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BABEŞ-BOLYAI



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### Front cover:

ADAM, Robert  
Music Room  
1773-76  
Photo

20 Portman Square, London

Source: <http://www.wga.hu/index1.html>

Beginning with 2017, *Studia UBB Musica* has been selected for coverage in Clarivate Analytics products and services.

*Studia UBB Musica* will be indexed and abstracted in *Emerging Sources Citation Index*.



**YEAR  
MONTH  
ISSUE**

**(LXVII) 2022  
DECEMBER  
2**

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PUBLISHED ONLINE: 2022-12-30  
PUBLISHED PRINT: 2022-12-30  
ISSUE DOI:10.24193/subbmusica.2022.2

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## THE GRANULARITY PARADIGM IN THE ELECTROACOUSTIC MUSIC OF IANNIS XENAKIS<sup>1</sup>

ADRIAN BORZA<sup>2</sup>

**SUMMARY.** The cultural legacy left to us by composer Iannis Xenakis (1922–2001) is impressive and undoubtedly had a massive impact on some generations of musicians. His artistic ideal stands as proof. Fueled by science and engineering, his inheritance has been eagerly discussed in numerous books, studies, and doctoral theses. Our study underlines the viability of I. Xenakis's compositional model. Xenakis painstakingly circumscribes scientific theories and laws in his method of composition in the instrumental and electroacoustic genres. We will emphasize the hypothesis that the granularity paradigm traverses his musical works *Concret PH*, *Analogique B*, and *GENDY3*.

**Keywords:** Granularity paradigm, stochastic synthesis, random walk, architecture, mathematics, music

### Introduction

Before evoking the personality of Iannis Xenakis, a few terminological clarifications would bring more clarity. In this study, the terms *granular sound*, *sound granule*, *sound grain*, *sound point*, and *sound particle* refer to an acoustic micro-event with a duration close to the threshold of aural perception.

Table 1

Romanian	French	English
<ul style="list-style-type: none"><li>• granularitate</li><li>• granular, granulos</li><li>• granulă</li><li>• granulație</li></ul>	<ul style="list-style-type: none"><li>• granularité</li><li>• granulaire, granuleux</li><li>• granule</li><li>• granulation</li></ul>	<ul style="list-style-type: none"><li>• granularity</li><li>• granular, grainy</li><li>• granule</li><li>• granulation</li></ul>

### The family of words of the granularity paradigm

<sup>1</sup> This article was also published in English in *Bulletin of the Transilvania University of Braşov*, Series VIII, Performing Arts.

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Motivated by the same objective, we would say that the family of words *granularity*, *granular*, *grain*, and *granulation*, with their French and Romanian equivalents (Table 1), is supplemented with definitions: granularity denotes a set of characteristics of a sound structure of a granular nature. In other words, granular or grainy indicates the feature of a larger sound structure that has sound granules in its composition. Of course, granule means a particle of sound resulting from the shattering of a complex sound. Last but not least, granulation refers to a compositional process of breaking up a complex sound structure into sound granules and, at the same time, directs to a perceptual property of the granules.

Our study aims to highlight the viability of I. Xenakis's compositional model. This approach meticulously circumscribes scientific theories and laws in his practice of instrumental and electroacoustic composition. We will suggest that the granularity paradigm passes through from *Metastasis* and *Pithoprakta* to works of *musique concrète*, electronic music, and algorithmic music, namely *Concret PH*, *Analogique B*, and *GENDY3*.

### **Iannis Xenakis**

In the year celebrating the centenary of the birth of composer, researcher, architect, and programmer Iannis Xenakis (1922–2001), his inheritance culture is impressive and will remain controversial, we would say. It has had a tremendous impact on some generations of musicians. The proof is his artistic ideal. Propelled by science and engineering, probability theory, in particular, has been eagerly examined in numerous books, studies, and doctoral theses.

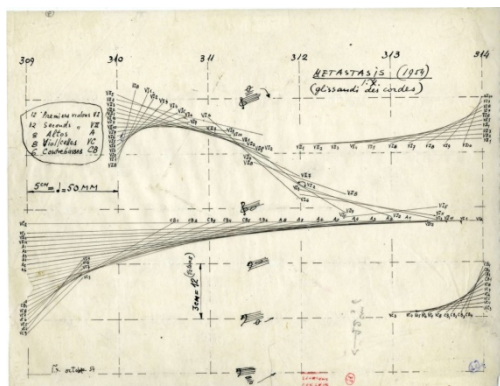
The biography of I. Xenakis is well-known and well-documented. We remind here that he was born on May 29, 1922, in a family of Greek residents in Brăila (Romania). At the age of 10, he was sent to the boarding school of the Anargyrio-Korgialenio School on the island of Spetses (Greece) in the Mediterranean Sea. After graduating from the School at the age of 18, he was going to specialize in architecture and civil engineering at the Technical University (Polytechnic) of Athens. But, soon after, his studies were interrupted by the Italian invasion in 1940. He joined the (unarmed) resistance movement against the German and Italian occupation – the National Liberation Front (Greek E.A.M.), in 1941, during World War II. In 1946 he graduated from the Polytechnic, and in 1947 he left Greece to save his life, as he had been sentenced to death for his past in the E.A.M. He settled the same year in Paris (France) as a political refugee, where he spent the rest of his life until he was almost 78 years old, unfulfilled at the time of his death on February 4, 2001.

## Architecture And Music

At the age of 25, I. Xenakis, therefore, decided to dedicate himself to architecture and music. The meeting with the French architect (of Swiss origin) Le Corbusier (1887–1965) allowed him to collaborate on major architectural projects for a decade and more. One of the projects was the Philips Pavilion, designed for the Universal and International Exhibition in Brussels (Belgium) in 1958 (Expo 58, for short). Inspired by experimentation with *glissandi* in his work *Metastasis* composed at the age of 31, I. Xenakis had suggested to Le Corbusier an architectural plan for the Philips Pavilion.

Music and architecture were, in this way, in a close connection. For example, in measures 309–314 of *Metastasis* (Figure 1-a), *glissandi* were drawn as intersecting straight lines to obtain a *sound space* in a continuous evolution [Xenakis 1992, p. 10]. The metaphor sound space used by I. Xenakis refers to a ruled surface generated by moving a line with the sense of geometric transformation. The two-dimensional surface devoid of volume is sonically expressed in a system of two coordinates: time and pitch. The lines are associated one by one with the *divisi* of the string instruments. The conceptual transfer of straight lines into the three-dimensional space of the Pavilion (Figure 1-b) involves the generation of double-ruled surfaces called *hyperbolic paraboloids*. The three-dimensional shape of a hyperbolic paraboloid is concave on one axis and convex on the other axes.

Figure 1a



Iannis Xenakis: *Metastasis*,  
m. 309–314<sup>3</sup>

Figure 1b



Expo 58: Philips Pavilion<sup>4</sup>

<sup>3</sup> Image source: [www.iannis-xenakis.org](http://www.iannis-xenakis.org)

<sup>4</sup> Image source: <https://commons.wikimedia.org>

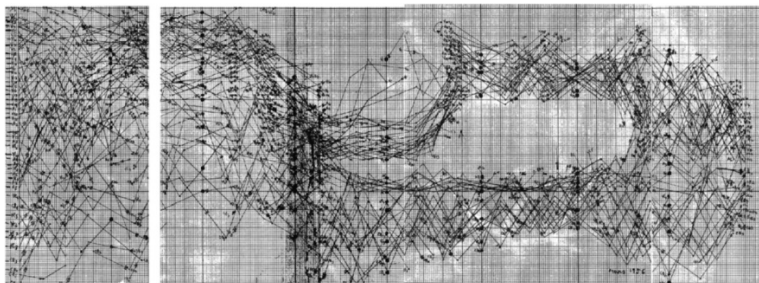
The architectural ensemble of Expo 58 has incorporated, in the walls, a myriad of loudspeakers, which were used to playback the famous *Poème électronique* (1957–1958) by Edgard Varèse (1883–1965). The intention of Le Corbusier and I. Xenakis was to achieve the “spatial sound” of a “technological poem” of lights and image projections. Incidentally, I. Xenakis composed *Concret PH* (1958) to be heard at the entrance to the Pavilion; it was preparing the audience for a unique sensory experience and a linear multimedia presentation – sound, image, and light, as we understand it today.

After the premiere of the revolutionary *Metastasis* at the Donaueschingen Festival (Germany) in 1955, which was a catalyst in the emergence of Iannis Xenakis as one of the most influential modern composers, the event at Expo 58 convinces us that his creative force, embedded in the soil of architecture and music, has sprouted from Geometry.

### Music and Mathematic

The application of Markov chains, binomial (Bernoulli) distribution, Brownian motion, and Gaussian distribution extended the mathematical foundations of his music from compositional strategy to stochastic sound synthesis. His fascination for indeterminism also infuses the orchestral work *Pithoprakta* for two trombones, percussion, and strings (1955–56), which premiered in Munich (Germany) in 1957. The probabilistic logic is embodied in the granular pitch organization. The distribution of the well-known 1148 *pizzicati-glissandi*, drawn on graph paper (Figure 2), is calculated according to Gauss law. I. Xenakis postulates that one can control “continuous transformations of large sets of granular and/or continuous sounds” [Xenakis 1992, p. 16].

Figure 2



Iannis Xenakis: *Pithoprakta*, m. 52–59<sup>5</sup>

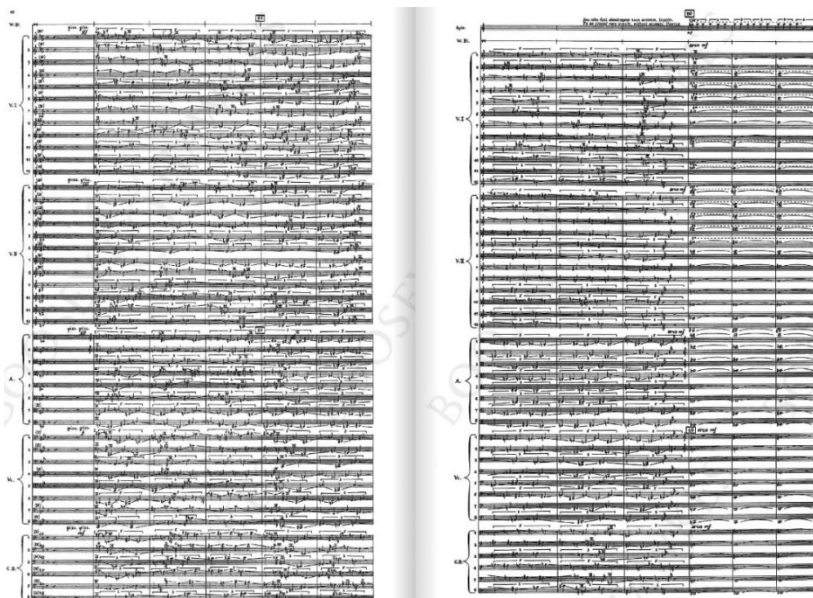
<sup>5</sup> Image source: I. Xenakis, *Formalized Music*, 1992 and Rob Wannamaker, *Mathematics and Design*, 2012.

The normal distribution or Gaussian distribution, named after the German mathematician Carl Friedrich Gauss (1777–1855), is a mathematical expression describing the distribution probability of a set of randomly produced values. The distribution of values depends on two mathematical variables, the arithmetic mean and the standard deviation. The graph of a Gaussian distribution is symmetrical about the median value, and its curve resembles a bell shape. The proportion of numbers in the set that falls within certain standard deviations from the median of the bell-shaped curve is expressed as follows:

- (1) in the interval  $(\mu - \sigma, \mu + \sigma)$  are 68.2% values
- (2) in the interval  $(\mu - 2\sigma, \mu + 2\sigma)$  are 94.5% values
- (3) in the interval  $(\mu - 3\sigma, \mu + 3\sigma)$  are 99.7% values

If the random values of the set are granular sounds (i.e. *pizzicati*), if their arithmetic mean, in measures 52–59 of *Pithoprakta*, is 144 *pizzicati* ( $1148 \div 8$ ) and if the standard deviation is, say, 5 *pizzicati*, there is a probability that 68.2% of the eight-measure will be distributed between 139–149 *pizzicati* ( $30 \pm 5$ ), 94.5% between 134–154 *pizzicati* ( $30 \pm 2 \times 5$ ) and 99.7% between 129–159 *pizzicati* ( $30 \pm 3 \times 5$ ).

Figure 3



Iannis Xenakis: *Pithoprakta*, m. 51–62<sup>6</sup>

<sup>6</sup> Image source: ©Boosey & Hawkes, 1956.

It can also be noted effortlessly that “(metric) [musical, a.n.] time is considered a straight line on which are marked the points corresponding to the variations of other components”, such as pitch. I. Xenakis also states that “the [mathematical, a.n.] interval between two points is identical to the [sound, a.n.] duration” [Xenakis 1992, p. 13]. *Pizzicato* – a sound point or a granular sound, is, viewed in this way, the idealization of the extremities of a closed line segment drawn on two Cartesian coordinates. Then, *glissando* signifies the set of granular sounds contained between two *pizzicati* of well-determined pitch, written in the score of *Pithoprakta* (Figure 3) with the direction and inclination of the straight segment. Granular sounds are, in reality, I. Xenakis also tells us, “a particular case of sounds in continuous variation” [Xenakis 1992, p. 13].

The other ingredients of the score are meaningful for the expression *mass of notes* [Xenakis 1992, p. 8] or *sound mass* [Xenakis 1992, p. 255], whose perceptual attribute is the sound surface. Its depth structure contains abstract hierarchical levels. In this regard, the polyrhythmic organization has an arithmetic mean of a 4th note in each of the measures 52–59 of the *Pithoprakta* score. Throughout them, the delta time interval and note duration are constant at each *divisi*; the relative dynamics between *mf*–*fff* do not evolve, and the *pizzicato-glissando* remains unchanged for each instrument. Thus, the homogeneity of the eight-measure fragment is ensured.

We conclude with a first generalization: one of the facets of the compositional model of I. Xenakis (which can be revealed from the short fragments extracted from *Metastasis* and *Pithoprakta*) is to incorporate the geometric transformations and statistical calculations in pitch structures. Geometry and Statistics become vehicles through which *glissandi* and *pizzicati-glissandi* are probabilistically distributed and plotted on the geometric pitch-time plane. A granular sound is not a mere figure of speech but reflects fundamental notions – the point, the line, and the two-dimensional plane of Euclidean Geometry.

### **Electroacoustic Music and Granulation**

Our discussion was focused up to this point on concepts highlighted in instrumental music. In the Salabert catalog of I. Xenakis’s opus, we have found over 150 compositions; only 15 of them are electroacoustic. Until the end of the `50s, I. Xenakis composed electroacoustic music in a favorable ratio to the instrumental genre. Four versus seven works: *Metastasis* (1953–54), *Pithoprakta* (1955–56), *Achorripsis* (1956–57), *ST/4* (1956–62), *Diamorphoses* (1957–58), *Concret PH* (1958), *Analogique A* (1958), *Analogique B* (1959), *Syrmos* (1959), *Duel* (1959), and *Orient-Occident* (1960).

*Is his electroacoustic music detached from the stochastic processes experienced in the instrumental genre?*

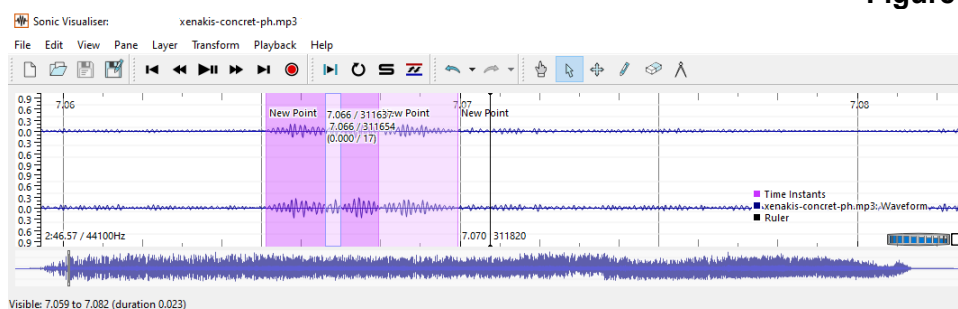
The answer to this question is detailed in *Formalized Music: Thought and Mathematics in Composition* (a treatise where scientific construction meets artistic creation). We learn about the close connection between Geometry and *Metastasis* and between Statistics and *Pithoprakta* in Chapter I, entitled *Free Stochastic Music*. As we can see, ample pages in Chapter III of *Formalized Music* are devoted to the diptych *Analogique A* for 9 string instruments and *Analogique B* for magnetic tape. It can be stated that the stochastic science was applied even earlier by *Analogique A et B*. We are pointing to his first composition of electroacoustic music, named *Diamorphoses*, to *Concret PH* which we have referred to contextually, then to *Orient-Occident* (the music for the film of the same name, directed by Enrico Fulchignoni) [Xenakis 1992, p. 43].

*On the other hand, is his electroacoustic creation disconnected from the paradigm of granularity?*

We will say that granular sound, in its primary characteristics, transits some works of concrete music, electronic music, and algorithmic music.

I. Xenakis's ability to see in granulation a creative spring led him to *Concret PH*. The 2:45 work incorporates magnetic tape manipulation techniques specific to concrete music. As a compositional process, breaking into sound granules is intrinsically linked to the sounds produced naturally, the crumbly burning coals. I. Xenakis did not have sophisticated technology at hand. The first step of the process was to tape the sounds of burning fuel. Then countless fragments of tape, several tens and hundreds of milliseconds long, were cut and glued, processed, and merged to assemble them into an evolving sound texture [Di Scipio 1998, p. 204].

**Figure 4**



**Iannis Xenakis: *Concret PH*, segment of 0.023 seconds**

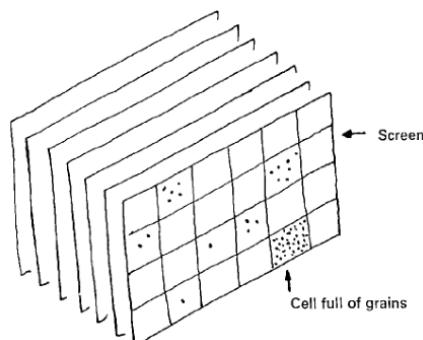


With the current computational technology of digital signal visualization, we aim to raise from the shadow the structure of a 0.023-second audio material (Figure 4). Plotted on amplitude and time coordinates, the material exhibits sound grains of about 1–2 milliseconds, namely 1.49  $\mu\text{sec}$ , 0.38  $\mu\text{sec}$ , 0.95  $\mu\text{sec}$ , and 1.99  $\mu\text{sec}$ . Expressed in samples, they have 66 (Cycling74 Max: 71.52), 17 (18.24), 42 (45.6), and 88 (95.52) values. Although the digital signal of 230 milliseconds was arbitrarily selected from the first ten seconds of *Concret PH*, the sounds convincingly mark their presence in tiny time intervals. One can observe that, in this sense, the envelope of a granule surprises with its curved outline. The granule also reflects the energy of a single crackle of charcoal, which burns in flames, more or less noisily. If we isolate one  $\mu\text{sec}$  of the original material, the grain partially loses its spectral identity since its duration is below the threshold of auditory perception. To firmly perceive a sense of spectral identity, the human hearing mechanism needs a processing time of at least 200 milliseconds [Roads 2001, p. 22].

All these observations try to favor the idea that the compositional process called granulation, that is, of breaking up or cutting the pre-recorded material into sound granules, might also be described as a perceptual property in electroacoustic composition.

Let us turn our attention to a different work of electronic music signed by I. Xenakis. In *Analogique B* the approach was systematic. The analog signal, with a sinusoidal waveform, was recorded on magnetic tape and later cut into short fragments arranged temporally on *screens* [Xenakis 1992, p. 54]. Theoretically, a screen represents a collection of granular sounds with frequency and amplitude values but with a constant duration of 0.04 seconds (Figure 5). The values are arranged in a *grid* whose *cells* contain homogeneously distributed sounds or are even empty [Xenakis 1992, p. 51]. The simultaneity of sounds is only allowed when the density is high enough. The sequence of screens, called a *book* by I. Xenakis, suggests the inner life of a complex sound [Xenakis 1992, p. 57]. In other words, a *cloud of evolving points* [Roads 2001, p. 66]. The practical solution for connecting the screens in a book is to glue and overlap portions of magnetic tape with each other, depending on the number of channels of the tape recorder. Of course, I. Xenakis offers a set of transformations applicable to screens, such as intersection, union, and difference, with the aim of the micro-structural organization of sound. He also invites interchangeable use of the words screen and cloud, with the same connotative meaning [Xenakis 1992, p. 58].

Figure 5

Iannis Xenakis: a book made of screens<sup>7</sup>

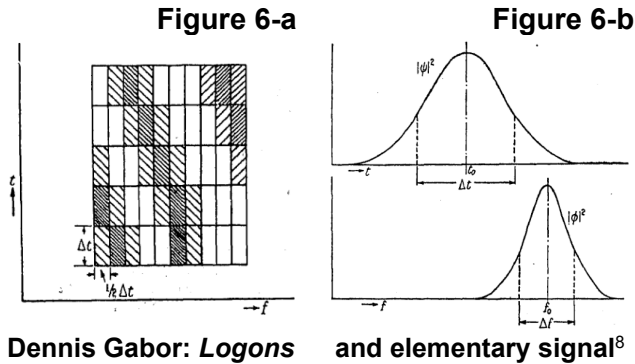
The second generalization: granulation was the analog prototype, in the early `60s, of what would become a spectral model of digital synthesis towards the end of the `70s: the granular (digital) synthesis.

We stress the idea the complex sound is made up of analog sound granules in *Analogique B*; these are defined by frequency and amplitude and occupy a small time interval. The statement serves I. Xenakis as a lemma in developing the hypothesis regarding the nature of sound. We quote a fragment: “any sound is an integration of granules, elementary sound particles, sonic quanta. Each of these elementary grains has a threefold nature: duration, frequency, and intensity. Any sound, even any continuous sound variation, is conceived [respectively conceived, a.n] as an assembly of a large number of elementary granules suitably arranged in time. So every sound complex can be analyzed as a series of pure sinusoidal sounds, even if the variations of these sinusoidal sounds are infinitely close, short, and complex” [Xenakis 1992, p. 43].

### Sonic Quanta

The origin of I. Xenakis’s lemma regarding the nature of sound would seem controversial. In the preface to the 2nd edition of *Formalized Music* book, its author credits Albert Einstein as having originated the lemma. He also confesses that it was mistakenly attributed to Dennis Gabor [Xenakis 1992, p. xiii]. However, we emphasize that I. Xenakis used the expression *grain of sound* in the article *Elements of stochastic music* from 1960. Indeed, he was the first musician to develop a theoretical and compositional model around granular sound [Roads 2001, p. 65].

<sup>7</sup> Image source: I. Xenakis, *Formalized Music*, 1992.



Dennis Gabor: *Logons and elementary signal*<sup>8</sup>

Returning to the British physicist and electrical engineer of Hungarian origin (Gábor Dénes, 1900–1979), Dennis Gabor is particularly famous for the invention of the holographic technique, for which he received the Nobel Prize in Physics in 1971. His published article under the name *Theory of Communication* in 1946 is of historical importance. D. Gabor suggests that the signal “is the product of the modulation of an harmonic oscillation of any frequency, with an impulse in the form of a probability function.” The signal is decomposed into elementary signals, and each represents a quantum of information called *logon* (Figure 6-a) [Gabor 1946, p. 435].

In other words, “any sound can be decomposed into an appropriate combination of thousands of elementary granules” [Roads 2001, p. 57]. The amplitude envelope of a grain and the envelope of its frequency spectrum are modeled by the Gaussian curve (Figure 6-b).

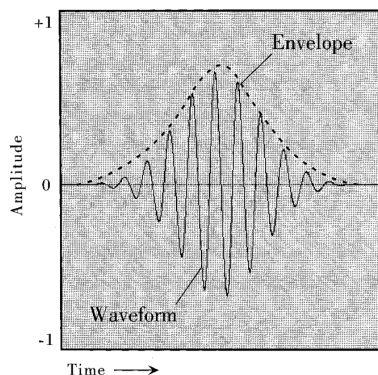
### Granular Synthesis and Stochastic Synthesis

The anatomy of sound, in the light of the theory of D. Gabor and I. Xenakis made us glimpse the dawn of granular digital synthesis. This synthesis technique has been used by Curtis Roads in *Prototype* (1975), *nscor* (1980), and *Field* (1981), for example. Then by Horacio Vaggione in *La Maquina de Cantar* (1978), *Tar* (1987), *Schall* (1995), by Jean-Claude Risset in *Sud* (1984), *Elementa* (1998), by Barry Truax in *Riverrun* (1986), *Wings of Nike* (1987), *Tongues of Angels* (1988), by Agostino Di Scipio in “Punti di tempo” (1988), “Texture-Multiple” (2000), by Stéphane Roy in *Mimetismo* (1992), by Gérard Pape in *Makbénach* (1997), etc. [Roads 2001, p. 303–324].

<sup>8</sup> Image source: D. Gabor, *Theory of communication*, 1946.

*What exactly is granular sound in granular synthesis?*

Curtis Roads defines it in his book *Microsound* as follows: “a sound grain is a short micro-acoustic event with a duration close to the threshold of human auditory perception, usually between a thousandth of a second and a tenth of a second (from 1 to 100  $\mu$ sec). Each grain contains a waveform shaped by an amplitude envelope” [Roads 2001, p. 86].

**Figure 7****Waveform modeled by an amplitude envelope<sup>9</sup>**

Granular synthesis has at its epicenter a network of overlays and juxtapositions of hundreds and thousands of similar granules designed to generate complex evolving sounds. Despite a surface ambiguity, the term granular sound retains an apt description, compositionally, because it captures two perceptual aspects. We refer to sound information in the temporal domain and spectral domain: the shape of the envelope that shapes the amplitude and the frequency spectrum, respectively. The granular sound, with a duration between 1–100 milliseconds, is the metaphoric expression of a waveform with a Gaussian amplitude envelope (Figure 7), according to the model of D. Gabor.

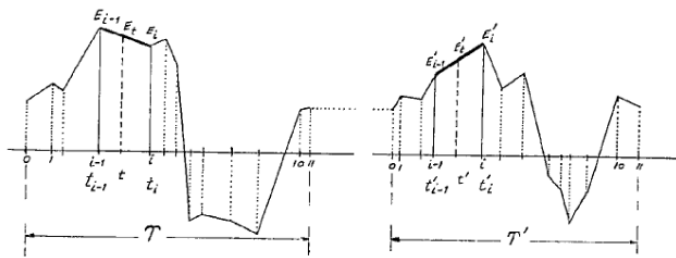
I. Xenakis followed a different path. His model operated only in the temporal domain without resorting to spectral decomposition and reconstruction [Serra 1993, p. 239]. In 1991, 32 years after experimenting with granulation in *Analogique B*, I. Xenakis was expanding his research in sound synthesis in the context of algorithmic music. He developed GENDYN, a computer program that implemented an algorithm he called *dynamic stochastic synthesis* in the BASIC language for the Windows operating system. [Serra 1993, p. 236]. On the other hand, the PARAG

<sup>9</sup> Image source: C. Roads, *Microsound*, 2001.

program could control the structure of the musical work through several synthesis parameters. Hypothetically, the potential of GENDYN was to generate, with judicious resources, all the waveforms that represented changes in acoustic pressure [Xenakis 1992, p. 289].

Dynamic stochastic synthesis assumes that a complex sound is produced by distorting a waveform [Serra 1993, p. 241]. The algorithm computes each new waveform by applying stochastic transformations to the previous one. The mathematical model of the transformation process is called *Random Walk* [Xenakis 1992, p. 289]. An example, in this sense, is Brownian motion, which describes the random fluctuations of the position of particles suspended in gas or liquid. In GENDYN, random variations applied to both time and amplitude coordinates mean the alteration of the fundamental frequency and the spectrum [Di Scipio 1998, p. 228].

**Figure 8**



**Iannis Xenakis: GENDYN, waveform<sup>10</sup>**

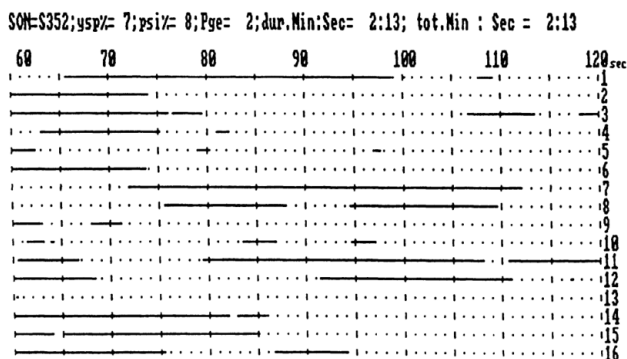
The waveform is represented by a polygon (Figure 8). Each line segment of the polygon is determined by two points, which are located on the abscissa (time) and ordinate (amplitude). Only these explicit points are subject to stochastic transformations. The intermediate points of the line are computed as linear interpolation for reasons of computational efficiency [Serra 1993, p. 241]. So those two points of the segment are interconnected sample by sample. The waveform is, we emphasize, the result of interpolating values between two random numbers. They are expressed in the range 0–44100, and the amplitude accepts variables between –32767 and +32767 [Di Scipio 1998, p. 227]. To avoid saturation, the amplitude is limited in the given interval by a control process named *elastic barrier* [Xenakis 1992, p. 291].

The length of a polygon segment is directly proportional to its number of samples. If the sampling rate is 44100 samples per second, then the *sonic quantum* descriptor is the digital sample himself: 0.022675  $\mu\text{sec}$ .

<sup>10</sup> Image source: I. Xenakis, *Formalized Music*, 1992.

Samples are discrete numbers representing the information about the amplitude that a signal reaches a certain point at an accurate moment in time [Farnell 2010, p. 121].

Figure 9

Iannis Xenakis: PARAG, distribution of time segments<sup>11</sup>

Made at the Center for Mathematical and Automatic Musical Studies (fr. CEMAMu), *GENDY3* (1991) is an algorithmic composition produced entirely with GENDYN, whose duration is 18:54. The premiere took place at the International Computer Music Conference (ICMC), in Montreal (Canada), in the same year. The 11 architectural sections of the *GENDY3* composition were rigorously designed in the context of adjustments of control parameters and synthesis datasets. The algorithmic link between the micro-universe of the synthesis and the formal macro-universe was made in the program. More precisely, with the help of the GENDYN-PARAG program package. The internal structure of the sections resulted from the distribution of time segments (Figure 9), in which 16 synthesis processes from GENDYN ran under the control of the auxiliary program PARAG. One of its tasks was to activate and deactivate those 16 processes asynchronously. The duration of active segments was calculated with the exponential law.

We list other programmable parameters in PARAG, namely the number of waveform segments, the type of stochastic functions for transforming the new waveform, and last but not least, the elastic barrier arguments [Di Scipio 1998, p. 230]. If control parameters were reserved for the PARAG program, the samples were calculated in the GENDYN program. It archives them into a mono audio file, ready for playback. Since stochastic synthesis did not operate in real-time, the production of the *GENDY3* work also included file mixing.

<sup>11</sup> Image source: I. Xenakis, *Formalized Music*, 1992.

The sections of *GENDY3* could be described as polyphonic fabrics of more crystalline sounds and others as compact sound textures of noisy sounds. With whatever touch, fine or abrasive, this description might be made, it will remain undeniable that the synthesis with GENDYN was flexible, and the sounds were very different in *GENDY3*. The flexibility was captured in words by I. Xenakis, as follows: “the more numerous and complex (rich) the symmetries and periodicities [of the probabilistic waveform, a.n.], the more the musical result will resemble a held note” [Xenakis 1992, p. 289]. A whole arsenal of ever-evolving sounds has been created this way.

We have reached the third generalization. The originality of the music of Iannis Xenakis culminated in *GENDY3*. The GENDYN program computes sonic quanta – a metaphor for the digital audio signal. Moreover, Xenakis’s radical approach to producing sounds opened the challenging territory of dynamic stochastic synthesis. It aims to generate all waveforms that represent changes in sound pressure.

### **The Granularity Paradigm**

At this point of the discussion, we are trying to conclude with the ideas expressed earlier, and we will discuss the granularity paradigm. The transversal thought, which became crystal clear when we were polishing the title of this study, was that we were taking the paradigm as a criterion for choosing the topic. We were engrossed in it while documenting the investigation around granularity by one of the central concepts of I. Xenakis’s compositional model: the paradigm of granularity—a set of accepted terms, formulas, theories, proofs, and solutions—that borrowed the meaning of paradigm from the philosophy of science.

Scientific paradigms have the meaning that Thomas Kuhn (1922–1996) offered in *The Structure of Scientific Revolutions* in 1962. In the preface of his book, the American philosopher tells us that the paradigms “are universally recognized scientific achievements which for a time provide model problems and solutions of a community of practitioners” [Kuhn 1970, p. viii, Preface].

In our opinion,

1. The paradigm of granularity in Iannis Xenakis was asserted, first in music written in the instrumental genre, then in the electroacoustic genre.

In *Pithoprakta* the probabilistic logic is embodied in the organization of the sound pitch. The work incorporates statistical data into musical structures, which I. Xenakis calls *sound points* or *granular sounds*.

2. The paradigm offered the solution for the granular sound in his electroacoustic music recorded on tape, despite a differentiation of the sound source.

*Granulation* is a compositional process of fragmentation of the pre-recorded material into sound particles, and it means a perceptual property of the granules. In *Concret PH* the process was intrinsically linked to the naturally produced sounds.

3. The potential of his compositional model to have been developed by different composers was self-evident. Accepted by electroacoustic practitioners, the *granularity paradigm* has been a guide and motivation throughout.

For example, the composer and programmer Curtis Roads showed an interest in granular synthesis in 1972 when he participated in a workshop where I. Xenakis presented his experiments in stochastic synthesis at Indiana University (in Bloomington, Monroe region, United States of America) [Roads 2001, pp. 108–109].

The granular synthesis was developed in the late '90s by Curtis Roads, Horacio Vaggione, Jean-Claude Risset, Barry Truax, Agostino Di Scipio, Stéphane Roy, Gérard Pape, and others [Roads 2001, pp. 303–324].

4. The *granularity paradigm* mirrored, in programming, his algorithm designed for a non-standard, non-real-time type of computer sound generation called *dynamic stochastic synthesis*.

The hypothesis was that complex sound is produced by distorting the waveform and thus can theoretically be generated all the waveforms representing changes in sound pressure. The granularity lies in that the waveforms are calculated sample by sample, in his GENDYN program, by values interpolated between two random numbers. Then the sonic quantum is the digital sample itself, with a duration of ten thousand times less than the human auditory threshold value (if the sampling rate is 44.1 kHz).

### ***Tribute to Xenakis: Random Walk***

Random Walk is the mathematical model of waveform transformations in GENDYN, as we said. It is a fundamental topic in probability theory, and it is defined as the stochastic process formed by the successive summation of identically distributed independent random variables, according to Gregory Lawler in his book *Random Walk: A Modern Introduction* published by Cambridge University Press, 2010 [Lawler 2010, p. 6].

Consider a walk in one dimension. There are two possible directions from the walk starting point: forward or backward. A random choice in the direction can be accomplished by flipping a coin. The head represents



walking in the forward direction, and the toss means walking backward. After each toss of the coin, one step of the walk is chosen in one or the opposite direction. The resulting step is always added to the current walk position. Therefore, the ongoing walk position is modified by the previous step.

In the jargon of mathematicians it is said that *steps*  $X_1, X_2 \dots X_n$  are independent random variables, while the *positions*  $S_0, S_1 \dots S_n$  of the sequence are not. Variable  $S_n$  marks the position of the *random walk* at a given time  $n$ . The random walk starts with the variable  $z$ , according to the formula shown below:

$$S_n = z + X_1 + \dots + X_n$$

for  $n \geq 1$ .

Our intention was not to rebuild the GENDYN program but to capitalize on the mathematical model used by I. Xenakis in sound synthesis. In the author's program, *Real Time Waveshaping Synthesis* (Figure 10), the waveform of the complex sound is a product of the distortion computed in real-time according to the Random Walk iteration.

**Figure 10**



**Adrian Borza: The Real Time Waveshaping Synthesis Software**

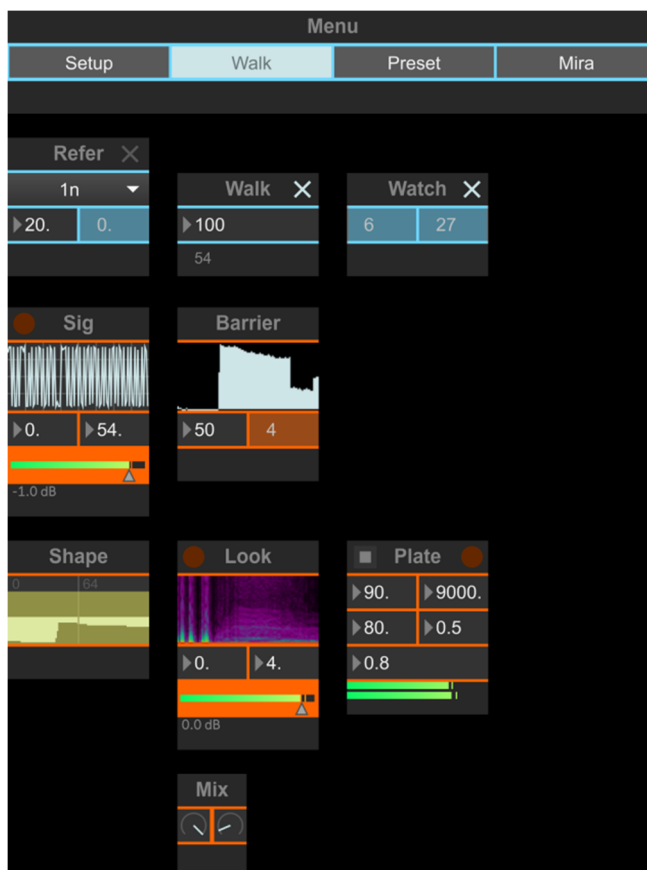
The audiovisual recording of the author's composition *Tribute to Xenakis:: Random Walk* can be found on YouTube:  
<https://www.youtube.com/user/HeySmorfe>

### **Steps | Steps to Unknown**

On the other hand, the author's composition *Steps to Unknown* or *Steps* for short, concludes a group of works elaborated in 2022 on the occasion of the Xenakis Centenary.

Naturally, *Steps to Unknown* explores the relatively familiar territory of non-standard stochastic synthesis and exploits the mathematical model Random Walk in unique directions, as far as we are concerned. Under an almost identical name, *Randomwalk* (Figure 11) is a type of generative music software.

**Figure 11**



**Adrian Borza: Randomwalk Software, Walk GUI**

One of the abstractions of the *Randomwalk* program has the task of implementing this model using a minimal package of computing objects of the MAX programming environment:

$$\begin{array}{l} \textit{decide} \\ \textit{if } \$i1 == 0 \textit{ then } - 1 \textit{ else } 1 \\ \textit{expr } \$i1 + \$i2 \end{array}$$

and *number* injected in *expr*.

### From Sound Synthesis to Musical Structure

Random numerical variations, applied to the time and amplitude coordinates, mean spectrum alteration. The phenomenon is perceived as a sound with a constantly evolving timbre.

The iteration also changes the fundamental frequency concerning a variable unit of time called a *step* which is in turn altered by the random variations. The phenomenon is comparable to a *glissando* and in some rare cases to *portamento*.

The complex sound, resulting from the distortion of the waveform and the constant change of the fundamental frequency, is multiplied by a different frequency, practically emanating from the iterative calculus. The operation produces vital amplitude modulation known as *ring modulation*.

Another ingredient to enhance the intimate life of the sound is its position in the stereophonic image. Indeed, the parameter is under the control of the Random Walk iteration.

The random variation is fractured by an *elastic barrier* – the *modulo* operation in MAX language to find the remainder of the division. Elastic barrier imposes unpredictable changes in the timbral evolution of the complex sound. This robust tool constitutes a rudiment of organization in the micro-structural surface of the composition *Steps to Unknown*.

Another pack of abstractions rounds out the composition process with abrasive yet energetic sounds. These abstractions are remarkable tools that rigorously articulate musical sections every minute based on a meticulous selection of control data sets associated with a musical form. The data sets alongside abstractions are the outcome of the author's effort. The transition from one set to another is executed automatically in the software by interpolation.

Seemingly autonomous, the *Randomwalk* software is no more than an algorithmic, formalized expression of the author's compositional process from the morphological to the syntactical aspect of the musical language.

The absolute first public audition and onstage real-time composition of *Steps to Unknown* took place during the 2022 edition of the International Conference of Contemporary Music in Braşov (Romania).

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## RE-WRITE AND RE-CREATE THE FRENCH “BALLET DU TEMPS” (1654): KNOWLEDGE, HISTORICAL SOURCES, AND CREATIVE STRATEGIES

CHRISTOPHE ALVAREZ<sup>1</sup>

**SUMMARY.** This article discusses the author’s process of reconstructing the “Ballet du Temps”, one of the great court ballets of the French 17th century, danced by King Louis XIV in 1654, which has remained partially copied by Philidor. With the Violin 1 being the only remnant of what has been this Ballet, the article presents the issues raised during the musical rewriting, notably the harmonic formulation, the instrumentarium, the ornaments, among others. This study also recalls the fundamental aesthetic differentiation between the Ballet dances (called Entrées and Airs in the score) and the society dances, which, in the context of the choreographic reconstruction, implies a flexible approach in which expressing the dramaturgy of the Entrée is central.

**Keywords:** ballet de cour, recreation, French 17th century, performance study

### Introduction

In the fall of 2019, after several months of a slow and painstaking reconstruction work, the music of the Ballet du Temps<sup>2</sup> sounded again, performed by the intAct ensemble (Canada) that I conducted, directed by choreographer Livia Gună, and danced by the corps de ballet of the Hungarian Opera of Cluj-Napoca (Romania). This ballet, forgotten until now, partially copied by Philidor, was nevertheless the fruit of the collaboration of the greatest artists of its time, and is the first work in which Jean-Baptiste

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<sup>2</sup> The complete rewritten score of the ballet, as well as the recording made with the baroque ensemble intAct, can be consulted on request; see the author’s email address.



Lully officially participated as a composer by writing an “Entrée”<sup>3</sup>. Jean de Cambefort<sup>4</sup> also participated in the elaboration of this work by writing two sung arias placed after the two Overtures, of which, alas, one is lost. However, the entire poetry written by Benserade has come down to us through the booklet of the ballet distributed to the spectators on the day of its premiere in 1654. This article relates some of the questions and problems that accompanied the work of rewriting that I carried out, to complete the missing parts of this score, and to bring this work back to life in the most faithful and informed way possible by delving into the musical and theoretical science of the period, and then to proceed to its living restitution.

The Ballet de Cour is the genre that triumphed during the first years of Louis XIV’s reign. It gave way to gallantry, a true mirror of the gentilhomme’s ideal that everyone at the Court tried to achieve. It is a genre halfway between melodrama and buffoonish masquerade, reconciling different sources of inspiration, which cannot be categorized as either comic or tragic, because alongside mythological characters or allegorical heroes appears a whole comic world of cripples, drunks, gardeners, doctors, or peddlers. It combines poetry, music, plastic arts, theatrical dance so that each of its components contribute to its balance. Fiction is mixed with reality, the phantasmagorical and the imaginary play a dominant role and transport the spectator into an enchanted world. An extremely flexible genre by nature, it adapts to all occasions, sometimes noble and requiring long and costly preparations, sometimes improvised in a few days, lending itself to jest and masquerade.

Between the 1570s and 1580s, the attempts to recreate an original expressive ideal led by the Academy of Music and Poetry and the research of Jean-Antoine de Baïf on the invention of a music measured in the antique style, laid the foundations for a total art spectacle to which dance and painting would also be added. This fusion of the arts was to give birth to a new genre, the Ballet de Cour, which by its nature could express and represent the deepest mysteries of nature. To achieve such an absolute, the pooling of minds and talents was essential: the Ballet was therefore programmed from its birth to be a collaborative work. It was in 1582 that the first French dramatic ballet was born, the first true example of a court ballet that mixed music and dance

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<sup>3</sup> This is the only musical moment in the ballet whose five parts have come down to us, but in a separate collection compiled by Philidor in 1690, entitled “Ballets de Jeunesse”.

<sup>4</sup> The composer of the sumptuous Ballet de la Nuit (1653) which had, the year before (1653), left such a mark on people’s minds. The Ballet de la Nuit, also partially copied by Philidor, was recently recreated by the Ensemble Correspondances and its conductor Sébastien Daucé, who rewrote the missing orchestral parts and carried out a profound reflection on the instrumental practice of the period.

with poetry, under the impetus of Balthazar de Beaujoyeux<sup>5</sup> and the dual influence of the humanist theories of the Academy of Music and Poetry, and of Italian shows. Beaujoyeux dramatized the ballet through a continuous theatrical action in which music and dance participate. However, the evolution of the genre at the beginning of the 17th century will see the poetic declamation fade away - and with it the ideal of perfection in the antique style - in favor of a transmission of the dramaturgy by the only means of the movements and the music, consequently approaching much more the Opera than the comedy. This was particularly the case with the substitution of sung narratives for declaimed ones, which took place between 1602 and 1605<sup>6</sup>, and with the creation of the Ballet d'Alcine in 1610, the first of a series of melodramatic ballets in which music plays a predominant role and supports the action. The genre of the melodramatic ballet is quite close to the form of the Ballet de Cour practiced under the reign of Louis XIV: a continuous action gives rise to the unfolding of several "Entrées", serious or buffoonish, in the middle of which are inserted sung narratives, before a Grand Bal, bringing together both the characters of the ballet and some talented dancers among the audience, ends the work in a grandiloquent way.

### **The Genesis of the Ballet du Temps**

In 1652, tired of the Fronde of the Parisian bourgeoisie and then of the princes, it is an exsanguinated France yearning for peace and order, which triumphantly welcomes the return of the young Louis XIV. Around him, a brilliant and gallant Court gathered, enamored of entertainment and theatrical marvels. Mazarin seized upon the Ballet de Cour (the young King's passion for dance only strengthened its appeal) as a means of creating a climate of heroism and adulation around the monarch, to elevate his figure to the rank of incarnate divinity. It is the Ballet de la Nuit (1653), a spectacle of magnificence that lasted more than twelve hours, that symbolizes the first example of the genre, a true symbolic coronation of Louis XIV as he appears as the rising sun that chases away the night and its shadows. Following the Ballet de la Nuit, the Ballet du Temps was the first great spectacle staged after the coronation of the King in 1654. The King, accompanied by the best dancers of the court, dances this ballet composed of two parts and invented by

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<sup>5</sup> De Beaujoyeux, Balthazar. *Le Ballet Comique de la Reyne (The Ballet Comique of the Queen)*. Ballard, Paris, 1582.

<sup>6</sup> The disappearance of declamation will also produce the purification of the librettos of ballets in which will appear only the argument, the description of the spectacle, the sung words and some verses of spirit intended for the spectators.



Mr. Hesselin, Master of the *Chambre aux Deniers*. According to the commentaries of the time, the work lasts several hours and includes, in addition to the 30 “*Entrées*” arranged in two distinct parts, each with a respective Overture<sup>7</sup>, at least two sung arias and a grand final ballet, the music of which has unfortunately been totally lost. It is probable that comedy, as well as Italian scenes associating several sung characters and supported by a choral mass, were incorporated as was the case in most ballets of this time. The first part features Peddlers followed by Moments, Minutes<sup>8</sup>, Hours, Day and Night, Weeks, Months, Years and Centuries, and then the four Centuries, Iron, Brass, Silver, and Gold. The second and more mystical part consists of eleven Entries during which Astrologers, Uranus, the Past, Present and Future Times, the four Seasons, the seven Planets and finally the Elements led by four Deities follow one another.

In addition to the Overture and the sung arias, the Ballet du Temps is composed of two types of instrumental composition, on the model of the ballets of the same period and which will last until the disappearance of the genre: the “*Entrées*”, the most numerous and diverse in terms of expression and character, and the *Airs*, in restricted number, placed after certain entries which they then come to punctuate in a more concise way and of a contrasting style<sup>9</sup>. Georgie Durosoir evokes this particularity by relating it to the practice of court ballet under Louis XIII. In this respect, the Philidor manuscripts that reproduce the sources of this period contain two types of titles, “airs for the violins” or also “airs for...” various types of characters, as well as dances explicitly named (*bourrées*, *sarabandes*, *courantes*, etc.) or implicitly under the generic term of “*Entrée*”. The particularity of the Ballet du Temps and consequently the challenge inherent in its musical re-creation lay in the state of the Philidor manuscript, which contained only the violin top part, thus requiring the total rewriting of the four missing parts. As with many other Ballets of the first half of the 17th century, it is difficult to know the reasons that led to so many gaps in the copy<sup>10</sup>, however, it is possible to

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<sup>7</sup> These pieces of pure instrumental music, which appeared around 1645, are solemn in character and consist of two parts in binary time, the first developing slowly in a four-beat rhythm, the second more rapidly in a two-beat unit, often alternating  $\text{C}$  and 2. These are the precursors of the “*Ouverture à la Française*”, which Lully would later generalize, considerably lengthening and developing the discourse and adding a final return to a slow part.

<sup>8</sup> Embodied on stage by little girls, the children of some of the dancers and musicians of the Court.

<sup>9</sup> In most cases, a common name is used to remind the association with the “*Entrée*” that precedes it with the title “*Air for the same*”.

<sup>10</sup> If not for the time interval of at least 40 years that separates the creation of these Ballets from their inventory, which was only begun by Philidor in 1690. During these years, many scores were destroyed or damaged due to poor conservation or lack of care.

shed light on this question by recalling the mode of conception used during the creation of a Ballet de Cour, involving a diversity of contributors and a great dissemination of musical material. The first phase of composition is the melodic writing of a violin tablature<sup>11</sup> by the dancing master when he fulfills, as frequently, the two functions of choreographer-composer; the second stage is the establishment of a score in two staves, it can act as first stage if the choreographer is musically talented enough to write a bass under the melody which he invents, in the contrary case a musician writes this score according to the tablature of violin which was communicated to him or when the melody was transmitted to him orally by the dancing master<sup>12</sup>; finally, the two-stave score is passed on to one or more arrangers, members of the orchestra of the 24 Violons du Roi, who will be responsible for writing the intermediate parts so that the orchestra can play them. Of these three stages, the two-stave scores are, because of their conciseness, the ones that will be preserved, and sometimes even exported abroad the most easily. From the years 1655-60, the sources gradually became more precise, and although there are still incomplete examples, such as the Ballet des Plaisirs Troublés (1657) and La Revente des Habits (1661)<sup>13</sup>, almost all of Lully's works were preserved with particular care.

### The Question of the Musical Writing

The first task of this reconstruction was the musical rewriting of the Ballet du Temps. It was therefore necessary to rely on a conscientious study of the harmonic language of the time. Between 1645 and 1665, there were twenty years during which the art of music not intrinsically changed but became more refined and subtle. It sought a direction in which Lully would later become the leader. The music of the ballets of the middle of the century is a very particular mixture of functional and non-functional harmony, in which the two universes of modality and young tonality coexist in different ways.

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<sup>11</sup> The practice of violin tablatures is mentioned by Mersenne, Marin in *l'Harmonie Universelle, Livre des Instruments (Universal Harmony, Book of the Instruments)*, Paris, 1636, p. 170, as well as by Trichet, Pierre in his *Traité des instruments de musique (Treaty of musical instruments)*, Paris, 1640. See on this subject Lesure, François. *Le Traité des instruments (Treaty of instruments)*, Société des Musiques d'Autrefois, Paris, 1957, p. 228.

<sup>12</sup> This two-stave score will serve as rehearsal material for the dancers, who will likely be accompanied by a small ensemble such as a violin, a basse de violon and a continuo instrument.

<sup>13</sup> The Ballet des Plaisirs Troublés is missing the Haute-Contre and Quinte de Violon parts, while for the Ballet de la Revente des Habits, only the melody and the bass remain.

The drawing of the melodic lines responds to the needs of the harmony while often conflicting with the metric accents induced by this progression and thus requiring recourse to the modal substitution. These shifts of accents, these suddenly disjointed lines, beyond the mere reinforcement of the choreographic expressiveness, testify to a real taste and research for the sound color that produces the use of a whole arsenal of false relations, the raising of the VIth degree in the minor tone, the mobility of the third, the modulations in the IIIrd degree, the use of the plagal ratio in the IVth degree on a footing of quasi-equality to the I-V ratio. A new theoretical criterion is introduced and occupies an increasingly privileged place in the theoretical discourse, that of the judgment of the ear, of what is pleasant and unpleasant to the ear. This freedom leads to the suggestion, in several composition manuals, of the transgression of rules for the benefit of the pleasure of the ear<sup>14</sup>. The novelty comes from the status given to dissonance. Around the middle of the 17th century, pleasure and perfection are generated by the harmony of opposites, consonance, and dissonance. This idea of diversity which considers consonances and dissonances testifies to the abandonment of the absolute classification of each interval according to the mathematical ratio.

A look at the complete manuscripts of the ballets of this period is eloquent. The 24 Violins have a pronounced taste for harmonic harshness, rapid and unexpected crumpling. The examples are too numerous to believe in a fortuitous chance, or in an error or even a harmonic simplification in Philidor's copy as Prunières was suggesting<sup>15</sup>. The bias is voluntary and is manifested by frequent anticipations of resolutions, embroideries or escapes, or the use of passing notes on two dissonant parts, causing numerous consecutive fifths and octaves as well as other infringements of the rules of harmony such as the doubling of the bass of the sixth chord or the doubling of the sensitive of the dominant chord. Parallel fifths and octaves are frequent between the different instrumental parts and will also remain present in Lully's work for several years to come. I quote here some examples taken from the Cassel manuscript and reproduced by Ecorcheville<sup>16</sup>:

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<sup>14</sup> See De la Voye, Mignot. *Traité de musique (Treaty of music)*. 4<sup>e</sup> Livre, Paris, 1656.

<sup>15</sup> Prunières, Henry. *Le ballet de cour en France avant Benserade et Lully (Court ballet in France before Benserade and Lully)*. Henri Laurens, Paris, 1914, p. 211.

<sup>16</sup> Ecorcheville, Jules. *Vingt Suites d'Orchestre du XVIIe Siècle Français (Twenty Orchestral Suites of the French 17th Century)*. Editions Marcel Fortin, Paris, 1906.

E.g. 1



**Reduction of several extracts of dance suites from the Cassel manuscript**

Below I reproduce two excerpts from the Ballet des Fêtes de Bacchus (1651). Example 1) shows the anticipation of the resolution chord by the B escaping at the Taille de Violon (3<sup>rd</sup> staff). It also shows an example of the movement of the third of the D chord, thus modifying the modal implication. Example 2) shows the dissonance Eb-D playing on the ambiguity preceding the modulation to the 3<sup>rd</sup> degree by the late resolution of the D in the upper violin part, creating an indecision of harmonic notation 5 or 6. Moreover, the dominant chord in the 4th beat is tripled in sensitivity, which seems to be considered as a non-functional passing chord.

E.g. 2



**Two "Entrées", from the Ballet des Fêtes de Bacchus, Ballard, Paris, 1651**

The feeling of tonality in the music of this epoch is that of a transitional period. If the attraction of major/minor is strongly felt, the prestige of the old modes has not yet completely disappeared. For this reason, G minor is written with a single-flat key signature, to allow the sixth degree a freedom of alteration that will easily allow switching between several modes. The problem of tonality is posed but left in a voluntary form of irresolution. The two relative tones, the two modes of C and A, become entangled, altered, until a cadence momentarily affirms the rest on one of them. The thirds of the chords, the interval that can be transformed the most freely, thus fulfill the role of passage from one mode to another, from one tone to another. The alterations of these are not only made on the same voice, but also occur on two distant voices by using the principle of the false relation. The harmonic structure on the scale of the “Entrées” follows a clear and repetitive pattern: the tonic modulates to its dominant or relative at the double bar of the first part, then returns to the tonic at the end of the “Entrée”. Numerous modulations or modal instabilities occur within each part of the “Entrées”, using the dominant or subdominant, or borrowing from the third degree<sup>17</sup>, or the seventh degree<sup>18</sup>, giving the general impression of going nowhere because of their brevity and their constant reminder of the main tonic. The 11th “Entrée” P. II of the Ballet du Temps is particularly eloquent in this respect. More generally, I have tried to respect the practice of the time, which is that interior cadences are most often in minor because this character facilitates the continuity of the harmonic movement, and as soon as a more substantial rest is desired, they tend to become major.

Although, in the case of dances, the harmony never changes to the smallest rhythmic value, there are a few examples of this type, notably to introduce a cadence or when the melody requires it. This sparing use of acceleration of the harmonic rhythm probably implied a precipitation in the choreographic movement to reach a particular expression. Here is an example from the Ballet de Flore (1669):

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<sup>17</sup> Commonly used in minor “Entrées”, due to the natural interval interpenetration of the modes C and A.

<sup>18</sup> In this case, there is an oscillation between the mode of A and the mode of D by the rise of the VIth degree.

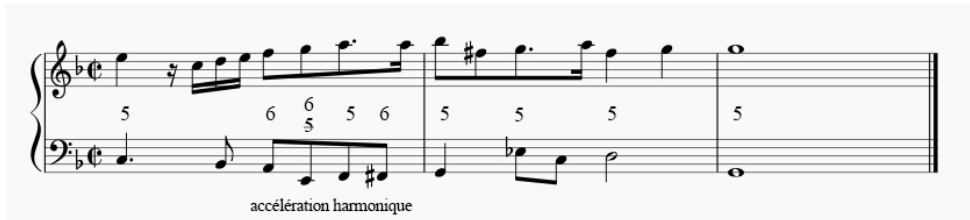
E.g. 3



**Menuet pour les Mêmes, Ballet de Flore, Ballard, Paris, 1669, p. 28**

If, when re-writing the Ballet du Temps, I was careful to respect the rhythm of the harmonic changes commonly used in the music of this period, I also included some moments of acceleration of which here is an example:

E.g. 4



**Ballet du Temps, 1654, 12<sup>th</sup> "Entrée", Part II, m. 11-13**

The melody never exceeds an ambitus of two octaves, which results in a low position for the left hand of the violin that almost never exceeds the first or second position, and which remains comfortable in view of the specific position of the instrument at that time, well below the clavicle. Moreover, given the absence of any major stylistic difference between Airs and "Entrées", it is not known whether these instrumental pieces had two distinct functions, for example one choreographic and the other not, or whether, during these

Airs, certain instruments were playing on the stage along with dancers. A look at the ballets written at the same time shows that the Airs characterize a musical moment that remains in the same representative unity as the “Entrée” to which they follow. Thus, in the Ballet des Plaisirs Troublés (1657), the 8th “Entrée”, which describes the appearance of Turks, is followed by four Airs which develop a whole dramaturgy around the same unity of subject: afflicted Sultanas, Janissaries, muted Eunuchs, etc. One may conclude that an “Entrée” signifies the appearance of a new subject and that the Airs represent subtypes of this same subject; however, it is not known whether any scenic and musical implication was involved to differentiate them or whether this is merely a semantic variation. The Ballet du Temps contains four Airs named as such, as well as a “Sarabande pour les mêmes” which follows the 3rd “Entrée” and which can be included into this category. In addition to the unity of tone that characterizes them (G minor)<sup>19</sup>, we also notice a motivic similarity using joint notes that relate to an ambitus restricted to the fifth note. Finally, and this is the most striking, it is the melodic resemblance that runs through these five musical moments, which also includes the only air that is reliably attributed to Lully (“Pour les mêmes,” p. 28).

### E.g. 5

The image displays five musical staves, each representing the beginning of a different piece from the Ballet du Temps. All pieces are in G minor. The first staff is labeled 'Sarabande pour les mêmes p. 7' and shows a melodic line starting on G4, moving to A4, B4, and then a dotted quarter note on C5. The second staff is labeled '2e Air pour les mêmes p. 33' and shows a melodic line starting on G4, moving to A4, B4, and then a dotted quarter note on C5. The third staff is labeled '2e Air pour les mêmes p. 14' and shows a melodic line starting on G4, moving to A4, B4, and then a dotted quarter note on C5. The fourth staff is labeled '2e Air pour les mêmes p. 23' and shows a melodic line starting on G4, moving to A4, B4, and then a dotted quarter note on C5. The fifth staff is labeled 'Pour les mêmes p. 28' and shows a melodic line starting on G4, moving to A4, B4, and then a dotted quarter note on C5.

### Similarity of the melodic incipit of the Airs in the Ballet du Temps

Prunières deploras the “monotony”, even “immobility”<sup>20</sup>, of the music of the Ballets de Cour. It is true that it seems impossible to discern the emergence of singular artistic personalities when one goes through the “Entrées”, as diverse as their subjects are, except for that of Lully, easily recognizable by his melodic and rhythmic inventiveness, and this as early as the Ballet du Temps,

<sup>19</sup> Even when the entry to which they are linked is in major.

<sup>20</sup> Prunières, Henry. *Op. cit.*, Paris, 1914, p. 210.

which appears as his first official participation as instrumental composer<sup>21</sup>. However, despite the different characters of the "Entrées", gay or melancholic, lively, or slow, they resemble each other by their uniformity, they belong to a writing canon, a common practice anchored in the habit of an established style and deeply rooted in the collective musical unconscious. As a result, it is delicate, even absurd, to try to attribute the authorship of a particular "Entrée" to a specific composer when a ballet is the fruit of a collaboration of several of them, as is the proven case for the Ballet des Fêtes de Bacchus (1651)<sup>22</sup>.

### The Question of the Instrumentarium

Many questions remain as to the exact instrumentarium that was brought to take part in the ballets. On the subject, even the theorists of that time diverge. De Pure<sup>23</sup> advises, just like Mersenne<sup>24</sup>, to leave to the violins the care to accompany the dance, being the only ones able to catch the legerity of the steps while preserving a great diversity of intonation. Nevertheless, De Pure deplors the tendency of the interpreters to the ornamental overload which he finds harmful for the choreographic realization<sup>25</sup>. On the other hand, Méneſtrier<sup>26</sup> estimates that all the instruments can take part in the music of the ballets, although the violins are those which agree best with the movements of the body.

The music is always written in five parts, following the division of the 24 Violins du Roi into five registers whose balance will remain unchanged from 1636<sup>27</sup> until the end of the XVIIth Century: dessus (6 instrumentalists), haute-contre (4), taille (4), quinte (4), basse de violon (6). The orchestra of the 24 violins, in the 1650s, had already acquired a reputation in Europe for the quality of its technique and the diversity of the diminutions, ornaments and embellishments that it added to the musical parts of the "Entrées". According

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<sup>21</sup> It was the freshness of this characteristic individuality that caused him to eclipse all the other long-established court composers so quickly with prestigious careers.

<sup>22</sup> The composition of this ballet brings together no less than four of the best musicians of the Court: de Mollier, de Chancy, Verpré and Mazuel.

<sup>23</sup> De Pure, Michel. *Idée des spectacles anciens et nouveaux (Idea of old and new performances)*. Paris, 1668.

<sup>24</sup> Mersenne, Marin. *Op. cit.*, Paris, 1636.

<sup>25</sup> As soon as "the Entrée is begun, the purpose of the violin is only to play just in measure and movement without wanting to affect either passage or diminution", De Pure, Michel, *Op. cit.*, p. 227.

<sup>26</sup> Méneſtrier, Claude-François. *Des ballets anciens et modernes selon les règles du théâtre (Ancient and modern ballets according to the rules of theater)*, Paris, 1682.

<sup>27</sup> It is Marin Mersenne who specifies for the first time the distribution in his *Harmonie Universelle, Traité des Instruments à Cordes (Universal Harmony, Treaty of String Instruments)*. Paris, p. 185.



to the testimony of De Pure, the orchestra of the 24 Violins played very quickly with “a legerity and tirades of the bow on each note”<sup>28</sup>. Mersenne affirmed already in 1636 that “the airs of the ballets and the violins excite because of their gaiety which comes from the promptness of their movements”<sup>29</sup>. The French bow of this time was short and light. There is no doubt that violinists had a technical mastery that allowed them to play with sensitivity and precision. The thumb had direct contact with the horsehair to be able to vary its pressure on it according to the type of articulation and attack desired. The rule of the bow tiré on the strong beat, and more generally at each resting point, dominates<sup>30</sup>. In three-beat measures, beats 2 and 3 can be pushed-pushed or pushed-pulled. This choice is dictated by the physiognomy of the phrase, in fact a push-push will act as a divided bow stroke and will produce a very short breath, while a push-pull - if it will allow to link the beats 2 and 3 - will on the other hand produce an important breath between the beats 3 and 1 of the following measure because of the reattack of the bow on the strong beat. This variation of bow strokes is particularly necessary in the Sarabandes or Courantes, which function in phrasal groups of 2 bars.

In addition to the “regular” orchestra, other musicians could join the dancers on stage, dressed in costume and masked, or the singers to support the arias; among them were a variety of instruments from plucked strings (lutes, theorbos, guitars) to winds (oboes, cornets, hunting horns, trumpets). Although the violins play the largest part, the role played by the winds is unknown when it is not directly specified in the title of the “Entrée” (“Air pour les Hautbois”, “Air pour les Flutes”<sup>31</sup>). The choice of instruments during the performance seems to respond more to criteria of color contrast than to the fusion of timbres. Because of the imprecision of the theorists of the time and the absence of precise comments from the audience on this subject, we do not know how the oboes and flutes could join the violins when they were not accompanying the dancers on stage. It seems likely that the family of bright, clear winds (oboes, cornets, trumpets) were brought into the orchestra for war dances, country dances, and Overtures. Thus, in the Ballet du Temps, the 3rd “Entrée” Part I could have been sounded first by a group of oboes/bassoons,

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<sup>28</sup> Op. cit. p. 264.

<sup>29</sup> Op. cit. *Le Livre des Chants (The Book of Voice)*, p. 172.

<sup>30</sup> Mersenne was the first to discuss its value, see *Harmonie Universelle, Livre des Instruments (Universal Harmony, Treaty of String Instruments)*, Paris, 1636, p. 185.

<sup>31</sup> This is the case of the “Concert donné à Louis XIII sur des airs choisis de différents ballets” in 1627, which includes several “Entrées” whose instruments are explicitly named. Marie-Françoise Christout suggests that the oboes were associated with the violins during the final Grand Bal, see on this subject *Les Ballets-Mascarades des Fées de la Forêt de Saint-Germain et de la Douairière de Billebahaut (The Ballets-Mascarades of the Fées de la Forêt de Saint-Germain and the Douairière de Billebahaut)*, *Revue d'Histoire du Théâtre*, 1961, p. 16.

before being taken up by the violins; the 8th "Entrée" P. I could have benefited from the alliance of winds and strings in order to reinforce the peasant character of this bourree; the pomp of the 11th "Entrée" P. I would gain in brilliance by the use of trumpets underlining the warlike character of this march<sup>32</sup>; the use of flutes could have supported the sweetness and the nostalgia which emanate from the 3rd "Entrée" P. II; in the 7th "Entrée" P. II, the addition of oboes/bassons would do justice to the expression at the same time pastoral and martial which characterizes this piece. These are only examples and guesses; moreover, it seems likely that several percussion instruments were also employed to support or contrast the rhythmic physiognomy of the dances, thus adding an extra dimension to the choreography. The group of percussion instruments was varied and allowed a great deal of latitude in the choice of its use, among the drums (simple, veiled, or clear), castanets, bells, tambourines, bass drum, Chinese hat. A large piece of flexible sheet metal that could be shaken or struck with a mallet could reproduce the rumble of thunder and the impact of lightning.

### The Question of Ornaments

In ballet, the music does not flow with the same freedom as in instrumental pieces intended for the chamber, it must be condensed and submitted to the choreography. An "Entrée" is a short, precise piece, often playful even when it is meant to be majestic. One feels a tug-of-war between the pretensions of the virtuoso instrumentalists and the needs of the choreography. The nakedness transcription of these pieces makes us see even more forcefully the place that the arrangement, the variation, the ornamentation occupied in the practice of the 24 violins, diminutions by which they could let their technique and their expressiveness show. According to De Pure: "It is necessary to push the agréments a little further than those used for the voice, that they carry a well-expressed passion, a particular liveliness and that they always have something high and cheerful."<sup>33</sup> There is no direct source that presents and makes explicit the practice of diminutions as realized at this time by the 24 Violins. Philidor's copies are laconic and use only the + sign to mark the main cadences. Mersenne gathers several embellishments practiced in a melody that he varies in a somewhat stiff and artificial way, of which I reproduce below an extract<sup>34</sup>:

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<sup>32</sup> A similar martial rhythm is found in the Ballet des Fâcheux 1661, p. 76, p. 80 as well as in the Ballet des Plaisirs Troublés 1657, p. 14 and p. 30, Philidor manuscripts.

<sup>33</sup> Op. cit. p. 264-265.

<sup>34</sup> Mersenne, Marin. *Harmonie Universelle, Livre des Instruments (Universal Harmony, Treaty of Instruments)*. Paris, 1636, p. 248.

## E.g. 6

**Diminished melody following Mersenne's proposal**

Also cited as an example by Mersenne, the treatise of the lutenist Jean Basset<sup>35</sup> offers other examples of ornamentation:

## E.g. 7

**Some examples of ornaments by Jean Basset**

Finally, Jean Millet's treatise<sup>36</sup>, describing the practice of diminutions as "the essence of the beautiful use of singing", gives a relatively detailed account of the ornaments commonly used in the Air de Cour. He proceeds to classify them under two distinct groups and indicates that they proceed either from *traits de gorge* or from *ports de voix*. He proposes the term

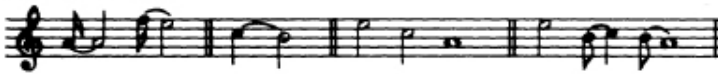
<sup>35</sup> Ibid, p. 76-90.

<sup>36</sup> Millet, Jean. *La Belle méthode ou l'art de bien chanter (The Belle méthode or the art of singing well)*. Paris, 1666.

*avant-son* for those that precede the ornamented note, and *reste-du-son* for those that follow it, as well as the term *roulade* for those that form a combination of both.

E.g. 8

Ex.1 Avant-son



Ex.2 Reste-du-son



**Avant-son and reste-du-son**

He also determines several types of *roulades*:

E.g. 9

Ex.3 Roulade



Ex.4 Élan



**Roulades**

He calls *tremblement* the type of ornament applied to long notes such as those preceding cadences and gives an example that is related to both the *trill* and the Italian *grosso*:

E.g. 10

Ex.5 Tremblement



**Tremblement**

To reconstruct the meanders of this art, one must draw on these treatises while keeping in mind that the examples given remain essentially theoretical and are more learning exercises than models to be imitated. Therefore, if the practice of particular ornaments could justify and attenuate certain harmonic hardnesses present in the scores of the ballets, the problem with which the interpreter is then confronted is to determine up to what point he/she can try to mask some of these frictions and consequently on which aesthetic level he/she chooses to place the interpretation: plastic beauty of the form to the detriment of the letter, or highlighting of the salient edges taken as signifying the personality of these works but being exposed then to the risk of blindly following a potentially faulty partial copy.

### **A Choreography with Many Faces**

Ephemeral works, intended for fleeting pleasure, danced only once for most of them, the ballets cruelly lack a detailed description of their dramaturgy. References to the dances in the libretti are not frequent, and when they are rarely named, no description is given. The only mention of “Entrée” or Air precedes the designation of the protagonists taking part in the dance and the score provides little insight into its notation: very summary indications of ornamentation, position of repeat bars and signs of repetition which often need to be re-evaluated, no indication of instrumentation or dynamic variation. The manuscripts transmitted by Philidor reveal more of the atmosphere than they allow for a clear identification of the scenic and choreographic development. Moreover, choreography, like music, is often a collective work shared between several dance masters. Of oral tradition, it was transmitted through the intermediary of talented teachers, until Louis XIV founded the Royal Academy of Dance in 1661, entrusting thirteen of the best Master of Dance with the task of codifying and developing the principles that preside over choreographic evolutions. Pierre Beauchamp<sup>37</sup>, the King’s dancing master and composer<sup>38</sup>, fixed the five basic positions and seems to have been the first to invent choreographic notation, although the paternity of this system was later claimed by Feuillet at the beginning of the 18th century<sup>39</sup>.

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<sup>37</sup> Described as one of the best dancers of his time, he regularly appeared alongside the King and the professional dancers Mollier and Verpré, performing the most technical “Entrées”. His career as a choreographer began with the Ballet des Plaisirs Troublés (1657).

<sup>38</sup> He is notably the author of all the music for the Ballet des Fâcheux (1661), danced at Vaux le Vicomte on the eponymous play by Jean-Baptiste Molière.

<sup>39</sup> Feuillet, Raoul. *Chorégraphie ou l’Art de décrire la Danse (Choreography or the Art of describing Dance)*. Paris, 1700. Let us point out that a lawsuit opposed Feuillet to Beauchamp, however lost by the latter, who had disputed him the invention of the choreographic notation.

The recreation of a court ballet of the first half of the 17th century is therefore hampered by the absence of concrete sources on the choreography itself. To better understand these successive dances and the spirit they may have carried, it is necessary to have recourse to additional documentation both upstream and downstream of the work, including the anonymous treatise *Instruction pour danser les dances cy-après nommées*<sup>40</sup>, *l'Harmonie Universelle* of Marin Mersenne<sup>41</sup>, *La Manière de composer et faire réussir les ballets* of M. de Saint-Hubert<sup>42</sup> and the *Remarques pour la conduite des ballets* of Ménéstrier<sup>43</sup>. Written between 1612 and 1658, they evoke the ballets, the dances, the technique of their time and, for some, indications of style. But here again, many questions remain unanswered in the face of the particularly unique and protean character of the Ballet de Cour. If for a long-time society dance had a considerable role in the Court Ballet, they gradually lost their *raison d'être* in the face of the progressive professionalization of imitative dance and the disappearance of geometric figures<sup>44</sup>. The society dances were then reserved for the Grand Bal that closed the Ballet and in which many amateur dancers from among the spectators participated. In this respect, François de Lauze<sup>45</sup> establishes a clear differentiation between the professional baladin and the man of court and advises the latter against any attempt at difficult steps so as not to offend the beauty of the "vrai air qu'on doit observer"<sup>46</sup>. The professional baladin is also the one who performs the burlesque dances, who seeks, by various somersaults and impressive gestures, more to astonish his public than to make them laugh. The Ballets de Cour are essentially group dances. It is rare to see the performance of a soloist or a couple. Most Entrées involve three or more dancers simultaneously, and in the Grand Bal, many performers gather on stage.

Mersenne devoted several chapters of his great treatise *l'Harmonie Universelle* to the ballet de cour. He recommends tuning the air to the subject

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<sup>40</sup> Anonyme. Darmstadt library, 1612.

<sup>41</sup> Mersenne, Marin. *L'Harmonie Universelle (Universal Harmony)*, Paris, 1936.

<sup>42</sup> Saint-Hubert. *La Manière de composer et faire réussir les ballets (The Way to compose and have ballets succeed)*. Paris, 1641.

<sup>43</sup> Ménéstrier, Claude-François. *Remarques pour la conduite des ballets (Notes for the performance of ballets)*. Paris, 1658.

<sup>44</sup> Before 1640, the spectators were arranged in tiers, on the three sides of the rectangle defined by the hall. The best seats were those located on the top, to have a plunging view on the scenic space. Later, the elevation of the stage and its placement at the back of the hall made the geometry described by the steps and positions of the dancers invisible to the spectators, thus causing the abandonment of this conception of horizontal figures.

<sup>45</sup> De Lauze, François. *Apologie de la danse et parfaite méthode de l'enseigner (Apology of the dance and perfect method of teaching it)*. Paris, 1623.

<sup>46</sup> Idem, p. 46.

and then specifies the ways “to make the dances to be the most beautiful”<sup>47</sup>. He thus compares the steps of the dancers to the dance of the stars, and then imagines a teaching of astronomy, geometry, architecture by ballet practice. He describes the steps used to dance the gavotte, the sarabande, the courante, the gaillarde, or the branles but depicts the Ballet de Cour as a genre where “all sorts of movements of the feet are mixed at discretion and according to the science of the author of these dances”<sup>48</sup>. This confirms once again the unique and protean character of the theatrical dance proper to the Ballet de Cour and whose Entrées cannot be categorized in a succession of steps proper to ballroom dances. Likewise, Ménéstrier clearly distinguishes between society dances and the Ballets de Cour by the expressions that the latter suggest and that must be transmitted by the dancers. Moreover, he brings an additional element in the separation of these two genres, by affirming that the music of the Ballet de Cour must be written according to the actions and the passions that the choreography represents and not the opposite as it is practiced in the ball. He thus declares that “the airs are for the movements and not the movements for the airs”<sup>49</sup>. What distinguishes the ballroom dance from the “Entrée de Ballet” is the expressive and descriptive dimension that the latter carries, even the character of pantomime which is one of the common features of the Ballet de Cour. In the words of Michel de Pure, “gestures and movements signify what could be expressed by words”<sup>50</sup>. Unfortunately, the detail of the expressive character of the Entrées is unknown to us because of the absence of notated choreography, and the laconism of the librettos. The Great Bal that closes the work is an entertaining “feast for the eyes”<sup>51</sup>, whose dramaturgy is accomplished using a “choreography”. from which the dramaturgy accomplished at the end of the ballet is absent. Thus, the particularity of the Ballet de Cour is the transformation of ordinary dances into quite singular units, freed from the rules of traditional movements, and whose steps are infinitely varied according to the expression of the subject of the Entrée<sup>52</sup>. Ordinary dances are used only rarely, when the dramatic situation requires it, but here again in most cases, the characteristics of several dances are intermingled within the same Entrée; thus, it is not

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<sup>47</sup> Mersenne, Marin. Op. cit. 1636, p. 158.

<sup>48</sup> Idem, p. 10.

<sup>49</sup> Op. cit., p. 206.

<sup>50</sup> De Pure, Michel. *Idée des spectacles anciens et nouveaux (Idea of old and new performances)*. Paris, 1668, p. 58.

<sup>51</sup> In the words of Prunières, Henry. *Le ballet de cour en France avant Benesade et Lully (Court ballet in France before Benesade and Lully)*. Henri Laurens, Paris, 1914, p. 168.

<sup>52</sup> De la Voye Mignot in turn makes a clear differentiation between the common dances and the “Entrées de Ballet”. See De la Voye, Mignot. *Traité de musique (Treaty of music)*. 4th Book, Paris, 1656, p. 21-22.

uncommon to see a Bourrée transformed into a Courante, or a Gavotte abruptly interrupted by a Menuet. Depending on the figures and the steps, the composer moves from a binary to a ternary measure, adding or removing measures to the carrures<sup>53</sup>. If the "Entrées" appear relatively short as noted in Philidor's manuscripts, it is because they were probably repeated and consequently added of ornaments and diminutions as many times as necessary until the choreographic evolution was completed. Unfortunately, we do not know if all or only specific parts of the "Entrées" were repeated, nor do we know the details of what was allowed to vary (perhaps even the nuances, or even the instrumental texture by alternating soli-tutti within the 24 violins, or violins-woodwinds response?)

### **Musical Cues for a Choreographic Reconstruction**

The "Entrées de Ballet" differ from society dances in their non-uniformity; however, they employ the same vocabulary of steps. Just as the musical score is a kind of skeleton that musicians will later decorate, the basic steps common to the Belle Danse as it will be defined later in the 18th century, are present and constitute the technical reservoir from which the master dancer-composer draws his inspiration when he elaborates an original choreography. In this respect, the study of the characteristic rhythms of ordinary dances is necessary to try to recreate<sup>54</sup> a scenic dramaturgy.

Mersenne produces a list of the main rhythmic movements that characterize the dances by presenting them first in a simple form (i.e., containing a maximum of three syllables), then in a compound form (from four syllables and beyond). Thus, for example, a double trochee is composed of two connected trochees (LCLC), a choriambic combines a trochee and an iamb (LCCL), a choreobachic is a trochee and then a bachic (LCCLL). When Mersenne evokes the association of syllables with notes, we must consider them from the point of view of harmonic movement. It is the transfer from one chord to the other or its inversion that constitutes the syllabic change; the passing notes will divide the syllable into smaller units and must not be considered for the establishment of the rhythmic movement. Mersenne then classifies these rhythms according to metric units: thus, binary units (C,  $\emptyset$ , 2) will contain the movements CC, LL, CCL, or LCC, while ternary units ( $3/2$ , 3) will consist of groups LC, CL, or CCC. As such, the choreobachic movement (particularly

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<sup>53</sup> This produces within the parts of the "Entrées" many asymmetrical carrures of a length of 7, 9, 11 or 13 bars.

<sup>54</sup> The term reinvent would nevertheless be more appropriate because it is indeed a question here of imagining a new scenic evolution starting from a pre-existing technical crucible but unable to restore identically the physiognomy of the original choreography.



used in the Gavottes or Rigaudons) will be used in binary units, while the double trochee (LCLC), the antispaste (CLLC), the choriambic (LCCL) or the hegemeolien (CCCLC) will characterize the ternary units. I reproduce here the list of the principal movements established by Mersenne in his *Livre des Chants*<sup>55</sup> :

**Simples:**

Pyric (CC) QQ  
 Iamb (CL) QW  
 Trochee (LC) WQ  
 Tribrache (CCC) QQQ  
 Dactyl (LCC) W QQ  
 Anapeste (CCL) QQ W

**Compounds:**

Proceleumatic (CCCC) QQQQ  
 Choriamb (LCCL) W QQ W  
 Antispaste (CLLC) QW WQ  
 Double Trochee (LCLC) WQ WQ  
 Hegemeolien (CCCLC) QQQ WQ  
 Choreobachic (LCCLL) WQQ WW

Vossius' treatise<sup>56</sup> brings Greek rhythmic - as assimilated to music by Mersenne - closer to the different passions it evokes, and thus allows a clearer definition of the choreographic spirit:

**Pyric (CC)**

Spondee (LL) and Molosse (LLL)  
 Trochee (LC)  
 Iamb (CL) and Anapeste (CCL)  
 Dactyl (LCC)  
 Antispaste (CLLC)

**Light and voluble**

Grave et slow  
 Soft and tender  
 Proud, vehement, warlike  
 Joyful, cheerful  
 Hard and robust

If at the beginning of the 17th century, the rhythmic movement is mainly located in the upper part of the violin, the bass will, towards the middle of the century, participate more and more actively in the rhythmic physiognomy in a form of dialogue which includes relays of figures between the two parts, or an opposition by contrast which produces deliberate shifts of accents. The question of the courantes is particularly eloquent in this respect. Most mid-century courantes have a harmonic rhythm that establishes the division of the unit of measure into binary or ternary time. Indeed, although these dances are written in 3/2 time, the distribution of accents is often ambiguous, and it is not uncommon to find measures that are cut according to the 6/4 unit. The relationship between bass and treble then generates a complex

<sup>55</sup> Mersenne, Marin. Op. cit: *Livre des Chants (Book of the Voice)*. Paris, p. 163-180.

<sup>56</sup> Vossius, Isaac. *De poematum cantu et viribus rhythmici (On the poetry of songs and the power of rhythm)*. 1673, translated by Peter Martens, Ashgate, New York, 2013.

ambivalence which can take the form of a hemiola in one or the other part; by the simultaneity of the change of metric accent, it then becomes impossible to define whether the hemiola applies to the ratio 3/2 to 6/4 or vice versa. Here is an example of a courante written by Lully and integrated into the Ballet des Fâcheux (1661), followed by two examples from the Ballet du Temps to illustrate both the variations in metrical accents and the cases of hemiolas. The courantes of the Ballet du Temps never begin on the first beat. They always use the characteristic unit Q Q. E as a melodic lift, but if the melody remains on a long value in the first part of the bar at 3/2, it is up to the other parts to start the movement of the courante.

E.g. 11

*Cette Courante a este fait par M.<sup>r</sup> de Lully et chanté au fâcheux  
par M.<sup>r</sup> de la Grange Comedien*

A Courante showing the alternation of rhythmic division 3/2, 6/4

## E.g. 12

└ choriambe ─┘ └ tribrache iambe ─┘ └ antispaste ─┘ └ choriambe ─┘ └ trochée ─┘

**Courante from the 9th “Entrée” of the Ballet du Temps, Part I. Note in ms. 2 the hemiola character sought by the ambiguity of the harmonic movement of the bass, while in ms. 4 the principle is reversed**

## E.g. 13

└ choriambe ─┘ └ anapeste ─┘ └ pyrique ─┘ └ choriambe ─┘ └ choriambe ─┘

**Courante of the 9th “Entrée” of the Ballet du Temps, Part II. Note the hemiola on the cadence of ms. 4**

I wish to reproduce here a quotation from Michel de Pure that is particularly eloquent on the choice of tempo: “There is, however, a certain movement that one is obliged to keep in all ballet arias and in all those of any kind of dance, and especially in French music. I say French because I have noticed that foreigners have slower and more singable movements. The ballet air must not be so suspenseful, nor so languid, as it might be if it were to be sung.”<sup>57</sup> The vagueness that emerges from this text is a common feature of most performance commentaries, or treatises of the time. One of the problems facing the modern performers of the Ballet de Cour, both musicians and dancers, is the question of tempo in relation to the metric units indicated on the score. The nebulousness of the units of measurement is evoked

<sup>57</sup> Op. cit. p. 264-265.

by many theorists. Antoine de Cousu<sup>58</sup>, Etienne Loulié<sup>59</sup> and Saint-Lambert<sup>60</sup> recommend using a 2:1 ratio to quantify the relationship between  $\text{C}$  and  $\text{C}$ , but they do not specify to what extent the tempo should vary when changing from  $\text{C}$  to 2, as is sometimes the case within the same "Entrée". In the case of the triple meter, the 3/2 and 3 units commonly used in ballets of this period define two tempi, one with the half-note as the unit of measure, the other with the quarter note, the latter usually being faster than the former because it is beaten to the measure. However, in the case of the sarabande, which is one of the most representative dances of this unit of measure, one wonders about its characterization in the Patent Letters of the King to establish the French Academy of Music in 1669, which distinguish no less than three types of sarabands: the grave, slow and noble; the bohemian, gay and fast; the French, of an average tempo situated between these two. Regarding the metric unit 2, Hotteterre gives a definition that sheds light on its expressive characteristics and the way in which it should be interpreted: "The two-beat measure noted 2 is beaten in two equal beats and is usually lively and piqué. The eighth notes are played unevenly."<sup>61</sup> This would likely be a metrical unit implying a possibly faster tempo than  $\text{C}$ , and its general character is agile and nervous<sup>62</sup>. There are five occurrences of metric unit 2 in the Ballet du Temps, respectively in the 5th "Entrée" P. I, 6th "Entrée" P. I (it is likely that these two "Entrées" were intended to be linked)<sup>63</sup>, in the 8th "Entrée" P. II, and in the 11th "Entrée" P. II (employing sixteenth-note descents whose virtuosic character was intended to make a great impression). The fifth occurrence is in the second part of the Overture P. II. Here we find a particular case in which Philidor's copy could be questioned: indeed, the melodic physiognomy, the intervallic jumps which characterize it, seem to indicate an expressive climax in the form of a cadential liquidation which evokes a return to the original slow tempo, more than a metrical contraction;

<sup>58</sup> De Cousu, Antoine. *La Musique Universelle (Universal Music)*. Paris, 1658.

<sup>59</sup> Loulié, Etienne. *Éléments ou principes de musique (Elements or principles of music)*. Paris, 1696.

<sup>60</sup> Saint-Lambert. *Les Principes du clavecin (Principles of the Harpsichord)*. Paris, 1702.

<sup>61</sup> Hotteterre, Jacques. *l'Art de préluder sur la flûte traversière (the Art of prelude on the traverso)*. Paris, 1719, p. 58.

<sup>62</sup> However, Hotteterre's treatise is a late work which, in view of the constant and rapid changes in the musical language of the 17th century, does not allow us to state with certainty that this unit of measure was practiced as such in the 1650s.

<sup>63</sup> These two "Entrées" are composed of continuous eighth-note lines and even sixteenth-notes, which suggest, in the case of the choice of a lively tempo, the technical mastery that the 24 violins must have had. In addition, Philidor transcribes the differentiation made between simple eighth notes (but which must be played unequally if Hotteterre is to be believed), and the dotted eighth note rhythm whose dotted character must consequently be extremely exaggerated in order to contrast with the inequality practiced elsewhere.

the adoption of such a choice implies not only the observation of an error in the copy, but transforms this piece into one of the very first apparitions, certainly embryonic, of the model of tripartite “Ouverture à la Française”.

In many cases, it appears that an “Entrée” can make sense by being played both fast and slow. The example of the 9th “Entrée”, 2nd Air P. I of the Ballet du Temps is eloquent in this regard. With a metrical unit of  $\emptyset$ , it has some of the rhythmic characteristics of a Bourrée in its main cadences but does not have the usual lift at the beginning of the piece, although it appears at the beginning of each new phrase. However, many Branles have a similar physiognomy, and the question of their tempo is much more complex than for the Bourrée. De Lauze describes the Branle<sup>64</sup> as a dance genre particularly suited to the expression of what would later be defined as the Belle Danse: a happy mixture and perfect balance between vivacity and nonchalance, control, and passion. In this case, this Entrance could be performed in a tempo of 65 to the half-note, as well as 85 to the half-note. To leave this ambiguity open, I chose to draw the bass line accordingly so that the harmonic rhythm could remain coherent in both tempi. As can be seen from these examples, it is impossible to define general tempi from metric units. Only the conscientious study of the melodic and phraseological drawing, of the harmonic course and its variations within a measure, makes it possible to release an affect, a spirit that the interpreter and the choreographer must decode to carry out choices.

## Conclusion

The years 1610-1660 were the work of a veritable artistic revolution, from the precepts issued by Zarlino and taken up by Mersenne and Descartes, in which we see a profound reflection on the notions of reason and passion, of control and effusion of feelings. Under the reign of Louis XIV, the Ballet de Cour will evolve inexorably towards the Opera, and the French Opera will become classical by its intelligibility which necessarily unites it to its dramatic counterpart: the theatrical Tragedy inherited from the antiquity. The Opera will try to concretize the original and ideal sketch carried by the Ballet de Cour at its creation, a total art expressing the harmony of the spheres and the universality. The rise of Jean-Baptiste Lully - who knew better than anyone else how to project the King’s aesthetic thought musically - would bring about the appearance of a symmetrical, balanced, intelligible art. What the

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<sup>64</sup> Group of several dances of popular origin, representing various regions of France, very frequently practiced at the Court, very widespread in the Ballets, and whose choreography will become extremely stylized.

music gained in melodic beauty, it temporarily lost in harmonic inventiveness; what it gained in formal stability, it lost in textural richness. The choreographic variety that characterized the Ballets de Cour will diminish as it becomes more specific within the Tragédie Lyrique. Moreover, the recurrent practice of a limited number of society ballroom dances will lead, towards the end of the 17th century, to the fusion and disappearance of several dances, then considered as minor or fallen into disuse, within great archetypes like the Menuet, the Courante, or the Sarabande.

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## MUSICAL INTENTIONS OF AUSTRO-HUNGARIAN PERIOD IN BUKOVINA

YULIYA KAPLIYENKO-ILIU<sup>1</sup>

**SUMMARY.** During the period of Austro-Hungarian rule, Bukovina demonstrated a great breakthrough in both socio-economic and cultural development. We find a reflection of the peculiarities of musical culture in the writings of that time. Even though musicology in the region was not a priority during the reign of the Habsburg monarchy, a few scientific, pedagogical and cultural works were found. We consider the work of Anton Norst to be the most informative source about the culture of Bukovina as the book reveals the bright moments of the region's musical life. A significant achievement in the field of music pedagogy is the book on harmony by Sydir Vorobkevych, which became a textbook on musical literacy for Bukovynian musicians. Therefore, the presence of such scientific music-theoretical investigations makes it possible to draw conclusions about certain achievements of the Bukovinians in the field of historical and theoretical musicology. After all, the scientific works of Bukovynian authors were in demand during the period of their creation and are of interest even today.

**Keywords:** musicology of Bukovina, Bukovynian culture, musical harmony, Anton Norst, Sydir Vorobkevych.

The culture of Bukovina and its musical art were formed and developed in difficult historical conditions in which the region, which at the beginning of its existence belonged to the Ukrainian lands, got into. However, under certain historical circumstances, Bukovina underwent significant territorial, political,

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economic, religious, and cultural transformations. The Bukovynian region has always been in the circle of geopolitical interests of many European countries.

Austrian troops occupied Bukovina in May 1774 and entered Chernivtsi on August 31. According to the observations of the new administrators, the population of the region was very poor, the living conditions were miserable, and the level of education was low. To improve and develop education in Bukovina, several Latin and German schools were organized in Chernivtsi and Suceava. The Austrians tried to compensate for the lack of book literature by importing from Vienna the books written in the German and Wallachian languages, and only some copies of spiritual content were printed in Ukrainian.

So, during the period of 144 years of Austrian rule (1774-1918), significant changes took place in the Bukovynian lands, both in political, economic, social, and religious and cultural life. First, Bukovina was formed as a separate administrative unit and as an autonomous region. Secondly, during this period there was an increase in the cultural and civilizational level of the region's population.

The development of the culture of Bukovina, its musical life, and the role of individual personalities in the process of cultural upliftment of the region can be found in the works of scientists, musicians, and public figures of that time. Among the works of the Austro-Hungarian period, the work of Anton Norst written in German, which was published in 1903, stands out.<sup>2</sup> Recently, there has been a special interest in the sources of information about the history of the Bukovynian region among musicians, historians and local historians. Therefore, Norst's work was recently published in a Ukrainian translation.<sup>3</sup>

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<sup>2</sup> Dr. Anton Norst, *Der Vereines zur Förderung der Tonkunst in der Bukowina. 1862 – 1902*, Buchdruckerei-Gesellschaft, Czernowitz, 1903.

<sup>3</sup> Anton Norst, *Der Vereines zur Förderung der Tonkunst in der Bukowina. 1862 – 1902* / trans. M. Lytvyniuk, O. Vankevych, A. Daskaliuk, Knyhy – XXI, Chernivtsi, 2021.



**Anton Norst: portrait<sup>4</sup>**

Anton Norst (1859-1939) – journalist, writer and publisher of the newspapers “Czernowitzer Zeitung” (“Chernivtsi Newspaper”), “Im Buchenwald und Czernowitzer Gemeindezeitung” (“In Buchenwald and Chernivtsi Public Newspaper”).

A. Norst studied at the First State Gymnasia in Chernivtsi, after graduating (1879) and military service in the 41<sup>st</sup> Infantry Regiment for a year, he studied law at the Universities of Vienna and Chernivtsi. He worked as an official of the city administration of Chernivtsi, director of the office and head of the University administration and was a member of the city council in Chernivtsi. Norst is an active member and co-founder of numerous societies, chairman and honorary member of the Union of Journalists and Writers of Bukovina. He is the author of numerous publications, poems, stories, humorous essays, and reviews, most of which were published in Bukovina newspapers and magazines. Some of his poems were set to music by various composers, including his patriotic “Song of the Bukovinian Gendarmes” by Franz Lehar in 1916.

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<sup>4</sup> Anton Norst: photo dated 1914: Krzanowski Kammer Fotograf, Herrengasse 39, <https://www.bukowina-portal.de/de/ct/140-Anton-Norst>

Dem k.k. I. Staats-Gymnasium in Czernowitz  
zur Hundertjahrfeier 1808 – 1908.

Worte von Anton Norst. Musik von Eusebius Mandyczewski.

Andante.

SOPRAN. *mf*  
1. Du Mut-ter rufst, es drin-gen froh die Kin-der sich zum No-ste, und

ALT. *mf*  
2. Du lob-re Mat-tes sei-ge-geüß, viel tau-sent-fach ge-*pr*is-ie-ren, da

TENOR. *mf*  
3. Wir wol-len stets ge-den-kon dein, in dei-nem Gei-ste le-ben, nach

BASS. *mf*

1. Je-dos bringt ein dankbar Herz der Mut-ter dar zum Fe-ste, Der hell-ste Ju-bel ü-ber-all, und

2. hast in treu-er Lis-be uns den Weg zum Licht ge-wis-sen Und bal-ter ward's im Bu-chen-land, das

3. Wahr-heit und nach Wissen-macht in ed-lem Wett-kampf stre-ben. Du le-be, bli-be, wir-ke fort in

*ritard.* *in tempo* *f* *ritard.*  
1. Je-des Aus-ge-leuch-tet, wenn man-ches nach der Weh-mut Tau beim Wis-der-se-hen feuch-tet.

*ritard.* *in tempo* *f* *ritard.*  
2. Gei-stes Res-seln spran-gen, für hün-dert-jähr'ge rei-the Staat ist hier-lich auf-ge-gen-gen.

*ritard.* *in tempo* *f* *ritard.*  
3. Bu-chenlands Ge-schich-te, so lang die Bu-chen tra-gen hoch-em-por zum Son-nen-lich-t.

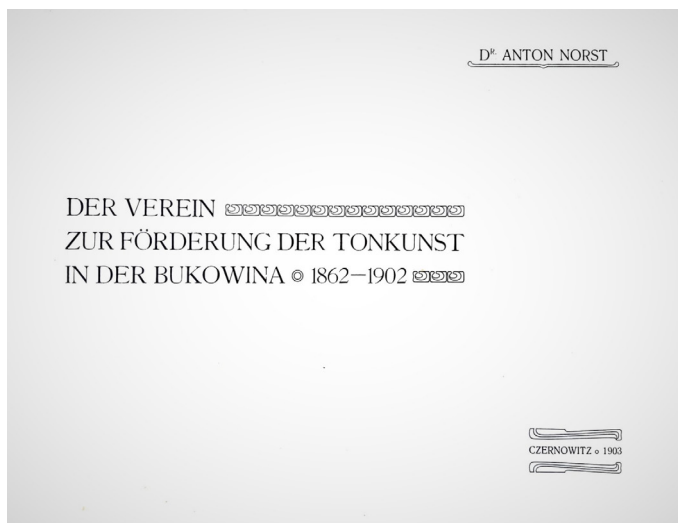
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### Anton Norst: A poem dedicated to a hundredth anniversary of Chernivtsi State Gymnasia<sup>5</sup>

From the end of 1914, Norst became the commandant of Chernivtsi and was appointed a government commissar and managed the affairs of the city. In 1918, he participated in the restoration of the work of the university, which was transferred to Vienna during the war. After the collapse of the Austro-Hungarian monarchy and the annexation of Bukovina by Romania, Norst moved to Vienna. In the last period of his life, he worked on the history of the German theatre in Bukovina.

Anton Norst's publication "The Society for the Promotion of Musical Art in Bukovina: 1862-1902" is dedicated to the celebration of the fortieth anniversary of the creation of the organization, which contributed to the development of musical art and education in the region.

<sup>5</sup> Anton Norst: *Gedicht zur Hundertjahrfeier des Staatsgymnasiums Czernowitz*, [https://www.wikiwand.com/de/Anton\\_Norst](https://www.wikiwand.com/de/Anton_Norst)



**Anton Norst, “The Society for the Promotion of Musical Art in Bukovina: 1862-1902”: *title page***

The emergence of the first societies in Bukovina, dated to the second half of the 19<sup>th</sup> century, coincided with the all-Ukrainian process of gradual centralization of cultural and educational institutions and their concentration in cities. Centres of cultural life were once various family estates, estates, and residences of patrons. Such residences had their own orchestras, chapels, even theatres; they contained collections of paintings, sheet music, literary works, etc. A kind of voluntary association arose in the form of clubs, salons, public organizations, meetings, and friendly societies. Such organizations performed an important function of centres of culture, where topical issues of not only artistic, but also political, philosophical, and scientific content were discussed. With their help, artistic trends and creative activities of young writers and artists were popularized, and their public performances were organized. This contributed to the intensive development of professional music.

One by one, various associations began to appear in Bukovina: “Chernivtsi Union of Singers” (1859), “Society for the Promotion of Musical Art in Bukovina” (1862), “Russian Conversation” (1869), etc. By 1895, 164 societies were formed in Chernivtsi. The heads and board members of these organizations were highly educated musicians, teachers, graduates of

prestigious institutions of Europe, cultural figures of the region who made a significant contribution to the formation and development of the musical culture of Bukovina (Franz Pauer, Adalbert Grzymali, Hnat Vlasyuk, Modest Levytskyi, Eusebius Mandyczewski and others).

“Association for the Promotion of Musical Art in Bukovina” (1862-1936) is a structurally developed organization that housed a music school, symphony and chamber orchestras, women’s, and men’s choirs, developed vocal and instrumental art, had its own library and organized concerts. The society supported the international cooperation of musicians of the region with world artists, organized concert performances of such world celebrities as Anton Rubinstein, Joseph Schmidt, Solomiya Krushelnytska, Modest Mentsynskyi, Orest Rusnak and others.

The high level of pedagogical skill of the teachers at the society’s music school is confirmed by the training of well-known graduates, among them: Eusebius Mandyczewski, Emma Emery, Ludwig Rottyberg, Emil Pauer, who later continued their education in musical institutions of Europe and America.

Therefore, the “Association for the Promotion of Musical Art in Bukovina” is not only a cultural and educational organization, but also a centre in which the first seeds of professional musical education in Bukovina matured. Back in the days of Austrian rule, Bukovinian artists understood the importance of this society in the development of musical culture and education of the region. Therefore, the creation of the musicological work of Anton Norst became timely and necessary even then, because it contributed to the popularization of art and groups that existed under the society, encouraged the further development of art in Bukovina. At the same time, Norst’s edition turned out to be one of the most informative German-language sources of the past for modern cultural and musicological research. It is for good reason that scientists, archivists, musical figures of Ukraine and other countries of the world, who are interested in the history of the Bukovynian region, often refer to the materials collected by Norst.

The purpose of this work, according to the definition of the author of the project, is to simultaneously perform two functions:

“Firstly, to honour the memory of the people who founded the society, who worked tirelessly for its prosperity and success and raised it to its present level; secondly, <...> to facilitate further purposeful work, to strengthen the belief that active support and encouragement of the society in its aspirations is the duty of everyone who values the cultural development of their state.”<sup>6</sup>

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<sup>6</sup> Anton Norst, *op. cit.*, p. 10.

Anton Norst begins the book with a short preface, where he expresses his gratitude to everyone who helped with valuable sources of information and materials for writing the history of the musical community. Characterizing A. Norst's publication, we should note that it is not a completely individual one. In addition to the preface and prologue at the beginning of the book, Norst owns most of the research on the existence of the society in Bukovina in 1862-1902, but it also includes the work of Professor Adalbert Mikulicz on the musical and cultural prerequisites for the society's emergence in the period of the years 1775-1862.

Adalbert Mikulicz, born on October 27, 1842, in Chernivtsi, was a teacher of history and geography at the University of Vienna. As a certified teacher, for many years he worked at the Chernivtsi Imperial-Royal Higher Gymnasia, where he taught German, history and geography. In August 1884, after successfully passing the test, he received the title of professor.<sup>7</sup> At the same time, A. Mikulicz was interested in the history of his native Bukovina, its cultural and musical life. His local lore explorations, given in the first chapter of Norst's work, became an important source of information about Bukovynian music of the second half of the 18<sup>th</sup> and 19<sup>th</sup> centuries. Based on information from the retelling and memories of eyewitnesses, A. Mikulicz reveals and compares the peculiarities of the folk music of Romanians and Ukrainians, characterizes the genre models of songs, such as Romanian doynas, dance choirs, religious carols, and Ukrainian kolomyikas, instrumental and church music. It also talks about the national melodies of other peoples who inhabited the Bukovinian land, about the folk songs and dances of the Germans, Poles, Hungarians, Slovaks, and Armenians. Attention is focused on the social life of the region, unity and friendly relations between the different peoples who inhabited Bukovina. From Mikulicz's work, we also learn about the presence of musical instruments in Chernivtsi the appearance of pianos and guitars. It is noted that on all patriotic holidays in Chernivtsi, the anthem of the Austrian Empire was played, the music for which was composed by Joseph Haydn. According to the author of the article, this Austrian anthem "has no equal in its melodiousness."<sup>8</sup>

We learn a lot of interesting information from the materials of Mikulicz, dedicated to the birth of musical education in Bukovina. The described period of 1830-1847 provided the people of Chernivtsi with the prerequisites for the future development of music-making, the mastery of performance on various musical instruments, especially the piano, the art of singing, and acting. This

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<sup>7</sup> Romuald Wurzer, *Festschrift zur Hundertjährigen Gedenkfeier der Gründung des Gymnasiums 1808 – 1908*, Drug und Verlag der Edckhard, Czernowitz, 1909.

<sup>8</sup> Anton Norst, *op. cit.*, p. 32.



happened thanks to the appearance in Chernivtsi of professional musicians and music teachers from Vienna, Prague, Karlowe Wary and other cities. Among the local talents, Johann Kaufmann is mentioned – a talented artist, poet and musician who masterfully played the flute and violin, diligently performed parts in a string quartet. He took part in the foundation of the first Singing Society and Music Society in Chernivtsi.

A. Mikulicz also pays attention to the figure of Karl Umlauff von Frankwell, a local court official. He was an extraordinary personality with versatile and active work in many spheres of life in Bukovina. He sincerely loved music, played many instruments, sang, and had a beautiful baritone voice. At that time, Umlauff was friends with young Franz Schubert, with whom they often discussed the composer's creative plans. Umlauff often sang Schubert's songs, accompanying himself on the guitar given to him by the composer. It was Umlauff who introduced the works of the Austrian composer to the Chernivtsi public. All musical evenings were held in his house, which, in fact, became the centre of the musical life of Chernivtsi. In addition to solo music, the concerts featured quartets and larger works, including oratorios by Joseph Haydn, operas by W. A. Mozart, G. Rossini, C. M. Weber, L. Beethoven, and G. Meyerbeer.

So, we can conclude that local nobles and officials were not only connoisseurs of musical art, but they also mastered playing musical instruments themselves, were talented singers, performed at concerts and public events. Therefore, musical activity in Chernivtsi was under special protection of the authorities, which contributed to the development of art in Bukovina.

The chapter written by A. Mikulicz also contains information about Ferenc Liszt's stay in Chernivtsi, who gave several concerts that were a huge success, about Karol Mikuli, a pianist and composer born in Bukovina. These materials are important for understanding the foundations of the formation of the professional musical art of the region. After all, there were times of decline (1850-1859), which affected the quality of music performed in Chernivtsi, as there were not enough educational institutions with professional musicians and experienced teachers.

Stories about Sydir Vorobkevych, Ciprian Porumbescu and others revealed the peculiarities of the revival of professionalism in Bukovina and the prospects for its further development, which manifested itself in the formation of personal composer's work. A. Mikulicz mentions the first attempts at composition in connection with the publication in Vienna of Baron Apostolo Petrino's quadrille, which composed several Romanian melodies, an album of Bukovinian dances, which contained Ukrainian and Romanian melodies and was published in Prague by his sisters Karolina and Emilia Mikulicz.

“The Chernivtsi Singing Society” (1859-1862) played an important role in creating the foundations of the “Society for the Promotion of Musical Art in Bukovina”. A. Mikulicz reveals the prerequisites for its appearance, mentioning the founders, most of whom were not professional musicians, the task of developing choral singing in Bukovina.

Thus, the contribution of Adalbert Mikulicz to the process of researching Bukovinian art is very significant, because he helped A. Norst in his work to recreate a complete picture of the development of Bukovinian culture. Mikulicz’s talent as a historian and a talented teacher allowed him to collect bits and pieces of valuable information that most of the inhabitants of the region possessed and which became almost the only source for contemporaries about the musical culture of that time.

The text of the main, the second part of the work, which belongs to Anton Norst, reveals the history of the existence of the “Society for the Promotion of Musical Art in Bukovina” in the period of the years 1862-1902. A. Norst presents the goal of founding the organization, which is to attract to the society “as many people as possible”, “invigorate music schools and purposeful preparation for concerts”.<sup>9</sup>

In a casual manner, A. Norst laid out materials about the formation of the company, adoption of statutes, appointment of managers, construction of the building, and the problematic points. With special enthusiasm, the work talks about the first solemn concert and celebration of the foundation of the society, the performance of the “Singing Society”, the best local musicians, members of the Lviv Conservatory, etc. Built in one year (1876-1877), the premises of the Musical Society fulfilled the dream of many city residents and music connoisseurs.

The following pages of the work tell in detail about important events in the life of the Musical Society, important dates and events, holiday and anniversary concerts held within its walls. A list of the society’s wide repertoire is given, where we find large-scale works by G. F. Händel, F. Mendelssohn, R. Schumann, W. A. Mozart, Ch. Gounod, G. Rossini, C. M. Weber, J. Brahms, R. Wagner, and others, including local composers A. Grzymali, E. Mandyczewski, symphonic and chamber music.

The details of preparing for and holding the society’s jubilee concerts are interestingly presented. As if plunging into the atmosphere of the holiday, pictures of what was happening emerge: the mood of the audience, the impressions from the performance of complex works. Here you could hear piano concerts, symphonies, in particular L. Beethoven’s Ninth Symphony.

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<sup>9</sup> Anton Norst, *op. cit.*, p. 77.

The given reviews in the local press, which enthusiastically talk about the company's success in performing, are especially meaningful. The recognition of the musical society's achievements at the level of the imperial-royal government, the Viennese press, and the prestigious institutions of musical education of the Austro-Hungarian Empire is repeatedly mentioned.

A. Norst justly concludes this chapter with a story about Adalbert Grzymali – a Czech musician and composer, the head of the musical society, who stayed in Chernivtsi for a long time and played an important role in the development of culture of the Bukovynian region. His fruitful and dedicated activities are considered the main reason for the numerous successes of the association. The names of other musicians from Bukovina are also mentioned – members of society, who gained fame not only in their homeland.

In A. Norst's work, we also find appendices that occupy a significant part of the book. Here are presented the programs of concert performances of the society during all years from its foundation to the anniversary year of 1902, which have been preserved thanks to the careful work of Adalbert Grzymali. In the appendices we also have a few reports and statistical materials about the number of members and students of the society, about its honorary representatives, leaders, poetic prologues performed before concerts. However, the most informative is the material of the appendices related to the report on the work of the music school that existed under the association. The author examines the issue of financing the institution, teachers' salaries, and attempts to organize a pension fund. The names of the school's graduates who became famous outside the region are mentioned. The author provides brief information from the biographies of the successful students at the school – pianist Emma Emery, composer, musicologist, teacher of the Vienna Conservatory Eusebius Mandyczewski, conductor Emil Pauer, pianist, violinist, and opera bandmaster Ludwig Rottenberg.

Thus, A. Norst's work on the "Association for the Promotion of Musical Art in Bukovina" is an important source of information about the development of the musical culture of the region in the 19<sup>th</sup> – early 20<sup>th</sup> centuries, which is a model of historical musicology of that time. The creation of this book belongs to a person who did not have a professional musical education, but it shows the author's great awareness of the art of music, the teaching of which at that time was given an important role in all aspects of education. However, this research cannot be considered entirely a musicological work, it is more of a cultural nature and is intended for everyone who is interested in the history and cultural development of the region.

The theoretical musicology of Bukovina is represented by the works of Sydir Vorobkevych,<sup>10</sup> by his textbook “Musical Harmony” (“Manual de Armonia musicale”).<sup>11</sup> The work was published in 1869 in Chernivtsi, written in Romanian and intended for a wide range of musicians. It became one of the first Romanian-language sources of practical learning of the basics of harmony. As the author notes in the preface, the first attempt to create a textbook took place back in 1866, and in 1867 it was sent for research to the Romanian Conservatory in Bucharest. After total processing, the work acquired the form in which it was published for the needs of the Chernivtsi Romanian Society.

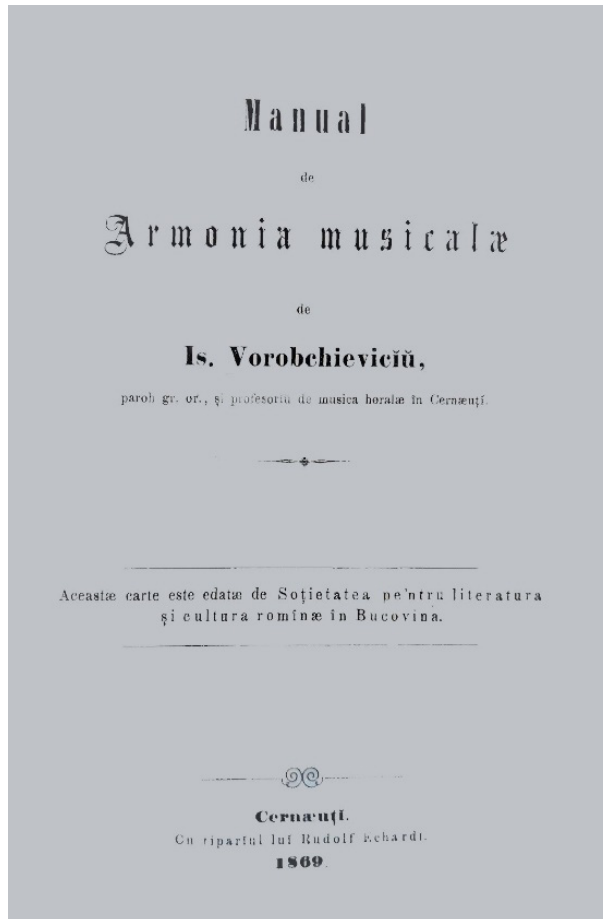
The purpose of creating this textbook, as the author indicates, is “to acquaint beginners with the laws of music, to gradually master the principles of a harmonious combination of tones and harmonies, to warn them against making mistakes.” Vorobkevych admits that at the time of writing this book, he was an “eclectic”, so he “paid attention to everything that surrounded him” and adhered to the principle of “learning everything and choosing the best.” Therefore, in his textbook, he sought “to collect and organize the most important musical laws, to explain them as clearly and accurately as possible.”<sup>12</sup>

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<sup>10</sup> Sydir Vorobkevych (1836-1903) – a priest, poet, writer, teacher of music, professor at theological department of Chernivtsi University, composer, folklorist, conductor, publisher and a public figure of the XIX-XX centuries. See details here: Yuliya Kapliyenko-Iliuk. *Style Paradigms of Western European Music in the Works of Sydir Vorobkevych. STUDIA UNIVERSITATIS BABEȘ-BOLYAI. MUSICA*. Cluj-Napoca, 2020. No. 2. pp. 97–108.

<sup>11</sup> Isidor Vorobchievici, *Manual de Armonia muzicală*, Echardt, Cernăuți, 1869.

<sup>12</sup> Isidor Vorobchievici, *op. cit.*, p. VIII.



**S. Vorobkevych, “Musical Harmony”:** title page

“Musical harmony” consists of three parts, where the first two are preparatory stages for learning the basic rules of harmony. Since the textbook is intended for beginners, Vorobkevych decides to pay attention to topics in music theory, knowledge of which is a necessary basis for mastering the laws of harmonic thinking.

The first part of the textbook – “General ideas (concepts) of musical literacy” – briefly talks about the theoretical fundamentals of music, starting from the first forms of notation, the system of keys, the reform of Guido Aretinski

(Guido d'Arezzo), meter and rhythm, tempo and agogics to questions of musical articulation, melismatics, abbreviations of musical notation. So, the content of this part of the textbook reveals the basics of musical notation.

The second part – “Introduction to the Teaching of Musical Harmony” – begins with the author’s thoughts about music, about the ancient idea of poetic, musical and rhetorical art, about the meaning of music during the period of writing the work, about the properties of music to reveal deep meaning and influence one’s feelings. Vorobkevych emphasizes that “music can be treated from the point of view of theory and practice.”<sup>13</sup> According to the author, theory is related to the methods and rules of creating a musical composition, and musical practice is related to composition itself, creation, invention, and performance. Vorobkevych divides music in general into vocal and instrumental, and distinguishes by styles and genres: mass, church, theatrical, opera, concert, military, game, and popular variety. At the same time, the author of the textbook points to two main components – melody and harmony. He considers the concepts of “melody” and “harmony” from the musical-theoretical and aesthetic aspects. “A melody is a melodious and inventive sequence of individual tones following one another; a teaching that reveals the essence of melody as a component of a musical work.”<sup>14</sup> Vorobkevych firstly defines the concept of harmony as a science containing a systematic exposition of rules, then highlights the meaning of the word “harmony” and its origin. In the musical sense, the scientist defines harmony as “a combination of several special specific sounds that form harmonious consonances or chords.”<sup>15</sup> Vorobkevych also considers this concept as a general category that characterizes the uniqueness and originality of a musical work.

Along with these basic concepts that make up the basis of a musician’s harmonic thinking, the author of the textbook gives a few definitions such terms as composition (work), general bass. The author devotes one of the sections of this part to the classification of music by types of musical activity. He attributes performers to the sphere of “practical music”, and especially gifted ones – to “virtuoso” musical art. Vorobkevych calls musical science, the study of the rules by which a musical composition is created, “theoretical” music, and the activity connected with the creation of music – composer’s musical art. In particular, he notes: “The theory of musical composition has a double purpose: it allows you to understand music

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<sup>13</sup> Isidor Vorobchievici, *op. cit.*, p. 25.

<sup>14</sup> Isidor Vorobchievici, *op. cit.*, p. 26.

<sup>15</sup> Isidor Vorobchievici, *op. cit.*, p. 26.

practically, to appreciate musical works in all respects and to get real pleasure from it.”<sup>16</sup> The author concludes that the theory should develop only based on practice, therefore the combination of these two important components became the main content characteristic of his work on musical harmony.

Sydir Vorobkevych also reveals the theory of musical sound, its physical properties, the basics of the musical system, the names of octaves, sounds, and the emergence of diatonic and chromatic scales. Special attention is paid to the topic of “intervals” because they are the basis for building chords.

The main, third part of Vorobkevych’s textbook – “Musical Harmony” consists of 31 chapters. In general, a certain disorganization is felt in the structure of the material of this part of the book. After all, there is no clear logic of consistent thematic content. However, S. Vorobkevych, making one of the first attempts to write a textbook for local musicians, embodied his own vision of its structure, without depriving “Musical Harmony” of the necessary components. Having analyzed the content of this part of the book, we will form the main substantive and thematic sections and mark the numbers of the corresponding subsections where their content is highlighted: *fundamental bass or general bass* (№ 1, 2, 12), *harmonic four-part* (№ 3, 7, 9-10, 13, 15-19, 21), *modes and rules of harmonizing scales* (№ 4, 5, 8, 14), *modulation and its use in composition* (№ 6, 11, 20), *melodic development in harmonic four-part and non-chord sounds* (№ 22-25, 27, 28), *types of polyphony and counterpoint* (№ 26, 29, 30), *afterword* (№ 31).

The topics devoted to the fundamental bass teach the theoretical principles of building triads and their inversions. The author emphasizes the main, fundamental degrees of the tonic, dominants, and subdominants. Vorobkevych gives visual examples of “simple harmonization of diatonics.”<sup>17</sup> In particular, some principles of combining chords and voice leading are revealed, the main types and rules of bass movement, its relationship with the upper voice are highlighted.

The author of the work talks about the harmonic four-part with a focus on choral parts. Vorobkevych points out the aesthetic properties of four voices:

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<sup>16</sup> Isidor Vorobchivici, *op. cit.*, p. 27.

<sup>17</sup> Isidor Vorobchivici, *op. cit.*, p. 41.

“We must understand that the proposed beautiful song makes it possible to understand it through the human voice, and therefore it captures the heart with tenderness and pleasure...”<sup>18</sup>

At the same time, S. Vorobkevych gives characteristics to human voices, pointing out their aesthetic properties and figurative associations, indicates the ranges of voices, characterizes choirs of various composition, in particular male and mixed, with many voices, reveals the principles of solo and ensemble singing (duet, trio, quartet etc.), touches on the genre affiliation of the compositions (ballad, romance, doyna, hora, aria). It should be noted that Vorobkevych teaches using examples of local genre content, which makes his work adapted to the needs of the educational process of Bukovynian musicians.

So, this category of topics is the most voluminous and meaningful because the main provisions and rules of the harmonic four-part are laid out here the norms of voice leading, types of voice movement, different types of chords, their resolution and inversion, types of cadences, alteration in chords.

In the seventh chapter, Vorobkevych examines the concepts of consonance and dissonance, first, from an aesthetic point of view, characterizing works written “only on consonant chords, without any changes, without modulations and without dissonance” as monotonous and uninteresting. So, according to Vorobkevych, consonance is “such sonorities, which with their general sound create the effect of silence, peace in our heart”, and he calls dissonance a kind of “aesthetic evil of music”, which causes “misunderstanding and confusion” in the human heart.<sup>19</sup>

The category of modes and rules for the harmonization of scales characterizes the varieties of major and minor modes, types of tonal relationships, the Circle of Fifths of tonalities, key signs. Vorobkevych writes a lot about the varieties of the minor scale, giving examples of some varieties of natural “old” diatonic scales dorian, phrygian, and aeolian. Attention is drawn to the problems of harmonic and melodic modes, differences of opinion between theoreticians of the past and the present (the modern period for Vorobkevych).

Topics related to modulation reveal the principles of modulating tonality changes, the technology of creating modulation cadences, peculiarities of use in a musical piece, and touch upon the problems of tonality kinship. Vorobkevych also pays considerable attention to modulation carried out by means of the diminished seventh chord and to issues of enharmonism.

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<sup>18</sup> Isidor Vorobchivici, *op. cit.*, pp. 44-45.

<sup>19</sup> Isidor Vorobchivici, *op. cit.*, p. 76.



Characterizing the melodic development in the harmonic quartet, Vorobkevych reveals the principles of melodic movements, that is, the types of sequences, as well as the formation of so-called “secondary harmonies” – non-chord sounds.

Vorobkevych, characterizing the types of polyphony, among which he singles out polyphonic and “polychoral”, devotes several chapters to the topics of counterpoint. The origin of the term, its meaning and purpose are revealed, the signs that distinguish it from harmony are given; the main terms of counterpoint are explained, *cantus firmus*, simple and complex counterpoints, their types, double counterpoint; the principles of imitation and canon are considered.

The last part of the section on musical harmony is somewhat out of context. “Afterword” offers a brief overview of musical forms and some genres of vocal music. By the term “musical form” Vorobkevych understands, in particular, “the entire volume of a musical work from the point of view of its longer or shorter duration.”<sup>20</sup> The author of the work considers the “period” to be the basis for music, and folk creativity is the source of all elements of musical forms, among which he singles out a motif (*Motivul*), a phrase (*Frîntura sectiunea*), a musical sentence (*Propusæcfunea musicalæ*) and a period (*Periodæ musicalæ*).

Among the genres of vocal music, S. Vorobkevych calls the song the most simple and widespread one. The author of the work divides songs into religious and secular ones, which have certain figurative characteristics. The author especially notes calendar and ritual songs, in particular carols, wedding, funeral, and feast songs. It is valuable to consider the popular genres in Bukovina that represent the Romanian song culture. Thus, this chapter describes the *doyna*, which Vorobkevych defines as a “melancholy song, through which a feeling of pain and tenderness shines through”, performed at a moderate pace, with a smooth rhythm. The author notes with admiration the sensitivity of Romanian songs, “listening to which elevates one’s feelings to heaven, and the heart freezes, shedding tears.”<sup>21</sup> *Hora* is another genre of Romanian songwriting, which is characterized by Vorobkevych as “a song primarily of joy, play, relief from sadness,”<sup>22</sup> which is often performed with instrumental accompaniment. The author also examines such genres as romance, ballad, *barcarola*, *chanson*, *canzone*, *aria*, *arrieta*, *arioso*, *cavatina*, *recitative*, as well as types of ensembles, musical and dramatic genres (*opera*, *operetta*, *vaudeville*, and others), church music.

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<sup>20</sup> Isidor Vorobchievici, *op. cit.*, p. 198.

<sup>21</sup> Isidor Vorobchievici, *op. cit.*, p. 201.

<sup>22</sup> Isidor Vorobchievici, *op. cit.*, p. 202.

It should be noted that Vorobkevych's theoretical reflections are elucidated in sheet music examples that demonstrate variants of harmonization. It is gratifying that the author of the textbook, focusing on the target audience, often explains techniques and rules of harmonization using examples of Romanian folk melodies and songs, which gives the work relevance and accessibility. The author gives examples of harmonization of popular Romanian melodies, including the song "Child's Dream".

Therefore, Vorobkevych's work fully corresponds to the traditions of the second half of the 19<sup>th</sup> century and confirms the opinion that terminology, methodical explanation of the basics of musical theory, in particular musical harmony, was at the stage of development at that time, and underwent changes already in the next century. In our opinion, the textbook does not have a clear logical structure, the material is presented somewhat inconsistently. However, this does not reduce its value, because Vorobkevych's "Musical Harmony" is a source of true information about the main postulates of theoretical musicology, related to the principles of harmonic thinking, which, according to the author of the textbook, is a mandatory basis for successful compositional activity.

## **Conclusions**

Musicological intentions of the period of Austro-Hungarian rule in Bukovina demonstrated the origin of musicological thought in the region in its historical and theoretical dimensions. The works of Anton Norst and Sydir Vorobkevych became a source of knowledge about the musical culture of Bukovina in its multinational diversity, about the development of musical education in the region, pedagogical aspects, performing arts, etc. These music-theoretical and cultural explorations became an invaluable treasure for modern researchers as well, which made it possible to look at their past in a different way and outline the ways of development of modern historical and theoretical musicology.

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## AN EVIL LETTER, AND THE DESTINIES OF THE FORGOTTEN PASSACAGLIA. THE TWILIGHT OF THE THIRD SYMPHONY “OVID” BY SIGISMUND TODUȚĂ<sup>1</sup>

ECATERINA BANCIU<sup>2</sup>

**SUMMARY.** The author does not intend to write a booklet about the Symphony No. 3 “Ovid” (1957) by Sigismund Toduță, but rather to complete the missing pieces of its history. Still in 2004, the manuscript of the symphony’s finale was still missing. With its discovery in 2013, research confirmed its uniqueness and originality. Now, in 2022, at the 30<sup>th</sup> anniversary of the establishment of the Toduță Foundation, we reveal those derogatory remarks that led to the ‘amputated’ publication of the Passacaglia followed by the symphony’s fade into oblivion. All began with a young university assistant from Bucharest who addressed a letter to the only Romanian citizen with a PhD in music (Rome, 1933), the nationally and internationally recognized composer, awarded by George Enescu himself. How did this 28 years old juvenile dare to write to the 51 years old master in such a defamatory tone? If it was part of a political task, whom did it serve? Who had anything to gain by removing from the Romanian musical heritage this remarkable work, composed on the two-millennium anniversary of Ovid’s birth - the adored but banished poet? Would it be fair to respect the composer’s wish and forget this troublesome Passacaglia? Wouldn’t it be a mistake against the creation itself, which once born, deserves publicity? With these questions this paper reconstructs the events, still leaving in the twilight the truth behind the faces of Ovid.

**Keywords:** originality, paraphrase, pastiche, restorations, rehabilitations, re-editing

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<sup>1</sup> Paper presented at the The “Sigismund Toduță” International Symposium of Musicology 5th edition – “S. Toduță” 3 RE: Restorations, Rehabilitations, Reediting - Originality, Paraphrase, Pastiche – 20-21 May 2022 (online).

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## Argument

Originality – an end, at any cost?

In our opinion, originality is due to several stylistic elements which allow us to recognize and distinguish one composer from another.

The Explanatory Dictionary of the Romanian Language (DEX) defines originality [Cf. Fr. *originalité*] as a feature of being original, authentic, a way of being, style or particular manner.<sup>3</sup> A highly regarded literary and historical critic and essayist, Garabet Ibrăileanu<sup>4</sup>, in the article *The Originality of Form*, draws attention to the mistake of absolutizing a form (1894):

“When we speak about form, we must not imagine that we are dealing with something that exists in itself, that there would be any significant difference between form and substance, because then we would make a big mistake, we would fall into metaphysics. The difference between form and substance is more of a logical difference, meant to make our analysis easier in matters of aesthetics.”<sup>5</sup>

### 1. Is originality evident and immutable?

Probably not. We often find ourselves wondering on the identity of the composer when hearing a musical work for the first time: see Schumann, *Carnival* op. 9 no.12, *Chopin*<sup>6</sup>, Debussy – *Iberia (Images for orchestra)* which leads us rather to Ravel’s style. Bruckner had several variants of his symphonies, often revised at the suggestion of his friends. He recommended the performance of his last unfinished symphony with the chorale *Te Deum*. Nowadays some conductors prefer to perform the symphony without this part. Mahler changed the sequence of the second and third movements of the Sixth Symphony twice with the three hammer blows. So today the symphony’s both versions work successfully (for example, Ivan Fischer prefers the first version, while Sir Simon Rattle the second). According to

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<sup>3</sup> The dictionary also adds: “strangeness, bizarreness, extravagance, novelty, eccentricity, fantasy, terribleness, specificity, sui generis, inimitable, personal, characteristic, distinctive, one’s own, special”. <https://dexonline.ro/definitie/originalitate>.

<sup>4</sup> Garabet Ibrăileanu (b. May 23, 1871, Târgu Frumos – d. March 12, 1936, Bucharest) was a Romanian literary critic and historian, essayist, pedagogue, literary editor and novelist. He is one of the most influential personalities in Romanian literature of the first decades of the twentieth century, a theorist, promoter of scientific literary criticism. He published under the pseudonym Cezar Vraja. [https://ro.wikipedia.org/wiki/Garabet\\_Ibr%C4%83ileanu](https://ro.wikipedia.org/wiki/Garabet_Ibr%C4%83ileanu)  
<https://www.archeus.ro/lingvistica/CautareDex?query=pasti%C8%99%C4%83&lang=ro>

<sup>5</sup> [https://ws-export.wmcloud.org/?format=pdf&lang=ro&page=Originalitatea\\_formei](https://ws-export.wmcloud.org/?format=pdf&lang=ro&page=Originalitatea_formei)

<sup>6</sup> <https://www.youtube.com/watch?v=q3f3-rgkbh4>

Eero Tarasti's terminology<sup>7</sup>, I noticed that Puccini uses signal motifs, called "pre-signs" to become act-signs and post-signs to prepare for the impact of his major themes.<sup>8</sup>

### Unfinished works

Schubert's Unfinished Symphony (composed in 1823 and noted either as the 7<sup>th</sup> or 8<sup>th</sup>) continues to make specialists wonder. From then on, it is performed with the two complete parts and with the same boundless impact on the public.

Enescu left many works unfinished, including the last two symphonies. The problem is how much has been intervened in the text imagined by the author.

### Transcriptions / adaptations

We also owe to Schubert famous transcripts: *The Trout* Piano Quintet (1819) p. IV<sup>9</sup>, which is the first transcription of a lied - *Die Forelle* (D550) (from D flat major to D major), or the string quartet *Death and the Girl* (1824). -26) – `Der Tod und das Mädchen` (D351). This last work will be modified after its audition, but without being heard by the author.

Even Toduță will use paraphrase and transcription on at least three occasions - *Concerto no. 3 for string orchestra "in stile antico"* (1974), *Old engravings*<sup>10</sup> for string orchestra (1974) and *Sinfonietta "in antico stile"* (1977), motivated first by the appreciation of the works in question, and secondly by the multitude of activities and tasks that decimated his creative time. This fact would justify the epithet "antique" which he attributed to the said works: precious in value and "antique" or "old" to him.<sup>11</sup>

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<sup>7</sup> Tarasti, Eero, *Semiotics of Classical Music: How Mozart, Brahms and Wagner talk to us*, Walter de Gruyter GmbH, 2012, p.26.

<sup>8</sup> See *La Boème*, "Mi chiamano Mimi" aria - act 1,3, or *Turandot*: "Nessun dorma" aria - act 2 and 3.

<sup>9</sup> Schubert never listened to it. In *Guide de la musique symphonique*. Sous la direction de François-René Tranchefort: Fayard, 1986. p. 804 and 807.

<sup>10</sup> *Stampe vechi* in Romanian.

<sup>11</sup> Only the first part of *Concerto no.3* represents the new element of the classification, while the theme of the second part, *Aria*, is a different orchestration of the second part belonging to an earlier work - *Divertimento* for string orchestra (1951) and the "Old engravings" is the renaming of the third part of the Concerto mentioned above – that of the Danza. *Sinfonietta "in antico stile"*, in her turn, is the orchestral version of a two-decade piece, *Sonatina* for piano (1950). See: Ecaterina Banciu, Toduță's "Antiques", paper presented at Sigismund Toduță's Symposium 2008) and published at *STUDIA UBB MUSICA*, LVI, 2, 2011 (p. 189-198) <https://rt.ubbcluj.ro/st-musica/studia-musica-2-2011.pdf>

## Variations/ Paraphrases

Paraphrase means exposition, explanation in a personal (and more developed) formulation of the content of a text, of an oral communication, etc., respectively an instrumental musical piece of virtuosity that constitutes of a free processing of a known theme. From the Fr. *paraphrase*.

Liszt excelled in paraphrasing many popular aria: Mozart - *Don Giovanni* - *Réminiscences de Don Juan* (1841); Donizetti - *Réminiscences de Lucia de Lammermoor* (1835-36); Bellini - *Réminiscences de Norma* (1841); Verdi - *Rigoletto* – Paraphrase de concert (1859).

He also paraphrased famous themes inspired by literature, such as *Faust* by Nikolaus Lenau (1802- 1850) *Épisodes pour le Faust de Lenau* – (1858) the first one orchestral and followed by 6 variations for piano: *Méphisto-Valse* – 5 (1860, 1880, 1883, 1885 – *Bagatelle sans tonalité*), the 6 with the *Méphisto-Polka* variant (1883). Or he transcribed his own piano works into symphonic poems: the Second Rhapsody for piano (1851), Mazeppa (1851-54) – the fourth from the 12 *Études d'exécution transcendante* (1851).

## 2. Does the original have to be intangible, as in painting or sculpture?

In fact, restorations are also made in painting, seeing Leonardo da Vinci's *Last Supper*, or in sculpture - Michelangelo's *Pieta*.

Question: Should we stick to originality at all costs, even if it is ruined / fragmentary or shall we make a compromise to admire it fully?

## What missing the subject in plastic arts and music

La Sagrada Família - even though left unfinished by Gaudí (1882-1926), hopefully on the centenary of his death it will be finished (and will enter the patrimony). A part of the half-finished building was set on fire and destroyed along with its sketches in the Civil War. The initial neo-Gothic and neo-Catalan plan was continued by Gaudí himself in modernist style, especially the Gate of Suffering. In 1950 many architects (in 1950, including Le Corbusier and Walter Gropius) even signed protests for the cessation of the construction. The work stopped during the pandemic, but its resumption seeks to respect the original style and thus be finished in 2026.<sup>12</sup>

During the two world wars, many cathedrals' stained glass was broken. Chagall (1887-1985) replaced them without receiving any payment, but in his

<sup>12</sup> [https://en.wikipedia.org/wiki/Sagrada\\_Fam%C3%ADlia](https://en.wikipedia.org/wiki/Sagrada_Fam%C3%ADlia).

own style. The discrepancy between Gothic architecture and modern stained glass can create confusion about the cohesion of the ensemble, as in the case of Gaudí, but the question remains the same: would it have been better if these monumental buildings have been left in ruins?

Or in the case of Mozart's *Requiem* (finished by Joseph Eybler and Franz Xaver Süßmayr in 1791), Puccini's *Turandot* (finished by Franco Alfano, premiered in 1926 - 2 years after the composer's death), or Bartók's *Viola Concerto* (with the posthumous premiere by Serly Tibor<sup>13</sup> on 1945-49) – was it preferable for them to remain unfinished, lying in an archive drawer? Probably not, especially since each of the three mentioned composers had at least one disciple who knew their teacher's style and was in the right place at the right time for this noble mission.

### **3. Demystifications in the modern age, the Pastiche – Achilles tendon**

The Pastiche is a literary, musical, or plastic work, usually devoid of originality and value, in which the author takes over the themes or means of expression of a great creator, imitation, copy – from the Fr. pastiche.

The 20<sup>th</sup> century has brought to literature and music serious cases of plagiarism, mostly proven false or insecure, triggered by opportunists with poor training in the field. See Shakespeare, such an attempt became the screenplay for the film *Anonimus*.

A similar case has been registered in 1909 in Romanian literature. A false accusation by an obscure chronicle writer, named Caion, accused the great writer and playwright I. L. Caragiale, one of the favorite humorous authors of high school students, of plagiarism. I had read all his sketches and comedies breathlessly, but it seems that the drama "The Scourge" brought him the infamous accusation, which later turned out legally to be a forgery. The slanderer had invented the name of a Hungarian author and his drama, both of which later proved non-existent and then shamelessly moved the accusation to a short story by Tolstoy. The acquittal of the detractor, although convicted, on the grounds of his youth, disgusted Caragiale, who decided to leave the country for good.

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<sup>13</sup> Bartók's letter, written shortly before his death to William Primrose, the client of the Viola Concerto, points out that the work only needed the author's orchestration, which he considered "to some extent mechanical, repetitive work." If nothing happens, I'll finish in five or six weeks, which means I'll be able to send you a copy of the score by the second half of October..." <https://koncertkalauz.hu/versenymuvek/bartok-bela-bracsaverseny/>. Joseph Eybler and Franz Xaver Süßmayr.



Nowadays, postmodernism, musical meaning and narrative character greatly broaden the analytical and interpretive horizon, constrained by interwar musicology. Likewise, intertextuality suggests that a certain text always refers to another, not being an “autonomous” unit: <sup>14</sup> “One can never read the same text over and over again, each reading generates a new text”. <sup>15</sup>

In *Postmodernism and the Critique of Musical Analysis*, Julian Horton opposes some opinions about the orientations and fears of musicologists:

Karol Berger: “Something wonderful happened to musicology in the last fifteen years or so. The field opened up both thematically and methodologically to such an extent that no one knows what musicology is any more.” This expansion that Berger noticed has arisen from two primary impulses: a belated attempt to absorb the various discourses of postmodernity that have dominated the humanities at least since the 1960s, especially French post-structuralism; and a widespread critical dissatisfaction with the traditional means of post-war musical analysis, as claims Julian Horton. <sup>16</sup>

Probably, the classic neo-modal style of Sigismund Toduță also fell victim to such a controversy. In fact, his predilection for Passacaglia was well known among his contemporaries.

#### 4. Arguments in the rehabilitation of the third Ovid Symphony

Thematically, the symphony is dominated by an ascending / descending chromatic tetrachord, fixed as a motto (memento) at the beginning of the first movement. The composer does not confirm the use of a rigid Olivier Messiaen type system (mode 2 in transposition 3). Researching the master’s work laboratory, in his personal library we found Ovid’s *Metamorphoses*. Moreover, in the musical motto hides encrypted the word “effigy” - the relief image of the poet, a black effigy on the red spine of the French edition. <sup>17</sup>

The compositional style is easy to recognize:

- predilection for the neoclassical / neo-baroque / neo-renaissance current - with a perfect mastery of the counterpoint.

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<sup>14</sup> Term invented by Julia Kristeva (1941), lieder in semiotics, Bulgarian-French philosopher, literary critic, semiotician, psychoanalyst, feminist, novelist.

<sup>15</sup> Andrew Edgar and Peter Sedgwick, *Key Concepts in Cultural Theory*, published by Routledge, London 2008, p. 176, [https://www.routledge.com/Cultural-Theory-The-Key-Concepts/Edgar-Sedgwick/p/book/9780415399395?gclid=EAlaIqobChMlu9bcplKp-QIVIs13Ch2dSA5xEAYASAAEgKA6vD\\_BwE](https://www.routledge.com/Cultural-Theory-The-Key-Concepts/Edgar-Sedgwick/p/book/9780415399395?gclid=EAlaIqobChMlu9bcplKp-QIVIs13Ch2dSA5xEAYASAAEgKA6vD_BwE).

<sup>16</sup> Julian Horton: *Postmodernism and the Critique of Musical Analysis*, Jurnal Article, The Musical Quarterly, vol. 85, No.2, Oxford University Press, p. 342 <https://www.jstor.org/stable/3600916>.

<sup>17</sup> Ecaterina Banciu, *History of a forgotten Passacaglia*, p.5.

- elaborate orchestration in symphonies after post-romantic, Mahler-like models.
- modal-chromatic language in dramatic orchestral tutti, with lyrical interludes, which seem to be aulodias from other times, impregnated with the popular melody and ornate filigree, and the monumental finale - a grand variational edifice, the passacaglia concludes the sublime but tragically scary Ovid symphony.

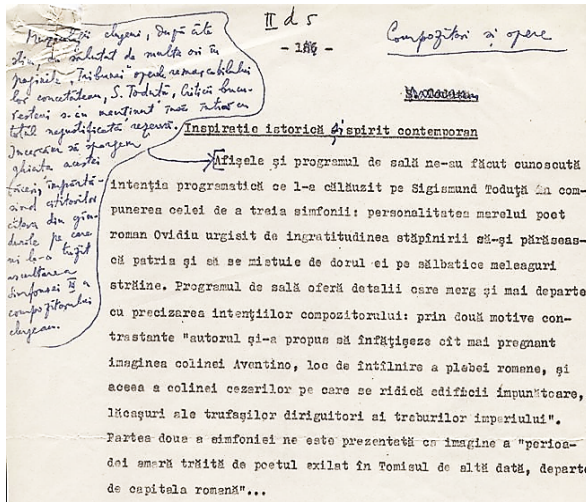
### About the Letter

The letter is dated January 29, 1957, contains 4 typed pages and in the end is signed in manuscript, George Bălan. The author notes in the left-hand corner the manuscript and the intention to publish it. We don't know the details; it could have been just a threatening warning.

### Image 1

#### "Composers and works"

"The musicologists from Cluj, as far as we know, have often greeted in the pages of the 'Tribune' the works of their remarkable fellow citizen, S. Toduță. However, the Bucharest critics maintained a completely unjustified reserve. We try to break the ice of this silence by sharing with the readers some of the thoughts that the listening to the Symphony III of the Cluj -based composer aroused in us."<sup>18</sup>



At the beginning of the letter there is a caustic passage about the first movement of the symphony:

"I confess that although I was warned about all this, I did not feel in Toduță's music almost anything from Roman antiquity and from the tribulations of the great poet's exile. Perhaps only except for a few inflections and chords that evoked the Roman world not directly but through some

<sup>18</sup> handwritten text.

vague reminiscences of Khachaturian, also the singer of the Roman world in `Spartacus`, or Respighi who linked his name to the glorification of Rome. It seems that the author did not achieve his goal.” The letter continues chaotically in this style throughout the four pages.

The measure invoked, a signal motif with the character of a military cadence is present and typical for all war symphonies. At Elgar, for example, we find it at the end of the *Cello Concerto*. Composed under the impression of the bombing of London in 1918, the story of this concert resembles that of the “Ovid” Symphony. The 1919 premiere was so badly received due to the conductor’s inadequate training that: “Elgar said that if it hadn’t been for Salmond’s diligent work in preparing the piece, [Felix Salmond being the soloist cello player] he would have withdrawn it from the concert entirely.”<sup>19</sup>

The words of the letter mask the intention of defamation by some rather ironic and sneering appreciations: “The contemporary climate, which Toduță’s music breathes all the time, saves the composer from **epigonic pastiche** when for one reason or another, more or less excusable, he reproduces formulas used by his predecessors.”

### **The expected effects of a slanderous maneuver**

- harms the fame of a great man by discrediting his competence.
- questions the discernment in lucidly judging the original contribution.
- indexes, in our case, a monumental work dedicated to a memorable event, the anniversary of two millennia since the birth of Ovid. The symphony will have a similar fate to the poet: once adored, he is discredited, and will be exiled for life, without ever knowing the reason.

### **Reasons for detraction**

Knowing the era, the answers are outlined, painful and embarrassing:

1. Toduță had reached too high in the hierarchy of composers; he had been awarded by Enescu, though not born in Bucharest, with a PhD gained at the *Pontificio Istituto di Musica Sacra* in Rome (1936-38) on the topic of Renaissance polyphony, while attending parallel courses of composition with Ildebrando Pizzetti (himself initiated in Gregorian chant and medieval polyphonic writing).

3. A method of humiliating the “intellectuals” with harsh criticism was in vogue.

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<sup>19</sup> [https://en.m.wikipedia.org/wiki/Cello\\_Concerto\\_\(Elgar\)](https://en.m.wikipedia.org/wiki/Cello_Concerto_(Elgar)).

4. The dictatorship was in control by maintaining terror, the denunciation worked, it was risky to respond to challenges of any kind.

Toduță did not want and could not answer in the manner of Brahms when he in turn was accused that the end of his first symphony resembles the ninth by Beethoven. In another era, Brahms could be unwavering in his criticism, and Mahler was often fined for his musical quotes in the symphonies.

## 5. The Passacaglia theme from Bach to Toduță

Toduță's Passacaglia – Part III (*Allegro moderato*)<sup>20</sup> – is built from 26 variations on ostinato (28 in the piano manuscript)<sup>21</sup>, the motto-theme stated on the first page of the orchestral score is amplified to the size of a passacaglia theme<sup>22</sup>. Vasile Herman considers that the whole ending “is affiliated to the ciaccona principle”, a fact confirmed by “the freeways of building the cycle.”

Bach: Passacaglia in C minor has 20 variations var. 20 – Thema Fugatum (1706-17):

- anacrusis theme; sinuous profile.
- folded upward tetrachord; 8 measures
- two sections of 4 measures: question-answer
- climax in the first section, second part successions of falls, final note - abyss.
- exposition of the theme - in the pedal; comes from c b as g

Brahms: Passacaglia in E minor has 30 variations in Symphony No. 4 p. IV (1884-85)

- crisis theme, ascending profile.
- climax in the second section, followed by a cadence collapse.
- theme of 8 measures, E minor, choral theme taken from Bach: Cantata BWV 150 „Nach dir, Herr”
- var. 12-15 bring lyricism in the homonymous major (E major).

Webern: Passacaglia op. 1 in D minor has 24 variations (1908)

- crisis theme (8 notes not repeated), with a profile like Brahms' theme.

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<sup>20</sup> This part does not appear in the score printed by Editura Muzicală, Bucharest, 1975 (!).

<sup>21</sup> The piano reduction was completed on February 7, 1957, with the duration of the performance noted by the composer on the manuscript: 12 minutes and 30 seconds.

<sup>22</sup> Vasile Herman considers that the whole ending “is affiliated with the ciaccone principle”, a fact confirmed by the “free ways of building the cycle” (*Forme variaționale în muzica românească contemporană - Variational Forms in Contemporary Romanian Music*), in „Lucrări de muzicologie” (Musicology Papers), vol. 22, MediaMusica Publishing House, Cluj-Napoca, 2003, p. 34).

- the number of variations is close to 30, as in Brahms.
- the difference consists in the binary meter of Webern's theme.

Toduță: Passacaglia in D has 26 variations - Symphony III p. III  
*Allegro moderato* (1957)

- crisis theme with an ascending profile (Protasis)
- doubled, will appear later descending (Apodosis), with sounds permuted according to Bach's model.
- consists of two identical sections:
  - the *motto* of the Symphony, the original descending tetrachord appears transposed, inverted, and doubled: D- E flat - F- G flat - G# - A - B - C.
  - the 14th variation of the *Marcia funebre di Passacaglia*, may be a reference to the second part of the *Chamber Symphony - Adagio (Funeral)*, the last motif from the end of Enescu's opus.

On May 7, the date of Brahms' birth, in 1957, 60 years from his commemoration, S. Toduță finished this symphony in the spirit of his predecessor. "A Bach of our time" - writes Ioana Ștefănescu in her monograph dedicated to Brahms. After hearing the Symphony with the Passacaglia finale, Cornel Țăranu exclaimed: "We have our Brahms!"

**Image 2**



**Sigismund Toduță's composition class<sup>23</sup> (about 1957-1958).  
Turn left to right: Emil Simon, Cornel Țăranu (at the piano), the  
Master, Péter Vermesy, Dan Voiculescu, Csiky Boldizsár,  
Dieter Acker.**

<sup>23</sup> Sigismund Toduță Foundation, *Sigismund Toduță - revelations, documents, testimonies* (Fundăția Sigismund Toduță, *Sigismund Toduță – destăinuiri, documente, mărturii*), Casa cărții de Știință, Cluj-Napoca, 2008, p. 96.

I would add: and we are proud of that. It is up to us, to his descendants, to fulfil this dream by reuniting the shattered symphony.

### **In lieu of a closing argument**

The conclusions argue the originality and value of the symphony, the May 2020 project, „S. Toduță, a 3D effigy” had set out to fully interpret the symphony, but the pandemic stopped it. The symphony has a post-romantic orchestration, requiring 90 musicians and pre-financing. Thus, the reunited concert will hopefully be scheduled soon. The presentation of this lecture coincides with the 30th anniversary of the founding of the “Sigismund Toduță” Foundation, at the initiative of his faithful disciples. Its goal consists of maintaining the activity and promoting the memory of the Master by archiving and editing his complete work as well as annual events: recitals, conferences and international competitions and concerts. The conference meeting justifies the cohesion of the (composers, musicologists, performers, choreographers), gathered from 10 countries to present their musical creed on the anniversary of the honored Master.

*Translated from Romanian by Roxana-Paula Huza*

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## MUSIC FESTIVALS IN MODERN ITALY DURING THE COVID-19 PANDEMIC

OLENA PONOMARENKO<sup>1</sup>

**SUMMARY.** This study analyses one of the complex problems of modern artistic discourse – the functioning of a music festival as a special form of intercultural dialogue and its integration into a modern cultural medium. The article reveals the issues of the relationship of its components, such as the conditions for the implementation of intercultural communication in the context of a music festival; the morphological space of the multi-layer score of this artistic phenomenon; forms of intercultural communication, and sociocultural constraints associated with the Covid-19 pandemic. *The purpose of this study was to analyze the music festival as one of the forms of polyculture dialogue and its functioning in the new realities of the Covid-19 pandemic.* In this regard, both theoretical (semantic analysis) and practical (comparative analysis) research methods were used. *As a result of the study, it was proven that a music festival as one of the forms of intercultural dialogue allows realizing different semantic levels of culture, enriches spirituality, and contributes to the consolidation of representatives of different cultures, leading to a constructive solution of the problems of artistic discourse; it was revealed that during the Covid-19 pandemic, not all genre and stylistic forms could be realized, due to the difficult situation of socio-cultural isolation; a classification of new formats for holding music festivals was proposed, which take into account the current conditions for its functioning in the context of the Covid-19 pandemic. The practical significance of this study is that its results can be used for further analysis of the mechanisms of functioning and broadcasting of a polyphonically complex score of a music festival.*

**Keywords:** music festival, the musical life of modern Italy, artistic dialogue, interaction, multi-layered score of a creative project, multicultural space

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## Introduction

The Covid-19 pandemic has swept all countries of the world, but it was the entire Apennine Peninsula that suffered the most. The familiar images of Italy have become inaccessible to perception. They were indefinitely replaced by the deserted city streets and the image of Pope Francis praying passionately in the deserted Piazza San Pietro, as well as by the transition of the life vector of modern Italy into the format of Internet projects, common to all spheres of culture and musical life. In Italy, trust and hospitality changed to fear and hopelessness, the beauty of the flowing sound of music – to a deep cry of silence, vivid emotions – to hard feelings. In this very difficult time, when forced restrictions of freedom in the name of health security became a necessary measure, the holding of events breathed life into the gloomy atmosphere of the previously cheerful and vibrant musical life in Italy. At the same time, not only the format has changed from real-time to virtual, but also the very form of communication. That is why music festivals in Italy during the Covid-19 pandemic have become a field for the study of various forms of functioning of the musical dialogue, which has reached a completely new level of development.

The cultural vector and coordinates of the development of a modern music festival are quite complex, which is manifested in its polystructural and polyphonic content and the tendency towards the internationalization of its participants. The panorama of festival projects around the world is striking in its scale and multilayeredness, in the context of which a special semiotic discourse is formed. At the same time, among the variety of music festivals, one can single out a huge range of both genre and content diversity. This suggests that a festival is a universal form of intercultural dialogue in modern culture.

In the context of modern challenges, such a complex mechanism as a music festival had to look for a completely new format for existence. The reason for this was the Covid-19 pandemic, which hurt the arts and culture industries around the world. For example, only in Italy in 2019 – the first third of 2022, the revenue from ticket sales fell by 94% compared to last year, which suggests that the cultural sector was one of the first which took the strike of the Covid-19 pandemic. Along with the ban on crossing borders around the world, tours, concerts, and festivals were cancelled, creative venues were closed, and theatrical performances and other events were reduced or postponed.

At that time, almost half of the theatres in Italy were closed, but the region of Lombardy with the theatre capital in Milan was particularly affected<sup>2</sup>. Music festivals in Italy, focused on the format of invited famous musicians, were virtually paralyzed. The artists had to go through a long quarantine, which seriously adjusted and broke the schedules and contracts.

The same situation was observed all over the world. According to UNESCO, as of April 15, 2020, 89% of countries have almost completely restricted access to World Cultural Heritage Sites<sup>3</sup>, and by April 22, 2020, 128 countries have suspended the activities of cultural-related organizations. According to research by the International Council of Museums, during the pandemic, almost all museums in the world were closed to the public, which became a serious test for European culture. The entire cultural industry of various genres and styles has been significantly affected by the pandemic. Online formats of interaction with art and the listener have replaced announcements, shows, project presentations, conferences, and meetings with the creators of bright creative projects. For example, the Venice Carnival, which was supposed to last until February 25, 2020, was not held in full format, because it was interrupted and ended three days earlier to stop the spread of coronavirus<sup>4</sup>.

The Covid-19 crisis has hurt culture and the arts in general. According to UNESCO, the cancellation and postponement of concerts, performances, and festivals, the cessation of film production, and the closure of museums have had disastrous consequences for the creative professions prone to financial crises. The pandemic affected more than 2.5 million audiences of creative organizations, led to the cancellation of about 12 thousand events, and caused the dismissal of hundreds of employees who were forced to apply for public assistance during the crisis. Therefore, *the purpose of this study* was to analyse the functioning of the music festival in the realities of the Covid-19 pandemic and its Covid-19-related formats.

According to the purpose of the study, the following *tasks* were set: *to analyse* the conditions for the functioning of music festivals in Italy during the Covid-19 pandemic; *to identify* culturological reflections and conditions for further development of music festivals in the context of social distancing.

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<sup>2</sup> Balestra, Cecilia, and Malaguti, Alfonso. *Organizzare la musica. Legislazione, produzione, distribuzione, gestione nel sistema Italiano*. Milano: Edizione Franco Angeli, 2006.

<sup>3</sup> Culture & COVID-19. Impact & Response Tracker. UNESCO, 1, 2020.  
[https://en.unesco.org/sites/default/files/issue\\_1\\_en\\_culture\\_covid-19\\_tracker.pdf](https://en.unesco.org/sites/default/files/issue_1_en_culture_covid-19_tracker.pdf)

<sup>4</sup> *Le Muse Inquiete. When La Biennale di Venezia Meets History. Central Pavilion, Giardini della Biennale 29.08 – 8.12.2020*. Venezia: La Biennale di Venezia, 2020.  
<https://static.labiennale.org/files/labiennale/Documenti/the-disquieted-muses.pdf>

### ***The initial presuppositions***

To overcome the difficulties encountered in the context of the Covid-19 pandemic, virtual and digital platforms and online technologies were introduced for the implementation of various works of art. Representatives of many creative professions had to adapt to the difficult conditions of existence in a world of isolation, to master new forms of communication with the audience. During this difficult period, the cultural industry faced a huge number of unsolved problems, including the closure of various institutions of culture and art, the budget of which was significantly dependent on tourism flows, which led to a reduction in staff; ensuring the security of cultural sites, which has become relevant in those countries where conflicts during the post-COVID recovery period led to unstable situations; a change in the entire sphere of culture, the cause of which was the general self-isolation, which affected mental health, etc. Humanity had not only to comprehend the problems of the Covid-19 pandemic era but also to find the right ways to solve them. In connection with the new challenges of the era, the rapid digitalization of life, and the emergence of a completely new format of communication, everyone's attention was also focused on life-support issues in the socio-cultural sphere throughout the world.

Among these problems, we can point out the organization and further functioning of such a complex mechanism as a music festival with its innovative management technologies in the context of the Covid-19 pandemic, a curatorial strategy for conducting them, state support, the activities of financial and social institutions, funds, as well as the activities of the tourism sector, influencing the effectiveness of the created projects. Many problems remain unresolved, which makes this study *relevant and promising*.

### **Literary review**

In recent decades, the interest in the music festival as an intercultural dialogue has fascinated many researchers, who paid a lot of attention to the issues of marketing and curating festival projects. These are presentations of festival directors, reports of presidents of financial funds and representatives of the public sector: Gaetano Armao<sup>5</sup>, Cecilia Balestra<sup>6</sup>, Alfonso Malaguti,

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<sup>5</sup> Armao, Gaetano. *Le trasformazioni dell'ordinamento giuridico delle Fondazioni Liriche in Italia*. Roma: CIDIM (Comitato Nazionale Italiano Musica), 2008.

<sup>6</sup> Balestra, Cecilia, and Malaguti, Alfonso. *Organizzare la musica. Legislazione, produzione, distribuzione, gestione nel sistema Italiano*. Milano: Edizione Franco Angeli, 2006.

Franco Punzi, Marzia Ravenna<sup>7</sup>, Gianluca Sole<sup>8</sup>, Roberta Bartoletti, Laura Gemini, Stefano Brilli<sup>9</sup>. These documents contain factual material about the conducted music festivals and reveal the role of the meaningful content of such events, thanks to which directors, screenwriters, and managers gain practical experience in solving complex problems.

There are also some theoretical studies of the music festival as a multicultural phenomenon, which reveal its content aspect. The role of music direction in a modern opera performance was studied in the work of M. Cherkashyna-Hubarenko<sup>10</sup>; the process of formation and prospects for the development of the festival movement in Austria, the Netherlands, Germany, Switzerland, Ukraine, as well as some of their aspects in Italy, were revealed in the works of M. Shved<sup>11</sup>. O. Zinkevych<sup>12</sup> work showed a deep analytical approach, revealing the features of music festivals held in Ukraine, on the example of such cultural events as Kyiv Music Fest (Kyiv); Festival of Modern Art "Two Days and Two Nights of New Music" (Odesa) and others. At the same time, the music festival as a special cultural layer of modern Italy, with its specifics and peculiarities of the national traditions, has not been sufficiently researched, which makes this study relevant and promising.

However, art historians were not the only ones who undertook an analysis of such a complex artistic phenomenon as a music festival. For instance, the concept of "a music festival" in the context of the history of philosophy was considered in terms of dialogue thinking in the works of

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<sup>7</sup> Ravenna, Marzia. Il sistema delle Fondazioni Lirico-sinfoniche in Italia. *Tafter Journal*, 22, Aprile 2010. <https://www.tafterjournal.it/2010/04/01/il-sistema-delle-fondazioni-lirico-sinfoniche-in-italia/>

<sup>8</sup> Sole, Gianluca. La crisi delle Fondazioni Lirico-sinfoniche italiane di Gianluca Sole, Commissario straordinario del Governo per le fondazioni lirico-sinfoniche. *Dimensione Informazione*, 0, Novembre 2018. <https://www.dimensioneinformazione.com/la-crisi-delle-fondazioni-lirico-sinfoniche-italiane-di-gianluca-sole-commissario-straordinario-del-governo-per-le-fondazioni-lirico-sinfoniche/>

<sup>9</sup> Bartoletti, Roberta, Gemini, Laura, et al. *Il Rossini Opera Festival nell'esperienza degli spettatori: indagine identità, gradimento e comunità del festival. Analisi delle interviste al pubblico dell'edizione 2018*. Urbino: Dipartimento di Scienze della Comunicazione, Studi Umanistici e Internazionali: Storia, Culture, Lingue, Letterature, Arti, Media (DISCUI) Università degli Studi di Urbino "Carlo Bo", 2018. <https://www.rossiniperfestival.it/contrib/uploads/2019-Report-Uniurb.pdf>

<sup>10</sup> Cherkashyna-Hubarenko, Maryna. *Opera theater in changing space and time*. Kharkiv: Akta, 2015.

<sup>11</sup> Shved, Mykhailo. *Trends in the development of international festivals of modern music*. Lviv: Spolom, 2010.

<sup>12</sup> Zinkevych, Olena. Music speaks the language of our time. *Krytyka*, 7–8, no. 81–82, 2004, pp. 30–34.

E. Husserl<sup>13</sup>, M. Heidegger<sup>14</sup>, K. Levi-Strauss<sup>15</sup>, L. Humilev<sup>16</sup>, and others. Scientists considered the dialogue in the dynamics of the development of culture, actualizing such basic concepts of culture as self-identification and national self-determination. M. Buber was the founder of the scientific theory of dialogue in Western philosophy. In his book “I and You” he raises questions about dialogue between people, highlighting the role of the language through which it is carried out. The problem of dialogue through the analysis of the concept of “other” and his meeting with the “I” was developed by H.-G. Gadamer<sup>17</sup>, E. Levinas<sup>18</sup>, M. Bakhtin<sup>19</sup> and others. For example, M. Bakhtin<sup>20</sup> considered the dialogue through the work of consciousness and viewed dialogic relations as a universal phenomenon, which pervades all relations of human life. The scientist concretized the cultural dialogue in the concept of “polyphonism” and noted its dialogism. The connotative meaning of M. Bakhtin’s “polyphonism” is diversity as an organized dialogue<sup>21</sup>.

The problem of dialogue from the point of view of its universality was addressed in S. Wanhill’s work “A night at the opera festival”<sup>22</sup>. The researchers also viewed music festival as one of the forms of investment and income of the city where it is held<sup>23</sup>; as a certain experience of artistic management<sup>24</sup>; as a form of human self-preservation<sup>25</sup>. Special attention

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<sup>13</sup> Ricoeur, Paul. *Kant and Husserl. Intentionality and textuality. Philosophical thought of France in the 20th century*. Tomsk: Vodoley, 1998.

<sup>14</sup> Heidegger, Martin. *Being and Time*. Moscow: Respublika, 1993.

<sup>15</sup> Levi-Strauss, Claude. *Anthropologie Structurale Deux*. Moscow, 1985, pp. 5-20.

<sup>16</sup> Humilev, Lev. *Ethnogenesis and the biosphere of the Earth*. St. Petersburg: Azbuka-klassika, 2002.

<sup>17</sup> Gadamer, Hans-Georg. *Truth and Method: Fundamentals of Philosophical Hermeneutics*. Moscow: Progress, 1988.

<sup>18</sup> Levinas, Emmanuel. *Time and others; the humanism of another person*. St. Petersburg: VRFSh, 1999.

<sup>19</sup> Bakhtin, Mikhail. *The Author and His Hero: On the Philosophical Foundations of the Humanities*. St. Petersburg: Azbuka, 2000.

<sup>20</sup> Idem

<sup>21</sup> Ibidem

<sup>22</sup> Wanhill, Stephen. A night at the opera festival: The economics of opera. *Advances in modern tourism research: Economic perspectives*. Ed. Álvaro Matias et al. Heidelberg: Physica-Verlag, 2007. 345–365.

<sup>23</sup> Armour, Julian. Festivals more than justify city investments. *Ottawa Festivals d'Ottawa. Ottawa Citizen*, 26 June 2006.

<sup>24</sup> Bowdin, Glenn, O'Toole, William, et al. *Events management*. 2nd ed. Oxford: Elsevier, 2006.

<sup>25</sup> Agamben, Giorgio. *Creazione e anarchia. L'opera nell'età della religione capitalista*. Venezia: Neri Pozza Editore, 2017.

should be paid to the work of Paolo Giordano “Net Contagio”<sup>26</sup>, which describes not only the emotions and experiences of people during the pandemic but also the functioning of culture in a new format. A series of articles by the philosopher Giorgio Agamben, posted on the open blog of the Quodlibet publishing company, also deserves mention. In his essay, “The Invention of the Epidemic”, he substantiates the theory that the world faced a more serious threat to life, but even then, did not elevate it to the status of a global catastrophe. From his point of view, the world should offer alternative forms in which communication will not disappear altogether but will find other formats for dialogue.

The range of analytical approaches to the concept of “dialogue” is quite wide: from ethical and aesthetic attitudes in the works of M. Buber<sup>27</sup> to V. Bibler’s dialogics<sup>28</sup>. Thus, speaking about the problem of intercultural dialogue in its broadest sense, V. Bibler focused on the fact that culture can live and develop only simultaneously with other cultures. At the same time, each culture, like a “two-faced Janus”, is closed “on itself” and open to the outside, going beyond its limits. A culture can develop further only in such a dialogic space, where the dialogue itself is carried out endlessly, each time forming new meanings. In the 1960-80-s, the ideas of dialogism in the cultural and semiotic aspects were developed by the representatives of the Tartu-Moscow Semiotic School, including Yu. Lotman<sup>29</sup>, V. Ivanov<sup>30</sup>, E. Meletinskiy<sup>31</sup> and many others. Yu. Lotman<sup>32</sup> analysing the semiotic characteristics of the dialogue, emphasized the different positions of its participants and argued that communication with another culture is possible at the level of interiorization of its image into one’s world.

The concept of “dialogue” was also considered from the perspective of intercultural communication, which is the main form of existence of the music festival. At the same time, none of the studies raised *the problem of artistic dialogue* as one of the forms of implementation of the music festival. In addition, the problem of the functioning of the music festival as one of the forms of polyphonic dialogue under conditions of the COVID-19 pandemic has not been studied yet, which makes this research *relevant* and promising.

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<sup>26</sup> Giordano, Paolo. *Net Contagio*. Torino: Giulio Einaudi Editore, 2020.

<sup>27</sup> Lifintseva, Tatyana. *The Philosophy of Dialogue by Martin Buber*. Moscow: IFRAN, 1999.

<sup>28</sup> Bibler, Vladimir. On the essence of dialogism. *Voprosy filosofii*, 7, 1989, pp. 5-10.

<sup>29</sup> Lotman, Yuriy. *Memory in cultural studies*. Tallinn: Alexandra, 1992.

<sup>30</sup> Ivanov, Vyacheslav. Binary structures in semiotic systems. *Sistemnyye issledovaniya: Ezhegodnik*. Moscow, 1972, pp. 34-57.

<sup>31</sup> Meletinskiy, Eleazar. *Poetics of myth*. Moscow, 1976, pp. 84.

<sup>32</sup> Lotman, Yuriy. *Memory in cultural studies*. Tallinn: Alexandra, 1992.

## Methods

The study used both theoretical and empirical methods, including *the method of semantic analysis* to identify the structural components of a music festival and its morphological features; a *comparative method* to characterize those processes that arise in the multi-layered structure of modern musical culture.

The *research tools* included methods for analysing different layers of a music festival as a complex discursive dialogue and methods for collecting objective information about the holding of music festivals in Italy during the Covid-19 pandemic. This made it possible to *reveal* the genre and stylistic features of music festivals and their innovative characteristics that arose during the pandemic. The structured analysis of the empirical material made it possible to identify different formats of music festivals, to single out those that were not only held in the difficult conditions of the pandemic but were also able to reach a new level of functioning, remaining in demand.

## Results and Discussion

The gradual recovery from the Covid-19 pandemic has been uneven in various spheres of culture. One of the indicators of this process, from the point of view of UNESCO<sup>33</sup>, is the gradual opening of cultural heritage sites. As of September 14, 2020, only 62 out of 167 countries have fully opened access to various World Cultural Heritage sites. At the same time, in 44 countries access was partially open, and in 61 countries it remained closed. By September 2021, the situation has changed significantly, and with it the format of communication with the viewer. If earlier such technologies had existed but remained a niche product, then in the context of social distancing, many organizations resorted to the resumption of activities in a virtual format. For example, the Google Art and Culture service experienced an unprecedented surge in interest on the part of users during the pandemic. According to a study by Priori Data<sup>34</sup>, in Italy, the largest number of downloads of the Google Art and Culture app occurred between May 2020 and May 2022 and amounted to more than 80 thousand downloads.

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<sup>33</sup> UNESCO. *Introduction to the global map on the closure of World Heritage sites due to Covid-19 and analysis*. <https://en.unesco.org/covid19/cultureresponse/monitoring-world-heritage-site-closures>

<sup>34</sup> *Culture in the context of the COVID-19 pandemic*. Accounts Chamber of the Russian Federation, 2020. <https://ach.gov.ru/upload/pdf/Covid-19-culture.pdf>

The Milan Opera House “La Scala” had been preparing to take part in the Google project for several years and accelerated this process with the onset of the pandemic. With the help of this app, a virtual tour of the theatre was organized, and musicians and artists performed an excerpt from Verdi’s opera remotely via video link.

The pandemic showed the importance and significance of culture in the life of society; therefore, measures were taken to revive events using digital platforms and virtual reality technologies. Such a surge of interest in cultural products led to some problems that needed to be solved. Thus, the introduction of technological solutions for resumption of the sphere of culture is based on the trends of previous development, but innovative forms of creation and implementation of a creative product turned out to be acceptable both for the audience, allowing them to meet cultural needs and cope with the consequences of social isolation, and for the organizers, providing alternative channels of professional communication.

The number of musical projects in the sphere of culture and art during social isolation has grown exponentially, which indicates that the festival as a form of cultural dialogue is relevant and promising. It has become a special semiotic space, the existence of which is conditioned by different forms of existence, in the context of which the exchange of content is possible.

### ***Research material***

The study analyzed the festivals held during the Covid-19 pandemic from May 2020 to May 2022. The list of online music festivals, that have hosted millions of performers and listeners, makes Italy one of the brightest, sunniest pearls of the Adriatic, where music flows, poetry sounds, and the world of art comes alive<sup>35</sup>. But since March 2020, social distancing has practically paralyzed the festival movement, major events have been cancelled, the premiere dates, that were previously announced, have been postponed, logistical ties have been broken, and contracts have been terminated. This led to serious financial crises and problems in the cultural industry in general.

Not all music festivals immediately opened their venues for dialogue, and it took a lot of time for the organizers to adapt to the new formats. The organizers of those festivals that managed to master online technologies in a short time could reach a whole new level of understanding

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<sup>35</sup> Gianfranco, Mariotti. *Suite della bellezza dimenticata*. Milano: Ricordi, 2014, pp. 95.



of dialogic discourse. Music festivals, that were held during the pandemic, have radically changed the format and all the tools of festivals. At the same time, the *criterion* for holding music festivals in this difficult period was their mobility, the ability to change the format of the spectacle, adjust the conditions for holding them, and introduce innovative methods of working with both the performer and the potential viewer quickly and efficiently. The conditions for participation in events, the forms of broadcasting a musical product, the genres of their presentation, and the types of media coverage have also changed.

The range of musical events presented in the study, dates to the second half of 2020 when the technological and instrumental base for their implementation was created. The material for the study was the music festivals, held in Italy during the Covid-19 pandemic.

Among such forums, the brightest event was “La Biennale” – the 64<sup>th</sup> International Festival of Contemporary Music, held in Venice in 2020 and directed by the composer Ivan Fedele<sup>36</sup> It is one of the most prestigious festivals, where world premieres are performed by the most famous orchestras, ensembles, bright soloists, which emphasizes its central role in the modern musical culture of Italy<sup>37</sup>.

In 2020, the 64<sup>th</sup> International Festival of Contemporary Music was united by the idea embodied in its name – Incontri<sup>38</sup>. Within the framework of the project, two temporary poles met, and intercultural dialogue was held between the work of the great composers of the past and modern innovative practices.

In 2020, the Spanish composer Luis de Pablo (born 1930), a continuer of the traditions of the Second Vienna School, received the Golden Lion award. The Silver Lion was awarded to Raphaël Cendo (born 1975) – the founder of his aesthetic movement “Saturationism”. His composing technique suggests the absence of pure sound and timbre, in its classical sense. At the same time, the musical tapestry of his works is filled with a special spectral sound, which resonates with both modern young performers and famous musicians from all over the world.

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<sup>36</sup> *Le Muse Inquiete. When La Biennale di Venezia Meets History. Central Pavilion, Giardini della Biennale 29.08 – 8.12.2020.* Venezia: La Biennale di Venezia, 2020. <https://static.labiennale.org/files/labiennale/Documenti/the-disquieted-muses.pdf>

<sup>37</sup> Di Martino, Enzo. *La Biennale di Venezia 1895-2003.* Venezia: G. Mondadori, 1995.

<sup>38</sup> Ponomarenko, Olena. Temporary space of musical Venice (on the example of functioning of the international festival of contemporary music of the Venice biennial). *European Journal of Arts*, 2, 2021, pp. 46-52.

[https://scholar.google.com.ua/citations?view\\_op=view\\_citation&hl=ru&user=xOMdvvgAAAAJ&citation\\_for\\_view=xOMdvvgAAAAJ:YOWf2qJgpHMC](https://scholar.google.com.ua/citations?view_op=view_citation&hl=ru&user=xOMdvvgAAAAJ&citation_for_view=xOMdvvgAAAAJ:YOWf2qJgpHMC)

On September 25, 2020, two premieres of Luis de Pablo took place on the stage of Teatro alle Tese: the world premiere with the work “Concierto para viola” and the Italian one – “Fantasías per chitarra e orchestra”, played by the string quartet Arditti Quartet, violist Garth Knox, guitarist Thierry Mercier, and Marco Angius –the conductor of L'Orchestra di Padova e del Veneto, one of the renowned interpreters of contemporary music. The premiere work “Delocazione”, created in 2017 by Raphaël Cendo, can be attributed to the metamodernist movement. It is characterized by the “principle of oscillation”, or “swing principle” between Art Nouveau and “... a romantic type of perception”. It is most clearly manifested in the works of poets and philosophers of the late 20th – early 21st centuries, including Claude Royet-Journoud, Georges Didi-Huberman, Rainer Maria Rilke, and Georges Bataille. The premiere work was performed by the French quartet from Stuttgart “Tana” and “Neue Vocalsolisten”, specializing in the performance of modern vocal music.

The sector, dedicated to one instrument, has been functioning at the festival for several seasons in a row. In 2020, the piano was an instrument the subject of numerous searches and experiments. Since 2020 was the anniversary year for L. van Beethoven, such famous pianists, as Leonardo Colafelice, William Greco, and Pasquale Iannone presented three concerts, which included the music of L. van Beethoven and contemporary avant-garde composers of the late twentieth century: Karlheinz Stockhausen, Pierre Boulez, Franco Donatoni and others.

On September 27, 2020, the theatrical sector of the festival presented Giorgio Battistelli's opera “Cenci” on the stage of Teatro Goldoni. The opera was first performed in English at the Almeida Theater in London yet in 1997, after which its French and German versions were released. Only 20 years after the debut, in the fall of 2019, the public saw the Italian version, directed by Carmelo Rifici, at Lugano in Scena. Francesco Bossaglia was the musical director of this project; the scenery was created by the famous Art Nouveau painter Balthus. The story of Beatrice Cenci was voiced by Giorgio Battistelli – the author of the music and the libretto, which was based on the version of the tragedy by the French playwright Antonin Artaud, written in 1935<sup>39</sup> The opera was performed by the orchestra Ensemble 900 from Conservatorio della Svizzera italiana, Lugano.

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<sup>39</sup> Nardelli, Stefano. La crudeltà in musica di Battistelli. Al LAC di Lugano va in scena una riuscita nuova versione de I Cenci, per la prima volta in lingua italiana. *Il Giornale della Musica*, 26 Maggio 2019. <https://www.giornaledellamusica.it/recensioni/la-crudelta-musica-di-battistelli>

The amazing staging of this dark story balanced between melolog and opera, musical theatre and pantomime, where the actors' voices are combined with the sounds of instrumental ensemble and electronics, video sequence, and sound effects, immersing the viewer in a real "musical theatre". Finally, mention should be made of the groundbreaking work of the sound engineer, who used Ondes Martenot for the first time on the stage. The sound accompaniment by Fabrizio Rosso was amazing, as he created a kind of diffusive zone, in which the electronics (Alberto Barberis, Nadir Wassen) dissolves into the orchestral part, performed by Ensemble900 from the Conservatorio della Svizzera italiana. It was music that determined the dramatic action, in which the main characters – vocals and pantomime – are presented through the prism of the creative version of director Roberto Latini, performers (actress Anahì Traversi, mezzo-soprano Elena Rivoltini, Marta Ciappina) and clown pantomime Michele Rezzonico. They created sounds "...like characters that are moving next to the actors' bodies"<sup>40</sup>.

In this project, Giorgio Battistelli rejected the live voice sound, appealing to the concept of the Artaud Theatre as a theatre of sounds and imitation. In his opinion, all vocal emissions, from a whisper to recitation, from stable speech to scream, from guttural sounds-noises to laughter and tears, create together with flexible instrumental parts that have become an oscillogram of emotions in this musical theatre. At the same time, symphonic scenes, with the help of human whispers, created an unsettling atmosphere that makes the dark strings of the soul resonate in each of them.

Even though social restrictions were in place in 2020, the Biennale College, created in 2014 to develop creative connections, also presented its project. The result of the work of the college since its opening day was 19 chamber works of various genres. A multimedia composition, created on the initiative of the festival director Ivan Fedele (2012-2019) using electronics, was the most innovative project, shown in 2020. This became possible thanks to the opening of the Centre for Music Multimedia Informatics at the Venice Biennale, which provided the necessary equipment<sup>41</sup>. For this project, four teams of composers, sound engineers, and video designers under the age of 35 were selected to help prepare a multimedia project lasting 10

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<sup>40</sup> Biennale Musica 2020 (programma). *La Biennale di Venezia*, 2020. <https://www.labiennale.org/it/musica/2020/biennale-musica-2020?date=2020-09-25&sede=All>

<sup>41</sup> Richter, Dieter. Il magico giardino di Klingsor. Un paesaggio esotico nel Parsifal di Richard Wagner e il "mito di Ravello". *Centro Universitario Europeo per i Beni Culturali. Territori della cultura*, 10, 2010, pp. 82-91.

[https://www.univeur.org/cuebc/images/Territori/PDF/01/TdC1\\_Richter.pdf](https://www.univeur.org/cuebc/images/Territori/PDF/01/TdC1_Richter.pdf)

minutes. Among them were Matteo Gualandi and Silvio Petronzio, who worked on the creation of “[Nameless\_remote\_memory] for cello, electronics, and video”; Luca Guidarini in tandem with Andrea Omodei created “Digital Mouth Morphology” for soprano, electronic, real-time video and feedback system; Matteo Tomasetti together with Filippo Gualazzi created the audiovisual performance “Perpetuo”; Francesco Pellegrino and Roberto Cassano wrote the play “Habitat” for tenor saxophone, electronics, and real-time video. All the teams were trained during three sessions from April to June and took part in master classes held on Internet platforms, which allowed them to implement their projects. Ivan Fedele himself – the director of the musical sector of the festival – was present at the rehearsals, and prominent mentors Matteo Franceschini (composition), Simone Conforti and Maurilio Cacciatore (musical information technologies), Andrew Quinn (video design), Thierry Coduys (sound design) worked with young artists. The debuts of the creative works of the 64th International Festival of Contemporary Music took place on October 4 at the Teatro Piccolo Arsenale.

It is important to note that La Biennale has been announcing the “Writing in Residence” contest for young graduates of Italian colleges for several years in a row<sup>42</sup>. The essence of the contest is conducting research in the Historical Archives. The management of La Biennale proposed the theme, related to the festival program, which had to be developed under the guidance of a mentor and submitted to the contest. This allowed us not only to cover the outcomes in the media but also to announce current problems with their further development.

Opera festivals were held in the center of Italy in many cities during the pandemic, although in a slightly different and unfamiliar format. For example, the Rossini Opera Festival-2020 was held in Pesaro, the city where Gioachino Rossini was born<sup>43</sup>, having become the forty-first festival project, which took place in the abridged version thanks to the organizers’ efforts. The play “The Wedding Bill” was staged by Laurence at Teatro Rossini, the only theatre in Italy which functioned during the pandemic. The sets and costumes were designed by Gary McCann and the performance was accompanied by Gioachino Rossini Symphony Orchestra conducted by Dmitry Korchak. Of particular note is the international cast, including Carlo Lepore (Tobia Mill), Giuliana Gianfaldoni (Fanni), Davide Giusti (Edoardo Milfort), Yuri Samoilov (Slook), Pablo Galves (Norton), Martiniana

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<sup>42</sup> XVII. *Esposizione Biennale Internazionale d’Arte: catalogo*. Venezia, 1930.

<http://asac.labiennale.org/it/passpres/artivisive/annali.php?a=1930&gt>

<sup>43</sup> *Storia, Formula e metodo*. Rossini Opera Festival, 2020.

<https://www.rossinioperafestival.it/storia-formula-e-metodo/>

Antoni (Clarina) and others. Spectators were in the boxes of all five tiers. Marianna Pizzolato opened the evening with the amazingly beautiful cantata “Joan of Arc”. The entire festival program was presented at Piazza del Popolo, including the concert version of the operatic dramma giocoso “The Journey to Reims” by Emilio Sagi, as well as six concerts performed by Jessica Pratt, Juan Diego Flórez Salom, Alfonso Antoniozzi, Paolo Bordogna, Alessandro Corbelli, Olga Peretyatko Nicola Alaimo. At the end of the festival, there was a concert by mezzo-soprano Karine Deshayes, the winner of the prestigious French Award in the field of academic music “Les Victoires de la musique” in the nomination “The Best Opera Singer”.

However, the reduced format of the Rossini Opera Festival in August 2020 prompted the organizers to expand the season and postpone some productions to autumn – from November 1 to November 29, 2020, with the permission of Pesaro municipality. It should be noted that the last concert of the graduates of the Accademia Rossiniana<sup>44</sup> “Alberto Zedda”<sup>45</sup> 2020 was brilliantly performed at Teatro Sperimentale on November 1. On November 14, 2020, the Rossini Theatre performed 14 notebooks of vocal and instrumental ensembles “Sins of Old Age”, 237 piano pieces (1857–1868), and fragments from the album of vocal and instrumental pieces and ensembles (1855 – 1868) performed by Alessandro Marangoni. A day later, on November 15, 2020, the Rossini Theatre presented rare works that had not previously been performed at the festival – “Messa di Milano” and “Miserere”. The orchestra Filarmonica Gioachino Rossini e del Corodel Teatro della Fortuna was conducted by Ferdinando Sulla, the choir of Teatro della Fortuna was conducted by Maestro del Coro Mirca Rosciani. It is necessary to note the high professionalism of the performers of “Miserere” (Manuel Amati, Antonio Garés, Grigory Shkarupa) and “Messa di Milano” (Manuel Amati, Antonio Garés, Grigory Shkarupa, Svetlina Stoyanova).

In addition, the Teatro della Fortuna on November 25, 27 and 29, 2020 hosted a performance of “The Barber of Seville”, directed by Pier Luigi Pizzi with the bright cast of performers, including Juan Francisco Gatell (Conted'Almaviva), Carlo Lepore (Bartolo), Aya Wakizono (Rosina), Iurii Samoilov (Figaro), Michele Pertusi (Basilio), Elena Zilio (Berta), William Corò (Fiorello/Ufficiale). Gioachino Rossini Symphony Orchestra was conducted by Michele Spotti; chorus Teatro Ventidio Basso – by maestro del Coro Giovanni Farina.

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<sup>44</sup> *Storia*. Conservatorio Rossini. <https://www.conservatoriorossini.it/storia/>

<sup>45</sup> *Accademia Rossiniana “Alberto Zedda” 30 anni*. Rossini: Rossini Opera Festival, 2013.

As part of the Accademia Rossiniana, “Il viaggio a Reims” was staged at the Rossini Theatre under the direction of Emilio Sagi, where Alessandro Cadario conducted the symphony orchestra<sup>46</sup>.

Since during the Covid-19 pandemic, all performances were held in an empty hall without spectators, it was decided to broadcast them live free of charge via the Internet, which speaks of the attention and care of the festival organizers, who understood the complexity of the situation and tried not to lose their audience. To keep in touch with a wide audience that could not come to Pesaro due to the pandemic, the opening was broadcast live on the festival’s official website and social networks. In addition, as part of the “Italian Summer Festivals” project, it was also possible to watch an online broadcast, which was announced by the Ministry of Foreign Affairs, in the network of embassies, consulates, and institutions of Italy, thanks to which more than 23,000 spectators were able to watch this spectacular action. According to the president of the Festival Daniele Vimini, this was an invaluable experience, although the festival was moved from Teatro Rossini to Piazza Del Popolo.

Another important event took place on September 22, 2021, at the National Rossini Museum – the opening of the exhibition “ROF 15K Quindicimila giorni: La libertà dello sguardo nell’immaginario visivo rossiniano”<sup>47</sup>. The exhibition, prepared by the ROF laboratory, was dedicated to the first 15,000 days of the festival. It depicted the history of the festival, which goes back to the 80s, in 24 layout installations. It was then, on August 28, 1980, that the Rossini Theatre staged the first performance of “The Thieving Magpie”. The exhibition presents not only models of the scene plays, but also stage costumes, and displays of tools that were used to create the scenery, many of which have already become rarities, including three models of the play “Moses in Egypt” by Graham Vick (2011); the models of Luca Ronconi’s play “The Barber of Seville” (2005) and Pier Luigi Pizzi’s “Wedding of Aunt and Peleo” (2001). All of them have a digital version and provide an opportunity to virtually see the stage space. The last room of the exposition was designed as a mini theatre with the projection of a 35-minute film, directed by Pier Luigi Pizzi, in which the costume designer (Giovanna Buzzi), set designer (Silvano Santinelli), and stage decorators

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<sup>46</sup> *Storia, Formula e metodo*. Rossini Opera Festival, 2020.

<https://www.rossinioperafestival.it/storia-formula-e-metodo/>

<sup>47</sup> “ROF 15K”: al Museo Rossini una mostra di modellini di scena celebra i 15mila giorni di vita del Festival. *PU 24. It Quotidiano di Informazione Online*, 27 Settembre 2021. <https://www.pu24.it/2021/09/27/rof-15k-al-museo-rossini-mostra-modellini-scena-celebra-15mila-giorni-vita-del-festival/312890/>

(Vanni Delfini, Cristina, and Romolo Sormani) talk about the nuances of work in the theatre. This amazing project reveals the history of the theatre and the professionalism of those people, thanks to whom this theatre annually creates a festive atmosphere.

Thus, in a pandemic, the format and key motives of the festival movement have undergone major changes. At the same time, despite the difficult conditions of the pandemic, Wagner's theme remained the key one in the festival, which took place in Ravello in 2020, dedicated to 140 years of acquaintance with Richard Wagner<sup>48, 49, 50</sup>. The Ravello Foundation, together with the Campania region, the municipal administration, and the German Embassy, celebrated the anniversary date of the composer's arrival in Ravello. It is no coincidence that the city of Ravello was chosen for this as an ideal union of two musical worlds – Italian and German. In honor of this date, the organizers prepared a documentary film that aired in Italy and Germany. According to the festival art director Alessio Vlad<sup>51</sup>, the aim of such a creative tandem between the two countries was to preserve the traditions of celebrating the Day of Remembrance of the great composer.

The festival was opened in a completely new online format in the garden of Villa Rufolo on June 06, 2020<sup>52</sup>. Etoile of the Paris Opera, head of the corps de ballet of the Rome Opera House Eleonora Abbagnato danced a solo specially created by the choreographer Simone Valastro to the music of the Prelude from "Parsifal". With her dance, she managed to immerse the audience in the atmosphere of Wagner's magical garden, in which the composer first saw the transformation of a medieval tower and

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<sup>48</sup> Amato, Salvatore. 1880–2020: Wagner e Ravello, i 140 anni della Città della Musica. // *Vescovado: Il Giornale della Costa d'Amalfi*, 25 Maggio 2020.

<https://www.ilvescovado.it/it/sezioni-25/storia-e-storie-12/1880-2020-wagner-e-ravello-i-140-anni-della-citt-89280/article>

<sup>49</sup> Antonucci, Simona. Alessio Vlad alla guida del Festival di Ravello: «Con la visita di Wagner, il Nord e il Sud hanno trovato qui radici comuni». // *Messaggero il Giornale di Roma*, 17 Giugno 2020.

[https://www.ilmattino.it/salerno/il\\_maestro\\_alessio\\_vlad\\_nominato\\_direttore\\_artisti\\_o\\_del\\_festival\\_di\\_ravello-5293562.html](https://www.ilmattino.it/salerno/il_maestro_alessio_vlad_nominato_direttore_artisti_o_del_festival_di_ravello-5293562.html)

<sup>50</sup> *Wagner Day*. Ravello Festival, 2020. <https://ravellofestival.info/2022/wagner-day/>

<sup>51</sup> Antonucci, Simona. *Op. cit.*

[https://www.ilmattino.it/salerno/il\\_maestro\\_alessio\\_vlad\\_nominato\\_direttore\\_artisti\\_o\\_del\\_festival\\_di\\_ravello-5293562.html](https://www.ilmattino.it/salerno/il_maestro_alessio_vlad_nominato_direttore_artisti_o_del_festival_di_ravello-5293562.html)

<sup>52</sup> *Mostra "ROF 15K. La libertà dello sguardo nell'immaginario visivo rossiniano"*. Museo Nazionale Rossini, 28 Settembre 2021.

<https://www.museonazionalerossini.it/2021/09/28/mostra-rof-15k-la-liberta-dello-sguardo-nellimmaginario-visivo-rossiniano/>

tropical plants<sup>53</sup>. Soprano Carmen Giannattasio, accompanied by Maurizio Agostini, performed arias from the operas “Lohengrin” and “Norma”. Thanks to the Neapolitan actor Alessandro Preziosi, the online viewer plunged into the history of the medieval Ravello, which is closer to the sky than to the sea<sup>54,55</sup>.

Another highlight was the Regione Lirica festival, which took place from June 25 to July 17, 2021, in Naples. As part of this project, Teatro di San Carlo presented live versions of G. Bizet's opera “Carmen”, G. Verdi's “Il trovatore” and P. Tchaikovsky's ballet “Swan Lake” on the central square Piazza del Plebiscito. It is necessary to note the deep interpretation of the concept of the performances, embodied by the conductor Dan Ettinger with the participation of world stars: Lithuanian mezzo-soprano Elīna Garanča (Carmen's party), American tenor Brian Jagde (as Don Jose), Italian baritone Mattia Olivieri (as Escamillo). The peculiarity of this production was its embodiment outside the theatrical stage, which fundamentally changed the focus of the scenery, which was the natural landscape and the architectural ensemble of the historical heart of the city with their colour scheme, while the Royal Palace and the Basilica of San Francesco di Paola became the main “heroes” of this theatrical show.

The music festival enlarged its scope, involving the audience in the performance<sup>56</sup>. The choir, which was on the stage, visually formed a circle that framed the square from the outside. Inside it, on a huge stage built of iron and wood with a total area of 1500 square meters, the story of freedom, love, and death of the main characters of Seville unfolded. The color scheme of the historical buildings of Piazza del Plebiscito was surprisingly picturesque. This harmonic balance of music and architecture gave a special experience of perception, which, according to the Italian musicologist Roberto Favaro, literally “floated” in the center of a huge instrumental architecture<sup>57</sup>. In addition, color dramaturgy allowed us to display the mood of the characters and place lyrical and dramatic accents in the performance itself.

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<sup>53</sup> Polastri Menni, Marco. I rapporti fra Wagner e l'Italia. *Associazione Wagneriana Milano*, 28 Novembre 2017. <https://wagnerianamilano.org/2017/11/28/i-rapporti-fra-wagner-e-litalia-di-marco-polastri-menni>

<sup>54</sup> Sorrentino, Maria Carla. Cultura - economia – ospitalità. Un archivio alberghiero “ritrovato” come testimonianza per la storia moderna di Ravello. *Territori della cultura*, 3, 2011, pp. 76–83. [https://www.univeur.org/cuebc/images/Territori/TdC\\_03.pdf](https://www.univeur.org/cuebc/images/Territori/TdC_03.pdf)

<sup>55</sup> Sannino, Maria Rosaria. Ravello, c'è Wagner nell'aria. *La Repubblica*, 07, no. 17, 2002. <https://ricerca.repubblica.it/repubblica/archivio/repubblica/2002/07/17/ravello-wagner-nell-aria.html?ref=search>

<sup>56</sup> Favaro, Roberto. *Spazio sonoro: musica e architettura tra analogie, riflessi, complicità*. Venezia: Marsilio, 2010.

<sup>57</sup> Favaro, Roberto. *Suono e arte. La musica tra letteratura e arti visive*. Venezia: Marsilio, 2017.



The images of drama and potential for action expanded thanks to brilliant acting, detailed gestures, sensual glances, mastery of singing, orchestral dynamics, and colorful lighting, which presented the dramatic idea of the opera in a different color spectrum, from soft purple shades of seduction to the crimson color of doom. All this turned the usual form of the concert into a spectacular performance.

From the end of July – the beginning of August 2021, one of the oldest festivals in Italy, dedicated to Giacomo Puccini, was held online in the small town of Torre del Lago. Thousands of Giacomo Puccini's fans from all over the world listened online to such masterpieces as "Madama Butterfly", "Turandot", "Tosca", "Manon Lescaut", "La bohème", which were performed on the shores of Lake Massaciuccoli on the stage of an open theatre with 3370 seats, located near the composer's house-museum.

Dynamism, openness to dialogue, and improvisation are important characteristics of the music festival, which distinguish it from traditional forms of artistic communication. The classical model of the concert as a dialogue with the listener is the most common in the artistic discourse of our time. However, the semantic dominant in such a discourse is shifted towards the presentation of an artistic product and its nomological nature, created according to a predetermined semantic vector (concert program). That is, the concert does not imply creative spontaneity in the "performer-listener" dialogue, since such a form is constant and focused on reproduction, while the festival is a procedural, dynamic, improvisational form. The modern listener expects from the festival (as an artistic action) a creative action, an event that takes place "here and now" with his participation. The process of co-creation in this form of artistic communication takes on a symbolic meaning. At the same time, the ties between them become open, unclosed, and frank.

In the context of a modern music festival, disparate concerts are interconnected by a complex system of symbolic relationships and are transformed into creative actions, acquiring new semantic contexts in the process of artistic communication. From our point of view, such a dialogue between performers and listeners makes it possible to reach a wider level of understanding of creative processes, differentiate new forms, integrate knowledge, expand contacts, and generate new ideas. At the same time, even the traditional forms of the concert, transforming from monologues, acquire the signs of open, semantically complex phenomena, activating the processes of interaction between the performer and the listener. For this purpose, a variety of techniques, technical effects, visualization of the general dramaturgy of the concert, etc. are used. Thus, the incrustation of theatrical elements and new technical means from other types of art into

the audiovisual score of the concert allows us to create the illusion of lively dialogue and get feedback on what is happening on stage. This technique has its roots in antiquity with its spectacularity, theatricalization, and impact on the listener.

The expansion and deepening of artistic discourse in the context of a music festival occurs through creative communication between the performer and the listener, due to which a special socio-cultural space is formed. In such an environment, creative laboratories often arise, in the open communication environment of which new ideas, style trends, and genre transformations are born. At the same time, the creative dialogue reaches the level of an intellectual discussion of musical problems with their further updating.

## **Conclusion**

Having analyzed a lot of theoretical studies, we can state that the expansion of the range of phenomena in contemporary art is a consequence of the reflection of both artistic and sociocultural trends, which is most clearly reflected in those creative projects based on an open dialogue. Modern music projects, which are being carried out in the context of a pandemic, are characterized by content heterogeneity, caused by the processes of geo cultural globalization. Such creative actions include a music festival as a multicultural dialogue, in the context of which the interaction of different worldview systems, artistic principles, creative schools, and models of intercultural communication takes place. Various forms of creative communication function in the context of a music festival as a kind of artistic discourse, thanks to which actual models of artistic perception of the world are realized.

In the dramaturgy of modern music festivals, the idea of a dialogue of cultures is implemented from the standpoint of multiculturalism and is used to characterize different national cultures. At the same time, the problem of multiculturalism as a process of interaction between national cultures affects all aspects of their interaction. Acquiring a broader context, it is conceived as a tolerant, non-conflict coexistence of worldview layers of culture, that are different in content.

The very idea of multiculturalism, based on the parallel coexistence of different cultural layers, reflects a model of ethnic development, based on the fusion of different national cultures. As a result, a qualitatively new cultural continuum emerges, in which national, political, spiritual, and creative components are in the interaction. This idea is consonant with the

artistic practice that emerged in the context of postmodern culture, especially during the Covid-19 pandemic. It is characterized by a tendency to combine heterogeneous cultural texts, styles, genres, themes, and motives to create new content. Such creative integration is focused on a qualitatively new artistic product. At the same time, the synthesis of artistic theories and practices, which are sometimes mutually exclusive, leads to the creation of a qualitatively new artistic product.

As a *result of the study*, the possibility of holding music festivals in the difficult conditions of the Covid-19 pandemic was substantiated. Despite the current situation, the music festival as a vivid form of discursive dialogue allows presenting different types of culture, contributes to the constructive solution of complex organizational issues, comprehends the deep semantic layers of the development of musical art, and consolidating different types of mentality. The article *substantiated* that during the Covid-19 pandemic, not all genre and style forms could be realized due to sociocultural isolation. In this regard, the authors *proposed* those formats for holding music festivals that consider the current conditions for their functioning in conditions of Covid-19.

The application of the results of this study is possible for creating theoretical models of dialogic interaction both at the level of personal dialogue in the context of music festivals, and at the level of interaction of different cultures.

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## DESIGNING AN EDUCATIONAL CONCERT. THE ANALYSIS OF *THE NOAH'S ARK* CHILDREN'S CONCERT

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**SUMMARY.** To design an educational concert, for it to be a valuable cultural-educational event and be attractive to children, various pedagogical, psychological, musical, and organizational aspects must be considered. These will be presented and illustrated through the analysis of the Noah's Ark children's concert, moderated, and conducted by the author as part of the *Do Re Mi Start!* educational program of the Gheorghe Dima National Music Academy.

**Keywords:** educational concert for children, repertoire, visual elements, elements of music mediation.

### Introduction

The design and development of an educational concert is a complex process that requires for multiple aspects to be considered, the well-thought-out combination of which contributes both to the public success of the concert, as well as to the educational value of the event itself.

The basic components of an educational concert for children must be carefully considered and combined: the musical repertoire and moderation, plus the visual aspect, which is very important for children today. However, the starting point of designing the concert must always be a theme and a set of musical-pedagogical objectives that the concert aims to achieve. A common mistake is to choose the repertoire before establishing the musical-

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pedagogical objectives.<sup>2</sup> Even if the repertoire is pre-established, because of the need to reuse works from another concert program, the composer of the educational concert must find a suitable concept and theme, independent of the composition of the original program, from which repertoire he or she must choose.

In order to be able to meet the quality criteria that an educational concert for children must meet, it is desirable that those responsible for the design of the concert should, on the one hand, be well informed about the educational concert activities of various artistic organizations and be familiar with examples of good practices from as many parts of the world as possible, and, on the other hand, acquire knowledge based on research in the field of music pedagogy and mediation, as well as psycho-musicology.

In the following pages, we will present the different parts of an educational concert, focusing solely on the conceptual ones and not on the organizational, logistical, and financial aspects, which of course play an important role in the practice of such endeavors.

## Repertoire

The musical works to be performed within the educational concert are chosen according to the musical-pedagogical objectives pursued and the theme of the concert. To establish a repertoire suitable for a particular age group, it is imperative to know the research results concerning the musical preferences of the audience, i.e., that of children. The scientific literature in this field is quite rich<sup>3</sup> and provides particularly interesting results for organizers of children's concerts, as works with musical characteristics preferred by young audiences ensure the greater part of the success of such concerts. Children generally prefer instrumental music with a fast tempo, steady meter, and varied dynamics, and in terms of melody and harmonies, tonal-functional melodies, especially those with relatively high frequencies; consonants and classical forms are the ones that are most popular. Romantic music, music of moderate complexity and especially music that is familiar is most suitable for gaining the children's interest. Because of its accessibility, programmatic music is a constant feature in educational concert programs.<sup>4</sup> One aspect

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<sup>2</sup> League of American Orchestras: *Factors in Repertoire and Scripting What makes a great education concert?* p. 2, [https://americanorchestras.org/images/stories/knowledge\\_pdf/coolscriptsandrep.pdf](https://americanorchestras.org/images/stories/knowledge_pdf/coolscriptsandrep.pdf), accessed on 10.03.2017.

<sup>3</sup> Leif Finnäs, „How Can Musical Preferences Be Modified? A Research Review”, in *Bulletin of the Council for Research in Music Education*, no. 102, 1989.

<sup>4</sup> Ștefana Țițeica, „*Concertul educativ pentru copii-repertoriu și aspecte vizuale*” (*Children's Educational Concerts – Repertoire and Visual Elements*), Doctoral thesis, Gheorghe Dima National Academy of Music, 2014, p. 67.

to bear in mind when selecting the repertoire is children's attention span, which implies a judicious choice of repertoire also in terms of the duration of the musical works, i.e., the need to limit themselves to mere fragments of lengthier pieces. When choosing a repertoire, it is advisable to consider the opportunities offered by different works for the introduction of audience participation activities.

### Visual elements

Numerous studies have dealt with the influence of visual stimuli on auditory perception and have found that the visual elements of a live (or audio-visually recorded) concert have a significant effect on the perception of music. The live concert has an inherent visual component, with the audience visually perceiving the venue (hall) and lighting on the one hand, and the performers on stage, their appearance, clothing, and stage behavior, as well as the movements required for the musical performance, on the other. While the visual aspects inherent in musical performance are of little relevance in the composition of an educational concert, although there are some interesting studies on how children react to performers' clothing or stage behavior, the intentionally added visual elements are particularly important.

The deliberate addition of visual elements in the educational concert is not in itself a new idea.

The visual aspect of the educational concert has gained particular importance nowadays, when young audiences belong to an eminently visual generation, and the need to add visual elements has increased significantly.

*In today's visually biased world, the hope is that attracting the eye will sharpen the ear.*<sup>5</sup>

Used judiciously, these visual additions can make certain aspects of the music easier to understand; but used inappropriately, they can distract the audience from the music itself. We believe that Bernstein's phrase "*A concert is not a show*"<sup>6</sup> should remain the motto of any high-quality educational concert.

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<sup>5</sup> Sue Knussen, „Educational programmes”, in *The Cambridge Companion to the Orchestra*, ed. Colin Lawson, pp. 239-250, Cambridge, U.K: Cambridge University Press, 2003, p. 245.

<sup>6</sup> Roger Englander, „No Balloons or Tap Dancers: A Look at the Young People's Concerts”, in Leonard Bernstein: *The Television Work*, Museum of Broadcasting, New York, 1985, pp. 29-36, p. 30, cited in John C. MacInnis, „*Leonard Bernstein's and Roger Englander's educational mission: Music appreciation and the 1961-62 Season of Young People's Concerts*”, Dissertation, Florida State University, 2009, pp. 55-56.

Visual elements can include costumes, props, pantomime dancers, puppetry, printed images, projections of still images or pre-produced video, projection of musicians on stage in real time, etc. Regarding the use of modern multimedia techniques, there are also specialists who call for them to be used with restraint, pointing out the danger of distracting the audience from the music.<sup>7</sup>

Added visual elements can only be justified if they are related to the music, as 'the music must remain at the center' and any addition must contribute to enriching the musical experience.<sup>8</sup>

### **The Act of Moderation**

In what follows we will use the term moderation in the broadest sense of the word, including the proceedings of the concert outside the performance of the musical works chosen for the program.

Verbal presentation is also common in live concerts, especially those broadcasts on radio and TV. It sometimes takes place on stage and usually announces the title and performers of the musical work to be performed. Sometimes a few sentences about the work are added, especially when the rearrangement of the stage (e.g., bringing in the piano) increases the length of the break between works. The traditional concert lesson adds verbal explanations for musical-pedagogical purposes and usually illustrates them with a few musical examples.

The moderation of the modern educational concert includes various elements of music mediation, from simple verbal explanation to complex activities with audience participation, designed to facilitate understanding of the music, retain the audience's attention and give the concert an appealing format so that beginner audiences will want to attend other similar events.

Audience participation activities are not only very popular with children but are also most likely to focus their attention on the different elements of music. Those activities that involve movement are particularly effective. Not only do they offer children the opportunity to have a break from sitting while watching the concert, but they add a kinesthetic dimension to the perception of music, contributing to a multi-sensory experience that is known to be conducive to learning. It is crucial for the moderator to strike a proper balance between the different strategies applied in providing a varied program that is both engaging and culturally, educationally valuable.

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<sup>7</sup> David Wallace, *Reaching out: a musician's guide to interactive performance*, McGraw-Hill, Boston, 2008, pp. 29-30.

<sup>8</sup> Diane Wittry, *Beyond the baton – What every conductor needs to know*, Oxford University Press, New York, 2007, p. 137.

The moderator can be a specifically designated person - actor, musicologist, teaching artist. In English the moderator is often referred to as “host”. Increasingly, however, one or more of the musicians in the concert come to be preferred for the role of moderator. Although there are no conclusive studies on the advantage of having a musician involved in the program as a moderator compared to an “external” moderator, experience seems to indicate that moderation by the musician or musicians contributes to a better integration of the moderation within the music performance. Performers also seem to enjoy greater credibility with the audience, who intuitively perceive them as “experts”. Verbal communication of performers with the audience also helps to reduce the (perhaps unconsciously) perceived barrier in the eyes of the public between the performer on stage and the listeners.

It is therefore desirable that performers - instrumentalists, singers, conductors - increasingly expand their role, becoming facilitators for their audiences. To do this, they need to acquire a thorough knowledge of this field. In the United States, conducting and moderating educational concerts is part of the contract of many young assistant conductors. Many of them feel well prepared for the strictly musical aspect, but insufficiently prepared for the “educational” aspect of these concerts.<sup>9</sup>

### **Elements of music mediation within moderation**

The music mediation that takes place in the moderation of an educational concert takes many forms. Barbara Stiller lists “different forms of approaching contact with music”, encompassing “receptive, reflective, productive, reproductive, interpretive and transformative”<sup>10</sup> components, and David Wallace, violist, teaching artist, Senior Teaching Artist of the New York Philharmonic Orchestra and Professor of Music Mediation at the Juilliard School in New York, a tireless advocate of the interactive concert, calls them “interactive archetypes and strategies”.<sup>11</sup> Based on our literature review, and especially on the many examples of good practices regarding educational concerts we have studied, as well as our own experience of concerts moderated and conducted as part of the *Do Re Mi Start!* educational program we next propose a classification of the elements of music mediation that can

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<sup>9</sup> Hector Jr. Agüero, „Towards a standard methodology in programming children’s concerts”, Doctoral thesis, University of Houston, Texas, 2010.

<sup>10</sup> Barbara Stiller, *Erlebnisraum Konzert: Prozesse der Musikvermittlung in Konzerten für Kinder*, ConBrio, Regensburg, 2008, p. 127.

<sup>11</sup> David Wallace, *op. cit.*, p. 25.

be used in the moderation of an educational concert: verbal explanation and dialogue with the audience, musical example, comparative listening, activities directed at focusing auditory attention, activities designed at modeling certain musical aspects, activities regarding participating in the performance.

### **Noah's Ark Concert Analysis**

The *Noah's Ark* educational concert was conceived out of a desire to present children with a musical portrayal of animals in the biblical story of the Great Flood and Noah who built an Ark at God's command, saving a pair of animals from each species. The primary musical-pedagogical objective was an intuitive understanding of programmatic music and its characteristics. Some of the works in the selected repertoire were also used to facilitate knowledge of musical instruments.

The theme of the concert was the illustration of a story through music. The biblical legend of the Great Flood offers the possibility of following a narrative thread, which allowed an explicitly thematic approach based on the idea that music can "tell a story". The narrative provided an opportunity to extend the musical illustration beyond the portrayal of the various animals, by adding the moments leading up to the animals' entry onto the ark and the flood. At the beginning of the event, a misunderstanding was staged between the narrator who was installed on stage to tell the audience the story of Noah, who is then interrupted by the entrance of instrument players preparing to perform a concerto. The situation is resolved by a compromise of "telling the story by way of music". For the title of the concert, I have chosen the title of the Bible story, if the audience made up of children have at least heard of the story. We carried on upon the assumption that the adults that accompanied the children (teachers or parents or grandparents), being familiar with the title of the concert, had done a minimum of preparation with them.

The educational concert was designed for children aged 5-10 and was performed three times in Cluj-Napoca, at the Studio Hall of the Gheorghe Dima National Music Academy, for kindergarten groups and primary school classes (twice in Romanian and twice in Hungarian) and for families (as part of the 26<sup>th</sup> edition of the Mozart Festival). The hall has a 200-seat capacity. The concerts lasted about 60 minutes.

## Repertoire

The *Noah's Ark* educational concert program followed the narrative thread. The introduction to the concert set forth the subsequent goal: a story illustrated by music. To this end, a dialogue skit between the moderator, a prop man and then the double bass player was introduced at the beginning of the concert, highlighting on a humorous note that music can "tell" a story, facilitating an intuitive approach to the notion of programmatic music.

We list below the moments of the narrative illustrated by music and the motivation for choosing the appropriate musical examples. We illustrated the feud between people that aroused God's wrath with the piece *Limoges* from Mussorgsky's piano cycle *Pictures at an Exhibition*, a programmatic piece describing the fair in the southern French town of Limoges. The original title of the piece is in French: *Limoges. Le marché. (La grande nouvelle)*.<sup>12</sup> The composer himself originally wrote down a few phrases in French in the score, reproducing the gossip between the market vendors, which he later removed. The music critic Vladimir Stasov, mentor of the Russian composers included in *The Five* and dedicatee of the cycle, commented on the piece as follows: "French women arguing fiercely at the market".<sup>13</sup>

The next moment of the narrative that was illustrated through music was the work of Noah and his sons to build the ark according to God's command. The *Gypsy Chorus* from Verdi's opera *The Troubadour* was chosen for this. It is one of the most famous examples of the use of the anvil as an instrument in classical music, alongside Richard Wagner's *Ring of the Nibelungs*. Verdi's chorus is also known in the English-speaking world as the Anvil Chorus.<sup>14</sup> In the educational concert an instrumental arrangement of the chorus was performed, to which a piece of metal rail was added, with which the percussionist played the anvil chorus. This evocatively illustrated the noise of the tools with which Noah built the ark.

This was followed by the parade of animals that boarded the ark. A group of children in animal masks entered from the back of the hall to the sounds of the *Turkish March* from the incidental music to Beethoven's *The Ruins of Athens*, which was arranged for the chamber ensemble that performed in the concert. Beethoven's march is particularly appropriate as it suggests, through its dynamics, a march that comes from far away

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<sup>12</sup> *Limoges. The Market (Great News)*.

<sup>13</sup> Nancy Bricard, „About Pictures at an Exhibition" in *Mussorgsky: Pictures at an Exhibition for the Piano*, edited by Nancy Bricard, Alfred Publishing, USA, 2003, pp. 9-14, p. 13.

<sup>14</sup> Martin Chusid, *Verdi's „Il trovatore". The Quintessential Italian Melodrama*, University of Rochester Press, Rochester, NY, 2012, p. 47.

(beginning in *piano*) and gradually approaches (gradual *crescendo*). The children took their places in the front row of the hall, from where they took turns to walk onto the stage, adding a visual element to each animal that was subsequently musically presented.

The choice of the order of which animals took turns to climb on the ark was determined by the repertoire selected for its musical illustration. From programmatic pieces with imitative Baroque elements (Heinrich Biber, Vivaldi, Rameau, Telemann) to 20<sup>th</sup> century music (Respighi, Messiaen), the classical music repertoire is rich in programmatic pieces that make reference to different animals.<sup>15</sup> Works have been chosen which the composers themselves have dedicated to animals, indicating this by title (Rameau *La poule*, Vivaldi *Il gardellino*, Mozart *Der Kanarienvogel*, Rossini *Duetto buffo di due gatti*, Saint-Saëns *Poules et coqs*, *L'Éléphant*, *Personnages à longues oreilles*), as well as works which have a known programmatic link with animals (Haydn's string quartets - op. 50 No. 6 and Op. 33 No. 3 - to which the names 'The Frog' and 'The Bird' respectively were later added, and Leopold Mozart's *Toy Symphony*, with children's instruments imitating various birds). Works whose character is in keeping with the musical depiction of animals were also included in the repertoire, without this having been the composers' intention. Thus, Berlioz's *Dance of the Sylphs* illustrated butterflies, and the fragment of incidental music from Massenet's opera *Thaïs*, with oriental intonations evident even to an audience of children, illustrated camels.

The *Dance of the Sylphs*, included by Berlioz in the "légende dramatique" written for orchestra, chorus and vocal soloists entitled *La damnation de Faust* on a libretto based on the tragedy *Faust* by Johann Wolfgang von Goethe, became famous as a stand-alone orchestral piece. The sylphs, sent by Mephistopheles to lure Faust into sleep, dance to transparent music befitting their airy spirit-like creatures. In the musical portrait of the elephant, composed as a heavy double bass dance with typical piano waltz accompaniment (piano II), Saint-Saëns quotes the theme of this dance in the middle section, giving it a heavy character befitting the animal portrayed. The gag achieved by this musical quotation, which incidentally is not the only indulgence Saint-Saëns allowed himself in *The Carnival of the Animals*, can only be fully enjoyed by listeners who are familiar with the original, which is likely to have been the case for the

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<sup>15</sup> Emily Doolittle, „Crickets in the Concert Hall: A history of Animals in Western Music" in *Trans. Revista Transcultural de Música*, nr. 12, 2008, <https://www.sibetrans.com/trans/articulo/94/crickets-in-the-concert-hall-a-history-of-animals-in-western-music>, accessed on 15.05.2020.

discerning French audience. But the waltz played by a double bass is also, independent of this exquisite reference, an evocatively humorous musical moment. The sylph dance was arranged for the instrumental ensemble involved in the educational concert program. The original orchestration is for strings, but in the arrangement the first occurrence of the theme (in the high register) has been taken over by the flute with string accompaniment, differentiating the theme from the standpoint of its timbre and making it easily recognizable.

In his opera *Thaïs*, Massenet introduces before a scene set in Alexandria, Egypt, a special musical moment played by an instrumental ensemble in the wings. The music has obvious oriental overtones, both in its melismatic melodic and the ostinato accompaniment. The original instrumentation accentuates its oriental character: the melody is played alternately by oboe and English horn. The accompaniment is played by the piano in octaves in the two extreme registers, doubled by the *clavier de timbres* (glockenspiel with keyboard) together with an *ostinato* rhythm played by the *tambour arabe* with the explanation “*sorte de tambour sans timbre frappé avec une baguette dure*” (an Arabic drum - a kind of drum without strings, struck with sticks) and “*une paire de crotales ou un triangle*” (a pair of crotales or a triangle). For the educational concert, Massenet’s music was arranged as follows: the flute took the oboe’s voice, the viola that of the English horn, the piano played the original score and the percussionist played both scores. The Arab drum was replaced by the *djembe*, introducing the instrument both verbally (as an “African drum”) and visually (by placing the percussionist in front of the other instruments), and indicating that the music would “call the camels”, animals that children associate loosely with the geographical area illustrated by the music.

For the description of the flood, we first included in the repertoire a piece to illustrate the raindrops musically, and then a musical storm. The raindrops were illustrated by a work played exclusively with *pizzicato*: *Pizzicati* from the orchestral suite compiled from the music of the ballet *Sylvia* by Léo Delibes, and the storm from the *Das Donnerwetter* contradance by W. A. Mozart.

The concert ended with a repetition of the *Turkish March*, to the rhythm of which the animals that survived the flood left the ark. Repeating the same work during an educational concert plays a positive role in creating familiarity with the music, a familiarity that is proven to increase preference for said piece of music.<sup>16</sup>

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<sup>16</sup> Leif Finnäs, *op.cit.*, pp. 1-58.



One of the motivations behind the choice of repertoire was the presentation of certain musical instruments. Thus, we chose Mozart's *Der Kanarienvogel* so that the flautist could present the piccolo. The original dialogue between flute and piccolo was played entirely on the piccolo. Familiar with the piccolo in this way, the audience could then recognize it in the piece depicting the storm (Mozart: *Das Donnerwetter*).

In the concert we also introduced the piece *Duetto buffo di due gatti*, attributed to Rossini. The humorous piece is composed for two sopranos, who sing with piano accompaniment, using only the two syllables of the onomatopoeia of a cat's meow (me-ow). Both for organizational reasons and for pedagogical musical purposes I have replaced the second soprano voice with the viola, thus showing that the imitation of the meow can be performed both vocally and instrumentally. The moderation of the concert was conceived as a combination of narration, which followed the thread of the story, with illustrative musical pieces and music mediation activities interspersed before or after the musical work in question. As the main moderator, the conductor also took on the role of the narrator; all the instrumentalists also participated as secondary moderators, addressing the audience at appropriate moments. For the initial dialogue, the character of a props man was used briefly.

### **Visual elements**

In the scene introduced at the beginning of the concert, to bring the audience closer to the idea that music can tell a story, several added visual elements were used. The narration of Noah's legend was emphasized by placing the narrator with an oversized book in an armchair, and the music to be used to illustrate the story was symbolized by a large stack of scores placed on a small table, to which the bassist explicitly directed the audience's attention, while indicating that the music they were about to hear was notated by the composers in the sheet music.

The audience's concert experience was enriched by the introduction of a pair of cardboard animal masks worn by twenty children invited from the *Sigismund Toduță Music College*. They entered from the back of the hall to the music of the *Turkish March* and then took turns on stage in pairs, wearing the animal masks that were to be illustrated in the following musical work. This added visual element on the one hand enhances the entertainment value of the event but is also an obvious aid to keeping the programmatic nature of each musical piece depicting a particular animal in focus.

The fact that at the concert the conductor also played the role of narrator of the story was underlined by placing her at the beginning of the concert in an armchair, at a small table on which was the book from which she read the story. The prop man who came in at the beginning of the story and started dusting off the piano made for an amusing visual moment, and the appearance on the stage where no other musicians were yet present of the double bass player bringing his instrument in also directed the audience's attention to the visual aspect of the double bass.

#### Elements of music mediation in moderation

The concept of the concert and the selected repertoire offers the possibility of introducing several elements of music mediation into the act of moderation itself.

#### Verbal explanation and striking a dialogue with the audience

In the moderation of the concert, we limited verbal explanations as much as possible, choosing instead to distribute them, where possible, among the musicians. Thus, the percussionist introduced his instrument with a phrase before playing the *djembe* (Massenet), the double bass player remarked that his instrument was much too big and sounded much too low for the butterfly dance, being better suited for the elephant dance, and the pianist stated that ten fingers on 88 keys could chirp like an entire flock of birds. Some of the information about the animals was gained through striking a dialogue with the audience, who were also invited to be judges in the competitions held between instruments.

### Musical examples

Most of the musical examples included in the moderation highlighted an instrument and how composers use its characteristics in programmatic music. Before the performance of Delibes' *Pizzicati*, with which raindrops were illustrated, the difference in sonority between bowed and plucked strings was demonstrated. After the body percussion modeling of the storm and before listening to Mozart's piece describing the storm instrumentally (*Das Donnerwetter*), the piccolo exemplified the phrase that resembles the whistling of the wind:

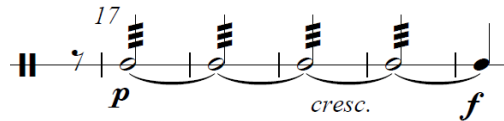
E.g. 1



Mozart: Contredanse in D major, K. 534, *Das Donnerwetter*, bars 17-24 – the piccolo imitating the wind

The bass drum was presented separately with the musical example imitating thunder:

E.g. 2



**Mozart: Contredanse in D major K. 534, *Das Donnerwetter*, bar 17-21 – the bass drum imitates thunder**

Haydn's motif imitating the twittering of frogs in the finale of the Quartet Op. 50, No. 6 was exemplified in turn by all stringed instruments:

E.g. 3



**Haydn: Quartet Op. 50, No. 6, bars 4-8 – the twittering of frogs (1<sup>st</sup> violin)**

### Comparative listening

The musical illustration of birds chirping was used as a comparative listening example in the form of a competition between instruments. Following a 'contest' set up by the instrumentalists as to which of them could chirp more authentically, the audience was invited to listen to three works using different instruments imitating the birds: two violins (Haydn op. 50, no. 6, 'Bird' Quartet), piano (Mussorgsky's *Ballet of the Unhatched Chicks*) and flute (Vivaldi's *Il gardellino*). After listening to the three works, the audience voted to determine which instrument "chirps" the best was decided in favor of the flute in all performances of the Noah's Ark concert.

### Musical modeling activities

#### *Modeling a melodic/rhythmic-melodic cell*

In the piece *La poule*, written for strings, which musically illustrates the hen, Rameau used the following motif to imitate clucking:

**E.g. 4****Rameau: *La poule*, bars 1-3 – the clucking motif (1<sup>st</sup> violin)**

Before listening to the piece in its entirety, the moderator carried out an activity with the audience to model this rhythmic-melodic cell. The modeling had a vocal and a kinesthetic component. The children were invited to sing *co-co-co-co-da* together, maintaining the rhythm and the ascending fifth leap interval as originally written. At the same time the conductor “modeled” with her hand (palm facing the ground) in the air both the rhythm with small horizontal movements at chest level for eighth notes, and the melodic leap by raising the hand above the head as far as the length of the arm would allow.

To embark the donkeys on the Ark we have included the corresponding Saint-Saëns piece in the repertoire. For this we have introduced a kinesthetic melodic activity in modeling the cell (descending leap) which is repeated throughout the donkeys’ musical portrayal.

**E.g. 5**
**Saint-Saëns: *The Carnival of the Animals: No. 8, Personnages à longues oreilles*, bars 1-5 – modeling the donkey**

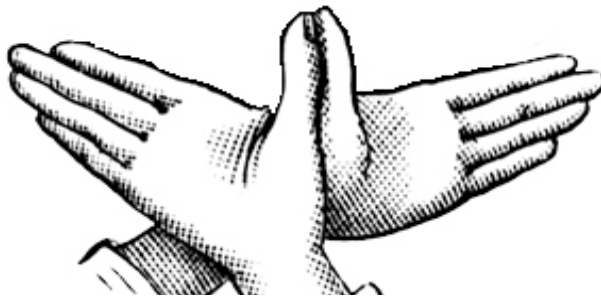
After the audience had imitated the donkey’s “hee-haw, hee-haw” cry, the moderator added wide arm movements to the two sounds: she raised her arm on the “hee” sound and then lowered it on the “haw” sound, modeling the descent from the higher to the lower sound.

### *Modeling the character of the music*

Recognizing the musical character of a melody sung in two different versions (*The Dance of the Sylphs* and Saint-Saëns' *Elephant*) was facilitated by carrying out a modeling activity. The butterflies, portrayed to the diaphanous music of the *Dance of the Sylphs*, were immediately followed in the animal parade by the elephants, which made it easier to compare the character of the two musical pieces.

To emphasize the musical character of the two pieces, determined by the very different character of the movements of the two animals, we introduced a kinesthetic participatory activity. Unlike other modeling activities, these were preceded by listening to each piece of music, after which the conductor suggested a movement corresponding to the character. To imitate the flight of butterflies with their palms, the children overlapped the thumbs of their hands and gently moved their palms like wings.

**Figure 1**



**Hand movement to mimic a butterfly**

For the elephant waltz, the children stomped their feet, with an emphasized step on the first beat and two normal steps - body percussion like Carl Orff's "*stampfen*".<sup>17</sup> Performing very different movements corresponding to the two pieces of music makes it easier to understand the concept of character in music, which might seem quite abstract to children. Listening to the same melody played first by the flute (with delicate high string accompaniment) for the butterflies and then by the double bass (with a 'rustic' piano accompaniment - *Allegretto pomposo tempo* indication, *forte* dynamic indication) for the elephant, children also intuitively understand the role of instrumentation in creating the character of a musical work.

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<sup>17</sup> acc. to Orff: *Schulwerk*





*Modeling a storm*

The performance of W. A. Mozart's *Das Donnerwetter*, a work illustrating the storm, was preceded by kinesthetic modeling of a storm.

The moderator divided the children in the room into four groups, each to perform a different body percussion sequence: finger snapping to imitate the sound of small rain splashes predicting the storm, clapping on the chest for rain, clapping on the thighs for the beginning of the storm, and stomping on the floor to imitate thunder. After the separate interpretation of each element, a storm was created that comes from far away, increases in intensity until it peaks and then gradually subsides. The dynamic increase was achieved through successive group entrances and was matched by an acceleration of tempo, both coordinated through conducting. The gradual calming of the storm was achieved symmetrically. This kinesthetic shaping not only led to an easier perception of dynamics and tempo but also to the recognition of the structure of the musical pieces *describing* the storm as well as the role of the conductor. The table below shows schematically the unfolding of the storm created by the audience with *body percussion*.

**Table 1**

dynamics	<i>p</i>	<i>mf</i>	<i>cresc.</i>	<i>ff</i>	<i>descresc.</i>	<i>mf</i>	<i>pp</i>
tempo	<i>lento</i>	<i>moderato</i>	<i>accel.</i>	<i>presto</i>	<i>ritard.</i>	<i>ritard.</i>	<i>lento</i>
instrumentation							

symbols		finger snapping	first rain drops
		chest clapping	heavy rain
		thigh clapping	windy storm
		foot stomping	thunder

### **Body percussion storm Participatory activities within the performance**

#### *Audience participation with body percussion*

For the end of the concert, we planned a *body percussion* activity that would allow the audience to clap rhythmically: this was to take place in conjunction with an encore of Beethoven's *Turkish March* played at the end of the program, accompanying the moment when the animals leave the Ark. But even during the first performance with the parade of animals the *entrainment*<sup>18</sup> phenomenon occurred: the audience reacted after a few bars with rhythmic applause in the meter of the music. Thus, the participation activity took place spontaneously. The conductor responded to this by directing the dynamics of the applause in accordance with the score and, as usual, the audience appreciated this kind of participation.

#### *Child performers on stage*

After the 'best chirp' competition between instruments, the conductor announced "a surprise" to the audience. A group of primary school children from the Sigismund Toduță College of Music took to the stage to perform a minuet from Leopold Mozart's *Toy Symphony*, alongside the musicians.

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<sup>18</sup> The phenomenon whereby a person synchronizes his movement with the beat of the music. Sylvie Nozaradan, Younes Zerouali, Isabelle Peretz, André Mouraux, "Capturing with EEG the Neural Entrainment and Coupling Underlying Sensorimotor Synchronization to the Beat", in *Cerebral Cortex* vol. 25, no. 3, 2013, pp. 736-747, p. 736, <https://academic.oup.com/cercor/article-lookup/doi/10.1093/cercor/bht261>, accessed on 09.08.2020.

## Conclusions

The Noah's Ark educational concert is one of the programs analyzed by the author within the framework of the research on the elements of mediation in educational concerts. It has been designed to follow the results of scientific research and examples of good practices. The young musicians who participated in the concert applied their knowledge of music mediation and gained valuable experience in the field. The concert was a great success and has been repeated 15 times (in Romanian and Hungarian); it is planned to be repeated at various philharmonic institutions in Romania. We hope that the present study can become an example of good practice for those who wish to work within the field of educational concerts.

*Translated from Romanian by Juliánna Köpeczi*

*First published in Romanian in Doctoralia: lucrările Simpozionului Tinerilor Cercetători „Romeo Ghircoiașiu”: ediția a III-a, 24 aprilie 2020 (Articles within Doctoralia: the „Romeo Ghircoiașiu” Young Researchers’ Symposium, 3rd edition), eds. Gabriel Banciu & Cristina Șuteu, Cluj-Napoca, MediaMusica, 2020, ISMN 979-0-707664-00-1, ISBN 978-606-645-153-6*

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## UKRAINIAN MUSIC CRITICISM OF THE 2010s: GENERAL SITUATION, PROBLEMS, DIRECTIONS OF DEVELOPMENT (BASED ON THE EXAMPLES FROM CONTEMPORARY ART MUSIC SCENE)

IRYNA TUKOVA<sup>1</sup> – VALENTINA REDYA<sup>2</sup> – IRYNA KOKHANYK<sup>3</sup>

**SUMMARY.** The paper focuses on the 2010s in the history of Ukrainian music criticism. The materials on contemporary art music were chosen to support the authors' reflections and conclusions. Selection of the time, period and material for the research are conditioned both with the specific social situation of Ukraine and with the recent developments in its music scene. The paper characterizes the main media, most popular critical genres, and methods of critical coverage. It is highlighted that the problems of Ukrainian music criticism during the 2010s were linked to the post-Soviet past and, in general, to the colonial status of Ukrainian culture in the Russian Empire and later in the Soviet Union. Such problems include the absence of independent journals for music criticism, dominance of information genres over reviews, general stable positive evaluation of musical scene activity etc. A few examples illustrate the gradual changing of situation during the 2010s. The authors offer to consider that new period of Ukraine music criticism history began in 2020 when *The Claquers*, a critical media about art music in Ukraine and abroad aiming to solve the mentioned problems, was established.

**Keywords:** Ukrainian music criticism, contemporary art music, policy of colonialism, review, announcement.

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## Introduction

In recent years, there has been a growing musicological interest to music criticism, its history and theory. Christopher Dingle defines the following reasons for why it is relevant to study music criticism as an independent sphere of musicological activity: “First, although music criticism has long been an integral aspect of musical life and is an obvious source material for musicological areas such as reception studies, it is only relatively recently that it has been regarded as a field of study. Second, although this translates to a paucity of secondary sources compared to other subjects of musicological enquiry, there is a vast amount of primary source material.”<sup>4</sup> In fact, studying the activity of the music critics, on the one hand, allows to form the history of art music in the aspect of perception and appreciation of different events by contemporaries. This helps to outline a general picture of the cultural development of a certain period. On the other hand, the specifics of music criticism in every country shows the level of national self-awareness and comprehending its own role in global processes. The latter is especially true for the countries currently overcoming their colonial past.

In general, the history of Ukrainian art culture of the last three decades is an example of such tendency: overcoming the dependency from the Russian colonial culture was followed by the formation of specifically Ukrainian reflection and understanding of the cultural processes of the past and present. From such position, music criticism is a very important field of analysis, because it dramatically illustrates the change in the points of view, approaches, methods of narrative and focal points of attention. The study of the critical materials opens a possibility to see the gradual changes in repertoire, formation of a new generation of composers and performers working in current art music directions.

The paper focuses on the 2010s in the history of Ukrainian music criticism development. Most examples cover the contemporary art music scene. The choice of the time and themes was determined for the following reasons.

The first reason is the changes in the political and social situation during the 2010s in Ukraine. An urge to form a democratic society independent from Russia resulted in the Revolution of Dignity and Russia’s invasion in 2014. For this period, development of civil society and strengthening its influence on the state policy are indicative. In other words, horizontal connections in society have become more effective than during the previous decades. The increasing role and significance of the horizontal connection

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<sup>4</sup> Dingle, Christopher (ed.). *The Cambridge History of Music Criticism*. Cambridge University Press, 2019, p. 1.

in social life were projected at the cultural community as well. Although similar processes took place in historically informed performance etc.; such changes, however, were most visibly manifested in the activity linked to contemporary art music.

Thus, horizontal connections in contemporary art music scene manifested themselves in the emergence of different private initiatives independent from the state. It would not be accurate to state that such initiatives did not exist before; still, during the 2010s this trend became a mass-scale phenomenon. Examples of such initiatives are different ensembles and orchestras (*Ensemble Nostris Temporis*, *Sed Contra Ensemble*, *Ukho Ensemble Kyiv for Contemporary Music*, *Vocal Ensemble Alter Ratio*), concert agencies and education initiatives (*Kyiv international masterclasses for new music: Course, concert agencies Ukho, Kyiv Contemporary Music Days*), creative laboratories (*Nova Opera*), etc. These are only the most influential private initiatives. In reality, there were many more of them. Not all of them still exist but their activity was very important for development of Ukrainian music scene.

During this period, a new generation of performers formed, who wanted to play and promote new music, including the pianists Antony Baryshevsky, Vitaliy Kyianytsia, Oleksii Shmurak; flutist Sergiy Vilka; oboist Maksym Kolomiiets; clarinetist Dmytro Pashynskiy; violinists Andriy Pavlov, Igor Zavgorodniy, Marianna Skrypa; violoncellists Janna Marchinska, Zoltan Almashi; bassist Nazarii Stets, and others. Most of them collaborated with different ensembles, orchestras, and participated in newly organized festivals.

And last but not the least among the reasons, is that the young generation of Ukrainian composers (Anna Arkushyna, Anna Korsun, Maksym Kolomiiets, Maxim Shalygin, Illia Razumejko, and others) got their master's degree from the European universities and musical academies, participated in different composers' workshops, and continued their activity both in Ukraine and abroad. Therefore, during the 2010s, the tangible changes happened in dissemination of not only Ukrainian but also of European, American contemporary art music, i.e., in its performance and propagation.<sup>5</sup>

In the second half of the 2010s, there was a great and stable interest in contemporary art music both from the audience and performers: more and more concerts were sold-out shows. Each ensemble and performer formed a circle of listeners that included, first, young intellectuals (most of them not being professional musicians).

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<sup>5</sup> For more on the Ukrainian 2010s' music scene sees: Tukova, Iryna. "The Development of Western European Trends in the Kyiv Composition School (2010–2017)." *Lithuanian Musicology*, 2018, 19, pp. 52–61.

Such a situation opened a lot of possibilities for the music critics. It is important to add that at this time online-editions and social networks gradually expanded their influence on large strata of audience, including the ones that music criticism addresses. Respectively, the possibilities of music criticism changed and increased, as the Internet provides many potential readers. Accordingly, it was assumed that the number of musical critics and the depth of their professional evaluation of composers' and performers' activity would increase as well. However, the situation was not so encouraging.

It should be stressed that the history of music criticism in Ukraine has been a subject of interest for musicologists. A growing body of literature has examined the problem in general, including the textbooks, PhD theses, and research papers by Olena Zinkevych, Yuri Chekan, Lidia Melnyk, Olesia Naidiuk, Iryna Sikorska, and others.<sup>6</sup> Still, the period of the 2010s has not been at the centre of researchers' attention. It is necessary to emphasize that such influential monograph as *The Cambridge History of Music Criticism* in the chapter "Music Criticism in the USSR from Asafyev to Cherednichenko" focuses only on Russian music criticism as if the Soviet Union equaled Russia.<sup>7</sup> Such approach underlines, on the one hand, the substitution of the original national cultures and traditions of different republics of the USSR by only one—Russian—cultural tradition that is typical for European and American musicology. On the other hand, many problems of Ukrainian music criticism could be explained with the longtime colonial status of Ukrainian culture. Therefore, studying the situation with music criticism in Ukraine, it is utterly relevant to consider the processes that started since its independence proclamation. The paper by Nana Sharikadze (on the material of Georgian music criticism)<sup>8</sup> is as example of such postcolonial approach to rethinking the history of music criticism.

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<sup>6</sup> Zinkevych, Olena & Chekan, Yuri. *Music Criticism: Theory and Methodology*. Chernivci, Knyhy – XXI, 2007, 423 pp. Zinkevych, Olena. "The Effect of Second Lieutenant Kizhe." *Memory of Vanishing Time. Pages of Music History*, Kyiv, Nora-Print, 2005, pp.12–20. Chekan, Yuri. "Proof and Argumentation in Music Critical Text." *Scientific Herald of Ukrainian National Tchaikovsky Academy of Music*, 2011, 98, pp. 373–386. Chekan, Yuri. "Music Criticism in the Modern Communicative Environment: Change of Format." *Art Notes*, 2011, 20, pp. 18–24. Melnyk, Lidia. *Music Journalistic: Theory, History, Strategies*. Lviv, ZUKC, 2013, 384 pp. Naidiuk, Olesia. *The Processes of Transformation in Genres of Musical Criticism (Based on Material from Ukrainian press, 1990 to 2005)*: PhD Thesis. Kyiv, 2019, 252 pp. Sikorska, Iryna. "Ukrainian Music Criticism in the 1990s: 'Journalistic Bias'." *Materials for Ukrainian Art History*, 2003, 2, pp. 207–211.

<sup>7</sup> Dingle, Christopher (ed.). *The Cambridge History of Music Criticism*. Cambridge University Press, 2019, pp. 571–589.

<sup>8</sup> Sharikadze, Nana. "Georgian Musical Criticism of the Soviet and Post-Soviet Eras." *Lithuanian Musicology*, 2019, 20, pp. 90–100.

Hence, this paper seeks to address the problems that existed in the Ukrainian music criticism during the 2010s, to study the factors that caused them, and to find possible solutions.

### The Main Periodicals

For a long time, the journal *Muzyka* (*Music*, founded in 1923) and newspaper *Kultura i Jyttja* (*Culture and Life*, founded in 1912) were the main printed Ukrainian periodicals that covered premieres, festivals, etc. Since the 1990s, other journals and magazines emerged, for example, the newspapers *Den* (*Day*), *Dzerkalo Tyjdnja* (*Mirror of the week*). However, during the 2010s, online periodicals or electronic versions of the mentioned editions took the lead. Social networks actively contribute to spreading information on music. Newspapers and journals had dedicated pages in the social networks and channels in messengers; authors and readers shared their materials on their personal webpages, etc.<sup>9</sup>

To categorize all the periodical editions (both printed and electronic) that published materials on music criticism, they may be divided in the following groups according to their content:

1) Information editions with a separate section for the cultural news: newspapers *Den* (*Day*), *Dzerkalo tyjdnja* (*Mirror of the week*), on-line edition *LB.ua* (*Left Riverside.ua*), on-line journal *Focus*, Ukrainian internet-edition *Ukrains'ka pravda* (*Ukrainian truth*), journal *Tyzden'.ua* (*Week.ua*), etc.

2) Periodicals about the cultural processes in Ukraine with music being only one of several covered areas: e.g., the on-line journal about contemporary culture *Korydor*, art journal *KOMA*, journal *Krytyka* (*Criticism*), internet-edition *PLATFOR.MA*, etc.

3) Specialized electronic resources about music in general: resource about Ukrainian music *Kyiv Music Labs*, on-line journal *MUSICIAN.ukr*.

4) Specialized editions about the relevant developments in art music: illustrated scientific-popular journal *Muzyka* (*Music*), Ukrainian internet-journal *Muzyka* (*Music*), *Ukrains'ka muzychna gazeta* (*Ukrainian musical newspaper*), journal |A:|, Ukrainian information-educational resource *Moderato.in.ua*.

Obviously, it is impossible to list all the existing editions in this paper, nevertheless, the number of the titles demonstrates both the presence and diversity of information resources influencing very different strata of readers and listeners. It is important to underline that in the sphere of art music independent private music criticism initiatives like Ukrainian information-

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<sup>9</sup> Such tendency is global. See: Dingle, Christopher (ed.). *The Cambridge History of Music Criticism*. Cambridge University Press, 2019, pp. 695–706.

educational resource *Moderato.in.ua* and Ukrainian internet-journal *Muzyka* started to emerge. This fact is indicative of Ukrainian cultural development during the 2010s and proves that there was a tendency to form autonomous critical resources.

### Genres and Methods of Coverage

Information genres were dominant for contemporary art music during the 2010s.

First, we can name announcements and program notes, both brief and extended, based on the press-releases and encyclopaedical data. For example, the festival *Bouquet Kyiv Stage* was held in Kyiv from 16 to 26 of August 2018. It received an information support thorough description of its concept, interviews with its organizers, and coverage of its events in different editions: internet-magazine *Muzyka*<sup>10</sup>, on-line edition *LB.ua*,<sup>11</sup> etc. Similar announcements were published prior to the concerts, providing only general information either about the composers, whose works were performed, or about the performers solely.

Another telling example is the announcement about the concert *Instrumental theatre of Mauricio Kagel* (March 22, 2018). This concert was created in collaboration by the musicians from the *Sed Contra Ensemble* and the actors of the *New theatre in Pechersk* (Kyiv). A very laconic announcement by Ivan Matlaev<sup>12</sup> summarizes encyclopaedic data about the composer and lists the works to be performed. The specifics of the project, the main idea of musicians' and actors' interpretation of Kagel's works remain unknown to the reader. Lyubov Morozova<sup>13</sup> posted similar but longer announcement with the links to Kagel's works on YouTube.

The example of an extended announcement is the text by Lyubov Morozova "*Luci mie traditrici* is the opera by misanthrope"<sup>14</sup> that preceded the premiere of the opera *Luci mie traditrici* by Salvatore Scarrino in Kyiv (February 22, 2018, at the National Opera House of Ukraine, produced by

<sup>10</sup> Paltcevyh, Julija. "Bouquet as a Gift." *Internet-Journal Muzyka*, URL: <http://mus.art.co.ua/bouquet-yak-podarunok/>

<sup>11</sup> Morozova, Lyubov. "11 Days of Music: the Guide to Festival Bouquet Kyiv Stage." *On-line Edition LB.ua*, URL: [https://lb.ua/culture/2018/08/13/404736\\_11\\_dney\\_muziki\\_gid\\_festivalyu.html](https://lb.ua/culture/2018/08/13/404736_11_dney_muziki_gid_festivalyu.html)

<sup>12</sup> Matlaev, Ivan. "Instrumental Theatre of Mauricio Kagel on Kyiv Stage." *Internet-Journal Muzyka*, URL: <http://mus.art.co.ua/instrumentalnyj-teatr-maurisio-kagelya-na-kyjivskij-stseni/>

<sup>13</sup> Morozova, Lyubov. "Instrumental Theatre of Mauricio Kagel." *On-line Edition LB.ua*, URL: [https://lb.ua/blog/lyubov\\_morozova/393301\\_instrumentalnyj-teatr-maurisio.html](https://lb.ua/blog/lyubov_morozova/393301_instrumentalnyj-teatr-maurisio.html)

<sup>14</sup> Morozova, Lyubov. "*Luci Mie Traditrici* is the Opera by Misanthrope." *On-line Edition LB.ua*, URL: [https://lb.ua/culture/2018/02/21/390805\\_moy\\_predatelskiy\\_svet\\_opera.html](https://lb.ua/culture/2018/02/21/390805_moy_predatelskiy_svet_opera.html)

the private concert agency *Ukho*). The announcement provides information about the composer, his creative legacy, and about the performers, outlines the scenography and costumes, and describes the plot of the opera. Morozova prepares the listeners for the future event, attempting to go beyond the genre of announcement and create a review of sorts. That proves to be problematic as everything besides factual data lacks analysis and argumentation.

Description of conductor Luigi Gaggero's interpretation of the opera is just one illustrative example of many: "Interpretation of Luigi Gaggero, the conductor-director, and *Ukho Ensemble* will seriously differ from conventional audio recordings. Listening to any of the many records in the Internet allows us to evaluate these changes. There are at least three CD-released versions of Scarrino's opera. On the basis of the rehearsals, I can say that there is an urgent necessity for the forth one—this interpretation reveals the masterpiece by Scarrino absolutely from the new point of view."<sup>15</sup> The author does not offer any further explanation for this statement. It should be noted that such style is typical to the most of reviews by Ukrainian critics. The value of event or composition is postulated with minimal analysis, the listener must trust the words of critic not giving it a benefit of a doubt, and any differing point of view automatically is considered wrong.

Interview is another favorite genre of Ukrainian music critics. Not dwelling into the special characteristics of this genre, it should be observed that practically all participants of music performances get interviewed: composers, performers, musicologists, etc. One telling example is the interview of the student musicologist with the student composer.<sup>16</sup> It is interesting to compare the composer's answers to the same questions some years apart.

Therefore, various announcements, annotations and interviews are the most popular genres in Ukrainian media; their primary function is providing information, and in the case with the music of 20<sup>th</sup> and 21<sup>st</sup> centuries this is understandable and justifiable. The names of the composers and their creativity are often new for listeners. Thus, such materials both prepare the expectations of the public and shape them. They provide new knowledge but do not present reflections on the event; they do not reveal critics' attitudes to new music or performance. Thus, the axiological function—that is the essence of music criticism—is not present there.

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<sup>15</sup> Morozova, Lyubov. "Luci Mie Traditrici is the Opera by Misanthrope." *On-line Edition LB.ua*, URL: [https://lb.ua/culture/2018/02/21/390805\\_moy\\_predatelskiy\\_svet\\_opera.html](https://lb.ua/culture/2018/02/21/390805_moy_predatelskiy_svet_opera.html)

<sup>16</sup> For example: Nevmerzhytskyi, Stas. "Vasyl Tsanko: It is Enough to Build a Wall Between Music and the Listener." *Internet-Journal Muzyka*, URL: <http://mus.art.co.ua/portrety-molodyh-vasyl-tsanko-dosyt-buduvaty-stinu-mizh-muzykoyu-sluhachem/>



The genre of review was the least used in periodical editions. During the 2010s, there almost never was an instant critical reaction to the premieres. Obviously, there were reviews but published sometime later, when a critic had a chance to carefully consider his or her position, expressing it regarding the possible consequences, etc. It should be stressed that most reviews (with some exceptions) during the 2010s had two main drawbacks.

The first problem was that the authors of the reviews did not use methods of analysis of contemporary art music and its performing with great success. This explains why in its Ukrainian variant the genre diversity of music criticism was limited only to announcements and interviews, why the reviews only describe their authors' impressions from the musical works, and why the analysis of the performances does not go beyond studying the projects' exterior side. Olga Golynska's review of the premiere of the cycle *Luminous chants* for mixed choir by Victoria Poleva is an indicative example of that: "Fifteen parts of large-scale holistic composition that consists of sacral chants flashed through as if in one breath. Refined, ineffable expressive, highly professional performance by choir and soloists under the constant leadership of Mykola Hobdych, head of the choir,<sup>17</sup> made this music amazingly live, organically dynamic and at the same time... heavenly."<sup>18</sup> The main idea of the review was to show the admiration for the composer and performers and with many epithets to underline their prominence. Although, as the review states, the performance was not perfect on the levels of ensembles and intonation, there were many questions from the audience to the visual design of the stage, etc. The composition by Poleva was not in any way original. It is traditional for Ukrainian art music to rethink the liturgical chants, extensively using the elements of the styles of Arvo Part, Valentyn Silvestrov, and Svyatoslav Lunyov. Therefore, in this and similar examples of reviews, the authors describe only their own emotions (certainly, they give positive evaluation of works and performance) making no attempt to substantiate their point of view or prove their position.

The second problem with the reviews was their absolute positivism. Ukrainian musicologists (for example, Olena Zinkevych<sup>19</sup> and Luba Kyjanovska<sup>20</sup>) already drew attention to this fact. Kyjanovska states:

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<sup>17</sup> The cycle was performed by the choir *Kyiv* with Mykola Hobdych conducting.

<sup>18</sup> Golynska, Olga. "Victoria Plevá – Artist-Elf." *Internet-Journal Muzyka*, URL: <http://mus.art.co.ua/viktoriya-polova-mytets-elf/>

<sup>19</sup> Zinkevych, Olena. "The Effect of Second Lieutenant Kizhe." *Memory of Vanishing Time. Pages of Music History*, Kyiv, Nora-Print, 2005, pp. 12–20.

<sup>20</sup> Kyjanovska, Luba. "Music Criticism Today: The Search for Harmony in Universal Chaos." *Ukrainian Information-Educational Resource Moderato.in.ua*, URL: <https://moderato.in.ua/blogs/music-critic-today.html>

“Among these obstacles, first, I would like to note the lack of established ethical principles in relation to critical material... As a rule, our performers and composers react very painfully to any, even the most delicate remarks, interpreting them as an encroachment on the freedom of creativity and their talent. Every critic who writes articles and reviews on the concerts, plays or new works, and who does not use the words ‘genius’, ‘seminal’, ‘for the first time in the history of culture’, inevitably encounters insults and outspoken expressions of displeasure from the heroes of their opuses.”<sup>21</sup>

As a result, even a brief overview of different materials shows that only “geniuses” live and work in Ukraine who do not make any mistakes, do not produce unsuccessful compositions, performances, or unreasoned interpretations. It is very difficult to find a review that gives some negative remarks about the composer’s or performer’s work. Even the bravest authors dared to make only scarce negative commentaries sweetened with compliments and generally positive evaluation. Such is the fragment from the review “Youthful excitement: new music on Kyiv Contemporary Music Days” by Lyubov Morozova where the work of the conductor Miheil Menabde was characterized in the following manner: “Project orchestra ... *Armonia Ludus* despite its constantly changing composition is a very important phenomenon for Kyiv. In the sound jointly produced with the conductor Miheil Menabde there was proper excitement, fascination with the score, and joy of collective music performing. What was lacking was the unity of style. The conductor directed general processes well but did not provide a certain course for his ship, letting musicians float on their own: everybody performed in their personal manner. As a result, instead of harmonious vertical we witnessed a many-voiced horizontal, which also was not bad but without miracles.”<sup>22</sup> The reader may wonder rhetorically: how did the orchestra sound? Was its performance good or bad? Between the lines of the review, the reader realizes that performers probably had some problems with ensemble of different orchestral groups, texture, and dynamic balance, etc. Still, the author neither names these problems explicitly nor characterizes them. Such style of review may be explained by the fact that Morozova tried to be understandable to the wide circle of the readers and avoided specific terminology. However, professional critical skills should be used for substantiating critical remarks and analysis of the

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<sup>21</sup> Kyjanovska, Luba. “Music Criticism Today: The Search for Harmony in Universal Chaos.” *Ukrainian Information-Educational Resource Moderato.in.ua*, URL: <https://moderato.in.ua/blogs/music-critic-today.html>

<sup>22</sup> Morozova, Lyubov. “Youthful Excitement: New Music on Kyiv Contemporary Music Days.” *Ukrainian Internet-Edition Ukrains’ka Pravda*, URL: <https://life.pravda.com.ua/culture/2016/09/29/218471/>

works, even in the case with a general audience. The review by Olena Korchova for the premiere of the opera-ballet *ARK* by Illia Razumejko and Roman Grygoriv<sup>23</sup> exemplifies a combination of different approaches used to prove the critic's point of view and substantiate the value of the project.

Thus, analysis showed that the information component of music criticism in contemporary art music is well-developed. Different announcements regularly appeared in periodical editions and social networks. There were numerous widely discussed interviews with interesting points of view on the development of contemporary art music both in Ukraine and globally. For the musicologists and teachers specializing in contemporary art music and its leading trends, such interviews are necessary professional material. This direction of musical criticism was a valuable support for concerts and festival events. Nevertheless, during the 2010s, reviews and other genres with explicit axiological position of the author remained an open question. Music criticism had been influencing activity neither of composers or performers nor the quality of projects and public opinion, although forming listener's conscious attitude to proposition of this cultural market segment could influence quality of musical constituent of projects. Such situation is caused by a few factors of different levels, including the specifics of education, the place of music criticism in society, and the consequences of the centuries-long colonial status of Ukrainian culture.

### The Problems and Their Causes

At the end of the Soviet era influential Ukrainian musicologist and music critic Olena Zinkevych published the article "The Effect of Second Lieutenant Kizhe,"<sup>24</sup> beginning it with the following passage: "I start from the seemingly paradoxical statement: there is no music criticism in Ukraine! There are separate critical speeches, separate musicologists, who from time to time come up with the poignant articles; but music criticism as a separate sphere of musicology does not exist."<sup>25</sup> She names many reasons for such a radical statement, including the absence of a relevant social status of music criticism, absence of a very profession of a music critic, lack of specialized editions, existence of criticism within the administrative system

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<sup>23</sup> Korchova, Olena. "And the Ark Floats..." *On-line Edition LB.ua*, URL: [https://lb.ua/blog/olena\\_korchova/376271\\_i\\_kovcheg\\_plive.html](https://lb.ua/blog/olena_korchova/376271_i_kovcheg_plive.html)

<sup>24</sup> The name of the article is an intertextual reference to the novel *Second Lieutenant Kije* by Yury Tynyanov.

<sup>25</sup> The article was reprinted. Here is it quoted from: Zinkevych, Olena. "The Effect of Second Lieutenant Kizhe." *Memory of Vanishing Time. Pages of Music History*, Kyiv, Nora-Print, 2005, p. 12.

of the state, etc. Zinkevych indicates that the information genres prevail and overall quality level of reviews is rather low. However, she proposes not only to name the problems, but, most importantly, points at their roots. Zinkevych underlines: “The root cause of this, in principle, is obvious—the general situation in the country (both in repressive and stagnant periods). In this sense, the position of all kinds of art criticism was the same. The current situation echoes those years. The disappearance of criticism meant an absolute victory for the command-and-control system in musical culture and formation of ‘system-like thinking,’ which is a sociological term denoting a psychological equivalent for an authoritarian system. Authoritarian thinking of some, cowardice of others, and conformism of the rest makes an environment, where criticism is not viable.”<sup>26</sup>

It is necessary to add that the problems were rooted not only in the Soviet authoritarian system but also in colonization policy of Russia towards the other countries and nationalities under its power. There was a common belief that everything most interesting, valuable, and progressive was located in Moscow and Leningrad.<sup>27</sup> All the decisions about contacts of Ukrainian composers, performers, and musicologists with European, American etc. colleagues were made in Moscow. The central and most impact journals that published critical materials too, were in Moscow and Leningrad.<sup>28</sup> The list of the facts may be continued; however, it is very important to stress that such underlying causes prevented a rapid emergence and evolution of Ukrainian music criticism as an independent sphere of musicological activity. It took years to overcome all these issues and train a new generation of critics who created new horizontal connections in Ukrainian music scene. In her study of the history of music criticism during the early period of Ukrainian independence (1990–2005) Naidiuk notes: “The state of criticism of this period is characterized by instability. Professional criticism evolved only if the printed periodicals were interested in critical texts. Since printed periodicals are a phenomenon that is extremely vulnerable and affected by any economic and social changes, music criticism has also been vulnerable. However, the widespread opinion about the decline of criticism during this period, or its total non-existence, is not true. On the contrary, self-reflection that follows from several the articles considering the vital problems of criticism, which were authored by the critics themselves, in

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<sup>26</sup> Zinkevych, Olena. “The Effect of Second Lieutenant Kizhe.” *Memory of Vanishing Time. Pages of Music History*, Kyiv, Nora-Print, 2005, pp. 13–14.

<sup>27</sup> Present-day Saint Petersburg.

<sup>28</sup> The proof of such conclusion is the abovementioned chapter from monograph *The Cambridge History of Music Criticism*, where the music criticism in the USSR was illustrated with the activity of only Russian critics.

our view, evidences the maturity of criticism.”<sup>29</sup> Thus, the history of music criticism received very differing assessments from the musicologists. Still, it could be safely stated that during the 2010s the issues named by Zinkevych were there though they were gradually solved.

In Ukraine, during this period, musicological professional activity of a critic still was not a separate and independent sphere. Authors of critical materials were either teachers at different musical colleges and academies writing reviews from time to time or the students of music criticism.<sup>30</sup> Within the frameworks of their study course, it was required to have published announcements, reviews, etc. There was only one person who worked exclusively as a music critic and journalist in the sphere of contemporary art music—Ljubov Morozova. She had authority among composers, performers, managers of different festivals, etc. and authored most of the materials about contemporary art music. And yet her most prominent achievement was being a musicologist and working as a music critic.

In musical society and beyond, there were not many people paying any attention to critical reviews and the issues they raised. It was all the truer since music professionals have long been living in their usual bubble of total approval. Nevertheless, by the end of the 2010s the situation started to change. For instance, there was a critical polemic about contemporary art music compositions in the repertoire of state philharmonics. And going forward, it is very important to stress that in 2021 the programs of state orchestras regularly included contemporary compositions. Five years before that, such a situation was unimaginable, so the critical polemics obviously were effective.

In March 2017, Morozova authored a review on the activities and financing of state orchestras, choirs, etc.<sup>31</sup> In April of the same year, in response to a discussion of the issues and amounts of funding for state institutions, she published an article about private initiatives in the field of art music (four of the six listed companies were dealing with contemporary art music).<sup>32</sup> In May, Stas Nevmerzhytskyi interviewed the director of the National Academic Brass Band and the management of the National

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<sup>29</sup> Naidiuk, Olesia. *The Processes of Transformation in Genres of Musical Criticism (Based on Material from Ukrainian press, 1990 to 2005)*: PhD Thesis. Kyiv, 2019, p. 166.

<sup>30</sup> Since 1989, the Ukrainian National Tchaikovsky Academy of Music students may get a specialization in music criticism.

<sup>31</sup> Morozova, Lyubov. “Musical Conservation: How National Orchestras and Groups Work.” *On-line Edition LB.ua*, URL: [https://lb.ua/culture/2017/03/09/360730\\_muzikalnaya\\_konservatsiya.html](https://lb.ua/culture/2017/03/09/360730_muzikalnaya_konservatsiya.html)

<sup>32</sup> Morozova, Lyubov. “How 6 Non-Governmental Initiatives in the Field of Art Music Survive.” *On-line Edition LB.ua*, URL: [https://lb.ua/culture/2017/04/28/364893\\_vizhivayut\\_6\\_negosudarstvennih.html](https://lb.ua/culture/2017/04/28/364893_vizhivayut_6_negosudarstvennih.html)

Philharmonic of Ukraine. The critic inquired why the state does not fund the concerts where the music by young Ukrainian composers is performed (at the time, the average age of the composers, whose works were performed at the state-funded concerts was over 50 years old).<sup>33</sup> As a result, on May 22, 2018, the project *New Ukrainian Music*, initiated by the National Philharmonic, premiered featuring the works by Ukrainian composers under the age of 35 (Maksym Kolomiets, Maxim Shalygin, Olexiy Retynsky, Vitaliy Kyianytsia, Denys Bocharov).

## Conclusions

Therefore, during the 2010s the foundation was laid for a new period of development of Ukrainian music criticism. The special private musical Internet recourses appeared; a new generation of musicologists, independent from vertical hierarchy connections and Soviet past, emerged; communication with colleagues all over the world expanded knowledge about the main trends of contemporary art music.

A new period in Ukrainian criticism started in 2020, when *The Claquers*,<sup>34</sup> a critical resource about art music in Ukraine and beyond, was founded by the students of the Ukrainian National Academy of Music: Stas Nevmerzhytskyi, Oleksandr Ostrovskyi, Dzvenyslava Safian, and Yelyzaveta Sirenko. The media provides regular reviews of concerts and projects, offers interviews and discussions about different events, podcasts, and games. This new independent initiative is shaping the value and significance of music criticism in Ukrainian music scene.

## Acknowledgments

We thank the Armed Forces of Ukraine for our safety and for the possibility to continue our research in the time of war.

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<sup>33</sup> Nevmerzhytskyi, Stas. "National Ensembles VS. Ukrainian Music: Collaboration or Resistance?" *Kyiv Music Labs*, URL: [http://www.kyivmusiclabs.com/2017/04/vs.html?fbclid=IwAR2b1qrmOrDvTeCEL9MMuQVji\\_T6kkxzPycwFxrj\\_VRmhiQdYIQ5zMH6nwo](http://www.kyivmusiclabs.com/2017/04/vs.html?fbclid=IwAR2b1qrmOrDvTeCEL9MMuQVji_T6kkxzPycwFxrj_VRmhiQdYIQ5zMH6nwo)

<sup>34</sup> *The Claquers*: Official Site, URL: <https://theclaquers.com/en/>

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## WRITTEN SOURCES IN THE REPERTOIRE OF THE CHRISTMAS CAROLS FROM THE TRANSYLVANIAN PLAIN

ZOLTÁN GERGELY<sup>1</sup>

**SUMMARY.** In the structure of the carols from the Transylvanian Plain has survived an old material of tunes and texts. The origin of some song's dates back as far as the 16th century, and from that period to the 19th century the set of songs had been enriched with more and more tunes. In the material collected by the author an important style group is the Variants of the songs from the hymnals. The author argues that even if the written or printed forms still have their role in the learning, remembering, and singing of Christmas songs, the learning of new tunes or the passing of the old ones to the new generation happens by the well-known oral tradition and not with the help of music sheets.

**Keywords:** Christmas songs, Transylvanian Plain, oral tradition.

Zoltán Kodály outlined on several occasions the importance of the comparative research of the melodies from written or published sources and the variants that have been kept in the oral tradition. In his book *The Hungarian Folk Music* he completed a whole chapter on this question: *VII. The Marks of Art Music*, including the first subsection on the folk versions of Gregorian chants and ecclesiastic songs.<sup>2</sup>

In the following I shall quote some ideas of Kodály in this question: "The Hungarian nation, at least a part of it, has been reading and writing for centuries, thus the elements of the forming writing and book culture could

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<sup>2</sup> Kodály, Zoltán. *A magyar népzene (The Hungarian Folk Music)*. The set of music exercises, edited by Lajos Vargyas, 11th edition, Zeneműkiadó, Budapest, 1989. pp. 63–70.



have been included in its original oral culture starting already with the 16<sup>th</sup> century. But in the musical way, not only the Hungarian peasants, but also the whole middle class had been living in illiteracy at the end of the 19<sup>th</sup> century: none could read the notes. (...) The plain song – the reigning, almost exclusive musical activity – had been travelling truly ‘from mouth to mouth’, not through writing, not through notes, only through the ear, old and new altogether. (...) The notes of the hymnals were no exceptions: the people can see these since 1607, but they haven’t been able to learn to read it since, thus the melodies were preserved by oral tradition.”<sup>3</sup>

On the Transylvanian Plain, as well as all over the Hungarian language area, most of the songs related to the folk customs of Christmas are popular songs or are related to these in their character. Musicology defines *popular song*<sup>4</sup> as a term that includes all those songs that are sung together by the community within church practice. A part of these had been organically embedded in the repertoire of different holidays, thus in the practice of Christmas carols, too. Usually the texts deal with religious topics, and most of the melodies can be found in old manuscripts or hymnals. Some of the pieces can date back as early as the 16<sup>th</sup> century, being related to medieval songs and Gregorian chants, and since then, up to the 19<sup>th</sup> century, the repertoire had been continuously extended with more and more new melodies.<sup>5</sup>

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The text of the song (E.g. 1) *Parancsolá az Agusztus császár (Thus Ordered Emperor Augustus)* can be found first in the *Lőcsei Énekeskönyv (The Hymnal from Levoča)* (1635), than together with the melody it appears in the *Eperjesi Graduál (The Gradual from Prešov)*, made between 1635–1650. In the opinion of Kálmán Tóth Csomasz, according to its style and content, the text might have been written earlier.<sup>6</sup> As concerning the melody, due to its origin and style can be included in the popular songs deriving from medieval chants.<sup>7</sup>

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<sup>3</sup> Ibid. p. 9.

<sup>4</sup> Dobszay, László. *A magyar népének I. Tankönyv. (Popular Song. I. Manual.)* (Egyházzenei füzetek, I/15.) MTA-TKI – Liszt Ferenc Zeneművészeti Egyetem (LFZE) Egyházzenei Kutatócsoport – Magyar Egyházzenei Társaság, Budapest, 2006. pp. 7–10. (Abbreviation Dobszay 2006).

<sup>5</sup> This study was published in Hungarian within the volume *Mezőségi kántáló énekek, (Christmas Carols from the Transylvanian Plain)*, Author: Gergely, Zoltán. Hagyományok Háza, Budapest, 2016. ISBN 978-963-7363-89-4.

<sup>6</sup> Csomasz Tóth, Kálmán. *A XVI. század magyar dallamai. (Hungarian Melodies of the 16<sup>th</sup> Century).* Vol. *Régi Magyar Dallamok Tára, I.* Akadémiai Kiadó, Budapest, 1958. type 44/III–IV. (Abbreviation RMDT I.)

<sup>7</sup> Dobszay, László. *A magyar népének I. (Popular Song I).* Veszprémi Egyetemi Kiadó, Veszprém, 1995. p. 59. nr. 1.

One version of the song can be found in the *Kolozsvári Református Énekeskönyv (The Reformed Hymnal from Cluj)*, in the editions from 1744, respectively 1778; however starting with the 1837 edition the hymnals do not include it anymore, so it has survived only in its popular versions, up to our days, demonstrating the preserving power of oral tradition. The first publication of the popular versions comes from Călata Region, from Săvădisla<sup>8</sup>, and it brings the entire melody, in a slowly pulsating rhythm characteristic to popular songs (1a); while the performing style of the version from Fântânița (1b) is parlando; the last line of the melody is missing, therefore the verse becomes three-line, and the originally plagal minor, *A-ending* melody ends on the 5<sup>th</sup> grade, transforming into a *E-ending*.<sup>9</sup> The melody has become a part of the passive repertoire. The theme and the motifs are identical with example 1b.

E.g. 1a/b

*Parancsolá az Agusztus császár (Thus Ordered Emperor Augustus)*

Tordaszentlászló

a) 

b) 

(a) 

(b) 

a) MNT II. 509j; Tordaszentlászló, Kolozs m; gy.Makkai-Nagy, 1939

b) KZA Mg 2941/12; Mezőkőbőllikut, Beszterce-Naszód m., Dózsa György 64, Rigó Ferenc 75.  
gy. Szenik I. - Mann G. 1975.

<sup>8</sup> György, Kerényi (editor). *Jeles napok. (Holidays) Magyar Népzene Tára II. (Archive of Hungarian Folk Music II.)*. Akadémiai Kiadó, Budapest, 1953. pp. 1134–1135. nr. 509. note . (Abbreviation MNT II.)

<sup>9</sup> The list of historical data: Ilona, Szenik. *Adatok néhány karácsonyi kántáló dallamáról. Előadás a KJNT Ünnepek és hétköznapiak. (Contributions to the Melody of a Few Christmas Carols. Presentation at the conference of KJES: Holidays and Everyday Life (Cluj, 16. 05. 1998)*. Manuscript. 1998. nr. 1. and Éva, Péter. *Református gyülekezeti énekek az erdélyi írott és szójhagyományos forrásokban. (Reformed Congregational Songs in the Transylvanian Written and Oral Sources.)*. Kolozsvári Egyetemi Kiadó, Kolozsvár, 2008. pp. 108–109. nr. 46. (Abbreviation Péter 2008); in the latter there are also variants from the Transylvanian Plain and from Călata Region, also in fragments, and with *mi-ending*.

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The 16<sup>th</sup> century song (E.g. 2) *Jer mindnyájan örüljünk (Let Us All Be Merry)* is considered by church music literature as the translation of the Latin song *Iam cantemus odie*. The author of the Latin and Hungarian text is unknown.

On the Hungarian language area this melody's first appearance is in the 1566 (*The Hymnal from Oradea*), and it has been a constant presence within the Reformed church from the end of the 16<sup>th</sup> century and within the Roman Catholic church from the beginning of the 17<sup>th</sup> century. In the Reformed hymnals from Debrecen and Cluj of the 18<sup>th</sup> century the melody is accompanied by several text variants. For unknown reasons the song had been left out of the 19<sup>th</sup> century hymnals, however, it has been coming back as a church song in the second part of the 20<sup>th</sup> century.<sup>10</sup>

Music historian Éva Péter from Cluj – being involved with the research of ecclesiastic songs preserved within folk tradition – includes the example from above in the group of *Melodies Published with Interruption*.<sup>11</sup> From her research we can find out that the song *Úr Istennek szent Fia (Jer mindnyájan örüljünk) (Sacred Son of the Lord (Let Us All Be Merry))* was last published in the 1778 hymnal from Cluj. Even though the song had been missing from the hymnals for more than 200 years, the folk tradition preserved it, as on the Transylvanian Plain and the Călata Region it was incorporated into the Christmas repertoire of the Reformed and the Unitarians. The 1996 hymnal published in Cluj includes this song again, but in practice we can find the old, popular version, which is identical with the variant from the 1778 hymnal. The same thing can be seen during field work collecting.<sup>12</sup>

<sup>10</sup> Papp, Géza. *A XVII. század énekelt dallamai. (Oral Melodies of the 17th Century)*. Vol. *Régi Magyar Dallamok Tára, II*. Akadémiai Kiadó, Budapest, 1970. pp. 322–323. nr. 129., p. 519 (Abbreviation RMDT II.); Szendrei, Janka - Dobszay, László and Rajeczky, Benjamin. *A XVI–XVII. századi dallamok a népi emlékezetben. I–II. (16<sup>th</sup>–17<sup>th</sup> Century Melodies in the Folk Memory)*. Volumes *Régi Magyar Dallamok Tára I–II*. Akadémiai Kiadó, Budapest, 1979. p. 60. nr. I/129 (Abbreviation SZ–D–R I, SZ–D–R II); SZ–D–R II. p. 29. nr. I/129.; Dobszay, László and Szendrei, Janka. *A magyar népdaltípusok katalógusa (stílusok szerint rendezve) (Catalogue of Hungarian Folk Song Types (by Styles) I.) I*. Magyar Tudományos Akadémia Zenetudományi Intézet, Budapest, 1988. III(G) type 178. pp. 526–527. (Abbreviation MNTK I); Dobszay 2006. pp. 110–111. nr. 336.; Volly, István. *Karácsonyi és Mária-énekek (Christmas and Marian Songs)*. Szent István Társulat, Budapest, 1982. pp. 74–75. nr. 50–51., p. 272.; Péter, 2008. pp. 73–74. nr. 16., pp. 109–110. nr. 47.

<sup>11</sup> Péter, 2008. p. 108.

<sup>12</sup> Collecting by Péter, Éva and Kallós, Zoltán. (<http://db.zti.hu/kallos/kallos.asp> (2013. 09. 19.)); see also HAS IF Folk Music Type System: nr. 17.148.0/0.

## E.g. 2

## Úr Istennek szent Fia (Sacred Son of the Lord)

Poco rubato ♩ = cca 40

1. Úr Is - ten - nek szent Fi - a,  
 Szü - le - ték e vi - lág - ra.  
 S el - jött lel - künk bol - dog - sa - gá - ra.

Suatu, Cluj County, Mária Maneszes (Tóth) 88, Anna Kiss (Dezső) 78, Zsófia Nagy (Domokos) 77, coll. by Zoltán Gergely, 2012.

\*

This melody (E.g. 3), originating from the medieval chants, could be found already from the 16<sup>th</sup> century in the German Catholic and Evangelic hymnals, and later on it was taken over by the surrounding Polish, Slovakian and Czech Protestant congregations.<sup>13</sup> Martin Luther's song, *Vom Hoch da komm ich her*, translated into Hungarian as *Mennyből jövök most hozzátok* (*I Shall Come to You from Heaven*) was first published in the *Ráday Graduál* (*Ráday Gradual*) (1596–1607)<sup>14</sup>. The first noting of the melody from the *Eperjesi Graduál* (*The Gradual from Prešov*) (1635) presents the song with the text mentioned above: *Mennyből jövök most hozzátok* (*I Shall Come to You from Heaven*); the starting verse, a well-known piece written by Bálint Triller (1555) from Silesia, called *Az Istennek szent angyala* (*Saint Angel of the Lord*)<sup>15</sup>, was annexed to the melody only later, and that is how it is published by the 18<sup>th</sup> – 21<sup>st</sup> century Reformed, Evangelic and Baptist hymnals. According to László Dobszay the melody has been ignored by the Catholic hymnals from the 18<sup>th</sup> century, but there are some Catholic congregations in

<sup>13</sup> RMDT II. p. 488. note nr. 85.

<sup>14</sup> RMDT II. p. 244. nr. 85.; pp. 488–489. note nr. 85.; Péter 2008. pp. 63–65.

<sup>15</sup> Friedrick, Károly. *A magyar evangélikus templomi ének (XVI–XVIII. század)*. (*Hungarian Evangelic Church Songs (16th–18th Century)*). Garab József könyvnyomdája, Cegléd, Budapest, 1944. p. 84. *Es kam ein Engel, hell un klar*-translation, RMDT II. p. 489. note nr. 85.

Transylvania, where thanks to oral traditions this song is still in use in church practice and in the repertoire of winter folk customs.<sup>16</sup>

The use of this song was not restricted within church walls. In the middle part of Transylvania, especially in the Călata Region and the Transylvanian Plain, the *Az Istennek szent angyala* (*Saint Angel of the Lord*) is present in the basic repertoire of the adult groups involved in the performance of Christmas carols.<sup>17</sup> There are other texts that are paired with this melody as the well-known *Paradicsom szegeletbe* (*In the Corner of Paradise*) type of text, but also other Christmas, New Year's Eve and even profane texts.<sup>18</sup>

The performance differs from village to village: some are leaning towards an ecclesiastic, balanced rhythm, medium tempo and lack of ornamentation (3a), while others prefer a drawling rhythm, a slow tempo and such a rich ornamentation, that it is almost unrecognizable (3b).<sup>19</sup> The informant from Chesău is singing two lines similar to the ending part of the hymnal variant (3a): the third line is different, while the fourth line is in fact a variant of the fourth line from 3a.

### E.g. 3a

#### *Az Istennek szent angyala* (*Saint Angel of the Lord*)

Poco rubato ♩ = 185

Az Is-ten-nek szent an-gyala, Meny-nyek-ből hogy a-lá-szál-la,  
És a pász-to-rok-hoz ju-ta, Né-ki-ek e-kép-pen szó-la.

**Nuşeni, Bistriţa-Năşăud County, Rozália Kiss (Gergely) 63,  
coll. by Zoltán Gergely, 2012.**

<sup>16</sup> About the presence of the song in Evangelic and Baptist hymnals and ad notam see Dobszay, 2006. nr. 215. pp. 77–78.; about the 18<sup>th</sup> – 20<sup>th</sup> century appearance in the Transylvanian Reformed hymnals see Péter, 2008. p. 150.

<sup>17</sup> Péter, 2008. pp. 102–105. Another 15 variants can also be found in the Kallós online collections: <http://db.zti.hu/kallos/kallos.asp> (2013. 09. 19.)

<sup>18</sup> HAS IF Folk Music Type System: nr. 18.117.0/1.

<sup>19</sup> SZ–D–R I. nr. 58. \*II/85, SZ–D–R II. nr. 25. II/85.; Volly, István. *Karácsonyi és Mária-énekek* (*Christmas and Marian Songs*). Szent István Társulat, Budapest, 1982. nr. 94–95., pp. 102–103., pp. 289–290. The American Protestants sing it also in 6/8, while in the Transylvanian Christmas carols is sung also in 5/8.

*Az Istennek szent anyala (Saint Angel of the Lord)*

Quasi giusto ♩ = cca. 47

1. S az Is - ten - nek — szent — an - gya - la,  
S meny - nyé - bö! — hogy — a - lá - szál - la.

2. És a pásztorokhoz juta,  
Nékiek eképpen szóla:

**Chesău, Cluj County, Erzs Horváth (Kicsi) 74, coll. by Zoltán Gergely, 2012.**

\*

The text of the Christmas carol (E.g. 4) of Imre Pécseli Király (1585?–1641)<sup>20</sup> is already included in the 17<sup>th</sup> century *Várdi énekeskönyv (Hymnal from Oradea)*, but it also appears in the latter Reformed and Evangelic hymnals.<sup>21</sup> This melody, bearing the specificities of the 16<sup>th</sup> century chronicle and church song style, despite the fact that it appeared a century later, it has become very popular. It has been republished ever since the first appearance of the 1744 hymnal from Cluj.<sup>22</sup>

With some difference in melody and text, the song can be found at the Protestant and Catholic congregations as well: the Baptist hymnal includes the version from Debrecen, while Catholic hymnal introduced it much later, following the popular practice, and producing some minor changes in the text. The Evangelic hymnal, although it refers to the 1744 hymnal from Cluj, it presents the melody variant used by the Catholics, but with a rewritten text. The Reformed hymnals from Cluj have been republishing the version from 1744: the distinguishing aspect of the melody is the opening fifth, which has been taken over by the popular practice as well.

<sup>20</sup> RMKT XVII/2. nr. 15. pp. 33–35., pp. 279–280.

<sup>21</sup> RMDT II. nr. 319.

<sup>22</sup> See Péter, 2008. Table 219. *Krisztus Urunknak áldott születésén*, nr. 154.



The function of the song has been changing during time: it has survived as a church song, a part of the Christmas carol or as a New Year's Eve chant.<sup>23</sup>

The traditional character of the melody is supported not only by its Dorian mode, but also by the 5+6, 5+6, 5+6, 5 syllabic Sapphic medieval way of composition, well-known all over Europe, whose metrical structure is reflected also in the rhythm of the melody.<sup>24</sup>

The seven-verse biblical text sums up the story of the birth of Jesus, the fulfilment of the prophecy, the gratefulness and joy of mankind, the release from our sins and our saving – in one word the essence, the sense of Christian faith.

**E.g. 4a**

*Krisztus Urunknak (At the Birth of Our Lord Jesus)*

$\text{♩} = 40$

Krisz-tus U-runknak, Ál-dott szü-le-té-sén, An-gya-li ver-set,

Mond-junk szent ün-ne-pén. Mely Bet-le-hemnek, me-ze-jé-ben ré-gen

Zen-gett e-kép-pen.

**Buza, Cluj County., Mária Eke (Simon) 78, Ilus Czégér (Marha) 67,  
coll. by Zoltán Gergely, 2012.**

<sup>23</sup> About its hymnal variants and characteristics see Dobszay, 2006. nr. 454. p. 185.; SZ–D–R I. nr. II/319., pp. 214–215.; SZ–D–R II. nr. II/319. p. 95.

<sup>24</sup> Péter, 2008. p. 88. nr. 32., pp. 105–106. nr. 42.

*Krisztus Urunknak (At the Birth of Our Lord Jesus)*

Quasi giusto  $\text{♩} = \text{cca } 36$

I. Krisz-tus U-runk-nak ál-dott szü-le-té-sén,  
An-gya-li ver-set mond-junk szent ün-ne-pén,  
Mely Bet-le-hem-ne-ek me-ze-jé-be ré-gen, zen-gett ez kép-pen.

Vaida-Cărnăraș, Cluj County., József Kenderesi 71,  
coll. by Zoltán Gergely, 2011.

\*

Included in the group of medieval chants<sup>25</sup>, well-known all over the Hungarian language area, the *Csordapásztorok* (E.g. 5) (*Shepherds*)<sup>26</sup> Christmas song was first documented in the 17<sup>th</sup> century<sup>27</sup> (5a), but the stylistic specificities of the melody, respectively the textual motifs refer – according to specialists – to medieval origins. Its popularity is due to the fact that it has been continuously republished in the Catholic hymnals, and it has remained a part of church and popular practice as well even today. It cannot be found in the Reformed church repertoire, neither in the handwritten collections, it has been never published, however – due to oral tradition – it has become an organic part of the Christmas repertoire of the Reformed communities of Transylvania.<sup>28</sup>

According to István Volly, this 17 verse, dialogue-like, dramatic song is in fact the text of the oldest Hungarian Bethlehem play.<sup>29</sup> The function of the *Csordapásztorok* (*Shepherds*) has changed during time. It has survived

<sup>25</sup> MNTK I. 500. type III(G)/151 ; HAS IF Folk Music Type System: nr. 16.221.0/1-3

<sup>26</sup> Dobszay, László. *A magyar népének I. (Popular Song. I.)*. Veszprémi Egyetemi Kiadó, Veszprém, 1995. pp. 113–115.

<sup>27</sup> CC. 1651, see: RMDT II. 203. nr. 1., pp. 425–431.

<sup>28</sup> Péter, 2008. p. 113.

<sup>29</sup> Volly, István. *Karácsonyi és Mária-énekek (Christmas and Marian Songs)*. Szent István Társulat, Budapest, 1982. pp. 256–262., nr. 19–22 notes.

in public knowledge as a congregational song, respectively a part of the Bethlehem play with different greeting text adaptations.<sup>30</sup>

According to the more than 200 appearances, the folk music experts have defined three subtypes within the Hungarian language area: ‘the major hexachord from Transdanubia’, ‘the Phrygian from the Great Hungarian Plain’, which is the oldest and the most widely spread version, and the ‘Dorian from Transylvania’,<sup>31</sup> which gains its originality from the repeating of the last line of the verse and of the melody. Thus the variants of the *Csordapásztorok* (*Shepherds*) can be distinguished geographically; the archive material, the specific literature and the variants from the sources show an identical melody image, but the differences between the intervals result different tones.

The ABCC<sub>k</sub> structured, VII (4) 4 1 cadency, Phrygian example (5b) differs from the others due to the performance. The informant from Suatu sings this song with the ornamentation specific to this settlement, in a slow rubato. In Uriu, at the Christmas festivity from the church the children’s singing was accompanied by a synthesizer (5c). At the melody sections the ending note was always repeated, so it resulted in a six line ABBCBC. The Phrygian hexachord example from Chesău (5d) is incomplete, its melody resulted from the repeating of the ending.

The major hexachord versions from Sic and Sănmărtin (5e, 5f) differ from the examples from above not only by their tone, but also in their structure: with the repeating of the fourth line they have become a five line version.

E.g. 5a

*Csorda Pásztorok* (*Shepherds*)

CC (1651)=RMDT II.1.

RMDT II. 203. nr. 1.

<sup>30</sup> Other text variants: HAS IF Folk Music Type System nr.: 16.221.0/1–3.

<sup>31</sup> MNTK I. p. 501.; SZ–D–R I. nr. II/1, pp. 101–105.; SZ–D–R II. nr. II/1, pp. 49–50.; Dobszay, László. *Magyar zenetörténet* (*Hungarian Musical History*). Gondolat Könyvkiadó, Budapest, 1984. p. 391, pp. 398–399.

E.g. 5b

*Csordapásztoroknak (Shepherds)*

Poco rubato ♩ = cca 123

1. Csor-da-pász-to-rok - nak, Csor-dát ő-riz-ze - tek,  
 Éj - jel a me-zó - be, Nap-pal az er-dó - be.

The score is written on two staves in G minor (three flats) and 4/4 time. The first staff contains the first two phrases of the melody. The second staff continues the melody with a triplet of eighth notes and a fermata over the final note.

Suatu, Cluj County, Mária Maneszes (Tóth) 87, coll. by Zoltán Gergely, 2011.

E.g. 5c

*Csordapásztorok (Shepherds)*

♩ = 80

1) \_\_\_\_\_  
 1. Csor - da - pász - to - rok, Mi - dőn Bet - le - hem - be,  
 Csor - dát ő - riz - nek, Éj - jel a me - ző - ben.

The score is written on two staves in G minor (three flats) and 2/4 time. The first staff contains the first two phrases of the melody. The second staff continues the melody with a repeat sign and a fermata over the final note.

1) A szakasz elején a gyermekek bizonytalanul intonálnak.

Uriu, Bistrița-Năsăud County, Group, coll. by Zoltán Gergely, 2011.

E.g. 5d

*Csordapásztoroknak (Shepherds)*

Giusto ♩ = 44

1. Csor-da - pász - to - rok - nak, mi - dőn Bet - le - hem - be,  
 Csor - dát ő - ri - zé - nek, éj - jel a me - ző - be.

The score is written on one staff in G minor (three flats) and 2/4 time. It features a triplet of eighth notes in the second phrase.

Chesău, Cluj County, Mihály Földvári 76, coll. by Zoltán Gergely, 2012.

## E.g. 5e

*Csordapásztorok (Shepherds)*

Giusto ♩ = 53

1) Csor - da - pász - to - rok, Mi - dőn Bet - le - hem - be,

Csor - dát ő - riz - nek, Éj - jel a me - ző - be.

**Sic, Cluj County, Rózsi Tamás (Kertész) 63, Klára Zsoldos 76,  
coll. by Zoltán Gergely, 2012.**

## E.g. 5f

*Csordapásztorok (Shepherds)*

Giusto ♩ = 86

1) Csor - da - pász - to - rok, Mi - dőn Bet - le - hem - be,

Csor - dát ő - riz - nek, Éj - jel a me - ző - be.

**Sânărtin, Cluj County, Mária Vincze (Miklósi) 89,  
coll. by Zoltán Gergely, 2012.**

\*

In the melody of E.g. 6, we can recognize one of the most popular psalms of French composer Louis Bourgeois (1510–1561); while the text of Théodore de Bèze (1519–1605) – written based on the Psalm 42 – was translated into Hungarian by Albert Szenci Molnár (1574–1633), and since 1651<sup>32</sup> it has been continuously republished within Catholic and Protestant

<sup>32</sup> CC. 1651. RMDT II.

hymnals with the text *Mint a szép (híves) hűvös patakra (As to the Wonderful Cold Stream)*.<sup>33</sup>

Congregational singing has been adapting the “ad notam” practice from the beginnings. Thus in the hymnals we can find several examples of melodies which have been accompanied by different texts. According to church music specialist Éva Péter, the melody of Psalm 42 has no less than 9 “ad notam” appearance in the 1923 Reformed hymnal from Cluj, respectively 7 in the 1996 edition of the hymnal.<sup>34</sup> As a result of the different text usage these songs could have played other roles too besides church songs. For example, reformed pastor István Szentés – born at Suceagu, Cluj County, serving in Nuşfalău between 1816–1829 – was the author of the text *A próféták elhallgattak (The Prophets Became Silent)*, by which this melody has become a part of the Christmas repertoire of the Reformed congregation of Unguraş<sup>35</sup>. According to the local informant, this used to be the “big carol” of the adults and the married people. Whoever was singing something else, was warned.<sup>36</sup>

The evenly quarter-pumping song, performed in an ecclesiastic manner, has a text about the completion of the prophecy about the birth of Jesus Christ, according to the Bible. Literature notes that even some profane verses were associated to this song in Transdanubia.<sup>37</sup>

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<sup>33</sup>See Dobszay, 2006. p. 132–133. type 353. For the appearance of the melody in the Catholic, Evangelic, Reformed and Baptist hymnals see op. cit. p. 132.

<sup>34</sup>Péter, 2008. p. 12.

<sup>35</sup>Unguraş was not the only place where the song has become a part of the Christmas repertoire. See Volly, István. *Karácsonyi és Mária-énekek (Christmas and Marian Songs)*. Szent István Társulat, Budapest, 1982. p. 222. nr. 252, pp. 356–357. (data from Chidea); Keszeg, Vilmos. *Történetek és történetmondás Detrehemtelepen. (Stories and Storytelling at Tritenii-Colonie)*. Erdélyi Múzeum-Egyesület, Kolozsvár, 2012. p. 173 (data from Tritenii-Colonie).

<sup>36</sup>Gergely, Zoltán. *Mezőségi kántáló énekek (Christmas Carols from the Transylvanian Plain)*. Hagyományok Háza, Budapest, 2016. Appendix I. Interview 4.: *As there is the other one, At the Blessed Birth of Our Lord Jesus. And if the lads were not singing The Prophets, as this one is a little bit harder to sing, people already warned them: What is it? You know only Our Lord Jesus?*

<sup>37</sup>See: Sz–D–R I. p. 236–237. nr. F5; Sz–D–R II. p. 107. nr. F5; See MNTK I. pp. 846–847. type IV(F)/396. (popular variants).

*A próféták elhallgattak (The Prophets Became Silent)*

$\text{♩} = 53$

A pró - fé - ták el - hall - gat - tak, Krisz - tus a test - ben el - jött.  
 A - ki - ről nyil - ván szó - lot - tak az í - rá - sok e - ze - lőtt.  
 Min - den bé - tel - je - se - dett, A - mint meg - í - gér - te - tett,  
 Az Is - ten - től - még kez - det - ben, Ós - zü - le - ink - nek É - den - be.

**Unguraş, Cluj County, András (Bandi) Kerekes 72,  
 coll. by Zoltán Gergely, 2011.**

\*

The world-famous Jesus-song *Wie schön leuchtet der Morgenstern* – adapted also by J. S. Bach – is one of the most popular pieces of the German choir repertoire. The text and the melody of the song (E.g. 7) were written by German pastor Philip Nicolai (1556–1608) in 1599 in Frankfurt am Main, and it was published in his book called *Frewden-Spiegel dess ewigen Lebens (The Joy of the Mirror of Eternal Life)*.<sup>38</sup>

The song became known within the Hungarian language area quite late. Its first apparition is in the 1696 Evangelic hymnal, with the starting line *Tündöklő hajnali csillag (Shining Morning Star)*, while the latter editions include it with the text *Szép tündöklő hajnalcsillag (Beautiful Shining Morning Star)*. It also appears in the 1743 collection of György Maróthi and the 1764 collection of Albert Szenci Molnár, but with a text adapted to Christmas: *Szívünk vígsággal ma bétölt (Today Our Heart is Filled with Joy)*.<sup>39</sup>

<sup>38</sup>[http://www.hymnsandcarolsofchristmas.com/Hymns\\_and\\_Carols/Biographies/philipp\\_nicolai.htm](http://www.hymnsandcarolsofchristmas.com/Hymns_and_Carols/Biographies/philipp_nicolai.htm) (2013. 09. 19.); Péter, 2008. pp. 69–71. nr. 13., p. 107. nr. 45.

<sup>39</sup> Péter, 2008. p. 70.; Volly, István. *Karácsonyi és Mária-énekek (Christmas and Marian Songs)*. Szent István Társulat, Budapest, 1982. pp. 335–336. note nr. 276.

Starting with 1774 the song is a constant presence in the Reformed hymnals, however – with casual text adaptations – it can be also found in the Catholic, Evangelic and Baptist hymnals.<sup>40</sup> The authors of the Hungarian texts are unknown.

On the Transylvanian Plain this song was present not only within the Christmas mass, but in many villages on Christmas night the adults and the married people used to greet their neighbours and relatives together, in a festive, evenly pulsing performance, with the text *Szívünk vígsággal* (*Our Hearts with Joy*).

The AABC structure melody is composed of three big phrases and one short ending, therefore the two A phrases are 23-syllabic, with the following structure of motifs: A=a+b+c (8+8+7 syllables); the B phrase includes four smaller units: B=d+e+e+f (4+4+4+4 syllables), while the 8-syllable C line sums up the ending motifs of the previous phrases.<sup>41</sup>

E.g. 7

*Szívünk vígsággal* (*Our Hearts with Joy*)

$\text{♩} = 45$



Szi-vünk víg-ság-gal ma bé-tölt, Mert i-gé-ret sze-rint fel-kött,  
 Is-ten fe-lök szá-má-ra. Az i-gaz-ság fé-nyes nap-ja,  
 Új szö-vet-ség fel-kent pap-ja, El-jött kit sok szent vá-ra.  
 Csil-log vil-log, már fenn ra-gyog mint a lát-nok lát-ta ré-gen,  
 Fény-lik mint szép nap az é-gen.

**Malin, Bistrița-Năsăud County, János Muzsi 81, coll. by Zoltán Gergely, 2012.**

<sup>40</sup> Dobszay, 2006. pp. 147–148. nr. 376.; Péter, 2008. Appendix 1. p. 157.

<sup>41</sup> *ibidem*, p. 70. nr. 13.



## Conclusions

The presented songs from the hymnals have their own local oral sources and starting with the 16<sup>th</sup> century they have been published in Catholic or Protestant hymnals. One part of the melodies has undergone major changes in the popular practice in most of the villages. The songs (E.g. 3a) *Az Istennek szent anyyala (Saint Angel of the Lord)*, (E.g. 4a) *Krisztus Urunknak (At the Birth of Our Lord Jesus)*, (E.g. 6) *A próféták elhallgattak (The Prophets Became Silent)*, (E.g. 7) *Szívünk vígsággal (Our Hearts with Joy)*, similar to the church practice, are performed in an even, medium tempo, while at Chesău (E.g. 3b) *Az Istennek szent anyyala (Saint Angel of the Lord)*, at Vaida-Cămăraş the (E.g. 4b) *Krisztus Urunknak (At the Birth of Our Lord Jesus)* and at Suatu the (E.g. 5b) *Úr Istennek szent Fia (Sacred Son of the Lord)* are performed in a relatively slow rhythm, with a rich ornamentation. The (E.g. 5) *Csordapásztorok (Shepherds)*, which is one of the most popular Christmas carols of the Hungarian language area, has kept only partially its form from the printed hymnals, as many of its variants were created in popular practice. The song (E.g. 1) *Parancsolá az Augusztus császár (Thus Ordered Emperor Augustus)*, last recorded in 1997 by ethnographers, I could not find in the visited villages of the Transylvanian Plain, although it was included in my questionnaire.

During fieldwork, at the recordings, several of my informants have used the hymnals, as it was a helping tool especially at evoking the longer texts and songs. But it was obvious to me during the interviews and even after, that my informants learned the melodies first of all after the ear. Written or published sources might still have their importance even in our days in learning, evoking, and performing the Christmas carols, but learning new melodies or transmitting the older ones to younger generations still happens through oral tradition and not by the notes.

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## THE CIRCULATION OF A MELODIC TYPE OF SCHOLARLY CAROL FROM THE LAND OF THE FORESTERS, HUNEDOARA<sup>1</sup>

ALINA-LUCIA STAN<sup>2</sup>

**SUMMARY.** The religious carol or with scholarly influence is a musical typological category that is less addressed in the specialized music literature, especially entering the area of interest of religious music. Due to this provenance and a relatively recent evolution in time (only a few hundred years), we find a distinct melodicity compared to the authentic Romanian carol. Melodic variants identified mainly in the Land of the Foresters, Hunedoara, circulate in southern Transylvania on religious carol texts, being collected in the field more than 100 years ago (Bartók, 1913). By the number of variations, we realize that it is a very beloved song, easy to remember, which closes the cycle of the Winter Holidays (Epiphany). The present research aims to identify the melodic variants of this scholarly carol, as well as, most importantly, its spread within other folk genres: old-style songs and dance songs.

**Keywords:** Land of the Foresters, Hunedoara, scholarly carol

Last winter, in December 2021, the most recent field research in this area was published: *Muzică vocală tradițională din Ținutul Pădurenilor, Hunedoara (Traditional vocal music from the Land of the Foresters)*<sup>3</sup>, research carried out by teachers from Cluj Ioan Bocșa and Alina Stan. The

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<sup>1</sup> The paper was presented, in an initial form, with the title: *The circulation of melodic types from Epiphany carols*, at the International Symposium, Musicology Section, The Faculty of Orthodox Theology of the „Babeș-Bolyai” University Cluj-Napoca, November 1st, 2021.

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<sup>3</sup> Ioan Bocșa, Alina Stan, *Muzică vocală tradițională din Ținutul Pădurenilor, Hunedoara (Traditional vocal music from the Land of the Foresters)*, Editura MediaMusica, Cluj-Napoca, 2021.



musical material, which includes almost 600 vocal and instrumental songs, completes and offers a comparative analytical perspective compared to the previous field research carried out by Béla Bartók (1913-1914) and the Bucharest team coordinated by Emilia Comișel (1946- 1961). In all the stages, researchers were impressed by the complexity, variety, beauty of the music of this area and, last but not least, by the almost unchanged preservation and perpetuation over time of some melodic typologies from various genres: funeral ritual songs, wedding ritual songs, carols and old-style songs.

Of all these, in the present study, we want to focus on the repertoire of carols because it is the genre best represented in the Land of the Foresters. The testimony stands in the 194 carols published in our research, 147 carols collected by Corneliu Bogariu in the 80s and published in the volume *Colinde românești (Romanian Carols)*<sup>4</sup>, 23 carols published in *Antologia folclorică din Ținutul Pădurenilor, Hunedoara (Folk anthology from the Land of the Foresters, Hunedoara)*<sup>5</sup> by Emilia Comișel and 30 carols published in the volume *Melodien der rumänischen Colinde (Weihnachtslieder) (Melodies of the Romanian colinde)*<sup>6</sup> of Béla Bartók. Like ritual songs, the repertoire of carols has great resistance over time; in recent research we have identified the same melodic types from Bartók's collection of more than 100 years ago. In a study<sup>7</sup> published four years ago, we demonstrated the stability over time of a melodic type of authentic carol, the young bachelor's carol. Last but not least, it is significant that the caroling custom is still practiced in the area. The organization and manner of carrying out the custom are common to the other areas of Transylvania. The researcher Rusalin Ișfănoni, in his extensive monograph<sup>8</sup> of the area, described in detail all the practices related to Christmas.

The carols from the Land of the Foresters structurally belong to the categories of authentic carols (secular texts), satirical carols and carols with scholarly influence (religious texts). Even if until now our research area has covered the authentic carol (in the doctoral thesis *Limbajul muzical al colindelor din Transilvania (The musical language of carols in Transilvania)*),

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<sup>4</sup> Ioan Bocșa, *Colinde românești (Romanian carols)*, vol. I and II, Editura MediaMusica, Cluj-Napoca, 2003.

<sup>5</sup> Emilia Comișel, *Antologie folclorică din Ținutul Pădurenilor (Hunedoara) (Folk Antology from the Land of the Foresters (Hunedoara))*, Editura Muzicală, Bucharest, 1959.

<sup>6</sup> Béla Bartók, *Melodien der rumänischen Colinde (Weihnachtslieder)*, Universal Edition, Wien, 1935.

<sup>7</sup> Alina Stan, *Ținutul Pădurenilor după 100 de ani - stabilitate și variabilitate a unui tip melodic de colindă, (The Land of the Foresters after 100 years – stability and variation of a melodic type)*, Brăul Journal, no. 7, Cluj-Napoca, December 2018.

<sup>8</sup> Rusalin Ișfănoni, *Pădurenii Hunedoarei (The Foresters of Hunedoara)*, Editura Mirabilis, Bucharest, 2006.

among these carols, several variants with a very beautiful melodic line (PAD 160, PAD 137, PAD 435) and which, from a literary point of view, present religious themes, have caught our attention:

- *Aghiosul, Aghios*: Baptism of our Lord Jesus Christ;
- *Iar și iară să cântăm*: carol of giving thanks.

Regarding the religious themes, Ileana Szenik states that: "most of them circulate in the repertoire of adults, being sung on the occasion of caroling; some of them are attached to authentically popular carol tunes, which also convey secular texts (possibly the chorus is replaced by one more appropriate to the content), and others are sung to scholarly or foreign tunes"<sup>9</sup>. Next, we are explained what scholarly provenance means through the strophic organization of the content of ideas, the lack of chorus or specific choruses, and last but not least, the narration of some biblical scenes. In the same agreement are also those affirmed by Emilia Comișel: "The religious carols have a more recent origin and are influenced by the apocryphal books"<sup>10</sup>.

The broadest literary typological classification of carols was made by Monica Brătulescu, in the work *Colinda românească (The Romanian Colinda)*, where we find the theme presented above: "no. 173 - Baptism. Jesus is baptized by Saint John (angels, Mother of God, Saint Friday, Saint Sunday, carried on the horns of oxen, carried by doves) in three rivers of milk, wine, myrrh (in Jordan, in a well)"<sup>11</sup>. The theme is supported by hundreds of variations.

More recently, the religious carols, respectively the literary themes, were extensively researched, analyzed and classified musically by Dan Alexandru Streza, professor and theologian from Sibiu, who defended his doctoral thesis in 2019, currently being published, *Colindele religioase din Transilvania - Particularități muzicale, poetice și teologice (Religious carols from Transylvania - Musical, poetic and theological peculiarities)*.

From a musical point of view, Ileana Szenik developed the most comprehensive musical typological classification system of carols, based on the identification of the general profile of the melody, respectively of the cadences. The system was implemented on a huge material, over 7,000 variants from the Transylvania area, over the course of decades. Correlating these carols from Pădureni (the Land of the Foresters) with the

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<sup>9</sup> Ileana Szenik, *Folclor. Modul de Studiu pentru Studii Universitare prin Învățământ la Distanță (Folklore. Study Module for University Distance Learning)*, Editura MediaMusica, Cluj-Napoca, 2010, pp. 145-146.

<sup>10</sup> Emilia Comișel, *Folclor muzical (Musical Folklore)*, Editura Didactică și Pedagogică, Bucharest, 1967, p. 187.

<sup>11</sup> Monica Brătulescu, *Colinda românească, The Romanian Colinda (Winter-Solstice Songs)*, Editura Minerva, Bucharest, 1981, p. 290.

melodic variants in the collection *Colinda în Transilvania - Catalog tipologic muzical (Traditional carol in Transylvania – Musical typological catalogue)*<sup>12</sup>, we identified their typological affiliation within Supergroup VII - Carols with scholarly influence, Group E, melodic type 1. This group of carols is different from all the others due to the fact that: "The melodies belonging to other genres, come from proper song types..."<sup>13</sup>, but without any particular bibliographic reference. About the musical characteristics of this type, Ileana Szenik noted the following: "All are performed in minor scales and have an octave or above octave pitch. Type 1 (no. 260) is a variant of some proper songs in which the general descending profile is closely related to the architectural principle of the repetition of the lower fifth. In variants no. 260a-c only elements of the fifth repetition are found; the cadential relationship and motifs of lines 2 and 4 are reflected in the architectural scheme ABCB<sub>5v</sub>."<sup>14</sup>

The same idea, of the origin of these carols from proper song melodies, is also indicated in the folklore course of Gheorghe Oprea and Larisa Agapie, where the new style of carols is defined "under the influence of other genres, especially the song, of religious or worship music"<sup>15</sup>.

The first step in the elaboration of this study was the identification of all the variants of this melodic type published in the specialized literature, starting from the table published in the *Typological catalogue*, being updated with the latest research carried out in the field in the Apuseni Mountains and the Land of the Foresters, and the carols from the Archives of the Institute of Folklor Cluj could not be retrieved with identification number and title:

Table 1

County	Author/Title of collection	Number and title of the carol
Alba	Ioan Bocşa, <i>Colinde româneşti</i> (Romanian carols)	nr. 1475 Şi-ncă, şi-ncă să cântăm
		nr. 1477 Sus, boieri, nu mai dormiți
		nr. 1478 Asară pe l-asfințit
	Ioan Bocşa, <i>Muzică vocală tradițională din Munții Apuseni</i> (Traditional vocal music from the Apuseni Mountains)	nr. 475 Şi-ncă bine să cântăm
		nr. 476 Iar şi iar să colindăm
		nr. 477 Şi-ncă, şi-ncă să cântăm
		nr. 478 Iar şi iar să colindăm
		nr. 479 Iar şi iar să colindăm

<sup>12</sup> Ileana Szenik, Ioan Bocşa, *Colinda în Transilvania – Catalog tipologic muzical (Carols in Transylvania – Musical typological Catalogue)*, vol. I and II, Editura Qual Media, Cluj-Napoca, 2011.

<sup>13</sup> Idem, vol. II, p. 241.

<sup>14</sup> Ibidem.

<sup>15</sup> Gheorghe Oprea, Larisa Agapie, *Folclor muzical românesc (Romanian Musical Folklore)*, Editura Didactică și Pedagogică, Bucharest, 1983, p. 180.

THE CIRCULATION OF A MELODIC TYPE OF SCHOLARLY CAROL...

County	Author/Title of collection	Number and title of the carol
		nr. 480 Maria se preumbla
		nr. 280 Aghios, aghios
Hunedoara	Béla Bartók, <i>Colinde (Carols)</i>	nr. 120 Iar și iară să cântăm
		nr. 1472 Iară încă să cântăm
	Ioan Bocșa, <i>Colinde românești (Romanian carols)</i>	nr. 1473 Iară încă să cântăm
		nr. 1474 Ce sară-i d-aiastă sară
		nr. 1476 Dinaintea cestor curți
		nr. 1479 Dimineața lui Crăciun
		nr. 1480 Împărat te întristează
		Ioan Bocșa, Alina Stan <i>Muzică vocală tradițională din Ținutul Pădurenilor, Hunedoara (Traditional vocal music from the Land of the Foresters, Hunedoara)</i>
	nr. 352 Iar și iară să cântăm	
	nr. 354 Dimineața lui Crăciun	
Maramureș	Pamfil Bilțiu, Gheorghe Pop, <i>Colinde din județul Maramureș (Carols from Maramures County)</i>	nr. 445 La fântâna ce cu nalbă
		nr. 447 Răsărit-o nucu-n iarbă
		nr. 450 În grădina ce cu nalbă
	Ileana Szenik, Ioan Bocșa, <i>Catalog tipologic muzical (Musical typological catalogue)</i>	nr. 260a Aghiosu-i Aghios
		nr. 260c În grădina ce cu nalbă
Sălaj	Ioan Bocșa, <i>Muzică vocală tradițională din Sălaj (Vocal traditional music from Salaj)</i>	nr. 697 În grădina cea cu nalbă
Transilvania	George Breazul, <i>Colinde (Carols)</i>	nr. 284 Aghios, Aghios

**Variants of the first melodic type, the spreading aria**

As the table elaborated above can be statistically interpreted, the circulation of variants of this melodic type is identified in areas spreading from Southern Transylvania (Hunedoara, Alba, Brașov) to the northern part, the area of Sălaj and Maramureș. Numerically, the melodic type is supported by 27 variations. To begin with, we offer as an example a variant picked by us from the village of Cerișor, from Vinca Cosana, who is currently 89 years old and is a living memory of her village and beyond. We have collected over 40 songs from her, from different folklore genres, and this autumn she received the distinction of Living Human Treasure:



## E.g. 1

Cerișor, HD

Vinca Cosana, 84

„a lu' Chici”

$\text{♩} = 176$

păi, A - ġi - o - sul, A - ġi - os, (♩)

A - ġi - o - sul, A - ġi - os,

Tre - cuġ naș - te - reă luġ Cris - tos,

Tre - cuġ naș - te - reă luġ Cris - tos. #̄

Var. 1)  
str. 2

**PAD 160** Cul. Bocșa I., Stan A., 2017, Tr. Stan A.

păi, Aġiosul, Aġios,	: La Ĵordan să alergăm, :
Aġiosul, Aġios,	: Mînuġe mar'e să vedem. :
Trecuġ nașterea luġ Cristos,	pi, : La Ĵordan, la râu frumos, :
Trecuġ nașterea luġ Cristos.	: C-acolo vine Hristos, :
	: Apele să le sfințască :
Veniġ cu toġ să ȃ-adunăm,	: Șġ pe noġ să ne stropească. :
Veniġ cu toġ să ȃ-adunăm,	păi, : Din pustiu locuitor, :
Viflaimul să-l lăsăm,	: Prorocu Ioan Botezător. :
Viflaimul să-l lăsăm,	
păi, : Ĵar Isus cân ġl zăreșce, :	păi, : Ĵeu ġnșerc, da' nu cuceț :
: Ĵġ cęamă și-ġ porunșeșce: :	: Șġ nu pot să Cę boceț, :
păi, : – Vġno, Ĵuaġe, și cutezază :	: Că ġeu mi-s ġarbă și țărână :
: Șġ đegrabă Mă bocezază! :	: Șġ-m tremură a meă mână, :
păi, : – Ĵeu am veġnit az la Cġine, :	: Tu ġeșt'ġ foc cę mistuġești, :
: Tu șeri boceț đġ la miġe? :	: Care șġ munțġ-ġ topești. :

**Ioan Bocșa, Alina Stan, Muzică vocală tradițională din Ținutul Pădurenilor, Hunedoara (Traditional vocal music from the Land of the Foresters, Hunedoara), nr. 35**

Here we present the same carol, musically and literary identical, identified in George Breazul's collection of carols. The author classified this carol in category VIII - Epiphany, and a sidenote indicates the region - Transylvania (according to Sabin V. Drăgoi)<sup>16</sup>. Due to the identical similarities, we consider it possible to belong also to the Land of the Foresters:

E.g. 2

Potrivit

1. A - ghi - os, - A - ghi - os, - Tre - cu -  
Na - ŝte - rea lui Cri - stos, Ve - ni ŝi, fra ŝi, sã ne scu -  
lãm, - Vi - tle - e - mul sã - lã - sãm.

2.—La Iordan sã alergãm,  
Minune mare sã vedem,  
La Iordan, râul frumos,  
Acolo vine Cristos,

3.—Apele sã le sfințeascã,  
Pe noi sã ne ispășeascã;  
Al pustiului locuitor,  
Sfântul Ioan Botezãtor,

4.—Mai 'nainte se gãtește,  
Pocãința o vestește,  
Vrea pe to ŝi sã-i ispășeascã  
Și cu apã sã-i stropescã;

5.—Sã-i boteze în troiță,  
'N pravoslavnicã credință.  
Iarã când sosi Cristos,  
Iordanul s'a întors.

6.—Înapoi fugea cu pripã,  
Dar Prorocul sta cu fricã;  
Prorocul se jeluște  
Și cãtre Cristos grãiește:

7.—„Eu vreau botez dela Tine,  
Și Tu vii acum la mine.  
Eu tare mã nspãimãntez  
Și nu ŝtiu sã Te botez.

8.—Cã sunt iarbã și țãrãnã  
Și tremurã a mea mãnã.  
Tu ești foc ce mistuești,  
Care și munții-i topești”.

9.—Cristos lui Ioan îi grãit:  
„Vino, nu te îndoii,  
Vino, darã, ci cuteazã  
Și cu apã mã boteazã”.

10.—Atunci prorocul venind  
Și de fricã tremurând,  
Înima tare-i-se strãnse  
Și de Domnul se atinse.

11.—Atunci cerul s'a deschis,  
Duhul din cer pogorând,  
Glas din cer s'a auzit:  
„Tu ești Fiul meu iubit!”.

12.—Frumos prasníc a trecut,  
În carele Te-ai nãscut.  
Acesta-i mai luminat,  
În care Te-ai botezat.

13.—Atunci inger vestitor,  
Acu' înainte mergãtor,  
Acolo steaua vestește,  
Aici Ion mãrturisește.

14.—Și de-acum pãnã'n vecie,  
Mila Domnului sã fie!  
Și botezul lui Cristos  
Sã ne fie de folos.

George Breazul, *Colinde*, nr. 284

<sup>16</sup> George Breazul, *Colinde (Carols)*, Editura Fundației Culturale Române, Bucharest, 1993, p. 495.

Following the series of variants of this melodic type, 40 years ago, Rusalin Ișfănoni collected the same melody from his native village Dăbâca, from the Land of the Foresters (PAD 435), but with the text *Dimineața lui Crăciun* (*Christmas morning*), which falls thematically into the category of religious carols, apocryphal - subcategory "Baptism gifts"<sup>17</sup>. The only difference from the previous versions is the presence, within the stanza, of a religious refrain:

*Amin, Doamne, slavă Ție,  
Mila Domnului să fie!  
(Amen, we praise you, our Lord,  
Show us Your mercy!)*

From a musical point of view, these carols are in minor state, developed in an Aeolic/Doric mode due to the mobility of the 6th step, C, C sharp; the general melodic profile is descending; the rhythm differs: the first variant presents rhythmic structures specific to the giusto syllabic bichron, and the others unfold in the distributive-divisional rhythmic system, with dotted rhythm; the form is AABC, the final cadence being on the first step.

Although, as far as we can see, we have identified identical variants collected decades apart, capturing the evolution of melodic variants within the string of melodic type is a process worth going through.

The following variants of the researched type keep the general descending melodic profile, the minor state and the final cadence on the first step, the changes occurring at the level of rhythm and form. We bring as an example a carol collected by us from the village of Cerbăl, in 2017, in which the melodic line and the profile of the cadences are preserved, and the changes appear at the level of the rhythmic structures - being in distributive-divisional, with dotted values and in form, which became ABCC<sub>k</sub>:

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<sup>17</sup> Ioan Bocșa, *Colinde românești (Romanian carols)*, vol. II, Editura MediaMusica, Cluj-Napoca, 2003, p. 534.

E.g. 3

Cerbăl, HD  
Costa Petru, 72

♩ = 74

Iar și ia - ră să cân - tă - mu,  
Iar și ia - ră să cân - tă - mu,  
Și bi - ne să lă - u - dă - mu,  
Și bi - ne să lă - u - dăm.

**PAD 137** *Cul. Bocșa I., Stan A., 2017, Tr: Stan A.*

**Ioan Bocșa, Alina Stan, *Muzică vocală tradițională din Ținutul Pădurenilor, Hunedoara, nr. 352***

Researching Béla Bartók's carol collection, we discovered this carol, with an almost identical melodic and literary form, also collected from the village of Cerbăl, more than a hundred years ago, in July 1913:

E.g. 4

♩ = 118

F. 920.b, Ciărbăl (Hunedoara), *Varile Costa (50), Josif Costa (42)* XII.1913.

T. giusto, ♩ = 118

70. Iar și ia - ră să cân - tă - mu Și pă Dom - nu să lău - dă - mu,  
De i - ni - mă căl - du - roa - ră, De i - ni - mă căl - du - roas?

2. str. 3. str. Var.

Var. Drăg. 280.

## 70.

(Ciărbăl, Mel. 120.)

<p>Ȫar ŝi Ȫară ŝă cântăm(u)          Ŝi pã Domnu ŝă lãudãm(u)          [Ŝi frumos ŝă re rugãm(u)          Acestora mari boierĩ          5. Ŝi-alui Hristos vistuierĩ,]</p>	<p>Wieder und wieder sollen wir singen          Und den Herrgott loben          [Und schön wollen wir bitten          Diese großen Bojaren,          5. Christi Schatzkammerer,]</p>
<p style="text-align: center;">  I.     II.  </p> <p>[:D'e inĩmã cãlduroasã :  -roas',</p> <p>[:Ñe bãga 'n curte frumoasã : </p> <p>[:'Mpodobitã cu obroase<sup>1</sup> : </p> <p>[:Cu icoaň' mãi luminoase : </p> <p>10. Ȫar ŝi Ȫară ŝă cântãm          Ŝi pã Domnu ŝă lãudãm</p>	<p>[:Aus warmen Herzen : </p> <p>[:Nahmen sie uns in den schönen Hof          herein : </p> <p>[:Ausgeschmückt mit schönen          Tüchern : </p> <p>[:Und hellen Heiligenbildern : </p> <p>10. Wieder und wieder sollen wir singen          Und den Herrgott loben.</p>
<p>Ŝi frumos ŝă ñe rugãm          Acestora mari boierĩ,          Cã frumos cã ñe-o cinstit          15. Cũ-on florinți<sup>2</sup> doĩ d'e d-argint</p>	<p>Und schön wollen wir bitten          Diese großen Bojaren,          Denn wohl haben sie uns beehrt          15. Mit ein-zwei Silberforints.</p>

<sup>1</sup> = mãsãrițe (< abrosz, ung.). <sup>2</sup> = fiorini (< forint, ung.).

**Béla Bartók, *Melodien der rumänischen Colinde (Weihnachtslieder)*  
 (Melodies of the Romanian carols), no. 120**

This subtype is supported by the melodic variants from Hunedoara and Alba.

Continuing this research, we consider the fact that in some areas of Transylvania this melodic type, sung on lyrical texts, has been identified as of particular interest. This is the situation of carols from Maramureș and Sãlaj presented in the table of variants. We will be able to observe the fact that on this melody, i.e. melodic type 1, from Group E, within the scholarly carols, in the northern part of Transylvania the text is *În grãdina ce cu nalbã* (*In the garden with the mallow*), a lyrical text of alienation. Due to the fact that the final rhythmic values are elongated, the whole rhythmic structure thus becomes rubatized and its interpretation leads to a song, not a carol. In Pamfil Bilțiu's volume, we also find the following note on carol no. 450: „They are sung to old women who were left by their children”:

E.g. 5

450

Ilieș Luiza, 58  
Asuaju de Sus, 1981

Moderato  
♩ = 82

În gră - di - na cè, cu nal - bă, În gră - di - na cè, cu nal - bă,  
Ră - să - ri - t-o nu - cu'n iar - bă, Ră - să - ri - t-o nu - cu'n iar - bă,

În grădina cè, cu nalbă,  
Răsărit-o nucu'n iarbă,  
Da-n vârșu' nucului,  
Cântă-și puiu' cucului.  
Mai în jos, pă la trupină,  
Cânt-o pasăre streină.  
Mere cucu' și o-ntreabă:  
-Ce te cânt', pasăre dragă?  
-Da io cum nu m-oi cânta?  
Cavui tri rânduri de pui  
Și-amu nu-s a nimărui.

-Puiț', pușorii mei!  
Când aț' fost voi mitei,  
Io-am zburat pă arătură  
Și v-am strâns sămânătură  
Și v-am dat la tăț' în gură.  
Și-amu dac-am bătrănit,  
Clonțu' mi s-o bătucit,  
Penile s-o zbuidușit,  
Și-amu-s gata de perit,  
Numa- popa n-o vinit,  
Nici diacu' n-o sosât.

"Să corinda la babe, care-s rămasă și-o avut copii și le-o lăsat"

Pamfil Bîlțiu, Gheorghe Gh. Pop, Colinde din județul Maramureș  
(Carols from Maramureș County), no. 450

We also present the variant from the Sălaj area:

E.g. 6

697. În grădina cea cu nalbă

Nadiș, Cehu Silvaniei, SJ  
Vaida Ana, 64

♩ = 60

În gră - di - na cea cu nal - bă, În gră - di - na cea cu nal - bă,  
Ră - să - ri - t-o-un nuc în iar - bă, Ră - să - ri - t-o-un nuc în iar - bă.

Var. 1)  
str. 2 în cont.

S3085 Cul. Bocșa I., studenți, 2007; Tr. Popa C.

Ioan Bocșa, Muzică vocală tradițională din Sălaj  
(Traditional vocal music from Sălaj County), no. 697

As we remember, the purpose of the present research is not necessarily to identify the source of these carols, but rather the melodic correspondences from other folklore genres and possibly an evolution over time.

Finding this carol with lyrical text in the area of Maramureş and Sălaj, we were convinced that there must also be other songs with the same musical characteristics, but which rightfully belong to the general repertoire. Intuition led us to the Land of the Foresters, where we found this song in Emilia Comișel's *Anthology*, which we can see shows the same melodic features, the same descending profile of the melodic lines, only the rhythm is completely rubatized, framed in the free rhythmic system:

E.g. 7

NU ȘTIU, DOAMNE, CE-OI AJUNGE

Mgt. 114 b. Com. *Sohodol* — Hunedoara.  
Inf. *Oprinescu Paraschiva*, 38 ani.  
1951.

Rubato ♩ = 117

Tempo giusto ♩ = 186

**Emilia Comișel, *Antologie folclorică din Ținutul Pădurenilor, Hunedoara (Folk anthology from the Land of the Foresters, Hunedoara)*, no. 101**

On the other hand, we have identified another melodic correspondence of this melodic type within a totally different folk genre. It is a song from the repertoire of prof.dr. Ioan Bocsa *Nu văd pe mândra de ieri (I haven't seen my love since yesterday)*, which is a dance song from the Alba area. The melodic line is kept almost unchanged, the rhythm is dynamized, framed in the distributive-divisional rhythmic system and dance tempo (very fast):

## E.g. 8

♩ = 138

hăi, Nu văd pe mân - dra de ieri,  
 Par - că o tre - cut tri veri, măi,  
 Nu văd pe mân-dra de-a - sa - ră, Ai, ta, tai, ta, măi,  
 Par - că o tre - cut o va - ră, Ai, ta, ta, ta.

**Singer Ioan Bocșa, musical transcription Alina Stan**

Even if we are dealing with carols with scholarly influence, mostly religious texts, developed in a very well-established ritual-functional framework, this musical analytical path helps us to better understand the possible influences and interferences among the folklore genres. Thus, the present exposition comes to clarify and complete what Ileana Szenik said, namely the fact that these carols come from melodic types of proper songs and dance songs, found, in our case, in Maramureș, Sălaj, Alba and the Land of the Foresters.

*Translated from Romanian by Roxana Paula Huza*

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## ORGANS IN TRANSYLVANIA – PART 2. TRANSYLVANIAN ORGANS DURING THE 19TH CENTURY

NOÉMI MIKLÓS<sup>1</sup>

**SUMMARY.** The following study is the second chapter of a series, which is intended to shed light on the development of the Transylvanian organ landscape throughout the centuries. It offers information regarding the organs and organ builders of the early romantic period up to the turn of the 20th century, when pneumatic and electro pneumatic organs have started to take over.

**Keywords:** Transylvania, organ, romantic period, organ builders, stops, restoration.

During recent decades, local researchers have devoted their time and effort to create an accurate inventory of Transylvanian organs. Several books and internet databases have seen the light of day, which are of great help for organ builders and organist alike. These researches have shed light on the fact that Transylvania had been up to date with the mainstream organ building techniques and styles from the very beginning. Even if the majority of the instruments were small and offered limited possibilities to their users, they were nonetheless valuable and, in most cases, very well built and enduring. In their books, researchers like Dávid István<sup>2</sup>, Erich Türk<sup>3</sup> and Hermann Binder<sup>4</sup> have even uncovered the authors of several instruments

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<sup>2</sup> Dávid, István, *Műemlék orgonák Erdélyben (Monument Organs in Transylvania)*, Editura Polis Balassi, Cluj Napoca, Budapest, 1996

<sup>3</sup> Türk, Erich, *Die Orgellandschaft dreier Nordsiebenbürgischer Landkreise: Cluj, Sălaj und Bistrița-Năsăud (The Organ Landscape of Three Transylvanian Counties: Cluj, Sălaj and Bistrița-Năsăud)*, Erdélyi Múzeum Egyesület, Kolozsvár, 2014

<sup>4</sup> Binder, Hermann, *Orgeln in Siebenbürgen (Organs in Transylvania)*, Gehann Musik Verlag, Kludenbach, 2000



which until recently were of unknown origins. They have also shed light on the work of lesser-known local organ builders who have not only constructed many instruments in different remote locations but have also carried out maintenance and restoration work. The newest addition to the list of treatises regarding Transylvanian organ building is the first volume of three edited by Pál Enyedi and Attila Márk<sup>5</sup>, which offers detailed descriptions regarding the organs of the Unitarian Church in the Háromszék-Felsőfehérvári and Székelyudvarhely regions. This first volume will be completed by another two volumes to be edited soon. The work in question sheds light on the lesser-known work of organ builders from the Székler region.

As shown in the previous chapter, the information transfer between Transylvania and the rest of Europe took place with a certain amount of delay. During the centuries, organ builders from Transylvania travelled to the western parts of Europe, to get acquainted with the latest techniques in organ building. Also, during the 17th and 18th centuries, organ builders from the region of Upper Hungary (today part of Slovakia) have settled down in the southern parts of Transylvania, which were mostly inhabited by the Saxons. The expertise of these organ builders had eventually contributed to the spreading of high-quality instruments throughout Transylvania.

During the early romantic period, Transylvanian organ builders have continued to build mechanical organs with slider chests, which from the technical point of view, are the most reliable instruments even today. Still, most of the instruments built were relatively small, with one or two manuals and 12-14 stops, and were first suitable for playing church music. Of course, during those days, it was not accustomed to use the organ for other purposes. Another factor which contributed to the spreading of smaller organs was the fact that the congregations did not have the funds necessary to build instruments with three or four manuals and tens of different stops. Their main purpose was to purchase instruments which were not too expensive, were suitable for church music, were easy to maintain and long lasting.

The first organ builder whose instruments present early romantic features was Samuel Joseph Maetz (1760-1826). According to Hermann Binder, in the beginning Maetz was an apprentice of Johannes Hahn, after which he had travelled abroad to perfect his organ building skills<sup>6</sup>. The instruments built by him are larger than most of the instruments built during the second part of the 18th century. Almost all of them have two manuals

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<sup>5</sup> Pál Enyedi and Attila Márk, *A Magyar unitárius egyház orgonái. A Háromszék-Felsőfehérvári és a Székelyudvarhelyi egyházkör (Organs of the Hungarian Unitarian Church. The organs of the Háromszék-Felsőfehérvári, and Székelyudvarhely Regions)*, Liszt Ferenc Zeneművészeti Egyetem Egyházzenei Kutatócsoportja, Budapest, 2021

<sup>6</sup> Binder, Hermann, in: *Orgeln in Siebenbürgen*, p. 87-88

and an 8' Principal basis. The overall sound of his instruments is soft, and the romantic stops like Gamba, Salicional, Violino, Traversflöte contribute to their particularly pleasant sound.

A typical instrument of Maetz is the one built for the evangelical church in Hoghilag in 1819, which had been moved to the Gheorghe Dima Academy of Music in Cluj in 1994, after a two-year restoration work (Image no. 1). This instrument has two manuals and pedals, and an 8' Principal basis. The stoplist is the following:

Manual I C-f3:

Bourdon 16', Principal 8', Gedeckt 8', Octave 4', Flauta 4', Quinte 2 2/3, Superoctave 2', Hohlfloete 2', Mixtura 3-5 fach, Trompete 8' (bas/discant)

Manual II C-f3:

Traversflöte 8', Octave 4', Gamba 4', Gemshorn 2', Krummhorn 8' (bas/discant)

Pedals C-d1:

Subbass 16', Cello 8', Principal 4', Basson 16'

Pedalkoppel/Manualkoppel/Tremulant

**Image 1**



**Prospect of the Samuel Joseph Maetz organ at the Gheorghe Dima Music Academy in Cluj<sup>7</sup>**

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<sup>7</sup> <http://orgeldatei.evangel.ro/organ/view/472>

The reed stops are divided on both manuals into *bas* and *discant*, which makes it possible to play a solo line either with the left or the right hand, accompanied by another combination of stops. The sound of the full organ is not too harsh, since the *Mixtur* stop is not very high pitched. The organ is particularly suitable for playing early romantic works by Mendelssohn, Rheinberger or Schumann, but it is also appropriate for playing baroque music. This is because stylistically the Maetz organs are transition instruments between the baroque and early romantic organ building styles. Regarding the strength and quality of sound, there is a significant difference between the two manuals, which makes it difficult to obtain proper terraced dynamics. Whilst the first manual provides a bright plenum, the second manual has a smoother sound. The *Krummhorn* is a reminiscence of the baroque style, which makes it possible to play beautiful solo lines. Generally, the organ is in a very good condition<sup>8</sup>, and it is used for teaching, and during organ and chamber music concerts.

Samuel Joseph Maetz had built many instruments in the area of Cluj, one of which was particularly interesting. The organ of the Unitarian church of Cluj, which had been the very first instrument to be built in a Unitarian church in Transylvania<sup>9</sup>, had a twin case, a construction form which is atypical for Maetz organs<sup>10</sup>. This construction form had later on influenced several organ builders from the Szekler region, who had built many instruments of this kind<sup>11</sup>.

Although not in all cases, Maetz organs are typically recognisable by a signature element, which consists of a single pipe set on both sides of the organ case, as seen on the picture below (Image no. 2).

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<sup>8</sup> The latest restoration works had been carried out by the COT company from Hărman, in 2009.

<sup>9</sup> Enyedi, Pál and Márk, Attila, in: *A Magyar unitárius egyház orgonái. A Háromszék-Felsőfehéri és a Székelyudvarhelyi egyházkör (Organs of the Hungarian Unitarian Church. The organs of the Háromszék-Felsőfehér, and Székelyudvarhely Regions)*, page 45.

<sup>10</sup> Today only the front of the Metz organ exists, behind it there is a pneumatic organ built by Ferenc Szeidl in 1930.

<sup>11</sup> Türk, Erich, in: *Aufschwung des Klausenburger Musiklebens in der ersten Hälfte des 19. Jahrhunderts*, in: *Studia Universitatis Babeş-Bolyai, Theologia Reformata Transylvanica*, 64/2 (2019), page 117-118.

**Image 2**



**Signature side pipe of the Maetz organ at the Calvaria Church in Cluj<sup>12</sup>**

Maetz's craftsmanship was inherited by his two sons, Friedrich Wilhelm and Wilhelm Samuel, who had carried on building organs with the same techniques and of similar quality.

A very important event took place between the years 1836-1839, when German organ builder Carl August Buchholz<sup>13</sup> from Berlin (1796-1884) had built the four manual organ of the Black Church in Braşov (Image no. 3). Since most of the Transylvanian organs were positive organs or three manual organs at best, this instrument was an exception to the rule. The event attracted many local builders, who wanted to participate in the building process of this monumental organ.

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<sup>12</sup> <http://orgeldatei.evangel.ro/organ/view/397>

<sup>13</sup> Carl August Buchholz was one of the most important German organ builders of the first half of the 19th century. He had built mechanical organs with slider chests and wedge shaped sliders, and introduced several technical innovations, such as the swell box and Barker levers.

As previously mentioned, the organ of the Black Church has four manuals and pedals, and is equipped with rudimentary swell pedals, which must be fixed when closed. The organ has the following stoplist:

Manual I - C–g3 (Hauptmanual):

Principal 16', Quintatön 16', Principal 8', Viola da Gamba 8', Rohrflöte 8', Gemshorn 8', Nasard 5 1/3', Octave 4', Waldflöte 4', Spitzflöte 4',  
Quinte 2 2/3', Superoctava 2', Cimbels 3 fach, Scharff 5 fach, Cornett 5 fach

Manual II - C–g3 (Oberwerk):

Bourdon 16', Principal 8', Salicional 8', Hohlflöte 8', Gedackt 8',  
Quintatön 8', Octava 4', Fugara 4', Rohrflöte 4', Nasard 2 2/3',  
Superoctava 2', Mixtur 5 fach', Hautbois 8'

Manual III - C–g3 (Rohrwerk):

Fagott 16', Rohrflöte 8', Vox angelica 8', Trompete 8',  
Clarinette 8, Principal 4'.

Manual IV - C–g3 (Unterwerk):

Salicional 16', Principal 8', Flauto traverso 8', Viola da gamba 8', Gedackt 8',  
Octava 4', Flauto dolce 4', Viola d'amore 4', Gemshorn 2 2/3',  
Decimaquinta 2', Progr. harmonica 3-5 fach.

Pedals C–f1:

Principal 32', Principal 16', Untersatz 32', Subbass 16', Violone 16',  
Principal 8', Gemshorn 8', Violone 8', Bassflöte 8', Nasard 10 2/3',  
Quinte 5 1/3', Octava 4', Mixtur 4 fach, Contraposaune 32', Posaune 16',  
Trompete 8', Cornetta 4'

Couplers: I/II, IV/III, III/II, III/P

Swell pedals for the third and fourth manuals.

**Image 3**



**The Buchholz organ of the Black Church in Braşov<sup>14</sup>**

As shown in the stoplist above, all the manuals are provided with a 16' stop, whilst the pedals are equipped with no less than three 32' stops, and in addition, the Nasard 10 2/3 combined with a 16' stop can recreate an acoustic 32' stop. The organ is also provided with a *Progressio harmonica* 3-5 fach<sup>15</sup> stop, which was commonly found in romantic organs built across Germany during the 19th century. Except for the third manual, which is equipped almost exclusively with solo stops, all the other manuals are provided with 8', 4' and 2' Principal stops and a lot of Mixture stops, which makes it possible to achieve a very smooth crescendo and decrescendo just by changing manuals. However, the arrangement of the

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<sup>14</sup> <http://orgeldatei.evangel.ro/organ/view/1230>

<sup>15</sup> The *Progressio harmonica* is a mixture stop in which the ranks increase in number as the notes progress from bass to treble. Its invention is linked to the name of Georg Joseph Vogler (1749-1814) and its outspread is attributed to the work of Carl August Buchholz.



manuals is not very satisfying, since they are not arranged in a logical order, beginning with the Great organ as the lowest manual. Instead, the lower manuals are actually the Unterwerk and the Rohrwerk manuals, whilst the Hauptmanual and the Oberwerk are placed on top. This makes it especially uncomfortable to play on the instrument.

The organ is particularly suitable for playing German romantic music, for example works by Liszt, Mendelssohn, Reger, Brahms, Ritter, etc. Thanks to the many 8 foot stops and solo stops like the Hautbois 8', the Trompete 8' and the Clarinette 8', one can also perform French romantic music, but with certain shortcomings due to the lack of proper swell boxes. However, to obtain a stylistically appropriate performance, one must get very well acquainted with the instrument, and explore the endless possibilities of stop combinations for a long time.

The Buchholz organ of the Black Church had been restored once in 1966 by Carl Einschenk, followed by another general restoration process in 2001 by Ferdinand Stemmer and Barbara Dutli. The organ is in a very good condition, and it is used during religious services and in concerts. A very successful concert season with the title Organ Nights is organized during the summer months between June and September, with concert organists invited from all over the world.

As previously mentioned, many local organ builders have taken part in the construction process of the Buchholz organ. Such was the case of Carl Schneider (1817-1875) and Heinrich Maywald (1800-1853), whose name can be found on the largest pipe of the instrument. Both organ builders have opened their own organ building shops in the city of Braşov, from where they have provided high quality instruments for many churches throughout Transylvania.

One of the most important organs built by Heinrich Maywald is in the Piarist Church of Cluj. The disposition of the instrument built in 1849 was designed based on the conceptions of Ruzitska György<sup>16</sup>, organist and conductor at the Piarist church during that time. The organ is a mechanical, two manual instrument with the following stoplist:

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<sup>16</sup> Ruzitska György (1786-1869) was a highly respected personality in Cluj. He was the director of the Music Conservatory; he organised many cultural events and was asked to offer expert advice during the construction and restoration process of many organs in Cluj.

Manual I C-f3:

Principalino 8', Gyengén fődött 8' (Soft stopped flute), Prestant 4', Csúcsfuvola 4' (Flute)

Manual II C-f3:

Quintatön 16', Principal 8', Fődött 8' (Stopped flute), Salicional 8', Oktava 4', Csőfuvola 4' (Rohrflöte), Zergekürt 4' (Gemshorn), Quint 2 2/3', Superoctav 2', Mixtur 4 sor 1 1/3'

Pedals C-c1:

Harsona 16' (Posaune), Subbass 16', Violonbass 16', Octavbass 8', Csello 8' (Cello)

The organ has two cases, the right-side case containing the pipework for the first manual, while the left side case contains the pipework for the second manual and the pedals. The instrument has a coupler for the manuals, and no coupler for the pedals. As a result, when the Posaune is not in use, the sound of the pedals is relatively weak in comparison with the strength of the first manual plenum. The sound of the full organ is not too bright; however one can obtain very pleasant stop combinations for the interpretation of slow movements, especially with the Salicional. The key action of the organ is rather hard, especially if the manuals are coupled, which makes it difficult to play works which require the execution of fast passages and strain the hands of the player for a long time.

The organ works<sup>17</sup> composed by Ruzitska György in the early romantic style are particularly suitable for this instrument, but one can also play early romantic music which doesn't require a very large instrument. The organ is in a very good condition as it has been restored in 2013 by the COT company from Hărman. Since then it is used in concerts and church services.

Beside the organ of the Piarist church, Maywald had built another organ for the Evangelical Church in Cluj, which in 1913 had been moved to the Reformed Theological Institute. However, this instrument is smaller than the one in the Piarist church, and the pipework of two of its pedal stops have been removed when the moving process took place, allegedly due to lack of space at its new location<sup>18</sup>.

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<sup>17</sup> Ruzitska György had dedicated the following works to the organ: *7 Fuga, Fantaisie o Prelude, Prelude pathétique, Prelude, Fughetta, Introduction et Fughe, Troisième Fantaisie pour l'orgue avec Pedal, Adagio samt fugierten Nachspiele nach L. van Beethoven's 27-ten Werke.*

<sup>18</sup> Dávid István, in: *Műemlék orgonák Erdélyben*, p. 164

As a descendant of a family of organ builders and musicians, Carl Schneider (1817-1875) continued the tradition established by his father, Petrus Gottlieb Schneider. From his shop in Braşov, he had provided many churches with organs considered to be some of the best examples of 19th century Transylvanian organ building. Most of his organs have been built with one or two manuals and pedals, but sadly most of them are in a very poor condition, or even unplayable.

An exception is the organ from Agnita, with two manuals and pedals, built in 1850. The instrument presents many similarities with the Buchholz organ from Braşov. The organ front and the stop knobs have an almost identical appearance (Image no. 4).

With its 25 stops, the instruments disposition also presents many similarities with the Buchholz organ in Braşov. The stoplist is the following:

Manual I C-f3:

Bourdon 8', Principal 8', Viola di Gamba 8', Gedackt 4', Octav 4', Spitzflöt 4', Flauto 4', Quinta 2 2/3', Superoctav 2', Mixtur 4f, Cymbel 3f, Trompete 8'

Manual II C-f3:

Praestant 8', Piffaro 8', Flauto traverso 8', Octav 4', Rohrflöte 4', Fugara 4', Superoctav 2', Scharff 5f

Pedals C-c1:

Violon 16', Violon 8', Quinta 5 1/3', Octav 4', Posaune 16'  
Pedalkoppel, Manualkoppel

It is interesting to see, that just like Buchholz, Schneider had endeavoured to obtain balance within the stop palette of the two manuals, as well as between them. If we observe the two manuals separately, we can establish that both could function as separate organs. Just like in case of the Buchholz organ, the possibility of creating a smooth crescendo and decrescendo by changing manuals, or even terraced dynamics, makes this instrument suitable for romantic and baroque repertoire alike.

**Image 4**



**The Carl Schneider organ in the Evangelical church of Agnita<sup>19</sup>**

Another similar, but smaller instrument built by Schneider is the one found in the Church on the hill in Sighișoara, which is in a very good condition and well-liked by local organists. The instrument built in 1858 has one manual and pedals, and the following stoplist:

Manual C-g3:

Bourdon 16', Principal 8', Gedackt 8', Octave 4', Flauto 4', Fugara 4',  
Quint 2 2/3', Waldflöte 2', Mixtur 4f

Pedals C-d1:

Subbass 16'  
Pedalkoppel

Although the instrument is relatively small, its disposition is very balanced, which makes it suitable for baroque music and romantic music as well.

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<sup>19</sup> <http://orgeldatei.evangel.ro/organ/view/1003>

The Viennese organ builder Carl Hesse (1808-1882) had also built approximately fifteen instruments in Transylvania. Some of these were smaller instruments, whilst others were rather large two manual organs, such as the one built in 1869 in the evangelical church of Biertan. It has a mechanical tracker action and the following disposition:

Manual I C-f3:

Bourdon 16', Principal 8', Hohlflöte 8', Salicional 8', Oktave 4', Flauto 4', Flauto 2 2/3', Superoktav 2', Waldflöte 2', Quinte 1 1/3', Oktavin 1', Quinte 2/3', Trompete 8'

Manual II C-f3:

Principal 8', Flauto bass 8', Flauto diskant 8', Viola 8', Unda maris 8', Oktave 4', Fugara 4', Flauto 4', Violini 2', Fagott 16'

Pedals C-c1:

Violon 16', Subbass 16', Principalbass 8', Cello 8', Oktavbass 4', Posaune 16'

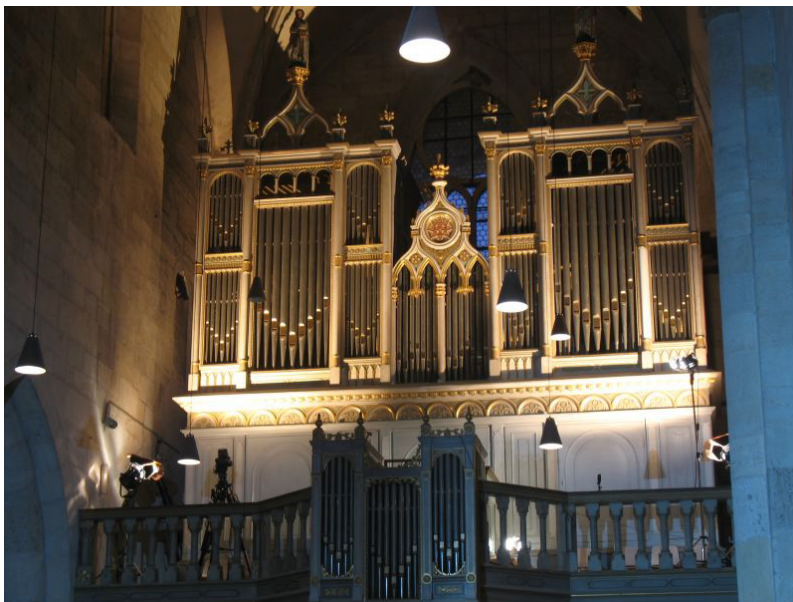
Couplers: OW/HW, HW/Ped.

The disposition of this instrument reminds one of the Italian organs building techniques, where the ranks of the mixtures are divided into separate stops. Today this instrument is in a good condition, however, sadly it is not very well known by local organists, and it is used almost exclusively for church services. It would be really beneficial if it could be included in the list of Transylvanian concert organs to make it more popular amongst local concert organists, who would most certainly find it very satisfying.

Another significant organ builder of the 19th century was István Kolonics (1826-1892), who came from Szabadka (Subotica, Serbia) and settled down in the Szekler region in the town of Kézdivásárhely (Târgu-Secuiesc). He was the most prolific local organ builder of his time, constructing 199 instruments throughout Transylvania and abroad. Aside building new organs, he had also carried-out restoration works on many organs. His instruments were built mostly in churches of Hungarian congregations. Most of the organs were small one manual instruments with or without pedals, but he had also built larger instruments with two or even three manuals. His instruments were all mechanical organs with slider chests. Many of his organs are provided with a so-called Harmonium stop, which was intended to make up for the absence of reed stops, which were more expensive to make, and not many congregations could afford them.

The largest organ built by Kolonics was his op. 134, built in 1877 for St. Michaels Cathedral in Alba-Iulia (Image no. 5). It is actually a two manual instrument which is completed by a Positive manual which can be played separately, like a distinct organ.

**Image 5**



**The Kolonics organ at St. Michaels Cathedral in Alba-Iulia<sup>20</sup>**

The original stoplist of the organ is the following:

Manual I C-g3:

Flöte 16', Gedackt 16', Principal 8', Waldflöte 8', Weichflöte 8', Flöte 8', Vox celestis 8'+4', Octav 4', Flöte 4', Fugara 4', Quint 2 2/3', Super octav 2', Mixtur 5x 2', Mixtur 3x 1 1/3

Manual II C-g3:

Geigenprincipal 8', Flauto dolce 8', Traversflöte 8', Salicional 8', Rohrflöte 4', Gemshorn 4', Flöte 2', Waldflöte 2'

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<sup>20</sup> <https://orgona.ro/gyulafehervar-szekesegyhaz-2009/>

Separate Positive manual C-g3:

Nagydugott 8' (Stopped flute), Portunal 8', Principal 4', Csúcsfuvola 4' (Spitzflöte), Quintfuvola 3' (Quintflöte), Octav 2'

Pedals C-c1:

Violon 16', Subbass 16', Quint 10', Violonbass 8', Principal 8', Octavbass 8'

In line with the stylistic tendencies of the era, this instrument has a romantic sound world with many 16' and 8' stops which add to the gravity of its sound. Stops like the Vox celestis, the Geigenprincipal, the Salicional and the Protunal confer a veiled, velvety sound to the organ. It is interesting to see that Kolonics did not build any reed stops into this organ, due to the fact that in his opinion the maintenance and tuning of reed stops was too complicated: „[...] In case of the reed stops, the situation is a little bit different, since in their case one has to tune the instrument sometimes even after playing it just one time, which is due to the structure of the pipes. Therefore, in many cases the tuning and maintenance is neglected, perhaps out of convenience or ignorance [...], in light of these facts, during the construction of this organ, I have decided to omit the reed stops entirely.”<sup>21</sup>

An interesting element of the organ is the Positive manual placed on a separate console, which makes it possible to play works for two organs. Studying the organs built by Kolonics, one can observe that the disposition of this manual can be found in many of his smaller instruments. It was probably a combination which he particularly liked.

During the 1970s, some rather questionable restoration works have been carried-out on the organ, during which it had been provided with a crescendo roller and two free combinations. At the same time, two reed stops have been added to the first manual and the pedals, namely a Trumpet 8' and a Posaune 16' to replace the Gedackt 16' and the Violonbass 8'. The original console had been removed, and a new console with electrical stop action had been installed. In 2009, during the latest restoration works carried-out by Papp Zoltán<sup>22</sup>, the old console had been reinstalled.

In addition to the previously mentioned organ builders, during the 19th century there were several other craftsmen who have enriched the Transylvanian organ landscape with smaller, but well-built instruments. Such were Andreas Eitel, Wilhelm Hörbiger, Michael Kesstner, Thomas Boltres, Johann Thoiss, Lajos Blahunka, Mihály Magyar, Johann Kremer, Friedrich and Samuel Binder, Ignác Takácsy, Carl Einschenk, Anton Dangl, József Nagy and many others.

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<sup>21</sup> Csíky, Csaba, in: *Kolonics. Orgonaépítészet a 19. századi Erdélyben*, p. 33

<sup>22</sup> <https://orgona.ro/gyulafehervar-szekesegyhaz-2009/>

Up to the end of the 19th century Transylvanian organ builders have been faithful to the mechanical tracker action with slider chests, which during the first decades of the 20th century has gradually been replaced by pneumatic and electro pneumatic actions.

Around the turn of the century local organ builders have been slowly overshadowed by the advancement of foreign organ building factories which could build instruments with lower costs. The effects of these circumstances and the appearance and outspread of pneumatic and electropneumatic organs shall be the topic of the next chapter of the series.

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## THE LORD'S BIRTH TROPARION, TRANSYLVANIAN EXEGESES

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**SUMMARY.** Church music of Transylvanian tradition expresses itself through the two quintessential styles, one through the voice and one through the text. The musical variants are recorded for the first time in musical notation by Dimitrie Cunțanu, in the year 1890, they also have a singed recording, which is still the today standard. The Lord's Birth Troparion represents a good example of the music style in Transylvania. Fixed in musical notation and singed in most churches around here, this one met the most fixes and "repairs" out of them all and because of this today we have numerous versions of it. On another note, the musical double use, liturgical and ceremonial, it made it that this song to become the musical model which the church singers use when they want to sing without a noted song or book from which they are regulated. The multiple musical variants that exist nowadays demonstrate the presence of common background music, from which the ones that wrote the songs a long time ago and the today singers inspired themselves and sing like that today. The songs analyzed show us the value of the song variants ensemble, which together mark a singing style in the local zone.

**Keywords:** troparion (hymn), The Lord's Birth (song used in church), Dimitrie Cunțanu (song writer)

The Lord's Birth or Christmas Troparion, first time recorded by Dimitrie Cunțanu, in his book from the year 1890, in the Transylvanian variant, can be considered a musical pattern, a musical model, for applying liturgical text on the fourth (IV) voice, troparion form. Other than the mnemonic musical function for the church singers, both the text and the song of the troparion entered the repertory of the star songs. In Transylvania, besides the liturgical function, the Lord's Birth Troparion is often performed by groups of carol singers, in the context of winter holidays.

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The reason of the current research is that of identify, classify, and analyse the most singed melodic variants that developed from the original version created by Dimitrie Cunțanu or the ones that derived from a melodic standardized group, in the Transylvanian area, that comes from the oral tradition of singing at the lectern.

The motivation of choosing this topic of research, the Lord's Birth Troparion, lies from the fact that this troparion is used as in the liturgical setting, from the holiday season of the Lord's Birth, as well in the library of songs singed by carol singers from Transylvania. The double use, liturgical and ceremonial, led to the emergence of multiple melodic variants, that are more of the same. So, the troparion melody was greatly influenced by the oral tradition of the local area, with all its features. This aspect is observed at the multiple levels of variants that are singed today, in different settings, in the detriment of the musical standardization made by Dimitrie Cunțanu, which tried to cement himself in the Transylvanian area.

Regarding the different examples of selected melody, which we are going to analyse, they come from Transylvanian church music, as well from the common background music standardized by Dimitrie Cunțanu, and from the other numerous backgrounds from the local area. According to the experts, this landlocked musical style<sup>2</sup> is found in the confluence from the Byzantine church music from the medieval era<sup>3</sup> and the common musical background of the native folklore.<sup>4</sup>

In the transcription of the recorded variants, we helped ourselves by the linear system so we can be on the same consonance with the melodic lines created by different writers. As far as that goes the linear notation, we debriefed more on a sketchy transcription of the melodic-rhythmic scheme, without having the requirement of a definitive transcript, which, by the way, presumes a long list of elements of stylistic nature: "ornaments, execution, transmission, respiration, breaks and musical crowns with exact duration,

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<sup>2</sup> Constanța Cristescu, „Trăsături stilistice ale cântării românești de tradiție bizantină din Ardeal” (Stylistic Feature of the Romanian Chant of Byzantine tradition in Transylvania), în: *Contribuții la valorificarea tradiției muzicale din Banat și Transilvania (Contribution to the Valorisation of the musical tradition in Banat and Transylvania)*, Editura Muzicală, București, 2011, p. 68.

<sup>3</sup> Gheorghe Ciobanu, „Raportul dintre muzica liturgică românească și muzica bizantină” (The Rapport between the Romanian Liturgical Music and the Byzantine music), in: *Studii de etnomuzicologie și bizantinologie (Studies of Ethnomusicology and Byzantinology)*, vol. II, Ed. Muzicală, București, 1979, p. 268: “the Romanian liturgical music, with all its regional variety has a basis in Byzantine music”.

<sup>4</sup> Gheorghe Șoima, „Muzica bisericească și laică în Institutul Teologic din Sibiu” (The Religious and Laic Music of the Theological Institute in Sibiu), în: *Mitropolia Ardealului*, VI, 1961, nr. 11-12, p. 798.

variations of duration, intensity and height, metronomic indications”<sup>5</sup>. In the portative grouping, we marked the measures to facilitate comparative analysis.

The reference musical text that we have in mind, within the present analytical approach, it says that it's come over from the collection of Dimitrie Cunțanu from the year 1890<sup>6</sup> and which represents the official melody for The Lord's Birth Troparion for the church music of Transylvanian tradition.

Starting from this standardized and disseminated variant, from all over the Transylvania, via graduates from the Orthodox High-Schools from Sibiu and Cluj-Napoca, we are going to analyse other variants which, via musical variants, are closer or farther from the original melody.

Thus, for identifying the diverse examples of melodic transcripts and oral ones, older or newer, from the interpretation of the troparion, we are going to look at the collection of songs made by Béla Bartók<sup>7</sup> and Celestin Cherebețiu<sup>8</sup>, the oral variants took from diverse church singers from Sibiu

<sup>5</sup> Emilia Comișel, „Probleme de transcriere” (Transcription Problems), in: *Studii de etnomuzicologie*, vol. II, Ed. Muzicală a Uniunii Compozitorilor și Muzicologilor din România, București, 1992, p. 181.

<sup>6</sup> Dimitrie Cunțanu, *Cântările bisericesci - după melodiile celor opt glasuri ale sfintei biserici ortodoxe, culese, puse pe note și arangeate de Dimitrie Cunțanu, Profesor la seminarul "andreian" arhidieceșan* (*The Chants of the Church – By the eight voices of the Saint Orthodox Church, picked, passed on notes by Dimitrie Cuntanu- Professor at the Archdioceses of Andrew*), Sibiu, Editura autorului, tipărită la „Imprimăria de musicalii Jos. Eberle și Co.”, Viena, 1890, p. 64.

<sup>7</sup> Béla Bartók, *Rumanian folk music*, Volume Four, *Carols and Christmas Song*, Edited by Benjamin Suchoff, Texts Translated by E. C. Teodorescu, Preface to Part One Translated by Abram Loft, Preface to Part Two Translated by, Ernest H. Sanders The Hague Martinus Nijhoff, 1975, p. 185. The paper constitutes some of the most valuable and systematic which Béla Bartók picked up between 1910-1917, in the counties: Alba, Arad, Bihor, Cluj, Hunedoara, Mureș, Satu-Mare, Timiș. Cf. Iordan Datcu, *Dicționarul etnologilor români* (*The dictionary of Romanian ethnologists*), vol. I, Editura Saeculum I.O. București, 1998, p. 56-61.

<sup>8</sup> Celestin Cherebețiu was an emblematic figure for the Greek-Catholic religious music. Inspired by Dimitrie Cunțanu, Cherebețiu will initialise a reform which will have as a scope the uniformity in singing. This wish will be realised by his actions: the fixing in writing of the church songs; stabilizing a fixed form of the church songs as they are sung in Blaj; assuming an adequate musical rhythm of the chants; the removal of flourishes that used to make the religious chants harder to publish in order to have them at the singers and believer's disposal for them to use. Their musical efforts will result into the elaboration and publication of the papers: *Cele opt versuri bisericesti așa cum se cântă la Blaj* (*The eight church verses as it is sung in Blaj*), 1930; *Cântări religioase ocazionale și felul în care se cântă la Blaj* (*Religious occasional chants and the way that are sung in Blaj*), 1931; *Pricesne și alte cântări liturgice* (*Pricesne and other liturgical chants*), 1939; *Liturghia Sfântului Ioan Gură de Aur și felul în care se cântă la Blaj* (*Saint John Chrysostom Liturgy and the way it is sung in Blaj*), 1929<sup>1</sup>, 1935<sup>2</sup>. Cf. Alexandru Suci, „Activitatea didactică și dirijorală a lui Celestin Cherebețiu” (*The Didactic and Conducting Activity of Celestin Cherebețiu*), în: *Studia UBB*

and Săliște Archpriestship of the Archiepiscopate of Sibiu and the variant of the singer Ștefan Hrușcă<sup>9</sup>.

### Description of the analysed variants

The Lord's Birth Troparion written down by Dimitrie Cunțanu is built on the intervallic structure of the 6<sup>th</sup> voice, in a troparion form.

In the irmologic chant of the 6<sup>th</sup> Transylvanian voice, in the melodic form of the troparion, we can notice a structural identity on the same scale and the same cadences, as in the irmologic chant of the 2<sup>nd</sup> voice in troparic form. The difference between the two voices is in the melodic formulas<sup>10</sup>, which in the troparic form of the 6<sup>th</sup> voice is melismatic.<sup>11</sup>

The troparion of the 6<sup>th</sup> voice is built by the stratification method in two diatonic ways, resulting in a double modal line.

In the perspective of noticing the real melodic-harmonic functional means of the 6<sup>th</sup> Transylvanian voice, the main sounds must be known, the piles of the troparion's melody, around whom the helping sounds move indistinctively, and which project the specificity of the analysed troparion. Therefore, in the configuration of the chant written down by Dimitrie Cunțanu, we can notice a main base made of an ionic pentacord on *G* (1<sup>st</sup> step), on its dominant on the *B* sound (3<sup>rd</sup> step); and a secondary base formed on an Eolic pentachord on *E* (6<sup>th</sup> step). In the song's development, the structure that is of foremost visibility is of minor state, with the basis on *E*. We also notice the *re* undertone (5<sup>th</sup> step).

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*Theologia Catholica*, anul LV, nr. 2, 2010, p. 89-99; Alexandru Solomon, *Învățămintul muzical Blăjean (The Musical Teaching in Blaj)*, Blaj, Editura Buna-Vestire, 2003; Vasile Stanciu, „Viața și activitatea profesorului de muzică Celestin Cherebețiu” (The Life and Activity of the Music Professor Celestin Cherebețiu), în: *Studia UBB Theologia Orthodoxa*, anul XXXVIII, nr. 1-2, 1993, p. 123-137.

<sup>9</sup> <https://www.youtube.com/watch?v=RqS394fUoJs>

<sup>10</sup> Gheorghe Ciobanu, „Muzica bisericească la români” (Romanian Church Music), *Studii de etnomuzicologie și bizantinologie*, vol. I, București, 1974, p. 350; Ioan Popescu, „Elemente bisericești tradiționale în opera muzicală a lui Dimitrie Cunțanu” (Church Elements in the Musical Work of Dimitrie Cunțanu), în: *Biserica Ortodoxă Română*, an XCIV, (1976), 9-12, pp.1053-1062 (p.1060).

<sup>11</sup> Elena Chircev, *Muzica românească de tradiție bizantină între neume și portativ (The Romanian Music of Byzantine tradition between absence and stave)*, ediție revizuită, vol. 2: *Repertoriul liturgic românesc notat pe portativ în colecțiile de cântări bisericești din Transilvania și Banat (The Romanian Liturgic Repertoire noted on the stave in the collections of religious songs in Transilvania and Banat)*, Editura Risoprint, Cluj-Napoca, 2013, p. 80

The melodic ambitus: D2-C3

E.g. 1

**Functional scheme of The Lord's Birth Troparion,  
Dimitrie Cunțanu, *Religious Chants...*, p. 64.**

The literary form elements

The repartition of the liturgic text in the stanzas' typology shall prove the poetic strata of the chant.

„Nascerea Ta, Christóse, Dumnezeul nostru/ Your Birth Christ, Our Lord”, - stanza 1

„Răsărit-au lumina conștiinței/ The conscious light has risen for us” – stanza 2

„Că întru dânsa cei ce slugiau stelelor/ And in it the ones who served the stars” – stanza 3

„De la stea s'au învățat/ By the stars they were taught” – stanza 4

„Să se'nchine Ție, sórelui dreptății/ To bow to You, the Son of justice”, - stanza 5

„Și să Te cunóscă pre Tine, răsăritul cel de sus/ And to know You, the upwards Light”, - stanza 6

„Dómne, mărire Ție!/ Lord, glory to You” – stanza 7

Introducing the literary form elements in the troparion's musical typology, we can notice that both in the literary text and the musical text there are basic asymmetrical architectural forms, which steam from Byzantine music, where these forms are prevalent.

„Phrase 1 - 20 q; Phrase 2 - 23 q; Phrase 3 - 18 q; Phrase 4 - 12 q;  
Phrase 5 - 18 q; Phrase 6 - 24 q Phrase 7 - 12 q”

The melody of the troparion describes an overall continuous waved movement, which gives it a fine, smooth expression, in conformity with the Transylvanian ethos and of the 6<sup>th</sup> tone. The melodic development is increasing. The melodic stops of the 2<sup>nd</sup>, 4<sup>th</sup> and 6<sup>th</sup> phrases on the E sound are made by conjunct steps, which states the polarizing sound around which

the song develops. The initial phrases of the melodic texts constitute in real thematic phrases that fixate the way and atmosphere by which the following melodic take will burst. In the 6<sup>th</sup> phrase, we encounter the climax of the entire song, reaching the acute sound of the example, the C sound. All this processed described by an anabasis-katabasis type of technique, by the words “and may they know You”, thus completing brilliantly the idea of the liturgic text.

In the troparion we encounter three types of beats: imperfect beats on G (1<sup>st</sup> step), and the sound B (3<sup>rd</sup> step dominant), perfect beats on E (6<sup>th</sup> step) and final beats on G (1<sup>st</sup> step). The conclusive cadenced formulas are built on the repetitive procedure of the two basis of the mode, on G and E consequently. This repetition creates a barely monotonous aspect. From a theological and spiritual viewpoint, this cadential repetition is beneficial for the together singing and the interiority of the troparion theological content. Knowing the cadential typology, the believers present at mass accompany the lectern by singing the archaic formulas. On the other hand, this monotony creates the premises of the attention’s fixation of the words that accompany the formulas and of its interiorization. By the fact that the melodic line does not have abrupt change of rhythm and melos, helps the believers as they can easily meditate, insisting on the prayer.

E.g. 2



**The Lord's Birth Troparion,  
Dimitrie Cuñanu, *Religious Chants...*, p. 64, measure 8; 20.**

The description of the melodic development of the troparion written down by Dimitrie Cuñanu facilitates the composition of a few synthesis considerations. Firstly, we can notice the diatonic character of the song, in which the conjunct steps are present, with diatonic tones and semitones. Secondly, merely all the sounds of the 6<sup>th</sup> tone's intervallic slide of the modal diapason become active, taking the troparion shape. Thirdly, the ascendant senses of the melodic line led to dominate notes, and the descendent ones direct to the basic note. Fourthly, we can see the simplicity of the melodic lines, which fully corresponds to the melodicism principle and the vocality of the *irmological* songs in the byzantine music. Then, at the end of the melodic phrases the rhythmicity relaxes through higher values than the ones in context.

Regarding the melody's tempo, it is an animated one and in the interior cadences area we can see a melismatic cadential formula. These

formulae generate a giusto-syllabic authentic rhythm. This animated rhythm helps maintain focus on the word and melody.

This troparion's particularities show the similarity between the Transylvanian religious musical style and the psaltic one. The troparion, in its Transylvanian variant, follows entirely the *irmological* chant principles in the psaltic music: musical phrases of short size with a narrow chain; concise cadences, almost dry, without melismatic figures; simple melodic and unadorned lines, fixed measured rhythmicity, in which the monotony predominates; the close rapport between the melodic and literary text; a note to a syllable, excepting the cadential formulae easily melismatic.

All these aspects show that the troparion's origin can be placed in the Byzantine music area, but with consideration on autochthonous melodic particularities. Apart from the chromatic structure of the troparion, in the Byzantine variant, the Lord's Birth Troparion, in the Transylvanian variant, keeps the characteristics of the diatonic structure. The oral tradition, written down by Dimitrie Cunțanu is consequent regarding the diatonism of the 2<sup>nd</sup> tone, as a troparic form which it keeps in all the songs fixated in linear notation.

E.g. 3

17. Troparul Nascerei Domnului.

Allegretto.

Nas - ce-rea ta Cri - stó-se Dum-ne - ze - ul  
 nos - - tru, rě-să - ri - tău lu - - - mei  
 lu - mi - na cu-nos - cin - - ței, că  
 in - tru děn - sa cei ce slu - giau ste-le - lor  
 de la stea său in - vè - țat: să se 'nchi - ne  
 țî - e só-re - lui drep - tă - - ții, și să  
 te cu - nós - că pre ti - ne rě-să - ri - tul  
 cel de sus, Dóm - ne mă - ri - re țî - - e.

Condacul: la podbii, gl. III, Nr 2.

The Lord's Birth Troparion, Dimitrie Cunțanu, *Religious Chants...*, p. 64.



Consequently, the Lord's Birth Troparion written down in linear notation by Dimitrie Cunțanu, in 1890, is the melodic model that the Transylvanian religious singers had in their repertoire for many centuries. With the inherent structural particularities of an orally transmission process, broadly, the troparion was kept in an almost-original form.

Apart from this form of The Lord's Birth Troparion, we encounter some other scripted melodic variants in various papers written by musicologists and religious music professors.

In the melodic variants of the Lord's Birth Troparion destined to the mass service we can add the troparion transcribed by Professor Celestin Cherebețiu. The troparion's melody<sup>12</sup> in the Greek-Catholic Church suffered, in its turn, the same influence from the oral tradition.

The lack of a religious singers' school and music books made the Greek Catholic religious music to have the same influence from the folklore, classical music and of the inhabited Christian cults' music, but also of the Transylvanian religious orthodox music. Referring to the situation in which the old religious chants were, that was in circulation in the first half of the 20<sup>th</sup> century, in the Catholic Church, in an article signed by Cherebețiu in the contemporary media, he denounced the situation of old religious chants, by saying: "Regarding objectively our religious chants and analyzing them from a technical-musical point of view, we shall see that they do not even remotely correspond to its true meaning in the church: the rise of the soul. The cause? Their uneven origin and evolution. Those who had composed them were people with little musical education, influenced by the Slavic and a few Greek chants. The later singers sang and distributed these songs till today by ear, each changing, adding, and omitting something, mostly unsuccessfully, subsequently today we found ourselves with these chants which are disgraceful and shameful for our church. Harsh judgment, for sure, but certain. All the musical connoisseurs agree."<sup>13</sup>

Analysing the chants' content, Cherebețiu stated that, most often, by the defect melodic lines do not emphasise the hymnographic text and this is due to: "a) the repetition of an unfinished word (ex. tai-taină/mys-mystery, ali-aliluiă, pute-puterile/pow-powers aso); b) prolonging the word on an unstressed syllable (ex. Dumneeezeu/ Good, Feecioara/ Viiirgin etc); c) hundreds of words with a wrong accent; d) the degeneration of a fragment or musical phrase in a *coda* (ex. Cu vrednicie/ With dignity, Sfânt/Saint, Pe tine te lăudăm/ We

<sup>12</sup> Celestin Cherebețiu, *Cântări bisericesti ocazionale în felul cum se cântă la Blaj (Religious occasional chants and the way that are sung in Blaj)*, 1931, p. 6-7.

<sup>13</sup> Celestin Cherebețiu, „Cântare nouă – bătrânele noastre cântări bisericesti trebuiesc îndreptate (New Chant - our ancient chants must be made clearer), în: *Unirea – foaie bisericască politică*, anul XLI (Blaj, 18 aprilie), nr. 16, 1931, p. 1.

praise thee, from Saint Basil the Great liturgy etc). The music of other chants is bizarre. The rhythm and modulation (passing from a tonality to another) are unacceptable<sup>14</sup>.

The modal structure of this Lord's Birth Troparion variant is like that picked up by Dimitrie Cunțanu, so we can reach the following conclusion, the common ground of the Transylvanian musical variants, from which the song was taken, is one common for both traditions, orthodox and Greek-catholic. Consequently, in the melody written by Celestin Cherebețiu, we can notice that the main basis is composed by a Ionic pentachord and a *B* (step 1), with the dominant on the sound *D* (3<sup>rd</sup> step); and a secondary base composed by an Eolic pentachord on *G* (6<sup>th</sup> step). In the song's development, the structure which is majorly essential is the one with minor state, with a basis on *G*. We also see the presence of the *F* undertone (5<sup>th</sup> step).

E.g. 4

Naș - te - rea Ta Cris - toa - se Dum - ne - ze - ul  
 nos - tru, ră - să - rit - a lu - mii lu - mi - na  
 cu - noș - tin - ței că - n - tru dâ - n - sa ce - ia ce ser -  
 veau ste - le - lor de la stea - sa - u în - vă -  
 țat să se - n - chi - ne Ți - e Soa - re - lui drep - tă -

<sup>14</sup> Celestin Cherebețiu, „Cântare nouă...” (New Chant...), p. 1.

- ții și să Te cu - noas - că pe Ti - ne Ră - să -  
 ri - tul cel de sus, Doam - ne mă - ri - re Ți -  
 e.

**The Lord's Birth Troparion, Celestin Cherebețiu, *Cântări bisericești ocazionale în felul cum se cântă la Blaj/ Religious occasional chants and the way that are sung in Blaj, 1931, p. 6-7.***

Regarding the repartition of the liturgical text in the stanzas' typology, we notice a correspondence with the Cunțanu variant. Cherebețiu uses the same division of musical phrases as in Cunțanu's example, but on the musical phrases' dimensional phrase we can notice a difference. This is given by the formula structure used by the Greek-Catholic variant. Phrase 1 - 20 q; Phrase 2 - 18 q; Phrase 3 - 16 q; Phrase 4 - 11 q; Phrase 5 - 18 q; Phrase 6 - 19 q Phrase 7 - 14 q

Regarding the cadential system we can say there is a perfect correspondence between the two variants:

**E.g. 5**

Phrase	Cunțanu	Cherebețiu
1	G	B
2	E	G
3	G	H
4	E	G
5	G	B
6	E	G
7	G	B

**The cadential system**

The melodic variant written down by Cherebețiu, sung in the Greek-Catholic Church, in broad lines, is like Dimitrie Cunțanu's variant. The differences are given by the melodic lines' configuration and by the melismatic development of the cadential formulas. The differences of both songs are due to the liturgical environment in which these two songs developed and kept by oral tradition. The fact that these two examples are so similar proves the fact that, above all the differences and divergences of religious strata, regarding the religious music, the source of inspiration of both confessions is common. Both traditions are successors and continuances, more or less, of the Byzantine music that circled in the area.

Not without importance are the oral variants which we shall be referring to. They belong to the lively phenomenon of orality, that is in a continuous transformation, and illustrates the degree of variability of the troparion at the melody line, tempo, tonality, and interpretation level. All these variables are determined by the singers' biographies, by their musical preferences and the musical studies they have. The oral variants<sup>15</sup> which we are going to be referring to are taken from the discography of the project *The Systematic research and valorisation of the treasure of orality and of lectern singing in the Sibiu Archdiocese churches* coordinated by Professor Vasile Grăjdian<sup>16</sup>.

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<sup>15</sup> Ivănuț Nicolae of Mohu, learned how to sing from singers Ioan Toader, Ilie Lupu și Alexandru Muțiu. In 1997 he obtained his religious singer's diploma. In the same year he became "tenure on the singer's position". Nica Ioan of Mohu sings at the lectern for 50 years with Nicolae Ivanut, the other singer in the village; Lupea Ioan din Galeș, from 1960 began to sing at the lectern in his native village, inheriting his father who had been a singer. He learned to sing by notes, and for the clarifying of the melodies he used the guitar. Goja Ana din Hălchiu, in 1978 graduates the course of Religious Singers Cluj-Napoca. She had adored the lectern chanting from her childhood and the first chants are taught to her by the priests Nicanor Filip, Andrei Negrea and the singer Bunea Ioan din Zagon. Grămadă Dumitru din Brașov, Spitale I Parish, The first chants he learnt were from his father, who was the conductor of the church choir in Dumbrăvița. Sorea Gheorghe din Mateiaș, graduated *Școala Populară de Arte (Folk art School)* in Brașov. Nechita Gheorghe din Mag, sings from his childhood and learned how to sing from priest Alexandru Solomon and from Pr. Silvian Stângăciu. Oană Dumitru din Holbav, learned how to sing from his father a religious singer in Holbav for years, and from Oprea Alexandu and Botea Candet. Cf. *Cântarea liturgică ortodoxă din sudul Transilvaniei: cântarea tradițională de strană în bisericile Arhiepiscopiei Sibiului (Orthodox Liturgical Chant in the South of Transylvania: traditional lectern chanting in the Sibiu Archdioceses)*, Vasile Grăjdian, Sorin Dobre, Corina Grecu, Iuliana Streza, Sibiu, Editura Universității „Lucian Blaga” din Sibiu, 2007, p. 187-367.

<sup>16</sup> Grant MEC-CNCSIS (Ministerul Educației și Cercetării - Consiliul Național al Cercetării Științifice din Învățământul Superior) nr.290/2002 and Grant MECT-CNCSIS (Ministerul Educației, Cercetării și Tineretului - Consiliul Național al Cercetării Științifice din Învățământul Superior) nr.368/2003. In this extensive research project, a series of religious

The method used for this purpose is that of parallel comparison of a printed musical sample, relevant for the religious singing in Transylvania, with transcriptions of the orally transmitted religious singing, as it is presently practiced in some of the Transylvanian orthodox parishes. The selection of the analysed models followed the maximum relevance criterion for the purpose of treatment. The oral methodical variants researched steam from the troparion noted by Dimitrie Cunțanu, who has for the Transylvanian singers an archetypal value.

The entire interpretative universe steams from the cunțan melodic archetype, both for those familiarized by the guidonic notation, and for those who don't. Starting from this pattern, each singer, depending on his vocal, musical, and interpretative qualities, builds its own musical variant. From the 110 recorded singers only six of them sang The Lord's Birth Troparion. From the six, we have selected 3 representative songs, that distinguish themselves by a series of structural similarities and differences of the standard variant.

Analysing the three proposed variants, we can see that modal scale of the 6<sup>th</sup> voice, the troparion form, follows the same modal line, in all the variants. The same structural identity can be noticed at the cadential system level, which proves the rooting in time of a stable melodic variant. The differences are evident for the inversion of a few cadential steps and, seldomly some of them are comprised.

As a first conclusion for the oral variants, we can state that even after one hundred years, after Cunțanu fixed in writing a song, that had been circulating in an oral form, in the Transylvanian Orthodox Church areal, around The Lord's Birth Troparion, used in a liturgical setting, a stable variant was formed, which keeps, depending on the religious singer level of education, a structural identity less or more similar to the princeps variant.

Secondly, we can see from the analysed variants, but even by direct observation, along all these years, the way the troparion has changed. Therefore, we can sum up that regarding the troparion's melody, a solid Transylvanian tradition was formed, transmitted only orally. What is more, the melodic line of this troparion is often used by the religious singers as a sample of interpretation for other text of the 6<sup>th</sup> voice, that don't have their own song.

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singers were recorded. The resulting material given by researchers by the CDs represents a valuable musical trust for the musicologists who are interested in the research and valorisation of the musical religious trust, of oral tradition, in the Archdioceses of Sibiu. Given the historical importance of this eparchy, from which, beginning with 1890, started the religious chant in all Transylvania, we consider that the oral variants we have map the musical situation of this *autochthonous* style, in a continuous dynamic.

Troparul Nașterii Domnului

Dimitrie  
Cunțanu

Năș - te - rea Ta, Hris - toa - se, Dum - ne - ze - ul nos -

Nechita  
Gheorghe

Năș - te - rea Ta, Hris - toa - se, Dum - ne - ze - ul nos -

Goja  
Ana

Năș - te - rea Ta, Hris - toa - se, Dum - ne - ze - ul nos -

Nica  
Ioan

Năș - te - rea Ta, Hris - toa - se, Dum - ne - ze - ul nos -

10

tru, ră - să - ri - ta lu - mii lu - mi - na cu - noș - tin -

tru, ră - să - ri - ta lu - mii lu - mi - na cu - noș - tin -

tru, ră - să - ri - ta lu - mii lu - mi - na cu - noș - tin -

tru, ră - să - ri - ta lu - mii lu - mi - na cu - noș - tin -

22

ței, că în - tru dân - sa cei ce slu - jeau ste - le - lor de

ței, că - n - tru dân - sa cei ce slu - jeau ste - le - lor

ței, că - n - tru dân - sa ce - ia ce slu - jeau ste - le - lor

ței, căci în - tru dân - sa cei ce slu - jeau ste - le - lor

DANIEL MOCANU

2

33

la stea s-au în - vă - țat să se-n - chi-ne Ți - e, Soa-re -  
 de la stea s-au în - vă - țat să se-n - chi-ne Ți - e, Soa-re -  
 de la stea s-au în - vă - țat să se-n - chi-ne Ți - e, Soa -  
 de la stea s-au în - vă - țat să se în - chi - ne Ți - e, Soa -

43

lui drep - tă - ții și să Te cu - noas - că pe Ti - ne, Ră-să -  
 lui drep - tă - ții și să Te cu - noas - că pe Ti - ne, Ră-să -  
 re - lui drep - tă - ții și să Te cu - noas - că pe Ti - ne, Ră -  
 re - lui drep - tă - ții și să Te cu - noas - că pe Ti - ne, Ră -

54

ri - tul cel de sus, Doam - ne, mă - ri-re Ți - e.  
 ri - tul cel de sus, Doam - ne, mă - ri-re Ți - e.  
 să - ri-tul cel de sus, Doam - ne, mă - ri-re Ți - e.  
 să - ri-tul cel de sus, Doam - ne, mă - ri-re Ți - e.

The Lord's Birth Troparion transcribing the songs of Nichita Gheorghe, Goja Ana, Nica Ioan. CD *Cântarea liturgică ortodoxă din sudul Transilvaniei: cântarea tradițională de strană în bisericile Arhiepiscopiei Sibiului / Orthodox Liturgical Chant in the South of Transylvania: traditional lectern chanting in the Sibiu Archdioceses*, Vasile Grăjdian, Sorin Dobre, Corina Grecu, Iuliana Streza, Sibiu, Editura Universității „Lucian Blaga” din Sibiu, 2007.

The phenomenon of melodic diversity it is an important aspect of the circulation of the variants, that is why, The Lord's Birth Troparion can be found not only in liturgical celebrations, but also in the repertoire of groups of carollers from the Transylvanian area. From a liturgical point of view, in certain regions of the country is a custom that, during the Christmas fast, people go from house to house for the priest to announce the approach of the holiday. During this ritual The Lord's Birth Troparion is chanted, in every house. In Transylvania this custom does not exist, however, in certain areas, it has been established that, in the repertoire of carollers, The Lord's Birth Troparion is also present. The ritual function of this troparion is to announce the birth of the Saviour.

Among the oldest melodic variants recorded in folklore collections, the melody noted by Béla Bartók in 1904, in the town of Rogoz in Bihor County, stands out. In our analytical approach, we also chose to focus on the troparion from Béla Bartók's collection because it represents the first evidence of a written musical version of this troparion, used in winter customs. Also, the importance of this variant for the present research, also resides in the following considerations: first of all, the songs collected by Bartók have a certain variability, "being the same as a living being, it changes from minute to minute, from moment to moment"<sup>17</sup>, secondly, the melody of the troparion is distinguished by the scientific rigour evident in the notation of all melismas, glissandos and vocal inflections, down to the smallest details; thirdly, according to Béla Bartók, "all the melodies that are or have been spread in the peasant blanket of a people are the instinctive expression of the musical sense of the peasants... these songs embody the highest artistic perfections. They are true examples of how to give a musical idea the most perfect expression in the shortest form, with the most modest means"<sup>18</sup>.

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<sup>17</sup> Béla Bartók, *De ce și cum să culegem muzica populară? (Why and how to collect folk music?)*, 1936, p. 60.

<sup>18</sup> Béla Bartók, *Ce este muzica populara? (What is folk music?)* 1931, p. 57.



131. \* *Parlando*, ♩ = 232

1. st.

(162.) Na-ști-rea ta Hri-stoasă Dum - ne - ze - u nos - tru,

(sic!)

2. st.

Ră - să - rit - a lu-mii lu-mi - na cu - no - șt'in - ță, Că'n-tru dăn - sa cej ce

șer-bea ste-le-lor da la stea-ua s'au'n - va - țat, Și sa'n-chi-na ți - e

3. st.

Soa - re-luș drep - tă - ții, Și să t'e cu - noa-seă pre t'i - ne

Ră - să - ri - tul cel dă \_\_\_\_\_ sus, Doam - ne, mă - ri - re ți - e!

M.F. 1904 a), Rogoz (Bihor), feciori, XII.1911.

The Lord's Birth Troparion Béla Bartók, *Rumanian folk music, Volume Four Carols and Christmas Songs (Colinde)*, Edited by Benjamin Suchoff, Texts Translated by E. C. Teodorescu, Preface to Part One Translated by Abram Loft, Preface to Part Two Translated by, Ernest H. Sanders. The Hague Martinus Nijhoff, 1975, p. 540.

The melody recorded by Béla Bartók is characterized by her as a melody with an indeterminable form, having a structure based on a text without a fixed prosodic form. This literary form of the troparion is due to its translation from ancient Greek. At the level of relationship between the text and the melody, we find an ideational identity. The repetitive melodic formulas highlight the most important ideas of the troparion.

As far as the melody is concerned, we notice an interpenetration of church music with folk music. The collected melodic text reveals a similarity with the 4<sup>th</sup> voice, in the Transylvanian version. This similarity can be seen in the incipits of the melodic lines and in the cadential formulas. The particularities of the melodic line and cadential formulas are given by the

melismas, glissandos and vocal inflexions, which the ethnomusicologist Béla Bartók noted with acrimony. Regarding ornamentation, it is very rich, which proves that the variants and oral formulas do not necessarily propose a simplification of the ornamentation, in the sense of reducing it, but rather it is about proposing other melodic twists, more familiar to the singer and in this way simpler to sing. From a stylistic point of view, it is true that these repetitive formulas that the singers used can create such a state of monotony, which sometimes suggest a possibly slightly derogatory tone of this type of singing, in the direction of a primitive unprofessionalism. But these so-called defects can constitute true qualities, viewed from an ecclesiastical point of view. We also notice a rhythmic-melodic change, in the sense of decreasing some note values. The troparion respects all the rules of irmological singing through a lively, animated character, with concise melodic structures and a strict mensuration of the rhythm.

The Troparion of the Nativity of the Lord recorded by Béla Bartók is a good example of what professor Gheorghe Şoima designates as Romanization, in the Transylvanian style of post-byzantine singing.<sup>19</sup>

Along with the variants recorded in the works mentioned above we will also focus on the variants popularized and disseminated by means of singers established for this type of church singing. The Lord's Birth Troparion, in the interpretation of Ştefan Hruşcă, original from leud, Maramureş, represents a local variant of the way in which this troparion is sung and integrated into the repertoire of carols. The melodic line is popularized by the performer Ştefan Hruşcă and also sung by different groups of carollers from the Maramureş area is an important one for this research because, on the one hand, it represents a melodic variant known in the area from which it originates, and on the other hand, due to the fame of which the performer enjoys among different communities, has managed to impose a certain style of interpretation of the troparion.

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<sup>19</sup> Gheorghe Şoima, „Muzica bisericească și laică...” (Religious and laic music...), p. 799.

Naș - te - rea Ta Hris - toa - se Dum - ne - ze - ul

nos - tru ră - să - ri - ta lu - mii lu - mi - na cu - noș - tin - ței

că - n - tru dâ - n - sa ce - ia ce slu - jeau ste - le - lor

de la stea s - au în - vă - țat, să se - n - chi - ne Ți - e Soa

re - lui drep - tă - ții și să Te cu -

noas - că pe Ți - ne Ră - să - ri - tul cel de sus,

Doam - ne mă - ri - re Ți - e.

**The Lord's Birth Troparion, transcribing the song after Ștefan Hrușcă,  
<https://www.youtube.com/watch?v=rxGBCLJkCas>**

At first glance a connection between the standard version of Dimitrie Cunțanu and the one collected by Béla Bartók can be noticed. The structural identity with Cunțanu's melody can be observed at the level of incipits, and

with Bartók's melody at the level of cadences. Overall, one can appreciate for The Lord's Birth Troparion in the written and oral versions, a common melodic matrix, which however in most cases undergoes a transformation. The rich ornamentation of the version used as a carol demonstrates the sophistication of the singers. The repetition of the troparion during the divine service and in the rehearsals of carol groups favours its memorization and embellishment, as appropriate, with various folk-style melismas.

The presence of the troparion in the two liturgical and folkloric dimensions offers us an extended beach of structural aspects that reveal the stylistic transformations that the troparion underwent, from its fixation in linear notation, in 1890, to the performances of groups of carollers and church singers from the first decade of the 21st century.

A first general conclusion, following the comparison of the musical variants of the Nativity trope, would be that of finding the existence of a great diversity and melodic richness.

Around the model or pattern recorded by Dimitrie Cunțanu there is a musical universe quite considerable in terms of its stylistic maturity, which is still waiting to be discovered, differentiated, exploited.

The presented melodic variants, although they are part of the Transylvanian area and are often called "cunțană" or "after Cunțanu" and considered somewhat having their own regional identity, enclaved, are constituted as "melody in itself", with strong local accents, a variant of the psaltic church chant of byzantine origin, Romanianized in a folkloric manner.

The analysed melodies demonstrate the value of the ensemble of existing melodic variants, which together mark a style of church singing, within a native musical culture.

*Translated from Romanian by Marcela Stan*

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## THE ‘MALAPARTISM’ – A MUSICALIZED «PLEURESEMENT»<sup>1</sup>: CURZIO MALAPARTE, ALBERTO MORAVIA, ADALBERTO LIBERA AND THE ARCHITECTURAL STRUCTURES OF THE ‘BEINGNESS’<sup>2</sup>

MARIA-ROXANA BISCHIN<sup>3</sup>

**SUMMARY.** Starting with Johann Wolfgang von Goethe’s vision, who acclaimed that ‘Music is liquid architecture; architecture is frozen music’<sup>4</sup>, this is an investigation that touches subthemes as a psychological analysis of the characters from the film « Le Mépris » (by Jean-Luc Godard, 1963), made after the eponym novel « Il disprezzo » by Alberto Moravia<sup>5</sup> (1954); an analysis into the music of the film composed by Georges Delerue (1925-1992) – « Thème de Camille », an investigation in George Delerue’s music and other iconic songs from the decade’s atmosphere; a short philosophical

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<sup>1</sup> The « pleurement » is an aesthetical condition of the music. For more details, see Maria-Roxana Bischin, (1) “‘Hebrew Melody in A Minor, Op. 33’ by Joseph Achron. The dehiscence of temporalities between “{in}-flesh-ization” and “holding[s]-still” phenomenon in musicalized mournfulness”, in *Studia UBB Musica*, no. 1/2021 (paper in English), UBB, Cluj-Napoca, July 2021, pp. 285–302. Doi: <https://doi.org/10.24193/subbmusica.2021.1.18>. See too, (2) Maria-Roxana Bischin, “Phenomenology and the ‘levitation-floating’ feeling in music’s nostalgia. An endless {‘into’}-falling”, in *Studia UBB Philosophia*, vol. 66, no. 2 (Jul. 2021), Babeş-Bolyai University, Faculty of History and Philosophy, UBB Cluj-Napoca: pp. 41–53. Doi: <http://www.studia.ubbcluj.ro/download/pdf/1376.pdf>, and <https://www.doi.org/10.24193/subbphil.2021.2.02>.

<sup>2</sup> The philosophical term is transpositioned from Martin Heidegger, *Being and Time. A Translation of Sein und Zeit*, translated by Joan Stambaugh (after the Tübingen’s edition of *Sein und Zeit*, by Max Niemeyer Verlag, 1953), Albany, New York, State University of New York Press, 1996, and refers to the conditions under which the Being manifest itself. In this case, the article includes the existential manifestations and events of the Being related to some conditions such as architectural condition, music condition, timelessness and spatiality.

<sup>3</sup> Maria-Roxana Bischin, *LinkedIn*: <https://www.linkedin.com/in/bischin-maria-roxana/>.

<sup>4</sup> We have not found the work in which Johann Wolfgang von Goethe affirmed the quote, but we have consulted this digital source: <https://www.elemental-architects.com/post/architecture-is-frozen-music>, that was accessed on 10 August 2022.

<sup>5</sup> Alberto Moravia, (1) *Il Disprezzo (Il fantasma di mezzogiorno)*, Milan: Bompiani, 1954; (2) *Le Mépris*, translated into French by Claude Poncelet, Paris: Flammarion, 1955, and 1993; (3) *Contempt*, translated into English by Angus Davidson, New York: NYRB Classics, 2004.





introduction into the universe of the architect Curzio Malaparte (1898-1957) and 'Casa Malaparte' from Capri Island. Said so, 'Casa Malaparte' is bought into analysis through the aesthetical-architectural filter of some nowadays epic mansions/residences from Laval, Montréal, Las Vegas, Atlanta, Los Angeles, Bucharest-Kiseleff-Aviatorilor area, which are included in the architectural research-portfolio. More than this, we try to check how architectural structures sculpture the musicalized Being's essences using examples such as Belle Abri, Villa Cèdres, Villa Astor, Palazzo di Amore, Villa Leopolda, Villa D. Ionescu, Bel-Air, and other magnifiques villas that seem aesthetically very close to Casa Malaparte. In addition, this paper answers the following fundamental questions: Why, sometimes, the music saves/repairs the architectural existentialism? And why is it so important for architecture to create and *re-create* permanent music? The paper opens and enriches a collaborative research niche between architecture, music, analysis-methods from philosophy field, and the applied philosophies 'behind' the real estate portfolios; This paper is an exploration of the beautiful universe of some representative mansions, outlining the ineluctable liaison between sonorous structures and architectural structures, highlighting that the vision of Wolfgang Goethe is still alive in the buildings that surround our cities. This paper is a research realised between 2021 and 2022, and it combines observations from philosophy, architecture, literature, music, and real estate's domain.

**Keywords:** 'Malapartism', Georges Delerue, "Camille", Curzio Malaparte, Alberto Moravia, Mohamed Hadid, sun's phenomenology, light, architectural structures, musical structures, Adalberto Libera, Casa Malaparte, Belle Abri, Bel-Air, Hadid's architectural structures, Villa Cèdres, Villa Astor, Palazzo di Amore, Villa D. Ionescu.

*"No place in Italy has such a wide horizon to stare at,  
nor such a depth of feeling."  
(Curzio Malaparte)*

### **Background: defining the 'Malapartism'**

Architecture is meant to heal existence in unimaginable ways. Architecture matters, and the mood of how we habit it matters too. The film *Contempt (Le Mépris)*<sup>6</sup> together with the Casa Malaparte<sup>7</sup> shows us this.

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<sup>6</sup> Jean-Luc Godard, the film *Contempt (Le Mépris)*, producers Georges de Beauregard, Carlo Ponti, Joseph E. Levine, cinema Raoul Coutard, music by Georges delrue and Pierro Piccioni, Jean-Luc Godard (director), locations Cinecittà Roma and Casa Malaparte, Capri, release dates, 29 October 1963 Italy, 20 December 1963 France. Production companies: Rome Paris Films, Les Films Concordia, Compagnia Cinematografica Champion, 1963. In the film are used 4 languages: French, Italian, German and English.

<sup>7</sup> Casa Malaparte (also, Villa Malaparte), architect Adalberto Liber, place: Capri Island, year of construction 1937.

When Martin Heidegger launched his theory about *lived* space and spatiality, he understood this as a constant living event/fact<sup>8</sup>. Should be taken into account that a house *lives us*, too. This means that a house projects inside us events specific to the 'Beingness', and reflects them in our conscience and into the external manifestations (an example would be, drinking a coffee in front of a beautiful window).

More than this, "space gives us the beginning of the world"<sup>9</sup>. Architecture is based on space's idea and produces continuously something that is much more eternal than space – spatiality. The spatiality has the *a prioric* advantage that it is not limited by time. The temporality (which is different from Time) is impregnated with infinity due to the architectural structures that are designed to create *more*<sup>10</sup> spatiality, to open the structures towards infinite<sup>11</sup>.

Johann Wolfgang van Goethe stated that "*Music is liquid architecture, and architecture is frozen music*"<sup>12</sup>, as it was mentioned above. Continuing behind Goethe's words, there can be added the idea that architecture hides « *les structures ideales de la pleurement*<sup>13</sup> » ('*the crying's ideal structures*'). This means that our inner emotions can be sculpted into architectural forms. The « pleurement's *idea* » was added to the musical art by Céline Dion too<sup>14</sup>.

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<sup>8</sup> Martin Heidegger, *Der Ursprung des Kunstwerkes [The Origin of the Work of Art.]*, Leipzig: Reclam Verlag, 1950 [1967], p. 41-42, p. 90.

<sup>9</sup> Martin Heidegger, *Sein und Zeit*, Tübingen: Max Niemeyer Verlag, 1927, p. 42.

<sup>10</sup> Ludwig Miess van der Rohe [1886-1969], "Less is more." But "less is more" because of the architecture's musicality and timelessness, "more is more".

<sup>11</sup> John Wallis, *De Sectionibus Conicis Nova Methodo Expositus Tractatus (Treatise on Conic Sections Expounded in a New Method)*, after the 1655s ed., Creative Partners, LLC., 2021. This is the work in which the concept of infinity ( $\infty$ ) is detailed for the first time with strong mathematical analysis. This work has been classified by nowadays scholars as being the most important work of our civilisation.

<sup>12</sup> The quote is attributed to Johann Wolfgang von Goethe.

<sup>13</sup> The concept is innovated by us.

<sup>14</sup> Céline Dion, the song *Moi quand je pleure (Myself when I cry)* included in the big album *Sans attendre*, songwriters of the song – Maxime Le Forestier, Stanislas, producer of the song – Stanislas, producers of the full album: Yvan Cassar, David Gategno, Patrick Hampartzoumian, Claude Lemay, Scott Price, Julien Schultheis, Stanislas, Jacques Veneruso; studios for recording – Echo Beach Studio (Florida), Agathe' Studio, Studio Omega, ICP Studios, Studio 73, The Village, Moulin de la Goulette, recording label Columbia, 2 November 2012:

« Moi quand je pleure c'est à mourir,  
 Quelquefois même, ça me fait plaisir;  
 Roulée en boule, agitée par la houle  
 Et les sanglots lourds.

This art nucleus can be enriched through the « les structures intérieures de la pleurement architectural» (the interior structures of the architectural crying) that exist in each building.

'*Malapartism*' is the architecture's 'Beingness' which creates the necessary outside & inside structures deliberately that can create luminosity, music, and more space, in order to compound the spatiality. If time can be brought into inside structures, then spatiality can free everything, both transforming time into temporality (eternity) liaison to spatiality. It looks like the Casa Malaparte was created for this, as the Belle Abri from Atlanta [Georgia] was designated to do films. But, first of all, Casa Malaparte was built by Adalberto Libera for the filmmaker Curzio Malaparte (Kurt Erich Suckert)<sup>15</sup>. Initially, Curzio stopped the development of the building, but the construction works were retaken. Marida Talamona sustains that the isolation of the Casa Malaparte it is just an appearance.<sup>16</sup> Despite this appearance, Casa Malaparte opens the spaces due to the windows, due to the luminosity,

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Moi quand je pleure c'est sans arrêt;  
C'est comme la mer et les marées  
De tout mon cœur.  
Moi quand je pleure  
C'est vrai. »

Our translation:

"When I cry it's as I'm dying,  
Sometimes it makes me happy;  
Rolled up in a ball, tossed about by the swell  
And the heavy sobs.

When I cry it's neverending;  
It's like the sea and the tides  
From all of my heart.  
I, when I cry  
It's true."

The online official archive:

[https://www.youtube.com/watch?v=GtY6sXEYlvQ&ab\\_channel=CelineDionVEVO](https://www.youtube.com/watch?v=GtY6sXEYlvQ&ab_channel=CelineDionVEVO),  
accessed on 24-25 May 2022.

The song was next included on the albums: « Sans attendre, 'L'album Incontournable' Édition Deluxe Limité », 2013, France, and on the box-album "Céline Dion Collection, Section 9: <Sans attendre>", 3 June 2016.

<sup>15</sup> The real name of Curzio Malaparte was Kurt Erich Suckert (1898-1957). He chose to name himself "Malaparte", which means "good-sided" or "to be reconciled/peaceful with himself" [which also leads us to the Pyrrho's from Elis' *ataraxia* ('*Ἀταραξία*') concept].

<sup>16</sup> For details, see, Marida Talamona, *Casa Malaparte*, Princeton: Princeton Architectural Press, 1992 and 1996.

and staircases, the 'Beingness' in direct correlation to the blue sea. Armor of apparent Pyrrhonian *ataraxia* ('Ἀταραξία') is created due to the connection between Georges Delerue's composition, the sea, and the house. The sculptural presences create a presentificated Sartrian absence<sup>17</sup> based on the Beautiful (Beautifulness). The idea about Beautifulness of Edmund Burke<sup>18</sup> is very close to Joahann Wolfgang von Goethe's statement.

### 1. The 'Malapartism' as muscialised 'pleurement' of the light: interior and outside structures of the 'Beingness'<sup>19</sup>

Imagine that each house could have designed a special sonorous column just for her. The statement of Wolfgang Goethe is validated. Georges Delerue composed the beautiful *Thème de Camille*<sup>20</sup> for the film *Mépris*. Even if the Casa Malaparte is the principal personage, the architectural structures transcend the musical structures and vice-versa. Georges Delerue had composed in addition, works such as *Concerto de l'Adieu*<sup>21</sup>, *Tours du Monde*, *Tours du ciel*. The music of Georges Delerue produces the cinematic effects absolutely necessary in constructing the narrative for a personage, for a house, and so on. Karl Lagerfeld visited the Casa Malaparte in 1997 and has written a special book about it.<sup>22</sup>

The film *Le Mépris* (which intorduces us to the most important personage – Casa Malaparte) starts with scenes that are full of luminosity. The house maintains us the attention alive. The coordination between exterior and interior is harmonized due to the sea, the luxuriant vegetation. A first sight, the aridity of the landscape is cheaty, but the aridity should remind us about the Sartrian Notinghness de *l'être*. The aridity is the Moravian indifference, the contempt transposed into stones, and the heat of the weather. The luxury of the sea leads us with our thinking towards some landscapes from Costa Rica (Escazú canton from San José province) of the

<sup>17</sup> Jean-Paul Sartre, *Being and Nothingness*, translated by Richmond, Sarah. Washington Square Press/Atria, New York, London, Toronto, Sydney, New Delhi, 2021.

<sup>18</sup> Edmund Burke, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful with an Introductory Discourse Concerning Taste*, edited for popular use by prof. Abraham Mills, New York: Harper & Brothers, 82, Cliff Street, 1844, p. 38.

<sup>19</sup> In the French version, this usbtittle it would be – "Le Malapartisme comme le pleurement musicalisée de la lumière: les structures internes et externes de « l'Être »".

<sup>20</sup> Georges Delerue, *Thème de Camille* 1963, for *Le Mépris* film, piano arrangements by Vladimir Guevny, unknown year.

<sup>21</sup> Georges Delerue, *Concerto de l'Adieu*, performance by Juraj Cizmarovic (violin), Frank Strobel (conductor), in WDR Funkhausorchester Köln, 2 September 2021.

<sup>22</sup> Karl Lagerfeld, Gerhardt Steidl, Eric Pfrunder, *Casa Malaparte*, 2nd ed., Göttingen: Steidl Publishing, 2015.

small beautiful village Èze from the Provence-Alpes-Côte d'Azur. The aridity of the Botanical Garden from Èze is identical to the aridity of the area of the Casa Malaparte.

The luminosity depicts inter-*realities* to the limit between inside and exteriority. The sounds inserted between the frameworks make like the narrativity of the personages' personal life containing frames for these inter-realities. What I meant, is that despite this common quotidianly, there are realities of the Beautiful that develop in front of us and around us, constantly: a tree put in harmony with architectural structures very beautiful (as in the case of Villa Balbianello<sup>23</sup> from Lake Como). The same thing was designed too, for the Casa Malaparte. Casa Malaparte was designed for us to feel sensations, or feel synaesthetic memories, and so on. I think no one can be unhappy in a house that is sectioned into many rooms, and in which each room is a piece of art through the window that is designed to insert the luxuriant exteriority (the sea, the ships, the rays of the sun) into the house. The interior doubles this Beautiful with the ancient sculptures that decorate each room of the Casa Malaparte. Even though love does not make part of Camille's life (interpreted by Brigitte Bardot), all along the film we can observe that there is a consolation in the architectural structures (something as *de consolatio architecturae*).

In this regard, Casa Malaparte, as well as the Villa Bel-Air or the Villa Belle Abri, are iconic for the fact that the sun becomes a character that can organise the personages' life. The enlightenment is as important as it is transcendence. The Greek idea of the *ataraxia* ('*Ἀταραξία*') is very present in the film. Unfortunately, the characters' life is full of *contempt*, full of natural despise.

Behind each architectural detail, stays the music. The substance that unifies the stone-forms with the sonorous forms is the sonorous substance that Georges Delerue achieved to create for the Malaparte house.

Not to forget, that the philosopher who put a value on the idea of living/housing space was Martin Heidegger. In the lectures entitled *Der Ursprung des Kunstwerkes*, Martin Heidegger stated that if we want to find something deep about a work of art, we should look after the space.<sup>24</sup> Heidegger uses the term '*behausen*'<sup>25</sup> to designate the idea that all the buildings are questing the man.<sup>26</sup>

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<sup>23</sup> Villa Balbianello, 13th Century, transformed into the villa by Angelo Maria Durini, Lake Como, 1785-1796. (film appearances, *A Month by the Lake*, 1995).

<sup>24</sup> Martin Heidegger, *Der Ursprung des Kunstwerkes [The Origin of the Work of Art]*, 1950 [1967], p. 116.

<sup>25</sup> Trans. "co-living", it refers to the idea of the Being living in coordination with the living space, an idea that highlights much more the aspect of the inseparability that exists between them.

<sup>26</sup> *Ibid.*, p. 116.

The idea for the film *Le Mépris* starts with the idea that a building must produce pleasure, healing, and Beautifulness, even harmony all around and inside it. Curzio Malaparte desired this too. But the action of the novel by Alberto Moravia and the action of the film *Mépris* show us an opposite direction.

Martin Heidegger stated that the '*Befindlichkeit*' (meaning "the state of the Spirit") is connected with spatiality<sup>27</sup>, and separation would be impossible. It is possible that through the walls and stairs constructed, led by the high intuition of the spatiality, and brought, melted into Delerue's music – these basic forms of the expression of Beautifulness, are adding much more *ataraxia* ('*Ἀταραξία*') between the personage Camile and the house. Max Dessoir, a well-known theoretician of aesthetics, noted that Beautifulness in order to be created, needs to be filled with emotions.<sup>28</sup>

A house is a mirror attentively purified; the more purifying, the more an objective image of the inner soul world is obtained – that of *ataraxia* ('*Ἀταραξία*'). Jane Mustard uses two metaphors: the metaphor of (a) "a house of Sartre", and (b) "situation as space"<sup>29</sup>. So, the situations Malaparte<sup>30</sup> (let's call them so) are open-white spaces in order to rebuild the spatiality of the *inner*-situations. Jean-Paul Sartre uses the metaphor of "espace-temps"<sup>31</sup> to intentionally postpone the time after space.

What kept our attention focused on Casa Malaparte, are the windows that create a big quantity of luminosity, due to the contrasts of the compressed walls from the exterior of the villa. The structure of the Casa Malaparte is unusual in the exterior. Everything has been thought of as a wall formed from stairs that create the illusion of infinity. The windows are the quietness of the music. The light is the harmony, and the walls are the harmonized structure. In the meanwhile, inside them, the music flows, and the architectural structures (walls) are raising up another world for the 'Beingness'.

The dance of the walls is something very unique because creates spatiality and it is growing under our eyes as a tower of peace and quietness.

The inversed stairs are the synaesthesia of the contradiction. Entering from one room to another, as the characters do, looking for just one window that is in each room, this is the fluidity of life and of nature. 'Malapartism' is

<sup>27</sup> Martin Heidegger, *Being and Time*..., 1996, p. XIV (in the "Introduction part").

<sup>28</sup> Max Dessoir, *Zeitschrift für Ästhetik und allgemeine Kunstwissen [Magazine of Aesthetics and General Knowledge of Art]*, Zweiter Band, Stuttgart, Verlag von Ferdinand Enke, 1907, p. 227.

Digital archive: [https://archive.org/details/bub\\_gb\\_lwXbHWSPm9cC/page/n5/mode/2up](https://archive.org/details/bub_gb_lwXbHWSPm9cC/page/n5/mode/2up).

<sup>29</sup> Jane Mustard, "Sartre in Space: Rethinking Architecture & Rebuilding Philosophy", Te Herenga Waka - Victoria University of Wellington, New Zealand, 2010. <http://hdl.handle.net/10063/1584>.

<sup>30</sup> The concept of "situations Malaparte" belongs to us.

<sup>31</sup> Jean-Paul Sartre, op. cit., 2021, pp. 718-717.

about life's existentialist fluidity, too. Camille watches through the window when the aggressivity around her becomes in contradiction with what she has inside her (creativity, imagination, art, passion). The windows are a metaphor for her own freedom. The luxuriant vegetation, the sun, and many other luxuriant Mediterranean details, the sea are very well amplified by the windows. This is the freedom that the structures of any house create. The contrasts of the exterior brownish-orange walls with the sea, despite this coloristic vibration, there is a conflict with the rigidity of the rock on which the house stays. 'Malapartism' is a travel back to Ancient civilisations. The exteriority of the house embracing luminosity makes us think of Egyptian Ra, to the Greek Pyrrhonian ataraxia ('*Ἀταραξία*') and so on). Curzio Malaparte has designed a room for the piano. The bathrooms are multiple and the connection with the paradise of Ancient Rome is very visible and fusions Camille's life.

## **2. From marbled structures to the musical liquidity & light architecture's "principle" melted into music: 'Camille's case and Malapartian architectural tessitura. A representative path through villas & "châteaux"**

In order to better describe 'Malapartism' and the idea of 'Beautifulness' that lies in this concept, we will continue the argumentation with some examples:

The **Mansion Chelster Hall** in Oakville [Ontario area]<sup>32</sup> was designed by the architect William Hicks. The entrances assured by the big green trees is as *Malapartic* as the entrance assured by the sea in the villa Malaparte. The lake that surrounds Chester Hall is also a protective aura for the mansion. The artesian fountains are part of the healing process too. A house should not only be a house, but the freedom that refers to permanent contact with free nature. The elements of white furniture bring a note of ataraxia, freedom, and peace.

**Belle Abri** from Atlanta<sup>33</sup> looks like this house was designed for doing films inside her. The house belonged to an actor and filmmaker that listed it

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<sup>32</sup> Chelster Hall, architect William Hicks, projected by Hugo Powell, 43,800 sq. ft., Oakville, Lakeshore East Road, Ontario, 2001-2006.

<sup>33</sup> Belle Abri, architect Paul Girardeau, 34,688 sq. ft., Atlanta, Georgia, Ferry Road, Chattahoochee River, 2007.

See, also: "The most compelling private residence to ever be offered to the market in the history of Atlanta" (<https://www.businessinsider.com/tyler-perry-lists-humongous-atlanta-mansion-for-25-million-2015-6#now-check-out-whats-for-sale-in-the-hamptons-18>), accessed on 27 July 2022.

in 2015. From the first time one enters Belle Abri, and if he/she will start to imagine the scenery for a film, he/she can see from the beginning each word of the personage, each speech that I can design for the personage, each cup of coffee that can drink there, each drama, each joy, each narrative of the personages' destinies, the unfortunate changes in the personages' lives, everything is there, into the perfect marbled-stone structures and into the "a priori" intuition, called beautifully by Kant "space". But if "*music is liquid architecture, architecture is frozen music*" [as Goethe said], then yes, the architecture freezes, "caught" inside her everything, because architecture is atemporal: the words, the sounds, the personages' destinies, the drama, the joy, the mysteries of the existence. You just have to decode the architectural structures [= thinking processes] into words, sounds, details, destinies, events, and actions. So Belle Abri is part of a synaesthesia-imagination that can create different worlds, and destinies. Another thing that characterizes Belle Abri is the luxuriant vegetation, the permanent connection with water through artesian fountains, lakes, baths, or swim pools (hiding behind her a philosophy of living borrowed from Baroque). Another amazing thing about Belle Abri mansion is that inside a room has a candelabra made from rubins.

But things, the *Malapartic* thrill, are the same even when it comes about petite castles such as **Château de Chenonceau**<sup>34</sup> that was designed by architect Philibert de l'Orme and Thomas Bohier between 1514-1522, or the **Château Vicomtal Saint-Pierre de Fenouillet**<sup>35</sup>, a charmy castle from 11<sup>th</sup> century.

Coming back to the mansions, another distinctive mansion is:

**Palazzo di Amore** from Beverly Hills, Los Angeles<sup>36</sup> was built by architect Mohamed Anwar Hadid in Beverly Hills, Los Angeles. Palazzo di Amore is as breathtaking as the magnificent Villa Astor.

**The magnificent Villa Astor from Sorrento**<sup>37</sup> was built through the hard work of the architect Viscount William Waldorf Astor [1848-1919], and then, restored by Jacques Garcia, Sorrento. Through the Astorian windows, Vesuvius Mountain offers us spectacular ataraxia (*'Αταραξία'*). The white

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<sup>34</sup> Château de Chenonceau, architects Philibert de l'Orme, Thomas Bohier, the work for the construction took place between 1514-1522.

<sup>35</sup> Château Vicomtal Saint-Pierre de Fenouillet, 11th century.

<sup>36</sup> Palazzo di Amore<sup>36</sup>, architect Mohamed Anwar Hadid, 53,000 sq. ft., Beverly Hills, Los Angeles, 2002.

<sup>37</sup> Villa Astor, architect Viscount William Waldorf Astor, 12,000 sq. ft., restored by Jacques Garcia, Sorrento, 1905. For details, the recent book written by Right Honorable the Lord 3rd Baron Astor of Hever, Curt DiCamillo, et al., *Villa Astor: Paradise Restored on the Amalfi Coast*, Paris: Flammarion, 2017 [280 pages], brings us into the Astorian architectural universe.



statues which decorate gracefully each room of the villa, create a perfect pitch with the sea.

**Villa Balbianello**<sup>38</sup> was transformed into a villa by Angelo Maria Durini. It appeared in the film *A Month by the Lake*, remaking the Malapartian atmosphere from the film *Le Mépris*.

**Villa Bel-Air**<sup>39</sup> existed since 1920s and was extraordinary renovated due to the work of the architect Mohamed Anwar Hadid in a very seductive Mediterranean-style. 'Malapartism' can also have as characteristic the Mediterranean details.

**Villa Les Cèdres Cap Ferrat**<sup>40</sup> was made by the architect Sébastien-Marcel Biasini, in 1830. In the past was named « Villa Les Oiseaux ». The exotic botanic garden « Les Cèdres » surrounds the spectacular villa.

**Villa D. Ionescu** from Bucharest [Sector 1, Aviatorilor-Kiseleff area]<sup>41</sup> was built by the architect Thoma Socolescu, 900 sqm, in 1927, having 3 designed levels. The exterior is similar to Coimbra's architectural structures from the XVIII century. Villa D. Ionescu not only combines these elements of Portuguese-Maur architecture, but it pitches them in harmony with the unique Neoromanian/Neovallachian style from Romania. Villa D. Ionescu has many ontic neighborhoods with the mansions mentioned above. Its elegance makes her particular and it is the most iconic *palace* of the Neo-Romanian/ Neo-Vallachian architectural style. The castle combines elements of neo-Romanian architecture with strong influences from the Renaissance Quattrocento period and some Baroque notes. But in this context, we would highlight some quite rigorous elements of medieval architecture specific to the style of Iberian castles or to the modernist-Canadian "Château" styles. The castle has 3 floors with extremely spacious rooms.

**Villa Île-de-Gagnon-à-Laval**<sup>42</sup> is located on the island Île-de-Gagnon-à-Laval. Surrounded by a water lilies lake, the castle rises spectacular in front of the green trees. The rooms are decorated after French-Classicism style, and Art Nouveau, too. Held by a very special person, the castle reflects the real and ineluctable connection between music and architecture.

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<sup>38</sup> Villa Balbianello, 13th Century, transformed into the villa by Angelo Maria Durini, Lake Como, 1785-1796. [Film appearances, *A Month by the Lake*, directed by John Irvin, 1955, with Vanessa Redgrave (who played in the film *Isadora*, 1968, too)].

<sup>39</sup> Villa Bel-Air<sup>39</sup>, since 1920, rebuilt by architect Mohamed Anwar Hadid, 30,000 sq. ft., Beverly Hills, Los Angeles, 2005. It has a Mediterranean-style.

<sup>40</sup> Villa Les Cédres Cap Ferrat<sup>40</sup>, architect Sébastien-Marcel Biasini, 18,000 sq. ft., France : coast Saint-Jean-Cap-Ferrat, France, 1830.

<sup>41</sup> Villa D. Ionescu<sup>41</sup>, architect Thoma Socolescu, 900 sqm., Bucharest, Sector 1: Gheorghe Brătianu Street, 1927.

<sup>42</sup> Villa Île-de-Gagnon-à-Laval<sup>42</sup>, architect René Angéllil, 24,000 sq. ft., Canada : L'Île Gagnon Laval, 2001.

The inspiration, the imagination and other psychological structures involved in producing the art, need to be positioned in a very spectacular architecture in order to become a complete “World” (the term is written here in Heideggerian style). Without an architecture that is not connected to emotions, imagination, and philosophy of life (*art de vivre*), the [outside] and the [inside] will never be balanced as it should.

**Villa Leopolda**<sup>43</sup> was rearranged by architect Ogden Codman Jr. between 1929 and 1931, and became popular due to the film *The Red Shoes*, in 1948. This villa is part of the French Riviera Villa's cycle. Next to her, we can put Villa Les Cèdres, mentioned above, and the spectacular Villa Ephrussi de Rothschild.

If Wolfgang von Goethe said that “*music is liquid architecture, architecture is frozen music*”, we can derive from this so many observations as follows:

- The sounds put together with architectural colonnades can create amazing things. This power is so strong that it can make you see how each sound has a correspondence with the architectural solid structures.
- From a phenomenological point of view we can think that the law of physics of the transformation from the liquid into solid and solids into liquid is validated.
- The examples of the mansions that we gave above are illustrative of how the musical liquidity reflects in the marbled architectural structures.

The connection between « Thème de Camille » and Casa Malaparte's architecture is empowered by the fluidity of the living conditions. Not only Casa Malaparte is illustrative of life's *Malapartic* condition of living ('*behausen*'), but all the mansions mentioned above, because all of them are producing harmonized Beautifulness. The power of luminosity creates this *Malapartic* condition. Jean-Pierre Naugrette puts the equation in terms of “lights and shadows”<sup>44</sup>, but it is less about shadows and more about light. If we take away/cut the action of the Moravian novel, everything remains based on *Kalos' et 'Agathon'*, because that is what the architectural structures create. In other words, Casa Malaparte should not be seen in a negative light, but in the light of ataraxia ('*Ἀταραξία*'). **Chelster Hall** from Oakville (Ontario) and **Belle Abri** are the richest houses regarding the surface of the luminosity that

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<sup>43</sup> Villa Leopolda, architect Ogden Codman, Jr., French Riviera: Villefranche-sur-Mer, 1929-1931 (film appearances, *The Red Shoes*, 1948).

<sup>44</sup> Jean-Pierre Naugrette, “Curzio Malaparte, Le Soleil et Les Ombres”, in *Revue des Deux Mondes*, July-August 2009, pp. 112-113. Doi : <https://www.jstor.org/stable/44192577>.

they can offer. In this way, the melody was designed in such a way that the tessitura of the musicality coincided with the tessitura of the architectural structures. The mansions/villas **Chelster Hall, Palazzo di Amore, Villa Astor, Villa del Balbianello, Villa Bel-Air, Villa Les Cèdres Cap Ferrat, Villa D. Ionescu, Villa Île-de-Gagnon-a-Laval and Villa Leopolda** – they all have incorporated the lightness principle, not as an obsession for the light, but as a balance for the interiors in order to be in harmony with the outside nature. Mediterranean-style is another part of this tessitura. Naturally, architectural structures have come to take precedence over sonorous shapes. Building is as important as creating the sounds.

The light was an important principle when doing buildings, since the Egyptians. Ra was connected with this idea too. Along then, through Antiquity and until modern Classicism<sup>45</sup>, the light is mandatory when it came to creating spaces for the 'Beingness'. More than this, in the absurd theater, the lack of space becomes a trauma, and existence is limited by this. But in Antiquity, due to the light, the people could feel the power through what Pyrrho<sup>46</sup> named *ataraxia* ('*Ἀταραξία*')<sup>47</sup>. Coincidence or not, Georges Delerue obtains the aesthetic effect of *ataraxia* ('*Ἀταραξία*') through the beautiful « *Thème de Camille* »<sup>48</sup>. The vegetation and the luxurious style exemplification through Costa Rica's villas validate the list as in the village Èze.

## Conclusion

Our conclusion is set by the question:

*Do all the villas have a pitch of 'Malapartism' into them?*

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<sup>45</sup> Our observation: Classicism term designates two periods: a. the period of time of the Greco-Roman world [8<sup>th</sup>-5<sup>th</sup> century AD], that characterized the arts, the literature of that period, and b. the Classicism of the modernity that is known as Neoclassicism [1760-1790, and continued very close to the 1840s of Romanticism], c. architectural classicism refers to the period from the Renaissance developed by the architects Leon Battista Alberti and Filippo Brunelleschi. For details, see Theodore Ziolkowski, *Classicism of the Twenties: Art, Music, and Literature*, Chicago and London: The University of Chicago Press, Ltd., 2015. Ziolkowski mentioned that Alfredo Casella and Paul Hindemith are maintaining classicism, but Classicism is maintained in Georges Delerue's music, too.

<sup>46</sup> Pyrrho of Elis (or "Pyrrhōn ho Èleios", 360–270 BC). Pyrrho hadn't written published works, only a few fragments that were arranged by his student Timon.

<sup>47</sup> Svavar Hrafn Svavarsson, chapter "Two Kinds of Tranquility: Sextus Empiricus on Ataraxia", in Diego Machuca (coord.), *Pyrrhonism in Ancient, Modern, and Contemporary Philosophy*, Springer Science & Business Media, 2011, pp. 19-31. Doi: 10.1007/978-94-007-1991-0\_2.

<sup>48</sup> Georges Delerue, *Thème de Camille* (1963), for *Le Mépris* film, piano arrangements by Vladimir Guevny, unknown year.

And the answer is affirmative. 'Malapartism' is the perfect condition for luminosity which transcends all architectural structures. 'Malapartism' is similar to the light's irisation phenomenon. The irisation was utilised in the Impressionist paintings in order to create openness and to induce a feeling of ataraxia ('*Ἀταραξία*'). In order for the 'Malapartism' to not transform into *contempt*, it depends a lot by the persons who live in the house. Not each big villa hides a drama. A mansion/villa/château can hide a very spectacular life of a very happy person. Architecture was created to make us happy in inimaginable ways.

Even if each villa/mansion/châteaux can be somehow *Malapartic* due to the characters that live in her, Casa Malaparte never can be blamed, because due to the light and the musicality created inside the architectural structures, it still heals the Being and still *re-puts* her in touch with the ataraxia ('*Ἀταραξία*') in order to rebuild the constant 'Beautifulness' around us.

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## RATIONAL AND EMOTIONAL FACTORS OF MUSIC AND PERFORMANCE AESTHETICS

VITALII ZAIETS<sup>1</sup>, OKSANA ZAIETS<sup>2</sup>

**SUMMARY.** The leading task of the research is the definition and analysis of psychological factors, which depend not only on the formation, but also on the independent improvement of already acquired features of musical skills, including those that allow a performing musician to influence his/her own emotional sphere, keep it under constant control, adapt to the innate temperament and skills already formed in the process of professional training and performance practice. It is the analysis of these factors that makes it possible to recommend ways and methods of creating an individual style of a musician's concert activities, as well as the constant self-improvement of his/her skills, which is necessary for a performing musician. The *emotional* and *rational* assimilation processes presented for analysis as initial factors of creative activity form the aesthetic relationship of the individual to reality directly through the subject of active communication with art (musical and instrumental, in particular).

**Keywords:** performance process, psychology, aesthetics, motivation, rational and emotional factors.

### Introduction

The generalization of the methodology of music performance technology as the leading focus of performance art has been formulated in the studies of many scientists. These studies are based on the leading method of structural

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and functional analysis, which is one of the basic methods in the creation of the theory of the formation of performance skills and the one that most closely corresponds to the specifics of this subject. Therefore, the criteria of aesthetic assessment of reality cannot be ignored by research observations as previous work and experience provide opportunities to correct them in the process of creative activity and further improvement of the technological complex of musical and performing activities.

The performing musician, whose vocation belongs not only to him, but also to the listener, feels the complexity and responsibility of his/her assignment. The goal of this mission is thought-provoking at the highest level of performing arts.

When considering the psychological specifics of musical performance, one must touch on the original motives that determine and direct the thinking of the subject. It is known that in the daily activities of a person, changes, transformation of motivations and needs often occur spontaneously, suddenly, outside of dependence on the person himself/herself. This question is extremely difficult. After all, the motivation of thinking processes is determined by aesthetic, moral, psychological and physiological factors.

Human thinking is in a procedural state as both an individual and his/her natural environment assimilate and generate new sensations and feelings and, therefore, directly influence the flow of mental (intellectual and emotional) processes. The continuous evolution of human consciousness determines the direction of scientific research in revealing certain regularities of its existence, which reveals the professional (in this case – musical performance) relevance of the research of this topic.

## Literature Review

In terms of understanding of thinking in general and interpretative thinking of musical performance in particular, certain scientific experience has been accumulated, which illuminates the diversity of the above categories not only in musicology, but also in related fields (psychology, ethics, aesthetics, philosophy, etc.), which in general forms the methodological basis of our topic. In particular, these are the works of A. Adamyan<sup>3</sup>, O. Kopinoi<sup>4</sup>, E. Laszlo<sup>5</sup>,

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<sup>3</sup> Adamyan, Arshak. *Questions of aesthetics and theory of art*. Moscow, Art, 1978, 301 p.

<sup>4</sup> Kopina, Olga. *Study of the emotional regulation of mental activity under conditions of various motivations*. Ph.D. thesis. Specialty 19.00.01 (General psychology, personality psychology, history of psychology), Moscow, Art, 1978, 184 p.

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J. Liang<sup>6</sup>, I. Lyashenko<sup>7</sup>, V. Medushevskiy<sup>8</sup>, V. Moskalenko<sup>9</sup>, I. Pyaskovsky<sup>10</sup> and others.

The modern level of exemplary performance and its theoretical justification in professional, scientific and methodological literature provides grounds for considering the ratio of *emotional* and *rational* in the musical performance process as components of the complex of the *ideal image* of the performer, which is the main goal of this research. Its relevance is less painful in the environment of like-minded people and closed pedagogical teams where certain artistic criteria are formed and are oriented to the established norms of these performing arts schools. Here we need to talk about the possibilities of improving norms and forming musical and performance aesthetics based on the general development of performance and its scientific, theoretical and methodological justification.

## Discussion

People's need to reflect the existing reality with various types of art arose as a result of understanding of what they saw, heard, and felt. Perception and worldview have always excited a person and caused a natural reaction – an emotional reflection and response. The feelings that arise in the process of reflecting reality are the primary source of emotional thinking in creative and, in particular, musical activity. In all types of art, the artist, first of all, is attracted to a specific object of attention, and not to any others. It is obvious that at the beginning of the historical development of civilization, the representation of reality was primitive and reproductive (for example, rock painting) meaning that artistic traditions, history, and experience in the display technique were scarce. With the development of civilization, the professionalism of artists has been formed and developed based on the experience of previous generations. It is also obvious that not everyone reflected reality, but only those people who had motivation, possessed certain abilities to do so and, above all, possessed the ability of a special sensitivity of perception.

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<sup>6</sup> Liang, Jing. Study on Aesthetic Characteristics of Musical Performance. *2018 4th International Conference on Economics, Management and Humanities Science (ECOMHS 2018)*: 387-390. Web. 14 Aug. 2019.

<sup>7</sup> Liashenko, Ivan. *Music in the system of aesthetic education*. Kyiv, Znannia, 1975, 48 p.

<sup>8</sup> Medushevskiy, Vyacheslav. On the regularities and means of the artistic influence of music. Moscow, Muzyka, 1976, 254 p.

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Objects of reflection attracted attention of artists in some way: either the objects of reflection differed from existing analogues or the artist found his/her ideal in his/her own consciousness or the first and the second coincided - the object is ideal and the artistic tastes of the artist are ideal. A valid question arises: where does the ideal criterion appear first – in the object or in the artist? Of course, in the artist because only he/she is able to appreciate the ideal in the object. Thus, it turns out that the artist accumulates an aesthetic perception of reality in his/her mind and forms an aesthetic taste.

Modern aesthetic views are based on the perception of masterpieces of art of many generations. It is also obvious that aesthetic tastes change in the process of evolution of reflection conditions and objects.

It can be assumed that the basis of aesthetics as a science exists in two guises: as an *object of reflection* and as a *subject of perception*. The object of perception exists everywhere: nature, person, society, interpersonal relations, subjective feelings, science, art, professional activity – namely, everything that makes up the meaningful understanding of the category *existing reality*. The subject of perception is a specific person (an individual or personality – depending on the level of self-awareness). An extremely complex system of interrelationships between the *object* and the *subject* also creates a corresponding problem – the criterion of the quality of the musical performance embodiment of the visual and artistic content of a specific musical work.

Aesthetics as a science of perception, reflection, transformation of reality and inner emotional experiences through the prism of the artistic aspect (as a category of intellectual and emotional activity) has (in the essence of its orientation) different psychological aspects of its existence – awareness, reproduction, rethinking of various sources of aesthetic attention. Namely, natural objects (air, forest, sea...), objects of social and personal relations, objects of human transforming activity. This complex hierarchy of cognitive processes in the mind of a creatively oriented individual requires the development of an appropriate methodological concept designed to reflect the complexity of performing thought.

The process of artistic awareness, reflection, and reinterpretation needs to take into account at least two conditions: the first is the presence of an object of reflection that meets the artistic criteria; the second is the presence of individual psychophysiological qualities capable of determining the criteria of the artistic aspect in the displayed or created object. Therefore, the *sensory-receptive* concept (in this aspect) is fundamentally aesthetic. It lays down the fundamentals of aesthetic awareness – the individual and personal qualities of a person that condition the processes of reflection, awareness, and transformation of reality (in the broadest sense). This is

where the main criterion comes from: the aesthetic evaluation of the *object* and the *subject* that reflects the objects or transforms and implements the new in relation to the existing one.

Since the surrounding reality is infinitely multifaceted, and the individual differences of a person are unique in a specific personality, an obvious question arises: how to determine the aesthetic criteria of object perception and how to determine the aesthetic views of the perceiving subject? And also, – what (we mean – the multifaceted nature of the subject) internal assimilative *relations and processes* occur in the *subject* and the *object*? It is obvious that in *object – subject* relations, the leading role belongs to the latter, as it determines the significance of the *object* and its aesthetic value. What is the motivation of the subject in the evaluation of the existing reality in general and in the aesthetic reality in particular?

According to the laws of psychology, human perception (in the assessment of perceived phenomena) is determined by both sensory and rational motives that control and direct the flow of both rational and emotional processes. The analysis of the relationship between *emotion* and *intelligence* is so comprehensive that it is theoretical and practical research that determines the specific conditions of the conceptual meaning of these processes. The substantiation of various theoretical and practical definitions of the psychophysiological characteristics of a person is very relevant due to the lack of a unified theory of knowledge of the active psychology of a person. In this case, the phenomenon of scientific research is based on the accumulation of observations of certain conditionally defined groups of people in the context of analogues for other groups. Predicting the behavior of a specific person with different group methods of psychophysiological research does not specify recommendations for an individual person.

Thus, the ratio of general canons of perception (they are dictated not only by genetics, but mainly by social conditions) require an analysis of the system of human actions in various practical (creative) life situations.

The sense of the aesthetic in music is inherent in individuals gifted with sensory perception of reality. Each artist perceives and reflects reality in his/her own way, depending on a number of factors, namely, temperament, character, acquired knowledge, impressions, aesthetic tastes, living conditions, etc. These factors make up the content of the artist's creative face and are embodied in a specific artistic image.

Performing a creative task requires the performer to search for appropriate emotional, rational and technological means adequate to intuitive needs for the realization of artistic intentions. It is the process of finding a symbolic and conceptual system for creativity in general and in a specific artistic process that reveals the stylistic characteristics of the artist's

creative individuality. "Semantic interpretation can be defined in connection with musicological analysis as giving a significance to the sound; the process of matching certain musical meanings with certain musical structures; the emergence of sufficiently stable interdependence of sound and meaning"<sup>11</sup>.

An artist cannot embody emotional impulses without the participation of the *rational*. The assimilation of the *emotional* and the *rational* gives rise to the aesthetic taste of a particular person. The effects of previous aesthetic impressions certainly correct the formation of personal aesthetic evaluations. Thus, the individual internal assimilation of *emotional* and *rational* integrated with the assimilation of external emotional impressions and their awareness form the integral essential basis of the aesthetic characteristics of a creative personality. This basis is constantly strengthened if the performing musician is able to analyze and evaluate his/her own sensory perceptions and psychophysiological states. The evaluation of what is perceived in a creative personality causes the appearance of new emotional manifestations generated by the novelty of impressions in the process of unfolding a musical work. The analysis of psychological aspects of musical and performing activity proves that the coexistence of *emotional* and *rational* is not only a permanent result of accumulated experience but is also a process of forming new analytical and synthetic combinations that develop according to future artistic concepts.

The nature of the ratio of *emotional* and *rational* factors reflects the aesthetic needs and views of the artist. The meaningful essence of the interaction between the concepts of *needs* and *views* in a performing musician is manifested as a direct connection, namely, needs reflect views, and views are the result of needs. M. Davydov's opinion regarding the above is correct: "The unity of emotional and rational factors in the musical performance process is ensured not only by the fact that a person simply thinks and acts as in an ordinary life. The appearance of situational emotions is also inevitable here. However, such emotions only accompany mental and motor processes. By not being focused on a musical artistic image, they are mostly random in nature. Random emotions, both positive and negative, can have a double effect on the success of an artist's performance on stage. They appear outside the logic and the measure of dramaturgy dynamics of the performed work"<sup>12</sup>.

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<sup>11</sup> Samitov, Viktor. *Theoretical foundations of professional thinking of a performing musician as a criterion of professional skill*. Lutsk, Volyn regional printing house, 2011, p. 275.

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Regarding the appearance of situational emotions, which accompany mental and motor processes during work on the interpretation of a musical work and its concert and variety embodiment, the following should be noted: these procedural and emotional states are an integral part of performance expectations and their realization. However, regarding the fact that they “appear outside the logic and measure of the dynamics of deployment”, it is important to note that the “logic of deployment” is not governed by situational, but rather stable situational emotions, which (nonetheless) are governed by the intellectual “reserve” of the performer.

The logic of this development largely depends on the needs and motivations of the performer. The definition of the concept of *need*, according to psychological research, has a motivation inherent in a person - physiological, psychological, intellectual, physical. Thus, motivation carries the material and spiritual essence of an active personality/individual. The motivational process is not corrected; it happens every minute because emotional and mental manifestations control motivational ones. The meaningfulness and essentiality of the combination of *motivation* and *emotion* are inseparable.

Emotion as a leading orientation is consciously controlled. Motivational processes are adjusted: the intellect affects the *emotional* after its awareness, and the *improvisational* processual enrichment of *motivations* – *emotions* – *intelligence* – forms the basis of criteria and searches in the subject’s aesthetic views.

Stimuli for motivational human behavior have several sources:

-the first one is physiologically instinctive when there is no *ratio*;

-the second source is when *ratio* is present and it directs further sensations;

-the third one is a continuous process of interrelationships of *motivation* and *ratio*.

From the standpoint of *ratio* and *emotio*, the flexible motivational sphere in the educational process is based on specific professional principles as musical performance exists in historical heritage and in today’s realities formed by specific performing musicians.

A performing musician of an academic direction learns professional skills from the best examples of world classical music (classical – in the broadest sense – exemplary). This means that the performer perceives and generates not only the performance aspect but also the composer’s concept of the musical work. The performing and the composing parts are realized by the performer at the same time and they provide an opportunity to perceive double emotional and rational information. Despite this, performing art and its specific problems can be considered outside of composition as the area

of purely performing tasks is so multidimensional and peculiar that their separate consideration in many aspects of musical performance is completely legitimate.

The performance process is aimed at the final result, which consists of interpretation of musical works of the completed program, perfect mastery of musical material, psychological relaxation before a concert performance. To achieve this goal, the performer solves a set of tasks that make up and determine the final result. Conventionally, these tasks can be defined as *analytical* (entering the visual and emotional sphere of the performed work), *technological* (expressive performing means and methods of their implementation into a real artistic image), *psychological* (self-control of the emotional state during the performance), *improvisation* (as a manifestation of co-creation and a living embodiment of the artistic and figurative content of a musical work on stage as well as depending on the listener's reaction to the real sound).

Each of the above-mentioned factors constitutes a certain volume of information, experience, abilities, which the performer uses to achieve the final result, namely, an adequate perception by the listener of the interpreter's performance intentions.

In performing and pedagogical practice, there are many recommendations for mastering musical material. One of them is the musical text which is already "in the hands" and it is a certain degree of mastery of the elements of the playing technique (arranged fingering, defined interpretive intentions, etc.), but, for example, the tempos of works of a virtuoso level do not allow working on them in their concert mode yet. Of course, approbation of the indicated rates is possible from time to time, but the work should continue at medium and slow rates. However, the emotional tone at slow and medium tempos is inadequate to the emotional tone of the figurative content of the work at fast tempos. Therefore, some experts believe that the performer in slow and medium tempos is obliged to work with full emotional capacity as this variant of practical work generates emotional stability and emotional reserve while working at the author's faster tempos. Others believe that processing at slow and medium tempos should not be associated with the permanently present emotional "filling" as emotions distract from a multifaceted complex of purely technological tasks (editing in voices and mastering articulatory and stroke techniques, identifying elements of hidden voice management, ensuring phonic perspective in the reproduced texture, detailing the logic of implementing linear micro-macro intonation, etc.).

Performing practice shows that the named methods should not interfere with each other: emotional atrophy when working at medium pace leads to the fact that technical skills formed and consolidated without emotional subtext will be amorphous in their expressiveness at fast pace

(muscle memory will work at a *ratio*, namely, in the mode of medium pace). This phenomenon is observed in those performers who do not have emotional lability, the ability to include a procedural emotional tone when necessary: during tempo changes and contrasting muscular and motor capacities.

A performer who has a good technical base knows his/her own game apparatus, his emotional and technical capabilities, for the sake of saving muscle and mental energy he/she can work at medium and slow paces without special emotional capacities. For such a performer, it is enough just before a concert performance to play the program several times at full physical strength with full emotional return (capacity), in order to have a reserve of both physical and emotional strength.

Concert performance is unpredictable on a daily basis; therefore, the situational emotions that master performers try to avoid are also unpredictable. What are the features of emotional uncertainty in a master performer?

First of all, logical thinking (rational factor) is accompanied by a corresponding emotional background, for example, "if I demand from others, then I will be asked; if I insist on my own views, then there will be complaints about my views and tastes".

Sharp condemnation of someone's performance also carries negative emotions. A person with an impulsive nature of temperament is prone to negative reactions both in the perception of music and performance art and in its awareness. After a change in situations (emotional lability), mood, time, a period of *ratio* comes when one evaluates his/her own impressions, arguments, conclusions, etc. Self-assessment of one's actions and analysis of their consequences lead to conclusions about psychological and emotional stress that consciously or subconsciously arises during subsequent concert performances. Therefore, the performer gets a continuous feeling of pop excitement, etc. meaning that personal emotionality in the assessment of outside observers works at the situational level.

Constant creative searches for the optimally correct interpretation of a musical work, its stylistic features, prompt a comparison of the performer's emotional state with an emotional assessment of the result of his/her performance. A master performer is constantly in search of artistic interpretive truth. He/she cannot rest on his/her laurels, especially when interpreting the masterpieces of world musical culture. These searches sometimes become illogical when one interpretation does not correspond to another in content and form. In such cases, the training, intuition of the performer and knowledge of the psychology of the composer's creativity is a criterion for the conformity of the performer's intentions to the author's idea.

Regarding the unity of emotional and rational factors in the performance process, there are different interpretations, since each performer imagines



not a stereotype, but his/her own position of creative understanding of ideas, emotions, artistic intentions, which he/she directs to the process of conveying to the listener. The rational aspect of the mental and emotional activity of a performing musician consists in evaluating and controlling the flow of one's own situational and artistic emotions, psychological states during playing. The performer that is experienced in concert performance practice feels and discovers the reasons for the presence of acquired experiences while analyzing. The mental aspects act on the emotional ones and, as a result, the natural process of making music becomes emotional and rational with a difference in the preference of one over the other, depending on the type of psychological organization of the subject.

Communicating with the listener, the performer experiences the *sensual* through the *rational*, and the *rational* through the *sensual*, but on a new level. This process can be continuous as the sensual and rational of the performer are modified over time in the context of the unfolding of the artistic and figurative content as well as the drama of the musical piece embodied by the performer. The ratio of the importance of emotional and rational in the performing process has an individual character as each person has individual qualities. Therefore, the ratio of sensual and rational in performing arts is a procedural phenomenon. For example, D. Shostakovich performed his own works (Piano Preludes and Fugues) in different periods of his creative life in different ways: tempos, depth of sound creation, dynamic plan, etc. changed. These fluctuations indicate changes in the balance of emotional and rational factors depending on changes in the character, performance and life experience, psyche of a person who is a composer-performer.

Naturally, the question arises: what is the criterion of the ratio of emotional and rational in the performing arts and is it even legitimate to pose the question of its existence?

It is obvious that there cannot be an unequivocal answer to this question because the criterion for the aesthetic assessment of a work of art is a multi-spectral concept. Each performer is temperamental and rational in his/her own way when determining his/her own creative preferences. This means that the criterion must be outside the concrete personality of the performer and that the understanding of this criterion is the source of both the general and the individual. Elementary psychology gives answers to these questions.

Also, it is necessary to note the following:

1. A high criterion is inherent not only to every talented performer (who has a natural temperament, character), but is also brought up on the best examples of world culture and is accordingly formed (as a creative personality) during training and communication in the surrounding artistic

atmosphere. Everything that surrounds a creative personality creates an atmosphere for finding a criterion of artistic quality, at least the so-called “golden mean”. However, this is not enough if the subject does not have the motivation to search for the most aesthetically refined criterion. The motivational sphere of this search arises only in the context of a rational and emotional self-assessment of the emotional, rational and willed qualities of a performing musician.

2. The ratio of *emotional* and *rational* factors originates from the source itself – the musical work: a careful performance interpretation of the musical text and a deep insight into the essence of the composer’s intention do not allow the idea to stray far from a specific emotional and figurative sphere. However, performers, like composers, have their own unique temperament and intelligence, and therefore, from a pedagogical point of view, it is necessary to communicate with a repertoire that carries emotional or rational artistic qualities and capacities that appeal to the aesthetic taste of this particular performer.

3. The criteria for the performance of musical works may be different in terms of composers’ style and imagery. We are interested in the criterion of the *emotion and ratio*, which is the same as the *emotion and ratio* of a particular performing musician.

The next indicator of the unity of the two components of *emotion* and *ratio* in performance is the stability of performance. Stability is a quality that belongs to a performer who is in control of his/her emotional states. However, this is not enough. When assessing and controlling his/her emotions during a public performance, the performer may sometimes make a mistake (stop). This phenomenon has reasons, for example: general inattention, insufficient elaboration of the automatism of musical and performance movements.

With a perfectly mastered program, during the performance on stage, the performer (as a rule) feels a positive emotional tone (the acoustics are felt, the audience listens carefully, the musical material sounds according to the visual and artistic intention) after the first minutes of emotional stress, which contributes manifestation of lability of muscle and tactile sensations. However, it is also known that emotional surges, both negative and positive, sometimes interfere with rational muscle and motor control. It happens that in such emotionally and rationally uncontrolled situations the muscle-motor uncontrollability occurs and results in negative consequences in the technology of performing musical works. Therefore, the performer must prepare for such situations in advance by doing his/her homework.

The performance of polyphonic works deserves special attention. Control over each of the voices of a polyphonic work (for example, a four-part fugue) is very difficult and, perhaps, impossible, but it is also not necessary

as such focus diverts attention from the unfolding of the drama (dynamics in the broadest sense) of the musical work. Therefore, when working independently on this material, it is advisable to switch attention from one voice to another, in order to cultivate the direction of auditory observations, which provide an opportunity to separate the significance of each of them. Nevertheless, even this is not enough for the stability of execution.

There is a need to master a directed combination of muscle, tactile and auditory memory. In the most complex textural episodes, auditory control should be focused on texturally uncomfortable places, and subconsciously (on muscle, visual memory) control a more transparent texture.

Musical performance, like other forms of art, is designed to fulfill the mission of artistic perception and reflection of reality according to the laws of beauty. The figurative content of the world emotionally reproduced by music is diverse: tragic, comedic, dramatic, lyrical, etc. What is the beauty in these phenomena? The aesthetic mission of art consists not only of beautiful and positive sensations; in all the fullness of human experiences, it is much wider, from the tragic to the comic. A person with a one-sided perception of reality cannot sympathize with a person with a developed, multispectral sense of the existing world.

Perception and reproduction of reality in all its colors is the vocation of art: through emotional and conceptual understanding to the education of the sensual and rational. "Semantic representation is connected with the translation of musical meanings into a new measurement system, with the conceptual awareness of sound. The latter enables the construction of new musical definitions because the conceptual level of consciousness provides the possibility of transferring previous experience to previously unprecedented situations (awareness of logical apperception), and thus provides the possibility of semantic representation"<sup>13</sup>.

Why did these tasks fall on music and performing arts? Because it is more insightful, sensual, and complex in terms of its impact on the human psyche (it acts multispectrally on all human sense organs) than purely linguistic, conceptual and symbolic systems.

What are the creative goals and intentions of a performing musician? Artists answer this question in different ways. However, there is a vocation that belongs not only to one person, but also to others as the performer creates not only for himself/herself, but, above all, for those who need him/her.

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<sup>13</sup> Samoilenko, Oleksandra. Informational and cultural aspects of the problem of memory in music. Musical art and culture. Scientific Bulletin of the Odesa State Academy of Music named after A. Nezhdanova: Vol. 6, Odesa, Printing house, 2005, p. 25.

## Conclusions

The above-mentioned material gives grounds to make the following generalizations:

1. Aesthetic needs arise as a result of certain psycho-physiological prerequisites.
2. Awareness of the aesthetic worldview in human activity directs its further intellectual development.
3. Reproductive understanding of art is the basis of productive creativity.
4. The category of artistic worldview is based on the processuality of historical changes both in the human psyche and in conscious activity.
5. The extremely complex hierarchy of mutual influences of objects and subjects of knowledge gives rise to the corresponding problem of the criterion for the assessment and quality of the art itself, its creation and embodiment in the art of music.
6. Perspectives of aesthetic awareness are based on sensory receptive qualities of a person, the beginning of which is in the continuous genetic direction. This is where the main aesthetic criteria for evaluating both the given phenomenon and the creator as well as their perceivers come from.

The criteria for the aesthetic evaluation of reality are based on the study of the multifaceted life activities of individuals and their generalizations. It is appropriate to make the following definitions:

1. A complex system of individual cognitive processes in the mind of a creative person requires a corresponding methodological concept of embodiment.
2. Music performance experience, which proves the organic inseparability of *emotional* and *rational* factors and the performer's awareness of previous possessions and his/her own effective relationship to them, represents a perspective for the formation of professional skills and future artistic achievements.
3. Motivational processes are adjusted in two systems. Assimilation processes of *emotional* and *rational* as initial factors of creative activity form the aesthetic relationship of the individual to reality directly through the subject of active communication with art (musical and instrumental, in particular). The inseparability of these processes shows the individual qualities of the performer's personality, which without presenting this process do not reveal the essence of the given problem.
4. The criterion for evaluating aesthetic phenomena should be, at least, based on the understanding of musical and performing arts.

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## BOOK REVIEW

### WHY THIS BOOK HAS BECOME SO NECESSARY TO ME (PASCAL BENTOIU, *GÂNDIREA MUZICALĂ* (MUSICAL THINKING), BUCHAREST: EIKON, 2022, 2<sup>ND</sup> EDITION)

This introductory text is not an actual *book review*. To explain my statement, I will invite the German philosopher Peter Sloterdijk, for whom a written and published text that finds its recipient and becomes necessary to the latter is an epistle. And I know his answer would be the one I would expect: *This is a reply to a letter*. One sent to Pascal Bentoiu in this rather unusual way. And that would not be untrue, because this is a letter to the Maestro. And I would personally add that it is also a *confession*. Indeed, going through the text of the book, I understood that it was addressed to me. Because by writing it, the composer unwittingly revealed to me, in such a fatherly way, things that I needed in my professional growth. He thus obliged me to write my own “letter” to him, even though he will never receive it. Consequently, I see myself compelled to make my own confession, convinced that he would have shown complete understanding towards my attitude. Just as he did years ago when he accepted several interview questions from a novice musicologist.

It is only conventionally that I treat the text of this book as an essay. Even more so as Pascal Bentoiu says it himself: *This work is therefore intended to be an organized confession rather than a philosophical approach to music*. The emphasis obviously falls on the phrase *organized confession*. One formulated in perfect analogy with Johann Sebastian Bach’s prefaces to his own works: ... *for the use and profit of young musicians who are anxious to learn* (The Well-Tempered Clavier), and in another place: ... *for music lovers, to refresh their spirits* (The Goldberg Variations).

The first thing I disagree with Pascal Bentoiu about is his quality of *aesthete*, which he explicitly claims in *Avertisment* (Disclaimer). There is nothing aesthetic in the architecture of the book, nor in the interpretive



discourse applied to the abstractions of a composer's consciousness. And that is because the aesthetic justification is glaringly insufficient for the ideas contained in this book. This is an essentially musicological text and discourse. With a clear and gradually accumulative structure. With an orientation toward thoroughness, differentiation, taxonomic expansion, and involvement of increasingly advanced concepts. With an efficient and accurate albeit clear terminology, richly argued and revealingly suggestive. With concise and pertinent definitions, closely accompanied by convincing demonstrations meant to guide and inculcate the author's personal views as deeply as possible in the reader's consciousness. And with everything camouflaged in a reflective and overtly essayistic garb.

Indeed, in *Gândirea muzicală* (Musical Thinking), the discourse is different from the technical consistency and analytical excellence exhibited in the masterful book titled *Capodopere enesciene* (Enescian Masterpieces) (Bucharest: Editura Muzicală, 1984). Or, this is not about *the same* musicology, with its excitingly diverse applied forms. And, to paraphrase Ioan Petru Culianu, one can say that in the case of *Gândirea muzicală* (Musical Thinking) we are speaking of a true *composer's toolbox*<sup>1</sup>, essential to a musician who embarks either on the path of compositional development or on that of musicology. A poetics and a hermeneutics whose common denominator are the title – *Gândirea muzicală* (Musical Thinking).

This last title is emblematic of both the value of the work and the composer's profound and brave intuition because it puts forth the key phrase for the understanding of musical theory and practice. For example, what has existed so naturally for a long time already – the phrase *philosophical thinking* (of the Ancient Greece, of the Middle Ages, of the Renaissance, of Kant, Schopenhauer, Nietzsche, Kierkegaard, Husserl etc.), or *political thinking* (from Plato and Machiavelli to Hobbes, Locke, Rousseau, Tocqueville, Habermas, Popper, Hayek etc.) – finally finds its relevance and recognition also in the craft and art of *organized sounds*. We know about *mousike techné* (skill, prowess in the practice of music) and *aesthesis* (meaning "sensations", or rather *feelings of beauty*, utterly *beautiful* or downright "barbaric" – a feeling accompanying music). But we know nothing about *μουσική σκέψη* (*mousike sképsi* – musical thinking), about which neither Pythagoras, nor Plato or Aristoxenos of Tarentum, the musicologist, left a single line. And then, thinking itself is commonly represented as an operating procedure carrying lexical meanings. An exclusively notional thinking. Even more so, because, as the

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<sup>1</sup> Borrowed from: Ioan Petru Culianu, *Călătorii în lumea de dincolo* (Otherworldly Journeys], Bucharest: Nemira, 1994, title of Chapter 1 – *Trusa istoricului pentru a patra dimensiune* (A Historian's Kit for the Fourth Dimension].

author himself states: *Scientific thinking is valid when it accords with reality. Which is the reality artistic (i.e. musical – author’s note) thinking must accord with?*

And here is Pascal Bentoiu’s proposal – the book *Gândirea muzicală* (Musical Thinking) as a dictionary, learning guide, set of instructions, descriptions of procedures and conceptual tools, and, ultimately, a set of maps of the mind thinking through sounds – all of which are required in representing the phenomenon of music in its own terms and, obviously, in knowingly relating about music. Because, according to Pascal Bentoiu, *musical thinking* is by no means *thinking about music*, no matter how aesthetic or philosophical both may be, but *thinking the music*. Like a personal formulation of the answer to the question *how* (that is, *in what way*) *can music be thought* and, especially, *from what* and *how is music* (itself) *made*?

And this, without the “flares” of some descriptions of psycho-affectivity, accompanied by false “road signs” such as the aesthetic categories, analytics of the beautiful and the sublime, the insufficiently adequate tropes of rhetoric or the multitude of allegedly illustrative signs of semiotics. Hence my flat-out refusal to accept *the aesthetic*, as well as the *philosophical* in this text. And gradually, as the reading progresses, it becomes clear that in an unostentatious (albeit for me exciting and seductive) way, we are speaking about *the technology of the musical* (object) and of *musicality* (substance and quality) as *technologies of the impossible*. Because how else can it be when thinking the *invisible* and the *unrepresentable*? Or when (this time more extensively) *thinking* the *sonorous* and the *actual (real) sound* (as understood by Polish musicologist Jozef Chominski), for whom music proper, in its traditional Baroque-Classical-Romantic sense, becomes only a particular case. And here again, I will paraphrase Culiănu, who suggests a *fourth dimension*, obviously meaning the situation *in another dimension of thinking*.

After the reflexive and the essayistic, a third parameter of (self) “camouflage” is the propaedeutic in its heuristic sense. The transmission of knowledge involves “coercion”, which produces revelations. Far from being condescending and in no explicit manner, the author’s narrative aims, with the wisdom of a true teacher, to achieve the only goal of this book: to transform the reader by inciting his curiosity and ultimately by awakening his enlightening amazement at the *unveiled mystery* of each abstraction treated like a “character” of the narrative “performance”.

Each “abstraction” is assigned a chapter. And each provides an answer to the question above: *from what* and *how is music made*? It is only here that logic intervenes. One that is even more necessary, the more abstract – i. e. *invisible* and *non-referential* – the object it is applied to is – music itself. The logic of the discourse *about* music will have to be, in this case, exquisitely



“forged”. The architecture of the book’s content is simple, and therefore effective. I would say even of an *elegant consistency*. And in total agreement with composer Edison Denisov’s statement: “If the score looks bad in one place, it will certainly sound bad in that place.” Hence the conclusion: the author of this book organized his text as a “score” and conceived the narrative dramaturgy literally in terms of an “orchestration”.

The consecution of the ten (actually nine) chapters numbered accordingly is organized like an ascending “slope” – from (more) simple to (increasingly) complex. The author himself confesses: *Essentially, I was showing that musical thinking follows (at least in the initial stages of the work) the uncertain paths of induction rather than the implacable paths of deduction. Induction, as is known, is the set of logical processes whereby we rise from the particular to the general, from the phenomenon to the essence* (p. 182).

At the same time, glancing over the *Cuprins* (Contents), we notice the symmetrical ordering of the chapters: 1+4+4+1. Starting with a (self-)explanatory *Introducere* (Introduction), the book concludes with the keystone of the entire discourse – the tenth chapter titled *Gândirea muzicală* (Musical Thinking), grounding and legitimizing the idea and concept of the entire book. Two “tetralogies” are located between these extremes, an idea borrowed first from Wagner (*The Ring of the Nibelung* tetralogy) and later from Mahler (with a double symphonic “tetralogy” – Symphonies Nos. 1-4 and 5-8, respectively, as ordered by researcher Irina Barsova).

The first thematic “tetralogy” in Pascal Bentoiu’s book (Chapters 2, 3, 4 and 5) presents, at first, what generically could be called *the premises*: the habitat and the *primary* constituent elements that populate it. The actual *seeds* and *soil* occur in Chapter 2 [*Materialele și spațiul* (Materials and Space)], which is both normative and explanatory. The materials are the musical sound and its four parameters – pitch, duration, intensity, and timbre. All these four qualities are, in turn, generators of sound space with its dimensions: horizontal (durations), vertical (pitches), diagonal (sic! melodic synthesis) and depth (intensities). And all eight already have their own history as technical and expressive elements, each time different, depending on the historical context from which they are extracted. Eight premises with a distinct ontological potential, proving their fecundity by “summoning” the durations to generate *rhythm* and *rhythms* (Chapter 3), with an openness towards the sonic realization of musical time, while the pitches reveal their hyper-fecundity by embodying the categories of the *melodic* (a synthesis between durations and pitches, Chapter 4) and of the *harmonic* (pitches “layered” in strict simultaneity).

While the simple enumeration generates a true “polemical” struggle between *intensity* and *timbre* (Chapter 2), the author’s demonstration, like many others in the book, turns this “belligerent” negotiation into a genuine

plot with an unpredictable ending. At the same time, *rhythm*, and *meter* (Chapter 3) have also claimed their right, thus causing a further admirably logical demonstration. Here are just two narrative contexts, which have invited me to multiple (re)readings. (Re)readings with “accelerating” effects.

In turn, the melodic (Chapter 4), in the same cumulative “layering” of several horizontal levels, opens access to the (this time) *polyphonic* dimension. Both the *harmonic* and the *polyphonic* are enlarged upon in a subsequent thematic section of the book. But things do not stop here either, because, in a new generative momentum, the *melodic* becomes able to also produce *sound organization systems* such as the *modal* one (Antiquity, the Middle Ages and the Renaissance), the *tonal-functional* one (the Baroque, the Viennese Classicism and Romanticism) and the *atonal* one (the last European Modernity with the three musical modernisms). These are structures of a completely different order of complexity than the indivisible entities.

The second “tetralogy”, however, is focused on the treatment of some *complex* entities (of structural synthesis) with an advanced degree of abstraction. It is worth noting that the historical order of appearance of each concept is observed in all four following chapters (6, 7, 8 and 9). First, *Dimensiunea polifonică* (The Polyphonic Dimension) (originating in the European Middle Ages), closely followed by *Conceptul armonic* (The Harmonic Concept) (invented in the Enlightenment Baroque), and then by *Conceptul timbral* (The Timbral Concept) (assimilated compositionally only in twentieth-century modernist music). The list ends with *Forma și formele* (Form and Forms) (a concept formulated in a modern sense in the Viennese Classicism). This concept cumulates the contents of both “tetralogies”. And if *polyphony* and *harmony* are *sound organization systems*, and *timbre* is one of the four parameters of the musical sound, then *form and forms* excel at cumulating several states ranging from the simple *compositional scheme* to the *exclusive ontological state* (performed, sonic) of any musical work.

*Musical Thinking* itself, as the last conceptual frontier of this book, thus proves to be an entity – substance, process, and space –, in which the pressure of the intuitive and pre-formal *a priori* triggers the *will for form* and for its *aural realization in performance*. Hence starts the convergent cumulation of the *elements*, as well as the progressive multiplication of the *relationships* between them, towards an *a posteriori* of the musical composition performed like a “three-headed” fact – *psychological*, *cultural*, and essentially *ontological*. In an obvious *archetypal triunity*. It is in this last quality that it justifies its value, primarily as a representative sign of the thinking that engendered it. It is precisely the *musical thinking* of the composer, who is his own first listener, performer and evaluating critic. How else could Beethoven’s three *Leonores* be explained? How else, if not in a (self-)generative loop, did Bruckner’s

endless versions and editions of his own symphonies occur? Moreover, and already on an inter-subjective level, how else can one explain the successive editions of Bach's *Well-Tempered Clavier*, edited in turns by Johann Nikolaus Forkel, Carl Czerny, Bruno Mugellini, Vincent d'Indy, Friedrich Chrysander, Ferruccio Busoni, Hugo Riemann, Gabriel Fauré, Hermann Abert, Alfredo Casella, Béla Bartók etc.? And finally, how else does the musical thinking of Palestrina (the *Saviour*), Bach (the *Unifier*), Beethoven (the *Revolutionary*) and Schoenberg (the *Liberator*) become, one by one, a *Canon of European Music*? Because, through their thinking, the European musical culture was able to achieve successive *reloadings* leading to ever-new evolutionary mutations.

P.S. 1. Pascal Bentoiu's discourse is even more exciting and effective as it is not a monologue, but rather a fruitful polemic between several discursive postures of the author himself. A "monodrama" in several voices. In other words, the narrative is not linear, although it has a precise referential subject in each chapter but refers directly to the image of an *ideational multi-timbral polyphony*, instruments, as well as voices. And not only the space of the discourse is transformed, saturated by the "sections" of several "instruments" and "voices", but even time is re-dimensioned through a *pluriphony* of several referential cultural pasts, engaged by the author as special guests. And even despite the musicological substance of the narrative, these guests make their presence felt through the quotes by which Pascal Bentoiu invokes them as referential *obligato* sections. The author impregnates his discourse with references to ideas, titles of works and books, genres, and styles of thinking (philosophical, poetic, historical etc.) from various time periods and geographies, but which in the text of the book relate in a *consonant* and *harmonic* way, actively participating in the idea of the book. And finally, here is the quintessence of *Gândirea muzicală* (Musical Thinking), as the author himself states it:

*A piece appears – with obvious chances of survival – if the author can think the music, that is, to operate in his imagination directly with the data of the sound field, if he is able to make and unmake a multitude of musical images, of possible models, from which to choose the ones that are most capable of leading to the intended meaning. And he must have intuited this meaning in the most perfect originality and with the maximum force and depth that he is capable of.*

P.S. 2. For me personally, *Gândirea muzicală* (Musical Thinking) is still a pretext for voluntary re-readings of the book. This is because each re-reading of the text leaves me with the feeling that some "secret rooms" in the

book are still waiting to be unveiled. I read somewhere that to acquire a proper understanding of Wagner, Schoenberg went through twenty-seven re-readings of the musical drama *Tristan and Isolde*. By himself. On the piano. As for myself, I have given up counting my re-readings of *Gândirea muzicală* (Musical Thinking). Because what really matters is the fact that going through Pascal Bentoiu's text amplifies and accelerates me. And thus, this book of indisputable topicality, this text and discourse, these ideas clothed in a captivating narrative, have all remained necessary to me for over three decades.

P.S. 3. The first and only printed edition of the book was published in the distant year of 1975, by Editura Muzicală (Music Publishing House), in Bucharest. I got acquainted with the text in the not-so-distant year of 1990, when I arrived in Romania to continue my musicological studies. Indeed, it took me multiple readings of Pascal Bentoiu's "essay" to finally understand that I was dissatisfied with the "imprisonment" of these ideas of undeniable topicality within an "ancient" temporality and a visibly worn-out polygraphic body. At the same time, it really puzzled me to find that such a sample of musicological excellence had not been claimed as an imperative necessity and was lying forgotten on a shelf of some conservatory's library, as a marginal work of a famous composer. I considered it a tremendous injustice that this truly valuable piece of writing of such formative and heuristic power was excluded from the institutional-didactic circuit instead of acquiring its rightful place on the mandatory reading list. Even more so as *Gândirea muzicală* (Musical Thinking) was presented as a second volume, like a continuation of a previous book – *Imagine și sens* (Image and Meaning), published in the even more distant year of 1973 by Editura muzicală of the Composers' Union, in Bucharest.

It had become obvious that *Gândirea muzicală* (Musical Thinking), along with *Imagine și sens* (Image and Meaning), had to be republished. I re-typed the text of both volumes, grateful for the opportunity to indulge myself in yet another reading of some already intimately familiar lines. The page type area was also changed to a more adequate one, to allow for a more comfortable reading experience. And all this because, in my strong opinion, the republication of a book of such musicological calibre and obvious topicality was stringently necessary.

*Translated from Romanian by Marcella Magda*

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University of Babeş-Bolyai, Faculty of Reformed Theology and Music, Music Department  
**STUDIA UNIVERSITATIS „BABEŞ-BOLYAI” series MUSICA, ISSN: 1844-4369**  
**Editorial Office:** Str. Horea nr. 7, 400174 Cluj-Napoca, Romania  
**Editor-in-chief:** Univ. prof. dr. habil. Gabriela COCA, Phone: +40.742.932.923  
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University of Babeş - Bolyai  
Faculty of Reformed Theology and Music  
Music Department  
STUDIA UBB MUSICA, ISSN: 1844-4369  
The address of the redaction: Str. Horea nr. 7  
400174 Cluj-Napoca, Romania  
Editor-in-chief:  
Univ. Prof. Dr. Gabriela COCA, tel. 0742-932.923,  
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