



STUDIA UNIVERSITATIS
BABEŞ-BOLYAI



MUSICA

2/2015

**STUDIA UNIVERSITATIS BABEŞ-BOLYAI
MUSICA**

**2/2015
DECEMBER**

REFEREES:

Acad. Dr. István ALMÁSI, Folk Music Scientific Researcher, Cluj-Napoca, Romania, Member of the Hungarian Academy of Arts – Budapest, Hungary
Univ. Prof. Dr. István ANGI, „Gh. Dima” Music Academy, Cluj-Napoca, Romania
Univ. Prof. Dr. Gabriel BANCIU, „Gh. Dima” Music Academy, Cluj-Napoca, Romania
Univ. Prof. Dr. Habil. Stela DRĂGULIN, Transylvania University of Braşov, Romania
Univ. Prof. Dr. Noémi MACZELKA DLA, Pianist, Head of the Arts Institute and the Department of Music Education, University of Szeged, "Juhász Gyula" Faculty of Education, Hungary
College Prof. Dr. Péter ORDASI, University of Debrecen, Faculty of Music, Hungary
Univ. Prof. Dr. Pavel PUŞCAŞ, „Gh. Dima” Music Academy, Cluj-Napoca, Romania
Univ. Prof. Dr. Valentina SANDU-DEDIU, National University of Music, Bucharest, Romania
Univ. Prof. Dr. Ilona SZENIK, „Gh. Dima” Music Academy, Cluj-Napoca, Romania
Acad. Univ. Prof. Dr. Eduard TERÉNYI, „Gh. Dima” Music Academy, Cluj-Napoca, Romania, Member of the Hungarian Academy of Arts – Budapest, Hungary
Acad. College Associate Prof. Dr. Péter TÓTH, DLA, University of Szeged, Dean of the Faculty of Musical Arts, Hungary, Member of the Hungarian Academy of Arts – Budapest, Hungary

EDITOR-IN-CHIEF:

Associate Prof. Dr. Gabriela COCA, Babeş-Bolyai University, Reformed Theology and Musical Pedagogy Department, Cluj-Napoca, Romania

PERMANENT EDITORIAL BOARD:

Associate Prof. Dr. Éva PÉTER, Babeş-Bolyai University, Reformed Theology and Musical Pedagogy Department, Cluj-Napoca, Romania
Lecturer Prof. Dr. Miklós FEKETE, Babeş-Bolyai University, Reformed Theology and Musical Pedagogy Department, Cluj-Napoca, Romania
Assist. Prof. Dr. Adél FEKETE, Babeş-Bolyai University, Reformed Theology and Musical Pedagogy Department, Cluj-Napoca, Romania
Assist. Prof. Dr. Noémi MIKLÓS, Babeş-Bolyai University, Reformed Theology and Musical Pedagogy Department, Cluj-Napoca, Romania
Assist. Prof. Dr. Erzsébet WINDHAGER-GERÉD, Reformed Theology and Musical Pedagogy Department, Cluj-Napoca, Romania
Visiting Prof. Dr. Júlia KŐPECZI-KIRKÓSA, Babeş-Bolyai University, Reformed Theology and Musical Pedagogy Department, Cluj-Napoca, Romania

ENGLISH TRANSLATIONS COORDINATOR:

Maria COZMA (London, United Kingdom)

Studia UBB Musica is sponsored by the Faculty of Reformed Theology, Theology and Musical Pedagogy Department, Babeş-Bolyai University, Cluj-Napoca, Romania
Dean: Univ. Prof. Dr. János MOLNÁR

Front cover: Daddi Bernardo: Four Musical Angels (c. 1345)
http://www.wga.hu/support/list/index_a.html

YEAR
MONTH
ISSUE

(LX) 2015
DECEMBER
2

STUDIA UNIVERSITATIS BABEȘ-BOLYAI MUSICA

2

STUDIA UBB EDITORIAL OFFICE: B.P. Hasdeu no. 51, 400371 Cluj-Napoca, Romania,
Phone + 40 264 405352, office@studia.ubbcluj.ro

SUMAR – SOMMAIRE – CONTENTS – INHALT

ANNIVERSARIES OF COMPOSERS

GABRIELA COCA, Ede Terényi is 80 Years Old. A Life Serving Art, Teaching
and the Musical Sciences..... 5

MUSICAL THEORY

ÉVA PÉTER, György Maróthi's Writings in the Field of Music Theory 15

MUSICAL STYLISTIC

CIPRIAN ȚUȚU, The Syntactic and Semantic Dimensions of the Musical
Language in *Kyrie* from Joseph Haydn's *Harmoniemesse* 25

MIKLÓS FEKETE, Musikalische Konzeption und Kompositionsstil von César
Franck in den orchestralen und instrumentalen Werken seiner letzten
Schaffensjahre (César Franck's Musical Conception and Compositional
Style in His Orchestral and Instrumental Works of his Last Creative Years) 45

OPERA STAGING

DIANA TODEA, Alternatives in Contemporary Opera Staging. *Hänsel and
Gretel* by Engelbert Humperdinck and the Input of the Technical
Director 63

MUSICAL PEDAGOGY

BENCE ASZTALOS, Musik Kreativ+	85
ÁGNES GYOVAI – TÍMEA MÁRIA HEVESI, The Circle Symbol in Music Education	95

MUSICAL THERAPY

STELA DRĂGULIN – VLAD ENIU, Understanding Indian Traditions in Music Therapy	109
STELA GUȚANU, Melotherapy and the Ancient Civilizations	121

MUSICAL ANALYSES

ADÉL FEKETE, II. Prayers of Female Protagonists in Giuseppe Verdi's Operas. Giselda's Prayer: <i>Salve Maria from Verdi's I Lombardi alla prima crociata</i>	129
DOROTTYA MAROSVÁRI, Maurice Ravel: Klavierkonzert in G Dur (Analyse des zweiten Satzes „Adagio assai“) (Maurice Ravel: Piano Concerto in G-dur) (Analysis of the Second Part).....	143
SANDA VALENTINA HÎRLAV MAISTOROVICI, Das Religiöse Schaffen der Komponistin Carmen Petra Basacopol (The Religious Creation of the Composer Carmen Petra Basacopol).....	163
LUMINIȚA GUȚANU-STOIAN, The Importance and Specifics of the Vocal - Choral Analysis in a Choral Work.....	191

BOOK REVIEWS

<i>Music Sketches</i> by Friedemann Sallis: An Outstanding Editorial Release from Cambridge University Press (BIANCA ȚIPLEA TEMEȘ).....	203
<i>Ștefan Niculescu</i> , eulogized in Germany for his contribution to the current European musical heritage (SANDA VALENTINA HÎRLAV MAISTOROVICI)..	209
<i>The Musicality of Style</i> – Lászlóffy Zsolt's Essays on Music (Lászlóffy Zsolt: <i>A stílus zeneisége</i> . Partium Kiadó, Nagyvárad, 2014) (ATTILA FODOR).....	213
<i>FilmHang-Lexikon</i> by Aaron Fazakas (The Encyclopaedia of MovieSounds) (GABRIELA COCA).....	215
<i>Folklore Usage in Romanian Composing, Since Ciprian Porumbescu to Our Days</i> (<i>Componistica românească de valorificare a folclorului, de la Ciprian Porumbescu până în zilele noastre</i>), Ed. Lidana, Suceava, 2015 (GABRIELA COCA).....	219
CONTRIBUTORS	223
SUBSCRIPTION	231
AGREEMENT OF CHANGE BETWEEN THE INSTITUTION	233
INVITATION FOR PUBLISHING	235

EDE TERÉNYI IS 80 YEARS OLD. A LIFE SERVING ART, TEACHING AND THE MUSICAL SCIENCES

GABRIELA COCA¹

SUMMARY. Author of several hundred musical works, Ede Terényi (b. 1935) is a weighty and original personality within the cultural life of Transylvania. Composing did not mean to him merely a process of artistic creation based on incidental mathematical formulas. His entire being is continuously living within and through music. Music is the meaning of his life, his motivation for existence. He is a man with great sensitivity who lets himself be inspired by a word, an image, a gesture, a verse or a wonderful piece of music he has just heard. His works have been created by spontaneous inspiration, on the one hand and by a steady, conscious work on fine tuning his music, everything that belongs to the so called craftsmanship in composing, on the other.

Keywords: Ede Terényi 80, mono operas, art, teaching, musicology.

Ede Terényi's² compositions form a wide range as far as genre is concerned, from solo pieces to instrumental concerts, from songs to operas, from pieces of chamber music to ample symphonies.

The titles of his works usually suggest the main idea of the piece; they are not abstract and mysterious. They express and synthesize the expressive content of the piece, they are relevant and they guide the reception process of the listener.

Here is a title for example: "Aranyág" ("Golden Spring") and I quote the author: NOMEN EST OMEN goes the Latin saying and its meaning is valid also for musical pieces. I will express myself in this



¹ Associate professor dr. at the Babeş-Bolyai University, Cluj-Napoca, Romania, Reformed Theology and Musical Pedagogy Department. E-mail: Gabriela.coca.66@gmail.com

² Foto source: <http://ede-terenyi.blogspot.ro/>

matter applying a loose translation: the title of a musical piece is also its **destiny**. Through the decades it became a conviction of mine the idea that the title is not a mere combination of words meant to guide the listener, not just a direct reference to a possible programme of the musical process, but far more than that. The title is a kernel of energy, a blessed source of power emanating to the musical atmosphere of the entire piece. Therefore I avoided using abstract titles so fashionable in the '60s and '70s of the last century. "Aranyág" is such a title. The piece bearing this title is the musical version of a tree called Maggiociondolo (and in Hungarian "golden rain" or "golden branch"), the first of the wonderful spring flowers. I was born when spring was settling in (on March 12th) so it was easy for me to identify with rejuvenation - or in other words - with renewal of nature and man."

E.g. 1

I. INTRODUZIONE
Adagio molto $\text{♩} = 60$

Cemb.

Vii.

Vla.

Vlc.

Jazz improv. Perc. II 15*
ff feroce

Tam-tam Trgl. sf Piatto sf Tam-tam sf

arp. sempre simile

Cemb.

Vii. p espr. legato

Vla. p espr. legato

Vlc. p espr. legato

Cb. p espr. legato

Perc. II. Trgl. sf Piatto sf Tam-tam sf Piatto mp sf

Ede Terényi: *Golden Spring*, Introduzione, p. 1

Submerging in the atmosphere of some of the composer predecessors he used to dedicate many of his works to the inspiring composer as a *Homage* to the masters of musical arts. So he works with subtitles such as "*Haendel Rhapsody*", "*Purcell Epitaph*", "*Vivaldiana*", "*Bernstein Variations*", "*Parade - Hommage à Eric Satie*", "*Gershwin Serenade*". The *Blues*-like introduction of the latter almost teleports us into Gershwin's bitter-exotic world.

As the author puts it:

"In the course of my life I encountered many musical works that evoked my unreserved admiration for the piece and its author. I was always greatly enthusiastic about paying my respects to these pieces and their authors, these wonderful creations that managed to deeply fascinate me to honour with a musical work that I composed. This is an encounter in the world of music, the most proximate artistic reception, some kind of a mirror of the musical works my psyche considers important. Gershwin has a special place within this process of musical admiration. I am especially fascinated by his ease and elegance of expression and the creativity of his music."

When I asked the author which is his favourite musical genre, Ede Terényi replied without a moment's hesitation: **the opera**. Being in fact a dramatic spirit, the composer has created a solid complex of works in this genre by composing an entire series of **mono operas** in the 1980s: „*Mephistofaust*“, „*Mahabharata*“, „*Les fêtes d'Ulysse*“, „*La Divina Commedia*“, „*Amor Sanctus*“, „*Kalevala*“, „*New Adam*“, „*Nomad Songs*“, „*Japan's flowers*“, „*Behind of Silence*“, and other pieces.

Why **mono operas**?, I asked the author:

"I compose mono operas, since there are already enough stereo operas. And by stereo I mean that the dramatic plot is expressed by several characters, sometimes by too many characters. In the 20th century the evolution of the opera shows a tendency to lessen the number of characters. Yet the role and importance of the narrator is increasing through the content and through the structure of the pluralistic artistic role. In the case of the characters the decreasing tendency goes to the point where only one character remains. See: Schönberg – 'Erwartung', Poulenc – 'The human voice' and other works. At the moment mono operas are very fashionable. Many pieces belonging to this genre can be found on the Internet. I consider theatrical representation of several characters by one narrator a sensational accomplishment considering that each of these characters has different traits, a specific voice, movement and mimic of their own and in the meantime the narrator needs to keep the integrity of his own artistic personality as well."

X.
Allegro tumultuoso $\text{♩} = 144 - 168$ 75

f Virbr. col legno

Perc. 1

Perc. 2 Gr. C.

Harp *ppp* *pp* *ossia.* $\text{♩} \dots \text{♩}$ *rep. molte volte senza misura*

Voice *f*

Vaka vanha Väinämöinen Silloin
 tuon sanoiksi virkki:
 Vénseges vén Vejnemöjen
 ekkor fennen felel néki:

mak - - - sat lei - väk - si
 Máj - - - jad lesz - majd a

Piano *ppp* *senza misura, libero cresc. poco a poco rep. molte volte ad. lib.* 2. 3. 4. *rep.*

ff

pä - - ta - vi ma - rut - mak - san
 ke - - nye - rem zsi - - ge - red - lesz a

rep. 2. *rep.* 2.

Ede Terényi: Kalevala, Part X, Allegro tumultoso

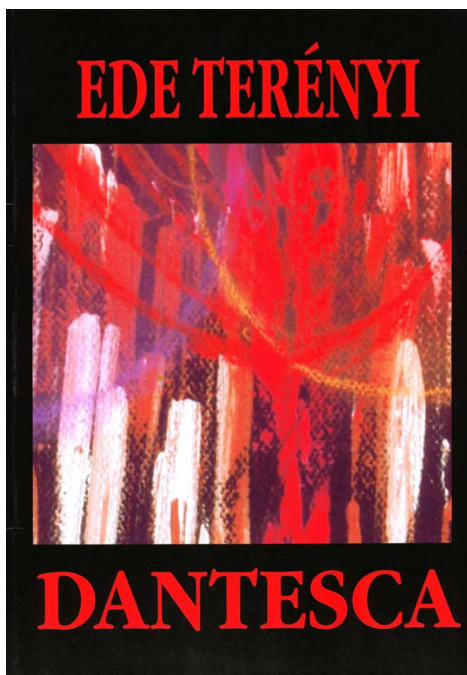
For Ede Terényi **music is religion**. Many of his musical pieces are a living expression of his connection to the transcendental. His music is impregnated with vivid, coloristic pictures. In his works sound is colour, colour is sound and words are music...

As an adept to creative play the composer translates his coloristic visions into numerous graphical works and paintings as well. This is how the *Dantesca* series inspired by Dante's *Divine Comedy* and containing 25 pictures was created.

EDE TERÉNYI IS 80 YEARS OLD. A LIFE SERVING ART, TEACHING...

*„But already my desire and my will
were being turned like a wheel, all at one speed,
by the Love which moves the sun and the other stars.”³*

E.g. 3



Ede Terényi: *Dantesca*, Ed. Echinox, Cluj, 2004.

I continue with my questions: Master, as an eternal lover of arts do you believe love for the arts can "move the sun and the other stars."?

Mr. Terényi smiles as he answers:

"The kind of love Dante expressed has long started to fade out of modern music. Music should be given back its true meaning, namely to embrace humanity within the joy and happiness of love. This is the idea I wished to express in the "Vivaldiana", this cathartic work of mine. I composed it in 1983 and it is most meaningful, since it meant a change of direction for me as an artist, I could say it is the golden section of my evolution as a composer. This piece is a transition from a rational understanding of the world to loving everything that moves the sun and the other stars."

³ Dante, *Divine Comedy* Translation by C.H. Sisson.

Ede Terényi worked as a **teacher** from 1958 to 2012 at the „Gheorghe Dima” Academy of Music in Cluj-Napoca teaching in the course of the years several subjects of musical technique such as: counterpoint, harmony, composing, musicology, choral transcription, musical dramaturgy. He initiated in the 1990s the establishment of the musical dramaturgy department. I myself studied musicology with him as the specialist teacher and besides musical studies he was also my teacher in harmony. I also earned my bachelors degree, my master’s degree and my PhD and wrote my dissertation under his guidance. Later I worked under his supervision as a young assistant teacher in the distance learning classes of the Music Academy, teaching counterpoint, choral transcription and musical dramaturgy. In all we have worked together for 17 years (from 1990 to 2007). Ede Terényi was a complexly trained teacher. He aimed to develop specialized knowledge of his students through practice. He familiarized students with the matter of his subjects in such a manner that one could hardly notice that he was teaching. It was only at the end of the semester when one reread one’s course that one noticed that he/she already know this. Whatever Kahlil Gibran wrote on teaching in his poem, *“The Prophet”* is perfectly true for Ede Terényi. I quote:

“The teacher who walks in the shadow of the temple, among his followers, gives not of his wisdom, but rather of his faith and his lovingness.

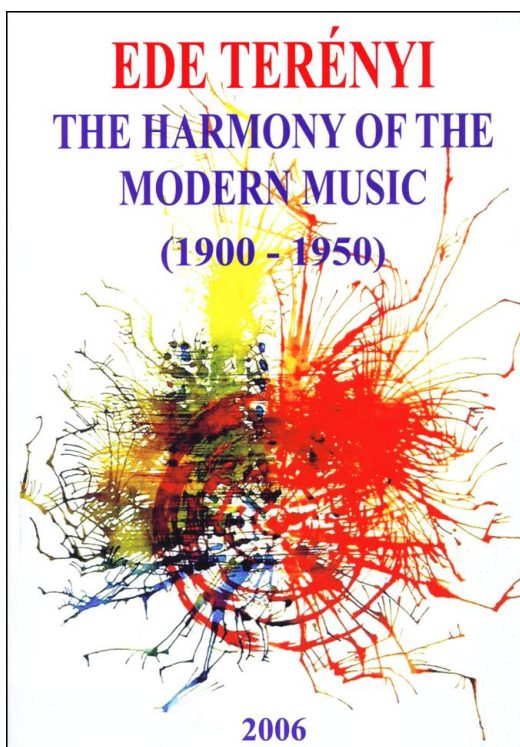
If he is indeed wise he does not bid you enter the house of his wisdom, but rather leads you to the threshold of your own mind.”⁴

One could discuss with Ede Terényi about all kinds of musical and other topics, for he did not teach his students only to be musicians, but also humans. He found out and knew the character and weakness of all his students. He gave me several of his books as a gift and in the dedication of one of them he wrote to me: *“To Gabi as a Christmas and New Year gift with thanks and love. I wish you a wonderful life, a successful career and a disciplined self-management. Then you will succeed! Love, Ede Terényi, 2001 Cluj-Napoca, 29th November - in a snowy November.”* I often take off his book from the bookshelf, for I am since more or less working on the disciplined self-management (as a Lion and a Fire horse). I am sure that in the same manner he gave all his other students their personalized dedication. As a teacher he had a calm and pleasant character, he always had time to listen to his students and to share with them his experienced view on their problems. There are many who think of him often and with love and who did not forget him until this very day. As a person he was always polite and patient with his colleagues, I always saw him to be a true *gentleman*.

⁴ Gibran, Kahlil, *A Próféta. The Prophet*, Édesvíz Kiadó, Budapest, 1998, p. 154.

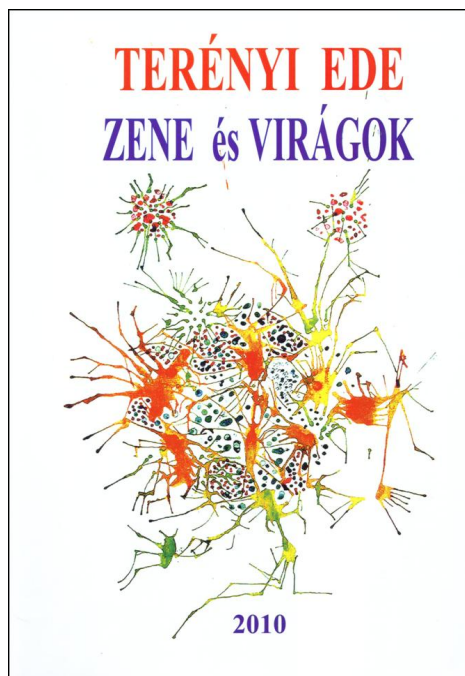
Ede Terényi, the **musicologist** was researching the system of modern harmony and he summed up his work of more than 25 years in the musicology book entitled "*The Harmony of Modern Music*".

E.g. 4

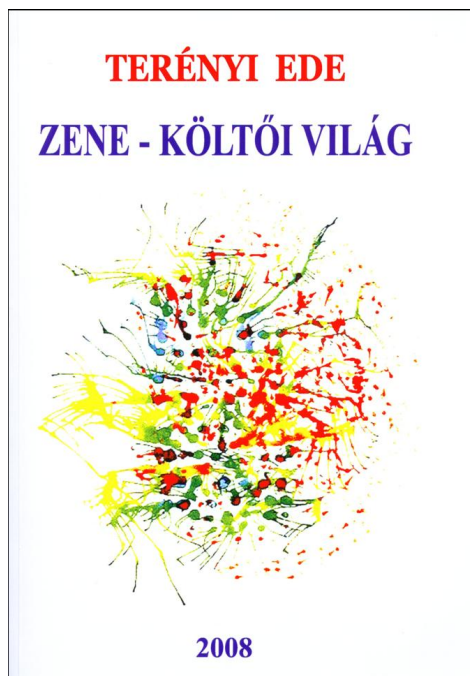


**Ede Terényi: *The Harmony of the Modern Music (1900-1950)*,
Ed. Grafycolor, Cluj, 2006.**

His musical studies published along the years deal with this topic as well. His biographical volumes on Hungarian composers of the 20th century (Sándor Veress, László Lajtha, Sándor Balassa) are also important ones. Another thing worthy of mentioning is his publicistic work, his musical column first in the *Utunk* weekly paper, then in the *Helikon* paper. His articles are available also in the archives of the websites of these papers, but they have been summoned also in volumes such as "*Will Music Remain Music?*", "*Paramusicology*", "*Music of Yesterday, Today and Tomorrow*", "*Music and Poetic World*" and "*Music and Flowers*" - the latter being the volume in which his articles have been published illustrated with his own graphical paintings.



Ede Terényi: Zene és Virágok,
Ed. Grafycolor, 2010.



Ede Terényi: Zene – Költői világ,
Ed. Grafycolor, 2008.

His graphics and paintings are unique, the spontaneity of the author appears in them coloured ingeniously and in an original manner by his phantasy, all this in rich colour combinations and suggestive, balanced spatial organization. The theme of the paintings is expressive also on a spiritual level and their meditative and attention capturing capacity is quite remarkable. View for the graphics:
(<http://ede-terenyi.blogspot.ro/p/graphics.html>).

Translated from Hungarian by: Borbély Bartalis Zsuzsa

REFERENCES

- Coca, Gabriela, *An Interview with Ede Terényi*, october 2008.
- Coca, Gabriela, "*Ede Terényi - History and Analysis*", Cluj University Press, Cluj-Napoca, 2010.
- Coca, Gabriela, *Muzicienii clujeni de azi: Ede Terényi (Musicians of our days of Cluj: Ede Terényi)*, în: Emisiunea Radiofonică Cluj – Oameni și Muzică (redactor: Univ. Prof. Dr. Elena Chircev) (*Broadcasting: Cluj – People and Music*), Radio România Muzical, București, 26 octombrie 2008.
- Gibran, Kahlil, *A Prófeta. The Prophet*, Édesvíz Kiadó, Budapest, 1998.
- ***, <http://ede-terenyi.blogspot.ro/>

GYÖRGY MARÓTHI'S WRITINGS IN THE FIELD OF MUSIC THEORY

ÉVA PÉTER¹



SUMMARY. György Maróthi (1715-1744) was a broad viewed, well-learned and versatile teacher of his time. During his short, but very prolific period of work he had noteworthy contributions to the field of music teaching. He introduced singing in four voices in musical education in the Hungarian boarding schools, he published two psalmodies in which he also included works on various aspects of music theory. The specialized literature considers these writings the earliest Hungarian music theory treatises.

Keywords: harmonic singing, psalmodies, solfeggio exercises, tenor praxis.

The reform of greatest effect in music teaching in the Hungarian schools of the 18th century was the introduction of singing in many voices, i.e. the „harmonicus cantus”. This reform was achieved mainly due to György Maróthi.

¹ PhD Docent, Babeş-Bolyai University, Faculty of Reformed Theology, Musical Pedagogy Department, Ro-400535, Cluj-Napoca, Horea str. 7, email: evapeter@hotmail.com

He was born on February 11th, 1715 in Debrecen. His first teacher was his father who was a respected, wealthy, learned citizen of the town of Debrecen who held sciences in high regard, spoke Latin and German and was well versed in the law. After the first four classes of grammar school and a two-year course in the arts, at 16 he set out abroad for his collage studies.

He spent six and a half years in Switzerland and the Netherlands. In Zürich he studied theology and law, respectively German and French. During his studies in Basel he was accommodated in the Collegium Erasmianum. The students accommodated here studied mainly theology in order to be able to work as pastors or teachers, but it was also expected of them to participate in the activities of the Collegium Musicum, which provided opportunities for practicing singing and instrumental music and engrossment in musical studies. Coming to know the practice of singing in several voices and seeing its role in the practice of the western churches he proposed to use his experience in is field to promote this practice also in his home country. Besides these he studied also Greek and Latin literature. As he graduated from his school in Basel he was awarded a pastor's diploma.

In Bern, the third location of his studies he mainly broadened his French and English language skills, but he also learned more on eastern languages such as Hebrew, Syrian and Arab. Besides these he studied history and mathematics. In the fourth town of his studies, in the Netherlands he studied experimental physics and astronomy at the universities of Groningen, the Hague, Utrecht, Leyden and Amsterdam. His advanced language speaking skills made it possible for him to be informed from the specialized literature on every field of contemporary science (theology, law, the arts, history, geography, mathematics, physics, algebra, geometry, astrology, astronomy and music)². His diligence, perseverance and the depth of his knowledge predestined him to be the reformer of education in the Hungarian boarding schools.

Concluding his studies abroad he returned home on January 11th, 1738 taking with him a great amount of knowledge, rich language skills and many, many books. A teaching job to teach mathematics, physics, history, geography and rhetoric at the boarding school of Debrecen was awaiting him. He started a family, he married Katalin Szódi³. He died in 1744, still a man in his youth.⁴

² He had great thirst for knowledge. He learned mainly by reading and less often by listening to lectures on a subject. Therefore he bought an astounding amount of books. Side notes in these books bear witness to the various stations of his studies abroad.

³ They had three children, but all three of them died at a very young age.

⁴ He died of dysentery.

1. His work

Maróthi lobbied for boarding school education to have a curriculum elaborated in detail. He made teaching of modern languages and studying geography and astronomy a greater part of the curriculum. He made important reforms in teaching methods for mathematics. His book entitled *Arithmetica vagy a számvetésnek mestersége (Arithmetic or the Skills Needed for Calculus)* (1743) written in Hungarian defined teaching principles and curriculum for mathematics. His attempts to reform the contemporary school system are reflected in his works entitled *Idea* (1740), *Opiniones* (1741) and *Methodus* (1770). Besides these he published also translations (Osterwald: *A szent históriának summája (A Summary of the Saint Story)*, 1735) and manuals (*Phaedrus*, 1740; *Minucius Felix*, 1740; *Flavius Eutropius*, 1741.) He started to compile also a Latin-Hungarian dictionary, which was left unfinished due to his death.

He initiated the opening of the first observatory in Debrecen. He convinced the school to buy experimental equipment from abroad for his physics classes. He had initiatives to modernize the printing press of the town. He donated to the library books bought with his own money.

2. Introduction of harmonic singing in four voices

Maróthi was displeased with musical culture of the youth. He attempted to introduce in the boarding school of Debrecen the science of transcription to musical notes and score reading and the so called harmonic singing or singing in four voices according to the practice he saw at the Collegium Musicum in Basel. During the great plague of 1739-1740 in Debrecen he formed from the boarding school students of the upper classes who survived the plague the first vocal formation in four voices. It had four members. They sang psalm adaptations by Goudimel. According to the musical practice of the age the cantus firmus was in the tenor voice. The four voices were sung thus: the tenor and bass were sung by men and the discantus and alto by boys or falzettists. This group of singers sang regularly at funerals. After the plague was over they became the praeses of the boarding school, i.e. the leaders for the four voices in the choral group that started gaining more and more members.

Maróthi published two psalmodies. The first one was published in 1740 and it was a hymn book with scores presenting songs in one voice. The book consisted of a foreword, followed by the 150 psalms, the song of Simeon, the tune of the Lord's Prayer and several score reading exercises and a musical theory treatise. The second psalmody was published in 1743.

A'
'SOLTÁROKNAK
 N É G Y E S
N O T Á J I K,
 úgy mint
 a' *T E N O R, B A S S V S,*
DISCANTVS és *ALTVS.*

Mellyek
 a' *Harmoniás Éneklést szeretőknék*
 kedvékért, a' *Német és Francia Peldák szerént,*
 és a' *Spéiba Andrá's* Deák 'Sóltária *Éneke*
 Magyarúl most leg elsőbön
 ki-adattattanak.

Utol hozz í téttenek
 Némelly más Énekeknek Nótájik;
 A' *Harmoniás* és mefsterségesebb
 Éneklésről való
R Ó V I D T A N I T Á S.
 fal együtt.

*Ditserem az URat az én életemben; éneklék az én li-
 tememnek, míg élék. 'Sólt. 146: v. 2.*

Nyomtatott DEBRECZENBEN,
 M A R G I T A I J Á N O S által,
 1 7 4 3. *Ezrennévben.*


Psalmodie – published in 1743

This one presented psalms in four voices, i.e. harmonic psalms inspired from a German publication of psalms of Zürich from 1707 and a French one from 1715. In this work Maróthi prepared for publication the simplest variant, that of 1565 of the harmonic psalms in four voices by Claude Goudimel (1514/20-1572)⁵, the so called *Jaqui version*. The book consists of the 150 psalms, *the Song of Simeon*, the tune of The Lord's prayer as adapted by Luther, nine songs of praise in four voices, the twelve *rather artificially tuned* *terzettos* by Kyburtz⁶ whose source was the *Sing-Stunden* volume of 1723, two so called fugues, i.e. canons and a musical theory treatise.

⁵ Goudimel meant his psalm adaptations not for church use, but as a basic manual for teaching family singing, congregational singing, boarding school choir singing and singing in several voices.

⁶ He translated the lyrics of these *terzettos* himself.

LES
PSEAUMES
 DE
DAVID
 Mis en Vers François,
*Revis de nouveau sur les
 precedentes Editions
 avec les*
CANTIQUES SACREZ
 Pour les principales Solen-
 nitez des Chrétiens & sur
 divers autres Sujets.
*On a aussi ajouté dans cette nouvelle
 Edition en Faveur des Amateurs de la
 Musique au plein chant la Basse.*



à Zurich.

Chez **DAVID GUESSNER.**
 M D C C X V.

7. Az 1740. évi zsolnárvárosi kiadásához felhasznált zürichi francia nyelvű zsolnárvárosi (1715) címlapja

hen. Joh. Heinrich Ryburken/
 Pr. des H. Ev. zu Herfogen-Buchsee

Sing-Stunden.

Insbefonder dienende dem
Singenden Chriſten
 Samt einem
 Allgemeinen Register der Lieder
 aus den Halliſchen und andern Geſang-
 Büchern/welche nach gleichen Melodeyen
 können gefungen werden.



Das erſte mal ans Licht gegeben
 Im Jahr M D C C X X I I I.

Psalmodie of 1715 and Sing-Stunden volume of 1723

The psalm adaptations in four voices contained in the book applied tenor praxis, but in the case of 12 out of the 150 psalms the main tune is in the treble, i.e. the discantus. Usually these have an isometric adaptation and simple harmonies. The main and secondary pitches are default or reversed sixths.

E.g. 3

XC. ZSOLTÁR

Te ben - ned bíz - tunk e - le - i - től fog - va,
c. f.

UR - am! té - ged' tar - tot - tunk haj - lé - kunk - nak,

Mi - kor még lem - mi he - gyek nem vól - ta - nak,

Part of Psalm 90, tenor cf.

Maróthi overtook the harmony of the psalms from Goudimel with only slight changes. It is probable that the setting of the praise songs harmonized in four voices was made by Maróthi following the style of the

psalms. This psalmody was republished three times during the 18th (1756, 1764, 1774) century and more and more songs were added to it.⁷

E.g. 4

Psalm 100 - discantus, tenor, alt, bas voices

Maróthi did not have psalm adaptations of his own, instead he aimed to make it a practice in Debrecen for the psalms to be sung in the congregation in several voices as it was customary in the Calvinian period in Switzerland, a practice he came to know and like during his studies in this country. Although common sense holds it that Maróthi introduced singing in many voices to the Hungarian territories, one should know that there are harmonized psalms also in the hymn book published in the congregation of pastor Eperjesi in 1635 and that also in Transylvania there were canons who knew and practiced regular singing in four voices as well in the first decades of the 18th century.

3. His music theory treatises

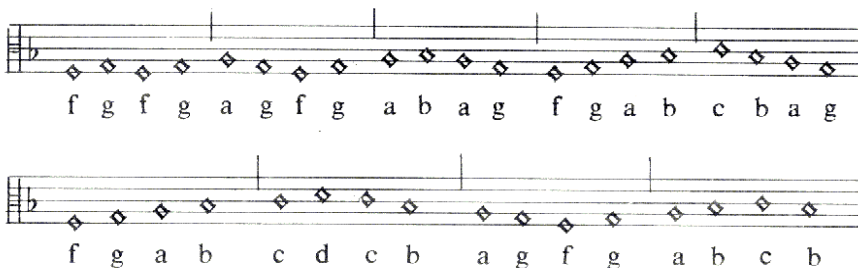
The fact that in the two psalmodies we find only the first stanzas of every psalm leads us to believe that he did not intend the book for congregational use, but as a basic manual for the education of singing in several voices and for boarding school choir practice. He also published in these volumes three treatises containing theoretical knowledge. The specialized literature considers these to be the earliest treatises of music theory written in Hungarian.

⁷ The music theory treatise of 1756 was amended by János Varjas (1721-1786), Maróthi's successor and he also harmonized several praise songs; he also attached a new annex to the 1774 edition, which contained 95 Hungarian praise songs and 5 German Protestant choral tunes. With few exceptions these tunes are identical to those in the scored hymn book published in Cluj-Napoca in 1744. Later they were taken over also to the hymn book published in Debrecen in 1778.

He wrote a *Foreword* to the psalmody in which he communicates the purpose of the scored publication: "... this was our aim, to deliver a true copy for those who will learn how to sing from a score with the help of the Lord." He mentions also his source: a German publication of psalms of Zürich from 1707 in four voices and a French one from 1715 for tenor and bass. He offers explanations regarding score reading dealing with the place of the clef, accidental for the tune of each psalm and the form of the repetition sign and pause sign. He emphasizes correct singing of the tune, condemns singing with embellishments and suggests unified manner of presentation.

The second theoretical treatise entitled *A' Soltároknak A' Kóták szerént való Éneklésének Mesterségének Rövid Summája (A Short Summary of Psalm Singing According to the Score)* was first published in the psalmody of 1740. Later it was amended by Varjas, Maróthi's successor and included thus in the 1756 edition. Maróthi summed up the main points of music theory in fifteen entries: he wrote of the staff, the scale, the interval; he introduced ABC and solfeggio denomination of musical notes; he also explained how to read C clef on the third line of the staff and the problem of half and whole intervals between notes; he wrote on accidentals and the application of accidentals as *ordinary* (ordinarium) if musical notation or *fictum* if occasional. After dealing with tonic he discussed major and minor features, he suggested a method to identify the proper initial note, he established the measure for the major and minor third, he enumerated note values commonly used in psalm singing and defined their duration, he wrote on the sign for measure division, on the pause sign, on the *custos* and the repetition sign. At the end of the book there are several solfeggio exercises for beginners. Among these there are some scales like tunes steadily rising or descending, note lines based on a sequence and tunes for practicing the third, the fourth and the fifth.

E.g. 5



The image shows six staves of musical notation, each with a sequence of letters below it. The letters are arranged in a way that suggests a specific melodic line. The letters are: a g f g a b a g f g a g f g f; f g a f a g a b g b a b c a c b c d b d; d c b d b c b a c a b a g b g a g f a f; f a g b a c b d b c a b g a f; f b g c a d a c g b f; f c f g d g c f.

Solfeggio exercises

The writing in the annex of the psalmody in four voices published in 1743 is not harmony. Its title is: *A Harmóniás Éneklésről való rövid Tanítás (A Brief Teaching on Harmonic Singing)*. The author wrote on the sequence of notes according to pitch and on the form of the clefs used by the various parts of a canon. He presented the two forms of the F clef placed on the third or fourth line of the staff; the C clef on the fourth line of the staff used rarely by the bass; the g clef of the discant part on the third or second line of the staff; the C clef of the alto on the third or second line of the staff; the manner of chord structuring, of intonation improvement and of singing the inflections in the tune. In a separate paragraph he discussed the form of the various note values, measures, tempo, the principle of bisecting even values, the sign for quadruple and triple time, the correct form of pause signs, of the dotted notes, of the melisma, of the tempo and of the accidentals, the rules of canon singing.

In his time Maróthi can be considered a pioneer in the field of music. Although he was not the only one who aimed to reform the musical practices of the Reformed church. In Transylvania bishop Gyula István Szigeti who died in 1740 attempted earlier to elevate the level of music teaching and congregational singing in the church. In 1742 Pál Bardóc introduced harmonic singing in Satu-Mare. A practice followed in 1746 by Cluj-Napoca, in 1752 by Sárospatak and in 1766 by Odorheiu Secuiesc. The hand-written choral books used for singing by the students of the boarding schools in these towns are a living proof of that. In spite of all this Maróthi's work can be considered the most successful and having the most lasting effects. He introduced to the Hungarian Protestant church choral practices and congregational singing in several voices, an act of modernization even if measured by European measure these were considered outworn by the time he introduced them. His psalmodies can be considered important sources, while the Cantus of Debrecen born from his initiative to form a quartet of students singing in several voices is the oldest continuously functioning Hungarian choir.

Translated by Borbély Bartalis Zsuzsa

REFERENCES

- Csomasz Tóth, Kálmán, *Maróthi György és a kollégiumi zene (György Maróthi and Boarding School Music)*, Akadémiai Kiadó, Budapest, 1978.
- Dobszay, László, *Magyar zenetörténet (The History of Hungarian Music)*, Gondolat kiadó, Budapest, 1984.
- Szabolcsi, Bence, *A 18. század magyar kollégiumi zenéje (Boarding School Music in Hungary in the 18th Century)*, Budapest, 1930.
- Tóth, Béla, *Maróthi György*, Debreceni Református Kollégium Kiadása, Debrecen, 1994.

THE SYNTACTIC AND SEMANTIC DIMENSIONS OF THE MUSICAL LANGUAGE IN *KYRIE* FROM JOSEPH HAYDN'S *HARMONIEMESSE*

CIPRIAN ȚUȚU¹

SUMMARY. Starting from the opening (*Kyrie*) of Haydn's last opus – *Harmoniemesse*, the present essay propositions a synthetic model of performance analysis. First enounced by Dinu Ciocan, the analytical model is set in distinct stages of investigation and development: the structuralist approach (principles which derive from the syntactics, semantics, and pragmatism in music) is followed by meanings from connected art fields (religion, philosophy, logics, semantics, visual arts, oratory). This *modus operandi* focuses at the same time on the non-verbal dimension as well as the heterogenous character of music as art, a step through which the poetics of the music is revealed – meaning the religious character, which is categorized in different stages. Continuing to discuss the theory in this analytical boundary, I will also present a possible application of this *psycho-physiological* archeology specific to music, which accents the syntactical as well as the semantic dimension of the musical language.

Keywords. *Harmoniemesse*, Joseph Haydn, Musical Language, Semantics, Syntax, Vocabulary.

Introduction

Haydn's Mass is a result of the artistic creativity specific to the classical style focusing on a historical theme: applying the compositional process of the period (second half of the 18th century) to a musical version with religious undertones (the catholic mass procession), which transcends the church space in which the ritual traditionally takes place, to meet the high art concert medium. Seen through the lens of this transcendence from an "enclosed" to an "open" space, which allows only a simulation of the mysticism of the rite, the *Harmoniemesse* will permanently rapport to an archaic and religious context. The new "gravity center" will contain secular elements and will change the perspective of the experiential embodiment. It

¹ Lecturer PhD Ciprian Țuțu, Transilvania University from Brasov, Faculty of Music, Eroilor Street, no. 29, Brasov 500036, Romania, e-mail: tutuciprian@yahoo.com.

is particularly this perception that sets in the mass opposing elements of prospection and introspection, an analytical set of instruments, which will shed light on lost meanings at this crossroads and give rise to new gained meanings, more “liberal.”

Analytical methodology in the performance approach

An assessment of Haydn’s mass through a synthetically analysis will lead to a set of arguments that will serve the performance approach firstly because in the *hors temps* stage, one can identify and classify vocabulary elements in each of the mass’ structures (according to their role in the text economy), and secondly, setting them in real time (*en temps*), by observing the differences among them, one could build the intended plan for the perceptive embodiment. This plan sheds a clear light at the chronology of each unit, and at the next perception level, we could reconstruct a plan of emotional state.

By vocabulary, I’m referring mostly to the minimum structural renderings that establish (in a diversified way) through the cadences of the text or the music, moments of discontinuity in the formal plan at the (sub)motivic profile propositioned in an ensemble configuration. The cadences in the text are demarcated by the lyrics, while those of the music, by the accents of the formal rests (as a result of specific harmonic-melodic relationship along with the metric space though which these succeed through time).

The vocabulary can be presented also through typical thematic matrixes ordered to the combination formulae between different morphologic elements according to the inflexions of the spoken text. These are perceived in the discourse as unique elements and authorized as attitudes of consciousness: either as “expressive” distance, either as profile, ever closer, and fixed by the rhetoric and symbolism of the musical text. Through the correct listing of the vocabulary, we can control and contextualize both compositionally as well as hermeneutically the sound discourse as an unified entity; we can precisely show and argument in a semantic diagram the formal development, the continuities and the discontinuities, the labeling, and their weighing.

The syntactical instrument as an organizational driver of the discourse for the purpose of uncovering the technique of adapting the format to a form - has been for this mass, the experience that led me to a series of justifications in the labeling and representing its primary meanings.

As an attribute to embodiment, the *fluid movement* of states (as a first expression wave) can be understood through taking it out of time (*hors temps* representation). The movement of states on a larger scale is made out of structural signifier sequences organized on various levels: from the

highest level of the opera (first level of the entire opera) to the minimum level (the last one – that of the sequences which cannot be further decomposed). Just like the strata of the natural language from the text perspective (conventionally organized in micro-texts), the density of its forms can be determined by the hierarchical representation of the segments, from the largest to the smallest one. It is a conceptualizing of a structural tree which opens up in multiple parts for the same sounding configuration as a whole, as Dinu Ciocan postulates. Yet a performer only stops at one of them, declaring this way the consciousness' attitude faced with a sum of possibilities. The concept reached through the classification of the morphological elements, describes the event timeline that indicates the structural boundaries of each vocabulary unit for each sounding parameter (height, rhythm, dynamics, instrumental color)².

The aspects mentioned so far correspond to the grammatical (syntactical) analysis. If we bring to the conversation the concept of style, of metaphorical meaning, to measure for example, the fantasy and the hermeneutic fond of the *Kyrie* section of *Harmoniemesse*, the analysis cannot be restricted to the limits of the vocabulary, nor can it stay to the syntactical measuring; new aspects arise that belong to symbol and codification and expression forms beyond the structural scale representations *stricto sensu*. It's enough to mention for example the dimensions and temporal breathing of the consciousness movement in the main pray section, *Credo*.

Such an aspect, emphasizing the complexity of the signifying act of the sounding work will constitute the direction to the meaning synthesis, the relation of this synthesis with specific epitome: that of a cultural conditioning share by the performer to the listener through the cluster of codes that he devolves through "breathing".

The nature of this embodiment – set by Dinu Ciocan under an extraordinary psychophysiological phenomenal manifestation – is reverberation through a reflection of the sounding reality which leads to new conclusions from the previous level – that of the syntactical analysis. It is the object of semantics that validates the work not only as an expression of meaning, but which also eases the reception as aesthetical and ethical³ dimension. This fund prospects and often confirms the ethics as a wave that traverses the entire work will be potentiated (or not) according to the hermeneutical concept that leads the action of expressivity.

The psychophysiological states (determined by the emotional nature of the living receptor reported to the perceived work) do not only combine in

² See further the structural trees that appear in the last chapter of this article.

³ By initiating issues with religious connotations (sacredness surplus and secularism minus), the ethical aspect is obvious.

a cathartic time that has the role to award the receptor with the author's individual consciousness a unique image – but in a composing object re-evaluated in successive performing stages – this object represents the *referent* of the sounding work. The living embodiment given by those specific states cannot be translated through another language other than the musical one; in a permanent state of change, of affective disposition, it will capture with the conciseness a sounding movement meant to delight, transform, and mentally lead from one side to the other.

I have attached to the energy released by this states the aforementioned analytical concept expressed by a few stages – semantical interpretation (according to Ciocan's algorithm) – to designate certain intertwined categories of musical expression, of states symbolized by certain semantical labelings (on various levels) of the sounding manifestations of the mass, and to also reveal the referential universe of these states.

The analysis processes the sounding material according to the functionality of the liturgical text in the following stages:

- the analysis of the maximum and minimum semantical tension at the whole as well as the individual (sub)parts
- proving that the tension/energy of the build-ups does not match the dynamic curve⁴; for example, a *forte* dynamic does not necessarily symbolize a semantical tension of the affect (quantitative level of essentializing the sounding material)

I will attempt to verbalize the musical content through musical expression semantics⁵, which leads to what Ciocan calls “the semantical interpretation of a statement” (orientation of the analysis towards a qualitative aspect).

The performer will choose an interpretative concept determined by this verbal filtering, which will lead to a unified equilibrium of expression at the level of the whole pieces, as well as at the parts level. This filtering will not exclude the other terms, which will be situated with various weighing as intrinsic presences of state in their sounding discourse. Their fluctuation will be marked through a matrix of weighs labeled through percentage numbering.

This concept is induced by the sacred character - the liturgical teleology by excellence. Regardless of the terms of the sounding syntax, it crosses explicitly or implicitly the mass, showing a unique “soul” perception. I have also talked about the ethics, which complements the entire mass. I

⁴ As it seems at first sight.

⁵ Giuleanu, Victor, *Tratat de teoria muzicii (Treaty of Music Theory)*, Bucharest, Musical Publishing House, 1986, p. 756

will also keep track in this analytical vision of the interferences of the two languages, music and text, which can spur semantical splits and thus interpretative ambiguities. I am talking here about different semantics shown in parallel by the religious text and the harmonic-melodic language of the sounding structure. The consciousness of the performer has to triumph these splits as well, meaning, a correct decision has to be taken in rapport to the general architectural plan, to the plan of the two linguistic strata, their rhetoric, the presence of the ethos in each harmonic-melodic orchestral structure.

Kyrie from Joseph Haydn's *Harmoniemesse*

Harmoniemesse follows the successes scored with *Paukenmesse* (1796), *Nelsonmesse* (1798), with the oratorios *Creation* (1798) and the *Seasons* (1801).⁶ It is a key work in the cycle of the 14 masses Haydn wrote. This will be Haydn's last major work, finished shortly before his death. His illness and permanent state of tiredness caused Haydn to tell prince Nicholas II that "this last mass wore me down and it is most likely my last."⁷

The title *Harmoniemesse* is comes from the German language *Harmonie* – meaning a group or a wind ensemble.⁸ The ensemble he worked with during his tenure at the Esterhazy court was constantly changing; oftentimes, due to financial circumstances, the court was only able to afford a small number of musicians (as it's the case for the orchestra employed for the *Nelson Mass*, written in 1798 for soloists, string orchestra, trumpet, timpani, and organ).

Similar to the other masses, *Harmoniemesse* keeps the same formal model, but as substance, it has to particularities: a large orchestral introduction in *Kyrie*, and the music in *Agnus Dei* references the Symphony 98 *Adagio* and Mozart's *Coronation Mass*.

The form of *Harmoniemesse* is that of an *Ordinarium*⁹ in five movements, specific to the catholic mass. It is based on the *Missa solemnis*¹⁰

⁶ *Harmoniemesse* (the last important work completed by Haydn) was followed by only two parts of the Quartet op. 103, a march and some arrangements on popular themes.

⁷ Landon, Robert, *Haydn. Chronicle and Works*, vol. V, Bloomington, Indiana University Press, 1977, p. 231.

⁸ In Eisenstadt there was an important tradition of wind ensembles, confirmed by the existence of chamber music groups and military associations. Also the wind octets (made of pairs of oboes, clarinets, horns and bassoons) were popular in the Austrian capital since the late eighteenth century.

⁹ *Ordinarium Missae* is represented by the totality of mass chants that remain constant during the ecclesiastical year. See Staicovici, Ianca, *Dicționar de termeni muzicali*, (Musical Terms Dictionary), Bucharest, Encyclopedic Publishing House, 2010, p. 405.

tradition in which the movements with longer texts (*Gloria* and *Credo*) can be performed fragmented. Biographer Robbins Landon states that Haydn's last masses are a syntetical articulation of the functionalism of the classical form, and also states that "in the profoundness of their construction, Haydn's last masses are true symphonies for singers and orchestra."¹¹

Similarly to Landon, the British analysts Martin Chusid shows that each mass represents a cycle of three vocal symphonies.¹² This means that by juxtaposing occasional sacred works (*proprium missa*), the usual form (*ordinarium*) is divided in three large sections:

- *Kyrie and Gloria*
- *Credo*
- *Sanctus, Benedictus and Agnus*

Inside each section, Haydn sets a fast movement (usually preceded by a slow introduction) in the opening and the end, while the middle section is slow and in the tonic key, with contrasting character. This way, the symphony form is closely followed, ensuring an architectural unity through an analogy with the arch form. Many of the inside section of Haydn's mass are borrowing forms specific to the symphonic genre, such as the sonata or the rondo.

¹⁰ *Missa Solemnis* is the correspondent mass of Hierarchical Divine Liturgy in Orthodox Church. This is officiated by at least one priest and a deacon, and all parts are sung.

¹¹ Landon, Robbins, *Joseph Haydn: Critical Edition of the Complete Symphonies*, Viena, Universal Edition, 1963, p. 596.

¹² Chusid, Martin, „*Some Observations on Liturgy, Text and Structure in Haydn's Late Masses*”, în *Studies in Eighteenth-Century Music*, (Eds. Robbins Landon and Roger Chapman), Oxford University Press, New York, 1970.

Short analytical vision of the first movement

The soundscape atmosphere resembles that of the first movement (Kyrie) of the Nelson Mass: heavy and testament-like; the diversity of states it transmits are unifying the whole. It's expressive force is born out of its tempo (*poco adagio* - close to the slowest of Haydn's time signatures - *Largo*), a firm pulsation of metric units of 2-4 bars. The architectural model chosen for this piece, the sonata form, was already experimented by Haydn in previous masses, as well as in other instrumental and orchestral works.

We also discover the double exposition, an element specific to the instrumental concerto of the 18th century. The first 19 bars are an orchestra ritornello (E.g. 1) in the key of Bb major, in which the winds are the highlight, justifying the title of the work.

The choir entrance is not prepared as it was customary in the genre's prior practice. The choir is called upon to highlight the text's dramatic force through singing in unison of the Kyrie eleison text (in the key of Bb major), over the orchestra's tutti which has a fully diminished chord. This moment (bars 17-9) display Haydn's maturity style, based on rhythmical and harmonically surprise elements. It is a climax perceived aurally as majestic, by objectifying the density at an orchestral scale.

E.g. 1

Poco Adagio

The musical score consists of two systems of piano accompaniment. The first system (bars 1-6) begins with a piano introduction marked *Poco Adagio*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. Dynamic markings include *f* (forte) and *p* (piano). The second system (bars 7-12) continues the melodic and harmonic development, with similar dynamic markings. The score concludes with a double bar line.

12 *Tutti* *f* Ky - ri - e - e
Tutti *f* Ky - ri - e - e
Tutti *f* Ky - ri - e - e
Tutti *f* Ky - ri - e - e

Kyrie from Harmoniemesse (m. 1-17)

This tension climax is followed by exposition material (bars 20-38) in alternations between the solo quartet and the orchestra. If the first occurrence of the ritornello is identically repeated in the second exposition, the secondary thematic material is treated differently. Instead of repeating bars 13-9, Haydn leads the composition to the keys of g minor and d major through the use of the fully diminished counter dominant (secondary dominant) towards a development section (bars 32-8).

The middle section (bars 39-83) have a typical Haydn compositional technique, with choral tutti alternating with solo pairs Soprano - Alto, tenor - bass. The modulation plan encompasses several tonal inflections - in the keys of F major, g minor, a major, c minor, g minor; the third occurrence of the arpeggiated melodic gesture (four chord elements) specific to the basso continuo bring back the dominant chord f the relative minor (E.g. 2).

E.g. 2

Kyrie from Harmoniemesse (m. 83-84)

The punctuated rhythmic formulas in the tonic key of Bb major (E.g. 3) triggers the beginning of the recapitulation section of the sonata form.

E.g. 3

Kyrie from Harmoniemesse (m. 84)

This punctuated ternary rhythmic formula represents the traditional Viennese formula of the word "Kyrie" just like the variants of the "Christe eleison" expression presented in bars 35, 62, and 65 are traditional from the prosody point of view. The CODA lasts 17 bars and reunites five cadential units ornamented by triplets and sixteenth notes, the last two being plagal cadential progressions.

The note length duration of the strings in the first measure (♩ ♪ ♪ ♪) should be emulated by the winds in place of the half notes, which would add too much heaviness to the tempo unit).

The correctness (cleanliness) of the sixteenth notes formula in the same measure is the driving engine for the interpretation of the initial musical motif. We have to distinguish between the 16th note formulae with a rest (as it first appears in the first theme) and that without a rest.

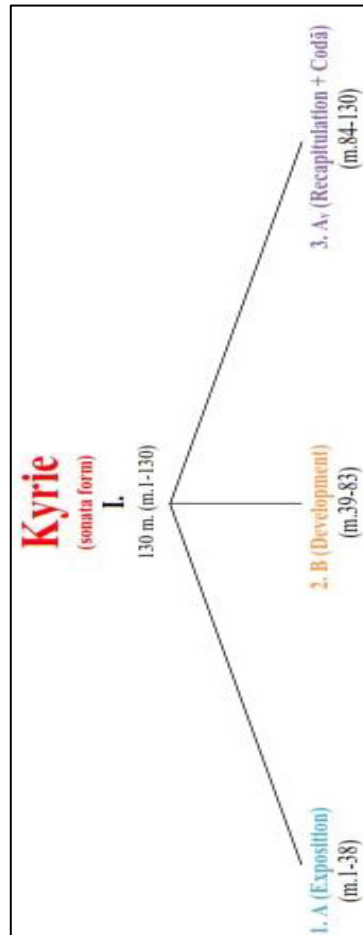
The great density of articulation signs in the whole score and particularly in the Kyrie section invites the conductor to set the character and the weighing of each element of the discourse in formal conjunction or disjunction. Same holds true for the dynamic marks; not only in the sonata's exposition can we count more than 20 elements of the intensity of a sound

parameter, a motif, or a musical fragment. The conductor has to not only monitor these expressive elements, but to gesturally operate and differentiate among them (and establish tension hierarchies) to ensure the sounding realization of the compositional score.

Kyrie - syntactic and semantic analysis

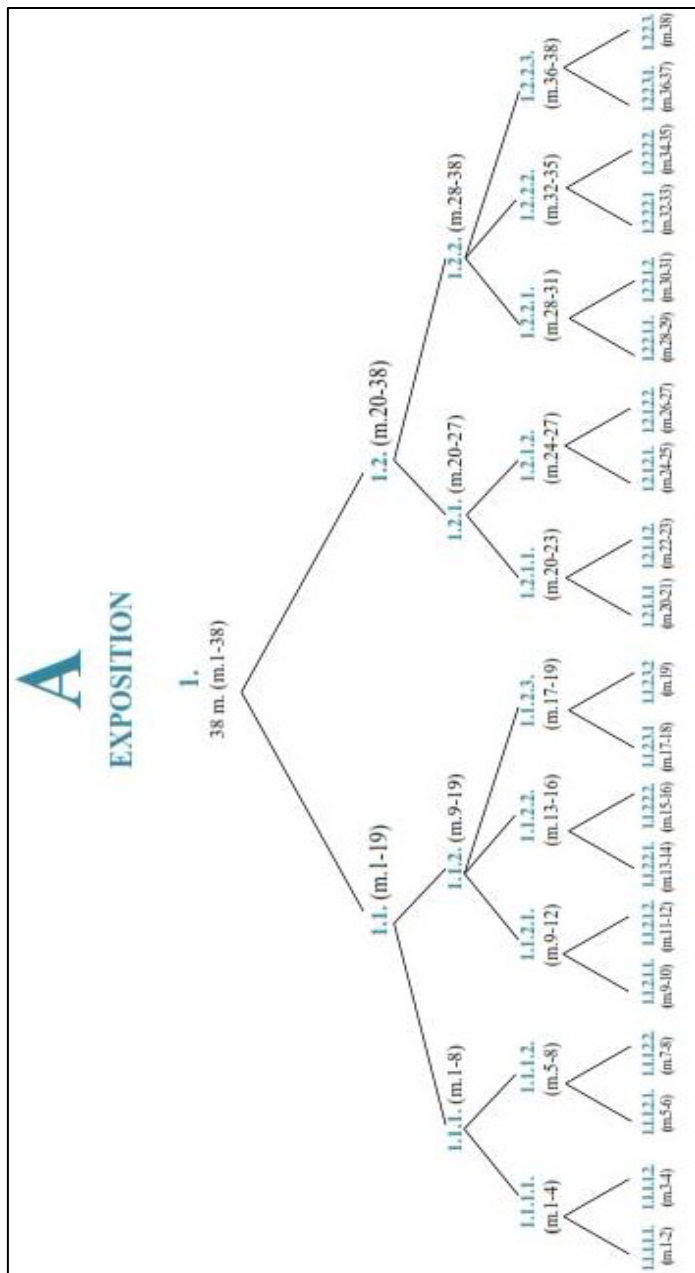
In this chapter I will apply the syntactic and semantic analysis model designed by Professor Dinu Ciocan on *Kyrie* section of *Harmoniemesse*. So here's how the syntactic tree is expressed grammatically, as prototypical framework event.

E.g. 4



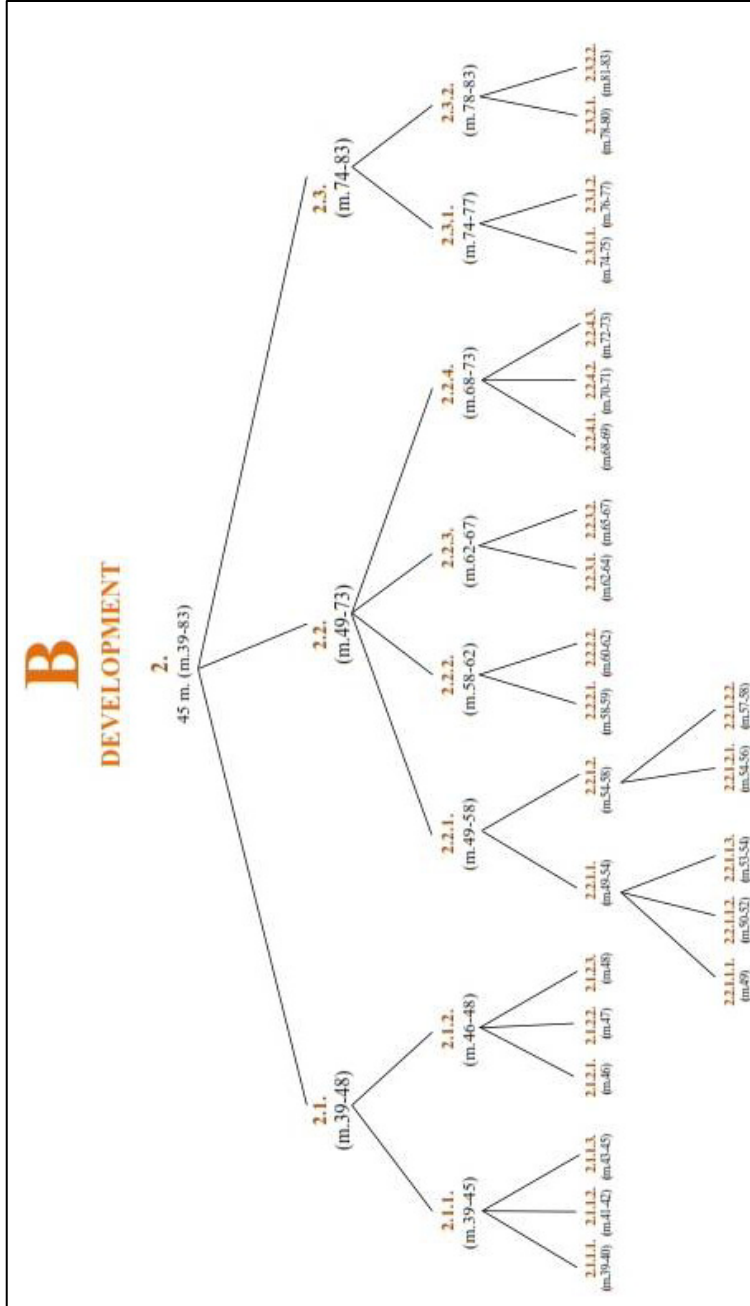
Syntactic tree of the entire section (*Kyrie*, *Harmoniemesse*)

E.g. 5



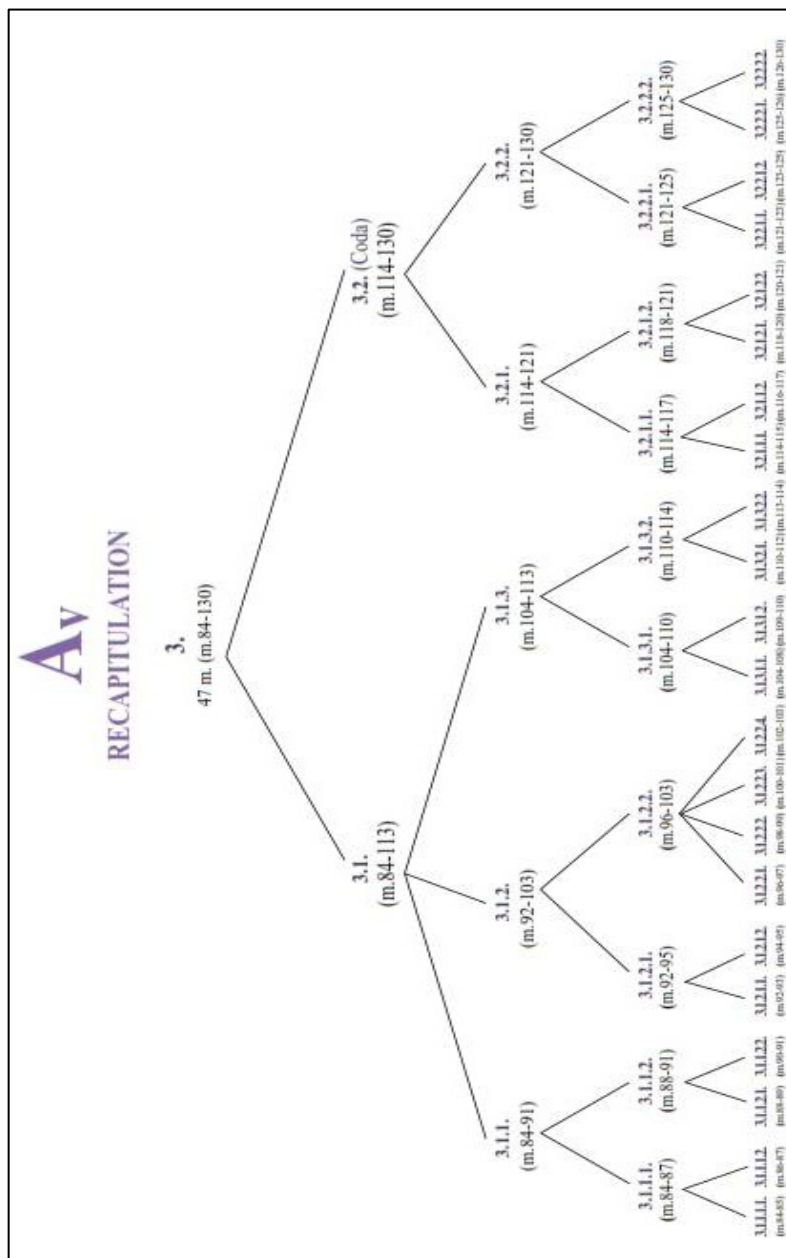
Syntactic tree of the Exposition (*Kyrie, Harmoniemesse*)

E.g. 6



Syntactic tree of the Development (*Kyrie, Harmoniemesse*)

E.g. 7

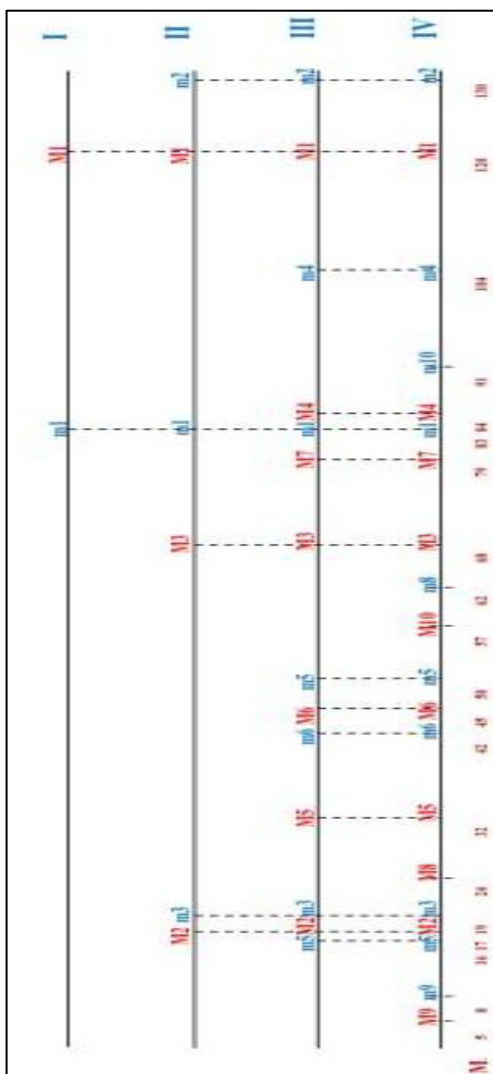


Syntactic tree of the Recapitulation (*Kyrie, Harmoniemesse*)

The aspects that correspond to the quantitative semantic analysis are grouped in two stages:

- the analysis of the maximums and minimums of semantic tension at the wholistic level of the Kyrie section, as well as that of the subsections

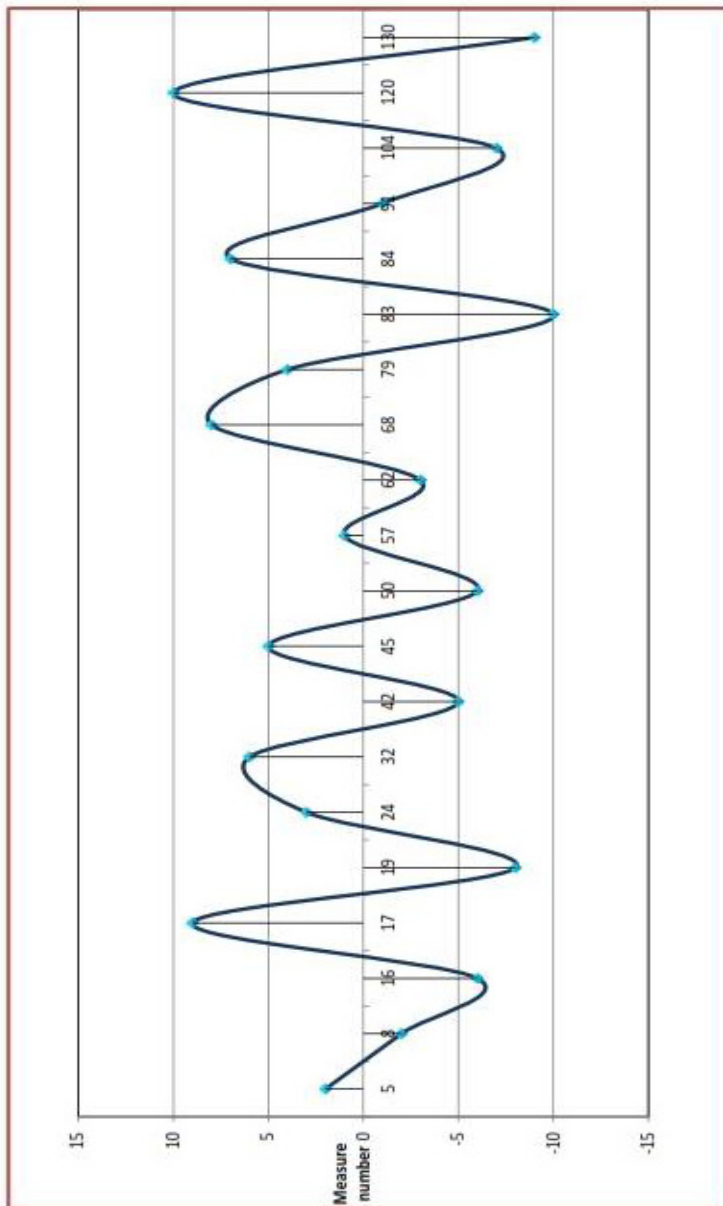
E.g. 8



Minimum and maximum tensional points, structured in four levels of the whole part (*Kyrie, Harmoniemesse*)

- charting the semantic tension curve that expresses the section's energy plan.

E.g. 9



Semantic tension curve of the whole part (*Kyrie, Harmoniemesse*)

I will exemplify what Ciocan calls the "semantical interpretation of a statement" (orienting the semantical analysis towards a qualitative aspect) in the Kyrie section, which clarifies the religious and adjacent character.

The tree-chart below follows a display similar to the syntactical stratification tree-chart (figures 4-7), and reflects a hierarchy of the character functions of each of the units. I labeled with the Roman numeral I the display of the whole, and with Arabic numbers the combination of the units (1.; 2.; 1.1; 1.1.1., 1.1.2, etc.) to deconstruct and particularize the underlying units of it.

At a first glance, the entire horizontal structure displays in a transparent way an ample collection of psychophysiological states in an order and exhaustive polychromy that reflects the psychological field (see categories: PSYCHOLOGICAL, MORAL, PHYSIOLOGICAL, SACRED). On the vertical, I am listing the spiritual states corresponding to the line "tunning;" adjectives that are coloring and ordering the emotional states, and clarify the expression of the musical consciousness. Thus, at the PSYCHOLOGICAL level, the conducting feel inclines toward the *choleric, phlegmatic, sanguine, melancholic*.

On the MORAL/UNMORAL field, the feel inclines towards *victory, religious, belief, purity versus cowardliness, barbarism, and decay*.

For the PHILOSOPHICAL level - I recommend the subtle continuity of the intellectual reactions, the leading feel being focused on the values of *transcendence, wisdom, superficial, contemplation*.

The last level - SACRED versus SECULAR is built on the following succession of states: *apologetic, belief* opposed to *demonic*.

I have pointed out general aspects for the entire first movement defined and explained by a certain choice, however the hermeneutical approach can vary among different audiences. This fluctuation is reflected by symbolizing the living states reflected in the ensemble sound (soloists, choir, and orchestra) and are confirmed or informed through the choices of tempo, the atmosphere of the melodic contour, through the cantabile or joyous expressivity, through the soundscape which emanates spirituality or (only) feelings, or rebellion, etc. My following example will show the distribution process at the section level.

The performer will choose the intellectual gesture based on these semantic realities in order for the version of his interpretative act to take a decisive turn in his analytical project. The performer will weigh all the micro-processes from the interaction between the *literary* text and *instrumental* music, assigning the instruments a singing character (melodicity), or assigning the voices an instrument-like melos. At the same time, the performer will have to realize the phonetically side (inherent in both the vocal as well the

instrumental execution), to realize in the most efficient mode the process of semantical analysis, and afterwards to conceptualize the appropriate timbral coloring for the mass' liturgical context.

The performer cannot give up the syntactical analysis, the sequential stages discussed in the strict structural context, and neither can the performer give up the semantical tensions - as the sum of which constitutive elements have to be ordered according to multiple correlations: melodic, rhythmic, orchestral, and formal. As I have shown in E.g. 9, the semantic tension curve unites points of maximum and minimum intensity; it is the "electro-diagram" of the entire structure. Clarifying it would make the music preserve a somber character, redundant, that design that we unfortunately meet today in more and more interpretative conceptualizations.

See E.g. 10 (page 42)

Conclusion

I have experimented in this study only a few possible analytical models - able to capture historical and spiritual issues which I deemed efficient in my interpretative approach and my conducting experience. I have combined the *classical* analysis models with *modern* ones, starting from the constitutive elements of the musical discourse (musical syntax, rhythmic, metric, orchestration, form, speed, and dynamics) to interpretation issues (phrasing, singing-like character, as well as the relationship between the liturgical text and the music, semantics, and rhetoric).

The interpretative approach choice is highlighted by the need to maintain the audience's attention (by continuously feeding of information) on each of the compositional plans, by reuniting all the meanings uncovered during the analytical process, to confess to the listener and the concert hall audience.

Translated by Bogdan Scurtu

E.g. 10

I (Kyrie)																																																							
PSYCHOLOGICAL			MORAL			UNMORAL			PHILOSOPHICAL			SACRED		SECULAR																																									
0.1			0.2			0.2			0.1			0.5		0.6																																									
CHOLERIC			SANGUINE			PHLEGMATIC			MELANCHOLIC			VICTORY		RELIGIOUS		HUMILITY		PURITY		COWARDLINESS		BARBARISM		DECAY		TRANSCENDENCE		WISDOM		SUPERFICIAL		CONTEMPLATION		APOLOGETIC		BELIEF		DEMONIC																	
1. (Exposition)												2. (Development)												3. (Recapitulation)																															
Psych.				Moral				Philos.				Sacred				Psych.				Moral				Philos.				Sacred																											
0.1				0.1				0.1				0.7				0.1				0.2				0.2				0.5				0.2				0.1				0.5															
1.1.				1.2.				2.1.				2.2.				2.3.				3.1.				3.2.																															
P	M	F	S	P	M	F	S	P	M	F	S	P	M	F	S	P	M	F	S	P	M	F	S	P	M	F	S	P	M	F	S	P	M	F	S																				
0.3	0.2	0.2	0.3	0.1	0.2	0.1	0.6	0.1	0.2	0.2	0.5	0.2	0.2	0.1	0.5	0.1	0.1	0.2	0.1	0.6	0.2	0.1	0.2	0.5	0.1	0.4	0.1	0.4	0.1	0.4	0.1	0.4	0.1	0.4	0.1	0.4																			
1.1.1.				1.1.2.				1.2.1.				1.2.2.				2.1.1.				2.1.2.				2.2.1.				2.2.2.				2.3.1.				2.3.2.				3.1.1.				3.1.2.				3.2.1.				3.2.2.			
P	M	F	S	P	M	F	S	P	M	F	S	P	M	F	S	P	M	F	S	P	M	F	S	P	M	F	S	P	M	F	S	P	M	F	S	P	M	F	S																
0.5	0.2	0.2	0.1	0.3	0.1	0.3	0.2	0.1	0.3	0.2	0.4	0.1	0.2	0.2	0.3	0.1	0.2	0.2	0.3	0.1	0.2	0.2	0.3	0.1	0.2	0.2	0.3	0.1	0.2	0.2	0.3	0.1	0.2	0.2	0.3	0.1	0.2	0.2	0.3	0.1	0.2	0.2	0.3												

Qualitative semantic analysis (Kyrie, Harmoniemesse)

Acknowledgement

This paper is supported by the Sectoral Operational Programme Human Resources Development (SOP HRD), financed from the European Social Fund and by the Romanian Government under the project number POSDRU/159/1.5/S/134378.

REFERENCES

- Chusid, Martin, „Some Observations on Liturgy, Text and Structure in Haydn's Late Masses”, în *Studies in Eighteenth-Century Music*, (Eds. Robbins Landon and Roger Chapman), Oxford University Press, New York, 1970.
- Ciocan, Dinu, *Probleme de semiotică muzicală (Musical semiotics)*, in *Musicology Studies* vol. XXI, Musical Publishing House, Bucharest, 1989.
- Giuleanu, Victor, *Tratat de teoria muzicii (Treaty of Music Theory)*, Musical Publishing House, Bucharest, 1986.
- Landon, Robert, *Haydn. Chronicle and Works*, vol. V, Bloomington, Indiana University Press, 1977.
- Staicovici, Ianca, *Dicționar de termeni muzicali, (Musical Terms Dictionary)*, Encyclopedic Publishing House, Bucharest, 2010.
- Landon, Robbins, *Joseph Haydn: Critical Edition of the Complete Symphonies*, Viena, Universal Edition, 1963.

MUSIKALISCHE KONZEPTION UND KOMPOSITIONSSTIL VON CÉSAR FRANCK IN DEN ORCHESTRALEN UND INSTRUMENTALEN WERKEN SEINER LETZTEN SCHAFFENSJAHRE

MIKLÓS FEKETE¹

SUMMARY. This paper presents the importance of César Franck's oeuvre through the three periods of his creation, and focuses on the works of his final years, in special on the instrumental and orchestral compositions of the third period. The musical analysis proposes to identify and exemplify a few of the procedures and compositional techniques of César Franck, which define the – on the one hand – the “classical” forms and structure, and – on the other hand – the innovative melodic and harmonic aspects of the musical discourse.

Keywords: César Franck, romanticism, the three periods of Franck's creation, late works, forms, cyclical procedures, innovative harmonic aspects, style, comonistic procedures, analysis.

Als Repräsentant der Pariser Romantik widmete César Franck seine Aufmerksamkeit und seine Begabung neben vokal-instrumentalen Werken vor allem dem Komponieren instrumentaler und orchestraler Musik. Er wurde zu einem der Begründer der Französischen Musikgesellschaft (*Société Nationale de Musique*), die sich als Ziel gesetzt hat, die französische Musikkultur zu erneuern, besonders was die Solo-, Instrumental-, Kammer- und symphonischen Werke anging, wo das Zurückbleiben am auffälligsten war.

Franck wird zum Komponisten

Um einige Charakteristika seines späten Stils analysieren zu können, soll hier nun zuerst Weg bis zur Entfaltung seines Charakters als Komponist dargestellt werden. Franck wurde 1822 in Liège geboren. Sein

¹ Babeş-Bolyai University, Faculty of Reformed Theology, Department of Reformed Theology and Musical Pedagogy, RO. 400535 Cluj-Napoca, Horea Str. 7., E-mail: fktmiklos@gmail.com

strenger und autoritärer Vater hat den kleinen César, zusammen mit seinem Bruder Joseph zum Musikunterricht geschickt, und sobald er bemerkte, wie schnelle Fortschritte er gemacht hat, und wie begabt er war, organisierte er Auftritte und Konzerttourneen, um ihn als Wunderkind vorzustellen. Bald zog die Familie nach Paris, um dem jungen Franck noch mehr Chancen zu bieten. Der talentierte 13-Jährige wurde Klavierschüler von Pierre Zimmermann, Harmonielehre und Kontrapunkt lernte er bei Anton Reicha (der auch der Lehrer von Berlioz, Liszt und Gounod gewesen war). In der Biographie über seinen Meister erwähnt Vincent d'Indy², dass der 16-Jährige Franck 1838 im Finale des Klavierwettbewerbes am Konservatorium nach dem Hummel-Klavierkonzert das prima vista Pflichtstück zur Verblüffung der Jury absichtlich um eine Terze tiefer gespielt hat – fehlerfrei. Beim Kontrapunkt Wettbewerb sowie beim Orgelwettbewerb zeigte er auch sein Talent und seinen Nonkonformismus. Die Jury gab den Teilnehmern Themen, um dazu eine Fuge und eine Sonate zu improvisieren. Franck war aber der Meinung, dass die Themen miteinander kompatibel waren, und in der Fuge benutzte er eines der Themen der Sonate als Gegenthema, und im Durchführungsteil der Sonate brachte er auch das Fugenthema mit ein. Es ist also kein Zufall, dass eines seiner wichtigsten Aktivitäten das Komponieren, genauer gesagt, das Live-Komponieren also die Orgelimprovisation blieb. Trotz des vielversprechenden Starts seiner Lebensbahn als virtuoser Konzertpianist, war der Weg, den Sein Vater ihm vorgegeben, für ihn nicht der Passende. Infolge der Erschöpfung durch die vielen Auftritte erlitt er einen Nervenzusammenbruch, und kehrte Familie und Karriere den Rücken. Er wurde zum Privatlehrer in Paris, und widmete sich dem Komponieren.

Anfangs schreibt er hauptsächlich Klavierwerke, später kommt aber immer stärker die Orgel in den Vordergrund – und 1858 wird er zum Kirchenorganisten der Pariser Sainte-Clotilde Gemeinde. Dadurch hat er die Möglichkeit auf einer der besten Orgeln seiner Zeit zu spielen, dem neusten (1859) Produkt von Aristide Cavallé-Coll. Jahrzehnte lang komponierte und improvisierte er an dieser Orgel. Hier traf er auch mehrmals Franz Liszt, der mit Bewunderung seinem Spiel zuhörte. 1872 nahm er neben der Stelle als Organist auch das Angebot des *Conservatoire* an, Orgel zu unterrichten. Dank seiner fortschrittlichen Denkweise organisierte sich um ihn herum eine ganze Schule („*bande à Franck*“). Seine Orgelstunden wurden gleichzeitig zum Kompositionsunterricht.

² Vincent d'Indy, *César Franck*, Editura Muzicală Verlag, Bukarest, 1982, S. 7-9.

Schaffungsphasen

Dass Franck zu einem Komponisten wurde, ist das Ergebnis eines langen Prozesses. Harold Schoenberg meint, dass trotz der vielen Werke aus seiner Jugend, „Franck zu den spät reifenden Komponisten“ gehört³, da er außer der *Six pièces*, die er zwischen 1860-62 komponiert hatte, seine wirklich berühmten und bedeutungsvollen Werke erst in den 70-ern und 80-ern komponiert hat. Sein Schüler und Biograf Vincent d'Indy teilt das Werk des Meisters in drei Schaffensphasen auf⁴: die erste zwischen 1841-1858, die zweite von 1858 bis 1872, und die dritte zwischen 1872-1890.

Schon vor den Werken, die mit der ersten *Opus*-Zahl versehen sind (vor der ersten Schaffensphase), hat Franck einen Duzend Stücke geschrieben. Zu diesen zählen die Klavierwerke des virtuosen Pianisten (Variationen ohne *Opus*-Zahl, Capriccios, Phantasien, Sonaten, Klavierkonzerte), sowie die Stücke, die er während seines Studiums der Komposition geschrieben hat.

Wichtige Werke der *erste Schaffensphase* (1841-1858) sind die vier Klaviertrios (op. 1, op. 2), das *Ruth*-Oratorium, sowie die symphonische Dichtung *Ce qu'on entend sur la montagne*. In diesen Werken ist das Erbe, worauf er baut, noch ganz sichtbar: der Studium der Sonaten und Quartette von Beethoven⁵, sowie der von Anton Reicha vermittelte⁶ Beethovener Stil zeigen einen starken Einfluss auf die musikalische Sprache seiner Trios, das Kennen der Klavierwerke von Chopin, Liszt und Schumann widerspiegelt sich im Stil seinen Klavierkompositionen.⁷ Im Gebrauch der Harmonien ist in seinen frühen Werken der Einfluss von Reicha bedeutend. Er unterrichtet Franck zwar nur für kurze Zeit, aber ihm ist es zu verdanken, dass Franck sich an den modalen Charakter angezogen fühlt, und dass er oft mutige Modulationen verwendet, die auch in seiner späteren Schaffensphasen maximal ausgenutzt werden.

Wie entschlossen Franck jedoch seine eigene Stimme sucht, zeigt die Tatsache, dass er einen Versuch wagt, eine symphonische Dichtung zu schreiben, ein Werk also in dem derzeit neusten Genre der Musikkultur. Sein ihn vergöttlichender Schüler D'Indy hebt jedoch hervor, dass sich in Francks zahlreiche frühe Werke Fehler einschleichen, die er 30 Jahre später als Kompositionslehrer bei seinen Lehrlingen nicht mehr toleriert.⁸

³ Harold Schoenberg, *Nagy zeneszerzők élete (Das Leben großer Komponisten)*, Európa Verlag, Budapest, 2006, S. 415.

⁴ Vincent d'Indy, *op. cit.*, S. 56-113.

⁵ *Idem*, S. 61.

⁶ Laurence Davies, *Franck*, J. M. Dent & Sons Ltd., London, 1973, S. 6.

⁷ Vincent d'Indy, *op. cit.*, S. 57.

⁸ *ibidem*.

Im Mittelpunkt der *zweiten Schaffensphase* (1858-1872) stehen instrumentale und religiöse vokal-instrumentale Werke, wie die beiden Messen (*Messe solennelle* und *Messe à trois voix*), das Oratorium *Les Sept Paroles du Christ sur la Croix*, die Kantaten *La tour de Babel* und *Plainte des israélites*, das symphonisch-oratorische Werk *Rédemption* und der bedeutendste Orgelzyklus dieser Schaffensperiode *Six Pièces pour grand orgue*. Der aus sechs Stücken bestehende Orgelzyklus bereitet schon die Stilmerkmale der Werke aus 1870-80 vor: den auf das Instrument übertragenen symphonischen Charakter (besonders beim zweiten Stück des Zyklus), die eigenartige Anwendung der Genres und Formen (Variationsform und –Prinzip, Sonatenform und –Prinzip), die Verflechtung der Sätze durch das sich überlappende und wiederholende thematisch-motivische Material, sowie die „neu-gefundene Freiheit der Modulation“⁹. Neben dem Orgelzyklus ist noch die von Franck als „symphonische Dichtung“ bezeichnete *Rédemption* Oratorium zu erwähnen, was sich durch ein ungezwungenes harmonisches Experimentieren auszeichnet

Am Anfang der *dritten Schaffensphase* (1872-1890) „begegnen wir einem völlig neuen Franck, einem Frank, der nicht scheu und kulturlos ist, wie in der ersten Epoche, nicht träumerisch und ständig etwas Neues suchend, wie in der zweiten, er ist endlich völlig selbstbewusst, weiß genau was er will, und hinzu kommt, dass er dank seiner Begabung, geprägt einerseits vom traditionellen Atavismus, andererseits von der Reflexion und der Erfahrung, im Stande ist, sich zu allem zu trauen, und dadurch einfach und solide Meisterwerke zu schaffen“¹⁰. Drei biografische Momente sind ausschlaggebend für den Anfang dieser dritten Schaffensphase. Diese bewegen ihn dazu, intensiv zu komponieren, was zu einer Reihe von Meisterwerken (Klavier-, Orgel-, Kammerwerke, symphonische-, oratorische- und Opernkompositionen) führt:

- 1871 wird die Gesellschaft *Société Nationale de Musique* gegründet, der die zeitgenössische französische Musik unterstützt und propagiert. Als einer der Begründer, und später Leiter dieser Gesellschaft ist einer seiner Hauptziele, die zeitgenössischen französischen Komponisten dazu zu animieren, mehr zu schreiben und ihre Werke dem Publikum auch vorzustellen. Zur „Erneuerung“ der französischen Musikkultur trägt er aber nicht nur als Organisator sondern auch als Komponist mit zahlreichen Kammer- und symphonischen Werken bei.
- 1892 wird er als Nachfolger von François Benoist zum Orgellehrer des *Conservatoire* ernannt. Dank seiner fortschrittlichen Denkweise

⁹ Andrew Thomson, *César Franck: Mind, Flesh and Spirit*, in: *The Musical Times* no. 131, www.jstor.org, 1990, S. 640.

¹⁰ Vincent d'Indy, *op. cit.*, S. 96.

organisiert sich um ihn herum eine ganze Schule. Seine Orgelstunden werden gleichzeitig zum Kompositionsunterricht. „Der Sekretär des Konservatorium äußerte dazu folgendes Kommentar „in dieser Schule gibt es nun einen Orgellehrer, der so unverschämt ist, dass er den Lehrstuhl für Orgel in einen Lehrstuhl für Komposition umgewandelt hat“. Zwar waren einige damit unzufrieden – wie das Schoenberg auch erwähnt – aber niemand hat etwas dagegen unternommen. Franck, der eigentliche Orgellehrer, der aber *de facto* Kompositionslehrer war, brachte seinen Schülern seine Konzeptionen über Harmonielehre und Form nahe“¹¹.

- In dieser Zeit lernt er auch das Schaffen von Wagner näher kennen. Obwohl die Franzosen zuerst sehr von Wagner begeistert sind, danach jedoch bewusst versuchen, den Einfluss von Wagner zu vermeiden, werden die 1876 beginnenden Bayreuther Festspiele auch für die französischen Komponisten unumgänglich. Jeder Musiker, der zählen wollte, vertieft sich in der Harmoniewelt der wagnerischen Musik, und dies hat (oft unbewusst oder ungewollt) einen entscheidenden Einfluss auf ihre Musik. In der Musik von Franck können schon vor den ersten Bayreuther Festspielen ganz eindeutig zahlreiche wagnerische Charakteristika klar beobachtet werden (er hat schon 1874 das *Vorspiel* von *Tristan und Isolde* gehört). Diese verflochten sich mit den Stilemen von Franz Liszt, dem anderen Meister der Romantik. Diese Einflüsse sieht man jedoch nicht nur bei Franck sondern auch bei den ihn umgebenden jungen Komponisten (Vincent d'Indy, Emmanuel Chabrier, Henri Duparc, Guillaume Lekeu). Der Einfluss der Harmonie von Wagner (dichte Chromatik, Akkordverbindungen aus entfernten Tonarten) widerspiegelt sich auch in allen späten Werken von Franck¹², besonders in der fünften „Freude“ des Oratoriums *Les Béatitudes*, in den symphonischen Dichtungen *Les Éolides* und *Psyché* im Klavierquintett, sowie im Klavierwerk *Praeludium, Choral und Fuge* und in der Orgelmusik der letzten Jahre (*Trois Pièces pour grande orgue, Trois chorals*).

Demnächst werden einige Charakteristika des Stils von Franck in den Werken seiner letzten Schaffensphase dargestellt.

¹¹ Harold Schoenberg, *op. cit.*, S. 416.

¹² siehe in: Ian Armstrong, *The Catholic-Christian Masking of César Franck and Alternative Erotic Readings of his Piano Quintet, Violin Sonata, and Prelude, Chorale and Fugue*, PhD-Thesis, University of Toronto, 2015, S. 17-21.

Der Kompositionsstil von Franck

Der Komponist Franck hat sich schon von der Unsicherheit seiner Jugendjahre entfernt. Jetzt kann und will er schon komponieren¹³. Zwar sind fast alle Elemente der musikalischen Sprache von Franck eine Gesamtheit der individuellen Charakteristika der vor ihn schaffenden Komponisten oder Epochen, aber Franck scheut sich nicht das zu bekennen, nach Bedarf zu übernehmen, sowie auf seine eigene Art und Weise individuell zusammenzuflechten und weiter zu entwickeln.

Eines der wichtigsten Vorbilder ist Bach, der bedeutendste Komponist der Orgelmusik der Barockzeit, der emblematische Vertreter des barocken Kontrapunkts und Orgelspiels. Die häufige Anwendung der Imitationsverfahren (neben den Instrumentalwerken auch in den Kammer- und symphonischen Werken), die Kanon-artige Themenentwicklung, die Ausnutzung der Fugenform und die (Choral)improvisationen sind alle auf ihn zurückzuführen. Aus der Klassik übernimmt er die klassischen Formen der Sonate, der Variationen und des Rondo. Diese formt er nach eigenen Vorstellungen weiter. Den größten Einfluss auf Franck hatte Beethoven, dessen Motiventwicklungs-technik, Variationsverfahren, sonatenartigen Durchführungen und improvisationsartigen Entwicklungen, sowie die zyklische Form, die das Werk zusammenhält er weiterführt und entwickelt. Unter den Zeitgenossen ist einer seiner großen Vorbilder und Mentoren Liszt, dem er seinen Klavierstil, sein programmatisches Denken, und sein Interesse an dem neuen Genre der symphonischen Dichtung zu verdanken hat. Er hatte sowohl im Harmoniegebrauch als auch in der Formentwicklung einen großen Einfluss auf ihn. In der reichen Harmonie und Orchestrierung der späten Werke von Frank spielt natürlich der Einfluss von Wagner eine bedeutende Rolle, ohne dessen harmonieerneuernden Stils, wären die späten Werke von Franck, geprägt von starker Chromatik und dem Reichtum an Modulation, unvorstellbar.

Demnächst werden aus den Analysen der späten Werke von Frank einige seiner *Stilfiguren* hervorgehoben. Karl Wörner betont anhand der Werke *Klavierquintett in f-Moll*, *Sonate für Violine und Klavier in A-Dur*, und *Streichquartett in D-Dur*, dass diese ein Beweis für die klassische Ausgeglichenheit sind: der traditionelle Aufbau in 4 Sätzen, das Weiterführen der klassischen Formtradition, die melodische Expressivität, sowie das Gleichgewicht der kontrapunktischen Stimmenstruktur.

¹³ Vincent d'Indy, *op. cit.*, S. 96-97.

Aus Sicht der *Genres* und der *Formen* fällt auf, dass wir in der dritten Schaffensphase von Frank „genialen Renovierungen“¹⁴ der klassischen Genres und Formen begegnen. Die übernommenen Genre und Formen dienen aber auch bei Frank – wie auch bei seinen romantischen Zeitgenossen – „als sichtbare Hülle für eine Idee, die er selbst als die *Seele der Musik* bezeichnete, und tatsächlich werden wir in seinen Werken sehen, dass sich die Form entsprechend der Natur der Idee ändert“¹⁵.

Die barocke polyfonische Tradition des Formenbaus widerspiegelt sich in neuer harmonischen Form im Klavierwerk *Praeludium, Choral und Fuge*. Der Variationscharakter erscheint z. B. im Werk *Symphonische Variationen* für Klavier und Orchester (das eigentlich eine Variationsreihe ist, in einem Sonatenrahmen) oder im *Orgelchoral in E* (hier erscheinen weitgehende Variationen einiger thematischen Motive)

Der erste Satz der *Sonate für Violine und Klavier* (1886) ist eine Verflechtung der Sonatenform und der Variationsform, wo der weitere Sonatenrahmen viel mehr durch die Variationen des thematischen Materials als durch eine Durchführung ausgefüllt wird. Der zweite Satz verkörpert die eigentliche *Sonatenatzform Exposition* – Takte 1-79, *Durchführung* und motivisch-thematische Arbeit – Takte 80-136, *Reprise* – Takte 137-201, *Coda* – Takte 202-229. Der dritte Satz ist eine dreiteilige Form, und der vierte eine beliebte Schlusssatzform der Klassik: eine Rondoform (A-B-A^{var1}-C-A^{var2}-D-A^{var3}-E-A^{var4}) im Sonatenrahmen. Charakteristisch für diesen Satz ist, dass das 35 Takte betragende Rondotheema in einem zweistimmigen Kanon zwischen den beiden Instrumenten präsentiert wird (als eine Art von Fortsetzung des imitationsartigen Finale der klassischen Sonaten, Quartette und Symphonien), die sich ändernden Strophen (B, C, D, E) bringen hingegen auch das thematische Material der vorigen Sätze.

¹⁴ *Idem*, S. 97.

¹⁵ *Idem*, S. 37.

Beispiel Nr. 1

Allegretto poco mosso

dolce cantabile

dolce cantabile *sempre legato*

Sonate für Violine und Klavier in A-Dur, IV. Allegretto poco mosso – Takt 1-10

Im Gegensatz zu den klassischen Symphonien besteht die *Symphonie in d-Moll* nur aus drei Sätzen. Der erste und der dritte sind in Sonatenform geschrieben worden, der mittlere verflechtet die Eigenschaften der Sätze *Andante* und *Scherzo* der 4-sätzigen Sonate. Die Struktur des ersten Satzes: *Exposition* – Takte 1-190, *Durchführung* – Takte 191-330, *Reprise* – Takte 331-472, *Coda* – Takte 473-521. Der zweite Satz hat die Form eines dreiteiligen *Lieds*, von denen Takte 1-96 und 200-262 den Teil *Andante*, und die Takte 109-183 den Teil *Scherzo* beinhalten (auch das *Scherzo* ist dreistrophig: *Scherzo-Trio-Scherzo*). Der Aufbau des dritten Sonatensatzes ist: *Exposition* – Takte 1-140, *Durchführung* – Takte 141-267, *Reprise* – Takte 268-317, *Coda* – Takte 318-440.

Die Sonatenform hat auch in zahlreichen anderen Werken eine Schlüsselfunktion: sie erscheint im *Praeludium*, *Arie* und *Finale*, im ersten und vierten Satz des *Streichquartetts*, im ersten und teilweise im dritten Satz des *Klavierquintetts*, sowie in den symphonischen Dichtungen.

In der Formentwicklung des musikalischen Materials kann sowohl auf Mikroebene (Gestaltung der musikalischen Motive und Phrasen) als auch auf Makroebene (Gestaltung der Sätze und von ganzen Werken) der

Gebrauch des gleichen Grundmaterials gesehen werden. Auf der Ebene der Motivgestaltung (Mikroebene) dienen die Themengestaltungen von Beethoven und Liszt als Modell für Franck. Im Klavierquintett (1879-80) ist die Bauart aus gleichen Zellen, die Präsenz des „*germinative idea*“ (*germ-cell, germ-motive, generative phrase*) eindeutig erkennbar, anhand deren der Komponist das gesamte thematische Material des Werks aus einigen charakteristischen musikalischen Figuren und Zellen entwickelt. Dieses Phänomen erscheint sowohl in der Sonate für Violine und Klavier, als auch in der Symphonie und im Quartett¹⁶.

Auf Makroebene bietet das Zyklusprinzip (Zyklusform) die Verflechtung der Sätze durch den Gebrauch des sich überlappenden (identischen) thematischen Materials. Dem Beispiel von Schumann folgend (z. B. die vierte Symphonie) wählt Frank in seinen reifen Werken gewöhnlich einige der Themen des Werks aus (weniger kurze Motive, wie bei Beethoven oder Liszt, sondern viel eher vollständige Themen), und lässt diese nach dem Vorstellen des Themas auch in den restlichen Sätzen erscheinen. Dadurch wird das Werk zu einem kohärenten Ganzen. Das Zyklusprinzip wird oft fälschlicherweise mit dem Thementransformations- und Themenmetamorphoseverfahren von Liszt verwechselt, obwohl die Themen-Übertragung von Franck meist als Zitat oder als Durchführung erscheint (ähnlich wie die Mehrheit der *idée fixe* thematischen Motive bei Berlioz, oder das *Leitmotiv* bei Wagner), und nicht als musikalisches Material, das in seinem Charakter oder in seiner Qualität umgeformt worden wäre, oder eine neue Botschaft tragen würde. Das wiederkehrende thematische Material erscheint bei Frank als Zitat, es wird sonatenartig aufgearbeitet, Variationsverfahren unterworfen, oder – typischerweise im letzten Satz – simultan präsentiert und aufgearbeitet. Die meisten späten Werke tragen diesen Charakterzug, aber hervorzuheben wäre die *Sonate für Violine und Klavier in A-Dur* (wo die *Couplets* des Rondosatzes auch die früheren thematischen Motive benutzen), das *Praeludium, Arie und Finale* und das Klavierwerk *Praeludium, Choral und Fuge* (wo das Fugenthema auch im Präludium und auch im Choral zu erkennen ist), die *Symphonie in d-Moll* (der dritte Satz fasst das zyklische thematische Material der vorigen beiden Sätze zusammen), das *Streichquartett*, das *Klavierquintett*, und die symphonische Dichtung *Psyché*.

Das einzige Genre, das tatsächlich eine Neuheit im Schaffen von Franck darstellt, ist die romantische symphonische Dichtung. Das *Ce qu'on entend sur la montagne* (*Was man auf dem Berge hört*) betitelte Werk wurde vermutlich um 1846-47 komponiert, und als außermusikalisches Programm dieses Werkes dient die gleiche Dichtung von Victor Hugo, der

¹⁶ Henri Peter van Alphen, *The Structure of Franck's d-minor Symphony and its Historical Antecedents*, University of Cape Town, 2007, S. 5, 43.

sich auch Liszt (1848-1854/7) in seiner ersten symphonischen Dichtung bedient. Der Franck-Forscher Robert J. Sove stellt sich die Frage¹⁷, wer wohl zuerst zur Dichtung von Hugo gegriffen hat, mit wessen Namen also die erste symphonische Dichtung, als Genre zu verbinden ist, und ob die beiden von der Absicht des anderen wussten, oder nicht. Sove findet darauf keine entsprechende Antwort¹⁸, hebt jedoch hervor dass es wahrscheinlich kein Zufall gewesen sein kann, dass die beiden Komponisten – mehr oder weniger gleichzeitig – zur gleichen pantheistischen Dichtung gegriffen haben, und ähnliche symphonische Programmmusik komponiert haben. Der Grund für diese Hypothese ist, dass Franck, und der 11 Jahre ältere Liszt sich um das Jahr 1842 mehrmals in Paris haben treffen können. Wahrscheinlich werden sie über Hugo und der symphonischen Programmmusik bis ins Detail gehend gesprochen haben. Daher ist es vielleicht nicht so relevant, wer zuerst diese symphonische Programmmusik geschrieben hat, wodurch auch ein neues Genre entstanden ist, sondern vielmehr, dass beide eine Möglichkeit in diesem „neuen“ programmatischen Genre gesehen haben, und dass später beide zahlreiche symphonische Dichtungen geschaffen haben. Frank schreibt später folgende symphonische Dichtungen: *Les Éolides*, *Le chasseur maudit* (*Der verfluchte Jäger*), *Les Djinns*, *Psyché*.

Auf der Ebene der *Melodik* und der *Harmonie* lassen sich die mutigsten Erneuerungen von Franck erkennen. Solange er bezüglich der Genres und der Formen größtenteils klassisch bleibt, wird er in Bezug auf die Harmonie oft ein Vertreter der Romantik von Liszt und Wagner¹⁹. Ein Charakterzug der Themenformung ist die sensible Melodiösität. Diese Themen werden ständigen Wiederholungen, Variierungen und sonatenartigen Aufarbeitungen unterworfen. Der häufige Gebrauch der Chromatik beherrscht auf eine immer einflussreichere Art und Weise sowohl den melodischen als auch den harmonischen Kontext. Daher ist es nicht verwunderlich, dass zum Thema einiger späten Werke eine chromatische Phrase wird (z. B. ist das Hauptthema der symphonischen Dichtung *Les Éolides* eine steigende chromatische Phrase, während die Grundlage des Fugenthemas des Klavierstückes *Praeludium, Choral und Fuge* eine chromatisch fallende Phrase bildet). Bezüglich der Harmonie der Werke ist vor Allem der Einfluss von Liszt spürbar, später erscheinen aber auch die Harmonieerneuerungen von Wagner in der Musik von Franck. Es ist

¹⁷ Robert J. Sove, *Booklet to the CD – César Franck: Symphonie en ré mineur, Ce qu'on entend sur la montagne, Hulda – Orchestre Philharmonique Royal de Liège*, Outhere Publishing Group, FUG-596, 2012, S. 6.

¹⁸ Robert James Sove, *César Franck: His Life and Times*, Scarecrow Press, Lanham – Maryland, 2012, S. 70.

¹⁹ Rachell Mary Swindells, *Tonality, functionality and beethovenian form in the late instrumental works of César Franck*, University of Otago, New Zealand, 2011, S. 275.

interessant zu beobachten, dass die harmonische Sprache der ersten symphonischen Dichtung eindeutig den Charakter von Liszt auf sich trägt. Eine bedeutende Rolle spielen hier: die übermäßige Quart (*diabolus*), die verminderten Akkorde, der modulierende und Tonalitätsinstabilität hervorrufende Charakter der übermäßigen Akkorde, die Harmonieänderungen, die häufigen sich ineinander verflechtende Modulations-reihen, die Häufigkeit der modalen Akkordverbindungen, die romanischen Terzrelationen, die Verwendung der chromatischen Sequenzketten. Aus der Analyse wird nun als Beispiel ein melodisch-harmonisches Charakterzug hervorgehoben, der als außermusikalisches Programm das von Hugo als „traurige menschliche Murmeln“ bezeichnete schmerzhaft menschliche Geringe darstellt (die Strophe die ab dem 149. Takt beginnt). Das Motiv, das anfangs nur aus einigen Tönen besteht beginnt in *e-Moll*, und kehrt auch dorthin zurück, aber der harmonische weg ist äußerst suggestiv. Die Harmonie entwickelt sich aus drei aufeinander bauenden Schichten: 1) die Geigen halten den synkopierten *e*-Orgelpunkt; 2) die Kontrabässe und die Celli spielen zwei Pfeilertöne, die Töne des *diabolus* sind (*e-ais*); 3) die Viola bringen mit parallelen Terzen die „Seufzer-Melodie“. In der Melodiegestaltung verwendet Franck die schleppende Arkade der Sekundenschritte (Takte 149-150), die sich als Sequenz um eine Sekunde höher wiederholen (Takte 151-152). Auf ersten Blick scheint die Harmonie die Vertikalisierung zufällig aufeinander bauender Melodieschichten zu sein, aber der destabilisierende Gebrauch der übermäßigen Akkorde (Takte 149, 151), sowie der Kolorit des übermäßigen Sextakkords (Takt 153) und die auf Terzrelationen bauende Akkordverbindung (Takte 156-157) zeigen eine sehr wohl bewusst gesteuerten Harmonieführung:

Beispiel Nr. 2

The musical score for Example No. 2 is written for five string instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 3/2. The score is marked *ppp* (pianissimo) throughout. The Violin parts play a melodic line consisting of eighth notes, with a syncopated pattern. The Viola part plays a melodic line consisting of eighth notes, with a syncopated pattern. The Violoncello and Contrabass parts play a harmonic accompaniment consisting of eighth notes, with a syncopated pattern. The Viola part also includes a melodic line consisting of eighth notes, with a syncopated pattern. The score is marked *pp* *espress.* (piano *espressivo*) for the Viola part. The score is marked *ppp* for the Violoncello and Contrabass parts.

Ce qu'on entend sur la montagne, Takte 149-157

In den Takten 187-222 verwendet Franck zur Realisierung der Steigerung eine Melodiephrase, sowie dessen Wiederholung mit einer Sequenzreihe in Terzrelation. Der Harmonieverlauf der Phrase: I [Moll] → VI⁶ [= parallele Dur] → IV₃^{4#,6} und IV₂^{5#} [auf die erhöhte 4. Stufe bauender verminderter Akkord + seine Akkordumdrehung²⁰] → Sprung in den um eine kleine Terz höher liegende Moll [wegen den gemeinsamen Tönen ist der Tonalitätssprung nicht auffällig]. Die Akkordfolge in Terzrelationen wiederholt sich viermal, in den folgenden Ausgangstonalitäten: *g*-Moll → *b*-Moll → *cis*-Moll → *e*-Moll [und damit kehrt er auch zurück zur ursprünglichen Tonalität, in der das Thema begonnen wurde]. Ab Takt 223. können die Großterzrelationen der Durakkorde, der modulierende Charakter des übermäßigen Akkordes, die Harmonieerweiternde Funktion des Pedaltons sowie der Gebrauch der chromatischen Sequenzfolge bemerkt werden. Zuerst gibt es einen Wechsel aus *H*-Dur → *G*-Dur [große Terz Relation] → und dann bereitet ein auf *G* bauender Akkord den Tonalitätswechsel vor. Und diese harmonische Struktur wiederholt sich in Form einer Sequenzfolge um eine Kleinsekunde höher, zusammen mit einer Beschleunigung und einer Halbierung des Rhythmus.

In den Werken der letzten Jahre zeigt sich immer eindeutiger der ständige aber trotzdem ungezwungene Modulationscharakter (chromatische, enharmonische Modulationen). Im Tiefen des sich ständig ändernden harmonischen Gewebes macht sich aber immer ein tonaler Mittelpunkt erkennbar. Charakteristisch für den Harmoniegebrauch ist die Nutzung eines breiten Spektrums an Tonalitäten, die ständige Chromatik (mit inbegriffen die von Wagner übernommenen mehrfach chromatisierten Akkorde), der Terzenturmbau: der Gebrauch von Septakkorden, Nonenakkorden,

²⁰ teilweise mit enharmonischer Notation

Undezimeakkorden, die alle die tonale Bindung schwächen und die Modulation leichter machen. Ähnlich sind auch die übermäßigen Sextakkorde, als sehr beliebtes Mittel der Romantik zur Dominantisierung, charakteristisch. Der übermäßige Sextakkord, der übermäßige Quintsextakkord und der übermäßige Terzquartakkord. Der Gebrauch der chromatischen Sequenzfolgen (als typisches Mittel der instrumentalen oder orchestralen Steigerung), die plagalen Akkordverbindungen (IV → I, II → VI) sowie die Dor-artige I → IV/IV → I Verbindung, haben einen Einfluss auf die Fluktuation der Tonalität. Charakteristisch sind weiterhin die Akkordwechsel in Terzrelationen und die Sprünge in der Tonalität (oft asyntaktischen Akkordverbindungen). Hervorzuheben ist, dass der Gebrauch der Terzrelation vielleicht das auffallendste und wirkungsvollste Stilmittel von Frank ist, das in seinen Werken äußerst oft verwendet wird. Ein anderer typischer Charakterzug ist der häufige Gebrauch von akkordfremden Tönen, meistens in Form eines einfachen oder mehrfachen Vorhalts. In der Abschlusskadenz lässt Frank diese jedoch nie unaufgelöst, aber in der inneren Melodiestructur der Stücke wird der Ton des unaufgelösten Vorhalts häufig durch eine chromatische oder enharmonische Modulation zum Ton des neuen Akkords, während die Grundtöne des vorigen Akkords zu Vorhalten oder akkordfremden Tönen werden (oft führt das zu einem dissonanten Aufprall von kleinen Sekunden oder großen Septimen). Hier nun einige Beispiele zu diesen Stilmerkmalen aus der *Sonate für Violine und Klavier* und aus dem *Choral in E-Dur*

Der Anfang der *Sonate für Violine und Klavier* zeigt einen sehr interessanten harmonischen Weg. Der erste Satz (*Allegretto ben moderato*) startet mit einem Terzturm, der aus den Tönen *e-gis-h-d-fis* aufgebaut wird, und in der mit drei Kreuzen versehenen *A-Dur* lässt er die mit der kleinen Septime und der kleinen None versehene Stufe V. ahnen. Der mehrfache *e-h* Tonwechsel im Bass in den ersten vier Takten (bzw. Akkordumkehrung) macht die geahnte dominante Funktion trotz des warmen Harmoniezaubers instabil. Auch die Violinenstimme zeigt nicht in Richtung *A-Dur*, im Gegenteil: in den ersten Takten färbt sie den Klang sogar modal, als ob man einen Wechsel zwischen den Stufen I-IV des *h-Dor* hören könnte (dank der *h-gis* Dorsexta)

Das ist jedoch nur ein Farbenfleck. Wie auch die Akkordverbindung *E-Dur-fis-Moll* in den Takten 7-8. Nicht *h* und *fis* sind die Grundtöne. Takt 9 veranschaulicht für kurze Zeit, dass es hier eigentlich um *A-Dur* geht: das wird auch von einer Kontradominantenreihe betont. Schaut man sich Takte 9 und 10 näher an, kann man folgendes bemerken: Stufe I (*A-Dur*) gefolgt von einer Kontradominante in Form eines verminderten Akkords (*fis-a-c-dis* IV^{6#}_{5#}), die durch eine weitere Kontradominante mit gesenktem Basston (*f-a-c-dis*) fortgesetzt wird (eines der typischen romantischen übermäßigen

Sextakkorde, dem übermäßigen Quintsextakkord ($\sharp IV_{5\sharp}^{6\sharp}$). Der letzte Takt wiederholt mit einem Akkordsprung den vorigen Takt, schließlich bringt Takt 11 die dominante *E-Dur*.

Beispiel Nr. 3

The image shows a musical score for Violin and Piano. The top system is for the Violin (Vln.) and the bottom system is for the Piano (Pf.). The tempo is marked 'Allegretto ben moderato'. The key signature has two sharps (F# and C#). The piano part features a series of chords in the right hand and a bass line in the left hand. The dynamics include 'pp' and 'molto dolce'.

Sonate für Violine und Klavier in A-Dur, I. Allegretto ben moderato, Takte 1-10

Takt 11 löst auf die mit einer kleinen Septime versehene Dominante auf, der zu einem Sekundakkord, und gleichzeitig auch zum Ausgangspunkt einer enharmonischen Modulation wird. Der Sekundakkord, der die V. Stufe von *A-Dur* darstellt löst sich auf eine Tonika mit kleiner Septime auf, die enharmonisch zum übermäßigen Sextakkord der IV. Stufe von *Cis-Dur* wird. Sieht man sich den Akkord *cis-a-e-fisis* an, kann bemerkt werden, dass er eine Umkehrung des übermäßigen Quintsextakkords von *Cis-Dur* ist (der gerade wegen der Umkehrung gar nicht mehr als Quintsextakkord bezeichnet werden kann). Takt 12 bringt die Dominante, zuerst in Form eines Sextakkords, dann als Septakkord, und in Takt 13 erscheint schon die neue Tonalität: *Cis-Dur*. Takte 13 und 14 sind praktisch die Wiederholung der Takte 9 und 10, versetzt um eine große Terze (statt *A-Dur* in *Cis-Dur*) – hier sieht man wieder die romantische Großterzenrelation. Und auf gleiche Art und Weise wiederholt sich auch das harmonische Spiel: der erhöhten Kontradominante auf Stufe IV folgt ein übermäßiger Quintsextakkord und ein fallender Terzensprung auf den Tonika. Im Takt 16 beginnt eine Übergangsetappe, und ab Takt 25 kehrt das ursprüngliche thematische Material zurück.

Beispiel Nr. 4

The image shows two systems of musical notation. The first system consists of a violin part (top staff) and a piano accompaniment (bottom two staves). The violin part begins with a melodic line and is marked 'sempre dolce'. The piano accompaniment provides harmonic support with chords and moving lines. The second system continues the piece, with the violin part marked 'poco cresc.' and the piano accompaniment also marked 'poco cresc.'. A first ending bracket is visible above the violin staff in the second system.

**Sonate für Violine und Klavier in A-Dur, I. Allegretto ben moderato,
Takte 11-20**

Bemerkenswert ist noch das neue thematische Material, das ab dem 31. Takt auf dem Klavier einsetzt, sowie dessen harmonische Unterstützung, was eigentlich eine Sequenzreihe ist, die auf die Folge von Terzrelationen baut: Takt 31 startet in *E-Dur*, als Verstärkung folgt der dominante *H-Dur* Septakkord – eingeführt durch chromatische Vorhalte, es gibt jedoch keine Rückkehr, sondern einen Sprung in das um eine Terze entfernte *G-Dur*. Hier wird der Vorgang wiederholt, und zuerst kommen wir in *B-Dur*, nachher in *Des-Dur* an. Aus dem *Des-Dur* wird durch die Neuinterpretation als enharmonisches *Cis-Dur* die Dominante in *Fis-Moll*.

Beispiel Nr. 5

The image shows a piano accompaniment score. It starts with a treble clef and a key signature of one sharp (F#). The tempo is marked 'a tempo' and the instruction is 'sempre forte e largamente'. The score consists of three staves: a treble staff with chords and a bass staff with a rhythmic accompaniment of eighth notes.



Sonate für Violine und Klavier in A-Dur, I. Allegretto ben moderato, Takt 31-36

Der gesamte erste Satz der Violinsonate ist eigentlich die Wiederholung des zuvor dargestellten Melodie- und Harmoniematerials. Frank, der Meister der sonatenartigen Ausarbeitung, lässt in diesem Satz die Durchführung komplett aus. Die thematischen Motive, die das francksche zyklische Thementwicklungsmaterial der vier Sätze der Sonate bilden, werden in ein kontinuierliches, jedoch immer frisch wirkendes Harmonieambiente eingebettet, die Ruhe, Ausgleich und Freude ausstrahlen.

Im Jahre 1890 (das letzte Lebensjahr von Franck) komponierte Frank sein *Orgelchoral in E-Dur*. Demnächst werden die Stilmittel am Anfang dieses Werkes analysiert, die eine reife harmonische Sprache aufweisen. Zur Unterstützung des ersten Melodie-Themas benutzt er einen sehr durchsichtige Harmoniereihe in *E-Dur*. (1. Takt): I Stufe \rightarrow II⁷ \rightarrow (2. Takt), mit einer plagalen Akkordverbindung tritt er auf I⁶ zurück, und benutzt dann im zweiten Teil des Taktes wieder eine plagale Verbindung, diesmal zwischen den Stufen IV und I. Nach der VI. Stufe des 3. Taktes folgt ein tonal abgerundeter, vollständiger authentischer Schluss II⁷ \rightarrow V \rightarrow I. In den Takten 4-7 kann man einer plagal gefärbten Sequenzreihe begegnen, die Akkorde miteinander verbindet, die auf fallende Sekundenschritte bauen. So verbindet er *E-Dur/cis-Moll* mit *h-Moll*, und ähnlich *A-Dur/fis-Moll* mit *e-Moll*. Der Akkord, der Takte 7-8 miteinander verbindet, ist der schon bekannte übermäßige Quintsextakkord, der hier zur Rückkehr in das *E-Dur* dient. Die Kadenz stoppt jedoch auf der Dominante (*H-Dur* Akkord). Ab dem mit Auftakt beginnendem 9. Takt erscheint ein neues Melodie-Motiv in der oberen Stimme, und die Begleitung ist eine Sequenzreihe, die auf die harmonische Großterzrelation baut.

Beispiel Nr. 6

The image shows two systems of musical notation for an organ chorale. The first system is marked 'Moderato' and 'G.O.' (Grossorgel). The second system is marked 'RECIT' (Recitativo). The music is in E major and 4/4 time. The notation includes treble and bass clefs, with various rhythmic values and dynamic markings. The piece is characterized by chromatic lines and large interval leaps, as mentioned in the text.

Orgelchoral in E-Dur, Takte 1-15

Dieser Akkordverbindungs-effekt mit Großterzrelationen, zusammen mit den kontinuierlichen, rollenden chromatischen Vorhalten kennzeichnen das melodisch-harmonische Material der nächsten mehreren zehn Takte. Dadurch möchte der Komponist den starken Wunsch nach Suche ausdrücken.

Zusammenfassend kann hervorgehoben werden, dass Frank die klassische Formtradition wirkungsvoll mit der romantischen melodisch-harmonischen Sprache verbindet, so, dass die Form dem Inhalt völlig untergeordnet ist. Frank formuliert das so, dass der Inhalt die Seele der Musik ist, und deswegen ist die Hauptattraktion seines Stils seine bunte, frische und verzaubernde Harmoniewelt. Die schmiegsame Form zusammenhaltende Kraft ist oft das Zyklusprinzip, sowie die Tatsache, dass unabhängig davon, wie fluktuierend und modulierend seine Harmoniesprache auch ist, die tonale Stabilität durch die Tonartsicherheit und die Auflösungen der Kadenz realisiert wird.

QUELLENVERZEICHNIS

Alphen, Henri Peter van, *The Structure of Franck's d-minor Symphony and its Historical Antecedents* – Master Dissertation, University of Cape Town, 2007.

- Asher, Ian Armstrong, *The Catholic-Christian Masking of César Franck and Alternative Erotic Readings of his Piano Quintet, Violin Sonata, and Prelude, Chorale and Fugue*, PhD dissertation, University of Toronto, 2015.
- Berger, Wilhelm Georg, *Muzica simfonică romantică (Die symphonische romantische Musik)*, Editura Muzicală Verlag, Bukarest, 1972.
- D'Indy, Vincent, *César Franck* (trad. Bogdan Moroianu), Editura Muzicală Verlag, Bukarest, 1982.
- Davies, Laurence, *César Franck and His Circle*, Barrie and Jenkins Publishing, London, 1970.
- Davies, Laurence, *Franck*, The Masters Musicians Series, J. M. Dent & Sons Ltd., London, 1973.
- Schoenberg, Harold, *Nagy zeneszerzők élete (Das Leben großer Komponisten)*, Európa Verlag, Budapest, 2006.
- Seto, Mark, *Symphonic Culture in Paris 1880-1900 – The Bande à Franck, and Beyond* – PhD dissertation, Columbia University, 2012.
- Smith, Rollin, *Playing the Organ Works of César Franck* – Series: *The Complete Organ, No. 1.*, Pendragon Press, Hillsdale – New York, 1977.
- Smith, Rollin, *Toward an Authentic Interpretation of the Organ Works of César Franck* – Series: *The Complete Organ No. 6; Juilliard Performance Guide No. 1.*, Pendragon Press, Hillsdale – New York, 2002.
- Stove, Robert James, *César Franck: His Life and Times*, Scarecrow Press, Lanham – Maryland, 2012.
- http://www.musicologie.org/Biographies/franck_cesar.html (2015. september 26.)

ALTERNATIVES IN CONTEMPORARY OPERA STAGING. HÄNSEL AND GRETEL BY ENGELBERT HUMPERDINCK AND THE INPUT OF THE TECHNICAL DIRECTOR

DIANA TODEA¹

SUMMARY. Until around 1940, the complex work of opera staging was divided between orchestra conductors, designers and technical directors. Gradually, however, staging became “a passion (...) for critics, aesthetes, and scholars, an ambition for leading actors, and an incessant problem for the directors of opera houses.”² There was a constant need for the emergence of directing specialists in the artistic environment, and their role became increasingly flexible in the period immediately following World War II. Nowadays, opera directors are virtual creators having multiple options at hand with regard to staging. They can choose from classical, traditional staging, where observing the intentions of the author is a prerequisite, to a contemporary, more up-to-date directing approach, where the subject of the opera is transposed into a different time and space, implying, at the same time, a reinterpretation and adaptation of codes. They can also resort to the so-called “modern”, radical directing, where opera itself becomes a mere tool used to comply with the director's intentions. We consider the staging of the opera Hänsel and Gretel at the Romanian National Opera House in Cluj-Napoca between 2006 and 2015 as our personal follow out to the traditional staging practice, as a technical director.

Keywords: opera, staging, opera staging director, traditional view on staging, technical director

1. The Art of Staging and the Opera Staging Director

In 1937, in Milan, on theatre posters issued by the famous theatre La Scala, the term *direttore di scena* was replaced by the term *regista*. Terms such as *regia* (staging) and *regista* (stage director) have been sanctioned and acknowledged by the Italian linguist Bruno Migliorini, in 1932, in an

¹ Teaching Assistant at the Faculty of Psychology and Education Sciences at Babeş-Bolyai University, E-mail: diana.todea22@gmail.com.

² Lorenzo Bianconi, Giorgio Pestelli, ed., *Opera on stage*, The University of Chicago Press, Chicago, 2002, p. 154.

open letter he wrote at the request of Silvio d'Amico. The letter entitled *Varo di due vocaboli* was published in the first issue of Scenario magazine. As Gerardo Guccini stated,

This fortunate lexical innovation stemmed the growing tide of would-be neologism such as *corago* (Anton Giulio Bragaglia), *regissore* (Ettore Petrolini), *superdirettore*, and *mettinscena* and provided specific and generally accepted terms for the ideas and activities of the various artistic personalities who are referred to as the “fathers of early-twentieth-century stage direction”: André Antoine (1858-1943), Jaques Copeau (1879-1949), Adolphe Appia (1862-1928), Edward Gordon Craig (1872-1966), Konstantin S. Stanislavski (1863-1938), Evgheni B. Vakhtangov (1883-1922) and Vsevolod E. Meyerhold (1874-1940).³

The biographies written up until the second half of the twentieth century with regard to personalities who assumed the role of *regista* in opera indicate the fact that this job involves a wide range of skills. It is, therefore, understandable why opera staging was entrusted to people who demonstrate a series of complex knowledge and skills that enable them to practice their role more appropriately and maintain a balance between the various levels of staging. Among the personalities who held the position of stage director during the last couple of centuries, we find Luigi Sapelli (1865-1936), Antonio Lega (1884-?), Marcello Govoni (1885-1944), Giovacchino Forzano (1884-1970) and Guido Salvini (1893-1964).

Once the opera houses reopened after World War II, a new set of practices in opera staging emerged and started to be implemented. A fundamental change was the gradual suppression of permanent positions for directors and the hiring of independent directors for each new production. However, they are rather inclined to a miscellaneous approach towards their own functioning and training, as opposed to specialisation, so the old staging practices seemed slow off the mark. The transformation of their role occurred through the encounter between lyrical performance, theatre and film staging and choreography. Thus, in the period immediately after World War II, a series of innovative directors like Giorgio Strehler (1921-1997), Margherita Wallman (1901-1902), Luchino Visconti (1906-1976), Franco Zeffirelli (born in 1923), Luca Ronconi (born in 1933) or Pier Luigi Pizzi (born in 1930), started their work in opera houses.

The interaction between music and the theatrical innovations of spoken drama lead to the theatricalisation of opera performance, as a result

³ Gerardo Guccini, „Directing Opera”, in *Opera on stage*, Lorenzo Bianconi, Giorgio Pestelli, ed., The University of Chicago Press, Chicago, 2002, p. 125.

of the work these directors carried out in the opera staging environment. All these made possible the openness to the future artistic profile of the profession of staging director and to other staging practices.

According to Gerardo Guccini, during the first opera staging reform initiated by Visconti, Zeffirelli and Strehler, "the directors did not focus on the events to be performed, but rather on their representation, which they shaped through proper management and combination of staging means"⁴, such as stylized sets; natural reciting or, in its absence, pantomime and the expressivity of immobility. Stage directors can also use stage symbols that point up the show and emphasize the meaning of the story by combining it with music, etc. This innovation brought into the opera environment is so subtle that it is difficult to say what exactly does it consist in, since it has not been made obvious through specially designed moments, but rather through the way all the elements are linked, as well as through the way a director is able to bring out the best of their representation potential. One of these directors is Luchino Visconti, who was particularly interested in staging romantic works: *La sonnambula* (Bellini), *La Traviata* (Verdi), *Anna Bolena* (Donizetti), *Don Carlo* (Verdi), etc. Visconti's main staging purpose is, as Guccini stated, to recover the "obliterated values" of opera, that is, "the original dramatic values inherent in the musical text that had hitherto been ignored and thus "erased" by those in charge of turning an opera into a reality on stage."⁵

Anna Bolena, the opera directed by Visconti, is universally appreciated by critics through the way the director makes sense from a score with no apparent theatrical value, through representation, while the staging of *La sonnambula* (1955) shows Visconti's deliberate intention of evoking a faded era of opera through scenic conventions which, are thus „no longer an inert perpetuation of customary practice"⁶. In an interview he did back in 1966, when making reference to his work with singer actors and to the results he achieved in this respect, Visconti confessed: "In opera I believe that the most successful productions were those I did with Callas (...). When I first met Callas, over eleven years ago, she was certainly a great singer, but she still was not a great actress."⁷

Although at an early stage of his career as a scenographer, with his debut as an opera director, Franco Zeffirelli managed to successfully

⁴ Gerardo Guccini, *La regia lirica, livello contemporaneo della regia teatrale*, (*The Opera direction, the level of contemporary theatrical directing*) p. 18, accessed online at: http://www.turindamsreview.unito.it/link/regia_lirica_guccini.pdf (12.05.2013).

⁵ Gerardo Guccini, „*Directing Opera*”, in *op. cit.*, p. 161.

⁶ *Ibidem*, p. 160.

⁷ *Ibidem*, p.146-147.

combine both roles. Therefore, it is no coincidence, in this context, that the director has such a good eye for the theatrical environment and that his staged works are effective historical reconstructions, focused on realistic details and creating specific ambiances. In this type of staging, „the situations and emotional realities described in the score are translated into easily digested visual contrivances that favour individual effects more than an overall conceptual reading of the work.”⁸ Just like Zeffirelli, Pier Luigi Pizzi had already gained some experience as a scenographer when he first approached opera staging, in 1977. He is among those directors who made possible the recent revival of the baroque opera, by translating the visual requirements of such works into original performances, with a powerful impact on the public.

Giorgio Strehler, on the other hand, lead opera staging towards a new trend: critical staging (*regia critica*), where the director can take the liberty of giving a personal interpretation to a particular work. Strehler made a series of remarks about the inherent compromises opera implies (music, word, voice, singers, spaces, etc.) and ever since the beginning of his career as a director, expressed his concerns about the way conventions and mentalities in the opera environment (in other words, constraints), impacted on his artistic vision, thus limiting the recreation of the play with each new performance, “the singer actors being in a position where they have to face the original instructions”, as Strehler says,

and get more weary than a child who learns to use his hands for the first time. Then, when actors realize that they learned things the wrong way, they still have to learn the new manner of acting; the difficulty is now double, as well as the effort to overcome it. In addition, we only have a few, short rehearsals ... and there is never enough time to accomplish what we envisaged.⁹

Among his staging projects, the works of Mozart particularly stand out, due to Strehler’s perception of some archetypes of human destiny in the feelings and situations characters find themselves in.

With Luca Ronconi, opera staging enters a new phase of reform. The "critical" trend, based on translating the author's intentions, is replaced by Ronconi with what opera itself expresses as a cultural event above its narrative dimensions. Opera performances begin to unfold more coexistent

⁸ *Ibidem*, p. 166.

⁹ In Gerardo Guccini, „*Direzione scenica e regia*”, (*Stage direction and Directing*), in Lorenzo Bianconi, Giorgio Pestelli, ed., *Storia dell’Opera Italiana. La spettacolarità*, (*History of Italian Opera. The spectacularity*), vol. V, E.D.T. Edizioni di Torino, Torino, 1988, p. 167.

stories concerning "contexts of dramatic events and of their artistic creation, the structures of the libretto and the expressive conception of the composer, the expectations of contemporary and past audiences, the symbolic values of the work itself and the values of its contemporary reinterpretation".¹⁰ From this perspective, Gounod's *Faust* (staged at Teatro Comunale in Bologna, on 18 February 1975) became „an “amusement” for the nineteenth-century bourgeoisie,”¹¹ and Verdi's *Nabucco* (staged at the same Teatro Comunale in Florence, on 5 May, 1977) is viewed „as a product of the “vulgar, pretentious, and provincial culture” of the bourgeoisie of the Risorgimento.”¹² Strehler had actually placed this bourgeoisie on a lower level onstage, dressed them appropriately, while they were conveying through mimic „abhorrence for Abigail's imperialist designs, pity for the Jewish people, and enthusiastic support for the insurrection of the protagonist, who appears in the last scene in a costume of the sort King Vittorio Emanuele II would have worn”¹³ (e.g. 1).

E.g. 1



Verdi's *Nabucco*, directed by Giorgio Strehler (Florence, 1977)¹⁴

¹⁰ Gerardo Guccini, *La regia lirica, livello contemporaneo della regia teatrale (The Opera direction, the level of contemporary theatrical directing)*, in *op.cit.*, p. 18.

¹¹ Gerardo Guccini, „Directing Opera”, in *op.cit.*, p. 168.

¹² *Ibidem*, p. 146.

¹³ *Ibidem*.

¹⁴ *Ibidem*.

All these directors and others who succeeded them brought a permanent, long-lasting change in the elements and functions of staging, with respect to the two fundamental paths of the performance, that is scenography and the acting of operatic actors. The various directions in theatre staging have thus been adapted to the requirements of opera staging, whose process of "regeneration" still continues today.

Even nowadays, the desire to bring opera performance in line with staging in theatre motivates many opera houses to prefer hiring famous theatre directors. Compared to the fifth decade of the last century, on the other hand, now we have opera directors who specialize in this profession and who completed higher education studies in music, theatre, or performing arts. In Romania, "Gheorghe Dima" Academy of Music from Cluj-Napoca is one of the institutions of higher education offering such courses and training students who specialise in musical and theatre staging or in the arts of musical performance. During the undergraduate taught courses on musical and theatre staging I attended here at the Academy, I had the chance of designing the staging concept and of directing the opera "Hänsel and Gretel" by Engelbert Humperdinck, on the stage of the Romanian Opera House in Cluj-Napoca. This performance is the result of my "apprenticeship" in directing and staging, and it is an example of classical, traditional staging, where the stage director functions as a "technical director", as a virtual mediator between the public, the opera itself and the author's intentions.

2. The Technical Director. "Hänsel and Gretel" by Engelbert Humperdinck

The opera "Hänsel und Gretel", by Engelbert Humperdinck was premiered at the Romanian Opera House in Cluj-Napoca in June 2006 and remained in the repertoire until 2015, being staged about three times a year.

In designing the concept of this performance we opted for a traditional staging. There are a few reasons behind our decision: on the one hand, we wanted to make it easier for the children's audience to accept the fact that opera characters sing instead of speaking, on the other hand, we were trying to recreate the story in the spirit of "once upon a time..." and finally, we wanted to provide a natural, simple and real image of the universe of childhood (that of Hänsel and Gretel), with game and playing at its very core. However, taking into account the preoccupations and activities of nowadays children and the fact that most television programmes addressing them are extremely attractive visually, we tried to respond to current directions in spectacular arts by designing the performance as an **animated image**.

This staging project was unfolded as a three-steps-process, involving the drafting of the staging book, working with the operatic actors and finally, the actual performance on the stage of the Romanian National Opera House in Cluj-Napoca. We used Stanislavski's system of directing and acting, as well as the staging guidelines and methods of Vincent Liotta¹⁵, as reference points in designing opera staging¹⁶ and in working with the performers. In order to explain the work we carried out in the process of designing a traditional staging style, we shall provide a detailed account of the staging book.

A. THE DOCUMENTING PHASE

The Initial Response. In designing the opera staging for "Hänsel and Gretel", we based our approach on our desire to stage a children's opera. We initially made documenting inquiries on the subgenre, having the "Opera Guide" as a backup¹⁷. We first made contact with the story, followed by a simple hearing, which contributed greatly to gaining a mental perspective on the first staging images. Since, at this stage, we had not yet followed the translated text, the first impressions were mainly limited to the musical atmosphere, to the suggested images and colours, for which we tried to find the equivalent in paintings, drawings or other visual sources that were ultimately used in the scenographic design of the opera. Subsequently, these impressions were completed after the translation of the libretto and stage directions. In this first stage of our work, we avoided watching recorded videos of the opera, so that the first projections of our imagination to be personal, stemming from and being influenced only by the dramaturgical and musical discourse.

- **Data on the composer, librettist, on the context of opera composition, on the premiere, etc.** From the abundant information compiled in the staging book with regard to this aspect, it is worth mentioning some facts that relate directly to the opera and to our approach towards it:

¹⁵ During my first year of studies, I had the chance of attending Vincent Liotta's directing classes at "Gheorghe Dima" Academy of Music in Cluj-Napoca. Vincent Liotta is the co-founder of *Utah Festival Opera* and held the position of stage director in productions of *Chicago Lyric Opera*, *San Francisco Opera*, *Houston Grand Opera*, *Canadian Opera*, *Teatro Colon*, *Viena Staatsoper*, *Santa Fe Opera* and *Los Angeles Music Centre*.

¹⁶ The main phases of staging, according to Liotta, are the following: the initial response, the documenting stage, analysis, planning and the critical assessment.

¹⁷ Gabriela Constantinescu, Daniela Caraman-Fotea, Grigore Constantinescu, Iosif Sava, *Ghid de operă, (Opera's Guide)*, Editura Muzicală (Musical Publishing House), București, 1971.

- between 1881 and 1882, Humperdinck helped Wagner in preparing the staging of "Parcifal", and his main occupation was to copy the score, while making himself useful to his master in other activities, as well. Moreover, the stage music in the third act of Parcifal changes and includes parts composed by Humperdinck himself, for the premiere. This period seems to have had an obvious influence on his composing style that is to be found in "Hänsel and Gretel", especially in the harmonic treatment.

- the librettist of the opera was the composer's sister, Adelheid Wette, who adapted Grimm Brothers' story to turn it into a play she would perform with her children.

- at the beginning, "Hänsel and Gretel" was only designed as a series of songs written for the composer's sister's theatre in 1890, later became a singspiel and only in 1893 did it develop into its full form as an opera.

- the opera was performed on December 23, 1893, under the direction of Richard Strauss and was an immediate and indisputable success; even today, the tradition of staging "Hänsel and Gretel" around Christmas Eve is kept alive, like back in 1931, when it became the first Saturday matinée at the Metropolitan Opera.

- in the first year after the premiere, the opera was performed in over 50 theatres; a theatre company called "Hänsel and Gretel" was even established, who was to go on tours in order to give performances.

- **The libretto: sources of inspiration, adaptation, critical considerations.** When the composer's sister decided to adapt the Grimm Brothers' story, she made some changes in order for it to become more realistic and, probably, more religious. In the original story, the stepmother sends her children into the forest to get rid of them. In Adelheid Wette's musical adaptation, on the other hand, the "stepmother" was actually the biological mother. While their mother was off to the market to sell brooms, the children were restless and playing, and they forgot about the tasks they had to fulfil around the house. So, when the mother returned home without having sold any brooms, after noticing the mess, and spilling the milk that was the only food left in the house, she lost her temper and sent the children into the woods to gather wild strawberries for dinner.

When Peter, their father, came home with some food he managed to buy with the money he got after having a good day at selling brooms, he learned that Gertrude, his wife, sent their children into the forest to get some wild strawberries. Then Peter reminded his wife of the wicked witch who lived there and used to eat children. Both parents flee into the woods to save their children (act I).

More magic is brought into Grimm Brothers' story by two elements: the introducing of the fairy tale characters Sandman and The Morning Fairy and the bewitching of Hänsel. Gretel is yet again the one who saves him and pushes the witch into the hot oven, but in the end, the parents find their children and together they glorify God: "When we're in the greatest pains/ The hand of God with us remains" (act II-III).

Another direction in documenting that was especially taken into account in shaping the staging conception of the opera was the studying of the symbolism of the elements on which the story of Grimm Brothers was based. Among the most important symbols we herein mention the following¹⁸:

- The woodcutter: since cutting wood was one of the most attractive, yet most poorly paid jobs, from this perspective, the story represents the triumph of the working class over the high society (the witch).

- Hunger: this element was introduced by the Grimm Brothers in the fifth edition of the story, to justify the parents' behaviour.

- The forest: a common image in German stories. In the Grimm Brothers' story, the forest is a supernatural world, where anything can happen and is even happening for real.

- „God will not forsake us“: apparently, the religious theme of the Grimm Brothers' story stems from the context of the religious culture in which the story was orally created and transmitted. The religious elements were included once religion became a central aspect of life. The Grimm Brothers appeal to a scenario where, from the second the earthly father “abandons” his children, the Father in Heaven takes them under his protective wing and saves them.

B. ANALYSIS

The translated libretto. Since the staging of “Hänsel and Gretel” was mainly addressed to children of Cluj-Napoca as an audience, the entire libretto had to be adapted in Romanian. This work took several months and involved adapting of the libretto already translated from German to a versified version in Romanian we found in the library archives of the National Opera House in Cluj-Napoca. We used this version more as a support rather than as a viable alternative, since that staging it was translated for dated back in the 1970s and in the meantime, certain common words passed to the archaic vocabulary.

¹⁸ Source: <http://www.surlalunefairytales.com/hanselgretel/notes.html> (accessed on 22 September 2014).

Drafting the stage management handbook. This staging tool was created based on the score of the opera in order to emphasize its structure (acts, scenes), to clarify which characters were involved in a certain scene and/or musical performance, as well as to highlight the relationship between musical elements (tempo, measure, tone), acting performance and stage directions (didascalia). This tool was meant to provide an overview of the structural components of the opera, the pillars around which we have subsequently built our staging concept (e.g. 2)

E.g. 2

Acts/ scenes	Characters	Lines	Tempo. Beat	Stage directions
Overture		-	Andante con motto 4/4 Allegro non troppo 2/2	-
Act I HOME Scene 1	Gretel Hänsel	<i>Eia, popeia, what rustles in the straw?</i>	Leicht bewegt 6/8 Ziemlich rasch 2/4 Erstes Zeitmass 6/8 Ziemlich rasch 2/4	A shabby little room. In the background, a low door next to a little window with a view towards the forest. On the left, a kitchen stove with chimney. Brooms of different sizes hang on the walls. Hänsel is near the door, with a few broom binding strings in his hands. Gretel seats by the stove, knitting a sock. They seat facing each other.
Scene 2	The Mother (Gertrude) Gretel Hänsel	<i>What happens here?</i>	Rasch. 2/4 Erste Zeitmass	Suddenly, the door opens and their mother enters the room, carrying a basket strapped to her

				back. She comes in, unfastens the straps of her basket and puts it down.
Scene 3	The Father (Peter) The Mother	<i>Ra la la la ... Look, Mom, I come!</i>	Gemächlich 4/4 Beschleunigtes Zeitmass 3/4 Etwas mässiger 4/4 Noch schneller Etwas zurückhaltend 6/8 Im zeitmass	The father can be heard singing from a distance. Then closer and louder. He enters the room . very cheerfully, carrying a basket on his back.

Stage script for act II

C. The Staging Concept

Defining the general objective of the opera. The entire staging concept of “Hänsel and Gretel” was guided by the following motto: *A pure and faithful soul will overcome any danger. We created this message from Gretel’s words to her brother, when she says: “When we’re in the greatest pains / The hand of God with us remains”* (PT¹⁹ p.15), which expresses, in fact, the faith of the whole family, as it is confessed by the four of them, in the final act. When trying to illustrate this message, we were also guided by a sacred painting, namely an image that we had in mind since childhood, depicting a situation where two children lost in the forest, like Hänsel and Gretel, can face any danger if they have faith that ultimately brings their guardian Angel beside them (e.g. 3).

¹⁹ The score we used in our staging work was: Engelbert Humperdinck, *Hänsel und Gretel*, B. Schott’s Söhne, Mainz, 1895. All references in the analysis with regard to the quotes we extracted from the score have been noted with PT, followed by the page number where we identified the quote or the musical example.



Children in the forest and their guardian angel²⁰

Setting up the scenography, costumes, lighting, staging and technical effects. The planning phase where scenography and the costumes were also to be settled, consisted in gathering some suggestive images (e.g. 4). Implementing these initial images was later adapted to the staging possibilities and resources of the National Opera House in Cluj-Napoca, therefore many of the sets, costumes and stage items used in “Hänsel and Gretel” were scraped together from the existing resources.

²⁰ Source: <http://www.surlalunefairytales.com/hanselgretel/notes.html> (accessed on 2 August 2014).

E.g. 4



Images used as an inspiration for staging sets and costumes

In constructing the staging composition, we relied on the staging directions set out in the score to a fairly large extent. Act I, HOME: "A shabby little room. In the background, a low door next to a little window with a view towards the forest. On the left, a kitchen stove with chimney. Brooms of different sizes hang on the walls" (PT, p. 12)

In our version, the staging set of the first act was preserved: a shabby little room. On the other hand, the arrangement of the setting elements changed as follows: in the middle of the room a table with a few chairs around it. At the bottom of the table, on the right²¹, several brooms and towards the back of the room, a kitchen stove. On the left, near the

²¹ View from the auditorium towards the stage.

side wall of the house, a bench chest and in front of it, a smaller bench. To the back of the set, a rear wall of the house, with a door on the left side. On this wall, two shelves with pots, cups and jars. On the left of the stage, to the forefront, a chair (e.g. 5).

E.g. 5



Stage setting for act I

Act II, In the Woods: “thick forest. In the background, Ilsa’s Stone, surrounded by dense fir trees. On the right, a tall fir tree and beneath it, Gretel sitting on its mossy roots, making a rose hip wreath; beside her, a bouquet of flowers. To the left, in the bushes, Hänsel is looking for wild strawberries. The sun is setting” (PT p.72).

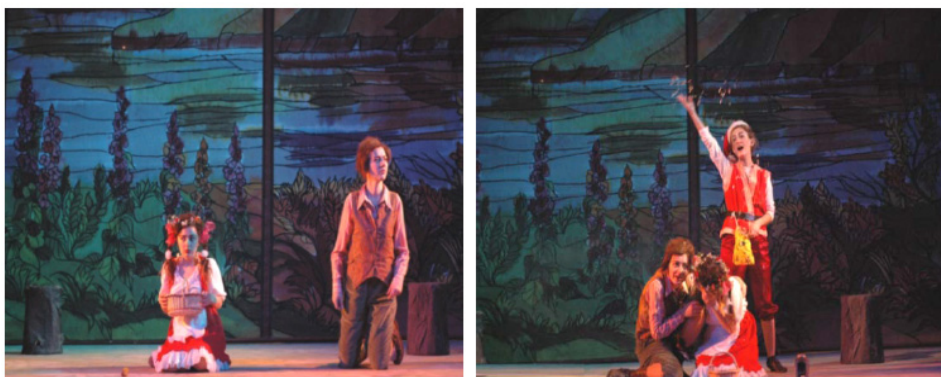
This act was initially meant to sketch the image of a fairy tale forests with all the elements implied. Due to shortage of materials and resources, though, we resorted to the use of a stage curtain painted with a forest landscape over which several “rag nets” were lowered so that it creates the image of a thicket. In front of it, wooden stumps and rocks made of papier-mâché were placed here and there on the stage floor. The result was a short set, reduced to the forefront of the stage (e.g. 6). We tried to create the atmosphere of twilight by using dark blue, orange and yellow light shades and the atmosphere of a magic forest where fantastic things happen and wonderful characters can appear, was created using elements like the smoke enwrapping Sandman or the bright, glittering grains of sand he blows into the eyes of children to make them fall asleep (e.g. 6). With the same intention Humperdinck had when he created a “living forest” by introducing the vocal and musical echo that responds back (“Who is it?” PT p.87), we also introduced the sound effect of a whistling wind (overlapping achieved by using a recorded sound). This was to give credibility to Hänsel's reply: „Ah, what rustles in the straw?! / Do you know what the thick

forest is saying?" It says: "Hänsel, Gretel, / Are you not afraid?" (PT p.83). In the view of creating the appropriate atmosphere and compensate as much as possible for the absence of varied instrumental tonalities, since the opera was performed only with a piano background, we resorted to the use of a blockflöte to render a cuckoo's lines inserted within the dialogue between Hänsel and Gretel. The latter also played the role of a cuckoo herself.

Hänsel: "*Cuckoo, cuckoo, how are you?*"

Gretel: "*Eating strawberries, fine, thank you!*" (PT p. 77)

E.g. 6



Stage setting for act II: Hänsel, Gretel and Sandman spreading stardust over the children

Act III, The Gingerbread Cottage: "the foggy background is slowly rising (...) Hänsel turns towards the background. At that moment, the fog completely disappears and instead of the fir trees forest, the shining gingerbread cottage of Ilsa's Stone emerges into the rising sun. On its left side, at a certain distance, there is an oven and a large cage to the right; both the oven and the cage are linked to the house through a fence of gingerbread little people" (PT p.114).

On the score, the last scene of act II is the pantomime of a dream (Traumpantomime) in which Hänsel and Gretel were surrounded by fourteen pairs of angels who sat around, watching them. In our version, we did not manage to stage neither this scene, nor the intervention of the gingerbread children's choir. Therefore, the IInd and the IIIrd act got shorter and merged, with no pause between them. The pantomime was thus used to make the transition from the forest setting to the witch's gingerbread cottage, by raising the painted curtain and allowing the view to the in-depth part of the stage, while Hänsel and Gretel are sleeping. We also chose to

make the transition between night and day by reducing and then intensifying the lighting, while Hänsel and Gretel were dreaming. The curtain was erected during the blackout time, then LEDs were turned on, being lowered from the stage tower behind the transparent background, to create the image of a starry sky.

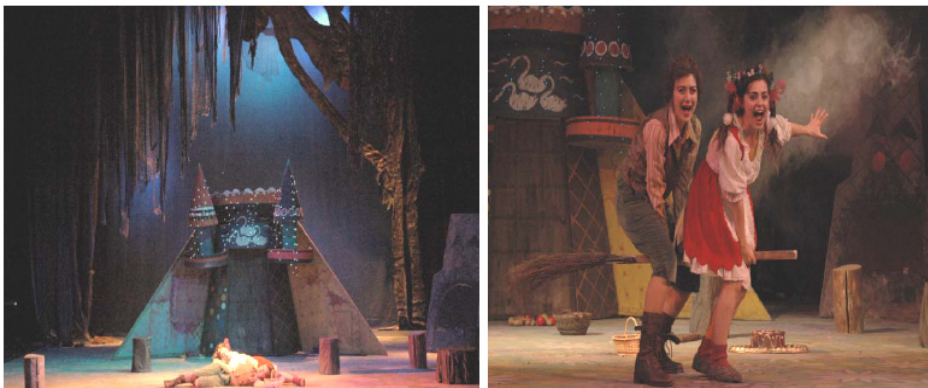
The stage setting for the IIIrd act was an adaptation of Gheorghe Codrea's scenography, from which we took over the witch's gingerbread cottage, the oven and the cage. This setting was completed with a tree (on the right side), tree trunks scattered here and there on the stage floor, a curtain of lights placed on top of the towers of the cottage to give a little brightness to the outdated decor and some stage items and props to help creating the image of cottage full of goodies: cakes, fruits (made of papier-mâché), candies, gingerbread, biscuits, raisins, etc. (supplies) (e.g. 7).

The stage and technical effects used in the staging of "Hänsel and Gretel" were smoke (for the furnace), red light (eyes of the oven), strobe lights (for the magic spell moment and the dancing of the witch), thunder (for the moment the witch was thrown into the oven - recorded sound), the lowering of the cage during the spell, from the stage tower, the witch flying (during the blackout, the light strobe was turned on and we had a mannequin-witch fly from the left to the right side of the stage, with the gingerbread cottage in the background). The echo voice effect was used for the first interventions of the witch and was produced by singing into a microphone, so that her words seem just an illusion to the children:

The witch: "*Hey, mousy, mouse, who's eating my house?*"

Hänsel and Gretel: "*The wind, the wind, the Holy Kid!*" (PT p.123)

E.g. 7



Stage setting for act III

Character analysis. In what the portrayal of characters is concerned, we tried to stick to the story as close as we could and highlight the traits characters have been endowed by the authors (the Grimm Brothers and Adelheid Wette). Especially the roles of fantastic, fairy tale-like figures of the story were created taking into account the typology specific to them and their actions:

- Sandman is a popular, mysterious character who travels in silence, with a bag full of sweet dreams for children who sleep. In “Hänsel and Gretel”, Sandman is the first fairy tale character the two children interact with. Although in traditional story telling they say nobody ever saw him, he makes his appearance before the children get to say their good night prayer. At first, they are frightened, but Sandman is there to **comfort them and diminish their fear of the unknown.**

- The Dew Dwarf or the Morning Fairy is a magical character who appears at dawn, similarly to Sandman’s appearance, having the task to **awake children and prepare them for a new day**, using dew droplets as a special “ingredient”.

- The Witch is one of the essential roles in the opera. We have preserved the specific body traits and clothing features like the hat, a crooked nose, the hump in the back. **Her main purpose is to provide herself with young children, the food that makes her immortal.** To this end, she resorts to different tactics: she first attracts children with awesome sweets and goodies, then tries to gain their confidence by concealing her real character, and finally, she keeps to her malicious plan by trying to remove all obstacles arising in her way.

- The four members of the family are included in the other category of real characters of the story. We mention a few defining elements in their biography:

1. Gertrude - the mother: the biggest differences between the story of the Grimm Brothers and Adelheid Wette’s version are to be found in the character of the mother, in her relationship with her children, in the reason she sends them into the woods, in the fact that she goes in the woods to look for them, etc. It’s the maternal feeling inside her that we wanted to emphasize in recent staging of the opera, as the same actor playing the protective Morning Fairy also plays the mother. **Her main concern is to preserve her family’s welfare.**

2. Peter, her husband, is a responsible father who wakes up every day thinking of the daily bread for his family, but conceals his anxiety with a cheerful attitude and jokes. **His purpose is to make his family forget about worries and believe in the goodness and protection of God above.**

3. Gretel: although the youngest child, she is more responsible than her brother and is always trying to temper him. **Her aim is to keep Hänsel on the right track and not let him lose his way.**

4. Hänsel: he is the prankish child of the family, always dissatisfied with something, always cheerful and playing tricks. For him, more than Gretel, the path to the forest and the events that followed are an initiating road, the process of passing from childhood to adulthood. **His purpose in the opera is to live cakes and ale.**

The stage management handbook – blocking²². The staging concept was initially drafted in the form of a book-score, that is a sort of staging book comprising pages of score (right) and white pages (left). There are numbers on the score, equivalent to every detailed action occurring on the white pages. This phase is important in order to synchronize as best as possible the actions of operatic actors with the musical accompaniment. If the opera is long in duration and the book-score becomes too thick, one can use other versions, the libretto-notebook, for instance, comprising pages with two columns: in the left column, the characters' lines and in the right column, staging direction.

We believe an opera staging director cannot eliminate the planning phase, be it even schematic, since the professional training of operatic actors is primarily focused on the musical aspects, and only to a small extent, on acting. For an operatic actor to be able to achieve the flexibility of a theatre actor, for instance, and naturally submit to the "orders directly imposed to them by the life enclosed in the score"²³, they need the director to provide them with support points, and this was confirmed to us especially when staging "Hänsel and Gretel". In our work with the operatic actors, we started with a few basic, guiding elements, gradually trying to guide them towards body disinhibition and the use of playing as a basic method in building and shaping characters and situations. Only after several performances of the

²² "In theatre, *blocking* stands for the precise movement and the arrangement of actors on the stage, in order to ease the performance of a theatre play, ballet, film or opera performance". Online source: http://en.wikipedia.org/wiki/Blocking_%28stage%29 (accessed on 3 October 2014)

²³ Adolphe Appia, *Music and the Art of the Theatre*, University of Miami Press, Florida, 1962, p. 19.

opera where actors based their acting on these guiding criteria, which they explicitly requested, we could see a greater confidence in interpreting (singing and acting), and after a while, they felt confident enough to even improvise.

When drafting the stage management handbook, we first started by trying to decode the authors' intentions. By developing this staging concept, we also aimed at properly highlighting these intentions and above all, making them as comprehensible as possible, mostly from a visual perspective, for the children in the audience. In addition, we tried to create an intertwining between a fantasy world and the real world, an interactive action involving opera characters and the children in the audience, using a series of methods, like the father's entrance on stage through the auditorium, a series of improvised interactive dialogue between the witch and children in the auditorium, the witch flying on the pit, as close to the children as possible, the throwing of Gretel's ragged sock in the audience, the animated and authentic performance of operatic actors.

3. Conclusions

We believe the role of opera directors nowadays, more than in the past, is to mediate between the initial hermeneutical idea and the way the audience perceives and understands opera. In previous centuries, when opera was performed subsequently to its composition, the contemporary audience was able to understand the codes of the interpretation, the cultural aspects specific to that period of time and only expected a coherent performance, faithful to the ideas recorded in the score. Over time, however, operas ceased to be staged in the same cultural context they were created, therefore the codes and the conventions embedded in them are to be deciphered. Nowadays, the current culture is very diverse for a spectator who does not specialise in the field of opera to understand the references the opera composer and the librettist encoded in their work. This is why opera directors became the main entities able to mediate in this process. We have asked ourselves, though, how far can this mediating freedom go in opera staging?

Modern theatre staging is definitely a source of inspiration for opera staging directors, but opera was meant to be a syncretic performance. In this syncretism, the performance and musical elements are constantly creating, intertwining with and conditioning one other. It would be enough just to draw attention to the fact that the acting of operatic actors must be done in a given time and on a certain musical rhythm. The effort of bringing the opera performance in the same line with theatre staging brought the

need for increasing professionalism and diversity in the lyrical performance, but also led to many excesses, especially through the eclecticism specific to postmodernism. This sometimes led to an overall and ill-founded rejection of the director's role in opera performance and the identifying of excess with the idea of staging, which happens even today.

As we discovered when staging "Hänsel and Gretel", opera can attract large audience both by choosing a traditional staging approach and an updated staging, as well as through modern staging, when the director assuming this task is approaching opera being constantly curious and eager to explore and capitalize both roots and tradition, and the possibilities and opportunities brought by innovation. We believe an opera director must be especially aware of the fact that opera in itself is not an individual creation, but a performance that never did and never will exist but for the benefit and due to its public, since opera is fundamentally a sociological phenomenon implying the existence of an auditorium and of an audience.

REFERENCES

Books:

- Appia, Adolphe, *Music and the Art of the Theatre*, University of Miami Press, Florida, 1962.
- Bianconi, Lorenzo and Giorgio Pestelli, ed., *Opera on stage*, The University of Chicago Press, Chicago, 2002.
- Brunell, Pierre and Stéphane Wolff, coordinator, *L'opéra, (The Opera)*, Bordas, Paris, 1980.
- Constantinescu, Gabriela - Caraman-Fotea, Daniela – Constantinescu, Grigore and Sava, Iosif, *Ghid de operă, (Opera's Guide)*, Editura Muzicală (Musical Publishing House), Bucharest, 1971.
- Gorceakov, Nicolai, *K.S.'s Directing Classes Stanislavski, (Stanislavski Directs)*, Editura de Stat pentru Literatură și Artă (The State Publishing House for Literature and Art), Bucharest, 1975.
- Grout, Donald Jay and Hermine Weigel Williams, *A Short History of Opera*, Columbia University Press, New-York, 2003.
- Humperdinck, Engelbert, *Hänsel und Gretel, (Hansel and Gretel)*, B. Schott's Söhne, Mainz, 1895.
- Radice, Mark A., *Opera in Context. Essays on Historical Staging from the Late Renaissance to the Time of Puccini*, Amadeus Press, Portland, 1998.
- Spolin, Viola, *Improvizația pentru teatru, (Theater Improvisation)* UNATC Press, București, 2008.
- Stanislavski, Konstantin Sergheevici, *Munca actorului cu sine însuși, (An Actor's Work: A Student's Diary)*, vol. I, Nemira, București, 2013.

Stanislavski, Konstantin Sergheevici, *Munca actorului cu sine însuși, (An Actor's Work: A Student's Diary)*, vol. II, Nemira, București, 2014.

Stanislavski, Constantin and Rumyantseu, Pavel, *Stanislavski on Opera*, edited and translated by Elisabeth Reynolds Hapgood, Routledge, New-York and London, 1998.

Articles in monographs:

Guccini, Gerardo, „*Directing Opera*”, in *Opera on stage*, Lorenzo Bianconi, Giorgio Pestelli, ed., The University of Chicago Press, Chicago, 2002, p. 125.

Guccini, Gerardo, „*Direzione scenica e regia*”, (*Stage direction and Directing*) in Bianconi, Lorenzo - Pestelli, Giorgio ed., *Storia dell' Opera Italiana. La spettacolarità, (History of Italian Opera. The spectacularity)* vol. V, E.D.T. Edizioni di Torino, Torino, 1988, p. 123-174.

Online sources:

Guccini, Gerardo, *La regia lirica, livello contemporaneo della regia teatrale (The opera direction, the level of contemporary theatrical directing)*:

http://www.turindamsreview.unito.it/link/regia_lirica_guccini.pdf (12 May 2013).

<http://www.surlalunefairytales.com/hanselgretel/notes.html> (22 September 2014).

<http://www.pinterest.com/pin/80994493269633870/> (2 August 2014).

http://en.wikipedia.org/wiki/Blocking_%28stage%29 (3 October 2014).

MUSIK KREATIV+

BENCE ASZTALOS¹

SUMMARY. Promoting creativity and entrepreneurship by means of music, performance and cultural cooperation in the field of music education and music performance in public schools are regarded as priorities of the Erasmus+ program: *Musik kreativ+*. Every European partner country in the program contributes individual suggestions and complements to advance pupils' musical creativity. Entrepreneurship will be initiated by means of performance and cooperation between pupils and professional local music ensembles.

Keywords: creativity, entrepreneurship, musical potential, networking, cultural cooperation, curriculum

The primary goal of the *Musik kreativ+* three-year long Erasmus+ program, is to bring more creativity in school music lessons and identify ways of dealing creatively with music. The established educational networks of the four countries Germany (Freiburg), France (Strasbourg), Czech Republic (Brno), Hungary (Szeged) are developing a concept how pupils can be taught through music in the three areas of creativity, performance and entrepreneurship. The program includes 3 partners from each country. Every country builds up collaboration between university, school and a cultural partner (ensemble). Every university is an artistic-pedagogical institution of teaching and research focused on education and advanced education of future teachers. The cultural partners contribute great artistic experience and reputation. Schools participate with long-term know-how in teaching practice and include heterogeneous groups of pupils from primary schools of chosen scholarship holders of international A-levels. Under these educational and artistic perspectives and conditions the pursuing concept is being tested together with students at universities and pupils at schools and will be made available to the public in a common final concert

¹ Associate professor dr. at the University of Szeged „Juhász Gyula” Faculty of Education. Music Department. E-mail: asztalos@jgypk.szte.hu

at the end of the second year of the project. In addition, the proven concepts are published in a teacher training curriculum that enables and informs teachers of different types of schools to apply the country-specific creative approaches to teaching. The close integration of the four partner countries forms the basis for the promotion of cultural cooperation in educational, artistic and university level.

As overall issues, *Musik kreativ+* combines positive development of basic skills and competence, like musical creativity and entrepreneurship, performance and cultural collaboration. Besides classical cognitive and social competence, most parts of the working environment require creative competence. These promote divergent thoughts and support, leaving common ways of thinking. The basic characteristics of entrepreneurship are described by discovering chances, enforcing innovations, usage of resources and taking risks. As well in research of creativity as in research of entrepreneurship there are aspects described and supported by a musical-productive way of education. Participants have to deal with an extensive cultural education, self-reflection and reflection on the environment, getting into dialogue with other participants, using and combining existing resources and products with proper musical thoughts. Achievement motivation, initiative and stamina are required to realize these ideas on an international level.

The project is running from September 2014 - August 2017. *Musik kreativ+* was supported by the EU-Erasmus+ program and was continuously monitored and evaluated with the aid of an action research strategy in cooperation with the project partners. Evaluation included course participants evaluating the courses they took part in.

Participant Partners	
Institute for Music & Department for African Music, Pädagogische Hochschule Freiburg (Coordinator)	Germany
ensemble recherche (Ensemble for contemporary music) Freiburg	
Friedrich Gymnasium Freiburg	
Centre de Formation de Musiciens Intervenants, Université de Strasbourg	France
Ensemble Hanatsu Miroir (Ensemble for contemporary music)	
Ecole élémentaire publique Sélestat	
Music Department "Juhász Gyula" Faculty of Education, Szegedi Tudományegyetem (University of Szeged)	Hungary
Pulzus Quartet (String Quartet)	
Budapest III. Kerületi Krúdy Gyula Angol-Magyar Két Tanítási Nyelvű Általános Iskola (Primary School)	

Department of Music, Masarykova univerzita (University of Brno)	Czech Republic
Hornacka cimbalova muzika Petra Galecky (Folk Ensemble)	
Zakladni skola a materska skola J. Hlubika Lipov (Primary School)	

The four participant partner countries contribute different conceptual draft to the project:

Germany – creative music production inspired by the features of African music and contemporary music

With regard to the promotion of musical creativity, the German team's topic is creative music production inspired by the principles of African music. Some main features and principles were extracted from a vast variety of African musical cultures: real-life topics are expressed in music; learning methods in music use both oral and auditory stimulation; rhythm as an essential basis for all musical expressions; physically expressed music; music improvised and organized by meaningful phrasing and the call and response method; repetition and variation as integral components of form in African music; musical practice performed in a democratic circle with everyone actively participating.

These principles of African music are confronted with methods of contemporary music. The promotion of entrepreneurship is based on characteristics such as: initiative, stamina, achievement motivation and self-responsibility. The project's participants go through creative musical processes in partially self-organized small groups. Starting off with the first musical idea as far as to perform on stage, the participants are required to make use of the initially named characteristics. In addition to a comprehensive cultural education they deal in depth with themselves and their environment, engage in dialogue with other musicians and participants, use available resources, develop and present publicly their own musical ideas with a high degree of personal responsibility.

Research on how to promote musical creativity by means of using characteristic features of African music in school contexts is realized in cooperation with university students. The focus is on identifying sources for musical inspiration in real-life situations. Further topics of research are how rhythmic and improvisational skills can be trained and how students can develop a professionally designed performance in an artistic process based on the initial musical idea.

Material is developed in cooperation with students and African musicians. The developed course material is going to be tried out and tested among the school partners and in teacher training seminars. An artistic partner attends and supports the pupils' process of musical creation. The artistic partner points out techniques of composing styles in contemporary music to the pupils.

Likewise, the pupils arrange another piece based on the same musical idea, only this time they apply compositional techniques of African music. Presenting the two compositions in a performance will offer opportunities to perceive cultural characteristics of each musical technique. This encounter is intended to trigger a form of `dialogue` between the two cultural practices. The development and design of the performance is going to be theoretically researched and, in addition to that, tested in practice. The musical results using techniques of African music practice (e.g. improvisation models) are continuously presented in front of the group, involving active engagement of all participants. The methods derived from contemporary music aim to improve the pupils' stage presence in a classical form of performance with a perceptive audience and a performing team of musicians.

Summing up the stages of development of musical creativity concludes in a procedure that should raise awareness of musical phenomena in the pupils' everyday life context and, therefore, serve as an education and differentiation of the culture of hearing; recreate and practice examples from the African musical culture in combination with practice of body oriented music making activities; offer options for learning and practicing various models of musical improvisation (e.g. instrumental, vocal, in motion); help pupils to develop and design their own musical ideas, familiarize the pupils with the use of African and contemporary methods of composition.

France – collective musical *cre-action* inspired by contemporary music and Japanese poetry

In the field of creativity as well as in the field of entrepreneurship, we find common aspects that will be stimulated in the program of education through musical production. The intention is the collective *cre-action*: an invented project, built and brought together by the collective practice of the sound object to the musical creation. Get to creation through contemporary music with *HANATSU miroir* ensemble, with haiku (Japanese poem) as a starting point that enables transversal projects. One of the members of the ensemble is Japanese.

Contemporary music is the music of freedom, everything is to invent corpus, rules, etc. Haiku is a short Japanese poem of 3 verses of 5/7/5 syllables, an effect of the art of the language that aims at suggesting, through the meaning, the image and the rhythm, an emotion, a state of mind. Haiku alludes to a season. Haiku is an art of living. A repertoire of haiku set to music exists. The aim is to acquire the writing of the haiku and the setting to music exploring the fields of musical creativity opened by contemporary music repertoires. Haiku is a starting point that opens doors of very diverse developments in the field of musical creation.

At the university level, students will explore different aspects of musical creation starting from haiku, that will be proposed and put into practice with the pupils. The *HANATSU miroir* ensemble will release an audiovisual material aimed at giving pedagogical material for the teachers and the musicians in schools, presenting three noteworthy pieces of their repertoire as well as the detail of the instruments and of the different playing modes.

Pupils will create, on one hand, proposals of invention in the form of synthetic note cards and, on the other hand, they will compose and work on pieces with the *HANATSU miroir* ensemble. The ensemble and the pupils will conceive, with the school teacher, a program that will be publicly presented during the common performance with all the *Musik kreativ+* partners.

Work steps:

1. Interdisciplinary anticipation and development (texts, culture, writing, construction)
2. Entrepreneurship and project approach (elaborate, manage a common project, meet the arts, the cultures, the artists, the others, work in a team, be involved, take initiative, get enthusiastic and find his place, distribute roles)
3. Preparation to creation (listening of repertoires, listening of recordings of the environment, analytic listening; identification, expression and sharing of the emotions, exploration of sounds, vocal exploration, constitution of reservoirs of sounds, study of sound materials)
4. From the sound object to musical creation (description of the sounds, common selection, working on and appropriating gesture, collective research and gathering, short productions in small ensembles, pooling for improving and making choices, matching sounds to drawings, indexing musical and corporal plays)
5. Performance: preparation of the public representation

Haiku is a starting point for non-musicians. The text, essence of the piece, is composed by the pupils. The professionals (teachers, musical ensemble) guide the musical creation on the following fields: give the pupils a reservoir of ideas, make them write a haiku and set it into music; open into transversal projects; prepare material that can be easily used in all languages (music, videos, and graphic symbols).

The aim will be to create a common format of synthetic note cards, presenting propositions of activities of musical and sound creations. The graphic symbols created and used will be universally understandable. The idea is to present a process of creation as a route in a hiking guide, with different degrees of difficulty, depending on the teacher being musician or not, a route length, constraints, aspects for prolongation and transversal declinations, the cultural context, the musical repertoire, tricks for construction of instruments.

The note cards will be completed by links with examples of achievements (audio and video recording). They will include: vocal plays, exploration of sound objects, construction of instruments, exploration of graphic symbols, project approach and entrepreneurship, transversal developments, selection of haikus, seasons theme, how to write a haiku, listening repertoires, vocabulary for listening commentaries, preparation of a performance.

Hungary – creativity inspired by ensemble work of a classical string quartet

Music activity, especially chamber music, always provides more joy than simply listening to music. This is the reason why concert pedagogy is a part of school music teaching. This part of the program aims to develop students' creativity and entrepreneurship through the work of a string quartet. Working together with students, it begins with getting to know the quartet form and getting familiar with the instruments in order to develop a personal connection, mainly for the ones who have never met this music activity before.

Working together with a quartet, pupils have the opportunity to conduct a small "orchestra", a string quartet. They can experience different forms of non-verbal communication like mimic, sight, movement, body positioning. They learn how the signs of their body, their movement coordination can influence music process, how they can make musicians to play faster, slower, louder or softer. A composition completes its mission if the audience takes part in certain ways of performing. Music can be performed and received by several ways. Pupils have to make the string quartet to play a certain part of the composition after each other in one of three different ways. They can choose non-verbal communication tools to execute this activity.

Pupils take pictures of the string quartet, and the audience as well, during playing from different directions, to record the reactions to the live music and the composition. They collect these photos in a computer montage, according to a chosen theme and subject. Because of dealing with limited time (a 45 minutes lesson), teamwork and cooperation are the main keys to complete this task. Pupils have to organise the process of work and to appoint a decision maker.

Teamwork means cooperation, especially playing in chamber music formations like string quartet. To give priority to important sections while assigning secondary position to others is the goal of chamber music approach. Pupils have to identify the melody from other accompanying sections.

The string quartet performs compositions in this program, which, according to their title, represent a program or characterise a natural phenomenon or creatures like in the Haydn Quartets – La Chasse, The Frog, The Lark, Sunrise etc. Pupils have to decode the messages of these pieces and, identifying the musical process, help to find connections with the title.

The screen displays different Walt Disney movie excerpts simultaneously; meanwhile the string quartet plays the music of one certain movie. Students have to pair the music with the movie.

Czech Republic – promoting creativity and entrepreneurship through music-folklore roots, regional peculiarities of folk music

The topic of the Czech team is based on the national music folklore heritage. The folklore song fund in Bohemia, Moravia and Silesia is traditionally the basic methodical source of the Czech institutionalized music education. The variety of regional type songs, their peculiarities in the field of rhythm, melody and harmony enable to stimulate different sides of pupil's/student's personality, including music creativity. To promote creative activities in this area, the selected music features of individual songs might help of the function of the song, principles of traditional folk culture, syncretism of folk phenomena. Folk songs reflect the experience, imaginations and desires of man; they accompany them in various life situations; they offer the opportunities for a wide spectrum of music activities and non-music manifestations. Rhythmical structure of melody is the basic methodical starting point. Further means of stimulating music activity and creativity is a melodic part, tonal character and latent harmony of the folk song melody. The variety and variability of song enables to learn cultural phenomena in wider connections, to search for parallels or differences – not only within regional music folklore manifestations. The principles of folk music might be compared with other music manifestations in artistic and non-artistic area.

Promoting creativity and entrepreneurship in the field of music education and music performance in schools is an important stimulus to pupils' motivation, initiative, tenacity and responsibility. During music creating activities, they search in the given area for own topics which they reproduce, change, perceive in various connections. They work in groups, individually, they cooperate with the members of the music ensemble, both in lessons of music education and while presenting the results of creative music activities in public. This way of music activities stimulation enables the pupils to deeply understand and experience music, to learn various cultural manifestations. At the same time, their mutual tolerance, respect and ability to work in a team is stimulated.

The development of topics promoting music activities and creativity by means of folk music is done in cooperation with university students. The main aim is to identify, on the basis of various regional song types, sources for music activities of students and development of their interpretational, receptive and creative skills. The important part of methodical procedures is the motivation of pupils for public presentation of their results; students are taught to be able to develop original musical thought in further processing of transformation to the form of artistic performance in public.

The music material is prepared by university students together with the members of Petr Galecka's Dulcimer Band from the Hornacko Region (PGDBHR). The suggested procedures will be verified by the pupils of 4 – 6th year of the partner elementary school and at the seminars for teachers. The artistic partner, PGDBHR takes part in creative process of the pupils, cooperates in given mutual topics. It shows the richness and peculiarities of song material, character of instrumental accompaniment in connection with the song types and the region they come from. The members of the ensemble stimulate the interest of the youth in interpretational and listening activities, offer music experience, promote individual thinking and creative activities in pupils while presenting music folklore phenomena in lessons at school, in rehearsals of children folklore ensemble, at a concert or compared performance for pupils. Both groups (pupils and musicians) insert, on the basis of a guided dialogue, their own topics into the programme – on the basis of principles of analogy, contrasts, variations etc.

Applied methods, aims, means: collecting sources and their verification; analysis of music performances; comparison; activating activities, playful forms; creating manifestations in interpretational and receptive field; integration processes; singing, rhythmic, rhythmic-movement, instrumental, dance and musical-dramatic expression; working with a music text.

REFERENCES

- Asztalos, Bence – Brunner, Georg – Kučerová, Judita – Marest, Sophie,
Conceptual draft. www.musik-kreativ-plus.eu
- Erasmus+ program guide*. www.ec.europa.eu/programmes/erasmus-plus/documents/erasmus-plus-programme-guide_en.pdf
- Pályázati kalauz Erasmus + 2. kulcstevékenység (KA2): Együttműködés az innováció és bevált gyakorlatok terén. (Application Guide Erasmus+ 2. Key Activity (KA2): Cooperation on the Field of Innovation and Well-Tried Practices)*, www.tpf.hu

THE CIRCLE SYMBOL IN MUSIC EDUCATION

ÁGNES GYOVAI¹ – TÍMEA MÁRIA HEVESI²

SUMMARY. In this paper, we examine whether the use of the circle symbol can enhance achieving this flow state, thus achieving deeper knowledge, and also, how the circle can be present in musical education. Through content analysis, we examine how the theory is put into practice, looking for the presentation of the circle symbol in dances, songs and other musical pieces. We reveal how and in what form, context and association the circle symbol appears in musical education. Our aim is to draw attention to the secrets of our surrounding world, the secrecy of the circle symbol in music. The circle, as a design in space, has a distinctive role in acoustic communication, which opens up the infinity of the musical cosmos through its individual and community building force. The ancient circle walks and dances are joint experiences of wholeness. The relevance of the research is the better understanding of the musical projection of the circle symbol, which can broaden perspective in school education.

Keywords: symbol, kindergarten, music education, circle, circle games, singing games, folklore, personal development

Introduction

The circle is one of the oldest symbols of mankind. It represents the notions of totality of time, resumption, the Sky, being closed and protected, therefore human warmth, eternity, harmony and the infinite. Historian of religion Mircea Eliade, psychiatrist-psychologist- psychoanalyst Carl Gustav Jung, cultural anthropologist Lajos Boglár and ethnographer Vilmos Tánczos examined the effects of symbols in depth. During their research, they came to the conclusion that the collective unconscious creates meaningful symbols, which – while giving perspective and meaning to the individual's life – provide

¹ Assistant lecturer at the University of Szeged (Hungary), Juhász Gyula Faculty of Education, Department of Music Education. E-Mail: gyovai.agnes@jgypk.szte.hu

² Postgraduate student at the University of Pécs, Faculty of Humanities in Pedagogy. Odú Intervention Centre, Szeged (Early Intervention, Care, Integration and Special Education Center of Szeged. E-mail: hevesijohanna@gmail.com

a large scope for the fulfilment of one's personality. Mihály Csíkszentmihályi, researcher of creativity and the psychology of the perfect experience, sees the way of development in experiencing the state of 'flow'.

In this paper, we examine whether the use of the circle symbol can enhance achieving this flow state, thus achieving deeper knowledge, and also, how the circle can be present in musical education.

Through content analysis, we examine how the theory is put into practice, looking for the presentation of the circle symbol in dances, songs and other musical pieces.

We reveal how and in what form, context and association the circle symbol appears in musical education. Our aim is to draw attention to the secrets of our surrounding world, the secrecy of the circle symbol in music. The circle, as a design in space, has a distinctive role in acoustic communication, which opens up the infinity of the musical cosmos through its individual and community building force. The ancient circle walks and dances are joint experiences of wholeness.

The relevance of the research is the better understanding of the musical projection of the circle symbol, which can broaden perspective in school education.

The role of symbols in understanding the world

Today, when the notion of 'value' is uncertain and value systems are going through a crisis (Vitányi, 2002), it is important to understand values inherited from cultures and ages past. With these values becoming conscious, the individual acquires a 'compass' to direct his/her behaviour. Values manifest themselves in symbols (Rezsóhazy, 2006), which symbols live in our myths, customs and traditions. But what is their role, and where do they originate from? To answer these, we have to turn to the findings of Sigmund Freud and Carl Gustav Jung.

Sigmund Freud's works showed a world that cannot be brought under the control of the logical and rational: the unconscious. In his works he explained that our life, which we have considered conscious, is determined by an irrational and vague thing – our unconscious. His discovery makes it clear that the world that cannot be known by the pure reason reveals itself through mysterious images.

Carl Gustav Jung proved that the unconscious psyche is not the rejected part of the conscious psyche: its images hidden form an integrated part of the personality; they are the bridge between the world of instincts and the conscious, rational world. The most important finding in Jung's theory may be that - as the Freudian 'archaic remnants', 'ancient notions' and 'mythological motifs' seem to be inherited and universal elements of

the human psyche – they are related not to the personal, but rather to mankind's collective unconscious. Bringing up the notion of the collective unconscious, Jung moves the Freudian model of psychology in a metaphysical direction. He creates the concept of 'archetype' for the images naturally present in the collective unconscious. These archetypes exist in every culture, they are universal. As archetypal symbols are images of universal concepts, their communicative force is boundless. (Tánczos, 2007)

Symbols are as old as mankind. The word itself (originating from the Greek word *symbolleîn*, to bring together, to put together) originally meant a token of identity. Symbolism is based on our need to express the invisible or intangible by means of visible or sensuous representations. More or less consensually, symbols can be characterized with four features: first, beyond being perceptible, characteristic of all types of signs, a symbol is not only a figurative linguistic expression – like a metaphor –, but a real image or act. Second, the signified is transcendent, hence the symbol's analogue feature. Third, a symbol is community-based, it is well-understood within a community. Finally, symbols address not only the reason, but man as a whole, their understanding is experimental. (Brugger, 2005)

Symbols reveal the deepest layers of reality. According to historian of religion Mircea Eliade, images, symbols, myths are not unnecessary creations of the human psyche: they fulfil a need and have a function, which is to reveal the most hidden modes of existence. The richly structured images carry several meanings (Eliade, 1997). This symbolic universe, similarly to ritual symbolism, gives rules and examples how to express the mode of given life situations, to solve given problems and to understand social phenomena correctly. Thinking in symbols – as a particular mode of existence (the state of being within) – can be the way of understanding the surrounding world, because the symbolic terminology articulates the fundamental questions of community life; the community identifies itself with the help of these symbols, the individuals are grouped together with the common language, thus enhancing cooperation. (Hoppál, Jankovics, Nagy and Szemadám 1995).

The potential in the application of the symbol

According to Carole Sédillot, researcher of symbols and dancer Elisabeth Zana, a symbol is like a footbridge between the human and the divine, which footbridge can be crossed and this crossing is like an initiation for the individual. This bond originates from the collective memory; it is like Ariadne's thread, which enables us to reach the personal treasure cove, as getting into the world of symbols means harmonising the adventures of the opening unconscious. This rare experience propels one to get in touch with the significant. A symbol cannot be learned, explained or transmitted - it is

an experience that has to be lived through, which is a creative and development process (Sédillot and Zana, 2007). This means that the symbol is the 'apparition' of the significant, in which apparition this significant unfolds and 'declares' itself (Rahner, 1980 p. 681).

In René Alleau's *La Science des symboles* – in which book the author examines the role of symbols in the history of science, arts and religions –, the symbol is a kind of communication that drives the human towards the divine. He thinks that it is the symbols that keep the world of the Mystical Ancients and Divine Beings available, as they do not depict this non-human world with allegories, but rather update it dynamically. This means that a symbol does not signify a predetermined thing, its meaning is revealed in the very moment when one meets it (Alleau, 1976 p. 292-293.). To understand reality, the rational, logical road is not the only way, there is another known, proven, but neglected way. According to Bergson, one has to move into the inner being of an object to grasp what is unique and ineffable within it. Spiritual facts can only be grasped through the act of intuition (Simonfi, 2011).

In the millennia of mankind, symbols have had an important role; beyond festivals, they have regulated everyday acts as well. According to Eliade, ancient myths and symbols live on in today's world, in our religions, and keep influencing us unconsciously. The form of the symbols in the unconscious of today's man may have changed, but its function remains the same (Eliade, 1976, 1997).

Due to the experience-like nature of the symbol, it is possible to reach the flow-state in the process of intuitive identification with symbols. According to Csíkszentmihályi, flow is the engine of evolution and it can show the way to a deeper understanding of life on Earth. Pleasure is taken when we extend the Self – and reach planetary consciousness. In the flow-state, we experience a kind of transcendence, which results in inner harmony and urges us to revive the experience. (Csíkszentmihályi, 2011)

The symbol therefore has a multi-layered function: prepares to adult-life, connects generations (helps transmitting the experiences of the old), creates a community, forms a value-system, conveys transcendent experiences and heals.

The use of symbols, as an 'alternative' is already in therapeutic practice. Symbol therapy, horse therapy, fairy tale therapy, music therapy, dance therapy, adventure therapy and different types of art therapy are being increasingly recognised. It might be worth integrating the use of symbols in the pedagogical process, as - according to the developer of development strategies Zoltán Csörgő – the so-called 'alternative' teaching and learning methods helped by an open-minded organization might show the way of the future. (Csörgő, 2010, p. 23.) During the pedagogical process, archetypical symbols can appear in lighting a candle, planting a tree, singing along, making masks etc.

The 'circle' as symbol

The 'symbol' is one of the most defining archetypes. According to the archaic man, the cycle of Nature is nothing but mimicking the fate of the gods. Nature continually repeats birth, life, death and resurrection because it cannot and does not intend to get rid of the divine fate. The perspective and thinking of the archaic man is based on analogy. This analogy means that everything is different, yet the same. This sameness appears in variedness. We find analogy in the movements of stars and human fate, in colours and sounds. They are different, yet the same.

The cycle is the symbol of the totality of time and restart in all its forms. It is a magical emblem, a summary of cyclic change, which, by giving shape to time, gives one power over it. Symbols that depict cyclicity are very strong as we are talking about images that are of strong interest to human imagination. Mythologies, philosophies of religion and history have been formed around symbols of cyclicity. The mythological canon of every civilisation is based on the possibility of the repetition of time. 'Thus the gods did; thus men do.' (Taittiriya Brahmana in Eliade, 1993 p. 41.) – this is in the background of every ritual-liturgical repetition. The repetition of the divine acts of earlier times is a sacral act in itself. These 'memories', the repetitions of the cosmogonic divine acts are always new creations as well. In most of the great religions, the law of cyclicity prevails. In Eliade's ontology, continuous repetition leads to the repetitious renewal of time. Imagination grabs time in years, so it gets the form of the circle. In Latin, the word *annus* (year) is closely related to *annulus* (ring). The geometrical rule over time is realised by its spatialization, which patches the tear between time and space. During the year, the cosmogonic acts of ritual creation occur again and again. In these customs, the grandiose communal rites aim to recreate the new harmony of the world. (Tánczos, 2007)

The circle, which is more 'motherly' than the pointed square, soothes, protects and radiates warmth. Literature circle, circle of friends, family circle – all phrases to describe groups of people. The stars of the European Union flag are also arranged in a circle to show unity. (N. Gardin, Olorenshaw, J. Gardin and Klein, 2009)

Above all, the circle is the symbol of Heaven, the original unity, and also of spherical celestial bodies (e.g. the Sun, the Moon), of the visible and invisible circles (e.g. the Milky Way, orbit of planets), of movement (the camps and tents of nomadic tribes are usually circular), periodic time, eternity, harmony and the infinite. The circle is a continuous curve returning to its origins, its animal symbol is a serpent biting its own tail. It symbolizes Nothing, closure (magical circle, ring), unity (of space and time), homogeneity, equivalence and equality (the Round Table of King Arthur).

The centre of the circle represents God, the beginning and the end; while the circle the created world. The practical relevance of the magical circle is that the circle is the most natural form of defence. This image is represented in the floor plan of ancient settlements, sacred buildings, circle games and dances and ritual circle walks. (Hoppál, Jankovics, Nagy and Szemadám, 1995)

The role of games in the relationship between the individual and the community

During the kindergarten years, circle games play an important role in the children's music education. Their abilities and skills develop in a complex way with the help of traditional games. Games accompanied with singing help overcome difficulties that arose when leaving kindergarten and starting school, as during these games anxieties may ease and it makes integration into the new community easier.

'Playing is one of the most ancient and most universal peculiarities of human existence'. (Dömötör, 1990. p. 531.) Playing is the most important activity for children, as it helps them know the culture of a given community. During playful activities, the interference between the individual and the group (community) occurs in its most natural way. In their games, children imitate the adult world, this long phase in their development prepare them for the 'real' adult world.

Singing games play an important role in music education, they develop personality, social relations and aesthetic sense. The unity of lyrics, rhythm, melody and movement develop abilities and skills in a complex way. The lyrics and the melody of many songs and rhymes originate in ancient times. Magic rhymes and songs follow the intonation of normal speech, the melodies have small ambitus and short, repeated motifs. The secretive nature is embodied in the children's simple and natural movement, depicting symbolic content. By playing singing games appropriate to their age and abilities, children gradually acquire the kinaesthetic heritage of their community, expressing the contents symbolically.

In different geographic regions, the same symbolic content can be expressed in different ways. In the song 'Fehér liliomszál' (White Lily), the accompanying movements to the line 'Prop your waist' vary: hands akimbo, arms hanging and side bends. The last line, 'Towel yourself with someone's apron' has the symbolic meaning of choosing a partner. Although this song is well-known throughout the Hungarian-speaking areas, mimicking the lyrics of a song is rare with traditional singing games; it usually comes from other nations and popular songs (Dobszay, 1984).

The Sun is summoned with the song 'Süss fel nap, Szent György-nap' (Rise, rise, Sun on Saint George's Day), with hands reached towards the sky, flowers raised towards the Sun or twigs being waved. When reciting rhymes welcoming the rain, the children look at the sky while they are spinning around. (Borsai, Hajdu and Igaz, 1977)

The events and customs of everyday life are reflected in these singing games, in which the children's creative imagination can soar free, and different roles can be experienced and realised. These games reflect the culture and values of the community, the hidden messages of which are expressed in symbols.

Interpreting the circle in singing games

In the beginning, children prefer individual games, the goal of which is the observation and discovery of the environment. Movements do not presuppose other participants, the songs and rhymes are about animals, plants and the weather. Then these individual games are replaced with pair games, during which accompanying movements are exchanged or performed together. In these games the mode of connection is important, not the attachment with the partner; motivation comes from the realia and the teacher. (Szarkáné, 1998)

The succession of movements accompanying singing games is determined according to their relative difficulty. First, children perform movements tailored to their abilities, then they learn how to join the coordinated movement of a group. First they walk around without holding hands, then they can do so holding hands, which is more difficult as it requires a small twist of the waist while walking. The concept of the circle is present in kindergarten education from the first year. As it represents continuity and infinity, it naturally represents belonging together.

The circle-form is drawn by its members, who usually stand facing the centre point, or form a walking chain. Shaping and keeping the form develops spatial orientation and awareness. The curiosity of these games comes from the wide variety of the tasks the player (or players) has to perform. Inside the 'stands in the centre of the circle', 'walks within the circle'; outside the 'walks around the circle' and 'joins the circle' phrases are used. There are both walking and standing circles; one or two children may walk around inside or outside the circle in reverse direction. When there are two 'walkers', they often hold hands above the heads of the members of the head. In swapping roles games, the child in the centre of the circle swaps positions with one of the children around, which can be accompanied with a rhyming or singing dialogue.

The song 'Koszorú, koszorú' (Wreath, Wreath) is a role-swapping and voice recognition game at the same time. A singing dialogue is conducted by the child squatting in the centre of the circle and the ones around: 'Wreath, wreath, why are you so sad?' – 'I am sad because my name is Wreath.' At the end of the song, one of the children around knocks on the back of the child in the centre and asks: 'Knock, knock. Guess who I am.' If the child in the centre is right, they switch places.

The song 'Komatálat hoztam' (I've Brought a Meal Train) is related to the customs around the Octave of Easter. On the first Sunday after Easter, the young, especially girls, made new friends ceremonially, which act was sealed with the exchange of food and drinks. They greeted each other saying 'I've brought a meal train, covered in gold. A friend has sent it to a friend, if you turn it down, I'll take back the same road I've come'. If the chosen person accepted the gift, she exchanged the food on the plate with other delicacies. (Tátrai, 1997 p. 106.) During the game, the child walking within the circle imitates holding a plate. At the end of the song, they greet each other with one of the children around, exchange plates and switch places.

The song 'Tüzet viszek, ne lássátok' (I'm Carrying Fire, Don't Notice It?) is related to a Holy Saturday ceremony, the Blessing of the Fire. Due to its difficulties, the fire was lit once a year and the authorities forbade carrying the ember. This ban is expressed in the lyrics 'I'm carrying fire, don't notice it. If you saw it, you'd put it out and burn your clothes'. The children are standing around, not holding hands, one of them walks around with a handkerchief in her hand. At one point the handkerchief is dropped. The child behind whom this happens picks it up and starts chasing the former child. If she cannot catch up, they switch places and roles. Whoever fails to notice the handkerchief was dropped behind her has to stand or squat in the centre of the circle, and is the 'rotten egg' until another 'rotten egg' takes her place. (Dobszay, 1984)

The symbolic meaning of the circle in music education

The symbolic meaning of the circle appears in the rhymes of the youngest. 'I made a little garden, planted peony. It's blown by the wind, hit by the rain – whoa!' (Forrai, 1983) Encirclement is the most natural method of defence, and its aim is the exclusion of Evil, too. In singing games one child is usually in the centre of the circle, the others draw the circle around. This gives magical defence and symbolizes the exclusion of Evil. The children walk around following the course of the Sun, from right to left.

Circle walks are common elements in rites. St. George's Day is the traditional beginning of the spring, the cattle are driven to pasture for the first time in the year. Walking around the herd was thought to protect them from wild animals and prevent scattering.

During wedding, the newly-wed are walked around. In the new household, the woman walked around the fire; later, when fireplaces were placed to the wall, she walked around the table, this way expressed that she belonged to the centre point. (Pál és Újvári, 2001)

Circle games the lyrics and activities of which are related to defence circle walks are remains of old proposal customs. These games are played by nubile girls. The girls standing around represent the fort (the bridal house), the standing in the centre is the queen (the mother of the bride), and the suitor walks around. This walk represents courting. First, the suitor walks alone, then along with one, two and more companions; by the end of the game all the members of the circle join him and form a chain.

In these waxing-waning games the task is different from that of role-plays, the stress is not on physical but on leadership skills, the participants organize the transformation of the group. Dialogues play an important role, the repeated completion of the game relieves tension in reserved and shy children that are otherwise less often chosen to play with. Didactically, these waxing-waning games illustrate the notions of more and less. (Szarkáné, 1998)

Coupling circle games are the remains of an old wedding dance, the Pillow-dance. The adolescents are standing around, one of them in the centre, holding a pillow. Checking around, he chooses a girl he likes, puts the pillow on the ground in front of her and kneels down. She kneels down as well, accepts his kiss, then goes to the centre with the pillow and she starts the game from the beginning.

The circle game 'I Lost My Handkerchief' is played by girls. One is standing in the centre, holding a handkerchief. Reaching the line 'I'll give a kiss to whomever finds it' she drops it in front of somebody; they knell on it, exchange kisses, stand up and dance. (Dobszay, 1984)

The song 'I'm Curling the Next-door Lady's Hair' is also a wedding game, it refers to the bun that replaced the corolla of the women after they got married. In the game, the children stand around holding hands. They walk around singing until at one point the leader breaks the circle and coils the chain. When the 'bun' is ready, they uncoil it and then start again.

One of the most popular songs in the southern Transdanubian region is 'Éva szívem Éva' (Eve, My Dear Eve), which is a circle dance for girls, related to fertility rites. The dance is very old, dating back to the Middle Ages. The dancers go around with normal and turning steps in a set order.

The walk follows the course of the Sun, from right to left. The dance was in use in times of fasting and no dance events, with singing unison.

The song was also known as coupling game for adolescents. The ones standing around, holding hands behind their backs, move from right to left, while in the centre a boy and a girl are dancing the two-step 'csárdás'. After the last verse, they shout 'Get out, naughty!', and a new couple gets in the centre. In some versions, everybody chooses a partner during the last verse; while whoever cannot find one stands in the centre.

There are similar coupling games for children as well. In the game 'Widow Duck', an odd number of players form a circle. One child stands in the centre, the other are walking around, holding hands and singing. At the end of the song, everybody chooses a partner. Whoever cannot find one stands in the centre becomes the 'Widow Duck' and the game starts from the beginning. The excitement of the game comes from the tension of separation relieving after reunion.

In turning-out circle games, the children walk around holding hands, one child stands in the centre and points at the ones that have to turn out. The names of these children are sung at the end of the song, they turn out and go on to dance on with their backs to the centre. In some versions, one child is walking around outside the circle with a handkerchief, and the ones hit with the handkerchief have to turn outside. When everyone is facing outside, they change the lyrics (instead of 'turn outside', the sing 'turn inside') and keep dancing until everybody faces the centre again.

In the game 'Ispilángi rózsza' (orig. Ich spiel eine Rose, from German), the children stand in couples around, with their backs to their partners, and name the ones who have to turn. By the end of the song, everybody is facing their partner. (Kerényi, 1938)

Turning in and out both have a symbolic meaning: turning out means leaving, exclusion and separation, while turning in means meeting, reunion, accompanying

Direction of movement in circle games

The shape of a circle is natural. Standing and moving around were part of magical ceremonies, with the symbolic meaning of protection, owning, healing. Exclusion from the circle means exclusion, curse, and the direction of movement is also related to this.

The direction of rotation is explained with astronomical and physiological reasons. The direction symbolizes the natural and the unnatural: movements following the course of the Sun (from right to left) are natural, they are the symbols of protecting, healing magic; the opposite direction is unnatural, related to curses. There are physiological factors, as well: due to its

structure, right-to-left moves are more natural for the human body. (Martin, 1979) The course of the Sun is mentioned in a rhyme as well. 'North is in front of me, South is behind, The Sun sets on the left, it rises on the right'. (Molnár V. József, 1996)

Some examples highlighting the direction of movement in circle games:

While singing 'Recse, recse pogácsa', the child in the centre is moving following the course of the Sun, the circle itself is moving the opposite direction. After the line 'Get her skirt, little girl, sit!', the girl whose skirt was caught switches places with the child in the middle. (Forrai, 1983 p. 184.)

In the game 'Járom az új váramat' (I'm Walking My New Castle), there is a singing dialogue going on between the mother of the bride (Mrs. Kiss) and the suitors. The mother inside and the suitors outside the circle are walking from right to left, the dancers of the circle in the opposite direction. After the question 'Who will you give me?', the mother points at someone, who joins the suitors. (Forrai, 1983)

'Elvesztettem páromat' (I Have Lost My Couple) – one child is walking from right to left outside the circle. After the line 'Come here, my daughter', she touches someone's back, who joins her and they keep playing until everybody is taken. (Forrai, 1983)

'Erzsébet asszony' (Lady Elisabeth) – the children are walking around from left to right. One child (Lady Elisabeth) within the circle and the suitor outside are walking from right to left. When the song is over behind the one he wants to take and a conversation begins. They keep playing until everybody is taken. (Forrai, 1983)

Walking the circle visualizes the building blocks of music, makes them perceptible. According to the size of the circle, perceiving and understanding 4-, 8- and 16-beat units is made easier, which is important for the development of the sense of form. The smallest unit, the motif – usually four beats divided into two bars – creates the smallest circle, when a child turns around. 'Mackó, mackó ugorjál' (Jump, Bear) (Forrai, 1983) is a popular children's song, in which at line above the players turn around. This turn is carried out with four steps, giving the most important building block of children's songs, namely the *motif*.

The same four-beat motif is taught by the song 'A kállói szőlőbe' (In the Vineyards of Kálló). In the widening-narrowing circle, the children walk closer to, then further from the centre of the circle. They walk around taking sidesteps, then during the last line of the song they take four steps towards the centre, finally four steps to widen the circle. (Forrai, 1983)

The eight-beat unit, i.e. the four-bar *line*, is well-perceptible in the song 'Kis kece lányom' (My Little Daughter). The couples are standing in a double line, in the first half of the song they dance two-step csárdás, in the second half they turn around.

During the following rhyme: 'One, two, three, four. Little boy, where do you go?' (no offbeat in the original) 'I'm not going very far, only to the end of town' (Forrai, 1983), the children walk around the circle in sixteen steps – everybody gets back to their starting point –, so this walk completes an eight-bar unit, a *period*. A period is a musical sentence in which the question and the answer, like opening and closure, create a whole. The first half of the rhyme is the question, answered by the second half.

Conclusion

Folk games reflect the values and customs of the everyday world, mimicking them is a fundamental need for the child. Singing games develop singing skills, the sense of rhythm, musical hearing and memory; the dance moves shape the child's sense of form. The spirals, circular movements in different directions, labyrinth-designs all enrich imagination. Singing games and circle games develop the individual through pair and group work.

Forming a circle is the most natural way of giving the sense of community and also the most ancient form in dances. It establishes close relationship among the members making them equal. Everybody is at the same distance from the centre of the circle, not even widening the circle changes this; this way no feeling of exclusion or neglect can arouse. (Martin, 1979)

Through singing-dancing games, children acquire the songs suitable for their age, the accompanying movement helps them understand the lyrics and its symbolic meaning.

These contents carry the culture and customs of the given community. With the tailored movements, the children acquire the kinaesthetic heritage of the community, which allows a smooth transition into the adults' world. Cultivating these folk games is part of preserving and transmitting the art, culture and traditions of the community.

REFERENCES

- Alleau, René (1976): *La science des symboles*. Payot, Paris.
Borsai – Hajdu – Igaz (1977): *Magyar népi gyermekjátékok*. Tankönyvkiadó, Budapest.

- Brugger, Walter (2005): *Filozófiai lexikon*. Szent István Társulat, Budapest.
- Csíkszentmihályi Mihály (2011): *A fejlődés útjai*. Nyitott Könyvműhely, Budapest.
- Csőrgő Zoltán (2010): Bologna tíz éve. In: *Modern iskola: oktatás-módszertani magazin*. 2010., 4. évf. 1. sz. p. 22-23.
- Dobszay László (1984): *A magyar dal könyve*. Zeneműkiadó, Budapest.
- Dömötör Tekla (főszerk.) (1990): *Magyar Néprajz VI. Népzene, néptánc, népi játékok*. Akadémiai Kiadó, Budapest.
- Eliade, Mircea (1976): *Initiation, rites, sociétés secrètes*. Gallimard, Paris.
- Eliade, Mircea (1993): *Az örök visszatérés mítosza, avagy a mindenség és a történelem*. Európa Könyvkiadó, Budapest.
- Eliade, Mircea (1997): *Képek és jelképek*. Európa Könyvkiadó, Budapest.
- Eliade, Mircea (2006): *Vallási hiedelmek és eszmék története*. Osiris Kiadó, Budapest.
- Forrai Katalin (1983): *Ének az óvodában*. Zeneműkiadó, Budapest.
- Gardin, Nanon – Olorenshaw, Robert – Gardin, Jean – Klein, Olivier (2009): *Szimbólumok lexikona*. Saxum Kiadó, Budapest.
- Hamvas Béla (1995): *Scientia sacra I*. Medio Kiadó, Budapest.
- Hoppál Mihály – Jankovics Marcell – Nagy András – Szemadám György (1995): *Jelképtár*. Helikon Kiadó, Gyula.
- Kerényi György (1938): *Száz népi játékdal*. Magyar Kórus, Budapest.
- Martin György (1979): *A magyar körtánc és európai rokonsága*. Akadémiai Kiadó, Budapest.
- Molnár V. József (1996): *Világ – Virág*. Örökség Alapítvány, Budapest.
- Pál József- Újvári Edit (szerk.) (2001): *Szimbólumtár*. Balassi Kiadó, Budapest.
- Rahner, Karl – Vorgrimler, Herbert (1980): *Teológiai kisszótár*. Apostoli Szentszék Könyvkiadója, Budapest.
- Rezsóhazy Rudolf (2006): *Sociologie de valeurs*. Armand Colin, Paris.
- Sédillot, Carole – Zana, Elisabeth (2007): *ABC du symbole*. Grancher, Paris.
- Simonfi Zsuzsanna (2011): Szakrális mozdulat a reformpedagógiában. In: Sanda István Dániel – Simonfi Zsuzsanna: *Nevelés a szakralitás dimenziójában*. Gondolat Kiadó, Budapest. 99-159.
- Szarkáné Horváth Valéria (1998): *Az óvodai ének-zene foglalkozások módszertana*. Nemzeti Tankönyvkiadó, Budapest.
- Tánczos Vilmos (2007): *Szimbolikus formák a folklórban*. Kairosz Kiadó, Pécs.
- Tátrai Zsuzsanna - Karácsony Molnár Erika (1997): *Jeles napok, ünnepi népszokások*. Mezőgazda Kiadó és Planétás Kiadó közös munkája, Budapest.
- Vitányi Iván (2002): Érték és kultúra. In: Lappints Árpád (szerk.): *Érték és nevelés*. Comenius Bt., Pécs. 48-52.

UNDERSTANDING INDIAN TRADITIONS IN MUSIC THERAPY

STELA DRĂGULIN¹ - VLAD ENIU²

SUMMARY. The hypothesis according to which music can be used to cure, comfort or stimulate has a special echo for any expert or student who is interested in Asian music. Some of the oldest Indian sources regarding the theory of music have provided information about the tight relations between music and medicine or physiology, especially aspects related to the genesis of the musical sound. The aesthetics of the Indian music strongly focuses on psychology and the structural aspects of music. The way an Indian musician inspires a listener can provide ways to comfort pains or any other therapy related actions. There are experts in music therapy both in India and outside the Indian subcontinent. There are doubts whether they apply either the theory or their therapeutic methods as related to the classical Indian tradition. It really seems surprising that both the literature about the traditional Indian musicology and the indigenous Indian medicine of Ayurveda have little to say with reference to this issue. Nevertheless, the Indian medicine refers to music therapy. Although there is no clear evidence as regarding this issue, it is pretty obvious that the Indian medical treatments involve magical-religious related phrases and incantations - mantras - related both to the preparation of medicines and to the cure of some diseases.

Keywords: Indian music, ancient Indian traditions, therapeutic methods, melotherapy, mantra.

The assumption according to which music can be used to heal, comfort or stimulate arises particular resonances in any expert or student interested in Asian music. Some of the oldest Indian sources regarding the theory of music provide information about the close relationship between music and medicine or physiology, especially about the aspects that relate to the genesis of the musical sound. The aesthetics of the Indian music strongly emphasizes psychology and the structural aspects of music. The way an Indian musician inspires a listener helps to identify possibilities for pain relief, for therapy in the broadest sense of the term.

¹ *University Professor, PhD, Transilvania University of Brasov, Faculty of Music, E-mail: steladragulin@yahoo.com*

² *Master Student, Giuseppe Verdi Conservatoire, Milan, Italy.*

There are melotherapy practitioners both in India as well as outside the Indian subcontinent. However, it is uncertain whether these practitioners apply either the theory or their therapeutic methods in terms of the classical Indian tradition. It's really surprising that both the literature on traditional Indian musicology as well as the indigenous Indian medicine of Ayurveda have barely addressed this issue. Nevertheless, the Indian medicine mentions melotherapy. Although there is no clear evidence as regards this issue, it's obvious that Indian medical treatments involve magical-religious formulae and incantations - mantras - related both to the preparation of medicines and to the treatment of some diseases.

1. The three therapeutic methods in *Carakasamhita*

The treatise of medical history known as *Carakasamhita* comprises an important chapter about *cikitsa* (therapy) providing a very detailed description of the symptomatology of diseases. Among the 24 remedies against poisonings, the first one is *mantra*. This text reveals that, in ancient times, incantation was a vital ingredient of the pharmacological treatment. The magical-religious tradition of the *Vedas* (especially *Rigveda* and *Atharvaveda*) represents an early phase of Indian medical thinking and practice, in contrast with the classical treatments in the early Christian age, which are founded on empirical and rational discoveries, like *Carakasamhita*.

The treatments, as described in the chapter *Cikitsa* still follow the Atharvavedic traditional methods, which include the use of magic, incantations and the ritualistic utterance of myths and tales at well established times of the day, month or year. The recognition of the authority of the *Veda* has conveyed an important element to the later tradition: the validity and the sacred origin, since the other studied disciplines – theory of the drama, of dance and music – also originate in the *Veda*.

The introductory chapter – Sutrasthana- of *Carakasamhita* acknowledges three types of therapy – *daivavyapasraya*, based on spiritual issues, *yuktivyapasraya*, based on reason (it involves the rational administration of medicines, certain diets, etc) and *sattvavajaya* which is based on submission of the state of mind (mentioned in the text as « detachment of the mind from the notorious things »). The traditional commentators consider that the first category uses the term *daiva*, which means "what cannot be seen" – the invisible destiny, which must be opposed using incantations or invocation of gods to drive away diseases. This approach appears to use a Western concept, as it acknowledges the importance of the relationship between psychic condition and somatic symptomatology. According to the classical medicine *samhitas*, the physician is responsible for protecting a new born baby and his mother using medicines along with complementary remedies – both

the mother's as well as the child's room should be exhilarated through songs and other means. The specific treatment against snake venom consists both in the administration of medicines and ointments as well as in listening to musical instruments, for example drums (*bheri*), *mrdanga* and *pataha*. Everything that belongs to an educated life was included into "The 64 Arts". Vatsyayana (in his book *Kamasutra*) and other writers placed the vocal-instrumental music and dance in the domain of eroticism while the life of high society members was placed on top of a list including education in the field of sciences, study of foreign languages, culinary arts, etc. Vocal and instrumental music is part of general knowledge, but it is also meant to help those affected by illness. Once again, this stresses the importance of music in keeping the balance between physical and mental health. The classical medicine of the *Ayurveda* recommends in the section *Sutrasthana* that, after finishing a meal, people "should enjoy calming sounds, pleasant landscapes"... in short, everything that refreshes the soul and stimulates the mind, because such pleasant sensations are of great help in the course of digestion.

Sarngadeva, a XIIIth century scholar, is known as the most famous theorist of the medieval Indian music. He was a descendant of the Kashmiri family and used to work for the Yadava court, in southern India. His father was a renowned doctor. This explains the great number of details about human anatomy included in his work whereby the genesis of the musical sound is understood through human physiology. In all cases, he explains the theory of musical sound in terms of anatomical and medical models. Moreover, the classical theory of aesthetics employed a detailed typology of emotions along with their physical and psychological manifestations.

2. Mantrasatra (the science of mantra)

In this context, it is worth to mention the *mantrasatra* traditions (the science of mantra), which originate in the religious practices of Tantra. The mantra practices are used to drive away demons and evil forces. These practices belong to the great group of apotropaic techniques which include rituals, poems reciting and songs. Each real mantra has its own melodic pattern. Many ancient and inspiring mantras were revealed to the mystics and missionaries while they were sunken in deep meditation. Some of their achievements and virtues are conveyed by means of sounds to the hearts of the devoted. These sacred sounds are considered to have descended with the help of the wise men from the subtle land of Anahata. Mantras are eternal; they are continuously forgotten and rediscovered, sometimes they are old, some other times they are new and their source, power and purpose belong to eternity. The following mantras can be identified: Buddhist mantras, Hindu mantras, Islamic mantras, Judaic mantras, Christian mantras, Sufi mantras, Sai Baba mantras, Punjab mantras, etc.

3. The musical culture of Ancient India

Information about Indian culture around the year 2000 B.C. can be found in the *Vedas* (in Sanskrit language meaning to know, to find out) written on palm leaves. So far, some 50,000 manuscripts were preserved till today containing a rich ancient literature in Sanskrit.

Among the works of the Vedic literature, divided into 4 books (*Rigveda*, *Igurveḍa*, *Samaveda*, *Atharvaveda*), the most valuable to the history of musical culture is *Samaveda*, which includes melodies of songs deriving from the religious texts of the *Rigveda*.

The collections of the *Rigveda* comprised 10 books which included 1028 hymns. The hymns of the *Rigveda* were recited, not sung.

The Indian ancient music is strongly connected to word, gesture, and movement. The Indian term *sanghit* (music) expresses the unity between song, instrumental music and dance. An ancient Indian treatise enumerates 24 movements of the head, which express compassion, amazement, fear, indifference, ignorance, passion, impatience, battle preparation and many other feelings. The gestures of the hands were even more numerous – 57 variants.

This extremely ancient music remained virtually unchanged in its essence while originating in the deepest myths. Brahma, the god of war of the Arian conquerors, is the god of melody, himself an incantation melody, whose designation to charm, is destined to inspire courage and make men communicate with him. In Sanskrit language, Brahman means a sacred, psalmodized formula. The rhythm of the melody comes from Shiva, the god of dance, holding an hourglass-shaped drum, which strikes the creative rhythm of all things – source of dance, source of life.

The classical Indian melodic modes (*raga*) have two fundamental characteristics:

- The existence of micro-intervals – sruti – 1/22 of an octave, barely perceptible by the human ear;
- Indian melodic modes may exceed the interval of one octave.

The most complex *ragas* cover up to three octaves with fifty or sixty steps that can be identified within these three octaves by the introduction of micro-intervals.

The term *raga*, used to design a mode, actually means mode. But *raga* is also a musical work, in all its modal and rhythmic complexity which can express the most varied moods and even the relationships between these moods and nature, the surrounding world. There is a *raga* for the morning, a *raga* for the evening, a *raga* for the night and the stars, a *raga* for love and for war. In India, the *raga* is of a theoretically endless duration.

In practice, performing it would take a whole night. The performers are surrounded by a small number of listeners, who participate in the concert by rhythmically playing Indian drums, a silent, interior, but extremely intense rendering of the unfolding of the sitar's melodic line – the large and splendid Indian guitar.

In the ensemble of the Indian *raga*, the drum is the instrument of rhythm, the latter being always extremely complex, consisting of rhythmical micro-values in parallel with micro-intervals. Indian rhythms were studied, encoded, classified in the XVIIth century by Katyayana in his fundamental work *Sangitadarpana (The Mirror of Music)*. The Sanskrit word *tala* means rhythm, yet its primordial meaning is *the palm of the hand*; which explains the relationship between any rhythm and beating the drums with the palms of both hands. By its succession of values and accents, each rhythm renders the action, the natural phenomenon that inspires it. There are rhythms that are known as: «the gazelle's jump», «the impetus of the lion», «the leap of the tiger», «the soaring of the eagle», etc.

4. Astrology, music and mantras in the early Indian medicine

In *santi* there can be identified the influences of several astrological phenomena. It is well known that a cycle of songs composed by the Indian musician Muttusvami Dikshitar (1775-1835) was intended for therapeutic practices. It should be mentioned that this cycle is a succession of *kritis* – songs structured as classical *ragas*. In this respect, each song is dedicated to a *navagraha*, namely to the nine planets (the seven celestial bodies – the Sun, the Moon, Mars, Mercury, Jupiter, Venus, Saturn and the ascending and descending lunar nodes known as Rahu and Ketu). It was believed that the planets had a huge influence on people's lives. In the Hindu society it is customary that, in times of crises, these planets are implored through prayers and rituals. The Sanskrit term *graha* (planet) means master and it probably originates in the belief that each of them controls or influences the people's lives or destinies. The last ones, Saturn, Rahu and Ketu are frequently associated with the idea of being suspicious and their ability to spell disaster, especially disease. Dikshitar's music – *navagrahakritis* – is a music meant to calm, to appease. According to the original conception, Dikshitar's apprentice, Tambiappan or Suddhamrdangam Tambi – a singer at the temple Tyagarja of Tiruvarur, suffered from a severe and chronic stomach disease caused by an unfavourable constellation in his horoscope. Dikshitar introduced a suite of *kritis* into an arrangement which in the Karnatic tradition expands a sequential form of the composition structure, meant to appease the opposing forces in the constellation. Consequently, Tambi's disease was cured. However in this case, another possibility should be considered as well: it wasn't the music but the poetic content that brought the necessary comfort.

Nevertheless, according to traditional beliefs, the function of the composition art – *kṛti* was the healing element. It should be mentioned that in the classical Karnatic or Southern Indian repertoire the instruments may take the role of *kṛtis*. This means that the lyrics can be omitted provided that the melody replaces the ethos of the lyrics. Indeed, the musicians' point of view is that the power of the lyrics should be implicit in order to render this practice effective.

This example is not that strict in Indian terms. Imploration and converting conventionality into art constitute goals of numerous artistic Indian activities. If well performed, music is effective for pain relief. However, if inadequately performed or used, it can produce pain and disaster.

The concept according to which music influences orderliness is a very old one in Indian tradition and can be found even in the lyrics of the Vedic song, where the music of the religious song accompanied the sacrificial rituals. The Samavedic hymn was used as a mantra therefore its theory was not to be changed; each element of the sacrifice being connected to the way the world was working, to people and gods interacting with each other. Each sequence of the *yajna* ritual corresponded to a cosmic element, which provided a "raison d'être" (the essence itself). This relation was symbolically expressed in the Vedic texts where the different parts of *sama-stotra*, "the suite of the hymns" e.g. are related to the cosmic elements, the cardinal points, the seasons, the times of the day, various colours, etc. The balance of the cosmos, *ṛta*, was maintained by using rituals, including the *saman* (the hymn). The constituent parts of the *saman* had an important role in preserving this balance. A person could participate in the *ṛta* through the *saman*. According to a Samavedic text, the *saman* is, in itself, the object of worship. Such a statement is meant to praise the types of Samaveda and the Vedic hymns. According to certain traditions, music is regarded as an ascending pathway towards personal achievement. This emerges from the musicians' statements who argue that music is a *sadhana*, a type of worship and spiritual development. The Samavedic belief focuses especially on music itself as a supporting element for an effective text. Besides other magical powers, in *Atharvaveda* the *samans* hymns are attributed with healing powers (*bhesaja*). According to the Hindu, the belief that all music is art originates in *Samaveda*. This aspect is noteworthy because it relates to the concept of sanctity and emphasizes the idea of integrity in performing music.

The non-Vedic and post-Vedic theist traditions seem to have contributed to the appearance of the sophisticated *tala* – rhythmic and metric systems, which form the principle of time organisation in Indian music. There is a very complex historical background of devotional practices, where music was often used as *upasana*, which means worship,

homage and meditation. Some of its roots descend in the early *sramanic* religions of Buddhism and Jainism that can be characterized by an ambivalence of the attitudes towards music. This ambivalence is the result of the ideas about the *moksa* deliverance which excluded sensual matters, like temptation through music. Nevertheless, music and dance were accepted in many traditions as a part of the *sadhana*. We could compare the coexistence of a strict rule against music in orthodox Islam with the excessive use of music in Sufi practices. With reference to devotional religions, the *bhakti* tradition has chosen music and song as the main mode of worshipping.

5. Natyasastra; Rasa; Rasika; Raga

The Indian musical tradition originates in the technical discourse called *sangitasastra*, which is attested by a substantial document in Sanskrit language called *Natyasastra*. *Natyasastra* is a patch-work of sources of the first centuries A.D. In these sources, music is one of the components of the old Indian dramaturgy. The early aesthetics, which developed to serve music, was subjected to the needs of art, where music, the dialogue, lyrics, poetry and dance had the same importance.

The theory of the Indian aesthetics has a strong psychological character. *Natyasastra* contains a detailed scheme of emotional moods called *bhavas*. Drama is described to be an imitation of all the human emotions in the universe. In other words, the emotion, the emotional experience or the emotional responses to a certain experience make up the plot of the dramatic or literary art.

The mechanism is that of excitation of a certain entity called *rasa*. This word is a technical term in the Sanskrit poetics and it means "mood", "feeling" or "flavour". In the past, this term referred to non-technical words like "juice", "sauce" relating to food. The word was introduced into the modern vernacular Indian languages; - in Bombay you can ask for *usaca ras* and will be given white sugar juice while in Southern India they will offer you a spicy liquor called *rasam*. In the theory of aesthetics the word *rasa* gained a higher status since it was used to designate not just a fact within the dramatic work, but also a thing which the observer of the drama could have experienced personally. The idea of "tasting" or "relishing" this *rasa* has been preserved. In essence, the doctrine states that the mood *bhava* had to be inferred on the stage; if this succeeded it had to correspond to a personal mood – meaning the spectator's mood. The dominant moods (*bhavas*) which are some of the components of the human psyche are the following: passion, humour, anger, etc – these were considered to make up an individual's emotional experience. The accurate mechanism of

interaction between what happens on the stage and what goes on in the spectator's mind has been explained by several post-Natyasastra theorists. The only valid explanation is that in case of a receptive spectator, his mood (*bhava*) would turn into a corresponding *rasa*, which was to be the essence of the aesthetic experience.

The word *rasika* – the one that is susceptible to receive art – is still used in the Indian languages and it means “the one who knows how to value beauty”. The word can also be used in a negative sense, meaning “a licentious person”. A theatrical performance or a poem may lead to enjoying a dominant *rasa*. A person capable to enjoy this *rasa* would reach the end purpose of experiencing art. *Natyasastra* has exerted a strong influence on poetry and the theory of aesthetics.

Even today a number of musicians and theorists are preoccupied with identifying the entity (*rasa*) of a *ragu*. However, this may not be necessary, because the Indian tradition itself is a model for placing the *rasa* at the forefront. “Tasting in itself” is the essence of this theory. Among the beautiful aspects of *rasa* is the relationship between artistic creation and spectator (receiver). According to this tradition, drama, poetry, even representative art are means to reach the aesthetic experience – not by objective observation, but by interiorization and changing their ethos.

The structures or melodic types are called *ragas*, and those who write about the systems of the Indian music have included them into the domain of visual icons, where the detail is understood in a pre-discursive manner; a person may have in mind a certain image of a saint or of a goddess, but there is a more comprehensive concept of an icon's representation which helps identify a new “copy” as a representation of that particular sacred image. All these aspects are specific to the *ragas*.

As the melody progresses, the listener begins to understand which *raga* is represented by that melody. In practice, the initial recognition may occur very soon, because a short fragment of the melody is enough to decide the type of *raga*. *Raga* has a very special character. There are traditions where it expresses its individuality by adding extra musical images, backgrounds or lyrics in order to express its personality. Such “extra-musical” additions may hide variations or even inconsistency. *Raga* is not only something very specific. It also has a very large potential of diversity, because an infinite number of melodies can be composed on its basis.

6. Sarngadeva: Sangitaratnakara and the 5 mahabhutas

There is a strong tradition in the specialised literature to search for the genesis of the sound and of musical material. While the medical Indian

literature provides few details about music, the Sanskrit texts which approach the theory of music start from the medical theory (for example Yoga) and from the philosophy of linguistics to explain how the human body and mind are able to create music. This fact is best proved in *Sangitaratnakara* written by Sarngadeva (the XIIIth century), where the introductory section of the text is dedicated to the structure of the human body.

The body is made up of five *mahabhutas* and each of them represents the origin of a physical and psychological function:

- *akasa* (ether) – provides the ability of hearing;
- *vayu* (air) – provides the tactile sense and the ability of moving, etc.;
- *agni* (fire) – provides the physical appearance, colour, shape, etc.;
- *jala* (water) – provides the gustatory sense;
- *prthivi* (earth) – provides the sense of smell and qualities like weight, etc.;

This forms a physical framework wherein the musical activity is performed – a holistic view on the body and the human being – from the Ayurvedic perspective.

The contribution of the yogi philosophy consists in using the *cakras* centres or the psycho-physical centres of the body; that are placed in a specific order ranging from the genital area to the head. These are considered locations of various emotions.

An adequate meditation orientated towards one of these centres influences the musical training, because the release and passing of the air through the human body allows the sound to become articulated.

The musical theory of *Sangitaratnakara* borrowed from the philosophy of linguistics some categories of phonetic and linguistic analyses and adapted them to the musical structures. *Sangitaratnakara* states that music, similarly to talking, begins with the soul (*atman*), which wants "to talk"; but speech is produced only when the soul meets the intelligent and rational mind and drives the air within the body through different articulation centres, thus producing sound. With reference to music, the sound activates a metaphorical «harp» of the body; the air strikes the strings and produces musical notes of different pitches. This description reflects the traditional conception on the origin of the sound – something which pre-exists as a potentiality and is performed within the human body through a physical process.

7. Conclusions

I mentioned three main components which I consider to be representative of the classical Indian conception regarding musical experience.

First and foremost, we should remember the importance of the ritual and the power of music to preserve order and prevent disasters – this notion is represented in the Vedic ritual. From my point of view, it represents, in the traditional conception, the occult power of music.

Secondly, I intend to emphasize the aesthetic model of the drama, *rasa*, which has been extended to other forms of art. Some theorists of the drama and of the post-*Natyasastra* poetics speak about *sadharanikarana*, where the individuality of experience is lost in order to attain universality or generalization. This theory could be compared with the Aristotelian notion of *katharsis*, especially if we are open-minded to different interpretations of this theory.

Thirdly, I wish to discuss the physiological model which defines music as the physical representation of a spiritual need. This model emphasizes the notion of integrity and health, which can be ensured by well performed music.

From the listener's point of view, Indian music provides special possibilities, which are incomparable with other pleasures. The way music acquires meaning – in the context of the *raga* – offers the opportunity of reaffirming an already known structure. Musical performance in India does not emphasize non-specific generalities of the sound (like timbre or dynamics), but instead it stresses the accuracy of musical structure.

REFERENCES

- Bright, Ruth, *Supportive eclectic music therapy for grief and loss: a practical handbook for professionals*. Editor James H. Heine, MMB Music, 2002, 218 p. ISBN 1581060270, 9781581060270.
- Bruscia, Kenneth E. *Defining Music Therapy*. Pennsylvania: Barcelona Publishers, 1998, 300 p. ISBN 189127807X, 978-1891278075.
- Bunt, Leslie & Hoskyns, Sarah. *The Handbook of Music Therapy*. Routledge, 2013, 376 p. ISBN 1317798597, 9781317798590.
- Bunt, Leslie & Stige, Brynjulf. *Music Therapy: An Art Beyond Words*. Routledge, 2014, 266 p. ISBN 1317815335, 9781317815334.

- Cvetkovic, Dean & Cosic, Irena. *States of Consciousness: Experimental Insights into Meditation, Waking, Sleep and Dreams*. Springer Science & Business Media, 2011, 292 p. ISBN 3642180477, 9783642180477.
- Darnley-Smith, Rachel & Patey, Helen M. *Music Therapy*. SAGE, 2003, 156 p. ISBN 1847876315, 9781847876317.
- Darrow, Alice-Ann. *Introduction to Approaches in Music Therapy*. Maryland: The American Music Therapy Association Inc., 2008, 190 p. ISBN 1884914217, 978-1884914218.
- Davis, W. & Gfeller, K. and Taut, M. *An Introduction to Music Therapy*. Iowa: William C Brown Pub., 1998, 384 p. ISBN: 0697388603, 978-0697388605.
- Gaynor, M.L. *The Healing Power of Sound*. Boston, Massachusetts: Shambhala Publications, Inc., 2002, 272 p., ISBN 1607416409, 978-1570629556.
- Gouk, Paul. *Musical Healing in Cultural Contexts*. Vermont: Aldershot, 2000, 223 p., ISBN 1840142790, 978-1840142792.
- Grocke, Denise & Tony Wigram. *Receptive Methods in Music Therapy: Techniques and Clinical Applications for Music Therapy Clinicians, Educators and Students*. London and Philadelphia: Jessica Kingsley Publishers, 2007, 271 p. ISBN 184310413X, 9781843104131.
- Menen, Rajendar. *The Miracle of Music Therapy*. Pustak Mahal, 2004, 140 p. ISBN 8122308066, 9788122308068.
- Nalapat, Suvarna. *Music Therapy*. Readworthy, 2008, 264 p. ISBN 818997369X, 9788189973698.
- Nalapat, Suvarna. *Ragacikitsa - (Music Therapy)*. Readworthy, ISBN 9350181614, 9789350181614.
- Nayar, Usha S. *Child and Adolescent Mental Health*. SAGE Publications India, 2012, 396 p. ISBN 8132111141, 9788132111146.
- Pavlicevic, Mercedes. *Music Therapy in Context: Music, Meaning and Relationship*. London: Jessica Kingsley Publishers, 1997, 224 p., ISBN 1853024341, 978-1853024344.
- Perret, Daniel & Trevarthen, Colwyn. *Roots of Musicality: Music Therapy and Personal Development*. Jessica Kingsley Publishers, 2005, 192 p. ISBN 1846420903, 9781846420900.
- Sekeles, Chava. *Music, Motion and Emotion: The Developmental-Integrative Model of Music Therapy (Muzica: mișcare și emoție – modelul de dezvoltare integrativă în terapia prin muzică)*. Barcelona Publishers, 1996, 182 p. ISBN 1937440095, 9781937440091.
- Sharma, Manorma. *Special Education: Music Therapy*. APH Publishing, 2009, 204 p. ISBN 8170247454, 9788170247456.
- Silverman, Michael J. *Music therapy in mental health for illness management and recovery*. OUP Oxford, 2015, 368 p. ISBN 0191054313, 9780191054310.
- Wheeler, Barbara L. *Music Therapy Handbook*. Guilford Publications, 2015, 507 p. ISBN: 1462518036, 9781462518036.
- Wigram, Tony & De Backer, Jos. *Clinical Applications of Music Therapy in Psychiatry*. London: Jessica Kingsley Publishers, 1999, 287 p. ISBN 1853027332, 9781853027338.

Wigram, Tony. *A Comprehensive Guide to Music Therapy: Theory, Clinical Practice, Research and Training*. London: Jessica Kingsley Publishers, 2002, 384 p. ISBN 1843100835, 978-1843100836.

*** *Music as Medicine: The History of Music Therapy Since Antiquity*. Peregrine Horden, Ashgate, 2000, 401 p. ISBN 1840142995, 9781840142990.

*** *Music Therapy: International Perspectives*. Cheryl Dileo Maranto (ed.). Pennsylvania: Jeffrey Books, 1993, 717 p.

MELOTHERAPY AND THE ANCIENT CIVILIZATIONS

STELA GUȚANU¹

SUMMARY. Ever since their birth, people bring music into the world -the sounds of a baby's cry sounds of release and enchainment – music that accompanies them, throughout their whole lives. Music has a direct influence upon people's psychic and upon their good or bad physical state. People have intuitively understood this ever since ancient times, when they used sounds and noises produced by the human voice or by instruments, in order to overcome day-to-day hardships and to cast out various spirits and diseases. Ancient healers used to cure the ill with the aid of magic incantations. In the ancient Western culture, music was a way of putting order into thoughts, attaining inner harmony, maintaining one's good disposition and state of health. To the ancient Eastern civilization, music was very important to man's emotional, physiological, physical and spiritual state, as they considered that music helped maintain a good balance between body and mind.

Keywords: melotherapy, music, the ancient civilizations, vibrational medicine, musical elements.

After a concert of the great violin player Nicolo Paganini in March 1831, Ludwig Borne wrote: "All those who listened to him seemed to be bewildered mystified by his performance! And there was no other way. When you listen to him, you run out of breath and even the heartbeats seem to bother your attention. Even your own heart seems to upset you, until you can no longer stand it. It feels as if your life is ending, whenever he starts playing the violin²." When writing these lines, Borne had no idea that, in the future, they would bring great service to medicine and, more precisely, to melotherapy. The great Paganini lived the act of performance very intensely and he transmitted his feelings and emotions to his audience; the sounds emitted by the magic wood of his violin produced the most pleasant alternation between emotions and thoughts in the souls of

¹ Prof., PhD – High Greek School, Bucharest, Romania. E-mail: stelajupiter@yahoo.com

² Vinogradov, A. (1987), *The Condemnation of Paganini*; the Musical Publishing House, Bucharest.(chapter XXVIII, "The images of the two mirrors")

his listeners, from passion to pain or joy. His interpretative force “*used to subdue his public, it lifted, carried or let them fall... Such great power was never again encountered, to such a degree, in any other artist, compared to Paganini*”, stated the German composer, pianist and music critic Robert Alexander Schumann. (Excerpt from a lecture at the Society of History of Medicine and Pharmacy, Bucharest, 24.1.1972). After a jazz concert, Jacques Chailley stated the following: “Incited by the saxophone of a famous jazz orchestra, the spectators, most of them under the age of 20, appeared to have lost their mind; they were breaking mirrors and wrecking armchairs. Some of them were even wounded and the damages reached a few million francs.” The real-life examples mentioned above prove to us that music has a direct influence upon people’s psychic and upon their good or bad physical state. Music has always accompanied people. Upon birth, the first sounds that a person makes are the sounds of crying, of release and enchainment. In the day-to-day struggles, the people from ancient times used various methods, such as sounds and noises produced by the human voice or by instruments, in order to cast out various spirits and diseases. When making those sounds and noises, people used their own voices, as well as objects from nature: wood, stone, metal, etc. The ancient medicine men, the so-called healers, used magic incantations, which they repeated several times. The repetition played an important part in the hypnotic action performed. The incantations they used were not merely magic words, but they also had a melody which was being sung and which used to complement that magic text, in a certain way, thus healing the ill. The musical instruments used by the healers varied from nation to nation, but the predominant ones were the drum, the lyre, the pipe, the flute and the guitar. The Babylonians believed greatly in the therapeutic forces of the flute sounds, which, in their beliefs, had the force to cast out demons and bring the dead to life. According to the beliefs of ancient peoples, music was brought along by some mystical characters, by healing deities and gods. One of them was the beautiful Greek god, *Apollo*. His name derives from the Greek word *apelo*, which meant – to remove, to drive out. His calling was to reject and cast out evil, darkness and disease. This god also had a second name – *Aighenetos*. In Greek, it means rebirth, namely the one who is ceaselessly reborn. *Apollo* is usually depicted with a golden lyre, a silver bow, a quiver of golden arrows and two cups, one with nectar and the other one with ambrosia. The *lyre* is the symbol of music; the arrows and the golden quiver represent the sun and its rays, namely the power of light and the two cups stand for the power of healing, youth and immortality. He was considered a protector of the arts, of poetry and music. The ancient Greeks believed that *Apollo* brought light and warmth into people’s souls and that the magic sounds of his lyre drove out darkness and discord, instating peace everywhere.

The son of *Apollo* and queen *Coronis*, *Asclepius* was also a very good healer. They said he could cure any disease and that he brought the dead to life. He mastered the art of herbal healing, which he had discovered by chance. The legend has it that, while going towards an ill man, a snake wrapped around his arm. *Asclepius* hit the snake with a stone and it died. The female snake that was accompanying the dead one touched the latter's tongue with a blade of grass and it suddenly came back to life. Seeing this, *Asclepius* took that herb and he made a cure for people, out of it. In the Greeks' social life and mythology, *Asclepius* has a god-like nature, being considered a god of medicine. The secular healing sanctuaries that were being built were called *Asclepiions*, where medical priests - the *Asclepiads* - were treating people by various methods, among which melotherapy – the treatment through incantations, sounds and music. *Asclepius* was also called *Soter*, the Savior God and he was so loved by the people that his cult spread continuously, not only in Greece, but also to ancient Rome. In mythology, he remained the first doctor to have used music in the cure of disease. The Greeks' belief in the power of healing through music was so strong that they considered, according to the legend of *Zetos*, that *Thebes* itself would have been built with the aid of *Zetos*'s lyre. Another son of *Apollo* and *Calliope*, the *Muse*, was so-called *Orpheus*, the first singer of hymns from Greece. Translated from Greek, his name means a luminous doctor. He used to enchant and mesmerize everyone with his lyre, which he had received as a gift from his father. *Orpheus* healed various diseases through music and he eased the pain caused by injuries through his voice. *Orpheus* and the *muses* are considered to be the first specialists of medicinal plants³.

As we can see, music played a very important part in the life of ancient civilizations. The myths and legends about gods were passed on orally from generation to generation and the deeds of the gods were amplified by the imagination of each generation. Those who used to spread them were the so-called *bards* or *rhapsodes*, basically folk singers. They praised men's abilities and considered humans to have special powers, as if they also had a god-like nature. One of the legends tells us of the fearless *Ulysses*, who was cured with the aid of intoned incantations. Also, the musician-poets *Arion* and *Terpandrum* cured the Lesbians and the Ionians with the aid of songs, *Hesmenias* cured the Beotians of gout, similarly, with the aid of music and *Empedocles* managed to calm down an infuriated guest also, by means of music. In ancient Greece, music was a means of disciplining thoughts, of attaining inner harmony and maintaining one's good disposition and state of health. The great *Pythagoras* believed that illness was an imbalance, a derangement of harmony, and that music – the

³ Lassere, F. (1954), Plutarque, *De la musique*, Urs Graf.

gift of god *Apollo*, was the means to restore harmony and, consequently, health. Here is what Plato says about harmony in the Third Book of the *Laws*: „How...could the smallest species of reason exist where there is no harmony? It is impossible; and the largest and most beautiful of harmonies shall, rightfully, be called the greatest wisdom that is given to the man who lives according to reason; similarly, moderation resembles harmony, more than any other virtue; it is an order, an empire over pleasures and passions. In the healthy soul there exists a necessary order⁴. ”In his opinion, the harmony of sounds largely contributed to the formation and shaping of a person’s character and to the attainment of their soul’s harmony. “⁵ Plato thought that the capacity of the human body to hear was a phenomenon of divine origin, whose reaction manifests once the sonorous movement passes through the human body, and especially through the respective “headquarters” of the three parts of the soul⁶. In one of his works, called “*Charmide*”, he reminds us of the skilful Thracian healers, who used to heal the human body and soul through music, and the healing method was the incantation. Incantations were considered philosophical healing speeches⁷. In “*De Consiliis*”, Marcus Tullius Cicero presents a very interesting case about how Pythagoras managed to calm down two drunkards who, being incited by a Bacchanalian music had broken into a woman’s house. Fortunately, Pythagoras was close by and he asked the aulos player (*aulos* – a wind instrument, equipped with a reed) to play a spondaic melody. Upon hearing that melody, the two drunkards immediately calmed down. Here are some examples:

Another story is about a courtesan who was severely annoyed by the sounds of a musical piece written in the Phrygian mode. This time, Pythagoras was also taking a walk nearby, at the time of this account, counting the stars. As he quickly figured out the causes of this woman’s reaction, the great philosopher immediately called a musician to him and asked him to play a melody in a different mode. Consequently, the lady calmed down. Pythagoras also treated a young man of jealousy with the aid of such a melody. Pythagoras’s disciples used music in order to get a good, fortifying sleep, after a day of effort. The great Pythagoras had become a demi-god to his disciples. They said that he could hear the music of moving plants, he was able to communicate with nature and animals and he could remember his previous lives.⁸ We find interesting accounts also by historian *Thucydides*, who talks about the fearless Lacedaemonians and about the

⁴ Des Places, E. (1951), *Introduction*, Ed. Lois, Paris.

⁵ Idem.

⁶ Guillaume, P. (1953), *Manuel de Psychologie*, ed. 8, Paris, P.U.F.

⁷ Schuhl, P.M. (1949), *Essai sur la formation de la pensée grecque*, Paris, P.U.F., page 71.

⁸ Carcopino, *The Pythagorean Basilica in Porta Maggiore*, page 175.

influence of sounds emitted by various instruments. He confesses that the bugle and trumpet sounds were the ones to provoke them to battle, whilst the pipe sounds calmed them down and disciplined them, in order to launch the attack.

Hippocrates, the “parent of medicine” himself made an extremely important and interesting remark. He revealed the beneficial effects of music, while stating, at the same time, that it is not just “any kind of music” that can produce a particular, desired result. Hence, Hippocrates said that music must be applied in accordance with the personality of each individual.

The great botanist of ancient Greece was fascinated by the ability of flute sounds to soothe sciatic pain.⁹ As one of the doctors of ancient Greece who gave great importance to prophylaxis, Erasistratus recommended music or sound therapy to his patients, among many other treatments. As mentioned above, music - to the ancient civilizations - was not only a means to heal, but also to purify and cast out evil spirits and diseases.

Also, the Etruscans were another ancient civilization, living in the North-West of Italy, which believed greatly in music’s force to cast out evil spirits. The Latin historian Titus Livius describes the Etruscans, which used the sounds of flute and also dancing in their rituals of casting out evil spirits and eradicating plague. The medicine of ancient Rome was largely influenced by the Etruscans’ medical practices and conceptions. Ancient Rome’s doctors used disenchantments in treating certain diseases, as accounted by *Cato, the Elder* (234 - 149 B. C.) in his work, “*De re rustica*”, translated as “*On Farming*”. Music’s therapeutic abilities were largely appreciated and recognized in ancient Rome, as well, also due, maybe, to the fact that most of the doctors operating in ancient Rome at that time were of Greek origin and had graduated from the medical school in Greece. One of the representatives of the Roman ancient medicine was Galen (130-200 A.D.), the doctor of Emperor Marcus Aurelius, of Greek origins. He strongly believed in music’s power of healing both the human body and mind. After Hippocrates, he was the greatest doctor and reformer of the medical sciences of the ancient world. By the 18th century, his theories had been implemented in the practice of medicine. Galen thought that all the diseases emerged from an imbalance between soul and body. In his therapies, in addition to all sorts of herbal drugs, he gave a primordial importance to music. In his opinion, music was the doctor of the soul and the creator of harmony between the body and the soul. If the Western ancient culture was focusing on the study and understanding of the world from the outside, the Eastern ancient culture was focused on the study and improvement of the man himself. However, music also filled an important

⁹ Bazilevskaya, N. (1968), *Cratkaiaistoria botaniki*, Nauka Printing House, Moscow, pg.13-14.

place in the life of Eastern ancient civilizations, as well. The great Chinese philosopher *Confucius* was one of the first scholars to have noticed the therapeutic effect of music. He thought that music was very important to people's emotional, physiological, physical and spiritual state of health, as it helped maintain the balance between the mind and the body. This music-related reasoning was the cause for introducing music as a compulsory object of study of the Confucian teachings. Confucius advised his disciples to resort to music in order to cure physical, as well as mental pain, because pleasant music produces subtle changes of the body and mind, improving mood and immunity and thus accelerating the healing process. Some of the disciples of the great scholar discovered, from his practice, that music eases pain, eliminates stress and accelerates the healing process. The ancient Chinese physicians believed in the healing power of sound, in combination with breathing. They believed that certain human sounds are related to certain organs and meridians and that the making of those sounds, combined with a correct breathing could actually heal the respective organs. This healing method is being used to this day. "Music had always been considered a strong tool for action in all fields. Through the different rituals the ancients performed, using the sound's vibrational power, they could change and influence destiny, nature and animals. The magical power of music helped ancient warriors in securing their victory and the medicine man of the tribe in setting the diagnoses of diseases and cast away their evil spirits, thus restoring people's good health and states of mind. Ever since ancient times, people have noticed music's direct influence upon the human being, upon its psychosomatic state".¹⁰

All these historical data about ancient practices were not only passed on, from generation to generation, as historical events, but some of them were further developed and are still being practiced today. I have talked about this topic in one of my articles, namely in "*Modern Psychoanalysis and Melotherapy*": All the ancient civilizations – Egyptian, Greek, Roman, Chinese and Indian – have used *melotherapy* in order to attain physical comfort and psychological purification. The great Pythagoras was the one who named the process of healing through sound "*purification*". In the schools from ancient Greece and Egypt, this science was considered *sacred* and it could only be mastered by great scholars. Nowadays, *melotherapy* is a branch of holistic medicine and it is presented fairly well by the principles of modern psychoanalysis. *Melotherapy* is the art and science of using musical sounds in order to maintain and improve health. It reduces psycho-physiological stress, pain and negative states of minds, creating beneficial,

¹⁰ Gutanu, Stela (2015), *Sound therapy and her influence upon the human body*, in *Studia UBB Musica*, LIX, 1, 2015, Cluj University Press, pg. 204.

Hesychastic, uplifting mind states. Through the resonating and vibrating phenomenon of music, sounds induce the vibrations of the beneficial, healing energy of the Universe into the listeners' minds. The specialists in the field of psycho-immunology consider that illness derives from our way of thinking and understanding nature and man's place in harmony with it. Each organ of the immune system contains nerve fibres that ensure the biological link between the nerve endings and the immune system, thus postulating the relation of interdependence between a person's thoughts, attitudes, perceptions and emotions and the state of their immune system. Music is *that* particular education and culture of thought. Its sounds operate directly upon the general psychic and mental state and, therefore, implicitly, upon the immune system. Music penetrates the nucleus of every cell and makes it vibrate in unison with the harmony of the whole. It comforts us; its sounds surround us, pervading our entire being, leaving us with a sensation of profound purification. Each cell of our body is a resonator of sounds and has its particular rhythm. Each organ has its life cycles, its pulse and its musical pitch."¹¹ Music is more than a state of well-being; music is a "Universe" in itself.

REFERENCES

- Astin, A.E. (1978), *Cato the Censor*, Clarendon Press Publishing House, Oxford.
- Bazilevskaya, N. (1968), *Cratkaiyaistoria botaniki*, Nauka Printing House, Moscow.
- Bratescu, G. (1974), *Hippocrates and Galen*, The Romanian Encyclopedic Publishing House, Bucharest.
- Carcopino, *The Pythagorean Basilica in Porta Maggiore*.
- Des Places, E. (1951), *Introduction*, ed. Lois, Paris.
- Guillaume, P. (1953), *Manuel de Psychologie*, ed.8, Paris, P.U.F.
- Gutanu, Stela (2012), *Modern psychoanalysis and melotherapy*, in Anuar stiintific Muzica, Teatru si Arte plastice, Ed.Frafema, Libris, Chisinau, 2(15), 2012.
- Gutanu, Stela (2015), *Sound therapy and her influence upon the human body*, in Studia UBB Musica, LIX, 1, 2015, Cluj University Press.
- Kerenyi, C. (2012), *Greek Mythology*, Estia Publishing House, Athens.
- Lassere, F. (1954), Plutarque: *De la musique*, Urs Graf.
- Lin, B. (2006), *The Secrets of Chinese Medicine*, Polirom Publishing House, Bucharest.

¹¹ Gutanu, Stela (2012), *Modern psychoanalysis and melotherapy*, in Anuar stiintific Muzica, Teatru si Arte plastice, Ed. Frafema, Libris, Chisinau, 2 (15), 2012.

- Milcoveanu, Serban. (1943), *Hippocrates and the Origins of Medicine*, Cultura Publishing House, Bucharest.
- Moutsopoulos, E. (2006), *Music in Plato's Work*, Omonia Publishing House, Bucharest.
- Schuhl, P.M. (1949), *Essai sur la formation de la pensee greque*, Paris, P.U.F.
- Vatamanu, N., Bratescu, G. (1975), *A History of Medicine*, Albatros Publishing House, Bucharest.
- Vinogradov, A. (1987), *The Condemnation of Paganini; the Musical Publishing House, Bucharest* (chapter XXVIII, "The images of the two mirrors").

II. PRAYERS OF FEMALE PROTAGONISTS IN GIUSEPPE VERDI'S OPERAS. GISELDA'S PRAYER: SALVE MARIA FROM VERDI'S *I LOMBARDI ALLA PRIMA CROCIATA*

ADÉL FEKETE¹

SUMMARY. With this analysis the author continues the journey of presenting the prayers of female protagonists from Giuseppe Verdi's operas, a lesser-known topic within the vast bibliography dedicated to the *oeuvre* of the great Italian Maestro. *Giselda's Prayer* from *I Lombardi alla prima crociata* is the second – and an unusually modern example for Verdi's early period – in the author's series of analyses of *preghiere* written for the solo female voice found in ten of the composer's works², covering all three of Verdi's creative periods. Further analyses published in this series will shed light upon well-known examples of *preghiere* – like the famous prayers of Leonora from *La Forza del Destino* –, as well as arias which bear *bel canto* influences (*preghiere* from *Giovanna d'Arco* and *Stiffelio*), but also ones illustrating the language transformation of the female prayer in more mature operatic works, such as *Aida* and *Otello*.

Keywords: *preghiera*, prayer, opera, Verdi, *I Lombardi alla prima crociata*, Giselda, aria, analysis

1. The synopsis of the opera and its prayers

Verdi's opera that chronologically followed *Nabucco* – and that debuted on February 11, 1843, just 11 months away from the latter³ – is equally rich in prayers as its precursor, including a significant number of solo, choral and ensemble prayers.

The topic of *I Lombardi* invites such musical examples as prayers, as was the case with *Nabucco*, due to its storyline, that is set during the Crusades. Here is a brief description of the story:

¹ Assistant professor PhD, Babeş-Bolyai University of Cluj-Napoca (Transylvania), Musical Pedagogy Department. E-mail: fleda333@yahoo.com

² The aforementioned analyses focus only on prayers uttered to divinities (both in Christian and pagan contexts), saints or the Virgin Mary, but exclude prayers addressed to the dead (e.g. Lina's second act prayer from *Stiffelio* – *Ah, dagli scanni eterei*).

³ Teodor Niță, *op. cit.*, p. 119.

Two Milanese brothers, Arvino and Pagano, loved the same young woman, Viclinda. She chose Arvino as her husband, for which Pagano wanted to kill his brother. After returning from exile [18 years have past since then], Pagano is welcomed with open arms by his brother, but he only pretends to feel regret and remorse over what had happened. Pagano wants to take his revenge on his brother the first chance he gets, but ends up accidentally killing his father instead of his brother. When he realizes what he has done, Pagano wants to commit suicide, but is stopped before he achieves his goal. A few months later we find Arvino leading the Lombard Army during the Crusades, and his daughter being taken hostage by the tyrant of Antioch, Acciano. The tyrant's son, Oronte, falls in love with the young woman. While chasing the Muslims during a battle, Arvino and his men free Giselda from the harem in which she was held captive. However, she is unhappy with this turn of events, since she is also in love with the young Muslim Oronte. She then sneaks out of her father's tent to meet with Oronte, who then gets seriously injured. She takes him into a hermit's cave, so that he can be baptized in the water of the river Jordan before his death and thus become a Christian. The Crusader army defeats the Muslims, Arvino finds his daughter and recognizes the hermit as being his long lost brother, Pagano.⁴

If we were to make a comparison between *Nabucco* and *I Lombardi*, we would need to admit that there are many similarities between the two works. The location of the world premiere (Teatro alla Scala), the libretto signed by the same author (Themistocle Solera who drew his inspiration in creating the libretto from Tommaso Grossi's poem that bears the same title), "*Risorgimento* type"⁵ nationalistic elements as well as the emphasized role of the choir,⁶ stage band, three role creators in common (Prosper Derivis - Pagano, Gaetano Rossi - Pirro, Napoleone Marconi - Prior of Milan). Moreover, the same enthusiasm with which the work was received: in fact, the aim of writing this piece was - as stated musicologist Várnai Péter - "to repeat the success of *Nabucco*"⁷ – a goal set out and attained by Verdi.

However, not everyone was thrilled with the new work, for *I Lombardi* led – to our knowledge – to the first clash of the composer with that era's censorship. Its cause was precisely the religious character of the text. The archbishop of Milan, Cardinal Carlo Gaetano Gaisruck was outraged by the text of the work, since it describes a series of processions, churches, the valley of Jehoshaphat, a conversion, a baptism and, consequently, he

⁴ Kertész Iván, *Operakalauz*, ed. Fiesta-Saxum © 1997 Kertész Iván, pp. 397-398.

⁵ Várnai Péter, *Verdi operakalauz*, ed. cit., p. 58.

⁶ *Ibidem*.

⁷ *Ibidem*.

had alerted the police chief.⁸ The latter, Verdi's sympathizer, had asked only for a minuscule change, at the very beginning of Giselda's prayer which is the topic of our analysis – he asked that the original Ave Maria be turned into *Salve Maria*.⁹ (As a curiosity, we suggest that if you ever be fortunate enough to see the manuscript of the work, look closely to the text correction made on the score by the composer, who added the letters S and I to the original *Ave Maria* text...)¹⁰

This prayer occurs during the first act of the opera, as the second of many prayers present within the work. In the first act, however, another prayer also occurs (*A te nell'ora infausta*), an interesting one by the very fact that it is being sung from backstage¹¹ mimicking the acoustics and sound of a song that is sung from the back of a basilica, where nuns pray by singing (mostly) *a cappella*.

The second act of the opera brings forth yet another example of a prayer, singular yet. The third scene depicts Giselda in a harem in Antioch, where she is being held prisoner. In her desperation, she prays to her late mother, and with this aria (*O madre dal cielo*) Verdi ends his second act, in an unusual way this time, by composing a final rondo-finale¹² instead of the usual ensemble places at the end of an act.

We find our heroine on her "knees" again, praying, for she has yet again lost the love that she found: Oronte gets seriously wounded after the two find each other... Then, in an act of desperation, Giselda holds God accountable for all the undeserved hardships: He left her without her mother, condemning her to being alone; and now He remands her lover's life¹³ ... The music to which Giselda conveys her "complaint" is different from what we have seen thus far: she speaks to the Almighty while other two characters are engaged in parallel textual discourses, but all having converging scores within the same trio.

The last prayer of the *I Lombardi* opera is also the most famous one. The *O Signore dal tetto natio* (Act IV, Scene 2) choir, tailored to fit the model of *Va, pensiero*, had almost beat its popularity¹⁴ during Verdi's time. While today, even if *I Lombardi* is considered to be more of a curiosity than

⁸ Francesco Izzo, *Verdi, the Virgin and the Censor: The Politics of the Cult of Mary in I Lombardi alla prima crociata and Giovanna d'Arco*, in *Journal of the American Musicological Society*, Vol. 60, No. 3 (Toamna 2007), p. 561.

⁹ *Ibidem*.

¹⁰ Julian Budden, *The Operas of Verdi*, vol. I, ed.cit., p. 116.

¹¹ Cf. Giuseppe Verdi, *I Lombardi alla prima crociata*, reprinted by Edwin F. Kalmus, Miami, n.d., p. 100.

¹² *Ibidem*, p. 127

¹³ *Ibidem*, p. 130.

¹⁴ *Ibidem*, p. 134.

anything else, since it is rarely staged within opera houses around the world, this choir is part of the choral repertoire, as it is a mandatory piece often sung in concerts by opera or philharmonic choirs.

Other scenes also aid in making up the opera's strong religious character: Oronte's procession and baptism in Act III, then the vision appearing in the last act, in which it Oronte appears to Giselda in a dream. All these examples are anchored in Christian religion, despite the fact that the work displays two facets of the Abrahamic religions, namely Christianity and Islam.

2. *Salve Maria* (Act I, Scene 6)

Giselda's Prayer in the first act of the opera is, in our view, a new stage of development in Verdi's dramatic thought. It is the first example of the *Angelic salutation*¹⁵ (*Ave Maria - Hail Mary*) and other prayers addressed to the Virgin Mary in a long series of works that will be composed within the next decades.

However, our example does not intend to follow the Catholic canon, being a mere paraphrase¹⁶ of the famous addresses to the Virgin Mother recognized by Catholic catechism as "the most common prayer after the *Our Father*".¹⁷

The *Ave Maria* Prayer (Latin, Italian, English):

*Ave Maria, gratia plena,
Dominus tecum,
benedicta tu
in mulieribus,
et benedictus fructus
ventris tui, Iesus.
Sancta Maria, mater Dei,
ora pro nobis peccatoribus,
nunc et in hora
mortis nostrae.
Amen.*

*Ave, Maria, piena di grazia,
il Signore è con te.
Tu sei benedetta
fra le donne
e benedetto è il frutto
del tuo seno, Gesù.
Santa Maria, Madre di Dio,
prega per noi peccatori,
adesso e nell'ora
della nostra morte.
Amen*

*Hail Mary, full of grace.
Our Lord is with thee.
Blessed art thou
among women,
and blessed is the fruit
of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour
of our death.
Amen.*

¹⁵ Francesco Izzo, *op.cit.*, p. 561.

¹⁶ *Ibidem*.

¹⁷ *Catholic catechism*, source: <http://www.catholicplanet.com/catholic/hail.htm>, accessed on September 15, 2015.

The aria's text – paraphrasing the original prayer:

(*Te, Vergin santa, invoco*¹⁸)
Salve Maria! Di grazia il petto
T'empie il Signor che in te si posa;
Tuo divin frutto sia benedetto,
o fra le donne l'avventurosa!
Vergine santa, madre di Dio,
per noi tapini leva preghiera,
ond' Ei ci guardi con occhio pio
quando ne aggravi
l'ultima sera!

(*I call thee, holy Virgin*)
Hail, Mary! Lord who dwells in you
Grace fills your heart.
Blessed is the fruit of thy womb,
blessed are you among women!
Holy Virgin ! mother of God,
For our misery— oh, raise a prayer!
And he will look down with holy looks,
And not over-burden us
*to the last moment!*¹⁹

The text above of *Salve Maria*, lyrics that – as we have already observed – have passed through censorship before the premiere of the opera, is not, however, the only version that occurred during various stagings. In his analysis, Francesco Izzo mentions also other versions of the same text as they appeared during other stagings in various opera centers of Italy, whose main characteristic is that they increasingly depart from the original liturgical paradigm.²⁰

The music that accompanies this text reflects the intimate atmosphere of her *private prayer* through the orchestration chosen by Verdi: the aria's instrumentation is characteristic of chamber music, the composer indicating in the general score just a flute, an A clarinet, eight violins and two violas, alongside a double bass. Older patterns already used by Verdi in *Nabucco* thus reappear: the use of the flute (the choral prayer in Part I) and the chamber music-type structure for the solo prayer (Zaccaria's prayer), a "general" harmonic support alongside the instrument(s) using arpeggios as a main mode of musical expression. The aria's sound, its atmosphere is much more similar to another prayer that had been written several years later: Desdemona's *Ave Maria* in *Otello* *Ave Maria*, as many analysts of Verdi's works rightly note. In this respect, it is surprising how Verdi, still at an early stage of his career, can conceive such a bold, modern aria, that can indeed be compared to a musical piece from one of his works written much later in time.

The parallel between the two *preghiere* not end with the musical aspect. The two characters, Giselda and Desdemona were praying to the

¹⁸ The text of the brief invocation that precedes the aria.

¹⁹ Translation: Juliánna Köpeczi from Mihaela Baciú's Romania version.

²⁰ Cf. Francesco Izzo, *op. cit.*, p. 580.

Virgin Mary during the crucial moments of their existence. Both²¹ sense an imminent tragedy – that's feminine intuition present(ed) within the opera. The analysis of the beautiful prayer sung by the Moor's wife during the climax of the opera will make the subject of another article. *Salve Regina*, however, as uttered by Giselda appears in the first act, before the *plot* begins and before Arvino's palace gets lit on fire, and the accidental killing of his elderly father, actions done by Pagano: the son, the brother, and uncle respectively of the three characters. Giselda, however, is not alone. Her mother, Viclinda, is the one who suggests – after having a bad premonition – to utter a prayer, promising that if she will be heard and the two will survive this night, they will make a pilgrimage to Jerusalem in their bare feet.²²

The *Salve Maria* prayer-aria is preceded by a short invocation, by which the heroine calls out to the Virgin Mary (*Te, Vergin santa, invoco!*), one that can be seen as reminiscent of the old recitativo and aria pair. What follows, however, is a typically romantic music, with a special arrangement, bold harmonic structures and unique formal conception.

We identified the formal concept that surrounds this aria as being a small three-part strophe, with an ample *coda* at the end (ABC + Coda).

The first musical period (A = a, m, c - 2+2+4 measures, three-phrase period) begins with the so-called angelic salutation (*Salve Maria!*), the greeting being very suggestively accompanied by a descending octave leap. Giselda then utters the following verses of the greeting, transposed in a simple, smooth, lyrical melody, with no large leaps (*andante, piano, con sordino* and *legato* are indicated, alongside *con commozione*,²³ to suggest the agitated state of the heroine). However, the accompanying harmonic discourse is bold, going from a D major – by a series of chromatic chords, favoring those of sevenths with diminished seventh chords – with a cadence in a far removed scale: C sharp major. The voice is in the forefront, while the strings are providing the doubling of the vocal line, as well as the harmonic setting. The flute and clarinet both play a special role in the fragment, instruments that play fugitive ascending arpeggios, as if their sound were sketching against the background of the incense smoke that rises towards the heavens together with her prayer.

²¹ In fact, the bad omen is felt here by Giselda's mother, Viclinda.

²² <http://www.aria-database.com/search.php?sid=7f358fe034afdf70852793ff5cff55cb&fC=1&s0=salve+maria&f0=keyword&dS=ariadT=Compact&searching=yes&t0=all>, accessed on June 22, 2013.

²³ *Con commozione* = in an agitated manner

45 Andante

Fl.

Cl. in LA

Giselda

Sal - ve Ma - ri - a! di grazia il pet - to l'empie il Si -

45 Andante

Vni I.

Vni II.

Vlc.

Cb.

The first measures of *Salve Maria*²⁴

The following verses of the prayer (*Tuo divin frutto sia benedetto, o fra le donne l'avventurosa!*), bring forth the text of the Virgin's blessing. The scale shifts to F sharp minor, by way of C sharp major and b minor. The diminished chords with diminished sevenths (often associated with a feeling of pain, anguish) and the use of the harmonic f sharp minor with an extended second characteristic to oriental music (clarinet), are all means by which Verdi narrates the storyline on stage nonverbally.

The flute and clarinet are given ample roles, in a beautiful and unusual "accompanied monody" which, would have certainly pleased even Monteverdi. This new musical period (B - 8 measures, two-phrase period) accompanies her voice and by way of a tremolo in the string section, an effect that musicologist Julian Budden compares to a "morbid thrill"²⁵ when he was describing the accompaniment of *Viclinda's* prior recitativo and, which, behold, reappears yet again.

²⁴ Source of orchestral score and musical examples:

http://japanese.imslp.info/files/imglnks/usimg/2/22/IMSLP163618-PMLP55463-Verdi_-_I_Lombardi_alla_prima_crociata_-_Act_I_orch._score_.pdf, accessed on June 6, 2013.

²⁵ Julian Budden, *The Operas of Verdi*, vol. I, ed.cit., p. 121.

B period – F sharp minor, antecedent

The begging of the prayer (*Vergine santa, madre di Dio, / per noi tapini leva preghiera, / ond' Ei ci guardi con occhio pio / quando ne aggravi l'ultima sera!*) suddenly returns to the original D major – we encounter here just one of the examples of using the third relationship that occurs in abundance in this aria. Giselda presents her request by two broad melodies within a three-phrase period (period C – phrases a av c, 4+4+9 meas.) reaching – through repetitions and sequences – the climax of the entire aria, both textually and musically. Giselda's request is accompanied by sighs, which symbolically appear by way of the two occurrences of the sigh motif, in parallel octaves played by the flute and clarinet.

The sigh motif and the beginning of period C

II. PRAYERS OF FEMALE PROTAGONISTS IN GIUSEPPE VERDI'S OPERAS...

The cadence that ends this supplication to the Virgin is notable because it will become one of the favorite composing tools of Verdi, "a bold side-slipping of unrelated chords"²⁶.

E.g. 4

D: III# VI7# II9 V I
7#
#

"A bold side-slipping of unrelated chords" towards the end of the prayer

At the end of her aria, Giselda repeats the last two lines of the prayer in an extended *coda*. (Since it is a large fragment, this could also be interpreted as a last period: D. Due to the emergence of the pedal, however, which is a typical manner of ending a piece, we consider it to be a *coda*). The voice rises twice, repeating the same melody opposed by contrapuntal arpeggios at the wooden wind instruments, everything being

²⁶ Julian Budden, *The Operas of Verdi*, vol. I, ed.cit., p. 121.

suspended on an ample D major pedal, accompanied by rich chromatic harmonies. Giselda ends her prayer with a short cadence, and the atmosphere of piety is extended in the second phase of the coda, a purely instrumental broadening, ended in a symbolic and rhetorical manner (as was Fenena's prayer), by way of the ascending arpeggios of the wind instruments. The fact that *I Lombardi* contains a prayer for the prima donna is probably due to the fact that Giselda is an innocent and pure young woman, a female character of "supreme kindness"²⁷ with a beautiful exterior and interior worthy of a positive romantic character. Her antipode is Pagano, who before his change and conversion is the embodiment of evil.²⁸ (This polarization of the characters appears also in opera, she being represented by the two "character pieces" include: "prayer and march"²⁹ - both appearing in an increased number in this work.)

Giselda's prayer is placed at the beginning of the opera, when the heroine is still a young woman under the protection and influence of her family – since she uttered her prayer at her mother's prompting. During the story Giselda's character will evolve and she will become a mature woman, in love, having her own beliefs. Quoting again musicologist Várnai Péter: "... two distinct portraits of the character are depicted: that of a timid young lady (...) and that of a woman in love, who is showing similar features; the second: a strong, striking, almost manly featured Giselda, traits that come forth within the aria that concludes the second act."³⁰

If Giselda's character is the reason why there is a *Salve Maria* in *I Lombardi*, then Erminia Frezzolini, Giselda's role creator is the reason why this *preghiera* was conceived in its present form: an aria of a lyrical cantilena nature. Erminia Frezzolini was one of the most famous prima donnas of the time: "A young singer gifted with a pure fresh voice and perfect legato, she belonged to the generation of sopranos which in time was to lead Verdi and his contemporaries away from the more florid style of vocal writing."³¹

²⁷ Várnai Péter, *Verdi operakalauz*, ed. cit., p. 61.

²⁸ *Ibidem*.

²⁹ *Ibidem*.

³⁰ *Ibidem*, p. 73.

³¹ Julian Budden, *The Operas of Verdi*, vol. I, ed.cit., p. 121.

Image 1



Erminia Frezzolini³² (1818-1884)

We can only imagine the beautiful voice of this soprano singing *Salve Maria*, for the premiere preceded the first recordings of the human voice³³ carried out in the nineteenth century. There are, however, stellar interpretations recorded in the second half of the twentieth century that we highly recommend to our readers, namely two recordings of heightened sensitivity. The first is a recording of a rehearsal with Maria Callas's voice, the second being a version interpreted by Sylvia Sass. For those who prefer a fuller and darker voice than that of the *spinto*, corresponding to Verdi's concept for this role, we recommend Ghenia Dimitrova's interpretation; while the most lyrical approach of the role will be that of soprano Cristina Deutekom.

*

Several years later, Verdi will rewrite *I Lombardi* (as in many other cases). The French version of the opera – *Jérusalem* – represented by the

³² Source of photograph:

www.flickr.com/photos/80564586@N07/7917483830/sizes/o/in/photostream/ © All rights reserved by Bialystok-Stavenuiter, accessed on June 3, 2013.

³³ "Attempts to record and reproduce sound waves originated with the invention in 1857 of a mechanical sound-recording device called the phonograph by Édouard-Léon Scott de Martinville. The first device that could actually record and play back sounds was developed by the American inventor Thomas Alva Edison in 1877." Source: <http://www.britannica.com/technology/phonograph>, accessed on September 15, 2015.

Paris Opera at La Salle Peletier on November 26, 1847, has changed in many respects. The heroine's prayer is placed at the beginning of the work (act I, scene 2), the first aria of the heroine. Her music has remained the same, only certain 'superficial' aspects being changed: Verdi cuts the short invocation present before the aria, the text is a new French paraphrase of *Ave Maria*, and the character is called Hélène instead of Giselda. And last, but not least, the aria regained its original name of *Ave Maria*.

*

In concluding our analysis, we can say that this prayer, though written in his first creative phase, is in our opinion, the pinnacle of Verdi's *preghiere*, while being one of the best pages of *the I Lombardi (Jérusalem)* opera. While being merely the second prayer intended for his heroine, it is nonetheless much more complex than that of *Nabucco*, having more in common with the last prayer of a Verdi heroine, Desdemona. There are old patterns that represent a starting point – the recitativo and aria pair, the arpeggio discourse in the accompaniment, the text of the Catholic prayer –, however, what Verdi accomplishes here is adapted to fit his own views, and is placed in a modern harmonic and formal context, in which the creative freedom of the romantic genius is manifested.

A rare beauty, it is both curious and regrettable that the aria has not been included (at least) within the concert repertoire for soprano voice – however, its value has been recognized, among others, by the great genius of romanticism, Franz Liszt, since it can be indeed found among his piano paraphrases...

Translated from Romanian by Juliánna Köpeczi

REFERENCES

- ***, *Opera. Composers, Works, Performers*, Ed. András Batta, Könnemann, 2005.
 Budden, Julian, *The Operas of Verdi*, vol. I-III, Clarendon Press, Oxford, 1992.
 Cosma, Mihai, *Capodopere verdiane: ghid de operă (Verdi's Masterpieces: Opera Guide)*, Editura Universității Naționale de Muzică, București, 2008.
 Gossett, Philip, *Divas and Scholars*, University of Chicago Press © 2006.
 Francesco Izzo, *Verdi, the Virgin and the Censor: The Politics of the Cult of Mary in I Lombardi alla prima crociata and Giovanna d'Arco*, in: *Journal of the American Musicological Society*, Vol. 60, No. 3 (2007).

II. PRAYERS OF FEMALE PROTAGONISTS IN GIUSEPPE VERDI'S OPERAS...

Kertész Iván, *Operakalauz (Opera Guide)*, Fiesta-Saxum © 1997.

Krasznai, Gáspár, *Egyházi és színpadi művek kölcsönhatása Giuseppe Verdi művészetében (The Interaction of Verdi's Religious and Laic Works)* BA thesis, coord. by M. Tímár Ágnes and dr. Batta András, Liszt Ferenc Music University, Budapest, 2007.

Niță, Teodor, *Orizontul sacru în muzica italiană a secolului al XIX-lea (The Sacred Horizon within the 19th century Italian Music)*, Galați University Press, 2009.

Várnai, Péter, *Verdi operakalauz (Verdi Opera Guide)*, Zeneműkiadó, Budapest, 1978.

MAURICE RAVEL: KLAVIERKONZERT IN G-DUR (ANALYSE DES ZWEITEN SATZES „ADAGIO ASSAI”)

DOROTTYA MAROSVÁRI¹

SUMMARY. In the first part consists of the origins as well as the afterlife of the piece. Ravel worked on his two piano concertos (G-major and D-major) at the same time starting in 1929. Ravel himself intended to premiere the piece; finally Marguerite Long played it due to the composers' lack of pianistic technique. The second part is an analysis of the second movement of the concerto. A formal and harmonic analysis is being followed by the orchestral analysis and an explanation to the piano solo.

Keywords: Ravel, Piano-concerto, analysis

„Grosse Musik muss stets aus dem Herzen kommen.“²
Ravel



I. Entstehung des Klavierkonzerts

Montfort L'Amaury. Eine kleine Stadt etwa 50 km entfernt von Paris. Die engen Strassen rufen die Atmosphäre des Anfangs des 20. Jahrhunderts wach. Auf dem Hügel steht ein Märchenschloss. Die kleinen Zimmer haben etwas Gemeinsames: alle beinhalten kleine, exotische Gegenstände und sind mit aussergewöhnlicher Präzision eingerichtet. In solchem Milieu hat Ravel das Klavierkonzert geschrieben.

Ravel ist nach dem ersten Weltkrieg, im Jahre 1921 in die Villa „Le Belvédère“ gezogen. Er hat seine Pläne über ein Klavierkonzert erst in den

¹ Pianist, Zürich, Switzerland, email: dmarosvari@gmail.com

² Kerner: Krankheiten grosser Musiker S. 287

autobiographischen Skizzen von 1928 erwähnt: „In einer Zukunft, die ich nicht voraussehen kann, gedenke ich ein Konzert für Klavier und Orchester zu Gehör bringen zu können...“³

1929 wurde er mit dem Schreiben eines Klavierkonzerts für den österreichischen Pianisten, Paul Wittgenstein – der seine rechte Hand im ersten Weltkrieg verloren hatte – beauftragt. So geschah es, dass er gleichzeitig an zwei Klavierkonzerten arbeitete: an demjenigen in G-Dur und am D-Dur Konzert für die linke Hand. Dies ist sehr merkwürdig, weil er normalerweise nur ein Werk von jeder Gattung schrieb.⁴

Nachdem das D-Dur Konzert vollendet war, hat er wieder fieberhaft die Arbeit am anderen in G-Dur aufgenommen, um es in einigen Monaten abschliessen zu können. Es dauerte aber ein bisschen länger, wie Ravel in einem Brief an Madame Alfred Madoux-Frank am 5. Februar 1931 berichtete: „Please excuse me: your kind letter written in December did reach me, but I was in such pitiful condition that the previous month they had to forbid me to do any work, or anything else except sleep, which I had been deprived of almost entirely for a year. Owing to this restriction, my concerto should have been finished at the end of January. But suddenly, at the beginning of November, I came to the realization that human endurance has its limitations. I am only now beginning to resume work on the concerto, but naturally it won't be ready this season.“⁵

Im gleichen Jahr am 20. November schrieb er an Henri Rabaud schon über die Beendigung des Konzerts, klagte aber auch über Erschöpftheit: „Please excuse me for the Osiris competition: my concerto is finished, but I'm not far from being so myself and would risk falling asleep at the first candidate. I have been ordered complete rest and am being treated with injections of serum.“⁶

Ravel gab sehr wertvolle Informationen über seine Arbeit an den beiden Konzerten in einem Interview gegenüber dem Daily Telegraph am 11. Juli 1931: „Die gleichzeitige Planung der beiden Klavierkonzerte war ein interessantes Experiment. Jenes, in dem ich selbst den Solopart spielen werde, ist ein Konzert im echten Sinne des Wortes: ich meine damit, dass es im Geiste der Konzerte von Mozart und Saint-Saëns geschrieben ist. Eine solche Musik sollte meiner Meinung nach aufgelockert und brillant sein und nicht auf Tiefe und dramatische Effekte abzielen. Man hat von

³ *Hommage à Ravel 1987*

⁴ Das heisst ein Streichquartett, eine Sonate für Violine und Klavier, ein Trio für Violine, Cello und Klavier, eine Sonate für Violine und Cello, eine Opera Buffa (*L'Heure espagnole*), eine fantastische Oper (*L'Enfant et le Sortilèges*). Ausgenommen natürlich die allgemeineren Gattungen (Lieder, Klavier- und Orchesterwerke).

⁵ Orenstein: *A Ravel Reader: Correspondence, Articles, Interviews* S. 309

⁶ Orenstein: *A Ravel Reader: Correspondence, Articles, Interviews* S. 311

bestimmten grossen Klassikern behauptet, ihre Konzerte seien nicht ‚für‘, sondern ‚gegen‘ das Klavier geschrieben.⁷ Dem stimme ich gern zu. Ich hatte eigentlich die Absicht, dieses Konzert mit ‚Divertissement‘ zu betiteln. Dann aber meinte ich, dafür liege keine Notwendigkeit vor, weil eben der Titel ‚Concerto‘ hinreichend deutlich sein dürfte.“

Die zwei Komponisten, die Ravel hier erwähnt, haben tatsächlich eine wichtige Rolle in seinem Leben gespielt. Es gibt noch andere Zitate, die es bestätigen. In einem Interview sagte er, nur Saint-Saëns habe besser als Franck orchestriert.⁸ Wenn er gefragt wurde, wen er für den grössten Komponisten halte, antwortete er: „Für mich ist es Mozart. Mozart! Das ist für uns, die Anfänger der jüngeren und modernen Schule, der grösste Musiker, der Musiker überhaupt, unser Gott! Die Älteren schwören auf Beethoven und Wagner. Unser Kunstbekenntnis ist Mozart.“⁹

Noch zur Zeit dieses Interviews war geplant, dass Ravel selbst das Konzert uraufführen würde. Er war aber kein hervorragender Pianist, und auch nach stundenlangem Üben Chopins und Liszts Etüden musste er endlich Marguerite Long dazu auffordern, der übrigens das Stück gewidmet ist.

Die Uraufführung fand am 14. Januar 1932 in Paris, in der Salle Pleyel mit Marguerite Long am Klavier und Ravel als Dirigent statt. Die Kritiker waren sich einig in ihrer Zustimmung. Emile Vuillermoz schrieb über den Abend:

„Noch einmal möchte ich gegen die Angewohnheit protestieren, die immer häufiger um sich greift, nämlich einen Komponisten um jeden Preis vors Publikum zu bringen, und zwar in einer Rolle, die er nicht auszufüllen vermag. Ravel wird andauernd als Pianist herausgebracht, obwohl er doch in keiner dieser Eigenschaften brillieren kann. Der portugiesische Dirigent¹⁰ verhalf den von ihm geleiteten Werken zu viel grösserer Wirkung als Ravel den ihm anvertrauten: seine *Pavane* war unsäglich langsam, sein *Bolero* trocken und schlecht ausbalanciert. Und die Begleitung des Konzertes liess Klarheit und Elastizität vermissen...

Dagegen verdient der Komponist volles Lob für all die delikatsten und raffinierten Stücke, die Orchestrierung von amüsanten und starken Erfindungen überschäumt und deren stilistische und gedankliche Originalität wirklich unnachahmlich ist... das neue Konzert ist der anderen Meisterwerke würdig, die wir Ravel verdanken... Das Werk ist sehr leicht verständlich und vermittelt den Eindruck ausserordentlicher Jugendlichkeit. Es ist wunderbar zu sehen, wie dieser Meister mehr Frische und Inspiration besitzt als die

⁷ Wahrscheinlich dachte Ravel an die Konzerte von Brahms.

⁸ In *De Telegraaf*, 6. April 1932

⁹ *Hommage à Ravel 1987*

¹⁰ Pedro de Freitas-Branco, mit wem Ravel sich an diesem Abend in die Leitung teilte.

jungen Leute heutzutage, die sich unnötigerweise kasteien, um mittels strapaziöser Komik oder Karikatur einen Humor sichtbar werden zu lassen, der ihren Temperament überhaupt nicht entspricht.“

Nach der Uraufführung gingen Ravel und Marguerite Long auf eine viermonatige Tournee. Das Werk wurde in mehr als zwanzig Städten aufgeführt, darunter in Brüssel, Wien, Bukarest, Prag, London, Warschau, Berlin, Amsterdam und Budapest. Die Erstaufführung in der Schweiz wurde 1937 in Lausanne und Genf mit der Schweizer Pianistin, Jacqueline Blancard, und dem Orchestre de la Suisse Romande unter der Leitung von Ernest Ansermet.

Fortleben des Werkes

Maurice Ravel war einer der ersten grossen Komponisten, dessen Werke schon zu Lebzeiten aufgenommen wurden. Das G-Dur Klavierkonzert ist keine Ausnahme. Die erste Schallplatte wurde 1932, im Jahr der Uraufführung mit Marguerite Long und Ravel, gemacht. Wenigstens auf dem Umschlag steht "unter der Leitung von Ravel". Es wurden aber zwei Augenzeugen gefunden, die bestätigt haben, dass es Pedro de Freitas-Branco war, der es tatsächlich mit der aktiven Unterstützung des Komponisten geleitet hatte.

Es gibt zwei Anekdoten über diese Aufnahme. Die erste ist von der Pianistin, Janine Weill, einer Studentin und Freundin Marguerite Longs: „Marguerite Long recalled a delightful incident at the recording session of the concerto in 1932. It had been decided that Ravel would conduct, but in the studio, Pedro de Freitas-Branco substituted for him, and only the *Pavane pour une Infante défunte* was conducted by the composer. Ravel was in the recording booth. He was pitiless, Marguerite Long said, and she added: 'by two or three o'clock in the morning I was exhausted. Finally, it was done... When Ravel came out of the booth, ordering: we have to begin again! I could have killed him; nevertheless, I obeyed.'“

Die andere Anekdote ist von Jean Bérard, der künstlerische Leiter des Columbia Records in Frankreich:

„We recorded Ravel's G Major Concerto with Marguerite Long. Freitas-Branco actually conducted, as Ravel conducted poorly. The orchestra was composed of the best Parisian soloists. Ravel was present. The concerto took up five sides of three 78 rpm records. We decided to fill the remaining sixth side with the *Pavane*. Freitas-Branco asked Ravel, 'Maître, would you indicate the tempo?' Ravel took the beginning so slowly, I estimated that the performance would last 6 to 7 minutes, when the maximum time possible on a 12-inch side was 4 minutes and 30 seconds. I took Ravel aside and suggested that we go to have a drink, to which he

readily agreed. I took him to a bistro near the recording studio on rue Albert. When we returned, Freitas-Branco had already completed the record. A wax proof was replayed, which Ravel approved of, saying 'it's perfect.' It was 4 minutes and 32 seconds, which was just right."¹¹

Die Popularität des Werkes ist bis heute spürbar. Es ist im Repertoire fast aller namhaften Pianisten.

Es gibt sogar Verarbeitungen des Klavierkonzerts, wie zum Beispiel die Choreographie von Jerome Robbins mit dem New York City Ballet unter dem Titel 'En Sol'. Dieses Ballett wurde im Jahre 1975 für The Ravel Festival in New York aufgeführt.

II. Analyse

II. 1. Formale Analyse

Das Adagio weist eine grosse dreiteilige Liedform auf:

A Hauptsatz (T. 1-44)

B Mittelsatz (T. 45-73)

C Reprise des Hauptsatzes (T. 74-97) und Coda (T. 97-108)

Die 3 Teile können in je 3 Abschnitte (Stollen 1, Stollen 2, Abgesang) eingeteilt werden. Die ersten zwei Abschnitte des **A**-Teils sind eigentlich als Hauptthema vom Klavier vorgetragen. Der erste Abschluss ist im Takt 18. Die nächsten 18 Takte bilden den zweiten Abschnitt des Hauptsatzes bis zum A-Dur-Abschluss im Klavier (Takt 36). Aber das Orchester beginnt gleichzeitig mit dem Abgesang (Takt 34), das heisst, die drei Takte bilden eine Elision. Der A3-Abschnitt ist eigentlich eine Weiterentwicklung des Hauptthemas, unter Verwendung des Abschlussmotivs vom Klavier (vgl. Schlussbildungen Beispiel 1).

Der **B** Teil beginnt im Takt 45 mit einem neuen Thema im Klavier. Der Stollen 1 reicht vom Takt 45-57, Stollen 2 von 58-65 und der Abgesang von 66-73. Innerhalb den einzelnen Abschnitten kann es noch kleinere Teile beobachtet werden. B1 ist dreiteilig. Die erste vier Takte werden eine grosse Sekund tiefer wiederholt, dann kommt der dritte Teil, wie eine Beruhigung, eine Konklusion der zwei vorherigen Takten wieder mit einem neuen Thema. Die erste und die zweite vier Takte können als ein Satz (Ratz) aufgefasst werden. B2 hat die gleiche Konstruktion wie B1 (ausgenommen, dass es auf 2+2+4 Takte verkürzt ist). In B3 die einzelne Teile separieren sich nicht so deutlich. Trotzdem können die Takte folgendermassen gruppiert werden: 1+1+3+2+1 ($1+1+\frac{2}{3}+\frac{2}{3}+5\frac{1}{3}+2+1$).

Die Reprise (**C**) beginnt im Takt 74. Sie bildet eine Synthese zwischen dem Hauptsatz und Mittelsatz. Das kann bestens mit dem

¹¹ Beide Zitate in Orenstein: *A Ravel Reader: Correspondence, Articles, Interviews* S. 536

thematischen Material beweist werden. Das Englischhorn übernimmt das Hauptthema, während im Klavier das 32-tel Motiv des Mittelsatzes mit einem versteckten Hauptthema-Fragment erklingt.

Die Hauptmelodie kehrt ohne Änderung zurück, ausgenommen beim Takt 91, wo genau 10 Takte fehlen. Der Satz schliesst mit einer 12-taktigen Coda. (Darstellung 1)

Darstellung 1

Proportionen:

Taktzahlen	Stollen 1	Stollen 2	Abgesang
A Hauptsatz (T. 1-44)	A1 (T. 1-18) 1+17	A2 (T. 19-34/36) 15(10+5) möchte 18(10+8)	A3 (T. 34-45) 12
B Mittelsatz (T. 45-73)	B1 (T. 45-57) 4+4+4 (1+1+2)+(1+1+2)+4	B2 (T. 58-65) 2+2+4 (1+1+2)+4	B3 (T. 66-73) 8 $1+1+\frac{2}{3}+\frac{2}{3}+5+\frac{1}{3}+2+1$
C Reprise und Coda (T. 74-97)(T. 97-108)	C1 (T. 74-90) 17	C2 (T. 91-97) 7	C3 (T. 97-108) 12

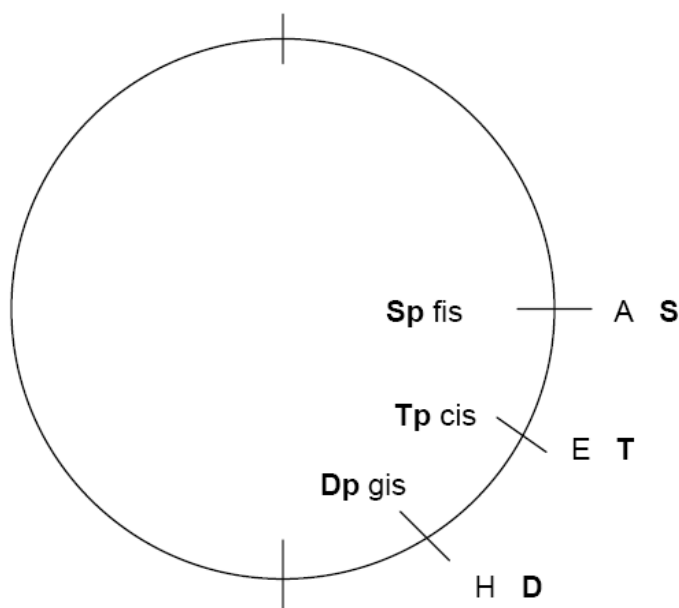
Die Form war immer ein wichtiger Aspekt für Ravel. Er kritisierte oft Komponisten, die sich nicht darum bemühten, ihre Werke mit diesem bedeutenden Element zu unterstützen. Diese fast peinliche Genauigkeit war vielleicht vererbt von seinem Vater, Joseph Ravel, der Ingenieur war. In diesem Satz sieht man auch, wie präzise Ravel mit der Struktur arbeitete. Ausser dieser ganz regelmässigen, ständigen Dreiteiligkeit kann eine starke Ähnlichkeit zwischen dem Hauptsatz und der Reprise-Coda beobachtet werden (eigentlich könnten sie A-A' genannt werden). Die obenstehenden Taktzahlen zeigen es sehr eindeutig. Im Hauptsatz ist der Stollen 1 ohne dem Einleitungstakt 17 Takte lang, genau wie in der Reprise (thematisch gibt es auch keinen nennenswerten Unterschied). Der Stollen 2 ist in der Reprise 10 Takte kürzer, und es gibt nur einen statt 2 Trillertakte. Auch der Abgesang zeigt in Exposition und Reprise-Coda eine nahe Verwandtschaft (je 12 Takte).

II. 2. Harmonische Analyse

Zwischen den G-Dur Randsätzen befindet sich der zweite Satz des Klavierkonzerts in E-Dur. Die vom Klaviersolo vorgetragene Melodie verlässt die Grundtonart für eine kurze Zeit erst im Takt 4 (gis-Moll), aber

die erste bedeutende Modulation ist im Takt 19, zur Paralleltonart, cis-Moll. Kurz nachher, im Takt 24 ist sie wieder in E-Dur. Bis zum Schluss des Klaviersolos kann man weitere Tonarten beobachten, die einander verdichtend folgen: A-Dur (Takt 26), fis-Moll (Takt 27), H-Dur (Takt 28), cis-Moll (Takt 29) bis im Takt 34 in H-Dur als V. Stufe von E-Dur erreicht wird und das Orchester die Führung übernimmt. Das Klavier kadenziert nach zwei weiteren Takten in A-Dur (Subdominante!) Nach dieser kurzen Analyse des Subdominante-Dominante-Sextett handelt. (Darstellung 2)

Darstellung 2



Der erste Abgesang (Takte 43-54) moduliert nach Dis-Dur. Das Klavier übernimmt wieder die Rolle des Solisten. In der linken Hand klingt nun Gis-Dur, aber in der rechten erscheint gleichzeitig überraschend H-Dur. Im Takt 48 schliessen beide Dominanten in cis-Moll (linke Hand), beziehungsweise E-Dur (rechte Hand). Das ganze viertaktige Motiv wird eine grosse Sekund tiefer wiederholt und schliesst in h-Moll, beziehungsweise D-Dur (Takt 52). In diesen acht Takten kann man also Bitonalität entdecken. Es gibt aber eine andere Erklärung für diese Stelle. Und zwar kann die rechte Hand als natürliches, die linke als harmonisches cis-Moll aufgefasst werden. So ist es möglich, diese merkwürdige Gleichzeitigkeit der Dissonanzen His-h', Ais-a' als Ausdruck nur einer Tonart zu verstehen. (Darstellung 3)

Darstellung 3

T.46.



natürliches Moll

melodisches Moll

Nach der zweimaligen viertaktigen Sequenz bringt das diesmal von den Streichern begleitete Klavier wieder ein viertaktiges Motiv und schliesst in D-Dur (Takt 57). Diese Stelle ist wie eine Beruhigung nach den vorherigen Takten (45-53), wo Bitonalität und rhythmische Verdichtung beobachtet werden kann. Dies wird auch durch den Instrumentationswechsel im Takt 53 unterstützt (vorher Bläser, jetzt Streicher). Nachher folgt eine stark bitonale Stelle (Takt 58), wo das Klavier die Dominante von Ges gegen die Dominante von Es des Orchesters spielt: Die Fagotte und die Hörner spielen aus der Tiefe aufsteigende parallele Quartsextakkorde während das Klavier in der rechten Hand Sechzehntels-Sextolen bringt. Die ganze Stelle wird eine kleine Sekund höher, auf den Dominanten von G beziehungsweise Es wiederholt. Nach dem Abschluss in e-Moll (zu erwartet wäre vielleicht eher E-Dur) erklingt die Melodie der Takte 53-57 in den 1. Violinen eine Quart höher und schliesst in G-Dur.

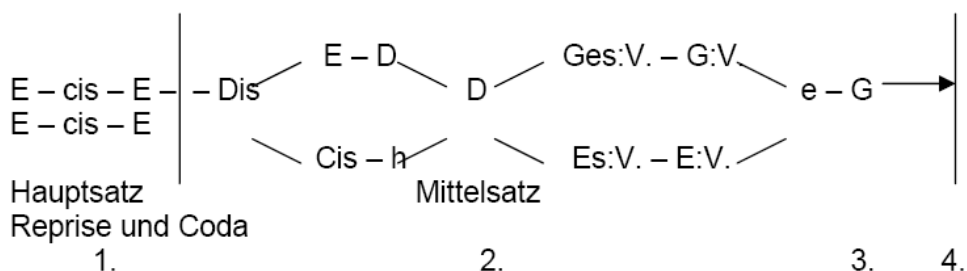
Wahrscheinlich folgen die spannendste 8 Takte des Stückes jetzt (Takt 66-73). Unglaublich interessant, wie der Komponist diese scheinbar einfache Modulation von G-Dur nach E-Dur durchführte. Tonarten-Übersicht für diese Stelle: Dominante von c-Moll (Takt 66), Dominante von f-Moll (Takt 67), Dominante und Subdominante von As-Dur (Takt 68), e-Moll (ab zweiten Schlag des Taktes 69), gis-Moll (ab dritten Schlag des Taktes 71) dazu kommt im Takt 73 ein F, das den vorherigen Akkord einem halbverminderten Akkord ändert, dann in E-Dur schliesst.

Im Orchester wird diese harmonische Reihe sich folgendes verwirklicht. Die zweite Fagottstimme übernimmt den Grundton von dem vorherigen Abschluss in G-Dur und behaltet ihn als Orgelpunkt während den ganzen Modulation bis zum Reprise (Takt 74). In den Klarinetten bleibt die Sept der Dominantseptakkorden liegend während dem ganzen Takt. Eigentlich wird die Stelle zwischen Takten 58-61 hier fortgesetzt (rhythmisch, motivisch ist es kein Unterschied festzuhalten). Während der Sextolen-Bewegung des Klaviers erklingen die aus der Tiefe aufsteigende Terzen nun in den Streichern (In Takten 58-61 in den Bläsern). Im Takt 66 bringen

sie zuerst die Celli und Bratschen, im Takt 67 die Bratschen und 2. Violinen. Im folgenden Takt ergänzt mit den 1. Violinen gibt es schon drei Stimmen.

Ab Takt 74 kehrt das Hauptthema in dem Englischhorn mit dem Klavier als Begleiter zurück. Es gibt keine harmonische Änderung abgesehen von dem Abschluss diesmal in Cis-Dur (TP!) in Takt 97. Die Rückkehr ist einfach - kurz fis- und gis-Moll berührend - zur Grundtonart, E-Dur.

Schliesslich werfen wir einen Blick auf die vereinfachte Übersicht der Tonarten:



1. Erste Überraschung: Modulation zur Tonikaparallele, cis-Moll.
2. „Halb-Bitonale“ Stelle: im Klaviersatz kommen beide Tonarten gleichzeitig vor. Nach dem Zögern zwischen h und D ist der Abschluss in D.
3. Bitonale Stelle: die Bitonalität zwischen Klavier und Orchester kann eindeutig beobachtet werden. Nach dem gleichzeitigen G und E Kadenziert die Musik scheinbar in e, der tatsächliche Abschluss in G kommt etwas später.
4. Modulation durch verschiedenen Tonarten.

II. 3. Schlussbildungen

Obwohl in diesem Satz alles ziemlich ähnlich klingt, gibt es ganz wenige gleiche Stellen. Die Melodie schwebt ruhig während dem ganzen Stück und man wird nicht bewusst, dass fast keine exakten Übereinstimmungen beobachtet werden können. Dies zeigt auch, wie fruchtbar, wie ideenreich Ravel war: Er musste nie zweimal die gleichen Motive, Figurationen benutzen. Trotzdem möchte ich auf die Stellen, die gewisse Ähnlichkeiten zeigen, aufmerksam machen.

Beispiel 1

A musical score for piano, measures 28-32. The score is written for a grand piano with a treble and bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef is characterized by a series of eighth and sixteenth notes, often beamed together. The bass clef provides a steady accompaniment of eighth notes. Dynamics include *p* (piano) and *mf* (mezzo-forte). There are hairpins indicating volume changes throughout the passage.

Takt 28-32.

A musical score for flute (Fl.) and oboe (Oboe), measures 34-38. The score is written for two staves. The key signature has two sharps. The flute part is marked with a box containing the number '1' and the word 'Solo'. The oboe part also has a 'Solo' marking. Both parts play a melodic line with a long slur over the first four measures. Dynamics include *p* (piano).

Takt 34-38

Der vom Klavier vorgetragenen Schlussabschnitt der Melodie wird zunächst von der Flöte übernommen und später von der Oboe mit geringen, vor allem rhythmischen Variationen weiterentwickelt.

Beispiel 2

A musical score for clarinet in A (Kl. in A), measures 38-39. The score is written for a single staff in treble clef. The key signature has two sharps. The melody is marked with 'Solo' and *p* (piano). It features a long slur over the notes.

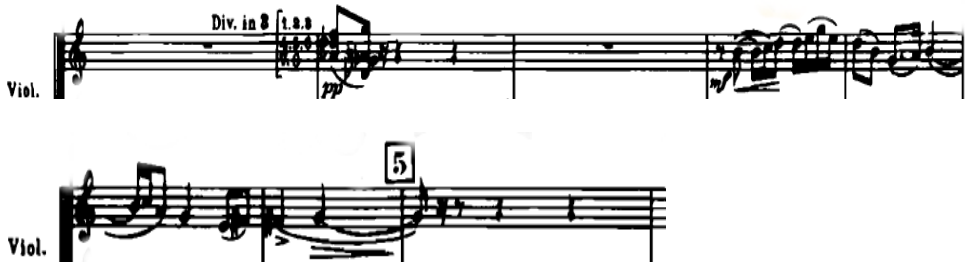
Takt 38-39.

A musical score for flute (Flöte), measures 42-43. The score is written for a single staff in treble clef. The key signature has two sharps. The melody is marked with 'espressivo' and dynamics *p* (piano) and *mf* (mezzo-forte). It features a long slur over the notes.

Takt. 42-43.

Hier kann dasselbe beobachtet werden. Die Flöte verwendet das Thema der Klarinette mit rhythmischen Änderungen.

Beispiel 3



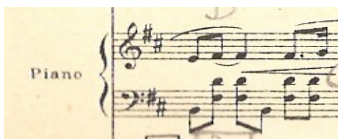
Takt 59-65.



Takt 53-57.

Dies ist wahrscheinlich das auffälligste Beispiel, weil hier die letzten zwei Takte wörtlich zitiert werden.

Beispiel 4



Takt. 46-53.

Fl.
Oboe
Corno I.

The image shows a musical score for three woodwind instruments: Flute (Fl.), Oboe, and Horn I (Corno I.). The Flute part has a long, sweeping melodic line with a slur over it. The Oboe and Horn I parts have shorter, more rhythmic lines. The key signature has three sharps (F#, C#, G#).

Takt 99-101.

Zuerst gibt es hier eine Umspielung vom ersten Schlussmotiv des Klaviers. Dann – am Ende des Satzes – bauen es die Bläser in ihre Kadenz ein.

Beispiel 5

Viola

Sord. *p*
pp *aggr. cresc.*

The image shows a musical score for a Viola. The key signature has three sharps. The score includes the instruction 'Sord.' (Sordina) and dynamic markings 'p' and 'pp' with 'aggr. cresc.' (aggressive crescendo).

Takt 102-104.

The image shows a musical score for a piano. The key signature has three sharps. The score includes a '6' in the bass line and a '2' in the treble line.

Takt 6-7.

Die Bratsche spielt eine wichtige Rolle am Ende des Stückes: Sie schliesst den Satz mit einem aus dem Klaviersatz herausgegriffenen Melodiefragment.

Im Folgenden werde ich Kadenzbildungen unter harmonischen Aspekten vorstellen.

Beispiel 6

The image shows a musical score for a piano. The key signature has three sharps. The score includes a 'pp' dynamic marking and a '7' in the bass line.

Takt 16-19.

E-Dur ist zu erwarten und bis zum ersten Achtel des Taktes 18 denkt man, dass man auch tatsächlich in E-Dur ist. Nach dem zweiten Achtel zeichnet sich allerdings der Dominantseptakkord über Gis ab, und statt in E schliesst das Klavier in der Paralleltart cis-Moll (Tp).

Beispiel 7

Takt 40-45.

Die Kadenz nach Dis-Dur ist aeolisch, das heisst, dass die Flöte statt Cisis die Mollterz, Cis spielt.

Takte 66-73 sind der Höhepunkt des Satzes. Die Vorbereitung erfolgt durch viele Tonartenwechsel und Verstärkung der in den Streichern aufsteigenden Terzen. Die Verdoppelung des Rhythmus in der rechten Hand des Klaviers bewirkt eine Verdichtung, ebenso wie der Piccoloeinsatz mit dem gleichen Motiv, beziehungsweise die schnellen Tonartenwechsel. Durch eine Verlangsamung im Klavier (wieder Sechstolen) und durch die Hemiolen der Hörner wird die Reprise und Rückmodulation in die Grundtonart vorbereitet.

Die erwähnte Rückmodulation läuft wie folgt ab: e-Moll (Takt 69), gis-Moll (71), halbverminderter Akkord mit F als Grundton (Takt 73), schliesslich E-Dur. Der Orgelpunkt auf G bleibt während der ganzen Stelle. Es ist eine ganz aussergewöhnliche Modulation mit zwei Leittönen. Nach dem Anschauen des folgenden Notenbeispiels ist es festzuhalten, dass Wagner im „Tristan“ fast die gleiche Akkordführung benutzte, mit dem Unterschied, dass bei ihm die Auflösung statt E ein E⁷ ist.

Die Stelle zwischen Takten 96-97 ist wiederum eine Überraschung, weil statt der erwarteten Grundtonart (E) die Modulation nach Cis- Dur (TP) führt.

II. 4. Instrumentierung

Besetzung des zweiten Satzes:

Piccolo
Flöte
Oboe
Englischhorn
2 Klarinetten (in Es und B)
2 Fagotte
2 Hörner (in F)
Trompete (in D)
Posaune
Harfe
Klavier
1. Violinen
2. Violinen
Bratschen
Celli
Kontrabässe

Es fällt dem Auge sofort auf, was für eine sparsame Besetzung Ravel benutzt. Er selbst unterstreicht dies auch in dem für das *Excelsior* am 30. Oktober 1930 gegebenen Interview zum Konzert: „I called for a reduced orchestra: the usual strings are joined only by one flute, piccolo, oboe, English horn, two bassoons, two horns, one trumpet and one trombone“¹²

Die Instrumentierung des zweiten Satzes ist grundsätzlich auf den Bläsern, vor allem auf den Holzbläsern aufgebaut. Der ganze Satz ist eigentlich ein Zwiegespräch zwischen dem Klavier und den Holzbläsern. Schauen wir uns nun die Funktion der einzelnen Instrumente an.

Die **Streichinstrumente** dienen im allgemeinen der Begleitung. Es stimmt fast immer mit der Verstärkung der linken Hand überein. Dies bedeutet aber nicht bedingungslos eine ständige Unterordnung, weil die Streicher und die linke Hand manchmal gleichberechtigt die Rolle des Begleiters spielen (Takte 36-45, Takte 62-65 ausser 1. Violinen). Beim Takt 34 – am Ende des Klaviersolos – setzen die Streicher ein, und es ist genau festzuhalten, dass die Akkorde der linken Hand auf die verschiedenen Streicherstimmen verteilt sind: Die 2. Violinen spielen die Ober-, die Bratschen die Mittel- und die Celli die Unterstimme der linken Hand. Die 1. Violinen schliessen im Takt 41 an, wenn der Klaviersatz vierstimmig wird,

¹² Ravel (oder der Interviewer) lässt die zwei Klarinetten und die Schlaginstrumente beziehungsweise die Harfe aus.

und spielen sinngemäss die Oberstimme. Nachher übernehmen die Bläser die Begleitung (Takte 46-52). Die Kontrabässe setzen erst im Takt 58 als Verdoppelung der Celli ein. Ab Takt 66 helfen die Streicher – parallel zu der vorherigen Bläser-Stelle – beim *crescendo* mit aufsteigenden Terzen. Es gibt eigentlich nur zwei solistische Stellen für die Streicher: erstens die Takte 62-65, wo die 1. Violinen die Variante der vorher vom Klavier vorgetragene Melodie bringen. Zweitens die Takte 103-105, wo vor dem Abschluss ein kurzes, mit *espressivo* bezeichnetes Bratschen-Solo auftritt.¹³

Die **Bläser** haben eine fast gleichwertige Rolle wie das Klavier, denn der Satz ist ein eigentliches Zwiegespräch.¹⁴ Der erste Einsatz der Bläser besteht aus mehreren Soli. Die Instrumente übergeben einander die Melodie und bilden eine Kette: die Flöte fängt an, dann folgen Oboe und Klarinette, schliesslich kehrt die Melodie zur Flöte, den Kreis vollendend, zurück. An der nächsten Stelle übernehmen die Bläser die Rolle der Streicher und werden zu Begleitern. Es gibt eine sehr auffallende Klangfarbenänderung, wenn das Englischhorn, die Klarinette und das 2. Fagott das von den Streichern schon bekannte Begleitschema spielen. In den nächsten vier Takten (46-49) folgt eine Abdunklung aufgrund des Register- und Instrumentenwechsels (2 Fagotte und gestopfte Hörner) sowie der Sequenz der Melodie eine grosse Sekund tiefer. Umso grösser ist nachher die Aufhellung, wenn die Streicher als Begleiter zurückkehren. Für die nächste Stelle (Takte 58-61) bleibt die vorherige Verteilung der Bläser. Die Fagotte und Hörner beginnen mit den parallelen Quartsextakkorden, gefolgt von der aus Flöte, Oboe, Englischhorn und Klarinette bestehenden Gruppe. Der letzte Akkord des Taktes 71 ist die einzige Stelle, wo alle Instrumente gleichzeitig spielen. Für diesen Höhepunkt des Stückes benutzt Ravel *Piccolo* und sogar Trompete und Posaune, aber nur für einen Akkord! Ansonsten ist die Blechbläserfamilie nur durch die Hörner vertreten. Ab Takt 74 wird das Englischhorn zum bedeutendsten Instrument, weil es das 10 Takten verkürzte Hauptthema solistisch spielt. In der Reprise erklingen die Thema-Fragmente in verschiedenen Instrumenten: Flöte, Oboe, Englischhorn. Zum Schluss bringt das Fagott ein verirrtes Motiv (Takt 105), das eigentlich die um eine Terz tiefere Version der Mittelstimme der linken Hand darstellt.

¹³ Ravel verwendet die Bezeichnung *espressivo* im zweiten Satz nur 4 Mal: erst für das Klaviersolo, sodann für das Flötensolo in Takt 41, für das Englischhorn-Solo (Takt 71), und endlich für die scheinbar unbedeutende Bratsche-Stelle, damit betonend, wie wichtig diese eigentlich ist.

¹⁴ Das beste Beispiel für einen so konstruierten Klavierkonzertsatz aus der früheren Klavierliteratur wäre wahrscheinlich der zweite Satz des c-Moll Konzerts KV491 von Mozart. Diese Übereinstimmung ist besonders merkwürdig, denn wir wissen, dass Ravel das Stück „im Geiste der Konzerte von Mozart und Saint-Saëns,“ geschrieben hat.

In diesem Satz sollte auch über das **Klavier** als Orchesterinstrument gesprochen werden. Es hat eigentlich drei verschiedene Rollen: Solist, Halb-Solist (gleichberechtigt mit dem Orchester) und Begleiter. Die untenstehende Tabelle zeigt die Verteilung:

Solist	Halb-Solist	Begleiter
T.1-36	T.58-61	T.37-45
T. 45-57	T. 66-73	T. 62-65
	T. 74-108	

Wegen seine zeitweisen Funktion als Begleiter kann das Klavier als Orchesterinstrument aufgefasst werden. An einigen Stellen übernimmt die Klavierstimme sogar die Rolle der Harfe.¹⁵ Die Sextolen – Figurationen wirken tatsächlich harfenistisch. Unabhängig von der Rolle des Klaviers ist es Ravel gelungen, gleichzeitig den Solisten immer im Vordergrund zu halten, und trotzdem ein Gleichgewicht mit dem Orchester zu schaffen.

II. 5 Zum Klaviersolo

Wenn man die Partitur zum ersten Mal anschaut, ist es sehr erstaunlich, die $\frac{6}{8}$ Unterteilung des Basses im $\frac{3}{4}$ -Takt zu sehen. Die gleichzeitige Anwesenheit zweier verschiedener Taktartvorzeichnungen ist tatsächlich bemerkenswert.¹⁶ Sie verleiht dem Stück seine schwebende Atmosphäre. Die rechte Hand ist eigentlich eine Augmentation der linken doppelten Werten. So ist das Verhältnis zwischen Sopran und Bass 1:2.

Das Hauptthema ist sehr einfach, wirkt beinahe improvisiert. Während den 36 Takten gibt es keine einzige Wiederholung. Trotz der improvisativen Wirkung kostete es Ravel viel Kopfzerbrechen, dieses Klaviersolo aufs Blatt zu werfen, wie Marguerite Long erinnert.¹⁷

Die Wichtigkeit der Melodie hat schon André Gédalge, Ravels Orchestrationsprofessor am Pariser Conservatoire, stets betont: „Welche Sose man darüber gibt, ist eine Sache des Geschmacks. Wichtig ist nur die Melodielinie, und diese ist unveränderlich.“¹⁸

¹⁵ Die Harfe, die Ravel so häufig benutzt, hat in diesem Satz nur 6 Akkorde zu spielen.

¹⁶ Vielleicht ein Einfluss des *guajiras*, eines spanisch-kubanischen Tanzes, den ihm seine Mutter ihm oft vorgesungen hat. Die Eigenart dieses Tanzes ist das Wechselmetrum (3/4, 6/8). Hier kommt es aber gleichzeitig und im langsamen Tempo vor. Ravel verwendet diesen Tanz im Chanson *romanesque* (aus *Don Quichotte à Dulcinée*). (Quelle: Orenstein: *A Ravel Reader: Correspondence, Articles, Interviews* S.431)

¹⁷ Marianne Pándi : *Maurice Ravel* S. 158

¹⁸ Orenstein: *Maurice Ravel. Leben und Werk* S.141

Hier kann nicht nur der Einfluss Mozarts beobachtet werden, wie Ravel selbst zugegeben hat, sondern auch eine gewisse Einfachheit, wie sie bei Satie häufig festzustellen ist.¹⁹ Die 3 *Gymnopédies* könnten als Inspiration gewirkt haben.

Es ist immer eine gewisse Ähnlichkeit in der Melodie festzuhalten, und auch die Begleitung erinnert an das Konzert.

Die linke Hand ist das einzige Element, welches des ganzen Stücks dabei ist, und auf welchem alles aufgebaut ist. Wie Ravel sagt: „...in the concerto one also finds bass accompaniments from the time of Bach.“²⁰ Tatsächlich erinnern die Akkorde der linken Hand ans Barock und die Klassik (besonders an Mozart). Dieses Schema einer relativ sturen linken und einer relativ freien rechten Hand hat er aus der Barocken Tradition übernommen. Überraschend können einige Teile der Melodie sogar als typisch barock-klassische Verzierungen aufgefasst werden: So schreibt Ravel Tongruppen, die zur Zeit des französischen Barock mit den folgenden Ornamenten bezeichnet worden waren.

Cadence (bei d'Anglebert)



Takt 4.

Pincement (bei Couperin)



Takt 7.

¹⁹ Schon im Conservatoire war er von Satie begeistert. Zusammen mit Ricardo Viñes waren sie beim Komponisten häufig zu Gast.

²⁰ Interview in *De Telegraaf*, 6. April 1932

Coulé (bei Couperin)



Takt 13.

Arpègement figuré (bei Rameau)²¹



Takt 20.

II. 6. Schlussbemerkung

Ich glaube, dass wir nach dieser Analyse den Antwort gefunden haben, warum dieser Satz eines der zauberhaftesten Stücke der Musikgeschichte ist. Die perfekte Präzision der Harmonie und Form, brillante Orchestrationstechnik gepaart mit der spürsamen Wirkung anderer Komponisten steckt „das zarte, ironische Herz, das unter der Samtweste Maurice Ravel schlägt.“²²

BIBLIOGRAPHIE

Ferguson, Howard: *Keyboard Interpretation from the 14th to the 19th century: an introduction*. Oxford University Press, London, 1975.

²¹ Quelle: Howard Ferguson: *Keyboard Interpretation*

²² Tristan Klingsor

- Hommage à Ravel* 1987. Hochschule für Gestaltende Kunst und Musik, Bremen, 1987.
- Kerner, Dieter: *Krankheiten grosser Musiker*. Schattauer, Stuttgart, 1986.
- Kloiber, Rudolf: *Handbuch des Instrumentalkonzerts Band II*. Breitkopf&Härtel, Wiesbaden, 3., revidierte Auflage, 1987.
- Jankélévitch, Vladimir: *Maurice Ravel*. Rowohlt Taschenbuch Verlag GmbH, Hamburg, 1984.
- Martin, Jörg Christian: *Die Instrumentation von Maurice Ravel*. (Diss. phil.) Mainz, 1967.
- Milon, Yves / Moreau, Claude / Renaut, Thomas: *Maurice Ravel à Montfort l'Amaury*. ASA Édition, Paris, 1987.
- Pándi, Marianne: *Maurice Ravel*. Gondolat, Budapest, 1978.
- Petrovics, Emil: *Ravel*. Gondolat, Budapest, 1982.
- Orenstein, Arbie: *Maurice Ravel. Leben und Werk*. (Aus d. Engl.übers. von Dietrich Klose) Philipp Reclam jun., Stuttgart, 1978.
- Orenstein, Arbie: *A Ravel Reader: Correspondence, Articles, Interviews*. Columbia University Press, New York, 1990.
- Ravel: *Concerto pour piano et orchestre* – Taschenpartitur. Durand&Cie Editeurs, Paris, 1958.
- <http://www.maurice-ravel.net>
- <http://www.nycballet.com/reprotes/gmajor2.html>

DAS RELIGIÖSE SCHAFFEN DER KOMPONISTIN CARMEN PETRA BASACOPOL

SANDA VALENTINA HÎRLAV MAISTOROVICI¹

SUMMARY. It is a well-known fact that the religious feeling, as a general human feeling, appeared at the same time with the human conscience and reflects in all forms of spirituality. It can be found in all the manifestations of human thinking, in philosophy, science, and arts, since ancient times. Several religious denominations coexist in the Romanian space. In musical terms, they are extremely different as a result of the Byzantine influence, on the one hand, and the Western tradition, on the other. The composers created religious works depending on their own religious affiliation. During the communist period, the religious feeling was suffocated by the Marxist-Leninist doctrine. Since it was forbidden, the composers were left with no choice but "conceal" the religious feeling in their works. All the public could do was to "read" between the lines. Certain composers expressed it using folk poetry or the works of national poet Mihai Eminescu. Others introduced the religious feeling in works with historical subjects and resorted to a blend of religiousness and patriotism. After the fall of communism, the religious feeling could be freely expressed. The women composers display a number of particulars. A woman is usually a mother. She is the one who gives birth, which intensifies the feeling of submission and devoutness to God. Carmen Petra Basacopol is one of Romania's most prolific composers. Many of her works express the religious feeling in a singular fashion. This study aims to draw attention to a number of stylistic and constructive aspects in some of her works inspired by biblical texts.

Keywords: Carmen Petra Basacopol, religious feeling, religious creation, psalm, lied, coral cycle.

Die Religiosität als eine fundamentale Empfindung des Menschen ist bekanntlich im dessen Bewusstsein verankert und spiegelt sich in allen seinen geistigen Ausdrucksmodalitäten wider. Religiöses Empfinden kann seit uralten Zeiten in Äußerungen menschlichen Denkens – in Philosophie, Wissenschaft und Künste - erkannt werden.

¹ Prof. Dr. National Music University in Bucharest. E-mail: sanda11955@yahoo.com

Es ist uns allen bekannt, dass auch Musikschafter von tiefen religiösen Gefühlen entflammt worden sind und dadurch - vielleicht sogar durch Gottesgnade - Meisterwerke hervorgebracht haben.

Im rumänischen Raum hat immer der religiöse Glaube sowohl den einfachen, als auch den begabten Menschen begleitet. Diesen Aspekt finden wir in allen Künsten, wenngleich je nach historischer Periode in unterschiedlicher Gestaltung: in Literatur, Malerei, Architektur und Musik. Bei uns koexistieren drei besondere christliche Konfessionen: die orthodoxe, die katholische und die griechisch-katholische (unierte). Musikalisch unterscheiden sich diese Konfessionen deutlich: einerseits wegen des byzantinischen Einflusses, andererseits wegen der abendländischen Tradition. Abhängig von ihren Konfessionen haben rumänische Komponisten religiöse Werke geschaffen.

Historisch gesehen, wurden jegliche religiöse Äußerungen während des Kommunismus von marxistisch-leninistischer Doktrin gedämpft. Die Komponisten haben religiöse Gefühle in ihren Werken „versteckt“ und den Zuhörern überlassen, sie „unter den Zeilen“ zu entziffern. Einige haben dafür Volksdichtungen oder Poesien von Mihai Eminescu verwendet, andere haben sie mit patriotischen Gedanken zusammenhängend, in Werken historischem Charakter gebracht.

Erst nach 1989, also nach dem Fall des Kommunismus, durften religiöse Empfindungen frei ausgesprochen werden. Im Fall weiblicher Komponistinnen hat die Religiosität eine besondere Prägung, denn die meisten Frauen sind auch Mutter, sie schenken also ihren Kindern das Leben und das kann ihre Frömmigkeit verstärken. Das Interesse rumänischer Komponistinnen für religiöse Musik kann darauf zurückverfolgt werden. Für manche (wie Doina Rotaru, Diana Rotaru, Liana Alexandra, Carmen Maria Cârneai, Maia Ciobanu) stellt dies eine lediglich flüchtige, vorübergehende, Inspirationsquelle dar; andere Komponistinnen haben dieser Thematik mindestens ein Opus (Mihaela Vosganian: *Iisus cu o mie de brațe*, mit Text von Varujan Vosganian) oder mehrere Stücke gewidmet (z.B. Livia Teodorescu-Ciocănea: *Buna vestire* – für Streichquartett, 4 Hörner und Soli, 1992; *Orationes aliquot Sanctae Brigitte* für gemischten Chor, 2002; *Strahlendes Kindlein* für gemischten Chor, 2005).

Die fruchtbarsten Komponistinnen im Bereich der religiösen Musik sind aber Irina Odăgescu² mit fünf religiösen Werken), Felicia Donceanu

² *Vater Unser* op. 1(1955), *Die Glocken von Horezu* op. 62 (1988), *Gebet* op. 69 nach Dichtungen von O. Goga, *Vater Unser* op. 69

(mit 8 religiösen Werken)³ und C.P. Basacopol, die kürzlich einen Band mit einer Auswahl kirchenmusikalischer Stücke veröffentlicht hat.

Einträge über die Komponistin Carmen Petra Basacopol sind in fast allen wichtigen Musikenzyklopädien enthalten, aber für diejenige, die sie noch nicht kennen, werde ich sie knapp vorstellen. Sie wurde am 8. September 1926 in Sibiu (Siebenbürger) geboren. Nachdem sie von ihrer Mutter, der Pianistin und Bildendekünstlerin Clementina Petra (Absolventin des Temeswarer Konservatoriums) im Klavierspiel unterwiesen worden ist, wurde sie in Bukarest von einer Schar hervorragender Lehrer unterrichtet: Ioan D. Chirescu (Musiktheorie und Solffeggio), Leon Klepper und Mihail Jora (Komposition), Paul Constantinescu (Harmonielehre), Tudor Ciortea (Musikalische Formen), Nicolae Buicliu (Kontrapunkt), Theodor Rogalski (Instrumentenlehre), Ion Vicol und Ion Marian (Chordirigieren), Adriana Sachelarie und George Breazul (Musikgeschichte), Tiberiu Alexandru und Emilia Comișel (Folklore), Silvia Căpățână und Ovidiu Drimba (Klavier). Zur gleichen Zeit besuchte sie die Fakultät für Philosophie in Bukarest (1945-1949). Den Dokortitel in Musikwissenschaft erlangte sie bei der Pariser Sorbonne (Jacques Chailley) mit der Dissertation *L'originalité de la musique roumaine a travers les oeuvres d'Enesco, Jora et Paul Constantinesco* (1976). Außerdem folgte sie in Darmstadt Kompositionsmeisterkurse bei György Ligeti, Erhard Karkoschka, Günter Becker, Christoph Caskel, Saschko Gawriloff und Aloys Kontarski.

In ihrer Karriere wurden zwei Leitlinien stets verwoben: einerseits ihr Weg als Lehrerin, andererseits ihre Laufbahn als Komponistin. Seit 1962 bis zu ihrer Pensionierung erwarb Basacopol alle universitäre Grade und unterrichtete Generationen von Studenten. Sie hielt Vorlesungen und Vorträge, verfasste wissenschaftliche Artikel, dazu war sie Gattin und Mutter. All das hat sie mit Bescheidenheit, Demut und Klugheit vollbracht – Charaktereigenschaften, die nur Wenige, von Gott Ausgewählten, während eines erfolgsgekrönten Lebens bewahren können. Die Komponistin vervollständigt heute noch mit gleicher Fleiß und Mäßigkeit ihr Werk, wobei sie sich als Mutter noch von den Erfolgen ihres Sohnes, des Basses Paul Basacopol (Solist der Bukarester Nationaloper), erfreuen kann.

³ *Gebet des Herren* (1992) für Stimmer, Streicherorchester und Perkussion, Erstaufführung 1992 in Chișinău; *Gebet des Heeren*, Variante für Männerchor, E.A. 1998 in Bukarest; *Stabat mater* (1994) für Frauenstimmen und Harpe; *Vater Unser für gemischten Chor a capella*, Varianten für Männer- und Kinderchor, veröffentlicht und aufgenommen in USA, 1997; *Schülergebet și Herr, Herr, himmlischer Vater* für Kinderchor, 1991; *Juxta crocem dolorosa* 1993, für Männerchor und Mezzosopran; *Anbetung an die Heilige Jungfrau Maria*, 1997, Dichtung für gemischten Chor mit Text von Maria Simion.

Ihr Werk könnte Gegenstand einer umfangreichen musikwissenschaftlichen Studie werden, aber daraus werde ich demnächst das religiöse Schaffen behandeln. Ich glaube nämlich, dass das sie als Mensch am besten vertritt. Allerdings sind fast all ihre Kompositionen von Glauben durchdrungen. Hier einige in dieser Hinsicht relevante Titel: Die Äste Op. 26, Tod des Reh Op. 27, Hommage dem Leben Op. 24, Pulsation vitae Op. 33, das Quartett Fürst der Berge, das Trio Dakische Bilder, Inkantationen der Erde Op. 56, Naive Maleieren Op. 91, Chormusik und Lieder nach Dichtungen prominentester rumänischer Dichter (G. Coșbuc, M. Eminescu, T. Argezi, E. Jebeleanu, L. Blaga, N. Stănescu, M. Sorescu, N. Cassian, M. Dumitrescu, Z. Stancu, I. Alexandru etc.). Diese Überschriften drücken die gleiche demütige Vorbeugung vor der Herrlichkeit des Universums und des Lebens, aus.

Natürliches, mineralisches, physisches Universum: Landschaft, Bitteres Regen, Sterne im Himmel, Über Spitzen, Die Nebel, Die Quelle, Die Wurzel, Die Steine, Das Lied der Ähren, Die Grille, Eine Heuschrecke, Blut der Erde, Gebet eines Felsens, Violette Abendstimmung, Der Mensch, Die Hirtin, Die Mutter, Lied des Todes, Herzenschlag, Ich bin!

Land und Landesgeschichte: Auf Plewna's Anhöhe, Meinem Vaterland, Pittoreske Bilder, Bilder aus dem Dorfmuseum, Das Land aus Stein, Bilder aus dem Krischtal.

Zeit: Herbst, Die Jahreszeiten, Sommer, Frühling, Herbstliches Stück Gefühle: Ich hab nur noch ein Streben, Erinnerung, Unsicherheit, Aufschrei, Nostalgien, Sie Sehnsucht, Rückkehr, Abschied, Anbetung, Ich bin kein Falter, Glut, Herbstgefühl, Das Herz, Schönheitsübel, Gib mir Deine Hand, Bequemlichkeit, Perspektive, Klang, Fragen.

Es ist offensichtlich, dass dieses ununterbrochenes Staunen vor der göttlichen Schöpfung aus einem tiefen Glauben hervorgeht - ein Gefühl, das die Komponistin unmerklich in ihren vor 1989 geschriebenen Werken durchsickern ließ. Sobald dieses Gefühl offen geäußert werden durfte, hat die Komponistin mehrere Stücke mit religiösem Charakter geschaffen:

1992: Hymne Op. 65 für Sopran und Klavier nach Dichtungen von Ion Alexandru

1. Psalm
2. Frühling
3. Herbst

Psalmen Op. 66 für gemischten Chor

1. Herr ist mein Hirte (Psalm 22)
2. Aus der Tiefe rufe ich (Psalm 129)
3. Schlagt froh in die Hände, alle Völker, und jauchzet Gott mit fröhlichem Schall! (Psalm 46)

- 1993: Blätter aus dem Gebetsbuch (File de acatist) Op. 68
für Stimme und Flöte nach Dichtungen von Valeriu Anania;
Gebet op. 70 für Stimme und Klavier, Dichtungen M. Eminescu
- 1998: Sieben Visionen des Prophet Ezekiel op. 78 für Orgel (UCMR Preis, 1999)
1. Am Wasser Chebar tat sich der Himmel auf
 2. Die Vision des zusammengelegten Brief
 3. Die Vision der Glut
 4. Die Vision von der Toten Gebeinen und von der Tode Erweckung
 5. Das Rauschen der Cherubims Flügel
 6. Das Herz
 7. Einzug der Herrlichkeit des HERRN
- 1999: Gebete des Königs David Op. 77 für Bass, Harfe und Perkussion
1. Mein Herz erbebt (Psalm 37)
 2. Herr, neige deine Ohren (Psalm 85)
 3. Herzlich lieb habe ich Dich Herr (Psalm 17)
 4. Herr ist mein Hirte (Psalm 22)
- 2000: Aus Davids Psalmen op. 84 – Fünf Lieder für Sopran und Klavier
1. Wie lange? (Psalm 13)
 2. Herr, lehre mich doch (Psalm 39)
 3. Hilf mir Gott (Psalm 54)
 4. Von David vorzusingen (Psalme 58, 69)
 5. Erhöre mich, wenn ich rufe (Psalm 4)
- 2001: Heilige Lieder op. 90 für gemischten Chor a cappella (UCMR Preis 2003)
1. Gott, hilf mir, erlöse mich (Psalm 68)
 2. Mein Herz erbebt (Psalm 54)
 3. Lobe den Herrn, meine Seele (Psalm 148)
 4. (Herr Gott, mein Heiland) ich schreie Tag und Nacht vor Dir (Psalm 87)
- 2002: Hymne II op. 93, Vier Lieder für Sopran und Klavier nach Dichtungen von Ion Alexandru
1. Die Quelle
 2. Die Auferstehung
 3. Wachsamkeit, Gebet eines Alten aus Maramuresch
- 2003: Îngerul a strigat (Der Engel rief) op. 96 für Sopran und Klavier

1. Axion
2. Rezitativ
3. Der Engel rief

Beichten, op. 104 für Stimme und Klavier. Dichtungen Tudor Arghezi

2006: Heilige Hymne op. 112 für Männerchor a cappella

1. Wie der Hirsch lechzt nach frischem Wasser (Psalm 41)
2. Wie lange ? (Psalm 12)
3. Ich rief nach Herrn Namen (Psalm 19)
4. Lobet den Herrn (Psalm 148)

Byzantinisches Triptychon op. 116 für Frauenchor a cappella

1. Lobe den Herrn, meine Seele (Psalm 103)
2. Ich liebe den Herrn (Psalm 116)
3. Lobet den Herrn (Psalm 134, 135)

Kyrie Eleison, op. 122 für Stimme und Klavier. Dichtungen Paul Verlaine

Vögel Gebet op. 123 für Flöte und Percussion

Lieder in Byzantinischen Stil op. 130 für Stimme und Klavier

Die Klagen des Prophets Jeremiah, op. 134 für Bratsche und Klarinette

Von den siebzehn erwähnten Werken sind drei instrumental, nämlich ein für Orgel (bekanntlich ein Kultusinstrument), ein für Flöte+Percussion und ein für Bratsche+Klarinette; die anderen vierzehn sind für Stimme geschrieben; nicht zufällig, denn alleine die menschliche Stimme fähig ist, auf verbaler, konkreter, artikulierter Weise, die religiöse Glückseligkeit auszudrücken. Von diesen vierzehn Stücken, zwei sind nach Dichtungen von Ion Alexandru, zwei nach Dichtungen von Tudor Arghezi, eine nach Dichtungen von Valeriu Anania (gegenwärtig Erzbischof von Vad, Cluj und Feleac und Metropolit von Cluj, Alba, Crişana und Maramureş), eine nach Dichtungen Paul Verlaine geschrieben, eines beinhaltet religiöse Gesänge (Axion und Der Engel hat gerufen), der Rest strukturiert sich nach den Psalmen. Die Psalmen lassen auf die möglichst universellste Weise den tiefen Glauben verspüren. Wir sollen nicht vergessen, dass der in der bildenden Kunst eine Leier (bei uns, eine Kobsa) oder Harfe spielend dargestellte David, der Urahne Josefs, also Hl. Marias Lebensgefährte, ist. Darum werden die Psalmen als göttliche, aus Himmel entsprungene Lieder und David als „das Instrument, wodurch selbst Gott gespielt hat“ angesehen.

Aus reiner Neugier habe ich eine Liste der von Komponistin ausgewählten Psalmen aufgestellt:

Table 1

4	Davids	Der Genese Psalmen Der Mensch	Abendgebet
12	Davids		Klage über der Macht der Böse
13	Davids		
17	Davids		
19	Davids		Gottes Herrlichkeit
22	Davids		Der Gute Hirte
37	Davids		
39	Davids		
41	Söhne Korah		
46	Söhne Korah	Befreiungs lieder	Vertrauen
53	Davids		
54	Davids		
68	Davids		Prophetisch
85	Ein Gebet Davids	Levitiscus	
87	Söhne Korah		
102	Davids	Numeri Wanderungen	Busse
103	Davids		Lehre
116	Halleluja	Lobung Psalmen	Lehre
129	Ein Wallfahrtslied		
134	Halleluja		
135	Halleluja		
148	Agheu und Zaharia		

Erinnern wir uns Folgendes: aus der Gesamtzahl von 150 Psalmen, 85 sind Davids Psalmen, 122 sind Psalmen von Asaf (David selbst ernannte diesen als Musikleiter), 12 gehören den Söhnen von Korach

(diese leiteten auch Chöre), 4 gehören Zacharias, einer Moses, einer Etham dem Israeliten und 29 sind anonym, vermutlich von anderen Chorleitern geschaffen (anscheinend zählten damals die Tempelchöre über 4000 Mitglieder)⁴.

Ich habe als Nächstes vor, die wesentlichen Züge im religiösen Schaffen von Carmen Petra Basacopol hervorzuheben. Dafür werde ich drei Werken herausstreichen: Gebete des Königs David Op. 77 für Solo Bass, Harfe und Perkussion, Aus Davids Psalmen Op. 84 für Sopran und Klavier und Heilige Hymne Op. 112 für Männerchor a capella.

Carmen Petra Basacopol hat von den Psalmen nur die Verse ausgewählt, welche mit Ihren kreativen Absichten passen. Bitte beachten Sie, dass in unsere musikwissenschaftliche Demonstration habe ich nur Texten aus Psalmen der orthodoxen Bibel, welche in Bukarest gedruckt wurde (Verlag des Biblischen Instituts und der Orthodoxen Mission der Rumänischen Orthodoxen Kirche, 1975) benützt; in parallel habe ich, für eine literarische Übersetzung des Textes den Volum: Die Bibel oder die ganze Heilige Schrift des Alten und Neuen Testaments nach der deutschen Übersetzung D. Martin Luthers, Privileg. Württenb. Bibelanstalt, Suttgart, 1940 zitiert.

Es ist notwendig zu erwähnen, dass es zwischen den beiden Bibeln die Nummerierung der Psalmen unterscheiden sich: zum Beispiel, der Psalm Nr.5 der rumänisch-orthodoxen Bibel ist der Psalm Nr. 6 in der Katholisch-Römischen Bibel. Der Unterschied von eine Einheit, findet statt für alle Psalmen. In meiner Vorstellung, benütze ich die Zählung der Rumänisch - Orthodoxen Bibel und Übersetzungen von der Katholisch-Römischen Bibel.

Die Gebeten des Königs David, Op. 77 wurde im Jahre 1999 geschafft, nachdem im Jahre 1992, das Werk Psalmen op. 66 einen gemischten Chor gewidmet wurde. Es wurden die Versen aus Psalmen 17, 22, 37, 85 (18, 23, 38, 86) benützt. Die Komponistin kehrt in die Tiefe der poetischen Psalmen, diesmal widmet Sie dieses neue Werk der Bass-Stimme von Harfe (ein Instrument ähnlich der Lyra) begleitet. Die Komponistin fügt neben der Harfe, auch Percussion-Instrumenten ein, nämlich unserer orthodoxen Läutebrettern (TOACA) und verschiedene Glocken. Der Zyklus besteht aus vier Psalmen, von denen drei von Bassen Paul Basacopol neben der Harfe-Spielerin Ionela Brădean, am 21. April 2008, an der Nationalen Bukarester Staatsoper, im Rahmen eines Cameo-Auftritt der Komponistin Carmen Petra Basacopol vorgestellt wurden.

⁴ Vasile, Vasile, *Istoria muzicii bizantine și evoluția ei în spiritualitatea românească*, Bd. I, Interprint Verlag, Bukarest, 1997, S. 13.

Das erste Stück Mein Herz erbebt, nützt als literarische Quelle den Psalm 37 (die Orthodoxe Bibel) 38 (die Katholische Bibel)⁵, die Verse 1,2,3,10. Die Komponistin wählt aus dem Psalm folgenden Text:

Herr, strafe mich nicht in deinem Zorn
Denn deine Pfeile stecken in mir,
Es ist nichts Gesundes an meinem Leibe
Mein Herz erbebt. Verlaß mich nicht, Herr

Beschreibung der Partitur: Die Harfe führt Arpeggien und alternative Cluster aus; die verwendete Percussions-Instrumenten sind Tempel-Blocks und Xylophon; der Solistengesang basiert auf einer einfachen Skala:

⁵ **38,1 EIN PSALM DAVIDS, ZUM GEDENK - OPFER.**

38,2 HERR, strafe mich nicht in deinem Zorn und züchtige mich nicht in deinem Grimm!

38,3 Denn deine Pfeile stecken in mir, und deine Hand drückt mich.

38,4 Es ist nichts Gesundes an meinem Leibe wegen deines Drohens und ist nichts Heiles an meinen Gebeinen wegen meiner Sünde.

38,5 Denn meine Sünden gehen über mein Haupt; wie eine schwere Last sind sie mir zu schwer geworden.

38,6 Meine Wunden stinken und eitern um meiner Torheit willen.

38,7 Ich gehe krumm und sehr gebückt; den ganzen Tag gehe ich traurig einher.

38,8 Denn meine Lenden sind ganz verdorrt; es ist nichts Gesundes an meinem Leibe.

38,9 Ich bin matt geworden und ganz zerschlagen; ich schreie vor Unruhe meines Herzens.

38,10 Herr, du kennst all mein Begehren, und mein Seufzen ist dir nicht verborgen.

38,11 Mein Herz erbebt, meine Kraft hat mich verlassen, und das Licht meiner Augen ist auch dahin.

38,12 Meine Lieben und Freunde scheuen zurück vor meiner Plage, und meine Nächsten halten sich ferne.

38,13 Die mir nach dem Leben trachten, stellen mir nach; und die mein Unglück suchen, bereden, wie sie mir schaden; sie sinnen auf Trug den ganzen Tag.

38,14 Ich bin wie taub und höre nicht, und wie ein Stummer, der seinen Mund nicht auftut.

38,15 Ich muß sein wie einer, der nicht hört und keine Widerrede in seinem Munde hat.

38,16 Aber ich harre, HERR, auf dich; du, Herr, mein Gott, wirst erhören.

38,17 Denn ich denke: Daß sie sich ja nicht über mich freuen! Wenn mein Fuß wankte, würden sie sich hoch rühmen wider mich.

38,18 Denn ich bin dem Fallen nahe, und mein Schmerz ist immer vor mir.

38,19 So bekenne ich denn meine Missetat und Sorge mich wegen meiner Sünde.

38,20 Aber meine Feinde leben und sind mächtig; die mich zu Unrecht hassen, derer sind viele.

38,21 Die mir Gutes mit Bösem vergelten, feinden mich an, weil ich mich an das Gute halte.

38,22 Verlaß mich nicht, HERR, mein Gott, sei nicht ferne von mir!

38,23 Eile, mir beizustehen, HERR, du meine Hilfe.

Beispiel 1



Das zweite Stück, Herr, neige dein Ohr, wählt drei Verse (1,2 und 12) aus dem Psalm Nr. 85 (86)⁶. Hier ist der Text des Liedes:

Herr, neige deine Ohren und erhöre mich;
denn ich bin elend und arm.
deine Güte ist groß gegen mich,
du hast mich errettet aus der Tiefe des Todes.

Das Stück beginnt, ähnlich einer captatio benevolentiae, mit einem entfernten Signal des Läutebrett (toaca), ein Schlaginstrument typisch der orthodoxen Kirche, zu welchem sich die Harfe hin fügt. Die musikalische Sprache ist wesentlich auf der phrygische-Modus gebildet.

⁶ 86. EIN GEBET DAVIDS. Gebet in Bedrängnis.

86,1 Herr, neige deine Ohren und erhöre mich; denn ich bin elend und arm.

86,2 Bewahre meine Seele, denn ich bin dein. Hilf du, mein Gott, deinem Knechte, der sich verläßt auf dich.

86,3 Herr, sei mir gnädig; denn ich rufe täglich zu dir.

86,4 Erfreue die Seele deines Knechts; denn nach dir, Herr, verlangt mich.

86,5 Denn du, Herr, bist gut und gnädig, von großer Güte allen, die dich anrufen.

86,6 Vernimm, HERR, mein Gebet und merke auf die Stimme meines Flehens!

86,7 In der Not rufe ich dich an; du wollest mich erhören!

86,8 Herr, es ist dir keiner gleich unter den Göttern, und niemand kann tun, was du tust.

86,9 Alle Völker, die du gemacht hast, werden kommen und vor dir anbeten, Herr, und deinen Namen ehren,

86,10 daß du so groß bist und Wunder tust und du allein Gott bist.

86,11 a Weise mir, HERR, deinen Weg, daß ich wandle in deiner Wahrheit; erhalte mein Herz bei dem einen, daß ich deinen Namen fürchte.

86,12 Ich danke dir, Herr, mein Gott, von ganzem Herzen und ehre deinen Namen ewiglich.

86,13 Denn deine Güte ist groß gegen mich, du hast mich errettet aus der Tiefe des Todes.

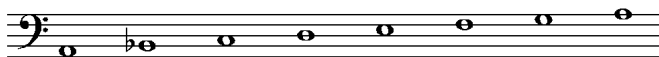
86,14 Gott, es erheben sich die Stolzen gegen mich, und eine Rotte von Gewalttätern trachtet mir nach dem Leben und haben dich nicht vor Augen.

86,15 Du aber, Herr, Gott, bist barmherzig und gnädig, geduldig und von großer Güte und Treue.

86,16 Wende dich zu mir und sei mir gnädig; stärke deinen Knecht mit deiner Kraft und hilf dem Sohn deiner Magd!

86,17 Tu ein Zeichen an mir, daß du's gut mit mir meinst, daß es sehen, die mich hassen, und sich schämen, weil du mir beistehst, HERR, und mich tröstest

Beispiel 2



Das dritte Stück: Herzlich lieb habe ich dich Herr hat einen literarischen Grund in dem Psalm 17(18)⁷, eine der stärksten Aussagen der

⁷ **18,1 VON DAVID, DEM KNECHT DES HERRN, DER ZUM HERRN DIE WORTE DIESES LIEDES REDETE, ALS IHN DER HERR ERRETTET HATTE VON DER HAND ALLER SEINER FEINDE UND VON DER HAND SAULS; VORZUSINGEN.**

18,2 Und er sprach: Herzlich lieb habe ich dich, HERR, meine Stärke!

18,3 HERR, mein Fels, meine Burg, mein Erretter; mein Gott, mein Hort, auf den ich traue, mein Schild und Berg meines Heiles und mein Schutz!

18,4 Ich rufe an den HERRN, den Hochgelobten, so werde ich vor meinen Feinden errettet.

18,5 a Es umfingen mich des Todes Bande, und die Fluten des Verderbens erschreckten mich.

18,6 Des Totenreichs Bande umfingen mich, und des Todes Stricke überwältigten mich.

18,7 Als mir angst war, rief ich den HERRN an und schrie zu meinem Gott. Da erhörte er meine Stimme von seinem Tempel, und mein Schreien kam vor ihn zu seinen Ohren.

18,8 Die Erde bebte und wankte, und die Grundfesten der Berge bewegten sich und bebten, da er zornig war.

18,9 Rauch stieg auf von seiner Nase und verzehrend Feuer aus seinem Munde; Flammen sprühten von ihm aus.

18,10 Er neigte den Himmel und fuhr herab, und Dunkel war unter seinen Füßen.

18,11 Und er fuhr auf dem Cherub und flog daher, er schwebte auf den Fittichen des Windes.

18,12 Er machte Finsternis ringsum zu seinem Zelt; in schwarzen, dicken Wolken war er verborgen.

18,13 Aus dem Glanz vor ihm zogen seine Wolken dahin mit Hagel und Blitzen.

18,14 Der HERR donnerte im Himmel, und der Höchste ließ seine Stimme erschallen mit Hagel und Blitzen.

18,15 Er schoß seine Pfeile und streute sie aus, sandte Blitze in Menge und jagte sie dahin.

18,16 Da sah man die Tiefen der Wasser, und des Erdbodens Grund ward aufgedeckt vor deinem Schelten, HERR, vor dem Odem und Schnauben deines Zornes.

18,17 Er streckte seine Hand aus von der Höhe und faßte mich und zog mich aus großen Wassern.

18,18 Er errettete mich von meinen starken Feinden, von meinen Hassern, die mir zu mächtig waren;

18,19 sie überwältigten mich zur Zeit meines Unglücks; aber der HERR ward meine Zuversicht.

18,20 Er führte mich hinaus ins Weite, er riß mich heraus; denn er hatte Lust zu mir.

18,21 Der HERR tut wohl an mir nach meiner Gerechtigkeit, er vergilt mir nach der Reinheit meiner Hände.

18,22 Denn ich halte die Wege des HERRN und bin nicht gottlos wider meinen Gott.

18,23 Denn alle seine Rechte hab ich vor Augen, und seine Gebote werfe ich nicht von mir,

18,24 sondern ich bin ohne Tadel vor ihm und hüte mich vor Schuld.

Unterwerfung (tätige Reue, Busse) und Demut. Der Psalm enthält 54 Versen, unter ihnen zwölf Verse (1,2,3,4,5,6,7,8,21,22,23,32), welche die Aufmerksamkeit (Interesse) der Komponistin gefesselt haben. Der von Komponistin abgekürzte Text lautet wie folgt:

Herzlich lieb habe ich dich, HERR, meine Stärke!
Herr, mein Erretter; mein Gott, mein Hort,
mein Schild und mein Schutz!

-
- 18,25** Darum vergilt mir der HERR nach meiner Gerechtigkeit, nach der Reinheit meiner Hände vor seinen Augen.
- 18,26** Gegen die Heiligen bist du heilig, und gegen die Treuen bist du treu,
- 18,27** gegen die Reinen bist du rein, und gegen die Verkehrten bist du verkehrt.
- 18,28** Denn du hilfst dem elenden Volk, aber stolze Augen erniedrigst du.
- 18,29** Ja, du machst hell meine Leuchte, der HERR, mein Gott, macht meine Finsternis licht.
- 18,30** **Denn mit dir kann ich Kriegsvolk zerschlagen und mit meinem Gott über Mauern springen.**
- 18,31** Gottes Wege sind vollkommen, die Worte des HERRN sind durchläutert. Er ist ein Schild allen, die ihm vertrauen.
- 18,32** Denn wer ist Gott, wenn nicht der HERR, oder ein Fels, wenn nicht unser Gott?
- 18,33** Gott rüstet mich mit Kraft und macht meine Wege ohne Tadel.
- 18,34** Er macht meine Füße gleich den Hirschen und stellt mich auf meine Höhen.
- 18,35** Er lehrt meine Hände streiten und meinen Arm den ehernen Bogen spannen.
- 18,36** Du gibst mir den Schild deines Heils, und deine Rechte stärkt mich, und deine Huld macht mich groß. * *Luther übersetzte: «Und wenn du mich demütigst, machst du mich groß.»
- 18,37** Du gibst meinen Schritten weiten Raum, daß meine Knöchel nicht wanken.
- 18,38** Ich will meinen Feinden nachjagen und sie ergreifen und nicht umkehren, bis ich sie umgebracht habe.
- 18,39** Ich will sie zerschmettern, daß sie nicht mehr aufstehen können; sie müssen unter meine Füße fallen.
- 18,40** Du rüstest mich mit Stärke zum Streit; du wirfst unter mich, die sich gegen mich erheben.
- 18,41** Du treibst meine Feinde in die Flucht, daß ich vernichte, die mich hassen.
- 18,42** Sie rufen - aber da ist kein Helfer - zum HERRN, aber er antwortet ihnen nicht.
- 18,43** Ich will sie zerstoßen zu Staub vor dem Winde, ich werfe sie weg wie Unrat auf die Gassen.
- 18,44** Du hilfst mir aus dem Streit des Volkes und machst mich zum Haupt über Heiden; ein Volk, das ich nicht kannte, dient mir.
- 18,45** Es gehorcht mir mit gehorsamen Ohren; Söhne der Fremde müssen mir huldigen.
- 18,46** Die Söhne der Fremde verschmachten und kommen mit Zittern aus ihren Burgen.
- 18,47** Der HERR lebt! Gelobt sei mein Fels! Der Gott meines Heils sei hoch erhoben,
- 18,48** der Gott, der mir Vergeltung schafft und zwingt die Völker unter mich,
- 18,49** der mich errettet von meinen Feinden. Du erhöhst mich über die, die sich gegen mich erheben; du hilfst mir von den Frevlern.
- 18,50** Darum will ich dir danken, HERR, unter den Heiden und deinem Namen lobsingen,
- 18,51** der seinem Könige großes Heil gibt und Gnade erweist seinem Gesalbten, David, und seinem Hause ewiglich.

Es umfingen mich des Todes Bande,
Des Totenreichs Bande umfingen mich, und des Todes Stricke überwältigten mich.

Rief ich den Herrn Namen an und schrie zu meinem Gott.

Da erhörte Er meine Stimme.

Herzlich lieb habe ich dich, HERR, meine Stärke!

Aus musikalischen Standpunkt, ist die Form ABA. Das Stück beginnt mit der Begleitung von Harfen und mit einer Glocken tremollo, hindeutend auf der folgenden aus tiefsten Seele Aussage. Gemäß dem Hinweis Adagio affetuoso, kommt der Bass auf den Klang Fis mit einem quasi Rezitativ. Er äussert seine Gefühle: Herzlich lieb habe ich dich, HERR, meine Stärke! Das ist eine dramatische Aussage. Dann kommt die Berechtigung. Die Harfe begleitet diese Erklärung. Die musikalische Sprachlaute erhält allmählich Dramatismus, bis an der Glissando Kaskade der Harfe, welche die Phrase meine Hilfe (mein Erretter; mein Gott, mein Hort, mein Schild und mein Schutz!) glücklicher Weise unterstützt.

Der Abschnitt B beschreibt die Kämpfe der Seele von Sorgen und Ärger in Enge getrieben. Hier nimmt die Komponistin ein Harfen Percussions-Effect (der Brett der Harfe mit rechter Hand, eingeschlagen) ein. Es folgt die Abteilung Poco piu mosso-agitato, der Ausdruck eines Schreies dem Gott gerichtet und der Hoffnung dass die Auserlösung nur von dem Glaube kommen kann. Die musikalische Stimmung erscheint klarer und heiterer zu sein, Hoffnung äußernd. Die Dramatik steigert allmählich, wann es der Text erfordert (ich rufe, rief ich, die Musik unterstreicht die Steigerung des Druckes.

Das Zurückkehr zur Stille der Anfangs ist von dem Hinweis Andante Pensieroso markiert, über die Phrase Meine Hilfe ist mein Herr. Das Lied endet mit der Aussage des Anfangs, als eine Bestätigung, auf h (kleine Oktave) und Cis (erste Oktave) gestellt, den erhebende Seele bedeutend. Die Partitur weist die Anwendung von verschiedenen Percussion-Instrumenten, wie Tamburin, Xylophon, Maracas, aber die Version im Konzert vorgespielt ist eine vereinfachte Version. Die letzten fünf Glockenschlägen, weisen auf dem Aufruf zum ewigen Glauben hin.

Das vierte Stück: Der Herr ist mein Hirte, gründet sich auf den Text vom Psalm 22 (23)⁸ welche auch in das Werk Psalmen op. 66 benützt

⁸ 23,1 EIN PSALM DAVIDS. Der HERR ist mein Hirte, mir wird nichts mangeln.

23,2 Er weidet mich auf einer grünen Aue und führet mich zum frischen Wasser.

23,3 Er erquicket meine Seele. Er führet mich auf rechter Straße um seines Namens willen.

23,4 Und ob ich schon wanderte im finstern Tal, fürchte ich kein Unglück; denn du bist bei mir, dein Stecken und Stab trösten mich.

wurde. Die Betonung liegt hier aber auf anderen Verse. Der entstehende Text wird in einer ABA-Form gegliedert:

A
Herr ist mein Hirte,
mir wird nichts mangeln.
Er weidet mich auf einer grünen Aue
und führet mich zum frischen Wasser.
Er führet meine Seele auf rechter Straße.
Und ob ich schon wanderte im finstern Tal,
fürchte ich kein Unglück; denn Du bist bei mir

B.
Beichtet Euch dem Herrn
Weil Er Gut ist
Weil Seine Mild ewig ist
Als ich in Verdruss war schrie zu meinem Gott
Da erhörte Er mich

A.
Herr ist mein Hirte,
mir wird nichts mangeln.
Er weidet mich auf einer grünen Aue
und führet mich zum frischen Wasser.
Er führet meine Seele auf rechter Straße.

Die melismatische Coda auf dem Vokal U ist ein typisches Verfahren der Komponistin. Im Teil B können wir den Einfluss Enescus erkennen (zu sehen Oedipe, Das Lied des Hirten).

Beispiel 3



Weiter haben wir die verwendete musikalische Stoff:

23,5 Du bereitest vor mir einen Tisch im Angesicht meiner Feinde. Du salbest mein Haupt
mit Öl und schenkest mir voll ein
23,6 Gutes und Barmherzigkeit werden mir folgen mein Leben lang, und ich werde bleiben
im Hause des HERRN immerdar.

Beispiel 4



Im Jahre 2000, veröffentlicht Carmen Petra Basacopol einen neuen Zyklus von Lieder für Sopran und Klavier mit dem Titel: Aus Davids Psalmen op. 84. Das Werk wurde im Jahr 2004 auf CD aufgenommen, unter der feiner Interpretation der Sopran Georgeta Stoleriu von den Pianistin Verona Maier begleitet, Version die ich Ihnen vorschlage.

Das erste Lied mit dem Text von dem Psalm 12 (13)⁹ übernommen, stellt in dem Titel eine Frage: Wie lange? Der Hinweis ist Andante pensieroso. Hier ist der ausgewählte Text von Carmen Petra Bascopol:

Wie lange ?

Herr, wie lange willst du mich so ganz vergessen?

Wie lange verbirgst du dein Antlitz vor mir?

Wie lange soll ich sorgen in meiner Seele

Schau doch und erhöre mich, antworte, HERR, mein Gott

Herr, wie lange willst du mich so ganz vergessen?

Wie lange ?

Das Lied ist in dem äolischen Modus auf Es gefasst.

Die dramatische Frage wie ein verzweifelter Schrei gegen Himmel gerichtet, ist auf eine steigende Quinte ausgesprochen. Die Worte, schau und antworte, stellen den Höhepunkt der Musikspannung dar. Hier ist die Symmetrieachse wo die Sechzehnteln die Überstürzung der Empfindung unterstreichen. Die Quinte beherrscht sowohl in der Solisten Rede, als auch in der Klavierbegleitung, wo harmonische Quintenkettens und direkten Dreitöne den musikalischen Diskurs bilden.

⁹ 13,1 EIN PSALM DAVIDS, VORZUSINGEN.

13,2 **HERR, wie lange willst du mich so ganz vergessen? Wie lange verbirgst du dein Antlitz vor mir?**

13,3 **Wie lange soll ich sorgen in meiner Seele** und mich ängsten in meinem Herzen täglich? Wie lange soll sich mein Feind über mich erheben?

13,4 **Schau doch und erhöre mich, HERR, mein Gott!** Erleuchte meine Augen, daß ich nicht im Tode entschlafe,

13,5 daß nicht mein Feind sich rühme, er sei meiner mächtig geworden, und meine Widersacher sich freuen, daß ich wanke.

13,6 Ich aber traue darauf, daß du so gnädig bist; mein Herz freut sich, daß du so gerne hilfst. Ich will dem HERRN singen, daß er so wohl an mir tut.

Das zweite Lied mit dem Titel Herr, lehre mich doch umfasst Ideen aus dem Psalmen 38 (39)¹⁰. Die Komponistin wählt von dem Text, nur die entsprechenden Versen zur seinen schöpferischen Absichten, welche Sie in der Musik einfügt.

Herr, lehre mich doch, daß es ein Ende mit mir haben muß
Siehe, meine Tage sind eine Handbreit bei dir,
und mein Leben ist wie nichts vor dir
WIE GAR NICHTS SIND ALLE MENSCHEN,
DIE DOCH SO SICHER LEBEN.
Sie gehen daher wie ein Schatten und machen sich viel vergebliche
Unruhe;
sie sammeln und wissen nicht, wer es einbringen wird.
Ja, der Mensch ist wie ein Schatten, wie ein Hauch.

Der Text des Liedes betont die Idee der Vergeblichkeit (Eitelkeit) des Lebens und der menschlichen Vergänglichkeit. Nicht zufällig sind die

¹⁰ **39. Bitruf angesichts der menschlichen Vergänglichkeit**

39,1 EIN PSALM DAVIDS, VORZUSINGEN, FÜR JEDUTUN.

39,2 Ich habe mir vorgenommen: Ich will mich hüten, daß ich nicht sündige mit meiner Zunge; ich will meinem Mund einen Zaum anlegen, solange ich den Gottlosen vor mir sehen muß.

39,3 Ich bin verstummt und still und schweige fern der Freude und muß mein Leid in mich fressen.

39,4 Mein Herz ist entbrannt in meinem Leibe; wenn ich daran denke, brennt es wie Feuer.

So rede ich denn mit meiner Zunge:

«**39,5 HERR, lehre mich doch, daß es ein Ende mit mir haben muß und mein Leben ein Ziel hat und ich davon muß.**

39,6 Siehe, meine Tage sind eine Handbreit bei dir, und mein Leben ist wie nichts vor dir. **WIE GAR NICHTS SIND ALLE MENSCHEN, DIE DOCH SO SICHER LEBEN!**
SELA.

39,7 Sie gehen daher wie ein Schatten und machen sich viel vergebliche Unruhe; sie sammeln und wissen nicht, wer es einbringen wird. »a

39,8 Nun, Herr, wessen soll ich mich trösten? Ich hoffe auf dich.

39,9 Errette mich aus aller meiner Sünde und laß mich nicht den Narren zum Spott werden.

39,10 Ich will schweigen und meinen Mund nicht auf tun; denn du hast es getan.

39,11 Wende deine Plage von mir; ich vergehe, weil deine Hand nach mir greift.

39,12 Wenn du den Menschen züchtigst um der Sünde willen, so verzehrst du seine Schönheit wie Motten ein Kleid. **WIE GAR NICHTS SIND DOCH ALLE MENSCHEN.**
SELA.

39,13 Höre mein Gebet, HERR, und vernimm mein Schreien, schweige nicht zu meinen Tränen; denn ich bin ein Gast bei dir, ein Fremdling wie alle meine Väter.

39,14 Laß ab von mir, daß ich mich erquicke, ehe ich dahinfahre und nicht mehr bin.

Worte Hauch und Schatten eindringlich wiederholt. Der Einfluss Enescus wird wieder spürbar. Es geben Ähnlichkeiten mit der Szene der Gegenüberstellung Ödipus versus Sphinx über das Thema Schicksal. Jeder Vers, ist auf den Klängen einer Tetra-oder Pentatonische Scala gebildet. Der erste basiert auf einen Dorischen Kadenz auf den Klang Fis, die Thetrathonie sei E, Fis A, B; nächster Vers enthält die Pentatonie D, Es, Fis, A, B; die nächste Phrase enthält die Töne Es, Fes=E, As, B, D; der Ende wird auf der Skala von Fis, Gis, A, H, Cis, Dis entfaltet. Fasst man diese vier Skala, erhaltet man folgende Struktur: (D, Es, E, Fis, Gis, A, B, H, Cis, Dis).

Beispiel 5

The image shows two musical staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain a sequence of notes. Colored lines (red, blue, green, yellow, purple, grey) connect notes between the two staves, illustrating a complex melodic relationship. Below the bottom staff, there are brackets and numbers indicating a rhythmic pattern: 1/2, 1/2, 1, 1, 1/2, 1/2, 1, 1.

Interessant ist, dass durch die Nebeneinandersetzung, erhaltet man eine repetitive Struktur: Halbton, Halbton, Ton, Ton, Halbton, Halbton, Ton, Ton. Daraus ergibt sich die melodische Sonderbarkeit.

Der Titel des dritten Lied ist Hilf mir Gott! und basiert auf dem Text des Psalmen 53(54)¹¹ welcher dramatisch, die Gotteshilfe anruft.

¹¹ 54. Hilferuf eines Bedrohten

54,1 EINE UNTERWEISUNG DAVIDS, VORZUSINGEN, BEIM SAITENSPIEL,

54,2 ALS DIE MÄNNER VON SIF KAMEN UND ZU SAUL SPRACHEN: DAVID HÄLT SICH BEI UNS VERBORGEN.

54,3 Hilf mir, Gott, durch deinen Namen und schaffe mir Recht durch deine Kraft.

54,4 Gott, erhöre mein Gebet, vernimm die Rede meines Mundes.

54,5 Denn Stolze erheben sich gegen mich, und Gewalttäter trachten mir nach dem Leben; sie haben Gott nicht vor Augen. SELA.

54,6 Siehe, Gott steht mir bei, der Herr erhält mein Leben.

54,7 Er wird die Bosheit meinen Feinden vergelten. Vertilge sie um deiner Treue willen!

54,8 So will ich dir ein Freudenopfer bringen und deinen Namen, HERR, preisen, daß er so tröstlich ist.

54,9 Denn du errettet mich aus aller meiner Not, daß mein Auge auf meine Feinde herabsieht.

Das Lied hat folgenden Text:

Hilf mir, Gott, durch deinen Namen
und schaffe mir Recht durch deine Kraft!
Gott, erhöre mein Gebet!
Denn Stolze erheben sich gegen mich
Aber Gott ist meine Hilfe,
Meine Hilfe.

Siehe, Gott steht mir bei, der Herr erhält mein Leben
Hilf mir, Gott, durch deinen Namen
Höre mein Gebet,
mein Gebet, mein Gebet,
mein Gebet. .

Die Begleitung ist überstürzt, vor allem auf synkopierte harmonischen Quartetten aufgebaut, an Perkussionsinstrumenten erinnernd. Ein heftiger Rhythmus unterstützt die Partitur der Solistin. Die musikalische Rede fließt, im ersten Abschnitt, auf dem Ton A und in dem mittleren Abschnitt, wenn es um Feinde die Rede ist, wird der Ton sinken, was auf einen Zusammenbruch, Verzweiflung hindeutet. Im dritten Abschnitt, kehrt der Centralton (A) zurück, was auf die Idee der Hoffnung auf die Gotteshilfe hindeutet. Der angewendete Modus ist der eolische auf D mit dem 6-ten schwingenden Stufe.

Das vierte Lied, mit dem Titel Von David vorzusingen, verwendet Ideen aus Psalm 13 (14), und nicht aus den Psalmen 53 und 68, wie der Untertitel erklärt. Der Psalm 13 (14)¹² besteht aus 7 Versen, von denen die Komponistin, die ersten drei übernahm. Hier ist des Liedes Text:

¹² **14,1 VON DAVID, VORZUSINGEN. Die Tore sprechen in ihrem Herzen: «Es ist kein Gott. » Sie taugen nichts; ihr Treiben ist ein Greuel; da ist keiner, der Gutes tut.**

14,2 Der HERR schaut vom Himmel auf die Menschenkinder, daß er sehe, ob jemand klug sei und nach Gott frage.

14,3 Aber sie sind alle abgewichen und allesamt verdorben; da ist keiner, der Gutes tut, auch nicht einer.

14,4 Will denn das keiner der Übeltäter begreifen, die mein Volk fressen, daß sie sich nähren, aber den HERRN rufen sie nicht an?

14,5 Da erschrecken sie sehr; denn Gott ist bei dem Geschlecht der Gerechten.

14,6 Euer Anschlag wider den Armen wird zuschanden werden; denn der HERR ist seine Zuversicht.

Die Toren sprechen in ihrem Herzen: «Es ist kein Gott.»
Die Toren sprechen in ihrem Herzen: «Es ist kein Gott.»
Der Herr schaut vom Himmel auf die Menschenkinder,
dass er sehe, ob jemand klug sei und nach Gott frage.
Aber sie sind alle abgewichen und allesamt verdorben;
da ist keiner
da ist keiner, der Gutes tut, auch nicht einer.
Sie sind im Schlamm der Sünden versunken.
Sie sind im Schlamm der Sünden versunken.

Die Komponistin verwendet eine aufsteigende Skala auf den elementen eines aufwärtsentwickelnde Minore Arpeggio mit verminderte Oktave (für das Verse Die Toren sprechen in ihrem Herzen). Sie Syntagma «Es ist kein Gott.» entfaltet sich auf eine absteigende Skala demselben Arpeggio diesmal aber, mit vergrößerte Oktava, auf den Rückgang der Seele hindeutend.

14,7 Ach daß die Hilfe aus Zion über Israel käme und der HERR sein gefangenes Volk erlöste! So würde Jakob fröhlich sein und Israel sich freuen.

Beispiel 6



Die Feststellung, dass die ganze Menschheit in den Schlamm der Sünde versunken ist, dramatisch musikalisch geschildert, gehört der Solostimme. Das Klavier schreitet sehr wenig ein.

Der Zyklus endet in einem optimistischen Ton. Das fünfte Lied, äussert gefühlte Freude und herzliche Dankbarkeit, des Christians, als Antwort an Gotteshilfe. Die Versen des Liedes sind von dem Psalm Nr. 4 (5) herausgeschrieben.

Als ich Dich rief, mein Gott, hast mich gehört.
In meinem Verdruss hast Du mich getröstet, Gott!
hör meinen Ausruf.

Als ich Dich rief, mein Gott, hast mich gehört
Der Strahl Deines Gesichtes, hat uns erleuchtet
In meinem Herzen hast Du Fröhlichkeit getropft.
Als ich Dich rief, hast mich gehört
Als ich Dich rief, hast mich gehört

Wir bemerken das der Satz „Als ich Dich rief, hast mich gehört“ wird mehrmal wiederholt. Die Musik verstärkt die Idee dass der Gott, uns die Menschen, nie verlässt. Die Stimmung des Stückes ist freudig und hoffnungsvoll. Die Anwendung der Skala der anhemitonischen Fünftöner Klängen Es ist nicht zufällig.

Beispiel 7



Die Melodie basiert auf die Beziehungen zwischen kleine und grosse Terzen. Die Ketten der perfekten und harmonischen Quinten in der Begleitung des Klaviers verleiht der Musik eine optimistische Anstrich. Die Klavier-Triller und die Tremollos lassen die intensiven, spirituellen Erfahrungen ausdrücken, und die melismatische Vokale „A“ flößt geistige Fülle ein.

Die heilige Hymne Op. 112 für Männerchor a-cappella ist ein Werk, welches den Jahr 2006 gehört. Die Versen der biblischen Psalmen wurden von besonderer Bedeutung in der Vorstellung des Chors von dem Dirigenten Dan Mihai Goia (der heutige Dirigent des Chors des Nationalen Radios) geführt.

Die Quelle des ersten Stück, unter dem Titel Wie der Hirsch lechzt nach frischem Wasser ist der Psalm 42 (43)¹³ der Söhnen des Korach. Obwohl der Psalm über 17 Versen entstreckt, hat die Komponistin Sätze oder Wörter von den Versen 1, 2 und 5 ausgewählt. Das Ergebnis ist das folgende:

A.

Wie der Hirsch lechzt nach frischem Wasser,
so schreit meine Seele, Gott, zu dir.
Meine Seele dürstet nach Gott,
Meine Hoffnung, meine Erretung,
nach dem lebendigen Gott, nach meinem Gott

¹³ 42. ZWEITES BUCH. Verlangen nach Gott aus fremdem Land

42,2 Wie der Hirsch lechzt nach frischem Wasser, so schreit meine Seele, Gott, zu dir.

42,3 Meine Seele dürstet nach Gott, nach dem lebendigen Gott. Wann werde ich dahin kommen, daß ich Gottes Angesicht schaue?

42,4 Meine Tränen sind meine Speise Tag und Nacht, weil man täglich zu mir sagt: Wo ist nun dein Gott?

42,5 Daran will ich denken und ausschütten mein Herz bei mir selbst: wie ich einherzog in großer Schar, mit ihnen zu wallen zum Hause Gottes **mit Frohlocken und Danken in der Schar derer, die da feiern.**

42,6 WAS BETRÜBST DU DICH, MEINE SEELE, UND BIST SO UNRUHIG IN MIR? HARRE AUF GOTT; DENN ICH WERDE IHM NOCH DANKEN, DASS ER MEINES ANGESICHTS HILFE UND MEIN GOTT IST.

42,7 Mein Gott, betrübt ist meine Seele in mir, darum gedenke ich an dich aus dem Land am Jordan und Hermon, vom Berge Misar.

42,8 Deine Fluten rauschen daher, und eine Tiefe ruft die andere; alle deine Wasserwogen und Wellen gehen über mich.

42,9 Am Tage sendet der HERR seine Güte, und des Nachts singe ich ihm und bete zu dem Gott meines Lebens.

42,10 Ich sage zu Gott, meinem Fels: Warum hast du mich vergessen? Warum muß ich so traurig gehen, wenn mein Feind mich drängt?

42,11 Es ist wie Mord in meinen Gebeinen, wenn mich meine Feinde schmähen und täglich zu mir sagen: Wo ist nun dein Gott?

42,12 WAS BETRÜBST DU DICH, MEINE SEELE, UND BIST SO UNRUHIG IN MIR? HARRE AUF GOTT; DENN ICH WERDE IHM NOCH DANKEN, DASS ER MEINES ANGESICHTS HILFE UND MEIN GOTT IST.

B

Heil dir meine Seele und mein Herz

A

Wie der Hirsch lechzt nach frischem Wasser,
so schreit meine Seele, Gott, zu dir.

Meine Hoffnung, meine Erretung,
Mein lebendigen Gott, mein Gott

Die Chorschrift ist für dem Kirchlichen Raum (wo, wegen den Echo, eine eigentümliche gemischte Akustik gibt) entsprechend. Daher ist die Schrift vorherrschend harmonisch, wobei die Silben gleichzeitig, für Klarheit des vollständigen Textes, gesprochen werden. Die Form ist traditionell: ABA.

Beispiel 8

1. Cum dorește cerbul izvoarele apelor
(Psalm 41)

Carmen Petra-Basacopol, Op.112

Parlando rubato

The musical score is written for three voices: Tenor, Baritone, and Bass. The Tenor part is in a high register with a treble clef and a 2/4 time signature. The Baritone and Bass parts are in a lower register with a bass clef and a 2/4 time signature. The music is marked 'Parlando rubato'. The lyrics are in Romanian: 'Cum do-reș-te cer-bul iz-voa-re-le a-pe-lor a-șă-te do-reș-te'. The Baritone part starts with a piano (*p*) dynamic and the Bass part with a mezzo-piano (*mp*) dynamic. The lyrics are: 'Cum do-reș-te cer-bul iz-voa-re-le a-pe-lor a-șă-te do-reș-te'.

DAS RELIGIÖSE SCHAFFEN DER KOMPONISTIN CARMEN PETRA BASACOPOL

T. *mf*
 pe Ti - ne Dum - ne - ze - u - le, nă - dej - dea mea mân - tu - i - rea mea
 Bar. *mf*
 su - fle - tul meu pe Ti - ne Dum - ne - ze - u - le, nă - dej - dea mea mân - tu - i - rea mea
 B. *mf*
 su - fle - tul meu pe Ti - ne Dum - ne - ze - u - le, nă - dej - dea mea mân - tu - i - rea mea

T. *mf* Dum - ne - ze - ul cel viu, Dum - ne - ze - ul meu _____ *f* poco più mosso - con allegria bu - cu - ra - se - va, bu - cu - ra - se - va,
 Bar. *f* bu - cu - ra - se - va, bu - cu - ra - se - va,
 B. *f* bu - cu - ra - se - va, bu - cu - ra - se - va,
 Dum - ne - ze - ul cel viu, Dum - ne - ze - ul meu bu - cu - ra - se - va, bu - cu - ra - se - va,

2

T. *p subito*
 su - fle - tul meu și i - ni - ma mea, su - fle - tul meu și i - ni - ma mea A _____
 Bar. *p subito*
 su - fle - tul meu și i - ni - ma mea, su - fle - tul meu și i - ni - ma mea A _____
 B. *p subito*
 su - fle - tul meu și i - ni - ma mea, su - fle - tul meu și i - ni - ma mea A _____

Tempo primo - con affeto

T. *mf*
 a - șa te do - reș - te
 Bar. *mp* Cum do - reș - te cer - bul iz - voa - re - le a - pe - lor a - șa te do - reș - te
 B. *mp* Cum do - reș - te cer - bul iz - voa - re - le a - pe - lor a - șa te do - reș - te

SANDA VALENTINA HÎRLAV MAISTOROVICI

T. su - fle - tul meu și i - ni - ma mea pe Ti - ne Dum - ne - ze - u - le nă
 Bar. su - fle - tul meu și i - ni - ma mea pe Ti - ne Dum - ne - ze - u - le nă
 B. su - fle - tul meu și i - ni - ma mea pe Ti - ne Dum - ne - ze - u - le nă

T. dej - dea mea, mân - tu i - rea mea Dum - ne - ze - ul cel viu, Dum - ne - ze - ul meu.
 Bar. dej - dea mea, mân - tu i - rea mea Dum - ne - ze - ul cel viu, Dum - ne - ze - ul meu.
 B. dej - dea mea, mân - tu i - rea mea Dum - ne - ze - ul cel viu, Dum - ne - ze - ul meu.

Der Psalm 12 (13), enthält die beunruhigende Frage, Wie lange? womit auch der Lieder-Zyklus op.84 beginnt. Nun ist diese Frage der Titel des zweiten Chorwerks. In dem Lied (für ein einzelnes Solostimme gedacht), hatte die Frage eine direkte und persönliche Mitteilungsform. Sie öffnete sich als ob sie einen intimen Dialog mit dem Göttlichen führte. In der Chor-Version erscheint die Frage von verschiedenen Stimmen, wie in der Mitte einer Menschenmenge (vielleicht erinnert an christliche Gruppe in das Gotteshaus versammelt).

Beispiel 9

T. Pă - nă când, pă - nă când
 Bar. Pă - nă când, pă - nă când
 B. Pă - nă când, pă - nă când Doam - ne mă vei ui - ta pă - nă când

T. Pă-nă când, vei în -

Bar. Doam-ne mă vei ui - ta pă-nă când vei în -

B. Doam-ne mă vei ui - ta A pă-nă când vei în -

Die Frage ist aber mehr verwischt. Wenn in dem Lied die Frage auf einer perfekten Quinte gebaut wird, wählt die Komponistin für der choralen Version ein sanfteres Intervall, die kleine Terze.

Beispiel 10

SOLO VERSION

CHORAL VERSION

Pă - nă când?
Wie lange?

Pă-nă când?
Wie lange?

Obwohl der Psalm das Wort Halleluja nicht enthält, fügt die Komponistin diese Syntagma ein um die Idee der kollektiven Anbetung zu eingeben.

Beispiel 11

T. Cânta-voi Dom-nu-lui A - li - lu-i - a, A - li - lu-i - a, A - li - lu-i - a

Bar. Dom-nu-lui, Cânta-voi Dom-nu-lui A - li - lu-i - a, A - li - lu-i - a, A - li - lu-i - a

B. Cânta-voi Dom-nu-lui A - li - lu-i - a, A - li - lu-i - a, A - li - lu-i - a

Hören Wir bitte, die beiden Versionen im Vergleich. Der weniger dramatische Choralschrift ist noch vielmehr ein perfektes harmonischer Gesang. Die Melismas auf der Vokale „A“ entfalten sich werend den Pausen anderer Stimmen oder in der Zeiten des Quasi-Rezitativs auf einem einzigen Ton. Dieser immer zugunsten der Übersichtlichkeit des Textes an den Zuhörer.

Hier ist der Text :

Wie lange, wie lange, Herr, willst du mich so ganz vergessen?
Wie lange verbirgst du dein Antlitz vor mir?
Wie lange soll sich mein Feind über mich erheben?
Ich aber traue darauf, daß du so gnädig bist;
Höre mich, mein Gott!
Mein Herz freut sich, daß du so gerne hilfst.
Ich will dem HERRN singen Halleluja.

Ich rief nach dem Herrn Namen, ist der Titel des dritten Chorstückes des Zykels. Im Untertitel ist der Psalm 19(20) spezifiziert. In der Wirklichkeit, die Idee des Textes kann in fast allen Psalmen gefunden werden.

Hier ist der Text des Chores:

Nach dem Herrn Namen rief ich, und er hörte mich.
Herr, erlöse meine Seele
Von der falschen Zunge, von die ungerechten Lippen
Nach dem Herrn Namen rief ich, und er hörte mich,
Er hörte mich, Er hörte mich, Er hörte mich

In diesem Chor-Stück beeindruckt nocheinmal, die Einfachheit der musikalischen Schrift, um das Ziel der Hervorhebung der semantischen Beladung des literarischen Textes.

Die Inspirationquelle des vierten Stück des Zyklus, sind die letzten Lobpsalmen vor allem der Psalm 148¹⁴. Der Titel ist Lobet den Herrn und

¹⁴ **148. Kapitel. Gottes Lob im Himmel und auf Erden**

148,1 Halleluja! Lobet im Himmel den HERRN, lobet ihn in der Höhe!

148,2 Lobet ihn, alle seine Engel, lobet ihn, all sein Heer!

148,3 Lobet ihn, Sonne und Mond, lobet ihn, alle leuchtenden Sterne!

148,4 Lobet ihn, ihr Himmel aller Himmel und ihr Wasser über dem Himmel!

148,5 Die sollen loben den Namen des HERRN; denn er gebot, da wurden sie geschaffen.

der Text richtet diesen Antrieb aller Lebewesen der Erde, Gottes Schöpfung. Die zentrale Idee betont besonders die Tatsache dass der Gott, der Herrscher über alles, was auf dieser Erde existiert ist.

Die musikalische Stimmung ist eine verkräftigende, sie drückt Freude aus und die Spannung häuft sich gegen der Ende an, in dem das Wort Halleluja, gleichbedeutend Lobet den Herrn, ausgesprochen ist. Das Wort Halleluja wurde, in der musikalischen Praxis der Synagoge am Ende einiger Psalmen, verwendet. Aus dem Hebräischen Hallelu Jahwe, oder Hillel Yah kommend, diese typisch der Osterzeit Syntagma, wurde der Psalmen 104-106; 111-113; 115-117; 135; 140-150 vorgestellt. So erklärt sich die Tat dass die Komponistin, die Syntagma, als Schlussfolgerung dem Chorallen-Zyklus am Ende gesetzt hat.

Der Text lautet wie folgt:

Lobet den Herrn, lobet den Herrn
Lobet den Herrn im Himmel
Lobet Ihn in der Höhe
Lobet den Herrn
Die Sonne der Mond, die Sterne, der Licht
Die Gebirge, die Bäume und die Zeder
Lobet den Herrn Ihr Keiser und Ihr Menschender Erde
Junglinge, Jungfrauen und Alten
Feuer und Hagel, alle Tiere der Erde
Lobet den Herrn, Halleluja



Das ist alles, was die Komponistin Carmen Petra Basacopol, nicht nur in Ihrem religiösen Werk, sondern wie gesagt, in seinem Leben und Werk geschaffen hat. Das ist Sie, mit ihrer charakteristischen Bescheidenheit, sich demütigend, vor dem Schöpfer.

148,6 Er lässt sie bestehen für immer und ewig; er gab eine Ordnung, die dürfen sie nicht überschreiten.

BIBLIOGRAPHIE

- *** *Biblia (The Holy Bible)*, Editura Institutului Biblic și de Misiune Ortodoxă al Bisericii Ortodoxe Române, București, 1975.
- Cosma, Viorel, *Lexiconul muzicienilor din România (The Lexicon of the Musicians from Romania)*, vol VII (N-O-Pip). Editura Muzicală, București 2004.
- Vasile, Vasile, *Istoria muzicii bizantine și evoluția ei în spiritualitatea românească (The History of the Byzantine Music and its Evolution in the Romanian Spirituality)*, vol I, Editura Interprint, București, 1997.
- <http://www.jw.org/de/publikationen/bibel/nwt/bibelbuecher/> accessed: 22 05 2011.

THE IMPORTANCE AND SPECIFICS OF THE VOCAL-CHORAL ANALYSIS IN A CHORAL WORK

LUMINIȚA GUȚANU STOIAN¹

SUMMARY. In the survey “The Complexity and Specifics of Choral Art”, I have discussed about the three stages a conductor undertakes in the process of discovering and studying a choral work. These three stages are: SMA - the syntactical- morphological analysis of the work, VCA - the vocal-choral analysis and MC - the mental concept (MTC and MIC). In this study, we set out to present the second stage, the vocal-choral analysis (VCA), in a detailed approach. The choral piece I have used in making this analysis is “Mă luai, luai” by Tudor Jarda.

Keywords: The Vocal-Choral Analysis of the work (Stg II – VCA), analysis of the musical work, individual study, choral work

“The Vocal - Choral Analysis comprises:

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

¹ Univ. Lecturer, PhD – Faculty of Arts, Department of Arts, Spiru Haret University, Bucharest, Romania. E-mail: luminitagutanu@yahoo.es

This is a degree in which the conductor's analytical abilities are developed. After this stage, the conductor attains a clearer view of the musical work".²

In the following section, we are going to undertake all the stages of the vocal – choral analysis in the case of “*Mă luai, luai*” by Tudor Jarda.

The choral work “*Mă luai, luai*” is based on a folkloric theme. The composer wrote a melody with folkloric resonance, with a modal-chromatic structure, built on the augmented-fourth Dorian mode – a chromatic mode largely used in Romanian composition. The melody comprises the vocal range of a major sixth and an 8-bar structure.

The choral piece starts off with the male voices (T+B), through a pedal rendered on fifths. The conductor shall address to the male voices with the aid of the preparatory upbeat gesture (German *Auftakt*), in the beginning – a precise, clear upbeat gesture, carried out with a low amplitude, according to the dynamic indication written in the score (*ppp*).

On this sonorous continuum, the melodic line is introduced in the *alto* (bars 3-10).

E.g. 1

Lento

Soprano

Alto

Tenor

Bass

ppp

p

Mă lu - ai, lu - ai, ___

Mă lu - ai, lu - a - iu Joi de di - mi - nea - tă Sus pe la
(I went out on a Thursday morning)

ppp

Mă lu - ai, lu - a - iu Joi de di - mi - nea - tă Sus pe la

T. Jarda - *Mă luai, luai* (bars 1-3)

Hence, after the two introductory bars, in the third bar, the conductor shall direct their focus towards the alto section.

² Gutanu, Luminita, *The Complexity and Characteristics of Choral Art*, in *Studia UBB Musica*, LIX, 1, 2014, Cluj University Press, pg. 76.

At this point, the conductor shall attract the attention of the altos by means of his/her associated gestures (mimicry, the directing of the hands), and then he/she is to make the Upbeat gesture.

During the eight bars in which the theme is stated, the conductor shall pay attention to both planes: the main plane – the theme in the altos, the secondary one – the male pedals.

The thematic exposition is made on an 8-beat pulsation, based on three cells (the first one – binary, the other two – ternary).

After the thematic exposition in the alto, the theme will shift to soprano (bar 11). Through this means of expression, the composer puts both vocal timbres to value.

E.g. 2

10 *mp*
Mă ple - cai, ple - cai Mă - nun - cheș să - mi - tai
(I bent down to cut a bundle,)

La hol - da de grâu.
(to the field of wheat.)

p
de grâ - u. Să - mi gat cu - nu - na

p
de grâ - u. Să - mi gat cu - nu - na

T. Jarda - *Mă luai, luai* (bars 10-12)

This is the first entrance of the soprano voices; therefore the conductor must emphasize it, by means of the upbeat gesture.

The theme is stated here throughout 8 bars, keeping the conductor's attention on the main plane; however, the conductor must also follow the secondary plane carefully, as changes in the musical writing are occurring.

In the first four bars (11-14), we have an *ison* (a drone note) in the alto and pedals of fifths in the male voices. In bars 15-18, in addition to an increase in dynamics, we have a simultaneous development on four levels (a harmonic exposition, as well as an isorhythmia, *from the rhythmic standpoint*), which the conductor shall also have to emphasize through gestures.

The theme stated by the sopranos shall remain in the spotlight.

10 *mp*
Mă ple - cai, ple - cai Mă - nun - cheș să - mi - tai
(I bent down to cut a bundle,)

La hol - da de grâu.
(to the field of wheat.)

p
de gră - u. Să - mi gat cu - nu - na

p
de gră - u. Să - mi gat cu - nu - na

13 *mf*
Să - mi gat cu - nu - na Ca să pot ple - ca. Și - mi a - flai, a - flai
(to finish my sheaf, and go home.) (And I found)

mf
Și - mi a - flai, a - flai

mf
Ca să pot ple - ca. Și - mi a - flai, a - flai

mf
Ca să pot ple - ca. Și - mi a - flai, a - flai

T. Jarda - Mă luai, luai (bars 10-15)

The middle part of the work shall start off with an upbeat gesture towards the two male sections plus alto (bar 19).

After the first binary formula (“*De jos...*”), the conductor shall address to the sopranos (bar 19 – “*De jos o ...*”). The next bar must follow the same principle (bar 20).

It is recommended that, throughout the two bars, the student conductor focus mainly on the theme (alto), while maintaining the pulsation of the entire sonorous edifice. The addressing to the altos, in bar 21 (the continuation of the theme) shall serve as closing for the sopranos (a double-function gesture), followed by an upbeat gesture towards the same voice (soprano, bar 21).

E.g. 4

19

De jos o lu-ai, de jos o lu-ai, De colb o su-
 uniti
 De jos o lu-ai, de jos o lu-ai, De colb o su-flai
 (I picked it up,) (blew off the dust,)
 De jos o lu-ai Și-n sân o
 De jos o lu-ai Și-n sân o

T. Jarda - Mă luai, luai (bars 19-21)

At bar 22, on the first binary formula, we must emphasize the alto line (“În sân o....”); on the first ternary formula – the sopranos (“Și-n sân...”); on the second ternary cell – the tenors (“Floarea bu....”). Each addressing to the voice parts mentioned above shall be made with the aid of the upbeat gesture. At the end of this measure, the conductor shall make a closing gesture towards the bass section.

Bar 23 – on the first binary formula, the alto part must be highlighted, with a double-function gesture (highlighting the alto and closing the soprano part), to then come back with an upbeat in soprano, on the second ternary formula (on the first of the three eighths, the conductor shall address to the tenor, and then to the soprano).

E.g. 5

22

flai Și-n sân o bă-gai. Floa-rea bu-ci-na-ră,
 Și-n sân o bă-gai. Floa-rea bu-ci-na-ră, floa-rea bu-ci-na-ră,
 (and put it in my bosom.) (The flower cried out.)
 bă-gai. Floa-rea bu-ci-na-ră, floa-rea bu-ci-na-ră, Mun-ții tre-
 bă-gai. Floa-rea bu-ci-na-ră,

T. Jarda - Mă luai, luai (bars 22-24)

Bars 24 – starts off with an upbeat towards the bass section, on the first binary formula (“*Floarea bucinară...*”). Afterwards, we must emphasize the tenor, on the last ternary formula, with the syntagm “*Munții tremurără...*”, a statement that this vocal part anticipates and we find it in the following measure (bar 25), in the other three voices (S, A, B).

In bar 26, in addition to highlighting the theme stated by the alto, the student conductor shall give an upbeat to the soprano section, on the second ternary formula.

In the third part of the work (bar 27), the composer maintains the theme in the alto, throughout four bars, being followed by the other three voices (soprano – *ison* and the male voices - pedals of fifths).

E.g. 6

25

Mun-ții tre - mu - ra - ră. Ci - ne - o a - u - zi - ră? *p*

Mun-ții tre - mu - ra - ră. Ci - ne - o a - u - zi - ră? Cio - bă - naș din mun - te,
(the mountains trembled.) (Who would hear it?) (A shepherd from the mountain,)

mf

- mu - ra - ră. Ci - ne - o a - u - zi - ră? Cio - bă - naș

mf

Mun-ții tre - mu - ra - ră. Ci - ne - o a - u - zi - ră, a - u - zi - ră?

T. Jarda - Mă luai, luai (bars 25-27)

At the end of bar 30, a closing gesture must be made toward the feminine voices, which is a double-function gesture – closing (S+A) + upbeat towards the sopranos, which take the theme over from the altos.

E.g. 7

25

Mun-ții tre - mu - ra - ră. Ci - ne - o a - u - zi - ră? *p*

Mun-ții tre - mu - ra - ră. Ci - ne - o a - u - zi - ră? Cio - bă - naș din mun - te,
(the mountains trembled.) (Who would hear it?) (A shepherd from the mountain,)

mf

- mu - ra - ră. Ci - ne - o a - u - zi - ră? Cio - bă - naș

mf

Mun-ții tre - mu - ra - ră. Ci - ne - o a - u - zi - ră, a - u - zi - ră?

T. Jarda - Mă luai, luai (bars 25-30)

In the last bar, the conductor is to display the complementarity of the male voices, in a low intensity, of course, and then he/she shall make a closing gesture toward the sopranos, followed by the final closing of the choral piece, by the male vocal parts. The melodic trajectory of each voice part is built on a low vocal range.

The sopranos' vocal range of this choral piece spans a ninth (D4 – E5).

Sopran

The vocal range of the alto part spans a seventh (C4 – B4).

Alto

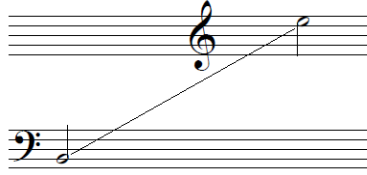
The vocal range of the tenor part spans a ninth (D3 – E4).

Tenor

The vocal range of the bass part spans an octave (B2 – B3).

Bas

The general vocal range of the choral work:



The vocal registers employed by the conductors throughout the entire choral work:

Soprano – lower and middle;

Alto – middle;

Tenor – lower and middle;

Bass – lower and middle.

From the vocal standpoint, the score is written in the comfort zone of the voice. This choral piece is a genuine moment of musical dramaturgy.

It is built on a theme of folkloric resonance, dressed in various types of writing, with pretty important timbral events. The piece is characterized by the expressive force and originality that the composer uses in its development. It is conceived in the form of an arch.

Vocal timbres are used wisely. The composer harnesses each of the vocal parts; for instance, while the theme is stated by one voice part, the others act as a harmonic support (creating the atmosphere). The timbral algorithm is inspiringly used.

The composer operates with a wide range of techniques and means of expression:

- changes in the musical dynamics;
- changes in tone color;
- pedals;
- *the ison*.

All these elements are rendered with a syntactic purity and consistency. The dynamics and timbrality are essential in this choral work.

Tudor Jarda gives great importance to the relation between text and music, as he harmoniously blends the melodic accents with the tonic ones. Hence, the work does not pose any prosody problems.

“*Mă lui, lui*” is conceived as a whole, with an arch-like construction (both on the architectural and dynamic planes).

It must be performed according to the principle of individual breathing, as the only plausible *caesura* (breathing place) can appear at the demarcation between the two parts (A-B, bars 18-19).

16

Da eu ce-mi a - flai? O floa-re din Ra - iu Cres-cu - tă pe plai.
 (— what did I find?—) (a flower from Eden, grown in the field.)

div.

Da eu ce-mi a - flai? O floa-re din Ra - iu Cres-cu - tă pe plai.

Da eu ce-mi a - flai? O floa-re din Ra - iu Cres-cu - tă pe plai.

Da eu ce-mi a - flai? O floa-re din Ra - iu Cres-cu - tă pe plai.

19

De jos o lu-ai, de jos o lu-ai, De colb o su-

uniti

De jos o lu-ai, de jos o lu-ai, De colb o su-flai
 (I picked it up,) (blew off the dust.)

De jos o lu - ai Si-n sân o

De jos o lu - ai Si-n sân o

T. Jarda - *Mă luai, luai* (bars 16-21)

There could be an additional *caesura*, extremely short, before the last bar of the score (bar 35 – the complementation of the male voices), but that is up to the conductor (depending on their own mental interpretative concept).

E.g. 9

34

La hol - da de grău. rit.

PPP

Joi de di - mi - nea - ță.

PPP

Joi de di - mi - nea - ță.

T. Jarda - *Mă luai, luai* (bars 34-35)

Assessing the potential problems that may arise:

During the individual study of the work, the student conductor may encounter the following issues:

- for starters, they might have problems related to the metric pulsation of the work (8/8, the asymmetrical *aksak* rhythm), when combining the uneven formulas (binary + ternary + ternary);
- maintaining the same tempo throughout the entire score;
- Some serious problems may arise in the middle part of the score. We could call it “the weak point” of the score. The difficulty lies in the vocal entries that the student conductor must execute, but also in the small inadvertences in the overlapping of the rhythmic formulas (e.g.: bar 19 – the soprano-alto relationship).

E.g. 10

19

De jos o lu - ai, de jos o lu - ai, De colb o su - uniti

De jos o lu - ai, de jos o lu - ai, De colb o su - flai
(I picked it up,) (blew off the dust,)

De jos o lu - ai Și-n sân o

De jos o lu - ai Și-n sân o

T. Jarda - *Mă luai, luai* (bars 19-21)

All these issues can be solved by practicing and understanding the importance of the metric pulsation of the work.

Other potential problems that may arise while working with the choir shall be assessed in accordance with the level of training of that particular ensemble.

Here are some further general issues:

- The fifth interval leap from the beginning of the melodic trajectory in the alto part (bar 3);

E.g. 11

The musical score for 'T. Jarda - Mă luai, luai (bars 1-3)' is presented in four staves: Soprano, Alto, Tenor, and Bass. The tempo is marked 'Lento' and the time signature is '8/8'. The Soprano part consists of rests. The Alto part begins in bar 3 with a melodic line marked 'p'. The Tenor part begins in bar 1 with a melodic line marked 'ppp'. The Bass part begins in bar 1 with a melodic line marked 'ppp'. The lyrics are: 'Mă lu - ai, lu - ai, lu - a - iu Joi de di - mi - nea - ță Sus pe la (I went out on a Thursday morning) Mă lu - ai, lu - a - iu Joi de di - mi - nea - ță Sus pe la'.

T. Jarda - Mă luai, luai (bars 1-3)

- While working with the choir, the middle part of the score may also pose some particularly rhythmic problems, up to the point where they are solved.

- The sonority of the choir must be addressed. The conductor must work on the tone color required by this choral piece. They must also calibrate the dynamic plane properly.

In resolving these issues, the procedures of working with the choir are vital.

REFERENCES

- Gutanu, Luminita, *The Complexity and Characteristics of Choral Art*, in Studia UBB Musica, LIX, 1, 2014, Cluj University Press, pg.76.
 Jarda, Tudor, *Mă luai, luai*, score.

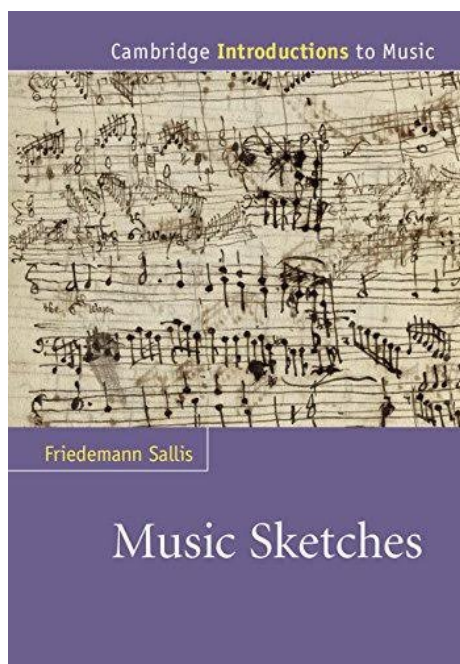
BOOK REVIEW

**MUSIC SKETCHES BY FRIEDEMANN SALLIS:
AN OUTSTANDING EDITORIAL RELEASE FROM
CAMBRIDGE UNIVERSITY PRESS**

Amongst the most consistently interesting publications appearing in print from Cambridge University Press in 2015 is Friedemann Sallis' volume, *Music Sketches*¹.

The author, who earned his doctoral degree under the guidance of Carl Dahlhaus in Berlin, is now Associate Professor at the Music Department of the University of Calgary, Canada. Sallis himself admits to having needed eight years to complete his latest work², despite its focus on one of his strongest areas of expertise: referencing source material.

His significant work with manuscripts resulted in a series of publications which are acknowledged nowadays as references in the musicological field³. His research grants



¹ Sallis, Friedemann, *Music Sketches*, (Cambridge University Press, 2015).

² Sallis, *Op. cit.*, p. xv. The author declares having worked on his book from 2006 to 2014.

³ Sallis, Friedemann, "Segmenting the Labyrinth: Sketch studies and the scala enigmatica in the Finale of Luigi Nono's *Quando stanno morendo Diario Polacco No. 2* (1982)", in *Ex tempore. A Journal of Compositional and Theoretical Research in Music*, 13/1 (Spring/Summer 2006) pp. 1-23;

Hall, Patricia and Sallis, Friedemann eds., *A Handbook to Twentieth-Century Musical Sketches*, (Cambridge: Cambridge University Press, 2004);

Sallis, Friedemann and Ouellet, Nelson, *The Sketchbooks of György Kurtág. A database of information extracted from 106 sketchbooks conserved in the György Kurtág Collection of the Paul Sacher Foundation*, (©Friedemann Sallis and the Université de Moncton, 2004);

Sallis, Friedemann, "György Ligeti (1923-)", in *The Twentieth-Century Music Avant-Garde: A Biocritical Sourcebook*, Larry Sitsky ed. (Westport: Greenwood Publishing Group Inc., 2002), pp. 254-263;

from the Paul Sacher Foundation in Basel, as well as the grants awarded by the Social Sciences and Humanities Research Council of Canada allowed him to access a multitude of primary sources such as valuable manuscripts, drafts, and sketches preserved in some of the most important archives in the world. His latest book is therefore to be viewed not only as the fruit of a convergent activity, but also as a justifiable initiative, considering the immense personal experience of the author in working with primary sources.

In his previous book⁴, Sallis had already shown how terminological confusion can limit the value of sketch studies. He remarks that “the terminology of sketch studies is complex. With regard to music, the vocabulary, which gradually came into place during the nineteenth century, consists of a hodgepodge of terms borrowed from art history and literary criticism that seems to defy clear definition. And yet, a good understanding of both the terms and the concepts we use to classify and qualify the composer’s working documents is indispensable if we are to make sense of the enormous quantities of manuscript material now being made available for research.”⁵ After more than a decade, this latest publication highlights the same aspect, as musical sketches are “a catch-all [term] for the vast variety of documents that have been used by composers to work out their ideas.”⁶

A significant assertion of the book is that in our digital era, the study of music sketches remains relevant in tracking the creative process. Yet in contemporary composition, handwritten musical drafts have given way to ephemeral earlier file versions on digital screens in the case of computer-assisted composition. This creative evolution requires an updated research methodology.

In a historical overview, Sallis traces the beginning of sketch studies back to the end of the eighteenth century -- precisely in 1799, the year when Mozart’s collection of autograph scores was sold by his wife, Constanze, to Johann Anton André (unfortunately, Constanze and Nissen destroyed approximately 90% of Mozart’s sketches). Then Breitkopf&Härtel published a multi-volume *Oeuvres complètes* (sic) in the early years of the

Sallis, Friedemann, "Luigi Nono (1924-1990)", in *The Twentieth-Century Music Avant-Garde: A Biocritical Sourcebook*, Larry Sitsky ed. (Westport: Greenwood Publishing Group Inc., 2002), pp. 329-338;

Sallis, Friedemann, "The Genealogy of György Kurtág's *Hommage à R. Sch.* op. 15d", in *Studia Musicologica Academiae Scientiarum Hungaricae* 43/3-4 (2002), pp. 311-322.

⁴ Hall, Patricia and Sallis, Friedemann eds., *A Handbook to Twentieth-Century Musical Sketches*, (Cambridge: Cambridge University Press, 2004).

⁵ Sallis, Friedemann, "Coming to terms with the composer's working manuscripts", in Hall, Patricia and Sallis, Friedemann eds., *A Handbook to Twentieth-Century Musical Sketches*, (Cambridge: Cambridge University Press, 2004), p. 43.

⁶ Sallis, Friedemann (2015), p. 6.

19th century.⁷ This happened at a time when sketch study was neither analytical, nor critical; its purpose was simply to establish chronologies and to make order out of surviving drafts.

From that historically significant year onward, Sallis observes the development and evolution in the field of sketch studies up to present days. He emphasizes that “the impact of electronic technology on the composition, performance, dissemination and conservation of music, the crumbling of the Classical Canon, the weakening of the strong work concept and the concomitant rise of ‘performance studies’ are only a few of the factors that are having a strong impact on music cultures today, as well as on how we study them.”⁸

A survey of the field shows that this is a rather new branch, which has been critically approached for only a few decades; at a meeting of the American Musicological Society in 1981, sketch studies were acknowledged by Joseph Kerman as “a sub-discipline within musicology.”⁹ More recent titles have consolidated this area, such as those signed by Jessie Ann Owens¹⁰, William Kinderman¹¹, and more recently Lewis Lockwood and Alan Gosman¹², who brilliantly proved the important place of such a sub-discipline in serious research.

Viewed in retrospect, *Music Sketches* complements Friedemann Sallis’ list of publications, but also advertises itself as a piece in a complex net of thematic writings: “It picks up where Owen’s book leaves off and is intended to be complementary to the *Handbook to Twentieth Century*”¹³, Sallis declares in the Introduction.

This remarkable book helps us understand sketches as “avant-text”, or, as the author considers, as “a vast web of hermeneutic and theoretical information that provides the background against which texts are ultimately produced.”¹⁴

⁷ Sallis, Friedemann (2015), pp. 15-19.

⁸ Sallis, Friedemann (2015), p. xv.

⁹ Joseph Kerman: “Sketch Studies”, in *Musicology in the 1980s: Methods, Goals, Opportunities*, D. Kern Holoman and Claude V. Palisca eds. (New York, Da Capo Press, 1982), pp. 53-65.

¹⁰ Owens, Jessie Ann, *Composers at work: the Craft of Musical Composition 1450-1600*, (New York, Oxford University Press, 1997).

¹¹ Kinderman, William, *The Creative Process in Music from Mozart to Kurtág*, (University of Illinois Press, 2012).

¹² Lockwood, Lewis; Gosman, Alan eds.: *Beethoven's "Eroica" Sketchbook: A Critical Edition*, University of Illinois Press, 2013.

¹³ Sallis, Friedemann (2015), p. 2.

¹⁴ *Ibidem*, p. 9.

While in the volume *A Handbook to Twentieth-Century Musical Sketches* the editors refer to a “methodological black hole”¹⁵, the new book offers instructions about how sketches should be scrutinised and hints about the readings that should be adopted.

In fact, manuscripts, sketches and drafts represent the “unseen” layer of a final musical product. As Kinderman states, “works of art have been compared to icebergs: what is visible is but a small part of the whole. An art work might seem to exist in splendid isolation, but that impression is misleading. Cultural products inevitably arise from a context, a submerged landscape that is often not easily accessible. It is an undertaking of research to bring such things to light, and studies of the creative process find their cutting edge by probing beyond the surface, opening new perspectives on the apparently familiar.”¹⁶

Sallis’ recent book teaches us to chart the “underwater” material with lucidity and precaution, bringing it to the fore and then to connect its information to what we see beneath the surface. In an engaging approach, he moves between what we call today “genetic criticism” (*critique génétique*), “musical archaeology”, and “forensic analysis”, in an attempt to explore the most intimate aspects of a creative laboratory and to prove how the work came into existence.

The goal-oriented strategy is reflected by the structure of the text. The book organises its content by the following framework, offering a multi-faceted insight on the topic:

1. Introduction
(Objects of study, scope and the ‘poietic fallacy’;
What are musical sketches and how are they produced?;
Philology and genetic criticism; Overview)
2. Sketch studies past and present
3. Tracking down evidence of the creative process
4. The physical objects of the compositional process
5. Studying loose leaves
6. Sketchbooks
7. Transcription and facsimile reproduction
8. Sketches and the critical edition of music
9. Dangerous liaisons: the evolving relationship between sketch studies and analysis
10. Musical palimpsest and authorship

¹⁵ Beard, David: “Patricia Hall and Friedemann Sallis, eds., *A Handbook to Twentieth-Century Musical Sketches* (Cambridge: Cambridge University Press, 2004)”, in *Twentieth-century music*, Vol. 5/2, 2008, p. 244.

¹⁶ Kinderman, William, *Op. cit.*, p. 1.

A rich Appendix of Beethoven's sketchbooks list published between 1913 and 2013 complements the information, as do the Notes, a useful Glossary, and additional case studies of original manuscripts reproduced from various archives such as the Paul Sacher Foundation in Basel, the Bibliothèque Nationale de France, Chicago's Newberry Library, the Houghton Library at Harvard University, the Archivio Luigi Nono in Venice, etc.

The sensitive reader may detect the author's warnings for those who rely on primary source material in their research; even though sketches might look like transparent windows into the music pieces, "studying composers' working documents will not provide answers to all questions, or solve all problems /.../."¹⁷ Although, as Jessie Ann Owens mentions, sketches "try to pin down the imagination"¹⁸, they remain nothing more than fragmentary evidence – relics revealing only part of the truth. Sketches and drafts are not autobiographical reports and should not be considered by the researcher an invitation to speculation. What the musicologist finds in these documents are traces that were left, not the composer or the performer speaking to us.

Even if Sallis modestly defines his scholarly work as "neither an exhaustive history, nor a comprehensive theory of sketch studies"¹⁹, the book scrutinises and systematises the field. Therefore, it cannot be absent from the shelves of those who embark on complex research.

Music Sketches could be classified as an invaluable syllabus with immense pedagogical value and an outstanding critical consideration of the field. Therefore we warmly recommend this remarkable undertaking as compulsory reading for all enlightened musicologists (especially young ones), which will provide them with the necessary tools to deal with sketch material.

Indulging ourselves in an extra-musical comparison in order to ignite the interest of the reader, we could equate Sallis' newly-released book with an invaluable GPS device which helps the researcher navigate its way through this privileged, yet fascinating maze-like universe.

BIANCA ȚIPLEA TEMEȘ

¹⁷ Sallis, Friedemann (2015), p. 4.

¹⁸ Owens, Jessie Ann, *Op. Cit.*, p. 6.

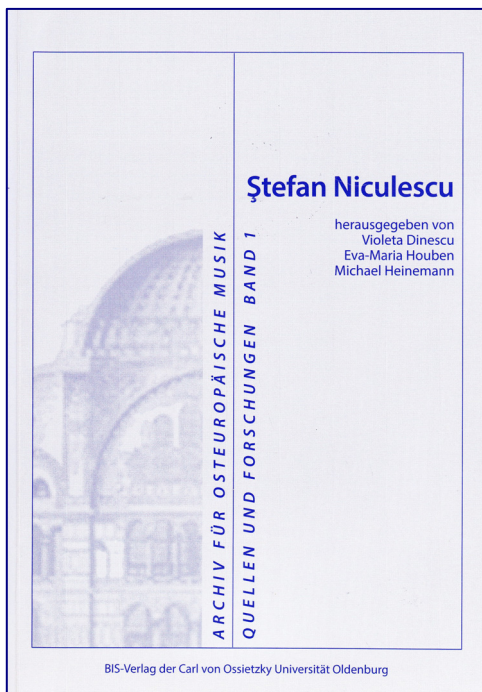
¹⁹ Sallis, Friedemann (2015), p. 11.

REFERENCES

- Beard, David: "Patricia Hall and Friedemann Sallis, eds., *A Handbook to Twentieth-Century Musical Sketches*" (Cambridge: Cambridge University Press, 2004)", in *Twentieth-century music*, Vol. 5/2, 2008, pp. 243-251.
- Hall, Patricia and Sallis, Friedemann eds.: *A Handbook to Twentieth-Century Musical Sketches* (Cambridge: Cambridge University Press, 2004).
- Kerman, Joseph: "Sketch Studies", in *Musicology in the 1980s: Methods, Goals, Opportunities*, D. Kern Holoman and Claude V. Palisca eds. (New York: Da Capo Press, 1982), pp. 53-65.
- Kinderman, William: *The Creative Process in Music from Mozart to Kurtág* (University of Illinois Press, 2012).
- Lockwood, Lewis; Gosman, Alan eds.: *Beethoven's "Eroica" Sketchbook: A Critical Edition* (University of Illinois Press, 2013).
- Owens, Jessie Ann: *Composers at work: the Craft of Musical Composition 1450-1600* (New York: Oxford University Press, 1997).
- Sallis, Friedemann: "The Genealogy of György Kurtág's *Hommage à R. Sch. op. 15d*", in *Studia Musicologica Academiae Scientiarum Hungaricae* 43/3-4 (2002), pp. 311-322.
- Sallis, Friedemann: "György Ligeti (1923-)", in *The Twentieth-Century Music Avant-Garde: A Biocritical Sourcebook*, Larry Sitsky ed. (Westport: Greenwood Publishing Group Inc., 2002), pp. 254-263.
- Sallis, Friedemann: "Luigi Nono (1924-1990)", in *The Twentieth-Century Music Avant-Garde: A Biocritical Sourcebook*, Larry Sitsky ed. (Westport: Greenwood Publishing Group Inc., 2002), pp. 329-338.
- Sallis, Friedemann and Ouellet, Nelson: *The Sketchbooks of György Kurtág. A database of information extracted from 106 sketchbooks conserved in the György Kurtág Collection of the Paul Sacher Foundation*, (©Friedemann Sallis and the Université de Moncton, 2004).
- Sallis, Friedemann: "Segmenting the Labyrinth: Sketch studies and the scala enigmatica in the Finale of Luigi Nono's *Quando stanno morendo Diario Polacco No. 2* (1982)", in *Ex tempore. A Journal of Compositional and Theoretical Research in Music*, 13/1 (Spring/Summer 2006), pp. 1-23.
- Sallis, Friedemann: *Music Sketches*, (Cambridge: Cambridge University Press, 2015).

ȘTEFAN NICULESCU, EULOGIZED IN GERMANY FOR HIS CONTRIBUTION TO THE CURRENT EUROPEAN MUSICAL HERITAGE¹

The volume “Ștefan Niculescu”, published in 2013 by BIS-Verlag der Carl von Ossietzky Universität Oldenburg, edited by Eva-Maria Houben, Michael Heinemann and Violeta Dinescu, is part of a series entitled Archiv für osteuropäische Musik. Quellen und Forschungen, translatable as The East European Music Archive. Sources and Research. This series of volumes seeks to offer a bird’s-eye view over contemporary classical music from an intercultural perspective, bringing together its Eastern and Western European roots. An essential contribution to this project belongs to Violeta Dinescu, currently a professor and doctoral advisor at the above mentioned university. The reference librarian of The Oldenburg University Library, Karl-Ernst Went, and Violeta Dinescu set up a library section which, due to their efforts, houses hundreds of books as well as video and audio recordings referring especially to the 20th century music in Europe. Thus, owing to the woman composer’s considerable efforts, and with the help of UCMR (Union of Composers and Musicologists from Romania), the Oldenburg University Library has been equipped with an impressive database covering old and contemporary Romanian music. Obviously, the range of topics of this series



¹ Reader Sanda Valentina Hîrlav Maistorovici, in 6th May 2015, “Musicology Confluences” National Symposium.

of volumes is going to be varied, consisting of contributions from various musicologists from all over Europe; these contributions, integrated in cultural, historical and geographical contexts, will address traditional European music, Byzantine music or the work of already established composers. Within the Oldenburg University Violeta Dinescu has also managed to organize throughout the years a few international musicology symposia focusing on Romanian music; therein, world famous musicologists as well as Romanian guests revealed, from a universal perspective, their outlooks on Romanian composers such as George Enescu, Ștefan Niculescu, Paul Constantinescu, Romanian women composers, Pascal Bentoiu, etc.

The volume Ștefan Niculescu contains studies authored by German and Romanian musicologists centred on Ștefan Niculescu's work, but it equally preserves for posterity the proceedings of the Composers Colloquium which took place in 2006 and where the composer presented his work and his musicological thinking system. In 2007, the *Zwischen Zeiten* (Shifting Times) Symposium, dedicated to the same topic, fathomed from various viewpoints the previous experience of meeting the composer.

The volume has the following structure:

Part one, entitled *Memories* (Erinnerungen) includes, in a lexicographic fashion, the concise presentation of Ștefan Niculescu's personality as a musicologist, composer and educator, Violeta Dinescu's reminiscences about the professor, a dialogue between Prof. Eva-Maria Houben and the composer about the latter's artistic and didactic activity, and a Eulogy given by Prof Dr. Reinhard Lauer upon presenting the Herder Prize to the composer Ștefan Niculescu in 1994.

Part two, entitled *Selections from Ștefan Niculescu's writings on music and musicians* (Aus Stefan Niculescus Schriften über Musik und Musiker) comprises the German translations of several seminal essays written by the composer: George Enescu's *Universality*, *George Enescu and the Musical Languages of the Twentieth Century*, *The Musical Languages of the Twentieth Century*, *Heterophonia*, *A Theory of Musical Syntaxes*, *Between the Particular and the Universal*, *Creation and Originality*, *Görgy Ligeti and Ștefan Niculescu In Dialogue With Karsten Witt*, etc. There is also a text by Nicolae Teodoreanu comprising the composer's recollections connected to Ștefan Niculescu and the dialogue they had three days before the latter passed away.

As previously mentioned, part three consists of the speech delivered by the composer Ștefan Niculescu himself on the occasion of the Composers Colloquium in 2006, at Oldenburg.

Part four, entitled *Ștefan Niculescu at the Composers Colloquium in Oldenburg 2006* (Ștefan Niculescu beim Komponisten-Colloquium 2006 in

Oldenburg) opens with a round-up of the entire event written by Kadja Grönke and the opening address of the vice-rector of the University of Oldenburg, Prof. Dr. Reto Weiler. There follows the transcript of the conversation about music between Ștefan Niculescu and Adriana Hölszky, a document which answers some essential questions about contemporary music: the co-existence of diatonism and chromaticism, the work and the communication process between the composer and the artists, the didactic act in Ștefan Niculescu's opinion, the direction of contemporary Romanian music etc.

Part five, the *Zwischen Zeiten* Symposium, Oldenburg 2007, contains the proceedings of the symposium dedicated to Ștefan Niculescu's musical creation, which took place the following year and to which contributed a series of Romanian and German musicologists: Dan Dediu, Bei Peng from China, Adina Sibianu, Martin Kowalewski, Eva-Maria Houben, Corneliu Dan Georgescu, Laura Manolache; to these were added studies by Michael Heinemann, Monika Jäger, Thomas Beimel and Paul Thiessen, who analyses in an idiosyncratic way the composer's last work, *POMENIRE*, un recviem românesc (*MEMORIAL*, A Romanian Requiem).

Towards the end, the book comprises twenty pages in which are gathered the author's own thoughts about his music and several introductions to some of his works, and it ends with a catalogue of his works, the discography and a bibliography on Ștefan Niculescu, as well as illuminating information about all those who contributed to the volume.

In conclusion, this volume, the first in a language of international circulation, indeed the traditional language of European musicology, a volume dedicated to a Romanian composer, is highly valuable in promoting the undeniable values of contemporary Romanian music.

SANDA VALENTINA HÎRLAV-MAISTOROVICI

BOOK REVIEW

THE MUSICALITY OF STYLE – LÁSZLÓFFY ZSOLT'S ESSAYS ON MUSIC (LÁSZLÓFFY ZSOLT: A STÍLUS ZENEISÉGE. PARTIUM KIADÓ, NAGYVÁRAD, 2014)

As a representative of the Transylvanian composers' younger generation, Zsolt Lászlóffy marks out not only by his exciting works and intense performing activities, but also through his writings. Behind his versatile output lays a keen commitment toward the Hungarian culture of his native land, that of protecting and promoting - as a musician - our cultural heritage. Through this new opus the readers are invited to discover, along with the author, another field of his musical adventures, sounding experiences and exciting wanderings in style and aesthetics.

This volume issued by the Partium Publisher (Oradea) consists of Lászlóffy's collected essays mostly published by the Helikon Journal (Cluj) during the last years. He also follows in this respect his master, the composer Ede Terényi, a well-known figure among the readers of Utunk and later the Helikon Journals for his essay-miniatures issued in the former decades.

The title *Musicality of Style* is somehow resonant with that of another volume published a couple of years ago entitled *The Musicality of the Aesthetic*, written by the aesthete Angi István, an important personality of the Transylvanian academic environment. The metaphoric resonance of these titles may be seen as a homage gesture (also) to his former professor, and a eulogy of the musical creation that appear as a multi-faceted and exciting phenomenon whether is traditional, modern or contemporaneous.

The essays are grouped into three major topics, paradigmatic for the author's main fields of interests, both as a composer both as a writer: the birth of modern music, the initiation of a Hungarian musical style and the music culture of Transylvania. Instead of covering extensive themes of music history or style, Lászlóffy extracts a series of mosaics, though representative and interesting that poses significant questions regarding a period, style or historical moment. The topics are various too: composers, musical works, style elements, composition techniques, books and writings about music. His approach is less historical, more hermeneutical: the circumstances and reception are at least important as the phenomena or topic in question. Instead of describing, these essays pose questions and draw the reader's attention to more or less neglected aspects of music.

The first section entitled *The birth of modern music* consist of a series of writings that raise a well-known and intensely debated problem: the dialectic of old and new, ancient and modern. And, beyond that dichotomy: the postmodern and contemporaneous. Topics from the Ars Nova, Palestrina's motets, William Lawes' Fantasias to Liszt, Bartók, Schoenberg and beyond encompass the author's reading of what modern is. Further, the problem of contemporaneous that seems to exclude itself from the inherent dialectic of music history, seen before the 20th century as a permanent impulse of change.

Another major subject of this book rounds the limits and opportunities of emerging a genuine Hungarian music, and the illusion or reality of establishing a new musical style that could be able to become a universal language. The author focuses on the paradigm change occurred in the history of Hungarian music during the 19th and 20 th centuries, from a pseudo-folklore inspiration to an authentic one in the works of Bartók, Kodály, Lajtha and others. This section also embraces the political aspects of the troublous Hungarian history in the last century as a main constraining factor in the emergence of new tendencies, through the life and work of composers like Dohnányi or Lajtha.

The last section of Lászlóffy's essays concentrated around the Hungarian music culture of Transylvania is devoted to another, though a particular dichotomy: the rich musical tradition of our lands and its sorrowful present and future, at least compared to its past. This generic title is extremely suggestive: Transylvania tolls – from the deepness. It is uncommon to explain metaphors. However, there are some more or less self-evident resonances beyond the hermetic ones: the famous poem of Reményik Sándor entitled *Church and School* or the sunken church of Bözödújfalú (Bezidu Nou) as a former, though nowadays an ephemeral symbol of the Romanian communist regime's plan to abolish the rich peasant culture of the village. And of course, the deepness of Debussy's *The Sunken Cathedral* from his *Préludes*, an impressive musical evocation of the glorious past, sublime and full of piety.

But who knows, what is the future – may we ask together with the author? Our duty is to stand stock-still, and also, in the spirit of Bartók's legacy, to seek the possibility of common reconciliation and self-development.

In conclusion, varied topics, diversified reflections, original approach, and griping style – these are the main features of this book, almost warranting a consistent and refreshing lecture.

ATTILA FODOR

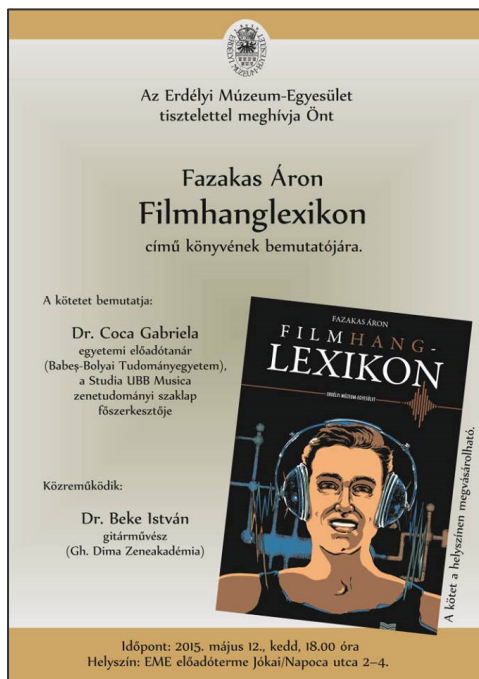
FILMHANG-LEXIKON BY AARON FAZAKAS¹ (THE ENCYCLOPAEDIA OF MOVIE SOUNDS)

I have here a nicely done, well illustrated, smartly designed book, written intelligently and using highly specialized knowledge and also printed on a paper of excellent quality. The writer, Aaron Fazakas is a composer, a lecturer at universities of Cluj-Napoca and Budapest and a member of the public body of the Hungarian Academy of Sciences. The book is entitled *FilmHang-Lexikon* (*The Encyclopaedia of Movie Sounds*). It was published by the Transylvanian Museum Society, publisher: Annamária Bíró, reviser: Elena-Maria Șorban, PhD, proof reading: Zoltán István Hevesi, PhD, cover design and technical editing: Aaron Fazakas. The book was printed at F&F International Printing Office of Gheorgheni under the careful

supervision of managing director Anikó Ambrus. Publication of the book was subsidized by the National Cultural Fund of Hungary, the Gábor Bethlen Fund and the Hungarian Academy of Sciences.

The title of the book, *FilmHang-Lexikon* (*The Encyclopaedia of Movie Sounds*) makes a perfect reference to the content of the book, which contains the definition of all the terms – arranged in alphabetical order, of course – that can be found or have a role in the SOUND part of a movie: speech, noises and thrills and music.

The author dedicates its book to "all my former, present and future students". However the book is so appealing that not only students will find



¹ <http://www.aaronfazakas.com/index.php?m=home>

it a pleasant reading and not merely a piece of curriculum, but also those who are more or less interested in the world of movie making or want to acquire yet another piece of general culture will find new pieces of information and interesting parts in it. I wondered what was that made this book so appealing, since it is an ENCYCLOPAEDIA, i.e. it offers many pieces of information in a compact manner. Still, besides the illustration and nice implementation it is appealing also due to the direct, yet purposeful and exquisite literary phrasing. Another thing that makes the book both appealing and an efficient teaching aid is as the author says: "*the fact that the encyclopaedia offers definitions in two different phrasings, which are also visually separated by the fact that different types of fonts are used for them:*

- *The so called scientific phrasing aims to offer a precise and compactly interpreted definition to most of the expressions;*

- *The other phrasing aims to offer examples that would well exemplify the expressions.*

- *In most of the cases the author attempts to ensure that also those who do not have musical literacy understand the various connections by using simple comparisons from everyday life."*

The book has also a virtual dimension, since the scores used as an example in the book will be available to listen to on the website of the author at an internet address. Another fact that makes *study* of this work so appealing. And this is the keyword for this book, since it needs not to be read, but *to be studied*. Just a little bit every day, just one or two expressions. Not because it would be that difficult to read, but to prolong the nice feeling offered by its study. As far as implementation is concerned its beauty I cannot compare to anything else, but the *SH Atlas* by Ulrich Michel. It is such a beautiful book that the reader will find it hard to make side notes or write anything else in it. In this respect as well, the author mixed precision and high professionalism with elegance and ease.

According to the author this first edition of the encyclopaedia defines and interprets 265 terms, 105 of which are movie sound/music terms and 160 musical terms that closely relate to movie sound and music.

Therefore it is useful not only to students of theatrical and film studies, but also to those who study music.

Almost every term is presented in three languages (in Hungarian, Romanian and English, containing also phonetically transcription), except English terms that do not have a Hungarian or Romanian counterpart.

Another proof of the high professional standard and modesty of the author is that he took over as a quotation and admitted as belonging to others definitions that other authors managed to create for a certain term if he considered that definition correct, complete and interesting.

The book contains a special spice for concert and opera attendants of Cluj-Napoca, since they can find in the book faces familiar from the stage. For example the well chosen, expressive and positively toned pictures of Cristian Sandu² on pages 135-138 at the term "conductor".

Reading the book is made greatly easier by the usage guide and key at the beginning of the volume, which helps the reader interpret the setting of the entry-words in the page and the graphical signs used in the book.

The Hungarian, Romanian and English index of the entry-words also makes using the encyclopaedia and looking up the various pieces of information a lot easier.

The volume is completed by a bibliography, the list of online sources and the list marking the origin of the images used. The reader can broaden its knowledge on movies also by looking up the internet addresses in the list of online sources. Reading and studying the encyclopaedia I myself also acquired quite many pieces of information on movie music, movie sounds, their technical production and application, for which I am very grateful to the author. Before the study of this encyclopaedia I could not have imagined that producing movie sound is such a complex, elaborated and precise background mechanism. And it is not by chance that I use the term background, since so many times when we are watching a movie and we are tired we tend to pay attention only to the plot and forget completely about the sound dimension of the movie. Dialogues, noises and thrills, music are just a given natural for us.

This encyclopaedia teaches its reader to watch and what is more **listen** consciously to a movie, to pay attention to the know-how of its sound parts, to the contribution of the sounds to the evolution of the movie, or I should say rather to the perfect unfolding of the movie. I can only recommend and professionally endorse *Filmhang Lexikon (The Encyclopaedia of Movie Sounds)* by Aaron Fazakas to everyone.

I also want to thank the author that he asked me to present this wonderful book to you; it is a true honour for me.

I dearly congratulate the author and the contributors and sponsors of this book and I wish the author all the best so that he would have the energy and strength to write yet other books of this scale.

Translated from Hungarian by Borbély Bartalis Zsuzsa

GABRIELA COCA

² <http://cristiansandu.com/>

**FOLKLORE USAGE IN ROMANIAN COMPOSING
SINCE CIPRIAN PORUMBESCU TO OUR DAYS,
(COMPONISTICA ROMÂNESCĂ DE VALORIFICARE A
FOLCLORULUI, DE LA CIPRIAN PORUMBESCU PÂNĂ ÎN ZILELE
NOASTRE), ED. LIDANA, SUCEAVA, 2015.**

The Fifth Edition of the „Ciprian Porumbescu” European Festival of Arts has taken place this year under the auspices of the Suceava County Council and of the Department for Conservation and Promotion of Traditional Culture of the Bucovina Cultural Center. During the Festival a Symposium of musicology was organized at the beginning of June in Suceava by the initiator and manager of this project, Mrs. Constanța Cristescu, PhD - artistic consultant and musicologist at the Bucovina Cultural Center. Works presented at this Symposium entitled: *Folklore Usage in Romanian Composing since Ciprian Porumbescu to Our Days* are included in the first part of the present volume recently published at the Lidana Publishing House of



Suceava. The second part of the volume presents *Models of Folklore Usage in Composing*, respectively *Scores* by contemporary composers in an alphabetical order according to the name of the composer. Therefore the present volume is valuable due to the abundant pieces of information it offers through the studies included in the first part, on the one hand and also because of the contemporary compositions published in the second part. The studies appear in the volume in a chronological order according to the style periods and composers with whom the respective works deal. They are the following:

BOOK REVIEW

- "Various Approaches to the Folklore Language in Sonata no. 3 for Piano and Violin <in Romanian folksong style > op. 25 by George Enescu" (author: Lucian Reuț)
 - *Methods of Folklore Usage in the Works of Alexandru Zirra* (author: Vasile Vasile)
 - *Alexandru Zirra. Opinions on Romanian Music* (author: Gheorghe Ciobanu – return)
 - *The Role of Folklore in Shaping the Musical Thinking of Transylvanian Romanian Composers (1880-1940)* (author: Otilia Constantiniu)
 - *The Romanian Rhapsody for Piano, by Antoniu Sequens* (author: Elena Maria Șorban)
 - *Composing Techniques Using the Melos of Folklore in Divertissement rustic (Rural Divertimento) by Sabin Drăgoi* (author: Irina Zamfira Dănilă)
 - *The Confluence of the Inexpressible with Mathematics in Three Lieds by Nicolae Bretan* (author: Ruxandra Mirea)
 - *Vasile Ijac and the Tribulations of the Romanian Folklore in <the Obsessive Decade>* (author: Constantin-Tufan Stan)
 - *Folklore Elements in the Piece Dacofonia no. 1 for Big Symphonic Orchestra by Tudor Chiriac* (author: Ciprian Chițu)
 - *Methods to Assimilate Folklore in the Collection <20 Choirs for Equal Voices> by Sigismund Toduță* (author: Gabriela Coca)
 - *New Language Elements in Contemporary Folklore-Inspired Romanian Choir Compositions* (author: Mariana Popescu)
 - *Archaic and Modern as Viewed by Contemporary Romanian Composers* (author: Luminița Duțică)
 - *Various Approaches to Folklore in Creations for Violin of Composers from the Republic of Moldova* (author: Diana Bunea)
 - „Jalea miresei” (“The Grief of the Bride”) for Mixed Choir by Ghenadie Ciobanu – an Archetypical Adaptation of the Folkloric Source (author: Svetlana Badrajan)
 - *Mugurel Scutăreanu – Purtata cu strigături (The Walking Dance with Jeerings)* (author: Nicușor Silaghi)
 - *Folkloric Interlude in the Works of Pascal Bentoiu (1954-1957)* (author: Laura Vasiliu)
- The scores in the second part of the volume are:
- Ciprian Chițu: *Ultima rugăciune (The Last Prayer)* for mixed choir and solo soprano
 - Maia Ciobanu: *Pădurencele (Women Living in the Woods)* for solo oboe

- Ghenadie Ciobanu: *Jalea miresei (The Grief of the Bride)* for mixed choir
- Ghenadie Ciobanu: *Cântări uitate <Închinare muzicală lui Dosoftei> (Forgotten Chants <A Musical Bow Before Dosoftei>)* for baritone voice and chamber ensemble
- Violeta Dinescu: *Țara doinelor (The Country of Longing)* for mixed choir
- Viorel Munteanu: *Când eram în vremea mea (When I Was in My Time)* for choir in equal voices
- Viorel Munteanu: *Întorcu se-ntorc (Turning They Return)* for mixed choir
- Viorel Munteanu: *Rondo* for violin and piano
- Mugurel Scutăreanu: *Purtata cu strigături (The Walking Dance with Jeerings)* for solo violin.

As far as the topic of this volume is concerned and the real notion of folklore in our days, in her paper - opening the present volume - musicologist Constanța Cristescu, PhD offers a very real vision. I quote: "The present topic might seem played out for many considering the confusion dominating musicological knowledge and today's musical market. For these days it is no longer known what *folklore* is, what the difference between a folklore creator and a composer is and it was thus created the incorrect phrase of "*folklore composer*" who composes so called guaranteed (Sic!?) "*folkloric*" pieces on commission and for a certain amount of money, then these pieces are presented by folk music singers and young singers with ambitions of fame on various musical stages, at various festivals and contests under a false pretence of *genuineness and originality*." ¹

Such an opinion of musicologist Constanța Cristescu is sadly as true as it is put roughly.

The author emphasizes:

Folklore composed by a composer is no longer folklore. • Folklore is composed by everyday people who are endowed with an innate artistic talent, but no professional musical training. Folklore keeps being a relative source of inspiration for composers around the world. This truth has been demonstrated several times in the specialized literature of musicology, but also by the scores forming the thesaurus that has built up the history of Romanian and world music and culture. The

¹ Cristescu, Constanța, *Folclorul – sursă perenă de inspirație componistică (Folklore - a Perennial Source of Inspiration in Composing)*, in: *Componistica românească de valorificare a folclorului de la Ciprian Porumbescu până în zilele noastre*, Editura Lidana, Suceava, 2015, p. 5.

musicology studies and scores published in the present volume are also arguing this case by revealing multiple methods of using folklore as a source in composing."²

At the end of her study, Constanța Cristescu, PhD recognizes the amplitude of the general topic of the present volume and expresses the possibility that further explanatory studies in this field of composing and relevant scores will be published as well in new volumes. The objective of these publications is to give back folklore its original value as pure art, on the one hand and as an unfailing source of inspiration in composing, on the other.

Mrs. Cristescu is very lucky for being able to collaborate in the Bucovina Cultural Center, an institution supported by the Suceava County Council, with people interested in the fields of art and scientific musicology who find funds to be allocated to such projects as well. A praiseworthy gesture in the full sense of the word.

Translated from Hungarian by Borbély Bartalis Zsuzsa

GABRIELA COCA

² Idem, p. 8.

CONTRIBUTORS

Bence ASZTALOS, DLA (born in 1973) studied violin and singing at the Liszt Academy in Budapest, continuing his education in Vienna in K.S. Robert Holl's Lied-class. He has been playing in the Budapest Festival Orchestra since 1994, working with conductors, such as Iván Fischer, Sir George Solti, Charles Dutoit. His singing career allowed him to develop close relations with the Deutsche Oper am Rhein and the Hungarian State Opera, where he sang Don Fernando/*Fidelio*, Ariodates/*Xerxes*, Bartolo/*Figaro* etc. In 2010 he was appointed as associate professor at the University of Szeged Department of Music Education.

Gabriela COCA, PhD (born in 1966) is a musicologist and associate professor of the Babeş-Bolyai University of Cluj-Napoca, Faculty of Reformed Theology, Reformed Theology and Musical Pedagogy Department (she teaches musical forms, harmony, counterpoint, and the evolution and the development of the musical genres and forms). She read the musicology (degree and Masters of Arts) at the Academy of Music "Gh. Dima" of Cluj – Napoca, where she was awarded a PhD in musicology, in the year 2000 with the thesis: *The Architectonic Conception of the Sonorous Process in the Musical Work <Lohengrin> of Richard Wagner* with the coordination of University Professor Eduard Terényi PhD. As a representative work one comes across the following volumes: *<Lohengrin> of Richard Wagner, the Architectonic Conception*, Ed. MediaMusica, Cluj-Napoca, 2006; *The Interference of the Arts* vol. I, *The Dualist Thinking* joint author, the main author is University Professor PhD Eduard Terényi, Ed. MediaMusica, Cluj-Napoca, 2007; *From Bach to Britten. Applied Musicology - Studies*, the author's edition, Cluj-Napoca, 2008; *Form and Symbols in "Magnificat", BWV 243, D Major of J. S. Bach*, Ed. Cluj University Press, Cluj-Napoca, 2008; *Musical Forms - lectures*, The authors edition, Cluj-Napoca, 2008, "*Ede Terényi – History and Analysis*", Ed. Cluj University Press, 2010, *Harmony, Counterpoint and Choir Arrangements – Three Supports of Courses* - joint author, the main author is University Professor PhD Eduard Terényi, Ed. MediaMusica, 2010.

Stela DRĂGULIN, Prof. Habil. PhD, studied piano at the Music Academy "Gh. Dima" of Cluj-Napoca, with Prof. Nina Panieva-Sebessy, PhD. She also participated in artistic master courses held by famous musicians such as Rudolf Kerrer in Weimar and Fausto Zadra in Trento. Stela Dragulin received her doctoral degree in musicology from the Music Academy of Cluj Napoca in 1997. Praised in countless publications as "*an exceptional professor, with pedagogical gift and professional mastery*" Dr. Stela Drăgulin created the famous school of piano in Brasov. Dr. Dragulin's success in pedagogy is illustrated by her students' prodigious careers: hundreds of concerts and recitals in Romania and abroad as soloists with some of the best orchestras in Austria, Belgium, Bulgaria, Germany, Italy, Japan, Romania, Yugoslavia, Indonesia and the USA, as well as by the 54 prizes won at prestigious national and international contests. The Romanian Television produced

two movies - "And yet...Mozart" and "The long way to perfection" - in order to better present Dr. Dragulin's professional activity and success. Those documentaries were broadcast in over 30 countries. She is Prof. habil. PhD., starting with 2013, as a result of having earned the University Habilitation Degree Attestation, whereby she was appointed as PhD coordinator.

Vlad ENIU graduated from the Academy of Music *Gheorghe Dima* in 2014, as head of his class. He is currently Master student at the Conservatory „Giuseppe Verdi” in Milano, Italy. In 2013 he graduated a course of chorus conducting, under the supervision of Cornel Groza. In the third study year, he won a scholarship in conducting at the Conservatory of *Santa Cecilia*, Rome, Italy. Since 2009 he attended various courses of mastery, both at home and abroad, in Rome and Graz, under the supervision of numerous conductors among whom Vittorio Parisi, Ekkehard Klemm, Luis Rafael Salomon, Konrad von Abel, Jan Stulen, Octav Calleya, and Robert Gutter. His activity as a conductor includes concerts performed by several orchestras such as: *Camerata Regală*, Bucharest, *Orpheus Sinfonia* London, *Kammerphilharmonie* Graz, *Santa Cecilia* conservatory orchestra Rome, „*Giuseppe Verdi*” orchestra Milano, and many other. Among his most outstanding achievements can be mentioned the national premiere of the rock opera *Jesus Christ Superstar*, from August 2014 Cluj-Napoca. Vlad Eniu is founding member of the educational concert band *LEARN & PLAY (2014)*, in which capacity he participated in over 20 educational workshops for kindergartens and schools from Cluj-Napoca.

Adél FEKETE, PhD born in 1983 began her musical education at the „S. Toduță” Music High School of Cluj-Napoca, where she studied violin and piano. She was awarded her Bachelor of Music (Musicology, 2006), her Master of Arts in Music (2008) and her Doctor of Philosophy (2014) degrees at the „Gh. Dima” Academy of Music, Cluj-Napoca. Since 2006, she published over 60 musical articles, interviews, chronicles, critiques and studies (*Szabadság*, *Studia Musica UBB*, *Verso*, *Korunk*). In 2008 she gave a lecture on Monteverdi's *Orfeo* (2nd Edition of EarlyMusic Festival, Cluj-Napoca), and she attended the International Conference on Music Therapy held by the Music Pedagogy Department of the Babeş-Bolyai University (Cluj-Napoca, 2010). She was awarded the first prize at the 10th Scientific Students' Conference of Transylvania, earned one of the Apáczai Alumnus Grant' Scholarships (2004-2005) and the Communitas Foundation's „Creativity Scholarship” (2008). Currently she is a collaborator of the Hungarian Opera from Cluj-Napoca and Assistant Lecturer at the Music Pedagogy Department of the Babeş-Bolyai University, Cluj-Napoca.

Miklós FEKETE, PhD, studied Music Education and Musicology at the “Gheorghe Dima” Academy of Music in Cluj, Transylvania (2000-2007). In 2007 he was awarded the first prize for the musicological analyses of some of Rimsky-Korsakov's orchestral compositions at the Transylvanian Students' Scientific Conference. He continued his studies in the doctoral school of the same institution (2007-2012), analyzing in his thesis the compositions of Liszt in his last 25 years. Between 2005-2009 he taught music theory and piano at the “Augustin Bena”

CONTRIBUTORS

Music School in Cluj, and also collaborated with the “Báthory István” and “János Zsigmond” High Schools as a music teacher and choir conductor. Between 2009-2013 he holds the position of assistant lecturer, since April 2014 the position of lecturer at Babeş-Bolyai University, Cluj-Napoca (Faculty of Reformed Theology, Department of Music Pedagogy), teaching Music History, History and Theory of Music Instruments, Score Reading and Music Aesthetics. He is also the choir conductor of the UniCante Choir, Cluj. He is involved in musicological analyses and takes part in several musicological symposiums.

Attila FODOR, PhD (b. 1977), musicologist, aesthetician, senior lecturer at the Music Department of Partium Christian University (Oradea). He was awarded in 2007 a PhD by the Academy of Music “Gh. Dima” of Cluj-Napoca with the thesis: *Ravel's impressionism. Stylistic-Aesthetic Investigations*. Publications: Books: *The style and message of musical impressionism* (Oradea University, 2010). Studies: *Debussy-Ravel comparative analyses* (Philobiblon, vol. X-XI, University Press, Cluj, 2006); *The dance-music relationship in ulterior dance settings of instrumental music; Christian Bence-Muk's chamber ballet The Incubus; The chamber symphonies of Arnold Schoenberg; Christian Bence-Muk's chamber symphony Fun-Land* (Camerata XXI, Media Musica, Cluj-Napoca, 2006-2007); *Some aspects of vertical typologies in the last String Quartet of W. A. Mozart, KV 590, F major; The place of Bartók's Miraculous Mandarin in the context of XXth century music; The Osmosis of the Diversity in Maurice Ravel's Work; "The Mother Goose" Piano Suite – An aesthetic paradigm of Ravel's music; Eduard Hanslick: "The Beautiful in Music" – an Aesthetics of the Absolute Music* (Studia UBB Musica, Cluj-Napoca, 1/2009, 2/2009, 1/2010, 1/2011, 2/2011); „*The laudation of closing flexa*” and *who is behind it – reflections on Vermesy Péter's musicological writings; Bartók's crossroads – The Miraculous Mandarin* (Partiumi Szemle, Oradea, 1/2010, 2/2010). He participated at numerous national and international conferences and symposiums of musicology in Cluj-Napoca, Iasi, Oradea, Timisoara since 2005. Among the spoken languages, there are English and also French.

Luminița GUȚANU STOIAN is born in Chișinău, the Republic of Moldova. In 2003, she got a *Ph.D.* degree in Musical Stylistics at the National University of Music in Bucharest, Romania, with the thesis: “20th-century Opera in Bessarabia”. She also has a Master's degree in “Conducting of Academic Choirs” at the State University of Arts in Chișinău, after having graduated from the State Institute of Arts in Kishinev, Faculty of Musical Pedagogy. Specialisation: Conducting of Academic Choirs. Between 1995 and 1997, Luminița Guțanu benefited from two important scholarships, i.e. the Merit Scholarship of the “Maria Bieșu” Foundation and the “George Enescu” Merit Scholarship. Since 1996, she has been very actively involved in the fields of teaching, conducting and scientific research. She has been assistant-lecturer at the State University of Arts in Chișinău, University lecturer in Academic Choirs' Conducting at the “Luceafărul” Academy of Arts in Bucharest, member of the organizational team for the National Symposium of Choral Music in Sinaia, Romania, between 2001 and 2007, organised by the Sound Cultural Foundation (led by Voicu Popescu). As regards her scientific activity, Luminița

CONTRIBUTORS

Guțanu has published a significant number of articles in specialized magazines both from Romania and the Republic of Moldova and abroad. She has participated in numerous national and international conferences in: Moscow(Russia), Republic of Moldova, Bucharest, Brașov, Oradea, Pitești, Alba-Iulia. Published works: Book "Opera in Bessarabia in the 20th century"-ISBN 978-973-7857-67-4, research studies: *Choral Music in the Republic of Moldova*, published in *ICB-Dossier – International Coral Buletin*, *An analytical overview of the overture of the "Decebal" Opera by Teodor Zgureanu*, *The importance of choral music in the formation and education of child's personality*, *New perspectives in the development and education of the student as a conductor and future music teacher*, etc. Presently, she is lecturer at the "Spiru Haret" University in Bucharest, second conductor of the "Symbol" Youth and Children's Choir, associate conductor of the Romanian Patriarchy's "Nicolae Lungu" Choir, Conductor and founder of the "Ad Libitum" Choral Group (with which she has recorded 3 CD-es) and lyrical artist in the renowned "Preludiu" Chamber Choir, conducted by Voicu Enăchescu. With these artistic ensembles, she has participated in numerous choral festivals and competitions, as well as in artistic tours, both in Romania and abroad (Spain, France, Germany, Lithuania, Israel, China, Ireland, Austria, Greece, Italy, Hungary, Bulgaria, the Republic of Moldova, Sweden, the Netherlands).

Stela GUȚANU, PhD, was born in Chișinău (*Kishinev*), the Republic of Moldova. In 2004, she earned a PhD degree in Musical Stylistics at the National University of Music in Bucharest, Romania, with the thesis: "Stages of development in the religious music in Moldova and Bessarabia, in the tradition of Romanian orthodoxies from the 18th – 19th centuries". In 1999, she successfully completed the post-university course "Choral Points of Reference", led by the eminent conductor Marin Constantin. In 1998, she earned a master's degree in Academic Choir Conducting at the National University of Music in Bucharest. In 1996, she graduated from the Arts Institute in Chișinău, the Faculty of Musical Pedagogy, at the specialization: "Academic Choir Conducting". Between 1995-1996, she earned the "George Enescu" merit scholarship. She started her didactic activity in 1992 and has been teaching ever since. During these years, she activated as a teacher of conducting and music history at the Choral School No. 36 in Chișinău (1992-1993), as a vocal coach at the School of Theatre in Chișinău (1994-1995), then *assistant lecturer* at the Academy of Music, Theatre and Plastic Arts in Chișinău, collaborated with Teleradio Moldova as a music editor. Since 2006 to 2011, she has been working as teacher at the "Faethon" Konservatory of Music in Alexandroupoli – Greece and at the "Ihohroma" Music School, in the same town. Presently, she is *teacher at the Greek High School in Bucharest*. As regards her conducting activity: conductor of the choir of "A. Ursu" Primary School – Chișinău (1996-1997); conductor of the boys' choir from "St. Demeter" Church"- Chișinău, conductor of the Choir for Children with Disabilities – Ilfov County, Romania (2003), conductor and founder of the "Ad Libitum" Choral Group, second conductor of the Chorale of Church "St. Kiriaki" in Alexandroupoli - Greece, conductor and founder of the Children's Choir of "St. Nicholas" Church in Alexandroupoli – Greece. Artistic activity: since 1998 until 2006, she has been a member of the National Chamber Choir "Madrigal", with which she has

CONTRIBUTORS

performed and toured both in Romania and abroad (Germany, the Netherlands, Hungary, Switzerland, Skopje, Italy, Israel, Japan). As regards her scientific activity, Stela Guțanu has published articles in specialized magazines both from Romania and the Republic of Moldova. She has participated in numerous national and international conferences in: Republic of Moldova, Greece, Germany, Romania (Bucharest, Brașov, Oradea, Pitești, Alba-Iulia, Iași). Published works: *“New perspectives in the development and education of the student as a conductor and future music teacher”*, *“The Ballad Genre in Fr. Chopin’s creation”*, *“A new Approach to the musical theatre genre, as seen by the young composer Athanasios Trikoupis”*, *“Teodor Zgureanu and the lyric genre of Bessarabia”*, *The influence of music on the education of the contemporary man”*.

Ágnes GYOVAI is an assistant lecturer at the University of Szeged (Hungary), Juhász Gyula Faculty of Education, Department of Music Education. She graduated at the Liszt College of Music in Szeged as a piano and sol-fa major. She continued her studies at the Ferenc Liszt Academy in Budapest and got her degree in teaching music and music theory. She has been teaching at the University of Szeged since 1990. She teaches methodology, music theory, sol-fa, analysis of musical pieces, folk music-folk traditions. In 2011 she developed a digital material – Natural phenomena in music – together Mrs. Erzsébet Dombi Kemény. In her scientific work she focuses on the practice of music education in primary schools. Her main field of research is music and singing schoolbooks in primary schools.

Tímea Mária HEVESI, who lives in Hungary graduated at Juhász Gyula Teacher Training College in Szeged as a primary school teacher of history and cultural manager. During her studies she started a new course at The College of Catholic Theology in Szeged where she graduated as a catholic religion teacher. She got her degree in special education needs, specialization in learning difficulties and disabilities at Juhász Gyula Teacher Training College in Szeged and her master degree at Univerzita Jana Amose Komenského Praha. Being practice oriented, she focused on her specialization in special education of therapeutic horseback riding and specific hippotherapy training of equestrian vaulting, sensomotoric training, and children with autism. She is a postgraduate student at the University of Pécs, Faculty of Humanities in Pedagogy. She does research on the role of experience in the inclusive pedagogy in early-aged (3 to 6 year-old) children with autism. She has several publications in this topic. She has been working as a special education teacher for 15 years and presently works for Odú Intervention Centre, Szeged (Early Intervention, Care, Integration and Special Education Center of Szeged) as an early intervention therapist. In addition, she teaches hippotherapy courses at Juhász Gyula Teacher Training College.

Sanda Valentina HÎRLAV MAISTOROVICI, PhD. Born in Târgu Mureș, Sanda Hîrlav Maistorovici graduated from “Sigismund Toduță” Music High School (where she studied with Papp Tibor), the “George Dima” Conservatory in Cluj-Napoca (piano studies) and The Philology Faculty of the University of Bucharest.

She started her pedagogical career as a piano teacher in Ploiești and since 1994 she has been an academic at the National Music University in Bucharest. She earned her PhD in Musicology in 2000, under the supervision of Prof. dr. Valentin Timaru, and in 2012 she completed her *Midas* post-graduate studies at the NMUB. She is a member of UCMR and has published articles and reviews in journals and daily newspapers, having been invited to national and international conferences. She published five books dedicated to the life and work of the Romanian composer Paul Constantinescu, a study on *The Romanian Miniature for Piano and the Romanian Folklore in the 20th Century* and the monograph *The Art High School in Ploiești – Chronicle Pages*. She has co-authored more than 15 works in this field, being involved in prodigious cultural activities as founder and president of the “Paul Constantinescu 2009” Cultural Association, based in Ploiești.

Oliguța LUPU studied piano with Ludmila Popișteanu and composition at the class of Tiberiu Olah. She is a member of the Romanian Union of Composers and Musicologists. Doctor in musicology, she participated with papers in different national and international conferences or symposia and realized radio broadcastings. She published over 30 studies, most of them dedicated to Romanian composers (G. Enescu, M. Moldovan, T. Olah, Ș. Niculescu, T. Jarda), in different reviews (Musicology Today, Studia Universitatis Babeș-Bolyai Musica, AkadeMusica, Muzica) or collective volumes. She coordinated the cultural programme *Tiberiu Olah și multiplele fațete ale postmodernismului* (2008), and also three international musicology symposia, which took place in the International Week of New Music (2013, 2014, 2015). Author of the volumes: *Ipostaze ritmico-temporale în muzica primei părți a secolului XX; O perspectivă ritmico-temporală asupra muzicii de la mijlocul secolului XX* (2005); *Citirea în chei – o problemă?* (2007), *Suportul armonic în solfegiul tonal nemodulatoriu* (2013). Editor and coauthor of several volumes: *Tiberiu Olah – Restituiri; Tiberiu Olah și multiplele fațete ale postmodernismului* (2008), *EnArmonia I, Paul Constantinescu și Constantin Silvestri din perspectiva contemporaneității* (2013), *Direcții și tendințe în muzica românească și universală după 1990* (2015), *Ștefan Niculescu – portret în eterofonie* (2015). Presently, she teaches Music Theory and Score Reading at the National University of Music, Bucharest.

Dorottya MAROSVÁRI was born in Szeged (Hungary) in 1983. She started playing the violin at the age of 5 and the piano at the age of 8. Her teachers in Szeged were: Zsuzsanna Bódásné Vanyiska, then Noémi Maczelka and Mária Radványi. In 1998 she received the second prize in the Nicolai Rubinstein Piano Competition in Paris. After graduating from the Hungarian music conservatory she started her academic studies at the Zurich University of Arts (ZHdK) in 2002, where she obtained both her bachelor's and master's degree. There she studied with Homero Francesh, Adalbert Roetschi and Eckart Heiligers. She took part in numerous master classes, held by Ferenc Rados, Lívia Rév, Konstantin Bogino, Kevin Kenner, Elzbieta Guzek-Soini and the Trio Guarneri Prag. She founded and is a member of many chamber music ensembles, such as Duo inCantare, Clamo, and Duo Skylla. With the latter they won third prize in Italy, in the XXIII. „Rovere d'Oro”

CONTRIBUTORS

International Competition in 2008. She played piano concertos with the Huttwiler Chamber orchestra in St. Moritz and Zurich, gave concerts in the USA, Italy, Hungary and Czech Republic. She contributed in a number of theatrical plays and musicals; Peter Pan, Nestroy: Das Mädel aus der Vorstadt, Krása: Brundibar.

Éva PÉTER, PhD (born in 1965) is an associate professor of the Babeş-Bolyai University, Faculty of Reformed Theology, Reformed Theology and Musical Pedagogy Department. She completed her education at the Faculty of Music Pedagogy of the „Gheorghe Dima” Music Academy in Cluj-Napoca. At the beginning of her career she worked as a church organist, after which she pursued an academic career. In the present she teaches music theory, teaching methods, church music and organ. Her main domain of research is church music. She intensively studies the history of the church songs, as well as the variations of the songs included in the chorale book of the hungarian reformed church and the traditional ones. With a thesis concerning „Community reformed songs in the written and oral tradition of Transylvania” she received a PhD in Music in January 2005. Published books: *Community reformed songs in the written and oral tradition of Transylvania*, Ed. Cluj University Press, Cluj-Napoca, 2008; *Music Theory-Lecture notes*, Ed. Napoca Star, Cluj-Napoca, 2009; *Soffeggio Collection*, Ed. Napoca Star, Cluj-Napoca, 2009; *Music methodology*, Ed. Cluj University Press, Cluj-Napoca, 2010; *Folk song arrangements in the choral works of Albert Márkos*, Ed. Cluj University Press, Cluj-Napoca, 2012.

Diana TODEA, PhD has graduated the Faculty of Arts, within the "Gheorghe Dima Music Academy" in Cluj-Napoca. She earned his Phd in Music/Performing Arts, with the thesis entitled Verdi's Production Books – A determinant Stage in the Evolution of Opera Performances from Scenographic Miracles to the Contemporary Art of Directing. She is an assistant at the Faculty of Psychology and Educational Sciences at the Babeş-Bolyai University. She teaches basic musical education and the teaching methods of musical education.

Bianca ȚIPLEA TEMEȘ, PhD, is a musicologist and Reader Ph.D. of Music Theory at Gh. Dima Music Academy in Cluj. She earned Ph.D.s from both the National University of Music in Bucharest (2002) and from the Universidad de Oviedo, Spain (2015). As she holds separate degrees in Musicology and in Business Management (M.B.A. granted by Babeş-Bolyai University), she combines her academic career with her post at the Transylvania Philharmonic, where she is currently head of the Artistic Department. She previously held the temporary position of supervisor at the Symphony Orchestra of the Principality of Asturias, Oviedo. Her writings cover the historical, stylistic and analytical aspects of composers past and present as well as music from Transylvania with a special emphasis on contemporary music (mainly on Ligeti and Kurtág). Her books have been published in Romania, and her articles have appeared in leading journals in Switzerland, Spain, Lithuania, the Czech Republic, Belgium, Romania, and the U.S. Her next publication will be a chapter of a forthcoming collective volume edited by Ashgate, on Ligeti. She has participated in conferences in her native country, as well as in Oldenburg, Vienna,

CONTRIBUTORS

Vilnius, Dublin, Rome, Cambridge/U.K., Szombathely, Poznań, Belgrade, Madrid, Lucca, Budapest, Berlin, and Paris, events organised by prestigious institutions such as the University of Cambridge, Universität der Künste Berlin, Sorbonne Universités, IRCAM Paris, Conservatorio di Musica „Santa Cecilia”, Universită „Tor Vergata” Rome, among others. Since 2010 she has been visiting professor at the Universidad de Oviedo, at Istituto Mascagni, Livorno, and at the I.J. Paderewski Music Academy in Poznań. She has been awarded several Erasmus grants at the University of Cambridge/U.K., studying with the renowned musicologist Nicholas Cook. In 2011/2012 she received a research grant from the Paul Sacher Foundation, where she explored the Ligeti collection, later obtaining a DAAD Scholarship at Humboldt University in Berlin, her application being supported by Professor Hermann Danuser.

Ciprian ȚUȚU, Born in Brasov, conductor Ciprian Țuțu graduated Arts High School in 1998 (instrument - trombone and theoretical studies). He attended the Faculty of Music in Brasov (license 2003 - academic choir conducting and master in 2005 - conducting stylistics), with the guidance of masters Nicolae Bica (choir conducting) and Ludovic Bács (orchestra conducting). He attended courses supported by conductors Victor Dumănescu (Academy of Music in Cluj-Napoca), Octav Calleya (Superior Conservatory of Music in Malaga, Spain), Mihai Diaconescu (University of Music in Bucharest), Brian O'Connell (Boston Conservatory USA) and Simon Carrington (Yale University USA). In 2013 he presented his doctoral thesis in the National University of Music Bucharest, earning the title of Doctor of Music (*Magna cum laude*). Ciprian Țuțu was a teacher in several educational institutions in Brasov. He began his teaching career at the School of Arts "Tiberiu Brediceanu" in 2003 as professor of music theory and history of music (to 2011). As of 2004 he is employee at the Faculty of Music of the Transylvania University as the conductor of opera class (2004-present), conductor of the choir "Gheorghe Dima" (2004-present), conductor of the orchestra of the Faculty of Music (2009-present). Between 2012 and 2015 he is also an associate professor at the High School of Music "Tudor Ciortea", where he is the conductor of the orchestra "Corona Transilvanica" and the "Transylvania" Chorus. As choir master at the Opera Brașov (since 2012), he prepared the institution's choir for premieres of works as: Puccini's *Madama Butterfly*, Puccini's *Tosca*, Puccini's *Il Tabarro*, *Il Trovatore* by Verdi, Lehar's *Das Land des Lächelns*, Rossini's oratorio *Stabat Mater* and conducted several opera galas and Pergolesi's *Stabat Mater* too. In 2011 he joins the Anatoly vocal quintet participating in concerts, recitals, festivals and competitions in the country and abroad. Together with the other members of the band they released two compact discs - *Secret Garden* (2012) and *Christmas Story* (2013) – which he signs as an interpreter (baritone) and arranger. The year 2014 was a double performance winner for Anatoly: 1st prize and the Contest Trophy in The International Choir Contest in Chisinau, Moldavia Republic; 2nd place in the 46th edition of International Choral Contest in Tolosa, Spain.

SUBSCRIPTION

University Babeş-Bolyai, Faculty of the Reformed Theology,
 Reformed Theology and Musical Pedagogy Department,
Review STUDIA UNIVERSITATIS BABEŞ-BOLYAI MUSICA, ISSN: 1844-4369
Editorial Office: Str. Horea nr. 7, 400174 Cluj-Napoca, Romania
Editor-in-chief: PhD. Gabriela COCA, tel. 0742-932.923, E-mail: *gabriela.coca.66@gmail.com*

SUBSCRIPTION
We invite You to take out a subscription to our review:
return this subscription to the address: 400174 Cluj-Napoca, str. Horea nr. 7
Attach the XEROX COPY of the bank transfer receipt

Surname¹..... Name.....
 Institution².....
 Address.....

 Account Number³.....

 Postal code..... City.....
 District..... Country.....

ISSN	Title	Nr. of copy	Price (see below)	Signature (Stamp)
1844-4369	Review StudiaUniversitatis Babeş-Bolyai MUSICA nr. / year		10 Eu	
1844-4369	Review Studia Universitatis Babeş-Bolyai MUSICA nr. / year		10 Eu	

You can pay the reviews price in the following account number:

Destination:
Account Name: Gabriela Coca
Account IBAN Card Euro: RO 03 BTRL 01 304 201 929 390 XX
Banca Transilvania, Sucursala Cluj-Napoca
SWIFT Code: BTRL RO 22
The name of the payment: SUBSCRIPTION FOR THE REVIEW
STUDIA UBB MUSICA

¹ Human being.
² Legal entity.
³ For institutions.

AGREEMENT OF CHANGE BETWEEN THE INSTITUTIONS



University of Babeş-Bolyai, Faculty of Protestant Theology
Musical Pedagogy Department,
STUDIA UBB MUSICA, ISSN: 1844-4369
The address of the redaction: Str. Horea nr. 7, et. III,
400174 Cluj-Napoca, Romania

Editor-in-chief:
Assoc.Prof. Ph.D. Gabriela COCA,
Phone: +40-742-932.923,
E-mail: gabriela.coca.66@gmail.com

Registration number: 133
Date: 12th of February 2009

AGREEMENT OF CHANGE BETWEEN THE INSTITUTIONS

The redaction of the musical magazine **STUDIA UBB MUSICA** of the series **Studia Universitatis Babeş-Bolyai** invites you to make an agreement regarding the change of the music magazines between the two institutions.

In this respect, the two institutions offer each other a copy of the volumes of the musicology studies that are edited by that institution. These copies are considered to be donations, as they will be registered in the library of the institutions that have this agreement.

If our magazine seems interesting to you and you would like to receive a copy of each number please sign/stamp this agreement and send one of the copies of your musical magazine on the address of our redaction.

<p>STUDIA UBB MUSICA Editor-in-chief: Assoc.Prof. Ph.D. Gabriela COCA</p> <p>Signature:</p> <p>Stamp:</p>	<p>PARTNER INSTITUTION: Name and address:</p> <p>Signature:</p> <p>Stamp:</p>
--	--

INVITATION FOR PUBLISHING

Starting with March 2008, we launched the release of a new series of musicology magazines under the name of “**Studia Universitatis Babeş-Bolyai**”, with the title of “**Musica**”.

In 2010, after three years of being published, we can announce that **CNCSIS** graded the magazine as a **B+** category, and in december 2012 the CNCS **B** category.

In the same time, the magazine has been given the BDI code as the studies published inside can be found in the following international data basis **ERIH PLUS (2015); ULRICH'S (TM) The Global Source for Periodicals; CEEOL Central and Eastern European Online Library Germany; EBSCO – EBSCOhost Online Research Databases; RILM - Journals RILM Abstracts of Music Literature.**

The magazine is also included in the following international catalogues: **RUG LINKS Find e-Journal** Catalogues and databases at the University of Groningen, Netherlands (RUG) libraries; **Johns Hopkins University Press / Project MUSE; Catalog Biblioteca Nazionale di Cosenza, Italy; Catalog Technische Universität Berlin, Germany; Catalog ViFaOst: E-Zeitschriften Osteuropa; Catalog E-Journals Library, Columbia University, New York. Studia UBB Musica** can be found in an electronic format on http://www.studia.ubbcluj.ro/arhiva/arhiva_en.php with the **ISSN 2065-9628**, and it is also published with the code of **ISSN 1844-4369**.

If anyone is interested in publishing with us, we gladly accept your collaboration by editing your studies in an elegantly and qualitative form.

The magazine is published twice a year:

- For **the first number of the year** the deadline for the receiving of the studies is **15th of March**;
- For **the second number of the year** we accept the studies up to **15th of September**.

Taking into consideration the fact that we want to advertise the magazine in the world, we accept **English, German and French** as the publication languages; in addition, we need the proofing of the text to be done beforehand. We can receive the studies in an electronic form sent to the following e-mail address:

gabriela.coca.66@gmail.com

We will accept all the studies that have a musical theme.

Due to the musical examples that are inserted in the studies, the authors are asked to apply in their studies the format types that are described on the next page of this invitation. The format type stays the same for each number of the magazine.

The printing of the magazine takes approximate two months, consequently, the **number one** of the respective year will be released in (May) June, and the **second number** will be released in (November) December.

INVITATION FOR PUBLISHING

The subscriptions can be made not only by the institutions but also by everyone interested. The enlisting on the subscription list will be sent to the e-mail address:

gabriela.coca.66@gmail.com

The interested people and institutions would be systematically announced by e-mail when the magazine will be released and they would be announced of the price of the magazine.

The Cluj University Press Publishing House establishes the price of every magazine and it depends on the number of the pages of each magazine, as this number is flexible and it varies. This happens due to the number and the extended form of the studies that would be gathered between the publications of the two numbers of the magazine.

The account numbers where the money for the subscriptions will be sent are as follows:

Account Name: Gabriela Coca

Account IBAN Card Euro: RO 03 BTRL 01 304 201 929 390 XX

Banca Transilvania, Sucursala Cluj-Napoca

The name of the payment: SUBSCRIPTION FOR STUDIA UBB MUSICA.

*

We can guarantee the systematic publishing of the magazine, the beautiful design and the efficient management!

We will be grateful if you send this invitation to your relatives and your acquaintances that might be interested in publishing their studies (with a musical theme) with us.

THE STANDARD FORMAT OF THE STUDIES:

Page: A4, Portrait

Margins: Top = 4.8 cm

Bottom = 4.8 cm

Left = 4 cm

Right = 4 cm

Header = 4.8 cm, Footer: 4.6 cm.

Layout – Headers and Footers: Different Odd and Even; Different First Page.

Font: ARIAL, the size of the letters = 11

Alignment: Justify

The line spacing = 1

Footnotes: the size of the letter = 9 (The titles that are quoted into the footnotes will have their translation into English put in brackets.)

- Hanging: 0.35 cm

The Model for Footnotes and References: for books¹, for studies².

The Bibliography (named: REFERENCES):

- The name of the author(s) are written with spaces between them

- The title of the literary work is written in *Italics*. The title of the book (musical work) must be in brackets translated into the language that the musical work is published (English, German and French)

- Then follows, separated by comma, the editor, the place of editing, the year, the pages

- The size of the letter: 10

Word of advice: the title of the books (musical studies) that are quoted into the footnotes must be noted in the bibliography as well!

The tables (the musical examples): will be numbered in Arabic (e.g. Table 1), they are aligned on the right hand side, upwards, before the title of the table, then, they are written using bold letters.

- The title of the table: centred, on top of the table

- The size of the letter: 10

The figures: the quality of the pictures, the Xerox copies or the scanned drawings must be very good. Under each illustration, there must be an explication of the figure attached.

- The size of the letter: 10

Each study must be preceded by a SUMMARY into English and into Romanian of 10-15 lines:

- Indent in the left side: 1.25 cm

- The size of the letter: 10

Each study must be containing under the summary 3-10 KEYWORDS extracted from the study.

- Indent in the left side: 1.25 cm

- The size of the letter: 10

Next to the name of the author (under the title), on the footnote there must be mentioned the name and the address of the institution where he/she is hired, the profession (the didactic rank), and also the contact address of the author. All these will be in *Italic*.

¹ Coca, Gabriela, "*Ede Terényi - History and Analysis*", Cluj University Press, Cluj-Napoca, 2010.

² Kerman, Joseph, *Sketch Studies*, in: *Musicology in the 1980s: Methods, Goals, Opportunities*, D. Kern Holoman and Claude V. Palisca eds., New York: Da Capo Press, 1982, pp. 53-65.

INVITATION FOR PUBLISHING

Each study must be containing a short AUTOBIOGRAPHY of the author (10-15 LINES), placed after the list of the Bibliography.

- The size of the letter: 10.

Please, do not divide the study in sections and don't insert landscape pages!