folklore of Dâmbovița County, Zona damboviteana vatra spirituala de referinta a neamului romanesc / The area of Dâmbovița County, an important spiritual hearth of the Romanian nation - Editura Universității din Pitești/Publishing House of the University of Pitești, *Solfegii tonale / Tonal solfeiges*, first and second edition – Valahia University Press, Târgoviște, *Solfegii tonale și modale / Tonal and modal solfeiges* - Editura Universitaria Craiova / Universitaria Publishing House of Craiova). She is a member of the Scientific Committee of Valahia University Press and of the JOSA review – Faculty of Sciences and Arts.

**Gabriela COCA**, PhD (born in 1966) is a musicologist and docent of the Babeș-Bolyai University / Cluj-Napoca, Faculty of Reformed Theology, Reformed Theology and Musical Pedagogy Department (she teaches musical forms, harmony, counterpoint, and the evolution and the development of the musical genres and forms). She read the musicology (degree and Masters of Arts) at the Academy of Music “Gh. Dima” of Cluj – Napoca, where she was awarded a PhD in musicology, in the year 2000 with the thesis: *The Architectonic Conception of the Sonorous Process in the Musical Work <Lohengrin> of Richard Wagner* with the coordination of University Professor Eduard Terényi PhD. As a representative work one comes across the following volumes: *<Lohengrin> of Richard Wagner, the Architectonic Conception*, Ed. MediaMusica, Cluj-Napoca, 2006; *The Interference of the Arts* vol. I, *The Dualist Thinking* joint author, the main author is University Professor PhD Eduard Terényi, Ed. MediaMusica, Cluj-Napoca, 2007; *From Bach to Britten. Applied Musicology - Studies*, the author's edition, Cluj-Napoca, 2008; *Form and Symbols in “Magnificat”, BWV 243, D Major of J. S. Bach*, Ed. Cluj University Press, Cluj-Napoca, 2008; *Musical Forms - lectures*, The authors edition, Cluj-Napoca, 2008, *“Ede Terényi – History and Analysis”*, Ed. Cluj University Press, 2010, *Harmony, Counterpoint and Choir Arrangements – Three Supports of Courses* - joint author, the main author is University Professor PhD Eduard Terényi, Ed. MediaMusica, 2010.

**Călin DRAGOȘ, PhD**. Born in 1971 in Bucharest, Romania, he graduated and received his Diploma in Performance, Majoring in Piano-solo and in Piano-teaching, in 1996. He was appointed as a full time Professor at the Piano Department of the Faculty of Composition, Musicology and Music Pedagogy of The National University of Music in Bucharest (U.N.M.B.). In 1995 he joined the Musicology Department of the Faculty of Composition, Musicology and Music Pedagogy from U.N.M.B. In 1999 he graduated and received his Diploma, Majoring in Musicology. In 2001 he defended his doctoral thesis and then received his Doctorate in Music and Musicology. From 2002 to 2004, Dragos Calin held the position of Associate Professor of Piano at the Department of Music, Carleton University in Ottawa, Canada and became member of Ontario Registering Music Teacher Association (ORMTA). In 2007 he was appointed as Vice-Director of The Teacher Training Department from The National University of Music from Bucharest and he has been the Director of the same department since 2013. From 2011 to 2012 Dragos Calin held a Postdoctoral scholarship at Musical Institute for Doctoral Advanced Studies (MIDAS) – Bucharest.

## CONTRIBUTORS

**Prof. habil. STELA DRĂGULIN, PhD.** "Mrs. Stela Drăgulin is an exceptional piano teacher. She has already achieved miraculous results with a few young pianists. I admire her not only for developing the technical and musical abilities of her students, but also for bringing out the personality of every individual." Sergiu Comissiona (Music Director Emeritus, Vancouver Symphony Orchestra; Conductor Laureate, Baltimore Symphony Orchestra; Principal Guest Conductor, Jerusalem Symphony Orchestra). Praised in countless publications as "an exceptional professor, with pedagogical gift and professional mastery" Dr. Stela Drăgulin created the famous school of piano in Braşov. Dr. Drăgulin's success in pedagogy is illustrated by her students' prodigious careers: hundreds of concerts and recitals in Romania and abroad as soloists with some of the best orchestras in Austria, Belgium, Bulgaria, Germany, Italy, Japan, Romania, Yugoslavia, Indonesia and the USA, as well as 54 prizes at prestigious national and international contests. The Romanian Television produced two movies - "And yet...Mozart" and "The long way to perfection" - in order to better present Dr. Drăgulin's professional activity and success. Those documentaries were broadcast in over 30 countries. As a reward for her performances, Stela Drăgulin is the conferee of an impressive number of distinctions and awards, of which the most important is the Medal "Merit of Education" in the rank of Great Officer, granted by the President of Romania in 2004. Other prizes include the "Honored Professor" award of the Ministry of Education and Research in 1985, the "Astra" prize for pedagogy in 1987, the prize of the Romanian Broadcast Corporation for great contribution to the development of the Romanian piano playing in 2000, and First Prize and Trophy of the "Femina VIP Project" – Braşov, 2004. For her major contribution to the development and the assertion of the Romanian piano school and for the remarkable results obtained by Romanian pianists on European and world stages, Dr. Drăgulin received the Excellency Diploma of the "New Europe" Forum organized by the "Euro-Asia Promotion and Cultural Foundation " in 2001. She is also a Correspondent Member of the American-Romanian Academy for Arts and Sciences, ARA since 2002, and in 2010 she has been elected as president of the Romanian branch of this organization. In 2010 Dr. Drăgulin received The American Romanian Academy Award for Art and Science. Due to her exceptional international results, she was invited for a private audience by Pontiff John Paul the Second in 1990. Prof. Stela Drăgulin, PhD, studied piano at the Music Academy "Gh. Dima" Cluj-Napoca, with Prof. Nina Panieva-Sebessy, PhD. She also participated in artistic master courses held by famous musicians such as Rudolf Kerrer in Weimar and Fausto Zadra in Trento. Stela Drăgulin received her doctoral degree in musicology from Music Academy of Cluj Napoca in 1997. She is Prof. habil. PhD., starting with 2013, as a result of having earned the University Habilitation Degree Attestation, whereby she was approved as PhD coordinator.

**Adél FEKETE, PhD** born in 1983 began her musical education at the „S. Toduță” Music High School of Cluj-Napoca, where she studied violin and piano. She was awarded her Bachelor of Music (2006, Musicology), her Master of Arts in Music (2008) and her Doctor of Philosophy (2014) degrees at the "Gh. Dima" Academy of Music, Cluj-Napoca. Since 2006, she published over 60 musical

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articles, interviews, chronicles, critiques and studies (*Szabadság, Studia Musica UBB, Verso, Korunk*). In 2008 she gave a lecture on Monteverdi's *Orfeo* (2nd Edition of Early Music Festival, Cluj-Napoca), and she attended the International Conference on Music Therapy held by the Music Pedagogy Department of the Babeş-Bolyai University (Cluj-Napoca, 2010). She was awarded the first prize at the 10th Scientific Students' Conference of Transylvania, earned one of the Apáczai Alumnus Grant' Scholarships (2004-2005) and the Communitas Foundation's „Creativity Scholarship” (2008). Currently she is a collaborator of the Hungarian Opera from Cluj-Napoca and Assistant Professor at the Music Pedagogy Department of the Babeş-Bolyai University, Cluj-Napoca.

**Miklós, FEKETE, PhD.**, studied Music Education and Musicology at the “Gheorghe Dima” Academy of Music in Cluj, Transylvania (2000-2007). In 2007 he was awarded the first prize for the musicological analyses of some of Rimsky-Korsakov's orchestral compositions at the Transilvanian Students' Scientific Conference. He continued his studies in the doctoral school of the same institution (2007-2012), analyzing in his thesis the compositions of Liszt in his last 25 years. Between 2005-2009 he taught music theory and piano at the “Augustin Bena” Music School in Cluj, and also collaborated with the “Báthory István” and “János Zsigmond” High Schools as a music teacher and choir conductor. Between 2009-2013 he holds the position of assistant lecturer, since April 2014 the position of lecturer at Babeş-Bolyai University, Cluj-Napoca (Faculty of Reformed Theology, Department of Music Pedagogy), teaching Music History, History and Theory of Music Instruments, Score Reading and Music Aesthetics. He is also the choir conductor of the UniCante Choir, Cluj. He is involved in musicological analyses and takes part in several musicological symposiums.

**Ignác Csaba, FILIP, PhD.** He graduated the Academy of Music in Cluj-Napoca, in the flute class of Gavril Costea, his chamber music professor was László Ferenc. He attended international master's courses where he acquired the techniques of baroque flute and recorder from masters, such as: Anneke Boeke, Heiko Shegget, Paul Leenhouts, Karel van Steenhoven, Peter Holtslag (The Netherlands). As a member of the ensembles Cantus Serenus, and artistic director of the Codex ensemble, he performed at many national and international chamber music concerts. Since 1996 he has been professor at the Transylvania University of Braşov. In 2004 he obtained the doctor's degree at the Gheorghe Dima Academy of Music of Cluj-Napoca.

**Attila FODOR, PhD** (b. 1977), musicologist, aesthetician, senior lecturer at the Music Department of Partium Christian University (Oradea). He was awarded in 2007 a PhD by the Academy of Music “Gh. Dima” of Cluj-Napoca with the thesis: *Ravel's impressionism. Stylistic-Aesthetic Investigations*. Publications: Books: *The style and message of musical impressionism* (Oradea University, 2010). Studies: *Debussy-Ravel comparative analyses* (Philobiblon, vol. X-XI, University Press, Cluj, 2006); *The dance-music relationship in ulterior dance settings of instrumental music*; *Christian Bence-Muk's chamber ballet The Incubus*; *The chamber symphonies of Arnold Schoenberg*; *Christian Bence-Muk's chamber symphony Fun-Land*

(Camerata XXI, Media Musica, Cluj-Napoca, 2006-2007); *Some aspects of vertical typologies in the last String Quartet of W. A. Mozart, KV 590, F major*; *The place of Bartók's Miraculous Mandarin in the context of XXth century music*; *The Osmosis of the Diversity in Maurice Ravel's Work*; *"The Mother Goose" Piano Suite – An aesthetic paradigm of Ravel's music*; Eduard Hanslick: *"The Beautiful in Music" – an Aesthetics of the Absolute Music* (Studia UBB Musica, Cluj-Napoca, 1/2009, 2/2009, 1/2010, 1/2011, 2/2011); „*The laudation of closing flexa*” and *who is behind it – reflections on Vermesy Péter's musicological writings*; *Bartók's crossroads – The Miraculous Mandarin* (Partiumi Szemle, Oradea, 1/2010, 2/2010). He participated at numerous national and international conferences and symposiums of musicology in Cluj-Napoca, Iasi, Oradea, Timisoara since 2005. Among the spoken languages, there are English and also French.

**Luminița GUȚANU** was born in Chișinău, the Republic of Moldova. In 2003, she got a *Ph.D.* degree in Musical Stylistics at the National University of Music in Bucharest, Romania, with the thesis: “20<sup>th</sup>-century Opera in Bessarabia”. She also has a Master's degree in “Conducting of Academic Choirs” at the State University of Arts in Chișinău, after having graduated from the State Institute of Arts in Chișinău, Faculty of Musical Pedagogy, Specialization: Conducting of Academic Choirs. Between 1995 and 1997, Luminița Guțanu benefited from two important scholarships, i.e. the Merit Scholarship of the “Maria Bieșu” Foundation and the “George Enescu” Merit Scholarship. Since 1996, she has been very actively involved in the fields of teaching, conducting and scientific research. She has been assistant-lecturer at the State University of Arts in Chișinău, University lecturer in Academic Choirs' Conducting at the “Lucaefărul” Academy of Arts in Bucharest, member of the organizational team for the National Symposium of Choral Music in Sinaia, Romania, between 2001 and 2007, organized by the Sound Cultural Foundation (led by Voicu Popescu). As regards her scientific activity, Luminița Guțanu has published a significant number of articles in specialized magazines both from Romania and the Republic of Moldova and abroad. She has participated in numerous national and international conferences in: Moscow (Russia), Republic of Moldova, Bucharest, Brașov, Oradea, Pitești, Alba-Iulia. Published works: The book entitled “Opera in Bessarabia in the 20<sup>th</sup> century”-ISBN 978-973-7857-67-4, research studies: *Choral Music in the Republic of Moldova, published in ICB-Dossier – International Coral Bulletin, An analytical overview of the overture of the “Decebal” Opera by Teodor Zgureanu, The importance of choral music in the formation and education of child's personality, New perspectives in the development and education of the student as a conductor and future music teacher, etc.* Presently, she is lecturer at the “Spiru Haret” University in Bucharest, second conductor of the “Symbol” Youth and Children's Choir, associate conductor of the Romanian Patriarchy's “Nicolae Lungu” Choir, Conductor and founder of the “Ad Libitum” Choral Group (with which she has recorded 3 CD-es) and lyrical artist in the renowned “Preludiu” Chamber Choir, conducted by Voicu Enăchescu. With these artistic ensembles, she has participated in numerous choral festivals and competitions, as well as in artistic tours, both in Romania and abroad (Spain, France, Germany, Lithuania, Israel, China, Ireland, Austria, Greece, Italy, Hungary, Bulgaria, the Republic of Moldova, Sweden, the Netherlands).



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**Stela GUȚANU** was born in Chișinău (*Kishinev*), the Republic of Moldova. In 2004, she was awarded a PhD degree in Musical Stylistics at the National University of Music in Bucharest, Romania, with the thesis: "Stages of Development in the Religious Music in Moldova and Bessarabia, in the Tradition of Romanian Orthodoxy from the 18<sup>th</sup> – 19<sup>th</sup> centuries". In 1999, she successfully completed the post-university course "Choral Points of Reference", led by the eminent conductor Marin Constantin. In 1998, she was awarded a master's degree in Academic Choir Conducting at the National University of Music in Bucharest. In 1996, she graduated from the Arts Institute in Chișinău, the Faculty of Musical Pedagogy, at the specialization: "Academic Choir Conducting". Between 1995-1996, she earned the "George Enescu" merit scholarship. She started her didactic activity in 1992 and has been teaching ever since. Since 2011 to date she is *lecturer at the "Spiru Haret" University in Bucharest*. As regards her conducting activity: In present she is conductor and founder of the "Ad Libitum" Choral Group, second conductor of the Chorale of Church "St. Kiriaki" in Alexandroupoli - Greece, conductor and founder of the Children's Choir of "St. Nicholas" Church in Alexandroupoli – Greece. As regards her scientific activity, Stela Guțanu has published articles in specialized magazines both from Romania, the Republic of Moldova, Greece. She has participated in numerous national and international conferences in: Republic of Moldova, Bucharest, Brașov, Oradea, Pitești, Alba-Iulia, Germany, Greece, Lithuania.

**Mónika IVÁNYI-PAPP** (born in 1976) graduated from the Department of Musicology, Franz Liszt University of Music, Budapest. She worked as a lecturer between 1999 and 2006 at the Faculty of Vocal Arts and Music, College of Nyíregyháza; between 2003 and 2006 at the Teachers' Training Institute of Franz Liszt University of Music, Budapest; between 2010 and 2012 at the Faculty of Musical Arts, University of Music, Szeged; and from 1999 she has been both a lecturer and the director of the Department of Hymnology, János Wesley Training College for Priests, Budapest. As of 1999, she has been the musical event organiser of the *Concert Series in Bekás megye*, from 2010 the musical event organiser of the *'Bokor'-Concert Series in Szeged*, and a lecturer of many educational programmes in the field of music. Since 2002, she has been the Artistic Director of the *Wesley Schola* chamber choir. Currently, she is writing her PhD on the *"Characteristics of the folk play tradition in 19<sup>th</sup> century Hungarian theatre."*

**Luana STAN**, Ph.D. of the Montreal University & Paris IV Sorbonne University (2008, *Does a musical «romanity» exist?*, Prof. Jean-Jacques Nattiez & Prof. Marc Battier), M.A. of the Paris IV Sorbonne University (2000, DEA Music and Musicology of the XX<sup>th</sup> century, Prof. Marc Battier), and B.A. of the George Enesco Art University (1998, Musicology) - teaches Analysis and Theory of the Classical Music at the Music Department of the Université du Québec à Montréal (UQAM, 2014), where she taught Didactics of the Musical Literature (2008-2013). She gave conferences on different world music's (Spanish, Vietnamese, Turkish) for the UTA of the Sherbrooke University (2011-2012) and she also teaches Music Initiation at the Youth School of Music of the Montreal University (2007 until now). She took part in many workshops: Medieval, Gregorian and Polyphonic chant (Royaumont

## CONTRIBUTORS

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## CONTRIBUTORS

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