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COMPARATIVE STUDY BETWEEN MUSIC AND LANGUAGE

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SUMMARY. The comparative study of music and language has become the object of many specialised researcher. As language, music involves perceptible elements organized in a hierarchy of sequential structures, based on syntactic principles. In order to define the concept of musical language and especially to understand why music is a language, we will start from the larger sphere of the definitions of natural languages.

We will see how the language elements and the mechanisms through which they become functional in communication can be extrapolated in music. The correspondence between natural language and musical language is biunivocal in general terms and flexible in particular situations. We will compare the two languages, in order to discover and express the places of interference and of dissociation between them.

Keywords: Chomsky, Schenker, language, music, structure.

Introduction

Although minds communicate through many sorts of symbols and gestures, only language and music - whatever their differences may be -operate on a large scale and in great detail. And while lesser forms of communication are found throughout the animal kingdom, only human beings are capable of producing and comprehending music and language. That these two discrete abilities should appear side by side strongly suggests they must be related. Since language seems by far the more useful of the two, it also seems a good bet that language may have developed first, with music branching from language only after much of the hard evolutionary work had been done.

This idea is made all the more appealing by the fact that a brain's language skills are focused in the left hemisphere, while the functions of parallel areas of the right brain have remained relatively mysterious. The right brain bears areas similar to the language structures of the left. Yet the right brain is mute. Some call it "the silent hemisphere".

Given the parallel appearance of language and music in humans, is it not reasonable to assume that the right brain speaks a musical language while the left brain speaks a verbal one?

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Another hint is that the inherent musicality of language is largely handled by the right brain. We hardly ever speak in a monotone. Instead we bring intonation to individual words and an overall prosody to sentences that make all speech a kind of song. Clearly the right brain has an affinity for the musical aspects of language.

To find out whether music derives from language, we need to cover a lot of ground. First, we will turn to the question of how language is structured and whether music resembles it. Then we will take a look at the distribution of language and music skills in the brain. This requires an appreciation of what it means for a cognitive skill to be "localized." For that we will digress a bit to see how neuroscientists obtain information about localization. Finally, we will consider what happens to language and to music when particular brain regions are damaged.

The association of music with language is an ancient one. When Saint Augustine wrote his *De Musica* in the fifth century, it was chiefly about poetry. Both music and language are about long, highly organized streams of sound. We learn to understand both music and language merely by exposure, and to generate sentences and melodies without any formal training in their underlying rules. Both seem to be "natural," built-in features of our nervous systems.

Phrasing may be the closest parallel between music and language. As we saw, phrasing divides long streams of sound into comprehensible chunks. Laboratory work confirms that our brain treats musical phrases and spoken phrases similarly; suspending comprehension as a phrase arrives, then pausing to gulp the whole thing down. One study showed that listeners have much more trouble finding a two-note sequence when it straddles two phrases; the mind simply does not want to hear the two notes together. Similar results come from a technique devised for linguistic research called *click migration*. Subjects are asked to recall the syllable at which a click was made in a sentence. Often, they will report a mid phrase click as occurring at phrase end, the point at which the brain firmly decides what the phrase has meant. It has been found that clicks similarly migrate to the ends of musical phrases.

The phrasing of musical instruments can sound a lot like the phrasing of speech. We are all familiar with occasions when instruments seem "to talk." But what constitutes a word in ordinary music? Is it an individual note? A grouping of notes? Speech sounds like "ch" and "ah" have no meaning until combined into words, and then their meaning is very stable. Metaphor aside, the word "giraffe" always refers to a long-necked quadruped, and never to a washing machine. But in music, a single D-flat can stand as an entire musical assertion in one context, yet in another it makes sense only as part of a musical figure. Unlike language, music seems to be meaningful at every level of analysis, and meaningful in the same way.

6

Because there are no musical words, there can be no musical parts of speech. We lack equivalents to nouns and verbs and adjectives in music, even by analogy. So as much as we would like to regard a melody as a kind of sentence, there can be nothing like a language's grammar in music. The grammars of natural languages are designed for exactitude. Particular kinds of words in particular forms and sentence positions generate precise meanings. Changing the form or order of words in a phrase is apt to render the phrase incomprehensible. But musical phrases are highly malleable and tolerant of ambiguity. A melody turned one way rather than another may be less pleasing, but it is still "meaningful." Indeed, unlike ordinary language, music thrives on the violation of rules. Linguistic validity is usually all-or-nothing; musical validity is more a matter of degree.

2. Natural language and musical language – Definitions and specific terms

Language is one of the specifically human means, the most frequently used in human communication. It has been defined as *„a vehicle that carries intentions, attitudes.*"[1]

Musical language is a system of communication through musical sounds. In comparison with natural languages, musical language creates its own phonological system, meaning the sphere of the sounds that it uses (vocal and instrumental). The language infrastructure is composed by the phonologic systems. Each language is built on a phonologic system made up of a limited number of elements. These elements do not have value in themselves, only if they oppose each other. The phonologic systems are systems of relations of oppositions, organized in a certain hierarchy. The differences between elements have to be constant for the system to work[2].

Another element that is common with verbal language is the text. **The text** represents what is expressed in writing. The musical text represents, by extrapolating, what is expressed through musical notes. There is a term used in musical analysis, that represents a process comparable in its essential data with grammatical text analysis or literary criticism. **Morphology** is that *„part of grammatical structure made up from all the rules of changing the form of words in their uses; part of grammar that studies speech parts and their flexion."* [3]

Musical morphology studies the primary structural units of language (motif, sub-motif, and cell) and the way in which they interact and organize in hierarchies.

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[1] Jackendoff, R., *Foundations of Language*, Oxford University Press, New York, 2002.
[2] Teodorescu-Ciocănea, L., *Tratat de Forme și Analize Muzicale (Treatise of Musical Forms and Analyses)*, Ed. Muzicală, București, 2005.
[3] *DEX (Explanatory Dictionary of the Romanian Language),* Ed. Univers Enciclopedic, București, 1998.

Syntax is that *„part of grammar that studies the functions of words and sentences in speech and establishes the rules of combining words in sentences and sentences in larger units; it is part of symbolical logic that expresses the derivation of logical expressions; poetic syntax represents the totality of stylistic techniques of literary language that belong to the topic of the sentence."*[4] Syntax can be defined as *„a set of principles that govern the combination of structural elements (such as sounds or words) in sequences."*[5]

Musical syntax represents the relations between sonorous objects, that is the ways of combining of syntactical units (phrases, periods) and morphologic units (motifs, sub-motifs, cells), and their functions in constructing the whole. Musical syntax is a syntax of equivalences[6]. The musical syntactic categories refer to types of relations between syntactic units on the vertical axis (simultaneity) and the horizontal one (contiguity), resulting in different types of musical structures: monody, poliphony, homophony, heterophony.

3. Structuralism in linguistics and music – Chomsky and Schenker

3.1. Nativistic theories of language and linguistic structuralism – Noam Chomsky

The study of language presupposes the investigation of problems such as: the perception of language, the understanding of discourse, the memorization of sentences and texts, the acquisition and production of language. Remarkable contributions to the study of language were made by the constructivist school (Wallon, Vigotski, Luria, Piaget) preoccupied by the investigation of language aquisition.

Nativistic theories of language concentrate on the role of innate biological equipments. The supporters of these theories state that we enter the world equipped for speech. Gray ennumerates the inborne capacities for speech: the anatomical structures in the throat, that make us able to produce a big range of sounds, in comparison with any other mammel; the preference for listening, speaking, for distinguishing all the basic sounds of speech; mechanisms that make possible the passing through certain phases and the specialized areas for speech in the brain (Broca and Vernicke).

The most representative supporter of nativistic theories of language is **Noam Chomsky**, who tries to explain linguistic surface structures described before by Saussure and Sapir. Saussure and Sapir said that basic linguistic

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[4] *DEX (Explanatory Dictionary of the Romanian Language)*, Ed. Univers Enciclopedic, Bucureşti, 1998.
[5] Jackendoff, R., *Foundations of Language*, Oxford Univ. Press, New York, 2002.
[6] Nicholas Ruwet - linguist, literary critic and musical analyst, author of the study *Language, musique, poésie,*1972.

units enter in specific relationships among themselves and with extralinguistic realities (signs, symbols). After this they integrate in much larger constructions[7] (syntagms, paradigms, grammatical products).

Chomsky had a double purpose: to find other non-apparent structures of speech (called deep structures by him) that are able to explain the surface structures, and to establish the rules that transform the deep structures in surface structures – transformational rules[8].

To make a parallel, I mention that musical discourse functions as well at many *structural levels* that interact with each other: the surface level of rhythmical-melodic events; the deep level of harmonic structure; the macro-structural level of the construction of form.

The surface level is the level of detail, of melodic and rhythmic configurations. This is formed according to the rules of construction of each stylistic orientation. The melodic structure of tonal or tonal-modal music is articulated by the musical morphologically-syntactic elements: motifs, phrases, and periods. The rhythmical-melodic configurations represent the *kinetic force* of the musical discourse.

The deep level of the harmonic structure boosts a musical piece by accumulations and removal of tensions and also determines the articulations of form. The harmonic cadences are the articulation points between structural levels of the musical form. The harmonic process represents the centrifugal force of the musical discourse.

The macro structural level is the result of interaction between the two levels described above, that inter-conditions each other and generates the whole image. In other words, form is defined through the relation between the ratio of surface events of the musical discourse – the events that are perceived immediately, as details – and the ratio of events in the harmonic level. Tonal music is characterized by the interference between the horizontal level of melodic unfolding and the vertical harmonic level.

Chomsky is the author of the theory of *universal grammar*. He proposes the hypothesis of „universal grammar', that he defines as *„the totality of those structures and innate biological mechanisms, characteristic to homo sapiens, that are able to explain, starting from the information given by the linguistic ambiance, the production of that competence described by the special grammars of different natural languages."*[9]

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[7] Saussure, F., *Writings in General Linguistics,* Oxford University Press, Oxford, 2006.
[8] Chomsky, N., *Syntactic Structures,* Mouton, 1978.
[9] Flonta, M., *Cognitio. O introducere critică în problema cunoaşterii* (*Cognitio.* A *Critical Introduction in the Problem of Knowledge*), Editura All, Bucureşti, 1994, pag. 115.

3.2. Structuralism in music – Heinrich Schenker

Chomsky's correspondent in the domain of musical analysis is **Heinrich Schenker**. This analogy between the two theoreticians was exposed in the book *A Generative Theory of Tonal Music* published in 1983, with Fred Lerdahl and Ray as authors. The two authors develop the idea launched by Leonard Bernstein in 1976, that there are analogies between the grammar of tonal music and Chomsky's generative grammar.

Schenker (1868-1935) is an Austrian theoretician passionate to develop an analytical method for valorizing to the maximum the composition material. The fact that he did not publish any pedagogical book did not hinder research on the part of students and not only, of his thick publications. *Introduction in Schenker's Analysis* serves as a basic study book in the field of musical discourse. Like the American linguist, Schenker differentiates between many structural levels, the deepest being *Ursatz*, that is the basic harmonic structure of any musical piece, and it is based on the tonic harmonic relation dominant – tonic[10]. Starting from this relation, Schenker developed several levels, such as: *foreground* (the closest level to the musical text, analogous to Chomsky's surface structure), *middleground* (intermediary between foreground and background, being made up of succesive reductions), that contains the most numerous phases and the closest level to the Ursatz, the *background*.

The proof of the usefulness of Schenker's analyses is their application by two great contemporary musicians: **Radu Lupu** and **Murray Perahia**. Interviewed by a reporter of Radio Romania Muzical about the importance of these analyses in the interpreting act, Perahia replies: „*I find them crucial (people accuse me of this and I don't understand why), because they work with basic elements of tonality that migrate from one point to another, with modulation and then turning to the initial moment. I think that this type of analysis has roots that belong to the nature of discourse and at the same time it makes sense, it makes you hear the sounds in their simplicity, as not all the details are important, but each is part of the developing process. I studied these analyses with great use and I have learned a great deal from this.*" (Isacescu, 2010).

4. Syntax and morphology in linguistic and musical analyses

A literary text can be analysed in two aspects: syntactic and morphologic. There is a clear difference between morphology and syntax. A word with certain morphologic particularities enters in syntactic relations with other words to

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[10] Schenker, H. – Oster, E., *Free Composition, New Musical Theories and Fantasies,* Pendragon Press, New York, 2001.

make a communication act. The morphologic particularities determine certain ways of combining of words, while certain combinations have morphologic consequences on the words that enter those particular relations.

The syntactic function has the role of including a word in the sentence, determining the function it has in that context, while morphologic analysis refers strictly to the word, focusing on its characteristics. In other words, syntactic analysis has a broad panorama, and morphologic analysis is narrower, isolating in a way the chosen word for analysis.

Also, in musical analysis there are two aspects to be noticed, syntactic and morphologic. *Musical morphology* studies primary structural units of language (motif, sub-motif, cell) and the way in which these interact and form hierarchies, while musical syntax represents the relations between sonorous objects, that is the ways of combining of syntactical units (phrases, periods) and morphological units (motifs, sub-motifs, cells), and their functions in the construction of the whole.

We will now analyze a literary text and a musical text, noticing the interaction between syntax and morphology in linguistics and music.

4.1. Morphosyntactic analysis of a sentence

Alexandra sang the prelude recommended by her friend.

Alexandra = subject, proper noun, feminine, nominative.

sang = predicate, verb, tranzitive, indicative, past tense simple, third person, singular
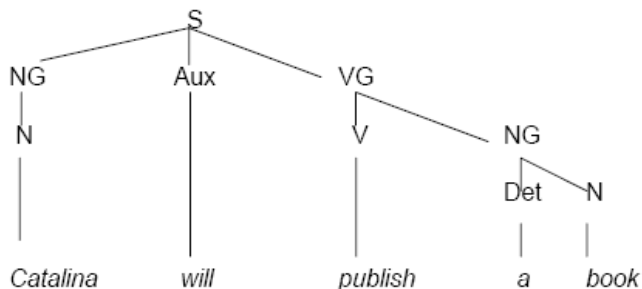
the prelude = direct object, common noun, neutre, singular, accusative, definite article „the"

recommended = attribute, verbal adjective, masculine, accusative

by...friend = object, common noun, singular, accusative, preposition „by"

her = attribute, pronominal adjective, third person, singular, feminine, genitive

Ex. 1

Syntactic representation of the „tree" type

4.2. Syntactic and morphologic analysis of the musical text

We will analyze the first musical period of the second part of the *Sonata op. 28* by L. van Beethoven. The Sonata is also called „*The Pastoral*", because of its descriptive character, that evokes images from nature, so dear to the composer. It resembles, through the semantic meaning, the Pastoral Symphony, that has a strong programmatic character, and that generates the same light, joy, fascination for the wonders of nature.

The tonality of the sonata is D major, a tonality full of light and optimism. The Andante, written in the introverted D minor, creates a strong contrast with the other parts of the sonata. The predominant atmosphere is intensely meditative, withdrawn, with small spots of colour in section B, that brings the homonymous tonality, and that has a playful character, very different from the initial one.

Ex. 2

$$P1 \{F1[M1(S1+S2) + M2(S3+S4)] + F2[M3(S5+S6) + M4(S7+S8)]\}$$

re: I   III   V

Ex. 3
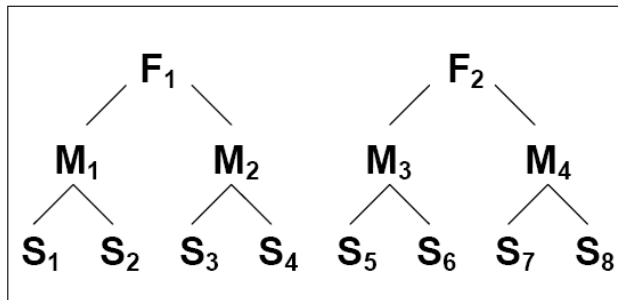
But we will refer strictly to the first period of this part. It is made up of two symmetrical phrases (4+4 bars), with a regulated interior structure (2+2 bars). Both phrases are homogeneous, and the motifs share the characteristics. From the tonal point of view, the phrases are open, cadencing on the dominant of the initial tonality. The harmonic scheme is the following: I-III-V.

The writing is accordic, there are two levels that juxtapose: the level of accordic concatenation, that has an incorporated melodic plan, and the harmonic figuration exposed by the left hand, of the bass Alberti type. The left hand, constructed in the serious register, represents the kynetic force of the period, being composed of equal values and having staccato as a mode of attack. It seems implacable, cold, at first sight, but it accompanies the theme through the melody that is revealed through the latent polyphony. The superior level is constructed by a concatenation of accords that shape the melody of the theme through the superior notes.

We notice that, as a result of the melodic reductibility, the pillars are the constituent notes of the tonic arpeggio and of the IIIrd level. The two phrases are simple, square, with two motifs each. There are correspondences between motifs, resembling crossed rhyme, that is: motif number three corresponds to motif number one, and motif number four to number two.

Motif number one represents the *generative syntagm* of the period. It starts on the tonic, makes a loop of quint, and after this it comes back gradually to the tonic. The second sub-motif is stronger, because of the punctuated rhythmical formula. The third motif presents variations in comparison with the first, harmonically first of all, being on the III level, (Fa major), but also melodically, through sub-motif six, which does not descend towards the fundamental of the accord, but makes an embroidery towards its tertiary (the sound la).

Motifs two and four are anacrusic, breaking the symmetry of the phrase. Motif two is a rectotono on the tonic, like a recital, being repeated in equal values (quavers), and ended – at the end of sub-motif four – on the sensitive. The quaver break marks the end of the first phrase, making a respiration. The fourth motif resembles the second at the rhythmical level, but melodically they differ; it is practically a row of three solvings of the type: sensitive – tonic, in the following way: sensitive on the quint of the accord of level III, followed by the inferior and superior sensitives of the tierce of the accord (la), which is the dominant of the tonality as a harmonic function.

The second phrase is lighter than the first – at least in the first motif – because of the tonality of F major, the major relative of the basic tonality, coming back again to the sombre character of the first phrase (the second sub-motif, respectively sub-motif six).

The atmoshpere of this musical period is oppressive, suggesting a pointless, hopeless battle, combined with resignation. As a matter of fact, the sonata was composed when the composer's auditive sharpness was in continuous degradation, Beethoven fighting his own weakness.

4.3. Conclusions

About comparing the analytical methods belonging to Chomsky and Schenker, we state the fact that the two systems of analysis are not totally identical, Schenker's analyses being valid only for tonal music, not covering the atonal space in Schonberg's music or Berg's serialism. As the linguist Chomsky builds his theory that sustains the existence of a *universal grammar*, Schenker studies only tonal music, his system of analysis cannot be applied to the whole musical creation. The linguistic method of analysis, that can be applied to any musical work, consists in making hierarchies of the musical structures, that are harmonic, and rhythmical-melodic; that is, splitting the work in sections, periods, phrases, motifs and cells, following the comparison of all of these, and stating the relations they are in, and identifying the generative syntagm of the piece. Therefore, the two analytical systems complete each other, with the purpose of offering a complex image of the musical discourse, making an extremely necessary route for the professional and intellectual musician.

(Translated by Stela Drăgulin)

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SEMIOGRAPHIC ASPECTS
IN ROMANIAN PIANISTIC WORKS OF THE 20TH CENTURY[*]

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SUMMARY. The 20th century musical culture, due to its various aspects, has configured the endless creative force of man. Researches and experiments manifested during this century have proven the intense need of creators for a new image of man, with multiple feelings and emotions. The varied potential of this culture, the variety of structures, the complexity of created languages and its spiritual message – of development of the humane substance – stand as proof in this respect. The renewal of musical art can also be noticed in its expressive structures. We witness a reformulation of the manners of expression, starting from simple improvements or changes of the existent ones and leading to the invention of new sound structures.

Keywords: semiography, pianistic art, visual, experiments

The complexity of the creative phenomenon in 20th century music could no longer be rendered with the help of traditional notation elements. According to the new composition techniques, the contemporary score acquired a large number of semiographic procedures, which consist either in new symbols (lines, geometric figures, ideograms), or in an appeal to mathematical figures or relations, frequencies, algorithms and other similar elements which have almost completely driven usual notation signs out of the score. The Romanian pianistic works, characterized by a diversification of the musical expression, manifested an interest in the exploitation of timbrality and stood out by approaching the piano from a new perspective: that of an instrument capable of many timbral colours and of a large expressive variety attainable through:

- the utilisation of all physical and acoustical resources of the instrument;
- comprising along with the piano sounds the sounds and noises from the surrounding nature;
- the tendency to incorporate in the field of affective states an ever increasing range of human psychic states and aspects of contemporary life evoked in their temporality or atemporality;
- attempts to suggest the movement, the visual, the spatiality of musical events.

The fact that our century's music knows no precise boundary in the relationship between the composer and the performer offers the possibility of integrating the musical message in an original vocabulary, so that in order to receive the musical message the performer must resort to an informational baggage gathered along an entire musical, social, human and affective practice. At the same time, contemporary semiographic communication faces the necessity of discovering its meanings through an association with other arts, phenomena or experiences.

Significant Moments in the Evolution of Semiography

During its development, Romanian music has exhibited a rich dynamic of stylistic currents that influenced the formation of entire generations of composers and of some remarkable personalities. As its own experience increased and its contacts to the universal creative environment became richer, new creative individualities stepped forward, causing a permanent renewal and enrichment of the genres and of the expressive possibilities. Since its beginnings, which date back to the first decades of the previous century, Romanian pianistic art has known a continuous evolution, the climaxes of which are attributed both to George Enescu's works and to those of some composers of the following decades.

George Enescu, [1] was a composer "deeply integrated in the ancestral sonorous background and at the same time in the highly elevated climate of modern art" who adopted with a great amount of sensitivity and fantasies the melodic and the rhythmic features of the folk music.

His piano works range along several distinct compositional stages, during which the methods of instrumental approach undergo, from the first works to the mature ones, obvious transformations. In his first pieces we notice the influences of impressionist music, which are nevertheless organically assimilated in his specific language: *Suite no. 2 op. 10 in D* (1903); *Suite no. 3* (without opus number) written between 1913-1916. Later on we can notice features of Romantic music, concretised in passages of instrumental bravery, such as in *Variations for Two Pianos on an Original Theme Op. 5* (1899); *Prelude, Scherzo and Impromptu* (1900).

Enescu's piano works find their own track in the *Piano Sonatas op. 24*, written between 1924-1934, which reflect a stage of crystallization of his quests in piano music, obvious in his synthetic power and in the personal mode of elaborating style elements.

The following works mark important moments regarding the improvement of his pianistic art: *Sonata no. 3 for Piano and Violin and the Suite Childhood Impressions.* These works include elements specific to his general instrumental style which belong with predilection to violinist writing such as: unisons, trills,

tremolos, the improvisational character (rubato), abundant melisma (especially in the slow parts), the preference for dimmed sonorities produced with the help of the pedal play etc.

The richness of the interpretation clues in his piano works has facilitated sonorous ventures in the timbral plan (subtly varied), concretized in effects which were later explored throughout the 20th century. For this reason, Enescu may be considered a forerunner of the sound innovations developed in 20th century music, even if as far as notation is concerned these configurations are clad in the traditional procedures.

For example in *Novel Works* (1915), the piece *Melancholic mazurka* brings the notation of the effect of prolonging the vibrations of a sound (intervals, tunings etc) through legatos without a fixed stop-point (*quasi ad libitum*); pedal indications differentiated through particular signs.

In the *Sonata III for Piano and Violin*, beside the chromatic cluster with specified limits (notated with note heights, not with special symbols), we encounter frequent oscillations of two sounds or tunings, as well as the extremely rapid repetition of a single sound, such effects being characteristic of string and percussion instruments.

In the *Piano Sonata in F-sharp minor* (1924) the author uses the symbol specific to string instruments (from where it is taken) to notate flageolet sounds, which necessitate an execution *en resonance, sans frapper l'acord*.

In the *Sonata III for Piano and Violin*, as well as in the Suite *Childhood Impressions,* Enescu accomplished a maximum enhancement of the expressive virtues of the *doina* and the ballad by means of improvisational configurations unrestrained by rhythmical symmetries, which are clad in richly ornamented forms combined with features of the recitative, evoking on the whole characteristics of Romanian folk music. To this purpose he often synchronizes different expressive plans such as: *ben sostenuto cantabile, con grave expressione, ben piano armonioso* (in the first of the two previously mentioned works), which necessitate simultaneity in a *tempo con slancio, ma ben sostenuto.*

In the first decades of the 20th century, together with George Enescu, musicians such as Mihail Jora, Mihai Andricu, Sabin Drăgoi, Marțian Negrea, Paul Constantinescu, Sigismund Toduță brought Romanian music to the level of the European art, their main impulse being the creation of a balanced relationship between the national aspirations and the inner requests of the sonorous art. Within their works one witnesses an evident modernization of the musical language, which nevertheless preserves its relation to the folkloric element, even though the latter undergoes a substantial transfiguration.

The piano works belonging to the composer Sigismund Toduța "characterized by exceptional educational qualities (…), occupy the front row both in the concert and in the didactic repertoires". [2] The pieces called *Passacaglia* (1943), *Three Sketches* (1944), *Sonatina* (1950), *Suite of Romanian*

Songs and Dances (1951), *Threnia* (1970), *Three Pieces: Prelude*, *Choral*, *Toccata* (1974), *Triplets* (1975), conceived for solo piano, reveal varied technical and expressive modalities, focussing on quoting and processing the folkloric material. Beside the authenticity of the themes we also notice: minutely expressed dynamic gradations (for instance, *Passacaglia* requires a varied dosage of intensities, from barely perceptible sounds come un soffio to **fff** possibile), the graphic differentiation of the phrasing through dotted lines (compared to the traditional articulation), scripts developed over three and four staves, timbral variations (through the subtle utilisation of the pedals and of the attack manners), the exploitation of the different colouring of the sonorous registers.

With a view to asserting the national character within the context of universal musical values, a path opened by G. Enescu, Mihail Jora, Marțian Negrea, the pianistic repertoire became considerably rich due to works of an amazing diversity such as: Marțian Negrea: *Sonatina for Piano op. 8*; Mihail Jora: *13 Preludes for Piano op.42 and Sonatina for Piano op. 44*; Tudor Ciortea: *Sonata no. 3 and Sonatina for Piano*; Dumitru Bughici: *6 Pieces for Piano*; Alfred Mendelssohn: *Comments for Piano*; Sabin Drăgoi: *12 Miniatures for Piano.*

The evolution of the Romanian piano works reveals thus not only transformations of the musical language, but also technical, colouristic and implicitly expressive innovations. Their value however does not arise from the degree of folkloristic authenticity (the authors had no such ends in view), but mainly from sonorities foreshadowing particular stylistic elements due to confer a certain specificity to the patrimony of the Romanian piano works.

Through valuable musical pages, the Romanian composers participated in the adding of new aspects to contemporary music: Zeno Vancea in *Toccata for Piano* (1959) with an obvious tint of virtuosity through the richly ornamented tunings which denote an improvisational character; Mihail Andricu in *Suite for Piano op.81* (1959) with distinct signs for *quitez et laissez vibrer*; the same effect in Aurel Stroe's *Piano Sonata* (1955); a large dynamic diapason with the differentiation of *bp – mp – p – pf – bf – mf – f* in Stefan Mangoianu's *Burlesque*; *Expression study* (1958.)

Innovating sonorities are rendered in the 50s and 60s by the composer Alexandru Hrisanide in the works *Klavierstücke 1-3* (1956), where the author approaches within an extended setting (of 3, 4 staves) such effects as: clusters (within precise boundaries), sounds with prolonged vibration, varied and differentiated operation of the pedal system, using individual symbols and notations with ligatures. In the *3 Piano Sonatas* (I between 1955-56, II – 1956-64, III-1959) the same author gives up inscribing the musical text on the stave and lets the performer decide how to play certain parameters (height, rhythm, form). For instance, for *Sonata I* the author mentions that: the interpreter may perform the sonata wholly or partially, as the succession of the parts is not compulsory. The dynamic plan is exigently fixed, through such indications as:

senza colore, obscuro, sombrio, *fff* olimpico, *ff* durabile etc. and in order to render an expressive execution that remains faithful to the text, the composer sometimes annexes sonorous correspondents for the timbre which needs to be rendered (horns, oboes) or expressive ones in textual form: *flames …dualities* etc. As he considers solving the problems linked to the timbral parameter to be essential, the author sometimes claims a certain construction of the instrument: ped. III Steinway.

Tendencies to develop, in a creative manner, the conquests of modern art, to fructify them according to the specific features of our music are highlighted in such works as: *Modal Piano Inventions for Two Voices* (1963) by Gheorghe Costinescu; *Sonata No.2* (1966) by Liviu Glodeanu (with original differentiations in the pedal symbols); *Suite II for Piano* (1966) by Remus Georgescu (abundant use of the glissando); *Piano Sonata* (1966) by Dan Constantinescu; *Sonatina for Piano op. 55* (1966) by Mihail Andricu; *Eight Small Pieces for Piano* (1964) by Vasile Herman (who exploits the grave register and often lets sounds resonate) and *Music for Piano, Percussion and Brass* (1968) by Aurel Stroe, a reference work due to the great variety of procedures in which the keyboard is operated (by different parts of the human body), as well as the highlighting of new sound effects.

In the *Piano Sonata* (1969) composer, Myriam Marbe frames in a complex writing on three staves sounds allowed to resonate along extended fragments or clusters written with note heights. We notice the volume *Piano Pieces* [3] (1962) belonging to the above mentions authoress, in which "the purpose of the work is the gradual preparation of the student towards the understanding of modern music [...] opening the taste towards a profounder analysis, towards a multilateral musical culture."

We must mention that in order to achieve this purpose the authoress conceives pieces with differentiated gradations, to which she annexes the indications necessary for understanding and deepening the works. The volume was meant to be a theoretical and practical guidebook for 20th century music, with the didactic purpose of initiating the beginner in the following issues: *A Few Words on Interpretation; About Modes; Some Harmonization Possibilities; The Simultaneous Use of Several Modes or Tonalities; Legato and Staccato; Rhythmic and Melodic Variations; Several Aspects of Polyphony; Examples of Polymetry.* [3]

In the 20th century music, serialism had a forceful influence on the predetermination of sounds, which was technically initiated by the parameter of height and continued with the other parameters: duration, intensity, timbre etc.

The art of the Romanian composers subordinated these characteristics to the necessities of their own style, more precisely serialism of a modal essence, in which we encounter transfigurations of the autochthonous musical heritage. Composers such as: Ştefan Niculescu in *Inventions for Clarinet and*

Piano (1963), Cornel Țăranu in *Contrasts I and II*, *Sonata ostinato* (1961), developed a labour that was essentially serial in nature, based on the principle of the maximum organization of the detail and concretized in special sound effects, with new graphic correspondents.

Many Romanian composers approached textures (the glissando effect is compared to the phenomenon), and the follwoing composers wrote works of text - like nature: Liviu Glodeanu, Mihail Moldovan, Ştefan Niculescu, the origin of which is attributed to the act of group singing, where the repetition of a melodic formula, of a «*mode*» made up of several sounds, "(...) gives the impression of a plurality of voices. The origin must therefore be sought in improvisation, unison, the world of modes (diatonic or chromatic), the chanting repetition of formulas of folkloric essence." [4]

Starting with the 70's, the works of all composers exhibit a phenomenon of assimilating the initiated effects and techniques either through individual notations (unique symbols), or through traditional semiographic elements. Works comprising such effects: Nicolae Brânduş – *Sonata for Two Pianos* (1978); Diamandi Gheciu – *Piano Suite* (1975); Ştefan Mangoianu – *Three Pieces for Piano* (1972); Liviu Comes – *Melody* (1970).

However, individual graphical solutions also gained ground, embodied by symbols which confer the performer improvisational liberties, as in the works of: Cornel Țăranu – *Dialogues II* (1972), who uses particular signs for *lasciando vibrare* or involves the performer in actions such as *criard, come une exclamation*; Vasile Herman – *Sonata II for Piano* (1971) who uses values within clearly stated limits or *ad libitum*, varied types of *glissated* clusters, actions inside and outside the piano; Eduárd Terényi – *Pianistic games* (1974) with pages that contain graphical elements as well as varied sound effects.

Composer Adrian Ratiu in the work *Piano Music* (1971) which includes several independent pieces: *Accordic Study, Monodic Interlude, Toccata, Monosonata I and II, Constellation*, resorts to numerous new symbols, timbral combinations, liberty of form. For *Constellation* for instance the author states: the piece may be executed in three forms: piano for two hands, 2 pianos (for four hands) and piano + tape recorder.

Aurel Stroe in *Three Pieces Synchronized for Clarinet, Violoncello and Harpsichord (+piano)* reunites 3 different works, each of which is entrusted to one instrument – clarinet, harpsichord (+ piano) and violoncello – which evolve independently. The only means of synchronization is given by the indication of the duration in minutes and seconds, which is written for every voice. Rigorously abiding by these indications, the ensemble synchronizes on its own.

In Liviu Dandara's *Sonata for a Single Piano* (1974) the author fructifies the effects deriving out of the direct action on the instrument's chords, stipulating repeated (and variedly notated) glissandi, combinations of chord actions (pinched, blocked, struck, plucked etc.). He ingeniously transposes the flageolet in the piano technique: blocked grave chord and emission with the help of the key.

The interference of the sound effects originating in the piano-orchestra relationship is revealed by Dan Constantinescu in *Concert for Two Pianos and Small Orchestra* (1979), an impressive work due to the associating modalities of the sounds and the ingenious use of the timbral colours.

The interpreter's freedom of improvisation is reflected by composer Nicolae Brandus' notation in his work *Phtora* (a term meaning *power*), where the five component pieces involve an elasticity of the formulas of instrumental ensembles: *Durate* – for an indefinite number of instrumental groups; *Match* – for two teams of instrument players; *Cantus arts firmus* – for piano and other instruments; *Ideophonie* – for voices and instruments; *Soliloque* – for any kind of structure.

The matters researched by Nicolae Brânduş are present under a different form in Octavian Nemescu's work *Concentric*, which comprises within six concentric circles all the degrees between the absolute invariability and the total variability of the four sound parameters (height, durations, intensity and timbre), notated by the initials H, D, I, T. All the moments represented by rectangles (which include one or more parameters) constitute border cases of certain improvisational situations to be found in contemporary creative works.

These works have revealed a new sound parameter – order [5] – that the composer may choose to pre-establish or not, both in the case of micro- and macrostructures. We find similar moments in Alexandru Hrisaniade's *Soliquium X 11* where the elements established by the composer constitute two types of structures: immobile sonorous fascicle and mobile, directed sonorous fascicle; the same can be said about Ştefan Niculescu's work *Heteromorphy*, where new elements of compositional technique are ably handled. Important mutations take place inside these musical languages, determined to a certain extent by the proximity and the fusion of different arts.

The complex musical thinking, the serializing and modal chromatization procedures, the creation of circuits in micro and macro-structure determined music's evolution towards open formulas. Out of the desire to promote of a new generation of Romanian composers, the Musical Publishing House (named: Editura Muzicală) printed in 1983 a volume of *Pieces for Piano by Romanian Composers*, which includes the following works: Doina Nemţianu-Rotaru: *The Poppy Crossroads*; Fred Popovici – *Concentrics*; Marina Vlad – *Rondo*; Mihai Vîrtosu – *Toccata*; Irina Hasnaş – *Melismas*; Maia Ciobanu – *Da suonare*; Christian Alexandru Petrescu – *The Bagpipes of the Old*, *Tropota for Piano*.

Starting with the 80s many of the composers' preoccupations were oriented towards the simulation of an explosive sound. The notation is virtually contained in the discourse mutation, when one ascertains the privilege offered by qualitative accessories such as:
- the spatial distribution of the sounds,
- the density of the writing associated to obvious visualizing tendencies,
- the involvement of the performer in the creative act.

The systematization of the notation procedures became hard to accomplish due to the original suggestions offered by the composers (leading to multiple solutions for the same sound phenomenon). We notice such works as: *Preludes for Piano* (1989) by Vlad Opran, *Triplum III for Clarinet, Violoncello and Piano by* Ştefan Niculescu, in which the piano parts are struck, beaten, handled rapidly, struck with varied positions of the hand: with the palm edge, with the open or circular palm etc. Numerous composers were attracted by intermediary solutions: Myriam Marbe: *Music for Harpsichord and Choral Ensemble* (1985); Irina Odăgescu-Țuțuianu: *The Torch Battle* (choreographic poem) 1980; Vasile Spătărelu: *Pieces for Piano*; all these are works in which not the search for sound language or for sound effects contribute to the renewal of the piano music, but the presentation, in the sphere of artistic thinking, of elements meant to transform certain emotional experiences.

Aiming at initiating children in the compositional craft of 20th century music, at stimulating their imaginative-improvisational capacity and even their acting skills, composer Dan Voiculescu notated a cycle of piano works *A Book with no End* (1988) where the title suggests the objective proposed: *Atonal Piece; Symmetry; Heterophony; Three Stor*eys (Scheme of a Composition); *Improvisation* (Let's Make a Composition); *Actions*; *Imaginative Piece; Points* (Free Durations), *Piece with Speech*, *Figurated Accords* (One Should Figurate) etc.

Another timbral aspect intended by the modern composers became known in connexion to the choice of instrumental combinations, which foreshadowed the sonorous colour – a parameter intensely explored in 20th century music. For instance Cornel Taranu writes *Mosaics for Saxophone in B flat or Clarinet, String Quartet, Piano and Percussion* (1994); Constantin Rîpă: *2P+2p* (2 pianos+2 percussions) (1997); Mihaela Stănculescu-Vosganian: *Trio for Piano, Bassoon and Violoncello* (1989), *Trio for Saxophone, Percussion and Piano* (1993), Ştefan Niculescu – *Duplum for Violoncello and Piano with Synthesizer* (1989) etc.

Tendencies of Comprising Visual Notions in Music

Whereas visual arts and literature absorbed into their configuration features belonging to science and philosophy, musical art connected its particular means of representation to dimensions belonging to other arts, especially to the visual ones. Therefore musical **time** itself is subjected to a radical change, even though it is a notion specific to music both in a general meaning (music is a primarily temporal art) and in a restricted sense (where it is merely a projection in the receiver's mind that corresponds to its unfolding).

A new time direction is noticeable in the 20th century creative repertoire – **atemporality** – a concept opposed to temporality. Since this aspect refers to a meaning inappropriate for the art of sounds, 20th century aestheticians named

22

the concept **trans-temporality**, by means of which "the creators' look was directed towards the archaic civilizations, whose rule or life norm was the non-change regarding their aspiration to eternity." [6]

This aesthetic orientation gave birth to the non-evolving music, whose constitutive model relied on musical formulations belonging to E. Satie. He requested in his work *Vexations* that 32 measures be played without variation 840 times.

The adepts of this vision processed the idea in their particular languages, by means of traditional notations or with new symbols. Among the works relevant for this genre, we can mention Aurel Stroe – *Concert Music for Piano, Percussion and Brass*; Horațiu Rădulescu – *Astray for Saxophone and Prepared Piano*; Corneliu Dan Georgescu – *Eight Static Compositions for Piano*.

The new philosophical, aesthetic and scientific concepts that evolved in the 20th century (connected to the idea of time, space and universe) gradually become known in the musical field as well and result in a fertile communion between different arts. The created interrelations such as music - visual arts - literature triggered the appearance of new orientations or even of radical changes of the creative concept (for example text-composition, photocomposition, kine-composition, electronic music). As a natural consequence of the above mentioned interrelations, certain notions pertaining to the visual world – space, colour, form – penetrated music, leading to the formation of a new system of symbols.

Space, the pair-notion of time (used especially in the works of the serial music representatives, such as Pierre Boulez) was considered an abstract element, inexistent in the musical reality, which is primarily a temporal art. Space was initially approached from a theoretical viewpoint, in the sense of an imaginative projection of the musical processes that can unfold in the creator's, the performer's or the listeners' mind.

The conception of some notational elements led to the formation of a new semiographic system, within which space-placed symbols were foreshadowed that each composer treated in a particular manner. The notation of the spatiality-connected elements was accomplished by the adding of such terms as: up-down (indicating heights) or close-far (for intensity). In some composers' writings the spatial aspect was dealt with by means of stereophonic sonorities. Such an effect can be obtained through a certain placement of the instruments inside the score, which may be chosen depending on their position on the stage or in the room.

The formation of the spatial dimension is facilitated by the use of electro acoustic devices, by means of which sonorities can be distributed in multiple directions, so that the listener is under the impression of being in the middle of the sound sources. Stereophony, an electro acoustic technique for the spatial reproduction and the direct transmission of sounds, knows new aspects thanks to electronic music and facilitates thus the creation of the spatial dimension in the art of sounds.

Many works of the universal literature have been created following this concept that is to say they are based on stereophonic effects: K. Stockhausen – *Gruppen für drei Orchester* or I. Xenakis – *Terretektorh*, and in Romanian music: Aurel Stroe: *Arcades* şi M. Istrate: *Concert for Two Stereophonic Orchestras.*

The projection of spatiality in pianistic notation was done on two levels:

a) an **elementary** one **–** considered to be abstract and concretized in graphic symbols conceived and understood by means of distances and elements of spatiality such as:

- approximate heights in relation to a given intoning mark: Liviu Dandara – *Sonata for a Single Piano* ;
- the limit of register use: Eduard Terényi *Pianistic Games*
- bigger or smaller distances between the various note values, depending on which duration is shorter or longer: Hans Peter Türk – *Resonances for 24 Wind Instruments, Celeste, Vibraphone and Glockenspiel*;
- a duration equivalent to the length of a horizontal line: Ştefan Niculescu – *Tastenspiele für Klavier I*;
- ornaments (glissandi) of an approximate duration related to a visual mark given in the score's legend: Aurel Stroe –*Concert Music for Piano, Percussion and Brass*;

b) a **general**, concrete one, manifested in the composers' attempts to obtain the *spatial sound* through: the different placement of the piano or of the public in the concert hall (on the left, on the right, square-shaped, circularly or amphitheatre-shaped), all of these being compositional techniques conceived in order to create the sensation of space.

The **colour** effects were concretized in 20th century music in different techniques of articulation and of operating the instrument, through technical procedures that permitted the attainment of such contrasts as: light-darkness, ferocious, brutal, transparent sonorities etc. Noticing the multitude of terms used in order to obtain colour contrasts, we can assert that: whereas initially this task belonged to the pianist, who by varied operating techniques had to differentiate the sound timbre (even for the same degree of sonorous intensity), later on the accomplishment of the timbral colour was substantially facilitated by the presence of some exterior elements (such as objects added to the instrument) capable of creating sonorous contrasts.

The preparation of the piano proper, its handling with numerous intermediating articles (rubber, wood, glass, paper, sticks, electro acoustic elements) gave the possibility of obtaining new sonorities regarding the colouristic aspect: plain, dimmed, brutal, glassy sonorities, different noises.

The idea of colour concretely associated to the musical text does not surprise in the contemporary works, as the synchronization of light and colour to the musical execution constituted one of the directions adopted in the world

of musical representations in the 20th century. To this purpose, composer Liviu Dandara uses in his piece *Sonata for a Single Piano* reflectors of different colours (green, red and yellow) fixed in the piano's resonator and oriented towards the big lid, and asks that they be operated differently (according to the colours) and only in certain moments of the piece.

Another dimension of 20th century music refers to the field of **form**, since creating a structure outside of time was the desire of many musical works. [8] This domain gives birth to ideas that will generate diverse orientations. Some composers, after Iannis Xenakis' model, follow objective laws of structural transformation by applying certain modern mathematical theories to music (for example Anatol Vieru, Dinu Ciocan). Others, through their tendencies of score *graphicization*, brought to light new constructive aspects, bringing into the present dimensions used in music centuries ago. Starting from the necessity of placing sonorous objects in a balanced, symmetrical manner in relation to an (imaginary) axis, musical language will converge to distinctive temporal and spatial delimitations of the sonorous events.

20th century music started from the rediscovery of the old principles, for instance that of symmetry, and the composers manifested interest in this idea in multiple directions: in the architectural construction, language, dynamics etc. The series construction itself (in serial music) relies on symmetrical fragments, which permit recurrences or related inversions. The consequence of this phenomenon is the large number of works written in arch form or with arched interior sections, in which symmetry was a basic principle, necessary for the equilibrium. (Eduard Terényi, in: *Study by Czerny*).

The form symmetry can also be noticed in the contour of the **oblique** dimension, (frequently met in contemporary music) which is used as technical support in order to accumulate or attenuate some sound tensions. Approaching this dimension involves the incidence of two different parameters (for example height and rhythm) in an inclined plan. The use of oblicity is possible in all syntactic categories; its constitution involves such factors as: density, agogic, musical dynamics. Such moments can be found in Aurel Stroe's works (for example *Arcades*).

A new manner of distributing the sound objects (in the monodic, homophone, polyphone or heterophony framework) refers to the dependence of the sonorous material on the **density** of the sonorous events. Three zones relevant for defining the musical syntax stand out:

- the zone of the detail,
- the zone of the agglomeration – concretized in textures (to be perceived globally),
- the rarefied zone – which refers to the distribution of the sonorous objects in the wide space and creates sensations of discontinuity in the perceptive field.

As regards the textures (the zone of maximum density), we mention that the genre imposed semiographic procedures (associated to dense, agglomerated visual images), contouring a new type of writing. The appearance of textures in music is closely connected to the introduction of the mathematical notions, which facilitate the way to constructions of this type.

Out of the desire to find new ways of expression, composers have often approached **open forms** in their works. By means of visual factors or with the help of the text, they gave the performers suggestions on the possibilities of articulating the form of the works. We highlight several ways in which the architectonic structures implying the improvisational factor can be constituted: Adrian Rațiu in the work entitled *Monosonata I* writes: "The performer can choose the starting point out of any of the 15 sections of the piece. Then one must follow the succession of the following sections until the end of the piece, after which one goes on to the execution of the first sections and arrives back at the starting point. The performer is also allowed to set the tempo: slow fast slow, or the other way around, so that several successive sections may develop in a unitary tempo. Optionally, after the entire musical material has been played, one of the sections can be resumed as a conclusion, but in a tempo opposed to the one used in the first performance." [7]. In our opinion, the author creates a circular form in this work.

The composer Mihaela Stănculescu Vosganian introduced circular permutations in *Trio Contrasts for Saxophone, Piano and Percussion*, where the opposing groups (continuous-discontinuous; in time-out of time) are concretized in rhythmic categories (Aksak I, II, III – rubato I, II, III) and are alternated either simply (A.R.A.) or complexly (AI RI AII RII AIII RIII). However the authoress' desire is that, for the complete perception adequate to this opus, the work should be integrated into a concert and alternated with other pieces between the mentioned sections.

Eduard Terényi in *Staccato e tenuto* approaches different geometrical shapes (triangle, trapezoid) from the intersecting of which arise many possibilities of combining the elements foreshadowed in the cassettes constituted in this way. The form is open, similarly to other parameters (height, tempo, dynamic) which unfold within border frames.

In 20th century music the renewal of musical art is also revealed in the expressive structures, in the new sonorities which tried to capture the vastly extended contemporary world. We witness a reformulation of the manners of expression, starting from simple improvements or changes of the existent ones and leading to the invention of new sound structures.

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EDUARD HANSLICK: "*THE BEAUTIFUL IN MUSIC*" – AN AESTHETICS OF THE ABSOLUTE MUSIC

ATTILA FODOR[*]

SUMMARY. Around the middle of the 19th century, musical critic and professor of Vienna University, Eduard Hanslick, was going to publish a polemical treatise about musical aesthetics entitled *The beautiful in music*, proclaiming the necessity of a substantial reappraisal of this discipline. Despite the remarkable notoriety gained by Hanslick's treatise, his initiative seems to be neither new, nor original, as the approach of his treatises' central idea – the concept of *absolute music* – had already entered numerous debates and discussions launched a century before, giving rather a particular view than a systematic clarification of it. In the center of the hanslickian debates are situated, on the one hand, the negation of traditional aesthetic views, which designated as the object of music the emotions, affects, morale, character and programme music, and on the other the construction of an aesthetic system based on the immanence of musical structure through a quasi-exclusive concentration on the concept of form, both in creation and reception. In spite of its scientific pragmatism, Hanslick's treatise denotes the continuous presence of an undeclared philosophical substratum, becoming basically the aesthetic foundation of instrumental music, considered by its author the superior expression of this art.

Keywords: Eduard Hanslick, absolute music, musical beauty, aesthetical formalism, music proper, content, structure, theme.

Around the middle of the 19th century, musical critic and professor of Vienna University, Eduard Hanslick, was going to publish a polemical treatise about musical aesthetics entitled *The beautiful in music*, proclaiming the necessity of a substantial reappraisal of this discipline. About a century before, Baumgarten had made a similar plea in his *Aesthetica*, sketching the bases and scientific criteria of general aesthetics.

The remarkable notoriety gained by Hanslick's treatise, published no less than eight times during his lifetime, as well as the ample debates which have arisen since the first edition, suggest a significant turning-point in the rich and diversified history of music aesthetics, with large echoes in the further discussions of the 20th century. Despite these considerations, Hanslick's initiative seems to be neither new, nor original, as the approach of his treatises' central idea – the concept of *absolute music* – had already entered numerous

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debates and discussions launched a century before, giving rather a particular view than a systematic clarification of it. However, Hanslick's undertaking sets off a great turning-point in the history of music aesthetics, both by the scientific pragmatism of his approach, and especially by setting these debates from a mostly philosophic field into a musical one.

Before analyzing the main elements of this treatise, we have to make a brief incursion into the history of the concept.

Albeit in its becoming – during the 19th century – the concept of *absolute music* achieved the connotation of a timeless meta-category, with an auto-proclaimed right of delimiting a certain segment of music, mainly the instrumental one, as the "music proper", from a historical view appears as a component of aesthetic dichotomies existing since antiquity.

It is enough to evoke the antique quarrels between the canonics and harmonics, or the modern ones between authors of antiquity and moderns (*prima* and *seconda prattica*), the 18th century debates upon the primacy of harmony or melody between Rameau and Rousseau, or the rationalist and empirical perspectives of the aesthetic phenomenon, including the musical one.

Similar dichotomies were set in the Middle Ages regarding the ideal of beauty, through the cult of the Holy Virgin (transcendental beauty – Gregorian chant) and the one of Eve (terrestrial beauty – secular music). Finally, the 19th-century art reflects another significant socio-aesthetic correlation of romantic and realistic aesthetics.

In this sense of aesthetic dichotomies the hermeneutical system of ETA Hoffmann[1], one of the main promoters of the absolute music ideal took shape. The base of this system was published in his review about Beethoven's 5th Symphony, in 1805, by contrasting the aesthetic categories of "musical" and "figurative", which were to generate several dichotomies: absolute music *v.* character music (which depicts "certain emotions"), respectively the music yearning for the infinite *v.* music of the affects:

Ex. 1

ancient	modern
profane	Christian
natural	artificial
figurative	musical
rhythm-melody	harmony
vocal	instrumental
„character music"	„absolute music"

The Aesthetic Dichotomies of ETA Hoffman's Hermeneutical System

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[1] Cf. Dalhaus, Carl, *The Idea of Absolute Music* (translated by Roger Lustig), The University of Chicago Press, 1989, pp. 49-51.

Although such oppositions would seem to be arbitrary, as they mix up aesthetic categories with the ones of the history of philosophy, these represented, more or less tacitly, a significant reference for the shaping of the metaphysics of instrumental music.

Generally it is arguable that the absolute music has no universal definition, only a history of its becoming. However, speaking about a history of the absolute is a paradox. Still, the absolute music couldn't become more than a concept in the history of music aesthetics. As musicologist, Daniel Chua asserts: „Absolutes only have histories when they self-destruct to reveal their false identity. This means that absolute music can only have a history when it is no longer absolute music."[2]

Along this history, which we might consider a tortuous one, there are emerging idiosyncratic senses rather than proper definitions: „absolute music does not have a fixed meaning, but is subject to the mutations of those who speak about it. And since its dialogue was played out as a heated argument in the nineteenth century, the history of absolute music is not the elaboration of a *single* idea, but a clamour of contradictory discourses, each vying for power in the construction of its meaning. Thus absolute music has a decentred and fragmented identity that can only be elucidated as a constellation of discursive ideas. Its history does not add up to the totality that it claims for itself."[3]

The use of this concept in different – often contradictory – contexts hadn't encouraged the establishing of a common view, thus even among its advocates there is no consensus. Wagner, who introduced it in the aesthetic and philosophical debates, had been using it contradictorily, thus providing one of the main subjects in his polemic with Nietzsche. Furthermore, the philosophical or particularly musical premises of these approaches had diversified the horizons of comprehension regarding absolute music. We can invoke, in this sense, the metaphysical aesthetics of Schopenhauer, respectively the formalist one of Hanslick.

All these more or less circumstantial considerations, result in a single problem, which points at the very essence of the phenomenon, namely: the essentially negative sense of the definition. That is to say, absolute music does not define itself through what it is, but delimiting itself from what it is not. Its status was contested from the very beginning by the apparition of an opposing category that of the extra-musical.

Eventually, we can identify three basic and interdependent reference points in this context, representing as many levels of analysis: historical-aesthetic, socio-aesthetic and philosophical-aesthetic.

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[2] Chua, Daniel K.L., *Absolute Music and the Construction of Meaning,* Cambridge University Press, 1999, p. 3.
[3] Chua, Daniel K.L., *op. cit.*, p. 6.

1. Historically speaking, the concept of absolute music delimits the ancient syncretic arts from that segment of music generically called instrumental or symphonic.[4] In this sense, absolute means in fact the autonomy of musical expression from the text or poetic idea and dance. Moreover, an expropriating tendency of the term musical art is noticeable here, favouring instrumental music. Being reckoned as the music proper, it becomes, in this sense, the only authentic representative of this art.[5]

In justifying the supremacy of the absolute music, the genre of the symphony appears as a basic paradigm. It is no accident that Beethoven is the most invoked composer, though from Hoffmann to Wagner, several commentators recognized in his music the ideal of symphonic thought, which in its sublimity tends to cross over the boundaries of musical expression.

Regarding the relationship between music and text or poetic idea, two extreme views have taken shape. On the one hand, absolute music refuses the poetic content, namely vocal and programme music; on the other hand, it overcomes the poetic expression. From the point of view of romantic philosophy, the poetic term appears as a common substance of the arts, and music becomes in this sense an expression of the essence of being, a poetic art.[6]

2. From a social view, absolute music appears as a negation of the sentimental aesthetics, the moralist bourgeois one, and the character music.[7] Since in the baroque or classicist aesthetic theories affects were considered necessary and natural components of a musical work, the advocates of absolute music either deny with vehemence the aesthetic significance of the emotions, or reduce their presence to the intimate level of the aesthetic experience.[8]

3. In philosophical terms, absolute corresponds to the metaphysical view of the Romantics about music, which becomes a privileged art. Its language appears in this context as a kind of meta-language, being underlay in the topos of the ineffable: music expresses what words cannot. The indefinite character of the musical language, formerly seen as a defect of instrumental

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[4] In the absolute music's theory, the symphonic term appears as an ideal, similarly to the opera in vocal genre.

[5] Dahlhaus, Carl, *op. cit.,* p. 13.

[6] "Therefore it (music) does not express this or that individual and particular joy, this or that sorrow or pain or horror or exaltation or cheerfulness or peace of mind, but rather joy, sorrow, pain, horror, exaltation, cheerfulness and peace of mind as such in themselves, abstractly ..." in: Schopenhauer, Arthur, *The World as Will and Representation*, vol. 1 (translated and edited by Judith Norman, Alistair Welchman, Christopher Janaway), Cambridge University Press, Cambridge, 2010, p. 289.

[7] „The empfindsam esthetic, which was a psychology conceived by enthusiasts, was gradually replaced in the late eighteenth century by the romantic esthetic. And where the sentiment sought by Empfindsamkeit was a communal feeling (music accounted for sympathy, a melding of souls), «endless longing» arose from loneliness: from solitary contemplation of a music that was praised as a holy", in: Dahlhaus, Carl, *op. cit.,* p. 62.

[8] „If instrumental music had been a «pleasant noise» *beneath* language to the common sense estheticians of the eighteenth century, then the romantic metaphysics of art declared it a language above language.", *Ibid*., p. 9.

music, and considered by Hegel as a characteristic in the context of sister arts, was going to become a privilege. In Dahlhaus' view: „Specifically as autonomous, absolute music, dissolved from «limitations» of texts, functions and affections, art attains metaphysical honor as an expression of the «infinite»."[9]

The theories about absolute music had reached their accomplishment precisely in romantic philosophy, which was to provide their metaphysical establishment. Although the debates were mainly concentrating on the aesthetic object, the musical output of the period was unable to provide enough "pure" examples in order to demonstrate the absolute authority of instrumental music. As a consequence, the theoretical approaches passed on to the field of reception.

From the aesthetic act of solitary contemplation, generated by the reception of instrumental music, to its transforming into a kind of religion, there was just a step. Adopting Schleiermacher's view about the religiosity of art, Tieck was to proclaim in his study called *Symphonies*: „For music is certainly the ultimate mystery of faith, the mystique, the completely revealed religion"[10], suggesting that instrumental music (symphonic) would have been the follower by right of church music.[11]

In a context, where the discourse about this art arose to the level of romantic philosophy, a pragmatic-scientific foundation of the instrumental music, deprived of emotions, affects, morality and banished to the metaphysical dimension, was more than imminent.

Even if the aesthetic vision stated in *The Beautiful in Music* (*Vom Musikalisch-Schönen*) continued in many aspects the above-mentioned types of discourse, especially regarding the vitriolic attacks on the aesthetics of emotions, Hanslick recognized one of the main breaches of absolute music's edifice: the unclear relationship between language and expression, content and form, aesthetic object and subject. Though, giving up the spiritual and emotional contents consecrated by the aesthetic tradition as the object of musical art, instrumental music was still lacking a new aesthetic model, based exclusively on the immanence of musical structure.

Thus, in Hanslick's aesthetic view two combined and interdependent principles appear:

1. On the one hand there is the introduction of scientific pragmatism in aesthetic research accompanied by a detachment of traditional value systems and speculative metaphysics about beauty. In this sense, Hanslick promotes an objective view of musical art.[12] The application of these premises on the

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[9] *Ibid.,* p. 65.

[10] *Ibid.,* p. 82.

[11] This relationship appears inclusively in the dichotomies of ETA Hoffmann presented above, were instrumental music is meant as a phenomenon of the Christian culture.

[12] „In aesthetics of rhetoric, of sculpture, and painting, no less than in art-criticism – the practical application of the foregoing sciences – the rule has already been laid down that aesthetic investigations must above all, consider the beautiful *object*, and not the receiving *subject*." in: Hanslick, Eduard, *Beautiful in music. A contribution to the revisal of musical aesthetics* (translated by Gustav Cohen), Novello and Company Ltd., London, 1891, p. 17.

particularity of musical phenomenon, leads to the birth of the so-called formalist aesthetics, establishing the base of further movements, especially phenomenology.

2. On the other hand, this new autonomous aesthetics of music proposed to explore the so-called absolute music, becoming, in fact its aesthetic foundation. Moreover, it intends to promote the idea of musical "purity", an art freed of text, program and emotions, thus justifying the supremacy of instrumental music, considered "music proper". In Hanslick's words: „We have intentionally selected examples from *instrumental music*, for only what is true of the latter is true also of music as such. If we wish to decide the question whether music possesses the character of definiteness, what its nature and properties are, and what its limits and tendencies, no other than instrumental music can be taken into consideration. What *instrumental music* is unable to achieve, lies also beyond the pale of *music proper*; for it alone is pure and self-subsistent music."[13]

The hanslickian beauty appears in this context as a fundamental aesthetic norm (the only one), which keeps the purity of the musical phenomenon. However, this is not a derivative of an axiological system, but rather an integrating aesthetic component and the supreme guide of basic sonic relationships manifested in the form. Its particularity precisely consists of the constructive and expressive potential of musical art: namely, a beauty, which „is not contingent upon, or in need of any subject introduced from without, but that it consists wholly of sounds artistically combined".[14]

This outlook of musical beauty defined – in the spirit of Kant – as a particular form, having finality without a purpose[15], constitutes in Hanslick's aesthetic view an analytic perspective, manifested in two separate moments: a negative and a positive one.

The first, negative moment keeps track of a deconstruction of traditional aesthetic views (the philosophic or musical ones), which designated as the object of music the poetic ideal (music with text, character music, programme music) or the emotions (theory of affects).

The second, positive moment follows the construction of an intrinsic notation model to the autonomous music, by a displacing of the emphasis from Hegel's spiritual definition of beauty to the particularity of the musical form, as a central category.

At the same time, these two moments are materialized through a critique of the aesthetic reception, respectively a plea for the autonomy of creation.

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[13] *Ibid*., p. 44.
[14] *Ibid*., p. 66.
[15] „The beautiful, strictly speaking, *aims at nothing*, since it is nothing but a *form*, which, though available for many purposes according to its *nature* has, as such, no aim beyond itself." In: *Ibid*., p. 18.

The first, negative moment basically follows the deprivation of aesthetic functions those components or theories, which may compromise the purity of the musical phenomenon, both at the level of creation and reception: the emotions, the relationship of musical language and logos, and the one of the mimetic theory and musical mathematics.

Due to its aesthetic objectivism, the hanslickian ideal of receiving the absolute music becomes (visibly influenced by the aesthetics of Kant and the one of Baumgarten) an act of contemplation, disinterested[16], but simultaneously conscious, concerning not the emotions[17] but fantasy and aesthetic judgment.[18]

Thus, the outer limits of aesthetic reception are designated by two extremes: the purely logical judgment and pathological pleasure.[19] The aesthetic pleasure appears in this context as a satisfaction of the spirit, which follows (but does not analyze)[20] the particularity of tonally moving forms[21], interacting rapidly with them by repeated feed-backs, based on the correlation of the receiver's fantasy and the response of musical discourse to his expectations.[22]

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[16] "Now, the most essential condition to the aesthetic enjoyment of music is that of listening to a composition for *its own sake*, no matter what it is or what construction it may bear." In: *Ibid.*, p. 139.

[17] „For, in reality, there is no *causal nexus* between a musical composition and the feelings it may excite, as the latter vary with our experience and impressibility [...] It is manifest, therefore, that the effect of music on the emotions does not possess the attributes of inevitableness, exclusiveness, and uniformity..." In: *Ibid.*, pp. 25-26.

[18] „Our imagination, it is true, does not merely *contemplate* the beautiful, but it contemplates it with *intelligence*, the object being, as it were, mentally inspected and criticised. [...] The word «Anschauung» (viewing, contemplating) is no longer applied to visual processes only, but also to the functions of the other senses. It is, in fact, eminently suited to describe the act of attentive hearing which is nothing but a mental inspection of a succession of musical images."; And continues in the spirit of Kant: „In the pure act of listening, we enjoy the music alone, and do not think of importing into it any extraneous matter." In: *Ibid.*, p. 21.

[19] "This morbid sensitiveness, in our opinion, is in direct opposition to the *voluntary* and pure act of contemplation which alone is the true and artistic method of listening." In: *Ibid.*, p. 134.

[20] "But the kind of mental activity alluded to is quite peculiar to *music*, because its products, instead of being fixed and presented to the mind at once in their completeness, develop gradually and thus do not permit the listener to linger at any point, or to interrupt his train of thoughts. It demands, in fact, the keenest *watching* and the most untiring *attention*." In: *Ibid.*, p. 136.

[21] "His attention is so greatly absorbed by the particular form and character of the composition, by that which gives it the stamp of individuality among a dozen pieces of similar complexion, that he pays but little heed to the question whether the expression of the same or different is aimed at." In: *Ibid.*, p. 124.; "In point of strength, pitch, velocity, and rhythm, sounds present to the ear a *figure*, bearing that degree of analogy to certain visual impressions which sensations of various kinds bear to one another." In: *Ibid.*, p. 53.

[22] "The most important factor in the mental process which accompanies the act of listening to music, and which converts it into a source of pleasure, is frequently overlooked. We here refer to the intellectual satisfaction which the listener derives from continually following and anticipating the composer's intentions – now, to see his expectations fulfilled, and now, to find himself agreeably mistaken. It is a matter of course that this intellectual flux and reflux, this perpetual giving and receiving takes place unconsciously, and with the rapidity of lightning-flashes." In: *Ibid.*, p. 135.

This activity is called by Hanslick "*a pondering of the imagination*".[23]

On the other hand, the creative act is seen as objective, formative[24], the labour of spirit in the sensuous material[25], which in music's case in a spiritual one.[26]

The idea of a composition has a purely musical nature[27] elaborated in sonorous relationships through the free activity of fantasy. The force and particularity of the creative spirit put its hall-mark on the work as a character[28], which is neither extra-musical, nor does it belong to the composer, being a result of the particular materials and procedures involving certain aesthetic determinations. In this sense, style appears as a "perfect technique", assuring the works coherence and organic nature from the particular perspective of the creative spirit.[29]

In order to elaborate a model of the autonomous musical language, Hanslick focuses, in the second moment of his investigations, on the concept of form. His definition of it, as a bearer of the specifically musical beauty, is based on Hegel's distinction between the idea and its sensuous materialization[30], a model he interpreted differently however:

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[23] "Only *that* music can yield truly aesthetic enjoyment which prompts and rewards the act of thus closely following the composer's thoughts, and which with perfect justice may be called a *pondering of the imagination*." In: *Ibid*., pp. 136-137.

[24] "The function of the composer is a constructive one within its own sphere, analogous to that of the sculptor. Like him, the composer must not allow his hands to be tied by anything alien to his material, since he, too, aims giving an objective existence to his (musical) ideal, and at casting it into a pure form." In: *Ibid*., pp. 100-101.

[25] „The act of composing is a mental working on material capable of receiving the forms which the mind intends to give." In: *Ibid*., p. 72.

[26] „More ethereal and subtle than the material of any other art, sound adapts itself with great facility to any idea the composer may have in his mind." In: *Ibid*.

[27] "The object of every art is to clothe in some material form an idea which has originated in the artist's imagination. In music this idea is an acoustic one; it cannot be expressed in words and subsequently translated into sounds." In: *Ibid*., p. 73.

[28] "Now, as the union of sounds [...] is not effected by mechanical stringing them together, but by acts of a free imagination, the intellectual force and idiosyncrasy of the particular mind will give to every composition its *individual character*." In: *Ibid*., pp. 72-73.

[29] "We are inclined to understand style in the art of music, regarded from the point o view of music's specifically musical determinations, to be consummate technique as it shows itself in the expression of creative ideas ... " In: *Ibid*., p. 104.

[30] „[...] the content of art is the Idea, while its form is the configuration of sensuous material" in: Hegel, Wilhelm Friedrich, *Lecture on Fine Art* (translated by T. M. Knox), vol. I, Clarendon Press, Oxford, 1975, p. 70.

Ex. 2
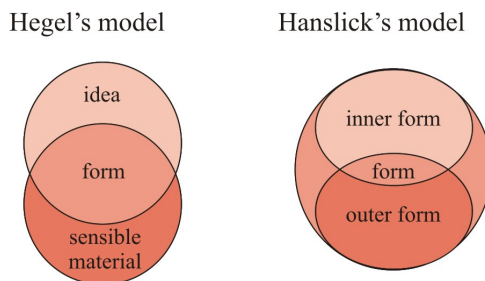
The Hanslickian Interpretation of Hegel's Main Aesthetic Model

Since Hegel's aesthetics was conceived in the systematic spirit of the arts, and music had been interpreted in correlation with the other dynamic branches (poetry and dance), the premises of Hanslick's view were exactly following the abolition of those extra-musical elements, which were consecrated in the aesthetic tradition as the object, or "content" of music.

On a first impulse, these two views regarding the particular relationship of form and content, could be seen as similar, since Hegel, in elaborating his aesthetics concludes that music cannot have an identical content to the other arts.[31] However, in his view, the lack of a determined objectuality is a quality of music, a result of its systemic position: that of being capable of carrying a certain exterior or interior content through the artistic shaping of emotions.[32]

In this sense however, Hanslick's view appears as the opposite of the hegelian aesthetics. Thus his premises – as we have already demonstrated – categorically deny emotions as objects of music (which in Hegel's case appear exactly as the objects of instrumental music), and the thesis according to which music is a free manifestation of subjectivity as well.[33]

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[31] "This object-free inwardness in respect of music's content and mode of expression constitutes its formal aspect. It does have a content too but not in the sense that the visual arts and poetry have one; for what it lacks is giving to itself an objective configuration whether in the forms of actual external phenomena or in the objectivity of spiritual views and ideas." In: *Ibid*., vol. II., p. 892.

[32] Hanslick suggests that the hegelian assertion concerning the object-free inwardness of music it's senseless: „...all musical theorists tacitly accept, and base their arguments on the postulate, that music has the power of representing definite emotions – yet their better judgment has kept them from openly avowing it. The conspicuous absence of *definite ideas* in music troubled their minds and induced them to lay down the somewhat modified principle that the object of music was to awaken and represent «indefinite», not definite emotions. But this property does not enable music «to represent indefinite feelings», for to «represent» something «indefinite» is a contradiction in terms." Hanslick, Eduard, *op. cit.,* pp. 53-54.

[33] "Unable, as we were, to endorse Hegel's opinion respecting the want of intellectual merit in music, it seems to us a still more glaring error on his part to assert that the sole function of music is the expressing of an «inner non-individuality»." In: *Ibid*., p. 173.

If absolute music cannot have as its object extra-musical elements or emotions, its object has to be found at the level of the musical phenomenon. The famous hanslickian assertion, namely that „music consists of tonal sequences, tonal forms; these have no other content than themselves"[34] suggests that in music a content outside form cannot exist, so the hegelian model is not equivalent to the relationship of musical idea and sonorous material.[35] That is to say, in music we cannot differentiate a content intended for elaboration and the elaborated material.

However, the lack of content[36] doesn't mean a sterile structure[37], but the inseparability of content and form[38], as a specific quality of this art. If instrumental music has no extra-musical content, this can only be an intrinsic one, namely the form, or rather inner form: „The forms created by sound are not empty; not the envelope enclosing a vacuum, but a well, replete with the living creation of inventive genius".[39]

Hence, form is an idea as far as it is an inner form. After all, Hanslick substitutes the hegelian model with a sole central category, invested with two properties. The expression „music consists of tonal sequences, tonal forms" designated by Hanslick as the proper "object" of music, suggests exactly that bivalence of the form, where "tonal sequences" represent the phenomenal component, and "tonal forms" the content moment:

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[34] *Ibid*., p. 162.

[35] „An enquiry into the «contents» of musical compositions raises in such people's minds the conception of an «object» (subject-matter, topic), which latter, being the idea, the ideal element, they represent to themselves as almost antithetical to the «material part», the musical notes. Music has, indeed, no contents as thus understood; no subject in the sense that the subject to be treated is something extraneous to the musical notes" In: *Ibid*., p. 162.

[36] "The stigma that music has no subject is, therefore, one unmerited. Music has a subject – i.e., a musical subject, which is no less a vital spark of the divine fire than the beautiful of any other art." In: *Ibid*., pp. 173-174.

[37] "Thus, in order to make our case for musical beauty, we have not excluded ideal content, but, on the contrary, have insisted on it. For we acknowledge no beauty without its full share of ideality. Basically what we have done is to transfer the beauty of music to tonal forms. This already implies that the ideal content of music is the most intimate relationship with these forms." In: *Ibid*., p. 30.

[38] "The term *subject* (substance) can, properly speaking, be applied to an art-product only, if we regard it as the correlative of *form*. The terms «form» and «substance» supplement each other, and one cannot be thought of except in relation to the other. Wherever the «form» appears mentally inseparable from the «substance», there can be no question of an independent «substance» (subject). Now, in music, substance and form, the subject and its working out, the image and the realised conception are mysteriously blended in one undecomposable whole. This complete fusion of substance and form is exclusively characteristic of music, and presents a sharp contrast to poetry, painting and sculpture, inasmuch as these arts are capable of representing the same idea and the same event in different forms." In: *Ibid*., p. 166-167.

[39] *Ibid*., p. 70.

Ex. 3
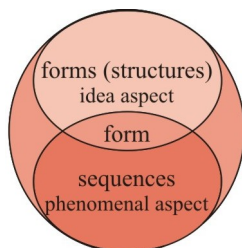
Hanslick's Model of Absolute Music

This particular view of form reflects after all the symbiosis of those two definitive elements conceived by romantic aesthetics regarding the absolute music: form is, on the one hand a particularly musical one, being in this sense absolute; one the other, it is more than a sonorous phenomenon, namely an essence, exteriorized spirit.

Considering all these premises, it is quite easy to infer that essential component, which is employed by Hanslick as an example, in order to demonstrate the functioning of form. This is, naturally, the theme (subject), well-known as the basic element of the edifice of instrumental music, characterized by him as follows: *the principal theme* represents „the true topic of subject of the entire composition".[40] The opposite of thematic thought would be in this sense the improvisation[41], namely a discourse lacking any "autonomous tonal form" (i.e. the theme).

After all, the theme appears both as an indivisible unit from an aesthetic point of view[42], and as a potential, an energy of the exteriorized spirit, manifested through the articulation of the work as a whole.

The following passage entirely illuminates Hanslick's thoughts about the relationship between theme and form, which emphasizes their dual nature: „What then is to be called the subject? The groups of sounds?

Undoubtedly; but they have a form already. And what is the *form*? The groups of sounds again; but they are a *replete* form."[43]

Thus, the organic nature resulting from the thematic work is nothing else but the reflection of inseparability of content and form. In other words,

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[40] *Ibid*., p. 170.
[41] "Accordingly, we will call perhaps «contentless» that most spontaneous kind of preludising in which the player, relaxing more than working, launches forth into chords, arpeggios, and rosalias, without allowing an autonomous tonal configuration to come distinctly to the fore. Such free preludes are neither recognizable nor distinguishable as individuals; we might say that they leave (in the wider sense) no content because they have no theme." In: *Ibid*.
[42] „... and by the theme, the musical microcosm, we should always be able to test the alleged subject underlying the music as such" In: *Ibid*., p. 167.
[43] *Ibid*., pp. 167-168.

the theme is a microcosm, an exteriorization of the spirit in sounds, namely a form in the sense that it organizes them. At the same time, it is also a material, as it becomes a component of the macrocosmic level of the work:

Ex. 4
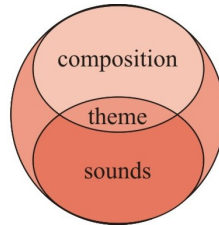
The Central Role of the Theme in Hanslick's Model

As a final critique of the hegelian view, Hanslick resumes briefly the essence of his aesthetic edifice, emphasizing the difference between content and consistence: „Yet, only by steadfastly denying the existence of any other «subject» in music, is it possible to save its «true subject» The indefinite emotions which at best underlie the other kind of subject, do not explain any spiritual force. The latter can only be attributed to the definite beauty of musical form, as the result of the untrammeled working of the human mind on material susceptible of intellectual manipulation."[44]

Hanslick's conclusions fully reflect the ambiguity of his attitude toward the metaphysics of instrumental music, elaborated by the romantic philosophy, adopted however, by him tacitly. Even adopting a more moderate discourse that of scientific pragmatism, lacking of metaphysical excursions and sublime passages, Hanslick's work denotes the continuous presence of an undeclared philosophical substratum, which rises to surface however, from time to time, as some fleeting flashes. The gradual omission of the last passage of his treatise from the later editions is edifying in this sense, being entirely cited here instead of conclusions: „This spiritual content thus combines, in the soul of the listener, the beautiful in music with all other great and beautiful ideas. He does not experience music merely as bare and absolute through its own beauty, but simultaneously as a sounding image of the great movements in the universe. Through deep and secret relationships to nature the meaning of tones is heightened far beyond the tones themselves, and allows us always to feel the infinite even as we listen to the work of human talent. Just as the elements of music-sound, tone, rhythm, strength, weakness – are found in the entire universe, so man rediscovers in music the entire universe."[45]

(Translated into English by Fodor Attila)

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[44] *Ibid*., p. 174.
[45] Dahlhaus, Carl, *op. cit.,* p. 28.

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CHOPIN INTERACTIVE

ADRIAN BORZA[*]

SUMMARY. *How about performing Fr. Chopin's Prelude Op 28 No 7 with an interactive computer?* This is how I began writing a Max/MSP patch for interactive music performance. The computer listens to and performs along with a musician. The patch reacts to different performing approaches of Prelude.

Keywords: Chopin, Prelude, Computer Music, Interactive Music Performance, Max Programming, Live Coding

Listener Objects in Max

Max programming environment supplies several objects that are capable to analyze a live music performance. For example, when a stream of data is sent to a computer from a MIDI keyboard controller, Max objects provide useful information about pitch, loudness, duration, tempo, and many MIDI messages of the ongoing performance.

The Musical Instrument Digital Interface protocol doesn't offer timbre information to produce sounds by its own synthesis instructions. Therefore, the sound generator or the synthesizer is commonly an external hardware, a software synthesizer or VSTi, driven by MIDI.

In this study I will refer to the qualities of sound which were the premise of conceiving my Max/MSP patch[1] for interactive performance of Prelude Op 28 No 7 by Fr. Chopin.

Listen to Pitch and Loudness

A convenient way to extract information about pitch, loudness, and MIDI events, during a live performance, is the sophisticated *borax* object. However, a simpler alternative in this circumstance would be to make use of the basic features of *notein*. This object listens to and then it reports different integers, corresponding to the MIDI *Note On* and *Note Off* messages of the data input stream. It is thus pitch and loudness values.

Using the very same object, an analysis of pitch occurrence can produce valuable data about duration, tempo, and synchronization, among others.

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[1] *Chopin Interactive Software* (2010), assembled in Max/MSP/Jitter 5

Definitely, there is musical information that can be transferred from the musician performance to the computer accompaniment. Let's look more closely.

Note Duration and *Note On*

On one hand, duration is the time measured from the beginning of a note (*Note On*) and the end of the same note (*Note Off*), considered as two separate MIDI events. In contrast, tempo is governed by the length of time elapsed from the beginning of a note (*Note On*) and the next note (*Note On*), that is, delta time.

In Max, a *Note Off* is indicated by a *Note On* event with velocity equals 0. To calculate the time elapsed between *Note On* messages with non-zero velocity, I employed the *stripnote* and the *timer* objects to execute the task.

On the other hand, Prelude makes use of just a few duration values, and the accompaniment is quite robust from this point of view. Accordingly, the algorithm for generating quarter notes, interactively, in close relation to the tempo of the performance, takes into account this relative duration value, filtering out other input values with the *split* object.

In the example bellow, note duration (computer) is acquired by manipulating consecutive *Note On* messages (performer). Here's the detailed explanation of the algorithm (Fig. 1):

- *notein* object filters and converts MIDI message into Max *number* message, received from the keyboard controller: the number sent out through the first (left) outlet is the pitch value of the incoming *Note On* or *Note Off* message; the velocity value is sent to the second outlet, 0 for a *Note Off* message.
- *stripnote* object filters out the *Note Off* message received from *notein*, and passes only the *Note On* message to its outlets; the pitch value is transited to the left outlet.
- *button* object sends a *bang* message each time it receives the *Note On* number from *stripnote*.
- *timer* object reports elapsed time, in milliseconds, between consecutive *bang* messages, sent by *button*, in other words, between pitch values with non-zero velocity value, received from the keyboard controller.
- *split* object filters time values sent by *timer;* if the incoming values fall within the range specified in arguments, the object sends those numbers out through the left outlet. In Andante tempo, it means that the output numbers are any duration values ranged from dotted eighth note to dotted quarter note, thus filtering appoggiatura, sixteenth notes, and half notes of the ongoing performance.
- */* (divide) object cuts 1/3 of the values received from *split*, and send them to its outlet, in order to achieve for the computer score, in correlation with *split*, a relatively independent duration values of the notes.

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- *makenote* object generates a *Note Off* message after the amount of time specified by */* object; the pitch, which is discussed later, is paired with the velocity value instantaneously received from *notein*.

Fig. 1
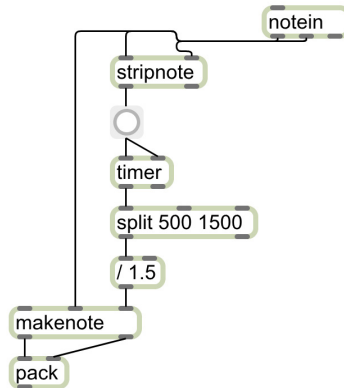
Note duration is acquired by manipulating *Note On* messages

Tempo, Synchronization and *Note On*

As long as the *stripnote* object acts like a filter applied to the input data flow, revealing only the pitch values associated with the velocity values ranged from 1 to 127, the task of the smart *follow* object, i.e. to compare the ongoing performance with the recorded performance, is simplified by avoiding any unwanted mismatches. It listens to, it identifies the notes' pitch, it compares both performances in terms of pitch, and then it notifies if the notes are matching each other, as the live performance progresses.

At this point is created an ideal synchronization between the performer score and computer score: in any flexible tempo the performer would play, even with mistakes or gaps, the computer has to follow him, and it does. Every index came from the *follow* object, and passed through the *sel* object, determines the *coll* object to send immediately its recorded information, which represents the pitch values of the accompaniment.

In this example, the solution to tempo and synchronization problems is based on listening and processing the occurrence of *Note On* values. Here is the detailed description of the algorithm (Fig. 2):

- *follow* object searches for the *performace.txt* file's pitch numbers, ignoring other information stored into the file; when the pitch value received from *stripnote* matches the stored value, the index of the matched value is sent out to the left outlet. A sample of *performace.txt* file is presented here:
    1382 144 64 60;
    2339 144 73 60;
    3228 144 74 60;

        4124 144 71 60;
        5038 144 71 60;
        6009 144 71 60;
        where 64, 73, 74, and 71 are pitch values.

- *sel* (*select*) object selectively passes to its rightmost outlet the index numbers received from *follow*; the object arguments represent single notes, unaccompanied.
- *coll* object sends through its left outlet the information stored at specific addresses into the *score.txt* file; this information embodies just the pitch values of the notes, of the chords. An excerpt from *score.txt* file is illustrated here, according to the format <address, message;>

        1, 0;
        2, 40;
        3, 0;
        4, 52 68 64 62;
        5, 68 64 62 52;
        6, 68 64 52 62;

- *unpack* object breaks up the list of numbers stored after its address, and sends each number to a separate outlet.
- *makenote* object generates a *Note Off* message after the amount of time specified by ∕ object, as I mentioned earlier; the pitch received from *coll* is paired with the velocity sent by *notein*.

Fig. 2
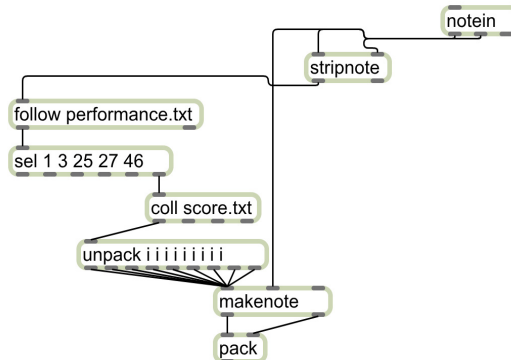
The solution to tempo and synchronization problems is based on processing the *Note On* values

Sustain Pedal and *Note On*

Another step towards achieving the goal of the interactive performance software discussed here is the control of the sustain pedal. A sustain pedal has two states. Because the state of the pedal is either active or inactive, any

value from 64 to 127 is interpreted as active pedal, and from 0 to 63 as inactive. By means of the *message* object, the states can be controlled with particular messages addressed to the *vst~*[2] object: <midievent 176 64 127> to control the active state, respectively <midievent 176 64 0> for inactive pedal.

Each time the *follow* object send an index number, the *sel* objects compare that index with the numbers specified in their arguments, and then they send *bang* messages, one at a time, if the numbers are identical. Consequently, they trigger the messages for activating or deactivating the sustain pedal.

Fig. 3
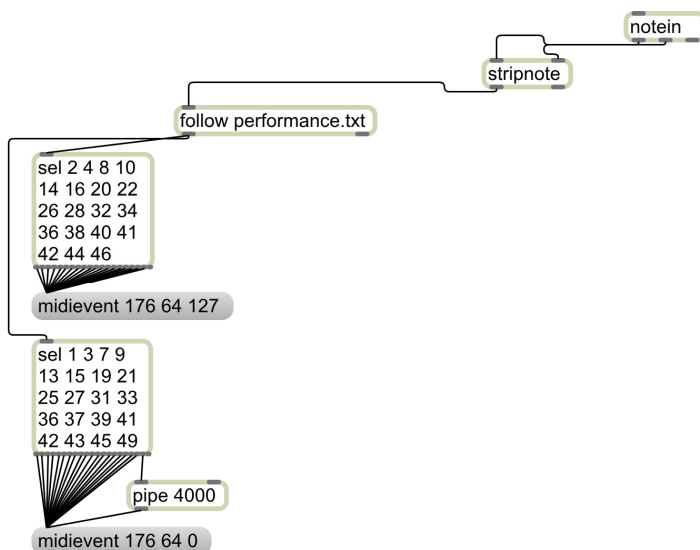
Activating and deactivating the sustain pedal

Strengths and Weaknesses

Note duration, tempo, note or chord synchronization, and sustain pedal control, associated with the computer score, are the result of computing in real-time the time occurrence of pitch values, identified during performance of Prelude.

There isn't a practical requirement to implement an algorithm for tempo anticipation. Since tempo and synchronization are pitch - dependent, the computer will staidly follow any elastic performance. The advantage is that the performer and the computer are perfectly synchronized. Anyway, the approach it might be disputed, since a human performance reveals the legitimacy of a slightly delay of 5-10 milliseconds or more between the notes of a chord; otherwise they are hardly noticeable by human ear.

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[2] The *vst~* object is the host for a VSTi plug-in, a software synthesizer such as Steinberg *The Grand* virtual piano. See also Fig. 4.

Every note or chord played by computer has the same loudness as the performer's instant loudness. The effectiveness of this solution resides in the fact that there is no need for an additional object, besides a simple connection between two existing objects. The simpler the patch, the speedier it is.

In order to avoid overlapping the same notes, when the computer repeats a chord, their duration is a bit shortened. Thus, the virtual instrument plays all the notes, without exception, back. It is a technological restraint.

The redundant duration values are filtered out from performance; only a relative value of quarter note is transferred to the accompaniment, but it is coupled with the next pitch or chord of the computer score. This naturally happens when note duration is based on delta time. The benefit of this approach is that it produces a relatively independent duration values. Nevertheless, the sustain pedal, as is written into the original score, obliterates the diversity of note duration discrete values. I preferred to make use of it in abundance, in view of the fact that it can be automatically switched on/off, in a fraction of second.

As far as I am concerned, it takes several minutes to assemble the software in Max (Fig. 4). As an example of live coding, the reader of this study can find on the Internet[3] a video recording of the process of writing in real-time this Max patch.

Fig. 4
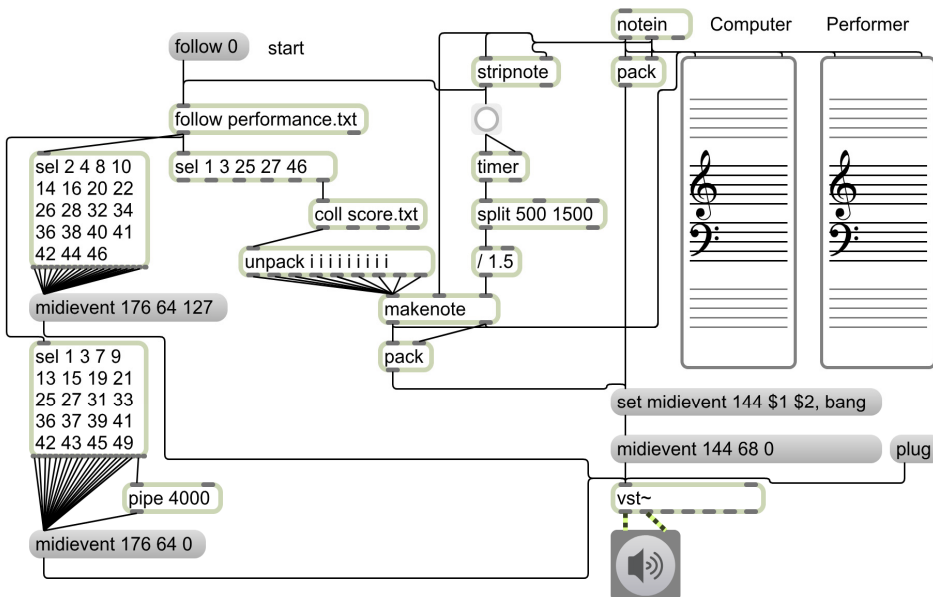
Max patch for interactive performance of Prelude Op 28 No 7 by Fr. Chopin

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[3] Chopin, Prelude Op 28 No 7, Max/MSP (1/2) at the address:
http://www.youtube.com/watch?v=iYOps3Gk_WU

Performer's Score

The musical score performed by musician consists in a single melodic line extracted from Chopin's Prelude. This is the sound outline of Prelude, is the *discantus*. The performer recreates the music by playing this score, listening to computer feedback, imposing his own performance style.

In this respect, I have previously transcribed the recording[4] of Sviatoslav Richter's performance, subsequently emulated in my interactive performance[5] with the computer, which is described further.

As it appears from the Richter's rendition, tempo oscillates very often, modifying each beat of 3/4 bar with values between 31 and 89 (see Fig. 5). The second musical phrase includes both extreme values. Intensity values are distinct, ranging from 43 to 82 of 128 discrete MIDI values. There is a pattern that can be identified: each melodic motif has its particular version of the *crescendo-decrescendo* intensity curve. The culmination is located at the 12th bar.

Fig. 5
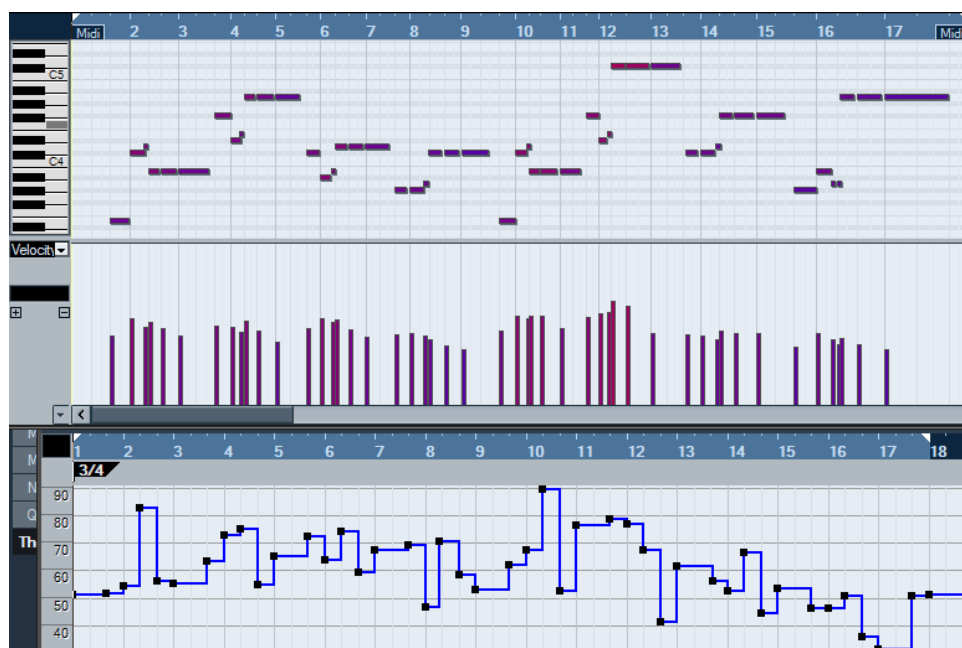
**Transcription of Sviatoslav Richter's performance:
sound outline, intensity, and tempo (downwords)**

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[4] *Richter the Master, Vol. 10: Chopin & Liszt – Chopin: Prelude for piano No. 7 in A major, Op. 28/7*, 00:00:53, Decca, 1st Jun 1988
[5] Chopin, Prelude Op 28 No 7, Max/MSP (2/2) at the address:
http://www.youtube.com/watch?v=ChfJ0GZXUYI

Conclusion

This paper has focused on some of the programming and musical aspects related to the performer score and computer accompaniment, with emphasis in listener objects in Max/MSP. The listener objects are capable of analyzing an ongoing music performance, and of extracting information about pitch, loudness, and diverse MIDI events. A Max/MSP patch is built with the purpose of instantly transferring the information from the musician performance to the computer accompaniment.

The entire process of performing Prelude with an interactive computer was described here as being a precisely set of rules acting on specific incoming data, embodied into a Max/MSP patch. The rules were conceived beforehand, as part of an algorithm, through formalization. The computation is mechanical in nature; the rules mechanically apply to date. The process of performing is thus represented by a series of mathematical and logical operations with numbers.

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MUSIC THERAPY THROUGHOUT THE CENTURIES

ADÉL FEKETE[*]

SUMMARY. This paper represented a modest attempt to depict a short history of the music therapy for those who have participated in the *International Conference on Music Therapy – The Role of Music in Therapy and Pedagogy.* We are well aware of the fact that music has always played an important part in the evolution of humanity, moreover, some scientists would argue, that our ancestors developed musical skills even before they could talk. Consequently, it seems only natural to investigate upon the history of the therapeutic effects of music from the earliest ages, also on the manner in which people have viewed this aspect and employed the 'magical' powers of music. Our symbolic journey will take us from the shamanism of ancient times to the scientific viewpoint of the 21st century, when music is full heartedly employed in alleviating more or less serious physical or psychological illnesses.

Keywords: music therapy, history, music, medicine, healing

The impact that music has on the psyche is unquestionable, for every one of us who have ever sung, played a musical instrument or has listened to music can attest to this fact. However, we must make a very clear distinction between the mood altering, calming or stimulating effect of music and actual music therapy, where an educated professional uses music or certain elements of music to prevent or treat an illness.[1] This usually happens within a complex medical treatment plan alongside other methods of cure.

One may be tempted to ask why is music - alongside physiotherapy, chromo therapy, flower therapy, eurhythmics etc – suitable for healing. How is it that other art forms – let us take sculpture, for example – are not or not necessarily so? One possible answer might be that each person is musically inclined. When we are born the first thing we do is to cry, to emit a sound, because we have let air into our lungs for the first time, then we prattle, attempting to communicate with the world, and later we learn to talk and sing.[2]

Music is present not only in the early years of every man, but it has been also present in the early years of humanity. The life of primitive tribes existing today suggests this thesis, and leads us to make yet another supposition, that

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[1] http://zene-terapia.gportal.hu
[2] Darnley-Smith, Rachel-Patey, Helen M., *Music therapy*, London, SAGE Publications Ltd., 2003, p. 7.

from early times on humans have recognized its potential and used music for healing.[3] In shamanistic cultures for example, the goal was to bring back the lost or stolen spirit of the sick from the world of evil spirits. This was the only way in which healing was possible. In order for this to happen, the shaman had to travel through the different levels of the other world, music playing a crucial part within his journey. Firstly, the shaman usually asked the spirits of animals to come to his aid, by 'talking' to them in a secret language, namely mimicking their voices and behaviour.[4] The preparation of the mystical journey followed – through drum-roll.[5] The purpose was for the shaman to fall into a trance thus being able to look for the spirit of the ailed person in the other world. The chants and the magic songs were also important elements of the healing ritual. The chants of certain shamans were characterized by the fact that although they were built on the same pentatonic scale, every spirit had their own singular melody, which had to be carefully chosen in order for that particular spirit to be invoked.[6]

The role of music within the healing ritual has also endured throughout the great civilizations of antiquity. Around 5000 B.C. the Egyptian physician-priests also employed magic chants in their healing rituals, as did the physicians later in Babylon. Another crucial fact is that the most ancient Egyptian musical document is precisely a music therapy 'recipe'. [7]

In ancient China, music provided cosmic equilibrium between the energies of the yin and the yang, while the pentatonic scale used by them was considered to be in close connection with healing. In the Hindu world of that period, they were well aware of music's healing effect, but also of the influence, it had on the processes of learning and personal development. They gave a special significance to singing in temples and royal courts, for they believed that even the slightest change in intonation could have a positive or negative effect on people.[8]

The close-knit relationship between music and healing for the ancient Greeks ranked highly with their system of belief, philosophy and science. The god Apollo was at the same time the god of music and medicine. On the other hand, we all are acquainted with the famous mathematician, Pythagoras' (c. 570–c. 495 BC) theory named 'Music of the spheres', according to which the movement of the planets is linked to the same numerical proportions that produce musical harmonies. The great thinkers, Plato (428/427 BC – 348/347 BC) and Aristotle (384 BC – 322 BC) both called attention to the effect music has on the psyche.

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[3] Spătar, Anca Oana, *Muzicoterapia. Istoric, actualitate, perspective (Music therapy. History, actuality, perspectives)* – Ph. D. Thesis, Cluj-Napoca, *Gheorghe Dima* Music Academy, 2007, p. 9.
[4] *Idem*, p. 13.
[5] *Ibidem.*
[6] *Idem*, p. 14.
[7] Apel, Willi, *Harvard Dictionary of Music*, Cambridge, Belknap Press, 1969, p. 559.
[8] Spătar, Anca Oana, *op. Cit.*, p. 31.

This effect could be both positive and harmful. Melodies written in Ionian modes were considered to have an energetic effect on people, whereas those in Phrygian and Lydian modes made them become more stubborn and suggested questionable morals, respectively.[9] Music was present also within the field of Greek medicine. A truly interesting legend offers insight about the manner in which Athenaops healed with the sound of his flute, with a sort of 'musical acupuncture' method, playing his music above the ailing body part.[10]

Hippocrates (c. 460-c. 377 BC), the founding father of medicine, had condemned the magic and religious rituals employed in healing, and had put emphasis of rational criteria. Subsequently, up until the empirical manner of thinking of the 17th and 18th century, medical diagnosis were given based upon the theory of balance between the four humours, namely blood, yellow bile, black bile and phlegm.

With the debut of Christianity, society stopped regarding sick people as being second rate citizens or damned by the gods, as they were perceived before. The mentally ill who were thought to be 'possessed by demons' were exceptions to this view, being more often than not locked away and harmed.[11] The European medical science of the Middle Age followed the model of the ancient Greek one, as its theologians subsequently developed their views on music based on principles deriving from the Christian faith but also from ancient philosophy. According to Boethius (ca. 480–524 or 525) music was thought to improve or weaken a person's morals, whereas Cassiodorus (c. 485 – c. 585) borrowed Aristotle's theory of catharsis regarding music. The truly emphatic role of music was present in this period not in the area of healing, but in that of religious ceremonies. However, hymns for example were recommended in treating respiratory problems.

From the standpoint of today's understanding of music therapy, we must pay close attention to the interesting views the Islamic world had on the subject. In the 9th century, Ebu Bekir Razi recommended melancholy to be treated in the following manner: the patient should indulge in pleasurable activities, hunting for instance, and in meeting other people the personality and moral conduct of whom he is partial to, they should listen to beautifully sung melodies.[12] Around 1100 they actively used music for healing in the Nureddin hospital in Damascus. Later practices of music therapy were also clearly depicted in the travel chronicles of Evliya Chelebi's:

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[9] Wigram, Tony - Pedersen, Inge Nygaard - Bonde, Lars Ole, *A Comprehensive Guide to Music Therapy. Theory, Clinical Practice, Research and Training,* London, Jessica Kingsley Publishers, 2002, p. 24.

[10] Spătar, Anca Oana, *op. cit.*, p. 33.

[11] *Ibidem.*

[12] www.musictherapyworld.de

"The late Bajezid, the benefactor; may God forgive his sins; to cure the ill, to relieve the aggrieved, to get rid of the passion of love and as a nutrition to the souls of the crazy, had arranged 10 professional singers and 10 musicians, of which 3 were only singers, 1 was a Neyzen, 1 was a violin player, 1 was a musikar (Pan flute) player, 1 was a Santur player, and 1 was an Ud player. They came 3 times a week to apply a session of music to the patients and the mad".[13]

However, let us return to the humanist thinking of the Italian Renaissance. Marsilio Ficino (1433-1499), a 15th century theologian, poet, astrologist, doctor and musician thought that a carefully selected piece of music helps in harmonizing the human being. He himself practiced this[14] with musical improvisation, a technique that is so important in today's music therapy. Tinctoris (c. 1435 – 1511), the Flemish theoretician, spoke of the 20 different employments of music[15] in the fields of religion, morals, aesthetics and of course in the medicine.[16] In the renaissance period music was not only recommended in cases of melancholy, despair or insanity, but it was used also in preventing illnesses.[17] Music offered a positive and optimistic view to people[18] in the time when 'half' of Europe had succumbed to deadly epidemics...

The baroque theory of the affects, formulated by Athanasius Kircher (1602-1680), resulted in an entirely new approach to the practices of music therapy. The theory suggests that music should be listened to according to personality types: persons prone to depression should listen to melancholic style music, whereas joyful people should listen to dance music. The same Kircher states a highly anecdotic fact, namely that the bite of a tarantula should be treated by the tarantella dance.

Nevertheless, by the end of the 18th century medical science came to the forefront. By this time, only doctors who employed an integrated approach to healing used music in their treatments. However, this was the time that American music therapy was born, which heralded the later establishment of it as a profession and field of study.

In the article *Music Physically Considered,* published in 1789 by an unknown author, the principles unanimously accepted today in the field of music therapy were already present alongside the consideration that a professional must perform effective music therapy. In the first half of the 19th century, two medical students from Pennsylvania, Edwin Atlee and Samuel Matthews reported on the successful employment of music in both physically and mentally ill patients.

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[13] http://www.voices.no/?q=country/monthturkey_march2006
[14] Wigram, Tony - Pedersen, Inge Nygaard - Bonde, Lars Ole, *op.cit.*, p. 27.
[15] *Complexum effectum musices* (1472-1475)
[16] Tatarkiewicz, W., *Istoria esteticii (The History of Aesthetics),* vol. III, Meridiane, 1978, p. 361-362.
[17] Spătar, Anca Oana, *op. cit,* p. 36.
[18] *Ibidem.*

In 1832 Samuel Gridley (1801 – 1876) founded a school for the blind. The curricula contained singing, piano lessons and other musical activities, taught by musical professionals. In 1878 a number of experiments were conducted in a psychiatric facility on Blackwell's Island. The purpose was to aid the mentally ill by way of music.[19] It is highly important to stress the fact that the government founded these experiments. Thanks to doctor George Alder Blumer (1857-1940), in 1892 continuous musical programs were launched in American hospitals. These programs were conducted by travelling musicians.

Before the turn of the century, another highly important event took place in 1891 in England. Father Frederick Kill Hartford established the *Guild of St. Cecilia* society, which had the following goals:[20]

- to name those diseases that could be treated with the help of music
- to demonstrate the role of music in inducing sleep, reducing anxiety and pain
- supplying a sufficient number of musicians to work alongside doctors
- to create a center in London from which music can be broadcasted to the city hospitals by way of phone connection

The society also recognized the necessity of listening to music in between therapy sessions. Hence, they recommended the use of music boxes in nurseries and that of the phonographs for adults.[21]

At the beginning of the 20th century, the use of music in medical therapy began, however, most music therapists were volunteers working under medical supervision. Later, music played a crucial role in the healing of casualties of the two World Wars. In 1940, for instance, Doctor Sydney Mitchell founded an orchestra made up of patients in the Warlingham hospital, the primary goal of which was therapeutic and not that of a high-level performance. [22] Mitchell's colleagues who worked in nearby hospitals used live music in the treatment of alcoholics and neurotics. Music broke through defence mechanisms, released emotions and prepared the way of other therapies.[23]

In the second half of the 20th century music therapy flourished. Musicians, doctors, teachers and therapists began to work together. Music therapy organizations began emerging on national levels, and in 1985 the World Federation of Music Therapy was founded. The field has known a constant development ever since. At the Music Therapy World Congress held at Oxford in 2002, as many as 900 delegates participated.

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[19] Spătar, Anca Oana, *op. cit.,* p. 47.
[20] *Idem*, p. 48.
[21] *Ibidem.*
[22] Darnley-Smith, Rachel - Patey, Helen M., *Music therapy*, London, SAGE Publications Ltd., 2003, p. 13.
[23] *Ibidem.*

Music therapy today is a recognized profession in more than 50 countries, all over the world, from the Netherlands, to Brazil, Denmark, South Africa, Scotland, Hungary etc.

There are doctors also in Romania who employ music as part of their therapy in hospitals in cities like Bucharest, Timişoara, Satu-Mare, Oradea and Cluj-Napoca.[24] In addition, if we talk about our own city of Cluj-Napoca, we must mention the concerts held by the orchestral ensemble and conferences of medical professionals.

However, in our country music therapy is still in infancy, as we go on needing professionals who by way of their work show once again that music has a special power, many times proving to be more effective that science and drugs.

(Translated by Köpeczi Juliánna Erika)

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[24] Spătar, Anca Oana, *op.cit.,* p. 98.

THE CHRISTIAN RITE AND MUSIC THERAPY – TWO CONTEXTS FOR THE THERAPEUTICAL USE OF MUSIC

ANCA SPĂTAR[*]

SUMMARY. Although with a degree of generality, this study aims to compare and identify elements of similarity between two contexts that capitalize the curative potential of the music that is Music Therapy and the unfolding of the Christian ritual. Starting by defining the Music Therapy and by explaining the terms that it implies, the study also presents the view that the Patristic gives to music's use in the Christian rite's unfolding as well as a review of the principal spiritual illnesses as viewed by the Holy Fathers. In our opinion, the two contexts are comparable so that one can speak about the existence of the music therapy elements within the Christian rite as well as the existence of the relationship of a therapeutic type in both the cases.

Keywords: music therapy, therapist, Christian rite, spiritual illness, integrally

In Christian terms *health* and *illness* refer not only to physical dimension but mostly to the spiritual one, so the entire Christian Tradition speaks about illnesses of the spirit that are the origins of the physical ones; among the remedies given, we find also the music.

For modern people music is mostly a form of relaxation, an escape from the material day-by-day life, of an outward expression of feelings. Religious music comes, in addition, to provoke the reflection about moral values, to connect with Divinity and, becoming a real *catharsis*, to ultimately meaning of a therapy.

The unfolding of the Christian ritual, which includes in its almost every forms a type of musical manifestation, it can be compared in our opinion, with a sequence of the Music Therapy sessions; more, the interaction priest – believers is, at its turn, a therapist – client relationship, as it is in the music therapy.

As a first argument in supporting these affirmations, it is necessary to show at the beginning, its meaning in the music therapy and to try to define the notions of a therapist, a client[1] and the interaction and their meaning in the music therapy.

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[1] In music therapy's contemporary terminology it is preferred as well as in psychology the term *client* or *participant* instead of *patient*

Therapist, Client, Interaction in the Music Therapy

Music therapy means in Kenneth Bruscia's opinion[2] "*a systematic process of intervention wherein the therapist helps the client to promote health, using music experiences and the relationships that develop through them as dynamic forces of change*"[3]. In the following, we will explain the definition's terms according to Bruscia's view (and sometimes in his own words).

Music therapy is a *process* because it unfolds in time. For the client this time implies a process of change; for the therapist it is a sequence of temporally ordered interventions[4], experiences that lead to a state that is wanted rather than a singular event that has an effect. It is not a singular interpersonal meeting or an isolated musical experience nor an isolated therapeutic act; the music therapy is a series of interactions that lead to a therapist-client relationship and in the meantime a layered progression of musical encounters and a gradual process of changing for the client[5].

The *systematics* of the music therapy derives from the fact that the unfolding in time is organized, directed to specific goals, based on knowledge and regulated; far from being a random series of musical experiences that prove to have a therapeutic purpose music therapy is based on three fundamental procedural components that is: assessment, treatment and evaluation[6].

As Bruscia explains[7] in order to be considered a therapy this process requires the *intervention* of a therapist that is the intentional attempt of influencing an existent condition to provoke a certain change. What makes music therapy interventions unique is the fact that this always implies both the music therapist and the music as partners in the process.

If music has the main role in intervention and the therapist, the secondary music is used *as* therapy; in this context, music acts as primary medium and agent of therapeutic change exerting a direct influence on the client and his state of mind. The main role of the therapist is to help the client to engage or to relate to the music experience.

On the contrary, when music is used *in* therapy the therapist has the main role and the music has the secondary one; in this context, the music is used not only for its healing properties but also to increase the effects of client-therapist relationship or other treatment modalities.

By definition, *the therapist* offers his services and his expertise to help the client regarding their health issues. Anyone that needs or asks for a therapist's

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[2] There are many definitions of Music Therapy that could be taken in consideration and aren't cited in the present study. We preferred to quote Bruscia's definition as our starting point because we find it the most clear.

[3] Bruscia, Kenneth E., *Defining Music Therapy*, Second Edition, Barcelona Publishers, 1998, p. 20.

[4] Idem.

[5] Idem, p. 32.

[6] Idem, p. 27.

[7] Idem, p. 20.

help due to a health problem either physical, emotional, mental, behavioural, social or spiritual has the status of a *client*[8].

The relationship between the client and the therapist is not a mutual one: the therapist helps and the client receives help. The types of help that music therapy offers are very specific. Either in the main role or in the secondary one, the music and the therapist combines resources to give the client the possibility to get empathy, understanding, validation, the possibility of verbal or non-verbal self-expression, interaction and communication, feedback and insight on his life, motivation, and self-transformation[9].

By excellency, the music is the right medium for *empathy*[10]; when people sing the same song together, they share the same melody, the same tonal centre, they articulate the same words and go forward according to the same rhythm moment by moment and sound by sound being aware of the presence of others in the same effort of remaining together within the experience. Actions are synchronized in time, attention is focused on the same goal, and emotions are reflected both in the played music and in each person's state. Music is such an empathic medium because not only it unites the participants to its production in the same sensorimotor activity but also because it keeps them and the listeners in the same sonorous space and time.

In both forms of the music therapy, active and receptive, one can find empathic techniques. For example in the active music therapy the therapist can use techniques like: imitation (echo of a melody or rhythmical structure presented by the client); synchronisation (the same melody or rhythm simultaneously with the client); reflection (musical description of client's mood, attitudes or feelings); incorporation (use of a client's musical theme as part of the music). In receptive forms, the therapist shows empathy by choosing musical parts that will be listened according to the *iso* principle that is matching music with client's physical, emotional or mental states. Empathy is essential in therapist-client relationship; it represents the basis for all therapists' interventions.

By its own nature, the music therapy implies *interaction* either between the therapist and the client or between members of a group. This is the result of the easiness and natural that is intrinsic to getting relationships with others when we listen or create music. When we sing with somebody, we take parts (soloist or accompanist or equal parts in rondo etc.); this means that we relate parts one with the other and both with the whole and that coordination and listening to others are implied in order to give coherence and sense to the musical experience. Other forms of therapy aim towards the same goal but the music therapy's advantage is the use of sound and music as a main modality and context for the interaction and relation with others.

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[8] Idem, p. 21.
[9] Idem.
[10] Idem, p. 60-61.

Going further then, interaction *communication* implies the change of ideas and feelings with others; in other words, it's about interaction with a precise purpose (coding, decoding and transmission of messages or information). In the music therapy, communication can be musical or non-musical, verbal or non-verbal with an emphasis on musical mode. Music can express contents that cannot be expressed verbally and vice versa; it can be a bridge between verbal and non-verbal modes by increasing their capacity of expression.

In Bruscia's opinion, there is a very flexible movement between the verbal channel, the musical one and other non-verbal channels of communication and this is one of music therapy's characteristics. In his view, the music (used non-verbally) replaces the need for words and thus offers a safe and acceptable way of expressing conflicts and feelings that are hard to express otherwise.

The health state is very often seen as *wholeness,* a meaning that all man's parts (the physical, psychic and spiritual ones) are functioning together like a perfect whole in harmony. When this functioning is in part or fully disturbed a threat to the health appears and the man's potential for wholeness is reduced. From this point of view, every threat to the health represents a loss of potential and a reduction of necessary alternatives that are required by a correct and fully functioning human being. As a result "*every form of therapy can be defined as an attempt to restore the alternatives and potential that client has lost*"[11] the therapist having to help the client explore the alternatives and potentials he needs.

The purpose of any therapy is to promote health; the last depends on the individual and the functioning of all his parts (body, psyche, spirit) and on the relationships that he establishes in the broader contexts of society, culture and environment[12]. Music therapy differs from other modalities of promoting health by utilization of the musical experience (improvisation, performance, composition or listening to music) as primary agent of intervention[13].

Beside the musical experiences, the music therapist also uses the *relationships* that develop through these as therapeutic agents[14]. These relationships are multiple and can be described as intrapersonal, intra-musical, interpersonal, inter-musical, and sociocultural[15], and can be physical, musical, mental, behavioural, and social or spiritual manifested and experimented.

The last term of music therapy's definition is the term *change*[16]; the purpose itself of music therapy is to induce a certain change in client's state. The client is engaged in musical experiences and in the relationships that emerge from these in order to obtain the change (musical or non-musical). When music is used as a therapy, the most notable changes are of musical nature whereas when music is use in therapy the changes are non-musical in nature. Is either

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[11] Idem, p. 66.
[12] Idem, p. 21.
[13] Idem, p. 22.
[14] Idem, p. 127-129.
[15] Idem, p. 23.
[16] Idem, p. 153-156.

one case or the other the non-musical changes are indicators that are more obvious then the musical ones that the therapy has taken place. In fact, the goal for both cases is to influence non-musical areas of the client's life.

Since the music implies and affects so many aspects of the human being and because its clinical applications are so diverse, the music therapy may be used to obtain a broad spectre of therapeutic changes. The most aimed areas are: the physiology (the pulse, the blood pressure, the breathing etc.), the psychophysiology (the pain, the level of consciousness, the state of relaxation or the tension, the neurological functions etc.), the sensorimotor development (the reflex responses and their coordination – the control, the integration and the internalization of the visual, the hearing, the tactile and the kinaesthetic functions; the motor heavy and fine coordination), the perception (the understanding of notions like part and whole, similar and different etc.); the cognition (the attention span, the short and long term memory, learning abilities, knowledge, thinking processes etc.); behaviour (patterns, level of activity etc.), music (preferences, vocal technique and ambitus, the instrumental technique, the repertoire, ensemble abilities, the rhythmical, melodically and formal tendencies etc.), emotions (variability and congruence of feelings, reactivity, expressivity, impulsivity, anxiety etc.), communication (receptive and expressive, the abilities in verbal or non-verbal communication), the creativity (fluidity, originality, inventiveness etc.).

Any musical change that appears at client's level indicates a non-musical change. When a client with an attention deficit learns how to concentrate within a musical context, the ability has a potential applicability for many other aspects of client's life. The same it is if the client externalizes his emotions during the audition or the production of the music, those emotions define themselves not only in musical terms as the externalization is a strict musical process. Thus, every change that client manifests during a musical experience is either generalizable to non-musical areas or the musical change signifies or demonstrates that a change has already taken place.

Spiritual Illnesses and Their Healing. The Triest - Therapist

As we mentioned before, in the Christian belief, notions like health and illnesses are terms that refers both to physical and spiritual dimension.

Holy Fathers in their writings and the entire Christian tradition think that the primordial Adamic state as humankind's health state and see man's falling after the ancestor's sin as a state of illness that involved the whole humankind.

Health is assimilated by Holy Fathers to the state of perfection that man was destined to by his own nature. At his creation the man possessed already this perfection, that of his spiritual faculties, especially that of his power of understanding that imitated the one of his Creator[17] and that could reveal Him; that of his free

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[17] De Nyssa, Sf. Grigorie, *Despre facerea omului (About Man's Creation)*, V, PG 44, 137 BC apud Larchet, Jean-Claude, *Terapeutica bolilor spirituale (The Therapeutic of Spiritual Illnesses)*, Ed. Sophia, Bucureşti, 2001, p. 15.

will also create one similar to the divine one and which will make the man capable of aiming with all his being towards the Creator that has eager and loving powers, a traits that reproduce the divine love in man[18] and make him capable of unifying with God[19]. These faculties are perfect not only because they are created by God similar to His but also because they constitute man's capacity of becoming like the Creator provided that he does not estrange them from Him according to the free will but opens them entirely and permanently to His grace[20].

Therefore, the man is virtuous through his nature itself. According to Holy Fathers the virtues were not given thoroughly to man; these virtues belong to his nature only because its mission is to put them in practice and only because they constitute the fulfilment and the perfection of this nature. In other words, virtues are planted in man's nature but their achievement requires man's collaboration with all his faculties with the divine will and the free opening of his whole being to God's grace[21].

The state of health in which man do not know illness neither of body nor of the soul is tantamount therefore to the paradisiac state in which the man lived according to his primordial nature. By the original sin, the man strayed from the goal that was meant for him by this nature itself to aim all his capacities towards the divinity in order to be unified through them and to achieve the perfection of his being. As a result, the virtues loosened, he lost the resemblance with God, which he started to accomplish, even from the moment of his creation and he does not know his true nature and mission anymore. Only by the coming of Christ, the humankind was fully restored in its original state and the man regained the capacity of reaching the perfection for which he was created[22].

Since the first Christian century, Holy Fathers named Him *heavenly doctor* of *bodies* or of *souls* but most often *of souls and bodies* thus trying to show that He came to heal man entirely; this term stays in the centre of St. John Golden Mouth Mass and it is found again in most sacramental formulas and also in almost every orthodox masses and in many prayers[23]. The salvation that Christ achieves is conceived by Tradition as healing of ill human nature and as restoration of the primordial health; it is given through Holy Ghost to every Christian by the Baptism but only as potentiality the Christian having to appropriate the gift of Holy Ghost by ascesis.

The return of soul and body's faculties from God and their guidance to the sensitive reality in order to find pleasure in it makes the passions to appear in man. Holy Fathers do not consider passions as belonging to the human nature[24];

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[18] Idem.
[19] Larchet, Jean-Claude, *op.cit.*, p. 15.
[20] Idem.
[21] Idem, p. 16.
[22] Idem, p. 21.
[23] Idem, p. 9.
[24] Dorotei, Avva*, Învățături de suflet folositoare (Useful Soul Teachings)*, XI, 134, Damaschin, Sf. Ioan*, Dogmatica (Dogmatics)*, IV, 20, Evagrie, *Scrisori (Letters)*, 18, Cel Mare, Sf. Antonie, *Scrisori (Letters)*, 5; 5bis apud Larchet, Jean-Claude, *op.cit.,* p. 109.

in their vision, the passions are the effect of bad use of free will and fruit of personal will, separated from his natural will, which is given by God. On the other hand, virtues belong to human nature; by separating him from the practice of the virtues, they brought in him passions so that the last must be defined first of all, negatively as an absence and a lack of virtues that correspond to these and that constitute the resemblance with God in man[25].

The deviation from virtues brings passions and soul's illnesses implicitly; the passions produce to the soul a state of suffering similar to the one that physical illnesses can produce in the body. To heal a man from these illnesses, which are the passions, and to save him from the sufferings provoked, it is necessary first to known them. The search in detail of the passions' causes and origins has itself a therapeutic value.

The Holy Fathers' passion is perceived and defined as an illness not only allegorically or as a simple comparison but in the virtue of an authentic ontological analogy that exists between body's and soul's affections that allows talking about some and others in identical medical terms[26].

The methodical and in detail description of passions that we find in Holy Fathers' writings proves to be a real nosology and an authentic medical semiology with the purpose of methodically, rigorously and efficiently elaboration of a therapeutics of these soul's illnesses[27]. The healing begins once these passions are defined, permitting the knowledge and the understanding of the soul's movements. The Holy Fathers describe not only the obvious and easiness to discover the illnesses but also the ones that although exist in the soul, they remain hidden; the nosology and semiology have in this case both a therapeutic and a prophylactic character.

In Holy Fathers' vision, there are many passions/illnesses that can affect the soul like the pathological movements of its different faculties are; moreover, their number increases by combinations of some of them. The spiritual diseases are eight for some, ten or seven for others. Among these, there are mentioned: *philautia* (self-love), *gastrimargia* (restlessness of the belly), *dissipation*, *money-grubbing*, *sadness*, *acedia* (laziness, spleen, indifference), *wrath*, *fear*, *kenodoxy* (vanity), *pride* all connected between them and rising from one another. Among these, the sadness and acedia seem to be the quintessence of the spiritual illness.

Sadness does not belong to the man's primordial and fundamental nature it appeared after the Adamic sin[28]. In patristic vision, a first form of manifestation of sadness is the *pure* sadness that is part of the *pure and the natural[29]*, which affects the states, resulted after the original sin that, even if

[25] Larchet, Jean-Claude, *op.cit.,* p. 110.

[26] Idem, p. 115.

[27] Idem, p. 122-123.

[28] Cf. Egipteanul, Sf. Macarie, *Omilii duhovniceşti* (*Spiritual Homilies*) (Col.III), XXVIII, 1, 2. Mărturi-sitorul, Sf. Maxim, *Răspunsuri către Talasie (Answers to Talasie)*, 1, PG 90, 269A apud Jean-Claude Larchet, *op.cit.,* p. 158.

[29] Damaschin, Sf. Ioan, *Dogmatica (Dogmatics)*, III, 20 apud Jean-Claude Larchet, *op.cit.*, p. 158.

they are testimonies of falling from the initial perfect state, they are not bad themselves. This form of sadness can be transformed in virtue – *the sadness for God*[30] that is a state of repentance in which man deplores his decline, his sins and the loss of the initial purity and it is necessary for him in order to find again the path to paradisiac state.

The second form of sadness is, on the contrary, a passion, an illness of the soul that results from the wrong use of *sadness for God*. This can be understood not as the deploring of the fall and the loss of the spiritual goods that is implied by this fall, but as a sadness for the goods that belong to the material reality[31] or the fulfilment of a few wishes.

Among the sadness' causes, the Holy Fathers comprise more than the unfulfilment of the wishes that can take the form of a dissatisfaction of a general order or a feeling of frustration referring to the whole existence of the wrath that is often linked with pride.

The passion of the sadness produces the trouble of soul that the patristic describe as a state of weakness, psychic pain, pressing of heart and painful despondency accompanied often by restlessness and fright[32]. This trouble appears together with a paralysing passivity of the body, a helpless abandonment towards the induced state; it can take the extreme form of despair and can push man to suicide. For this reason, the Holy Fathers view sadness like a serious illness with powerful effects. The remedy against the sadness that will bring equilibrium and existential stability is the prayer, the Holy Mass and church singing[33].

The akedia is related with the sadness; the ascetic western tradition identifies it with the last but eastern tradition makes distinction between the two considering they are distinct passions. Akedia corresponds to a state of laziness and spleen but it also includes an aversion, torpor, the enervation, discouragement and drowsiness, burdening of the body and the soul[34]. There is in akedia a feeling of vague and general dissatisfaction that makes the man touched by this passion to consider all things without sense and to want nothing from life[35]. Moreover, an anxiety without cause generalized or even a state of temporary or continuous anguish juxtaposes to this feeling.

What distinguishes akedia from sadness is the fact that the first does not have a precise reason the soul being *troubled without sense*[36]. Akedia

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[30] Cf. Stithatul, Sf. Nichita*, Cele 300 de capete (The 300 Heads)*, I, 60. Sinaitul, Sf. Isihie, *Capete despre trezvie (Heads about Watchfulness)*, 136 apud Larchet, Jean-Claude, *op.cit.*, p. 158.

[31] Cf. Mărturisitorul, Sf. Maxim, *op.cit.*, 58, PG 90, 592D; 593B; 596A apud Larchet, Jean-Claude, *op.cit.*, p. 159.

[32] Larchet, Jean-Claude, *op.cit.*, p. 159.

[33] Megheşan, Dumitru - Vlăduţ, Vasile - Belba, Adriana, *Spirit-psyche-soma în meloterapie (Spirit-Psyche-Soma in Music Therapy)*, Ed. Universităţii Oradea, Oradea, p. 60.

[34] Larchet, Jean-Claude, *op.cit.*, p. 167.

[35] Cf. Al Foticeei, Sf. Diadoh, *Cuvânt ascetic în o sută de capete (Ascetic Word in One Hundred Heads)*, 58 apud Jean-Claude Larchet, *op.cit.*, p. 167.

[36] Casian, Sf. Ioan, *Aşezămintele mănăstireşti (Monastic Settlements)*, X, 2 apud Larchet, Jean-Claude, *op.cit.*, p. 170.

does not consist in the bad use of some faculty of the soul neither provokes a certain passion but it brings in the soul almost every other passions because it *masters all soul's powers* as St. Maxim the Confessor[37].

Having described the two main illnesses of spirit we can assert without exaggeration that these can be found in the modern's man pathology. In his race for material accomplishments, subject more and more of a stress and disconnected from the link with the Divinity he can be easily touched by sadness or akedia. Moreover, these spiritual illnesses are frequent causes for depression and of indifference in which he can fall.

In Christian vision the role of spiritual father is one of major importance in the healing of those touched by spirit's illness; the priest place himself not only in the position of guide but also in that of a therapist for the believer. His role does not limit to that of a teacher and advisor; the ascetic tradition thinks unanimous he is indeed a doctor and capable to cure the one that let himself in his care[38].

According to Holy Fathers, the man needs guidance because while being haunted by passions his judgement is wrong. The need for spiritual guidance belongs first to man's incapacity of knowing himself[39] and of weighing his deeds wright. The priest appears as an element of objectivity as guide and teacher that reveals the dangers in which the soul can lie and helps the believer to increase his knowledge and understanding in order to fight and travel to the end *on Father's path*[40], the only path that lead the man to perfection.

The relationship between the priest and the guided is not like the one between master and disciple but rather like the one between father and son[41] that is a relationship of mutual love its archetype being the relationship between Heavenly Father and men, His adoptive sons. The mission of the confessor is not only to teach like masters but also to help his apprentice *grow*, to recover from the soul's illnesses. That is why the confessor's role is fundamental therapeutic[42]. This role yet cannot be fulfilled without some qualities that the confessor must possess. *The first condition of exerting spiritual paternity is the thorough spiritual health*[43] assert Holy Fathers; more over the confessor has to live according to his teachings and to be experienced but also to have the ability to know the hearts (cardiognosia), to pass over the appearances in order to correctly diagnose the believer's state and to establish thus the most efficient mode to heal him[44]. Other necessary qualities are meekness

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[37] *Capete despre dragoste (Heads on love)*, I, 67.

[38] Larchet, Jean-Claude, *op.cit.*, p. 387.

[39] Cf. Cel Mare, Sf. Vasile, *Omilii la Hexaemeron (Homilies to Hexaemeron)*, IX, 6 apud Larchet, Jean-Claude, p. 388.

[40] Dorotei, Avva, *Epistole (Letters)*, B, 4 apud Larchet, Jean-Claude, *op.cit.*, p. 391.

[41] Scărarul, Sf. Ioan, *Către Păstor (To Sheperd)*, XII, 56, 57 apud Larchet, Jean-Claude, *op.cit.*, p. 391.

[42] Scărarul, Sf. Ioan, *Scara (The Ladder)*, I, 18 apud Jean-Claude Larchet, *op.cit.*, p. 392.

[43] Larchet, Jean-Claude, *op.cit.*, p. 398.

[44] Idem, p. 399.

that closely link with sympathy accompanied by a total abnegation but also kindness and gentleness[45].

The healing work of the priest lies first in the healing by word and in the prayer for his sons, in the example of his life and in the treatment that he prescribes. The treatment that means first a prayer and ascesis includes the participation to the unfolding of Christian rite and the contact with cult music as element that increases its efficiency.

Elements of Music Therapy in the Christian Rite

The use of music within the framework of religious service is a reality that appeared since Christianity's dawn. Whatever the rite is of orthodox or catholic nature or it belongs to one of the religious branches that derive from Catholicism it contains the musical manifestation both in its vocal or instrumental (or vocal-instrumental) form.

It is known that one of music's roles in the rite's development was from its beginning, to intensify the religious text's meaning and to make more easily to assimilate its teachings. Otherwise, patristic writings mention this. For instance, Saint Basil the Great says "Singing gives brightness to holy days, produce the sadness after God, because the singing is angels' thing, is heavenly living, spiritual incense. It is a wise invention of The Teacher (God) who arranged that, in the same time, we sing and learn the things that are useful. Through this, the teachings imprint better in souls"[46]

Except this didactic function, that music fulfils in Christian rite it also gains other connotations related to believer's person that takes part in the development of this rite. Music acts in different ways[47]; sometimes it serves as signal to stimulate the congregation to respond in a particular way. Other times calm organ interludes are used to establish a state of reverence or quietness. Congregational singing brings people together while choral hymns make the believers reflect on religious convictions and values and on its implication for them as individuals. Special religious ceremonies are accompanied by a music that is specially conceived in the sense of increasing the occasion's significance.

Paraphrasing music therapy's definition previously given we can assert that Christian rite appears in its development like a systematic process of intervention in which the framework of the spiritual therapist (the priest) helps the believer in the promotion and achievement of the spiritual health using the religious experience and the relationships that develop through this experience as dynamic forces of change. One can talk about a process because Christian rite unfolds in time; moreover this unfolding has the aspect of a sequence of

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[45] Idem, p. 400.

[46] Cel Mare, Sf. Vasile, *Omilie la Psalmul I (Homily to Psalm I)*, P.G. 29, 213 apud Stăniloae, D., *Spiritualitate şi comuniune în Liturghia Ortodoxă (Spirituality and Communion in Orthodox Mass)*, Craiova, 1986, p. 422-423.

[47] Radocy, R., Boyle, J., *Psychological Foundations of Musical Behavior*, Springfield, IL: Charles C. Thomas, 1979, p. 243.

temporally ordered interventions, experiences and interactions that lead to a therapist-client relationship being at the same time organized and orientated to specific goals.

We previously mentioned that any therapy implies the intervention of a therapist that is the intentional attempt to influence an existent condition in order to provoke a certain change. This is exactly what the unfolding of the Christian rite supposes: the priest's intervention, spiritual therapist, in order to start the change in the believer either this change is a moral, spiritual, social or behavioural one.

The relationship that develops between the spiritual therapist and believers is one of non-reciprocity: the therapist offers help and the latter receive it. This help however means communication and interaction in the framework of religious experience and this experience includes musical manifestation as an important element beside prayer. Either it is about the priest recitative, the choir's answers or the instrumental interludes or it is about congregational singing or the simple individual singing simultaneously with the priest or the choir (it is known that many believers know by heart the whole unfolding of masses and implicitly the melodic part) the musical element of the rite engages the participants in a special form of interaction. This interaction takes part in a space with a powerful symbolic charge, the church, a space apart from the external world that award itself a solemn and ritual nature to audition and interpretation of cult music. Moreover, the interaction in this space is achieved through symbols' mediation and has the declared goal of the communication with Divinity through divine service.

Interpersonal communication in the participants to rite's framework is achieved rather nonverbally through empathy. The presence of a large mass of people reunited in the same goal has as result a strong suggestibility that arises (sometimes with a dose of self-suggestion voluntarily induced). Moreover, the religious music they listen or sing induces moods alike encouraging thus their mood of spiritual communion that is the major objective of any religion.

For the participants in the rite's unfolding the audition or the interpretation of the religious music or the contact with this type of music represents the positioning in an ideal medium in wich one achieves a form of catharsis, the soul's purification and unloading, an easier communication and communion of experiences and feelings but also the liberation from sadness, akedia or daily stress (that can be seen as spirit's illness as a result of the deviation from the spiritual's zone towards the material's one).

One can say that the participation on regular basis to the mass is tantamount to participation in a sequence of music therapy sessions. In fact the believer takes part in a series of experiences that are led by a therapist and these experiences which implies the use of music both from the priest and the believer in an active but also receptive, individual and group manner gain eventually therapeutically meaning.

Therefore, there are elements that belong to music therapy that is: a therapist (the priest), a client (the believer or the group of believers), an

intervention (of priest on believers), a periodical, regular, after a similar pattern that includes musical experience unfolding, relations that develop through this experience and the notion of change (in the sense of gaining spiritual health and more).

Regarding the Christian rite one can talk about *active* music therapy (the priest sings the believers answer), *receptive* music therapy (the believers listen), *individual* music therapy (the experience refers to individual), *group* music therapy (the experience refers to the whole group of participants to the rite), *ritual* music therapy (because it unfolds in the framework of Christian community and because the unfolding is always the same, based on a ritual that the believer knows), *ecological* music therapy (because it promotes community's health). In the hypostasis in which it appears (vocal, instrumental, vocal-instrumental) the music is used *in* therapy with the client-therapist relationship serving as primary context for change meanwhile the client-music relationship facilitates the reach of this purpose.

The ultimate goal of the religious experience and therefore of the musical one implied is, the obtaining of the health in the sense of *fullness which is* mentioned both by the patristic and the music therapy, the healing of illness either it is a spiritual or a physical one, of an individual or of a community one and the harmonization with both the Self and the external world.

(Translated by Anca Spătar)

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PSALM SINGING IN TRANSYLVANIA

ÉVA PÉTER[*]

SUMMARY. This hereby study intends to present the psalm singing practice of Transylvanian Reformed congregations from the Reformation to this day. According to the graduals, in the 16th and 17th centuries psalms were interpreted in the psalmodic manner, based entirely on the text of the Bible. In parallel with this practice, following Luther and Calvin's example, the Hungarian reformers wrote psalm paraphrases in verse – based on historic and other types of popular songs – in order to revive congregational singing. In the 17th and 18th centuries, after Szenczi Molnár Albert translated the Huguenot Genevese Psalter to Hungarian, these became the backbone of congregational singing. However, the Genevese Psalter could not enroot itself in the congregational practice. They lose their rhythmical traits and develop alterations within their melodic turns. In the 19th and 20th centuries the number of psalms present in hymnbook has decreased drastically. While the newest hymnbook published in 1996 contains once more all of the 150 psalms, congregations are familiar with less than a third of these songs.

Keywords: hymns, psalms, reference songs written on hymn melodies, reference songs written of psalm melodies.

The history of psalm singing within the Hungarian Reformed community in Transylvania is written primarily in the hymnbooks used throughout the centuries. These written documents bear evidence to the repertoire sung in church by these communities. Folk song collections – which document the musical material passed on by word of mouth – shed light upon the way in which these songs were performed. However, this written documentation refers only to a few decades or centuries at best. The goal of this hereby study is to analyze the evolution of psalm singing for the past five centuries – from the Reformation until today – within the Reformed congregations of Transylvania.

The song collections of the Hungarian Reformed church within the 16th and 17th century are made up of graduals. These are comprised not of songs performed by the congregation itself, but rather those interpreted by the minister who leads the liturgy, the cantor and the church choir. The Old Gradual[1] volume, which is the most important collection of graduals of the

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[1] Meaning: big in its own right, an old book published in a big format. See: Ballagi, Mór, *A magyar nyelv teljes szótára* (*The Complete Hungarian Dictionary*) Pest 1873. *A magyar nyelv értelmező szótára (The Hungarian Thesaurus)*, Edited by: Magyar Tudományos Akadémia Nyelvtudományi Intézet (The Linguistic Institute of the Hungarian Scientific Academy), Budapest, 1961.

Humgarian Reformed church, was first published in Transylvania at Gyulafehérvár (Alba Iulia) in 1636. It is structured in three parts: the first segment is made up of songs in accordance with the church year, beginning with the songs of the Advent; the second part consists of 150 psalms in a prosaic translation by Károli Gáspár, corresponding to the psalm tones; while the third part is constituted by canticums, short praises with Biblical texts.

The chanting of psalms was made according to the psalmodic[2] technique, which was based exclusively of the text of the Bible. In the remaining copies of the original 200 ones printed of the Old Gradual, we can notice the habits of different congregations by way of their notes made on the volume as well as the wear and tear of certain pages, also the manner in which they sung particular psalms or their preferences of that matter, as well as the antiphons played before and after the psalm itself.

In the first few decades of the Reformation, the Hungarian reformers were well aware of the importance congregational singing had, as a result, they wrote strophic songs for the church members, following the example of Luther and Calvin.[3] Thus the psalm paraphrases[4] were born, which followed sometimes to the letter the content of a particular biblical psalm. We hold the psalm paraphrases of the following authors to be notable: Sztárai Mihály (1520-1575?), Kecskeméti Vég Mihály (died in 1561), Skaricza Máté (1544-1591).[5] These adaptations emulate the versification of the Hungarian language, and use the melodies of then popular historic as well as funeral songs.

By the middle of the 16th century, the verse adaptation of psalms began to be popular in the western humanist and protestant circles also. Alongside the German body of works, the French one also proved to be quite significant. At Calvin's advice, Clement Marot as well as Theodore Béza – who later continued his work – finished translating the entire psalmody by 1562. The melodies that went along with them originated in part from Gregorian chants, but also from German and French songs. Two thirds of the melodies were the

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[2] Psalm singing is a Jewish inheritance. It is used in longer texts. During the Middle Ages unique chanting elements, melodic turns and scales merged resulting in the psalm tones (eight types). See: Benkő, András, *A református énekvezér kézikönyve (The Handbook of the Reformed Music Leader)*, Erdélyi Református Egyházkerület Kiadása (Published by the Transylvanian Reformed Diocese), Kolozsvár (Cluj-Napoca), 1994, p. 12.

[3] Luther composed his early songs in 1523 in honor of the martyrs of the Reformation. Later he drew inspiration from the psalms, writing among other things the *Ein feste Burg* song based on psalm 46, and the *Aus tiefer Not* song paraphrasing psalm 130. Calvin was a man of strict principles. He thought it was important to write the lyrics of congregational songs based on the word of the Lord. He deemed the texts of the psalms to be most worthy of this.

[4] By their old names: divine praises based on psalms

[5] Sztárai Mihály: *Mindenkoron áldom az én Uramat* (*I forever bless the Lord*) (based of psalm 34), *Mely igen jó (That is truly good)* (psalm 92); Kecskeméti Vég Mihály: *Mikoron Dávid* (*When David*) (psalm 55); Skaricza Máté: *Reménységemben hívlak Uram Isten* (*I summon Thee, my Lord, in my moment of hope*) (psalm 63), *Drága dolog az Úr Istent dícsérni (To praise the Lord is a precious thing)* (psalm 147); Szegedi Gergely: *Örvend mi szívünk(Our heart rejoyces)* (psalm 122).

accomplishment and adaptation of Louis Bourgeois (1510-1569?). The Genevan Huguenot Psalter born out of his toil eventually became know all over Europe. This was translated into Hungarian by Szenczi Molnár Albert (1574-1634), who relied on the French as well as German texts while translating, always having also the melodies in mind. The work was first published in 1607, republished alongside the Bible in 1608 and 1612, then later republished unaccompanied. Since 1635, it has been included in the annex of the Debrecen-type Reformed Hymnbook, while later it received its rightful place at the beginning of the hymnbook. During the 17th century, the Genevan Psalter gained ground, in detriment of the gradual musical material.[6] The Puritans viewed the Genevan Psalter as the genuine Reformed songs.[7] Furthermore, in the 18th century this became the backbone of the Hungarian singing practice also, endangering even the old protestant musical material.

According to the evidence given by the reformed hymnbooks printed at Kolozsvár (Cluj-Napoca), in Transylvania of the 18th century the psalmody came into the forefront. The so-called Impressum – which was a hymnbook printed in 1744 – began with the chapter of the psalms, with its own title page. All of the 150 psalms were present alongside their original French melodies. In contrast, in the hymnbook printed in 1778, which consists out of two main parts, the 150 psalms were put in the second part of the volume. Reading the principles[8] that influenced the editing of the hymnbook, we notice with some surprise that although they were not pleased with the texts of the psalms and found them in need of many corrections, they still inserted them unaltered in this volume. At the middle of the 18th century, in 1769, a Funeral Hymnbook was published at Nagyenyed (Aiud). It contains a total of nine psalms, however, this number is not relevant, for the volume was made up primarily of funeral songs. Another 18th century document is the one known as Nagy Mihályék's Hymnbook, from 1753, which is made up of four parts

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[6] The spreading of the Genevese Psalter was authorized by the 1643 synod from Görgény, the 1646 synod from Szatmár and Szatmárnémeti. The level of musical culture of the time was not adequate, the songs being poorly sung. One document that attests this fact is the preface of Misztótfalusi Kis Miklós' Psalm book published in Amsterdam in 1686, with letters and scores written by himself, which stated: "*It is not worthy these things to be put at the beginning of our psalms: those based om French songs and others alike. We have long passed that level...*" See: *Erdélyi Féniks. Misztótfalusi Kis Miklós öröksége*. (*Misztótfalusi Kis Miklós' Heritage*) Bevezető tanulmánnyal és magyarázó jegyzetekkel közzéteszi Jakó Zsigmond (Preface study and explicatory notes by Jakó Zsigmond), Bucharest, 1974, p. 87.

[7] See: Bódiss, Tamás, *A zsoltár a református gyülekezeti éneklésben és egyházzenében (The Psalm in the Reformed Congregational Singing and Church Music)*, in: Magyar Egyházzene (Hungarian Church Music), Published by Magyar Egyházzenei Társaság (Hungarian Church Music Society), Budapest, 2001/2002, p. 272.

[8] See: Csomasz Tóth, Kálmán, *Református gyülekezeti éneklés (Reformed Congregational Singing)*, Published by Református Egyetemes Konvent (The Universal Reformed Covenant), Budapest, 1950, p. 162.

written for the four different voices (discant, alto, tenor, bass). According to the note at the end of the bass score, the harmonies were made to fit the tenor voice of the hymnbook printed in Debrecen in 1740. The harmonies were structured according to the harmonization[9] of the day by Nagy Mihály intended for the College of Székelyudvarhely[10], following the natural movement of the voices in close position. Hence, we can safely say that psalm singing was important. The students learned and practiced on four voices, later spreading psalm singing throughout Transylvania.[11]

By the beginning of the 19th century, in the so-called Renewed Hymnbook printed in 1837, Transylvania had already turned its back to the Genevese Psalter. The editors selected only 31 psalms to be included in the volume, keeping the original numbering. They argued that their decision[12] was based on the fact that the texts of the psalms referred to the life of the Jewish nation, and majority of its elements are not understood by the Christian man, and that these psalms were not being sung abroad either by that time. In the meantime, they saw fit to replace the psalms by "uplifting new songs" that "awake pious feelings". These new songs were more song lyrics written on the popular melody of certain psalms of the Genevese Psalter. Gönczy Lajos[13] frowns upon the fact that by the practice of putting new words to old psalm

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[9] Minister and church musician Fekete Csaba draws attention upon the fact that according to the collective conscience the first Hungarian example – if referring to psalm singing for multiple voices – is the harmonic psalms of Maróthi. Few people know, that Maróthi was merely the intermediary, who edited the harmonic psalms of Goudimel – contemporary of Calvin – pairing them with the lyrics of Szenczi Molnár Albert. See: *A négyszólamú zsoltározás kezdetei (The beginnings of psalm singing for four voices)*, in: Zsoltár Psalm), Református Egyházzenészek Munkaközösségének Lapja (Magazine of the Reformed Church Musicians), Budapest, 1997/2, p. 12.

[10] This is one of the earliest and most reliable collections of harmonic psalms in Transylvania. The message of the psalter: Hungarian singing for multiple voices is in the interest of common good. In contrast with the pieces popularized by Maróthi, for the singing student, these psalms placed the culture of their own region in the forefront. The manuscripts are in themselves highly valuable, while testifying to the group improvisation that took place in that time: also showing the harmonics of group improvisation, while offering an authentic picture of choirs of that time interpreting music in the own native-language.

[11] Psalm singing for four-voices can also be found today in Szászcsávás. It is highly possible that the college student taught the people in the village how to sing these psalms. The study of Szabó Csaba details this topic. *A szászcsávási hagyományos harmónia (The Traditional Harmony* in Szászcsávás), in: *Zenetudományi Írások (Musicological Writings)*, Ed. Kriterion, Bucharest, 1977, p. 109-123

[12] According to the preface present in the hymnbook, these editing principles were the following: *"...The psalms of Saint David, which were written in the most part based on the stories and holidays of the Jewish people, which for a Christian man would bear little significance, were left out entirely; however, this hereby volume features a few of them that have the most beautiful melodies, although some may lack entire verses..."* see: Értesítés (Notice): pages III-V.

[13] Gönczy Lajos (was the professor of the Reformed Theological Institute between 1925–1948); his opinion is conveyed by Benkő András, *A református énekvezér kézikönyve (The Handbook of the Reformed Music Leader)*, Published by Erdélyi Református Egyházkerület (The Transylvanian Reformed Diocese), Kolozsvár, 1994, p. 53-55.

melodies, the French songs became ever more popular by way of this particular hymnbook. The rhythm of the psalms were altered, along with their meter: generally they use the 4/4 time signature, but in the case of psalms 23 and 90 – the most well-known ones – they used ¾. Thus, the rhythm of the psalms received an entirely different form. As a result, the melody was augmented by certain foreign notes, such as leaning notes, trills, transition notes. They noted the main note by an alteration within the end of the row cadences. Despite all of this, the hymnbook was used for more than seven decades, the songs engraving themselves into the memory of the congregation.

In the first few years of the 20th century, Seprődi János (1874-1923), who was the teacher of the Reformed College of Kolozsvár (Cluj-Napoca), deemed the renewal of the hymnbook to be more than necessary. The work for a universal reformed hymnbook, which would have provided a uniform musical material for all the congregations, was well on its way by then, but the result would have to wait. It was in this context that Seprődi's hymnbook was published in 1907 as a response to the request made by the Transylvanian Diocese. The volume followed the structure of the hymnbook published in 1837, also introducing new songs in the Xth chapter, while placing 33 psalms in the XIth chapter. It altered the duration of notes, changing the time signature of the psalms to 4/4. Seprődi also modified the melodies, but did not restore the original melodies or rhythms[14] of the Genevese Psalter. These hymnbooks were sold out by the end of World War I, consequently the Diocese decided to publish the so-called Small Hymnbook in 1918, which only contained lyrics. The editors have hoped that the melodies were already well known by the congregations. From a structural standpoint, the volume returned to the model of the one published in 1744, beginning with the psalm songs. It includes a number of 107 songs, out of which 17 are psalms.

After World War I. it became clear that there is no chance for a universal hymnbook to be published, therefore every region came to publish their own hymnbook. The hymnbook that placed the 40 psalms deemed suitable in its second to last – IXth chapter – was published in 1923 at Kolozsvár (Cluj-Napoca). Few of these psalms were adapted by the editors, modifying Szenczi's text in certain places, leaving out more than half of the verses. The melodic forms, time signatures and rhythm however stayed the same as in the hymnbook edited by Seprődi. The Hungarian reformed church musicians

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[14] Pálffy Károly comments upon the evolution of the psalms form the end of the 18th century: "*Since 1777 the psalms were treated most unfairly in the four attempts to renew them, while in 1777 we still have 150 psalms in their original Genevese form, without inflexions or distortions of melody, in 1837 only 32 were adopted with highly ornamented melodies, with time signatures that do not allow proper singing. In 1908 Seprődi János made the melodies to be singable again, but he did not restore their Genevese style.*" See: *Gyülekezeti éneklésünk történeti alakulása és jelen helyzete (The Historic Development and Current Condition of Our Congregational Singing)*, in: Református Szemle, Kolozsvár, 1980/issue 5-6, 280.

edited in 1996 the long overdue *Universal Hungarian Reformed Hymnbook*.[15] Although many people criticize their choices, by way of making the original melodies and rhythms of the 150 Genevese Huguenot Psalter known to the public, they helped reaffirm an almost forgotten musical treasure for Transylvania. It is now up to the diligence of the congregations, and the skills of the cantors to prove if they will be capable to learn the original, correct forms of the psalms.

We will illustrate in the following table the number of hymns and psalms that can be found in different Transylvanian hymnbooks. The decrease of the number of psalms present within the hymnbooks throughout the centuries is shocking, but the number of new lyrics written for certain well-known Genevese Psalms is also remarkable. These are called *ad notam* songs, reference songs, for their lyrics make a reference to a particular melody. The Genevese Psalter has become the melodic model for church poets; hence, it is no surprise that gradually new verses were created. The most interesting psalm in this respect is the hymnbook published in 1837, where we can find 31 psalms, but 158 lyrics referring to the same melodies, which represent five times the number of psalm melodies. The editors created a rich material from the standpoint of the text, but thought that the congregation was able to learn only a limited number of melodies.

Tab. 1

Song-group	1744	1769	1778	1837	1907	1918	1923	1996
Hymns	131	43	45	34	55	35	91	247
Psalms	150	9	150	31	33	17	40	150
Reference songs written on hymn melodies	155	37	24	50	67	24	62	53
Reference songs written of psalm melodies	18	-	92	158	85	31	95	54

Although the introduction of the Genevese Psalter to the church practice was officially encouraged, within Hungarian circles only a small amount of these became truly popular, in the sense that a great proportion of churchgoers learned them. One of the reasons for which the psalms did not endure was undoubtedly the highly intricate structure of the verses and hence the actual structure of the melodies; the mostly unusual versification in comparison to the traditional Hungarian one, the melodies ranging from six to eight rows, along with some awkward melodic twists.

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[15] The editing board had based the hymnbook on the 150 Genevese Psalter. As in the hymnbook published in 1744, the psalter was also placed at the beginning of the volume.

In the reviewed musical material, I have found one single instance in which an attempt is made to simplify the melody of Genevese Psalm 89. In the first example we compare the melody *a*. – psalm 89 – with melody *b*., which corresponds to the melody of psalm 91 from the hymnbook published in Kolozsvár (Cluj-Napoca) in 1778. The latter has Christmas lyrics in the hymnbook, while under number 120 the same melody occurs with Easter lyrics to the *ad notam* melody of song 91. The structure of the psalm is AABCDE, from which the first three rows and the last one survived – AABE. In the long verse, the melody has a plagal Ionian tonal structure, or a major one, while the cadences can be found on steps 11V3V1. The form does not imply a strong strophic concept; it reminds us rather of a sequence passage frequently used in the late period of the Middle Ages. The verse has a fixed frame created by the end AA row (which comprises both tetrachords of the plagal mode) and the last E row (which uses notes of the superior tetrachord. The B row opens the middle part, followed by CD, which is the development of the musical material of part B, this segment utilizing the entire range of the psalm.

The CD part was left out of the simplified version, thus the verse got more compact and symmetrical. We note the fact that these kinds of verses appear in other psalm melodies also, therefore they are not considered to be novelty. Gaining these traits, the melody is much more acceptable and can be more easily understood by the masses. However, these changes were not enough to make the psalm have a longer life, since neither the melody, nor its lyrics appear anywhere else in later publications made in Kolozsvár.

Ex. 1

In time, in the church practice of Transylvania, the psalms have lost their rhythmical traits. Although the sheet music might indicate a variety of rhythms, in actual interpretation these are sung with even, long notes. Dobszay László church music researcher does not find fault in this trait, however: "*in certain cases a song that is sung with even, long notes can also be beautiful if it connects to other traditional values. As in, I believe that we must maintain the practice of rhythmical singing within the Genevese Psalter. However, in places (mainly villages) where the other type of interpretation rests on a long tradition of characteristic voice emission, intensity of singing and even ornamental style I do not think it needs to be eliminated.*"[16] There were traditional performers in the region of Kalotaszeg, also around Kolozsvár, especially in the middle of the 20th century, who interpreted the long, even notes of psalm in a richly ornamented fashion. They could breathe life into an already set form. The second example illustrates the heavy ornamentation of psalm 90 in the unique style of a female singer from Körösfő. According to the written notation, she made her performance singular by using different appoggiaturas and diverse ornaments.

Ex. 2

Quasi giusto ♩ =48   Körösfő

Te-ben-ned bíz-tunk e-le-i-től fog-va,   U-ram, Té-ged

tar-tot-tunk haj-lé-kunk-nak, Mi-kor még sem-mi he-gyek nem vol-ta-nak.

Hogy még sem ég, sem föld nem volt for-mál-va. Te vol-tál és Te vagy,

e-rős Is-ten És Te meg-ma-radsz min-den i-dők-ben.

IMB III B-1; f.r. fa; Körösfő, Péntek Jánosné Szabó Ilona 67; cul. Kiss Lajos, 1963.

Because of newer musical styles, the feel for modal melodic lines also weakened, thus these modal melodies were instinctively shaped, introducing certain leading notes. Still, this did not lead to any significant changes in the melody, the psalms virtually remaining the same. Other church songs presented

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[16] Dobszay, László, *A genfi zsoltárok használati értéke (The Use Value of the Genevese Psalter)*, in: Magyar Egyházzene (Hungarian Church Music), Published by Magyar Egyházzenei Társaság (Hungarian Church Music Society), Budapest, 2004/2005, p. 159-170.

with more significant changes due to this assimilation.[17] We can thus conclude, that this particular song group – the psalms, as a whole – with certain exceptions, of course – is somewhat foreign to the Hungarian people to this day. Not even a quarter of the 150 psalms are known by the congregations, although church musicians frequently emphasize on their beauty and expressivity.[18] Still, the congregation sings the psalms in a monotonous manner, lacking a fluent, natural interpretation.

To sum up, we can state the fact that the psalms represent a crucially important song material for the Reformed church. Dobszay László deems them to have a literary, musical and religious value. Besides emphasizing on its importance within the liturgy, its value is also relevant from the standpoint of the community-sentiment, as well as national and literary value, for its use along many centuries has connected generations and is in itself a vehicle for high-level linguistic culture.[19] These melodies suffered alterations in the Transylvanian practice, but we can also state that the nation transformed this foreign material into songs that better suited their traits. The mission of church musicians in the future will be to develop a proper balance within psalm singing, to let all genres – liturgical psalms with Biblical text, psalm paraphrases and the Gevenese Psalter alike – shine during the Hungarian reformed liturgy.

(Translated by Köpeczy Julianna)

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[17] Regarding the assimilation of melodies, Csomasz Tóth Kálmán states the following: "*It is illuminating to observe that melodies that have be assimilated through institutional routes do not present any predicament: they appear in the same form in the Hungarian practice as well. In contrast, when talking about songs coming from the Polish of Czech side, it is seldom that the Hungarian version does not present certain uniquely independent elements... sometimes the entire form is adapted... This is proof of the power of assimilation on one hand and of the malleability of the foreign melody on the other.*" Régi Magyar Dallamok Tára I (Collection of Old Hungarian Melodies I), *A XVI. század magyar dallamai (The Hungarian Melodies of the 16th century)*, Akadémiai Kiadó (Academic Publishing House), Budapest, 1958, p. 97.

[18] The opinion of Csomasz Tóth Kálmán on the psalms: "*There is no doubt regarding the beauty and expressivity of the Huguenot melodies; still, their positioning within the Hungarian musical life proves the fact that they were not capable to melt into the world of Hungarian melodies. This was due to the unusual forms of both verses and melodies, also to the fact that in a particular way those psalms closest to the world of our popular songs were the psalms that according to early 19th century documents were not known or in use.*" Régi Magyar Dallamok Tára I (Collection of Old Hungarian Melodies I.), *A XVI. század magyar dallamai (The Hungarian Melodies of the 16th century)*, Akadémiai Kiadó (The Publishing House of the Hungarian Academy), Budapest, 1958, p. 101.

[19] See: Dobszay, László, *A genfi zsoltárok használati értéke (The Use Value of the Genevese Psalter)*, in: Magyar Egyházzene (Hungarian Church Music), Published by Magyar Egyházzenei Társaság (Hungarian Church Music Society), Budapest, 2004/2005, p. 159.

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GEORGES ENESCO'S MUSICAL INFLUENCE ON THE FOLLOWING GENERATIONS – REALITY OR IDENTITY JUSTIFICATION?

LUANA STAN[*]

SUMMARY. Georges Enesco, performer, conductor and composer, represents the indispensable reference for the Romanian composers. His propose of a specific musical school was a solution both for traditionalists and modernists; on the one hand, in the case of composers who over appreciated the native Romanian space, he was seen like a justification for their own folklore's affiliation; on the other hand, those composers who depreciate the native space, could justify themselves as followers of Enesco's modernism. But, in the two cases, Enesco represented the "right" solution.

Keywords: Enesco, Romanian music, contemporary music, folklore, Brăiloiu, identity

When researching Romanian music, Georges Enesco appears to be the principal composing figure in all dictionaries and music histories. For researchers, outside Romania, the available information on Romanian "art music" is oftentimes restricted to folk music and Enesco's folk-influenced music.

In fact, Enesco was «the first Romanian composer to have imposed his rhapsodic works on the international public opinion (who, unfortunately, had often had the occasion to know only his youth works, valuable, but not the most representative ones).»[1]

Between the wars, Enesco strongly encouraged the efforts of the young composers to realize the dream of a Romanian musical school, principally inspired by the Romanian folklore: «I have confidence in the destiny of the young Romanian music. […] The folklore remains an extraordinary source and, in this field, Constantin Brăiloiu's efforts had wonderful results. Brăiloiu saved the folklore, revealing some of its beauty and originality.»[2]

According to Enesco, the realization of this school had all the chances to succeed; in 1924, he spoke about the favourable foreigners' image on the Romanian music by mentioning even the presence of an original school:

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[1] Niculescu, Ştefan, *Reflecţii despre muzică (Thoughts on Music),* Editura Muzicală, Bucharest, 1980, p. 173.

[2] Enesco, Georges, *Interviuri I (Interviews),* in: Manolache, Laura (éd.), Editura Muzicală, Bucharest, 1988, p. 260.

«the special affection that French people grant us is very flattering. Never before has another country had the happy opportunity to present itself completely to Paris… Gabriel Pierné shows an exceptional sympathy for the Romanian school and composers.»[3]

Octavian Lazar Cosma said that Enesco was determined to assume the role of national schoolmaster and that, as the main characteristic of this school, he suggested to the composers to exploit the folklore as primary source of inspiration, without using folkloric quotations: «the originality of our music must be looked for in the folkloric melody. However, I think that there is a wide discrepancy between the classical forms and the Romanian folklore. Therefore, our composers do not have to «adapt» the folklore to the European style, but to keep his original form. Romanian composers' works must follow the way of the invention in a folkloric style/spirit.»[4]

Had Enesco succeed in realizing this school?

What is conveyed in Romanian musicological literature is that the generation of composers who came after Enesco's death had their musical "roots" in some or other musical technique - heterophony, unisons - used by Enesco in his music, such that one can discern the similarities and the coherencies among the new generation of composers' music.

Why this image of Enesco was appreciated so much by the following generations?

Enesco, so esteemed in occident as performer, conductor and composer, could represent the essential reference (or idealistic image) for the Romanian composers to be accepted in the musical fields of the west. His propose of a school was a solution both for modernists and traditionalists.

But, what was the after-war Romanian politic concerning Enesco? Even if Enesco was the founder of the Romanian Composers' Society and its director since 1920, after his departure toward west, in 1946, the political regime marginalized him, because, viewing his affinity for the royal family (even his marriage with the princess Maria Cantacuzino), he could easily have been considered as a "formalist" composer.

However, since 1955 (after his dead), the communist regime installed Enesco as a national icon and began to build monuments instead. So, his Romanian image started to change, becoming even a national symbol.

It is very interesting how a composer's image could take such different connotations! For instance, Prof. Tudor Chiriac from the Arts University of Iasi, sustained that, in the soviet era, the Moldavian composers used entire fragments of Enesco's works in their own creations, so the public, recognising those fragments during performances, considered them as a proof of freedom

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[3] *Idem*, p. 134.
[4] *Idem*, p. 215.

possibility - because Enesco's works were banned by the Russian government. By hearing that, they felt more closely to Romanian people and expressed their wish of being part of Romania.

In the same time, for some of the 1960 Romanian composers' generation, Enesco's works had another signification (especially because he was also partly banned by the Romanian communist government). He seems to represent sometimes the royalty; another times the modernists or the occidentals. So, many composers declare themselves as followers of an Enesco school – a national school, however, that enabled them to create one of the most Western-oriented music of the East European communist countries.

In order to avoid the censorship and the official recommendation to get inspiration from the folklore, the 1960s modernist composers declare that their inspiration comes from Enesco's mature works, such as the *Chamber Symphony*.

I wonder to which extent the contemporary Romanian musical scholars' discourse about "Enesco's musical influence" (musical language, ideas, techniques) is a pertinent one. At what level/field was this sentence a pertinent one? At the same time, I wonder if Enesco's image as a national musical model has not been used by the generation of composers that came after him for credibility, thereby guaranteeing the success of their music.

Between the Romanian composers, during the communist era, there were two exaggerated situations: some Romanian composers have practiced the self-depreciation, especially those who left the country in order to live abroad. Thus, they sometimes chose to adapt themselves to the western currents and to forget their ethnic attachment.

The opposite reaction is also present.

There is an entire category of Romanian composers who find that the Romanian culture is the best of all, falling thus in an exaggerated self-assessment. Those composers tried to show that Romanian music is unique because of its «essence» and «spirituality», «superior» in comparison with other cultures.

For the 60s generation, Enesco could represent the great solution: on the one hand, in the case of composers who over appreciated the native Romanian space, he was seen like a justification for their own folklore's affiliation; on the other hand, those composers who depreciate the native space, could justify themselves as followers of Enesco's modernism. In the two cases, Enesco represented the "right" solution.

So, at what level was the so-called "Enesco's paternity" true?

Most of the composers claimed that the principal melodic similarity between them and Enesco was the use of heterophony in their musical works. In fact, Enesco's heterophony comes close to the folkloric model and can be

defined as: «simultaneous distribution of the same thematic material between several parallel voices, and oscillations of those between the unison state and the multiple voices music.»[5]

Therefore – according to Octavian Lazar Cosma - the solution for the Romanian contemporary composition "long searched by that generation in sterile experiences – was discovered in Enesco's heterophony."[6]

Corneliu Dan Georgescu, a Romanian composer living in Germany, said "one cannot ignore Enesco, because it is with him that begins the 'common underground line' among Romanian composers".[7] In fact, Ştefan Niculescu had the merit of observing that Enesco used the heterophony in his *3rd Sonata for Violin and Piano*, so, he is the principal Romanian theorist of the heterophony.

Ever since 1964 – as Octavian Nemescu stated – Ştefan Niculescu advised young composers to follow the heterophony and not the textures[8]. That meant a will to find a Romanian way of doing things, by avoiding the danger of imitating Iannis Xenakis or the Polish school. And Ştefan Niculescu can notice that his advises did not remain without visible results: "Today, many Romanian composers use, in one way or another, the heterophony, but each having his own manner."[9]

After the 1989's revolution, the opinion over Enesco's paternity in creating a composition school has become general. Most composers uphold it, which means that Enesco's symbolism is perfectly integrated in the "intrigue" of building a history for the Romanian music of the 20th century.

In a survey realized between 2000 and 2002 by the *Muzica* magazine, some Romanian composers living in Romania or abroad confirmed the idea that Enesco represents, even to this day, the absolute master of the Romanian composing school "Enesco is the one who will fundamentally influence the next evolution of the Romanian music."[10] And also, Dinu Ghezzo said that "there is a great variety of new ideas and concepts that help the present generation to orientate in all parts of international music stylistics […]; in

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[5] Niculescu, Ştefan, *Georges Enesco et le langage musical de XXe siècle (Georges Enesco and the XXth century musical language)*, in: *Studii de muzicologie*, Bucureşti, 1968, vol. IV, p. 99.

[6] Cosma, Viorel, *Enesco azi (Enesco today)*, in: Facla, Timişoara, 1981, p. 102-103.

[7] Georgescu, Corneliu Dan, *succesul muzicii româneşti depinde de succesul României pe plan politic sau economic… (The romanian music success depends of the romanian politic or economic success)*, in: *Muzica,* Bucureşti, 2002, n° 2, p. 6.

[8] Stan, Luana, *Octavian Nemescu – Oboseala care urmează unui fenomen de efervescenţă (Octavian Nemescu – The overtiredness that comes after the effervescence)*, in: *Muzica*, Bucureşti, 2001, n° 4, p. 10.

[9] Stan, Luana, *Ştefan Niculescu – Un public al muzicii moderne (Stefan Niculescu – A modern music public)*, in: *Muzica*, Bucureşti, 2001, n° 4, p.15.

[10] Wendel, Eugen, *Secolul XX reprezintă aproape întreaga istorie a muzicii din România (The XXth century represents the whole Romanian music history)*, *Muzica*, Bucureşti, 2002, n° 3, p. 9.

this process, all Enesco, after-Enesco and after-after-Enesco elements are constantly changing and becoming uniform".[11]

So, we can conclude that, in contemporary musicological discourse, Enesco's image is used both as a musical Romanian standard and especially as a pertinent guarantee for the international Romanian composer's credibility.

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[11] Ghezzo, Dinu, *Este de remarcat supravieţuirea şcolii noastre în lunga perioadă a dictaturii comuniste (We have to appreciate the survival of our school in the long communist period)*, in: *Muzica*, Bucureşti, 2002, n° 4, p. 4-5.

YOUTH MUSICAL MOVEMENTS BETWEEN
THE TWO WORLD WARS

VILLŐ PETHŐ[*]

SUMMARY. The loosely interrelated life-reform movements that emerged in Europe at the turn of the 19th-20th centuries intended to create a human-centred world. In the counter-culture movement the role of music was important: on the one hand it appeared in the reform pedagogy (music pedagogies), on the other hand in the youth movements (youth musical movements). The new musical conceptions that appeared within life-reform are closely related to the "newly discovered" youth. The counter-culture of young people confronting the adult world has brought something new in the world of music as well. Furthermore, the reform pedagogical initiatives have created the demand for renewal within music pedagogy. In our study, we present the musical ambitions appearing between the two world wars within the Hungarian Singing Youth movement and the Hungarian Scout Association, as well as within the Wandervogel movement before the First World War and within the German youth musical movement that evolved between the two world wars. The studying of the musical movements has brought us to the conclusion that the Singing Youth can be defined as an autonomous youth musical movement.

Keywords: life-reform, youth movement, music pedagogy, Kodály's pedagogical conception, youth musical movement,

The loosely interrelated life-reform movements appeared at the turn of the 19th-20th centuries with the purpose of bringing radical change to everyday life. On the one hand, they were looking for answers to the social problems generated by economic changes; on the other hand, they intended to create a new, democratic and human-centred world. The movements having a multiple ideological and philosophical background, covering all aspects of human life, are linked to each other by several common motifs. In the reform ambitions a kind of desire to purgation, the desire to "return to some ancestral, to the pure source" appeared. As an offset to modern urban life, having become more and more inhuman there was a growing interest towards nature and life forms close to nature. As a solution to the solitude and the lonesomeness of people living in big cities there was an emerging demand for the return to ancient and ancestral way of life in communities. The return to the national cultural values, to the "pure source" provided help to find their way to their

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own roots. At the same time, the emerging new communities also became initiators or continuators of the emancipation efforts of several social groups: women, workers and young people.

The self-image of the man of that era went through a considerable change. The "consuming" type of human being appeared: the individual capable of shaping himself and his destiny, which progressively endeavoured to get to know the functioning of his nervous system as well as his physiological and psychological processes and the underlying cause-and-effect relationships. The self-image of adult man and adult woman, and consequently the image conceptualized of the family and of the child went through a change. The importance of the period of youth falling between childhood and adulthood increased. The emerging youth groups and movements made the laws, needs and tasks related to this fact aware, which created at the same time a new culture, a subculture based on its own system of values and norms. This subculture was characterised by a way of life, a system of relationships, consuming habits – including cultural consuming habits – and artistic ambitions that were different from that of "the world of adults". Within the artistic ambitions characterising the groups a specific musical world and musical ambitions showed up as well.

In our study we will present the musical ambitions that emerged between the two world wars within the Hungarian Singing Youth movement and within the Hungarian Scout Association, as well as within the German Wandervogel movement and within the German youth musical movement that borrowed the specific musical world of the first one. Our goal is to highlight the commonalities of the presented movements.

The Starts of the Renewal of the Hungarian Chorus Movement

"*Like small watchfires in the night: the light signals of the singing youth light up one after the other, from which, though, a more beautiful future looms to us*"[1] – wrote Kodály about the Singing Youth movement in one of his notes in May 1937. The unfolding of the Singing Youth movement in the 1930s played a decisive role in the renewal of the Hungarian chorus movement. The antecedents of the Singing Youth concert can be traced back to the 1920s. At the beginning of the 1920s, a new performer group appeared on the concert stage: children's choir. The first example of this was the first performance of the Psalmus Hungaricus organised at the Academy of Music in 1924. As the organ of the Academy of Music was being repaired, the voices of the women's choir had to be reinforced by a children's choir. The Psalmus Hungaricus brought fame and recognition to Kodály not only in Hungary, but also worldwide, and at the same time directed attention towards a new performer apparatus not exploited before: the children's choir.

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[1] Kodály, Zoltán, *Közélet, vallomások, zeneélet (Public life, confessions, music life),* Ed. Vargyas Lajos, Szépirodalmi Kiadó, Budapest, 1989, p. 337.

Inspired by the success brought by children, in February 1925, Kodály asked himself a choir of schoolchildren, the choir of the boys' civil school of Wesselényi Street directed by chorus-master Endre Borus, to learn the children's choir parts of the Psalmus. After having heard one of the choir's rehearsals he decided to compose new works for them. At the folk song evening organised by Kodály on 2 April 1925 the boys' choir performed the songs entitled *"Villő"* (The Straw Guy) and *"Túrót eszik a cigány"* (See the Gypsies Munching Cheese) with a great success. "*At the first performance of "Villő" and "Túrót eszik a cigány" it was not only us who felt the new musical horizons of Hungarian future…"[2]* – stated the choir's chorus-master, Endre Borus later on. In the journal, entitled *Zene* (Music) an enthusiastic criticism was published about the concert. *"It was an excellent idea on Kodály's part to make the totally unexploited children's choir perform, the public could hardly have enough of the new beauty of the freshly resonating voices."[3]* The works based on folk songs and popular lyrics meant new perspectives for Hungarian music and Hungarian chorus literature.

Between 1925 and 1929 Endre Borus's excellent choir performed at several authorial evenings of Kodály, they presented the first works for children's choirs composed in that period.[4] Kodály declared in 1926 in the journal entitled *Világ* (World*): "…one of my goals is to work on the development of Hungarian singing style. […]. The other question that preoccupies me in connection with those concerts is the problem of children's choirs. Children must be given what is close to them, which does not go beyond the world of their thoughts and their feelings." [5]*The children's choir took its place among adult performers as well: in March 1928 at a symphonic orchestral evening they performed alongside the Orchestra of the Capital City, and in May they appeared on stage together with the three best adult choirs of Budapest: Palestrina Choir, Singing Choir of the Capital City (Székesfővárosi Énekkar) and the Singing Circle of Buda (Budai Dalárda).

At the "Zoltán Kodály Evening of Children's Choirs" organised on 14 April 1929 seven schools of Pest, almost 700 children sang Kodály's newest works. Pester Lloyd welcomed the emergence of a new national musical culture: *"Those who have heard these children .... singing, could get a glimpse of the creation of national musical culture." [6]*Later on, the programme of the successful

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[2] Eősze, László, *Kodály Zoltán élete és munkássága (The Life and Work of Zoltán Kodály)*, Zeneműkiadó Vállalat, Budapest, 1956, p. 80.

[3] Idem, p. 80.

[4] Szabó, Helga, *Éneklő Ifjúság 1925–1944 (Singing Youth)*, Múzsák Közművelődési Kiadó, Budapest, 1985.

[5] Eősze, László, *Kodály Zoltán élete és munkássága (The Life and Work of Zoltán Kodály),* Zeneműkiadó Vállalat, Budapest, 1956, p. 85.

[6] Eősze, László, *Kodály Zoltán életének krónikája (The Chronicle of Zoltán Kodály's life)*, Editio Musica, Budapest, 200, p. 133.

concert was repeated on 28 April and on 9 May with the title Singing Youth (sic!), with even more participants.[7] Between 1927–34 in the capital and in the country, singing choirs constituted of schoolchildren performed Kodály's works for children's choirs several times. For example, the work entitled *"Villő"*, presented for the first time in 1925 was performed in Szeged in 1926, in Győr and in Pécs in 1927, and in Kecskemét in 1929[8]. Inspired by the concert performed in April 1929 in Budapest, Kodály's ex-disciples – György Kerényi in Győr, Zoltán Vásárhelyi in Kecskemét – organised similar evenings. Thanks to Kodály's ex-disciples working in the country the news concerning those choral works rapidly propagated in the country.[9] (Maróti, 2005)

At the beginning of the 1920s children's choirs appeared on the concert stages as equal partners alongside adult choirs. Kodály and Bartók wanted to not only collect and systematize the Hungarian folk song treasure, but also wanted to raise the awareness of the public. Thanks to the works written for children's choirs, presented from 1925 at Kodály's authorial evenings, folk songs reached the public through new mediators: children. Against the actual works written to children's choirs, reflecting German musical effects, it was a new feature that the lyrics and the melody of the new children's choir works were essentially based on Hungarian folk music, folk plays for children. It was through those old folk plays for children that Kodály wanted to bring children close to music. *"It was given quite simply, naturally, as I adapted those songs to children's choir that were performed in villages only by children. There is indeed a fairly special children's tradition."*[10] The oldest elements of folk tradition were preserved by children's plays, at the same time their appearance in new works composed for children's choirs represents a return to the ancestral Hungarian folk culture. This can be made in parallel with the ambition of life-reform movements that also endeavoured to return to folk sources, to folk culture. It was through Hungarian folk songs that Kodály wanted to guide Hungarian young people to other peoples' music and to the valuable works of musical literature.[11] (Kodály, 2007a) With the works composed for children's choirs a new genre: national art music is perfection. *"Kodály's merit as a composer is the creation of the autonomous vocal polyphony, adapted to the melody, the sound system, the rhythm, the structure and the language of Hungarian*

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[7] Eősze László, *Kodály Zoltán életének krónikája (The chronicle of Zoltán Kodály's life)*, Editio Musica, Budapest, 2007, p. 134.

[8] Mohayné, Katanics Mária, *Válogatás Kodály kórusműveiből. Elemzések. (Selection of Kodály's Choral works. Analysis)*,Tankönyvkiadó, Budapest, 1986, p. 171.

[9] Maróti, Gyula, *Magyar kórusélet a Kárpát –medencében (Hungarian Choirs in the Pannonian Plain)*, Mother Tongue Conference of the Society for Hungarian Language and Culture, Budapest, 2005.

[10] Kodály, Zoltán, *Visszatekintés (Retrospection – collected writings, speeches, lecturers)* IIIrd volume, Ed. Bónis Ferenc. Argumentum Kiadó, 2007b, p. 19.

[11] Kodály, Zoltán, *Visszatekintés (Retrospection – collected writings, speeches, lecturers) Ist volume*, Ed. Bónis Ferenc. Argumentum Kiadó, 2007a.

folk songs, modelled also after the greatest Western masters (Palestrina, Bach etc.)."[12] The concerts, at which the choirs of several schools performed and sang Kodály's works, can be considered as the direct antecedents of the first Singing Youth concerts, they are also the creators of the subsequent Singing Youth movement.

From the First Singing Youth Concerts to the Transformation into a Musical Movement

The propagation of the new Hungarian singing style was set back by the fact that choirs had no easy access to choral works written in the new style. To resolve the score supply of the choirs Kodály's ex-disciples – Jenő Ádám, Lajos Bárdos, György Kerényi and Gyula Kertész – founded the Journal and Musical Works Publishing House named Magyar Kórus Lap- és Zeneműkiadó at the end of the 1930s and in February 1931 the church music journal having a similar name and publishing musical notes, named *Magyar Kórus* (Hungarian Choir). The journal undertook to provide professional guidance and information to the teachers and provided cheap scores to the subscribers on a regular basis. Among the works published, besides the Hungarian compositions inspired by folk songs the great masterpieces of the 16th century polyphony could also be found. After a short while the Magyar Kórus Publishing House also launched a journal dealing only with school singing and music pedagogical questions. The aim of the journal entitled *Énekszó* (Singing Voice), a singing and music pedagogical journal publishing musical notes was to advance the case of the Hungarian singing and musical instruction and to reform the syllabus of singing instruction at schools. This journal was also accompanied by a score annex in which folk songs, round songs and instrumental works were also published along with renaissance, baroque, classical, romantic and contemporary Hungarian choral works.

During its functioning, the publishing house published almost 2000 works. With its help, hundreds of schools and singing choirs, music schools and instrumental ensembles could get new and valuable musical material. Moreover, the works written by Kodály, Bartók and their disciples reached the smallest villages as well. Bárdos remembered the foundation of the publishing house with the following words*: "At the beginning of the 1930s the famous music publishing houses did not want to publish works written by our generations to schools or choirs. For this reason, we founded our own music-publishing house. In a few years' time we collected so many works – from the old composers to the most modern ones, like Kodály or Bartók – that we decided to organise concerts*

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[12] Szalay, Olga, *Kodály, a népzenekutató és tudományos műhelye (Kodály, the researcher of folk music, and his academic workshop),* Akadémiai Kiadó, Budapest, 2004, p. 126-127.

both in Budapest and all over the country."[13] After being acquainted with the English choir culture Kodály urged his disciples to bring classical music close to the masses, the only way for this being choir singing. Bárdos and his companions thus decided to organise concerts out of the published works. At that time, they could not know yet that with the Singing Youth concert organised at the Academy of Music on 28 April 1934 they would launch a new youth musical movement, called Singing Youth.

The news about the success of the first youth concerts spread quickly, at many places similar concerts became almost like mass demonstrations. In December 1934 1200, children took part at the second Singing Youth concert, on 12 May 1935 800 children sang in the Szeged Municipal Theatre.[14] Bárdos and his companions made the organisation of similar concerts subject to strict conditions. Only those concerts were allowed to be named Singing Youth concerts at which more than four choirs took part, from as many school types as possible. The programme of the concerts had to be transmitted to the Énekszó journal, it could include works published by the publishing house, and a committee headed by Kodály evaluated the new works in manuscript. It was important that the concerts would be organised – as far as possible – at a place where several choirs could be present simultaneously in order to be able to listen to each other. At the first concert given at the Academy of Music the practice of "singing according to cardinal points" offered a special experience: the singers stood on the podium, on the side circle and in the rearward, on the upper circle at the second floor, which made it possible for the audience to hear simultaneously the sounds echoing from all directions. The programmes included jointly sang round songs, as well as a final work performed by all the choirs together. The revenue of the concerts was sent to the editorial office of the *Énekszó* journal, and the organisers got in turn the new publications of the *Hungarian Choir*.

Inspired by the *Énekszó* journal's reports and personal concert experiences more and more Singing Youth concerts were organised in provincial towns as well, under the above-mentioned strict conditions. The movement's remarkable events were the concerts organised on the open-air stage at Margaret Island, for which the choirs were selected following the submission of applications to the editorial office of the *Énekszó* journal. The Singing Youth reached an ever-wider audience, not only due to the public concerts, but also through the radio transmissions. In October 1936, the choir of the Erzsébet Szilágyi Girls' Lyceum directed by Adrienne B. Sztojanovits presented a successful performance in the International Radio Union's programme entitled World Transmission. Furthermore, from January 1938 onwards each month a different choir could demonstrate its knowledge in a 25-minutes radio transmission.

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[13] Gách, Marianne, *When the Teacher Likes His Students and His Subject ...* http://bardoslajos.org/bl_cikkek_when.php. Dowloaded on 15 September 2008.

[14] Erdős, János, *Hetven éves a szegedi Éneklő Ifjúság (The Seventy Year's Old Singing Youth of Szeged),* Choir Association of the City of Szeged, Szeged, 2005, p. 7.

The journal entitled *Éneklő Ifjúság* (Singing Youth) was first published in September 1941, with the purpose *"of being the medium to make"* the singing and music-playing youth's *"common social life more beautiful and richer"*. In the first edition, we can read Kodály's welcoming words: *"…Musical culture is not measured by money. […] Please learn to read music scores before taking any instrument in your hands, and in case you do not intend or have the means to play at any instrument. This will enable you to get the key to God's gift which cannot be replaced by anything else, and which will multiply the value of life. […] It is up to the youth to… make their life and a whole nation's future life more beautiful and richer."*[15]

One of the greatest merits of the movement having its source in the Singing Youth concerts is the fact that it has created a new choir culture, the culture of children's and youth's choirs. Maróti considers the first song competitions organised for secondary schools in 1923–24 as the antecedents to the first concerts. However, the first organised school events were distant from the subsequent Singing Youth concerts, as regards both their objectives and their contextual aspects.[16] In our opinion it is an important momentum that the youth's choirs performed in front of each other at autonomous events; however, mostly those concerts can be considered as the predecessors of the Singing Youth, at which Kodály's works were sang by several schools' choirs.

The difference between the Singing Youth and the contemporary Hungarian choir movements was not only the fact that they did not organise choir competitions. The difference resided primarily in the choice of the works and in the quality standard of the performances. The singing societies of the adult choir movement followed the German Liedertafel's[17] traditions in the 1920s. The quality standard of the performances of civil and workforce choirs having joined the movement was greatly determined by the professional competence (or rather by the lack of musical education) of the singers and the chorus-masters. Moreover, the lack of musical training of the choirs had a considerable impact on the works featuring in their programme. The most favourite items of both singers' camps were popular art songs or "Hungarian" songs. The great majority of the works written by classical composers, as well as Kodály's and Bartók's works written for men's choirs did not feature in the

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[15] Kodály, Zoltán, *Visszatekintés (Retrospection – collected writings, speeches, lecturers)*, Ist volume, Ed. Bónis Ferenc. Argumentum Kiadó, 2007a, p. 117-118.

[16] Maróti, Gyula, *„Fölszállott a páva…" – A magyar énekkari kultúra megújhodásának históriája 1920-1945. („A peacock takes its perch…" – The reformation of the Hungarian choral culture)*, Kodály Institute, Kecskemét, 1994, p. 94.

[17] With the performances of men's choirs the leaders of the Hungarian National Singing Society founded in 1867 wanted to contribute to the nationalisation process, and considered the Liedertafel's traditions as their cornerstone. The mawkish declamation style inspired by simple harmonies was predominant until the first half of the 20th century among Hungarian men's choirs, determining the standard of both the choirs and the works they were singing.

programmes until the 1930s either because they were unable to perform them, or because for the singers and chorus-masters educated according to the Liedertafel's traditions it was difficult or impossible to accept new and modern works and Bartók's or Kodály's musical ambitions.[18]

Children's choirs, on the contrary, knew their first successes by performing Kodály's works. The programmes of the Singing Youth concerts could only include works recommended also by Kodály, published by the Magyar Kórus publishing house: valuable renaissance, baroque, classical, romantic compositions, as well as Kodály's, Bartók's and other contemporary composers' choral works. In the programmes of children's choirs Hungarian folk songs and choral works inspired by folk songs occupied an important role, which appeared in the adult choirs' repertoires only at the end of the 1930s.

Between the adult singing societies and the first children's choirs performing Kodály's works their musical training background constituted a sharp difference. Both the civil and the workers' associations tried to remedy the men's choirs' singers' and the chorus-masters' lack of musical qualification by score-reading training courses, as well as by advanced training courses organised for beginner chorus-masters. However, in 1926 in the workers' choirs' journal published opinions stating that the introduction of singing education should be made compulsory, arguing by the fact that singers should not be taught how to read scores at score-reading courses, but at school. Also in 1926 in the civil choir association and on the pages of their journal entitled *Magyar Dal* (Hungarian Song) the lack and the errors of singing education at school were mentioned several times. During the debate initiated within the association the use of relative solmisation as a method for facilitating the teaching of score reading was also mentioned. It was the first time that professionals asked the association to ask the cultural government to make singing education compulsory. However, those innovative initiatives did not get strong support, the movements did not give their support unequivocally and unanimously to the renewal of singing education.[19]

It was in 1929 in an article entitled Children's Choirs published in the journal entitled *Zenei Szemle* (Musical Review) that Kodály explained for the first time his conception about musical education and cultural policy. The cardinal points of this conception are the following: increasing the role of singing education at school, together with the renewal of the syllabus and the reforming of qualified teachers. The first courses for music teachers started in 1929 at the Academy of Music: the one-year special course for primary school singing teachers, the

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[18] Maróti, Gyula, *Magyar kóruséletet a Kárpát –medencében (Hungarian Choirs in the Pannonian Plain)*, Mother Tongue Conference of the Society for Hungarian Language and Culture, Budapest, 2005.

[19] Maróti, Gyula, „*Fölszállott a páva…*" – *A magyar énekkari kultúra megújhodásának históriája 1920-1945 („A peacock takes its perch…" – The reformation of the hungarian choral culture*), Kodály Institute, Kecskemét, 1994, p. 123-124.

secondary-school teachers' training, which was meant initially for 3 years, and then for 4 years, as well as the singing and music teachers' training for teachers' training institutes, based on the previous training. The head of department was Artúr Harmat, his responsibilities were taken over in 1937 by Kodály's ex-disciple, Jenő Ádám.

"…the official school syllabus cares little about music... in our country music has better found its way to schools, to young people's soul without official decrees...", wrote the music critic Aladár Tóth in the journal entitled *Pesti Napló* (Pest Journal) in 1934.[20] Indeed, singing lessons did not get the appropriate emphasis in the official syllabuses. As far as secondary schools are concerned, in grammar schools for example, this subject featured in the timetables only in the two first years. In other school types as well, singing was a quasi-secondary subject, taught by teachers without any musical qualification, the number of lessons was low, and due to the lack of qualified chorus-masters chorister teachers at many places directed the choirs. The obsolete teaching methods did not help the acquisition of musical reading and writing, schoolbooks contained instructive songs and popular art songs with patriotic lyrics. Hungarian folk songs discovered due to Kodály's and Bartók's collecting work could not be included in songbooks. That is the reason why the journal entitled *Énekszó¸* which addressed the problems as well as the possible methods of practical singing education, could play a decisive role in Hungarian singing and music pedagogy. It helped singing-pedagogues with course descriptions, reports about acknowledged Hungarian singing-masters' lessons. The readers could get an insight into the work of foreign specialists, as well as into the musical education practice and music life of other countries. Moreover, the journal provided professional advice to beginner chorus-masters helped the selection of the appropriate programmes with its recommendations, provided reports about choir concerts and the newest works as well. In addition to and despite the unfavourable educational policy measures the *Énekszó* journal played a certain role in the renewal of Hungarian singing and music pedagogy. With the organisation of Singing Youth concerts, with the professional assistance provided to chorus-masters, it contributed to the emergence of *a "new Hungarian singing style"*, a new Hungarian choir tradition.

Musical Ambitions in the Hungarian Scout Movement

The Budapest Protestant Youth Association founded the first scout group in 1910 at the initiative of dr. Aladár Szilassy. Two years later, in December 1912 the Hungarian Scout Association was founded, with the purpose of promoting national revival as well. In the 1930s the movement had already

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[20] Eősze, László, *Kodály Zoltán életének krónikája* (*The Chronicle of Zoltán Kodály's Life*), Editio Musica, Budapest, 2007, p.161.

more than 40 thousand members. Songbooks were published for scouts as well. The booklet compiled for Hungarian scouts by Kodály's disciple Lajos Bárdos with the involvement of Sándor Karácsony and Károly Mathia, entitled *101 Hungarian folk songs*, published in 1929, in the same year as Kodály's article on *Children's Choirs*, had a particularly great success.

Kodály wrote the preface to the songbook: *"... Each edition of the scout-songbooks raises the demand for Hungarian voice. The fact that the scout association has now decided to publish a purely Hungarian folksong collection constitutes a new flag unfolding and a struggle for new ideals for not one single reason... With the propagation of the noble melodies of the Hungarian people, we are raising the common musical taste... A child who is raised in a pure musical atmosphere remains healthy mentally as well. ....If we want to construct a house, so as not to be harmed by 'pouring rain, flood and blowing wind' we have to place it on a rock, not on sand. Our rock cannot be anything else but the ancestral Hungarian song."*[21] Béla Bartók, Zoltán Kodály and his wife, László Lajtha, Károly Mathia, Antal Molnár and Béla Vikár, collected the folk songs included in the volume.

The minstrel scouting, which was an initiative independent from the Singing Youth and Kodály's folksong-collecting trips, mobilised great masses started from the second half of the 1930s. Although the conservation of cultural values figured in the programme of scouts of several countries, this was a unique movement within scouting, which was also supported by the Prime Minister, Earl Pál Teleki. *"If we do not preserve our essence, our psychological integrity, the self-conception of the nation, which is the only possible, geographically and popularly given essence here, in this moment of time and in this spatial landscape, the nation ceases to be one of the nations, one of the component parts of Europe."*[22]

The minstrel scouting movement is the youth branch of popular movements; it is their message to young people. It served primarily the familiarization of folk art and cultural values of the people. Its goals included the familiarization of children living mostly in cities and small towns with village life, folk songs, folk dances, folk plays and popular customs. The terms incursion or field study were meant to describe those cases when those young people who were interested in popular culture spent longer or shorter periods of time in a village or in the countryside where they collected and noted down folk songs and folk tales, talked to village people, learned dances, popular customs

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[21] Bárdos, Lajos, *101 magyar népdal* (*101 Hungarian Folk Songs*), Hungarian Scout Association, 1929, p. 1-2.

[22] Sík, Sándor, *A cserkészet: 90 éves a Magyar Cserkészszövetség: Sík Sándor, Teleki Pál, Arató László és más cserkészvezetők írásai (The Scout Movement: the 90 years old Hungarian Scout Association: the writings of Sándor Sík, Pál Teleki, László Arató and other Scout leaders)*, Ed. Arató L. Márton Áron Kiadó, Budapest, 2002, p. 139-140.

from them, or drew the patterns of hand-woven articles. They learned the "collected" corpus and at the courtyard of the village school or within the walls of the school, they gave sophisticated art performances to the inhabitants of the village, with folk songs, dramatised folk ballads, folk songs and folk tales. In addition to the familiarization with and the gathering of folk art, the tasks of the minstrel scouts included the popularisation and the spreading of folk songs, folk dances, popular customs not only within scouting, but also within the Hungarian society.[23] These collecting trips enriched the song culture of Hungarian scouting, and brought considerable results in the area of ethnography.

The booklets edited by Lajos Bárdos, containing also the folk songs collected by Kodály and his colleagues, became popular extremely rapidly, more popular than the volume published in 1906, entitled *Hungarian Folk Songs*. Through those booklets, more and more people could get acquainted with the treasure of Hungarian folk music. Kodály mentioned this in his notes with the following words: *"We started it already in 1906, after a year's collecting work. It took 30 years to sell 1000 copies. During this period for 1000 copies, many booklets of the 101 and 102 folk songs were sold."* [24]

Between the Hungarian youth choir movement and the minstrel groups of Hungarian scouts the connecting link is Hungarian folk music, Hungarian folk song, which symbolised in the case of both groups the fact of belonging to the Hungarian nation. However, while scouts themselves also collected folk songs, folk tales, popular customs, the participants of the Singing Youth got in touch with Hungarian folk music treasure mostly through Kodály's, Bartók's and their colleagues' gatherings and works.

The Wandervogel Movement

The Wandervogel youth movement was the initiator of youth culture in Germany. The term "Wandervogel" means migratory bird in German, but the same term was used for vagabonds, too. The movement was launched by a students' group established in Steglitz, Berlin's suburb, and was headed by Hermann Hoffmann Fölkersamb, a Berlin student. From 1895 onwards, the members of the group went hiking on a regular basis without adult supervision, but with their parents' and their headmaster's authorisation. The Wandervogel Association which was originated in the above-mentioned initiative was registered in 1901, the official documents included as a supplementary remark the term *"Committee responsible for pupils' trips"* (Ausschuss für Schülerfahrten). From among the founding members, the management of the association was subsequently taken over by Karl Fischer during whose leadership the ideas

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[23] Tüskés, Tibor, *Haj, regö, rajta*, in: *Hitel*, 1994, 7. évf., no. 8, p. 94-101.
[24] Kodály, Zoltán, *Közélet, vallomások, zeneélet (Public life, confessions, music life)*, Ed. Vargyas Lajos Szépirodalmi Kiadó, Budapest, 1989, p. 108.

of the youth movement propagated not only in the German empire but also in Austria and in Switzerland. In addition to the Wandervogel teams several similar youth organisations and groups were established, but the German youth culture, did the "Migratory Birds" considerably influence the most?

For the youngsters hiking was not only a social event full of experiences, it also became a symbol. As wandering was part of the life of medieval students, apprentices and mercenaries, this tradition was also evoked by the 20th-century "wandering" youngsters. Young people belonging to the Wandervogel followed a way of life close to nature, they announced the naturalness of the contact of young people of different sexes, they wore new, unusual clothes before: trousers, cotton stockings and capes, they did not smoke cigarettes and did not consume any alcoholic drinks. The orientation basis of the association was represented by the Friedrich Nietzsche's (1844-1900) and Hugo Höppener-Fidus (1868-1948) and Stefan George (1868-1933) influenced August Julius Langbehn's (1851-1907) world of thoughts, the movement.

The federation also consisted of girls' organisations: with the appearance of the Bund der Wanderschwestern (1905) and the Deutschen Mädchen-wanderbund (1914), the first groups consisting exclusively of female members adhered to the movement consisting exclusively of men until then. The associations as cover organisations included several hundreds of smaller groups, each of which had their own symbols, traditions, ideology and songs.

After their graduation from secondary grammar school, the majority of the Wandervogel's members continued their studies at different universities. They characteristically did join neither any other traditional bodies, nor university and college students' communities; instead, they established new associations that brought forward the ideals and the lifestyle of the Wandervogel youth movement. Those groups also participated in the legendary first meeting organised in 1913 at the Hoher Meißner[25]. 14 youth groups similar to the life-reform movements established a loosely structured and rather short-lived cover organisation[26] that undertook to represent young people. The importance of the so-called "Meißner-formule" (Meißner-Formel) resided not only in one concrete programme, but in the proclamation of the youth's need for autonomy, and in the fact that through the individual life-reform ambitions of young people a utopia of a better and more meaningful life began to dawn.[27]

The First World War decimated the male leaders having taken part in the movement. Alongside the re-establishing Wandervogel-groups after the war, appeared life and work communities discussing various political and social questions and took part in the projects of different work teams and professional

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[25] Erste Freideutschen Jugendtages, 1913. 10. 11-12.
[26] Freideutsche Jugend
[27] Plake, Klaus, *Wandervogel und Jugendkultur,* in: *Reformpädagogik – Wissensoziologie eines Paradigmenwechsels,* Münster, 1991.

service clubs. Zionist, socialist-communist groups emerged as well. After the taking over of the power by the Nazis several Wandervogel-groups joined the Hitler-Jugend, but according to Mogge National Socialism could not entirely influence young people

The Wandervogel life-ideal after their registration in the association in 1901 propagated extremely rapidly in Germany and in the German-speaking territories, in Austria and in Switzerland. According to Jakob Müller until 1925, 500.000 people belonged to a youth movement as wandervogels, and almost the same number of people got somehow related to the movement. The quite differentiated subculture that emerged following their activities had a permanent impact on the German cultural life as well.[28]

The Musical Ambitions of the Wandervogel Movement

At the beginning, young people belonging to the Wandervogel association were singing mainly students', gymnastic clubs' and soldiers' songs. Aesthetic or ideological aspects did not play any particular role at the selection of these songs, the songs they sang suited equally for hiking and to the campfire. The first songbooks were published with the adulthood of the youth movement. The songbook entitled *Des Wandervogels Liederbuch* (Songbook of Migratory Birds 1905, Wandervogel Publishing House) and the book entitled *Zupfgeigenhansl* (1909, Hans Breuer Publishing House) became especially favourite.

The Zupfengeigenhansl was published in Hans Breuer's (1883-1918) edition in 1909, with the friendly support of Max Pohl, music teacher of the Steglitz Secondary Grammar School. As a member of the Wandervogel Association of Steglitz, Breuer had already collected folk songs from 1904 onwards at the occasion of hiking trips. However, the songbook contained not only these songs, several songs originated from other embossed folk song collections[29]. The book that became extremely popular reached its final form after its 10th edition. In 1914 guitar accompaniment, in 1916 piano accompaniment was also published to the folk songs. In the subsequent editions about 260 songs were included, divided into 16 themes, e-g. Ballads, soldiers' songs, saint's day, spinning house, dance, at peasants etc. Until 1927, the book was published as the primary song-publication of the youth movement in more than 800.000 copies. [30]

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[28] Mogge, Winfried, *Jugendbewegung*, in: *Handbuch der deutschen Reformbewegungen 1880 – 1933*, Hg. Diethart Kerbs – Jürgen Reulecke, Peter Hammer Verlag, Wuppertal, 1998, p. 181-195.

[29] Herder: Stimmen der Völker in Lieder, Brentano – von Arnim: Des Knaben Wunderhorn, Erk – Böhme: Deutschen Liederhort

[30] Mogge, Winfried, *Jugendbewegung*, in: *Handbuch der deutschen Reformbewegungen 1880 – 1933*, Hg. Diethart Kerbs – Jürgen Reulecke, Peter Hammer Verlag, Wuppertal, 1998, p. 181-195.

Not only the German, but also the Austrian and the Swiss youth groups published their own songbooks. The songs of the Swiss Wandervogel-groups were published in the book entitled *Fahrtenlieder* (Wanderers' songs) in 1912, and the Austrian folk songs were made publicly available in the songbook entitled *Unsere Lieder* (Our Songs), based on the work by Josef Pommer, one of the pioneers of the Austrian folk song.[31]The importance of the Zupfengeigenhansl and the similar publications resided in the fact that the published songs mediated the ideas and ideals of young people far more powerfully than the written press or the declarations which could be traced on the one hand, in books' prefaces and on the other hand, in the choice of the songs, as well. Moreover, through the songbooks the ideas of young people spread all over the German-speaking territories.

From the editions of the Zupfengeigenhansl that followed, one after the other, it is also evident that parallel to its development the youth movement turned towards new musical values. Hans Breuer drew the attention of young people to the beauty of the old German folk songs. *"The old German folk song is still living, what our fathers loved, dreamed of and by which they included their sufferings into songs, is still moving freshly and with the joy of life into our lives. (…) This is a great and wonderful heritage, but the heirs are now very ignorant and do not know what they possess… This great heritage must be preserved."*[32] Breuer's call launched a real collecting flood that could be followed in the song journals of the local groups of the Wandervogel. There were no specific rules concerning the songs that could be included in the collection. For Breuer the German folk songs were the expressions of the Wandervogel life feeling, the ideal of the "natural human being" created by the movement, and served the *"perfectioning of Germanhood"*. The fact that the Zupfengeigenhansl played an important role in the Wandervogels' life and symbolised the German home country was best illustrated by the fact that the group's ex-members fighting in the First World War brought to the battlefield as well. The "Zupf" symbolised simultaneously the German home country, the Wandervogel-ideals, the ideals of a better and more complete life.

German Youth Musical Movement

For the youth movement not only the collection of folk songs, but also the collection of folk dances and folk dramas was important, later on, the German youth movement brought those ideals forward. In fact, the musical initiatives

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[31] Jöde, Fritz, *Vom Wesen und Werden der Jugendmusik*, Mainz, Verlag Junge Musik: Schott Music International GmbH&Co., 1954.

[32] „*Noch lebt das alte Volkslied, noch wandelt frisch und lebensfroh in unserer Mitte, was unsere Väter geliebt, geträumt und gelitten. (…) Das Erbe ist groß und herrlich, aber die Erben können nichts mehr und wissen nicht, was sie besitzen…Hier gilt's, ein edles Gut zu bewahren.*" Breuer's preface to the first edition of the Zupfengeigenhansl, 1909. Kolland, 1998, p. 380.

emerging within the Wandervogel-groups prepared the start of a new youth musical movement, which acutally took place in 1918. Fritz Jüde's book entitled *Musikalische Jugendkultur* (Musical Youth Culture), being the programme document of a new musical culture, decisive from the point of view of the movement's birth, became the starting point of the musical counter-culture. In 1918 Jöde took over the editing tasks of the journal entitled *Laute* (Lute) founded by Rudolf Möller in 1917. Initially, the journal's objectives were playing music at home and cherishing German music. Following Jöde's editing work the journal became unequivocally the musical journal of the youth movement, intending to renew music through the intellectuality of youth. From 1922, the journal's title changed to *Musikantengilde* (Musicians' Guild).

In the movement two larger groups played a decisive role, one of them was the *Musikantengilde* led by Jöde, the other was the *Finkensteiner Bund* (Finkenstein Federation) under the leadership of Walther Hensel. The unification of the two groups did not take place because of the different personality and the different working style of the leaders, although their objectives were common: stand up against the dominant music culture and emphasising the importance of common musical activity. The decisive period from the point of view of their activity can be estimated between 1920 and 1930, after that the movement's leading personalities abandoned public music life, to such an extent that the movement lost its power, because for a lot of people national socialist music life represented fulfilment.

Members of the musicians' guild led by Jöde were musicians and music pedagogues, in particular teachers of people's schools. They imagined the establishment of the new musical culture by setting up small groups, which, as a basis for the new musical culture, eliminated the gap between everyday people and music. Those "lute groups" were united in 1919 under the name of *Neudeutsche Musikergilde* (New German Musicians' Guild). The most important and most decisive personalities: Karl Gofferje (1893-1966), Hilmar Höckner (1891-1968), Fritz Jöde, Hermann Reichenbach (1898-1958) and Max Schlensog (1897-1983). A short while later they were also joined by Georg Götsch (1895-1956), Willi Siegele and Georg Kallmeyer (1875-1945), the latter became the publisher of the books and the music scores of the musicians' guild.

The singing and music pedagogues who belonged to the guild considered as their task to educate music playing youth, and to develop a new musical practice very different from the existing one, a kind of musical life form. The new life form also meant the creation of a musical community and the inclusion of masses into active music playing. The focus of the new music pedagogical ambitions was also the waking-up of community feeling and the education aiming at active music playing. It was important for them that children found joy in singing together and singing those songs at school

that suited to the characteristics of their age. These songs were mainly the folk songs made known by the Wandervogel youth movement, having become part of the syllabus of singing education at school as well.[33]

Community building took place not only inside, but also outside schools. The *offene Singstunde* (open singing lesson) led by Fritz Jöde created a new musical community and involved masses into active music playing. The singing lessons were intended to promote folk song culture, to spread folk songs. According to Jöde this not only raised attention towards folk music culture, but also provided an excellent opportunity to joint music playing and singing. The audience of those singing lessons was not a permanent group, it was a community re-constituting each time. At the meetings generally a pre-singer or a smaller choir presented folk songs the lyrics and melody of which were distributed to the participants in advance. After that, the participants learned the songs on which Jöde held a lecture as well, telling their origins, their places of prevalence. Instrumentalists and smaller ensembles could also join the singers. (Jöde, 1936) Jöde held such singing lessons not only in Germany, but also at several places in Europe, including in Hungary in 1938.

The fact that the musical educational conceptions of the youth movement could be the basis for educational tendencies and that the music pedagogical ambitions can be found in the syllabuses until nowadays, can be explained by the fact that the alternative pedagogical ambitions coincided with the educational policy conceptions of the era. The Prussian Ministry of Culture wanted to ensure training for large masses of people. In the twenties a system of music pedagogical institutions was created, in which the music pedagogues participating at the youth musical movement took an active part. Newly established music schools (Volksmusikschule), teachers' training and continuation training institutions started their operation: Hermann Reichenberg's "new" music school in Charlottenburg (1925-33), the music home was established in 1927 in Frankfurt/Oder, dealing with music teachers'training, or the Diesterweg Music Teachers' College and Educational Institution.

While the Musikantengilde had primarily an influence on music pedagogy, the Finkenstein Federation, operating under the leadership of Walther Hensel (born Julius Janicek 1885-1956), undertook to keep alive the movement of the German community music playing. Gathering and singing old German folk songs was meant to make forget the broken German people. Among those who joined Walther Hensel and his wife, Olga Hensel-Pokorny 1884-1977) there were hardly any musicians, mainly university students, self-employed intellectuals, priests; philistines, artisans and land-cultivating farmers joined them. With the organisation of singing weeks they undertook to create the

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[33] Kolland, Dorothea, *Jugendmusikbewegung*, in: *Handbuch der deutschen Reformbewegungen 1880 – 1933*, Hg. Diethart Kerbs – Jürgen Reulecke, Peter Hammer Verlag, 1998, p. 379-394.

occasions for community life and community music playing. The first such occasion was organised for the first time in 1923 in Finkenstein (Czech Republic), with the aim of rediscovering the ancestral German culture. The Finkenstein singing movement and the Finkenstein Federation's name were also inspired by this place. The initiative found devoted followers, the first occasion was followed by the organisation of thirty singing weeks, with 100 participants each time. Moreover, many of the participants established singing communities in their homes, also supported by the Finkenstein Federation. In addition to the permanent development, the task of the new "communities was to create the new German people's community. Later on Walther and Olga Hensel founded a school, the Finkensteiner Schule für Lied und Volk (Finkenstein School for Song and People) opened its doors in September 1934 in Stuttgart.

In addition to the research directed towards old folk songs, due to the youth musical movement there was also an increasing attention towards old music, almost unknown before. Without the musical movement the renaissance of old music, medieval, renaissance and baroque music could not take place, which found its large base especially within the Finkenstein group. The 16th century polyphonic choir music rose to the forefront. The rediscovery of old music brought with itself an intensive interest towards old instruments as well. The recorder and organ movements that developed after the First World War brought other renaissance and baroque instruments to public awareness: the harpsichord, the clavichord and the gamba. The historic instruments collected by musicians and instrument-makers were also resonated, at the same time those instruments served as models for the newly constructed instruments.

The famous instrument-maker, Peter Harlan (1898-1966) also took inspiration from the simplest instruments. At the beginning, his workshop provided mainly, the extremely popular guitars needed for Breuer's Zupfengeigenhansl. Later on he directed his attention towards old instruments, recorders, lutes, violins. Inspired by the baroque blockflöte he made a new recorder according to the German system. Inspired by the medieval historic fiedel he constructed an instrument with chords similar to folk violin, which, by its simple form, served as an appropriate alternative for music-loving, but not musician public.[34] The instruments further constructed by instrument-makers satisfied in most cases the reform ideals, but had nothing to do with their historic predecessors. Like in the case of the organs, there were not the heritage protection aspects, but mainly the ideas of life-reform that represented the starting point at the construction or at the renovation of an organ.

The youth movement supported especially the old and new forms of community music playing: instead of the tiring evenings obliging the concerts' visitors to passive reception, active participation at the home music playing

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[34] http://www.archiv-der-jugendmusikbewegung.de/artikel.htm

was incited. The intimating of art, its transposition from the concert hall into the families' homes were reflected in the architecture, in bourgeois' homes of the era music rooms were constructed which quite often became the centre of family life. This change took place within the singing movement as well, the ensembles gathering in musicians' guilds instead of associations, performed at public, but not concert-like performances, organised singing trips for themselves. The stepping-up of choirs also underwent a change, the singers stood in a circle, turned their back to the outside world, the chorus-master directed the group only with his body movements and way of expression.[35]

Also the representatives of New Music, the composers' generation of the twenties – Paul Hindemith, Kurt Weill, Ernst Krenek, Hanns Eisler – were searching for a connection with musicians' guilds. Their aim was to obtain a certain kind of social basis in order to spread their music to as large masses as possible. This is the reason why they turned towards film music, new choir music and the radio. The youth musical movement would have needed new musical compositions for their ensembles. The fact that finally they could not find the way to each other was because the movement's conceptions in the area of musical culture were excessively linked to the music of the previous periods, and this was in sharp contradiction with the curiosity and experimental spirit of the New Music's representatives. [36]

After the period lasting until 1920-30, decisive from the point of view of the youth musical movement, the idealisation of people's community, the impact of national socialist ideologies was more often reflected in their own journal, on the pages of *Musik und Gesellschaft*. After the war folk song singing, which constituted the basis for the movement, disappeared from everyday life.

Commonalities between the Hungarian and the German Youth Musical Movements

The ambitions of the German youth musical movement find their source in the musical world of a youth movement, the Wandervogel. The Singing Youth, on the contrary, can be defined as an autonomous youth musical movement. The connection between the Hungarian scouts and the Singing Youth is far from being so close as in the case of German youth musical movements.

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[35] Fontaine, Joachim, *„…ja, die rechte Musik muss veredeln." Zu Beziehungen zwischen Lebensreform und Musik*, in: *Die Lebensreform,* 2 Bände. Entwürfe zur Neugestaltung von Leben und Kunst um 1900. Buchholz, K. ua**.** (Hrsg.) Darmstadt: Haeusser-Media, 2001, p. 335-342.

[36] Kolland, Dorothea, *Jugendmusikbewegung*, in: *Handbuch der deutschen Reformbewegungen 1880 – 1933*, Hg. Diethart Kerbs – Jürgen Reulecke, Peter Hammer Verlag, 1998, p. 379-394.

The common musical activity joining the youth groups in almost each case is the fact of singing together or in choirs. The Wandervogels and the minstrel scouts sang by the campfire at the occasion of excursions, hiking trips and camping events. The *"music weeks"*, the *"public singing lessons"* organised by the German youth movement were also meant to join the singing community, but those occasions also represented the establishment of a new German people's community. A new community came to being at the concerts of the Singing Youth as well. The music-loving audience did no longer have to receive musical compositions passively; it could play music together for its own entertainment and for the entertainment of its environment. The setting-up of choirs also changed: the German choirs often stood in a circle, and the chorus-master directed inside the circle, with small movements of his hands. From Bárdos's writings we have an exact description of the *"chorus"* position used at the Singing Youth concerts, taken over from the practice of church music. Similarly, the intimacy was created by the fact that the performing ensembles were each other's audiences as well, according to the intention of the organisers the performers could thus learn from each other's errors and virtues.[37]

The connection between every youth movement and youth musical movement presented in this article is the effort to preserve and to cherish the national musical traditions. In the Wandervogel movement and in the case of minstrel scouts, in addition to singing folk songs, gathering of folk song treasure and of folk traditions is also concretely emphasised. At his *"public singing lessons"* Fritz Jöde, the leader of the youth musical movement taught folk songs to those who were interested. However, Kodály and his disciples not only gathered, noted down and systematised the Hungarian folk song treasure, but also conserved and spread the values of the Hungarian folk song in their compositions. The cherishing of the folk song treasure confirmed at the same time the feeling of belonging to the nation, the national identity. During the first world war the songbook entitled Zupfengeigenhansl containing also the folk songs gathered by the Wandervogels also represented a piece of the home country for the German soldiers, the German folk song also served the development of the German national identity maltreated after the world war. According to Kodály it is the Hungarian folk song treasure that leads to the perfectionment of our Hungarian identity. [38]

Their own publications: *journals, songbooks* had an important role in joining their communities together. The Wandervogel movements already mentioned songbook, the *Zupfengeigenhansl* had a number of editions, like

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[37] Bárdos, Lajos, *Harminc írás a zene elméletének és gyakorlatának különböző kérdéseiről, 1929-1969 (Thirty wiritings about the different questions of theory and practice of music)*, Zeneműkiadó, Budapest, 1969, p. 334.

[38] Kodály, Zoltán, *Visszatekintés (Retrospection – collected writings, speeches, lecturers)*, Ist volume, Ed. Bónis Ferenc, Argumentum Kiadó, 2007a, p. 94-95.

the *101 Hungarian folk songs*. The journal entitled *Musikantengilde*[39] was a decisive medium of the German youth movement. The organisation of the first Singing Youth concerts was facilitated by the church music journal entitled *Magyar Kórus* and the singing and music pedagogical journal entitled *Énekszó*, containing musical notes.

The alternative pedagogical ambitions of the German singing and music pedagogues belonging to the German youth musical movement and to the circles of the Singing Youth were also shaping the singing and music teaching at schools. In Germany the alternative pedagogical ambitions related to the musical movement fortunately met the ambitions of the Prussian Ministry of Culture that supported the reforming of musical education at school. The ministry started to construct a uniform musical education system from the nursery schools through the secondary schools up to the university or academy level. Furthermore, in the 1920s it provided help to the first steps of music pedagogical institutions, music schools teachers' training and continuation training institutions. In the school education, singing and music instruction had an appropriate emphasis.

In Hungary, between the two world wars singing was one of the most neglected subjects of school education, it was taught in low numbers of lessons, by pedagogues lacking professional qualification. At the Academy of Music official chorus-masters' and singing teachers' training started in 1929. It was the journal of the Hungarian Singing Instructors' National Association's journal, entitled *Énekszó* that became the decisive forum for the singing instruction. The increasing of the number of singing lessons and the official reform of the syllabus could not be reached until the 1940s, but with the help of the training courses organised by the association and of the information published in the journal the interested singing and music pedagogues could include the new ideas in their lessons. The journal published articles not only on the new ways of music teaching, the new methods of singing instruction at school, but also provided help to singing teachers, chorus-masters with lesson outlines, reports concerning experiences gained abroad, music scores, bringing forward the case of singing instruction in Hungary.[40]

Concrete Connection between Hungarian and German Music Pedagogues

A concrete connection was also established between the singing and music teachers gathered around the German youth musical movement and the Hungarian Singing Youth movement. From 9 to 15 January 1938 Fritz Jöde, the decisive pedagogue personality of the German movement,

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[39] Musicians' Guild
[40] Pethő, Villő, *Az életreform és a zenei mozgalmak (Life Reform and the Youth Musical Movements)*, in: *Iskolakultúra*, 2009, no 1-2, p. 3-19.

invited by the Hungarian Singing Instructors' National Association, held a training course for the interested pedagogues. From the founders of the *Énekszó*, Jenő Ádám and György Kerényi met Jöde at the beginning of the 1930s; they also frequented his lessons in Berlin. Kodály frequented his lectures held in Hungary, too.[41] The training course's lectures were summarised in a special edition of the *Énekszó*, dedicated to Jöde, with the aim of spreading Jöde's ideas and his new methods applied in school singing teaching among as many pedagogues as possible.

In the *Énekszó* we can witness a real Jöde-cult well before the training course. Jöde's methods applied in the singing instruction were referenced several times, reviews were published on his works: his books entitled *Das schaffende Kind in der Musik* (The Creative Child in the Music, 1928) and *Musik und Erziehung* (Music and Education, 1932). Shorter or longer translations of these pedagogical works were published in the journal several times. His article entitled Folk song and music culture, published in the journal in 1936, was written for the *Énekszó*. Having a look at the above-mentioned articles and writings our opinion is that the *Énekszó*'s editors and colleagues considered Jöde's method's applied in singing instruction as a model to be followed.

The *Énekszó* regularly published reports about musical events abroad, music life and singing teaching in other countries, as well as about important pedagogues' work. Our analytical work carried out so far has led us to the conclusion that most news and reports published in the first ten years' volumes of the *Énekszó* relate to music life and music pedagogy in Germany. The journal provided regular reports about events related to German cultural and music pedagogy. In several cases, those events were illustrated as examples to be followed by Hungarian music pedagogues.

In the musical journal, entitled *Énekszó* articles on other countries' youth musical movements were published in January 1944. The author of the article also highlighted the results of the German youth movement: *"It seems that the most important aspect, from a time and space perspective, is the German youth's music life. It has been ten years or so that we visited them and got thoroughly acquainted with their multiple institutions."* [42] The article highlighted that in German secondary schools singing instruction was compulsory for 8 years. It wrote about the methodology applied at the lessons and made a parallel between the Hungarian and the German ambitions. *"What the Offene Singstunde, the Open, Public Singing Lesson meant for the Germans was the same as the 'Singing Youth' meant for us, the multitude of people, community singing is a common feature. Those Singing Lessons were organised in large rooms capable of hosting hundreds of people, and*

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[41] Gábor, Lilla, *Kodály pedagógiájának nyomában (In the Wake of Kodály's Pedagogy),* in: *Kodály Szemináriumok. Válogatás a nyári tanfolyamokon elhangzott előadásokból (Kodály Seminars. Selection of the lectures of the Seminars)* Kecskemét 1970-1980, Ed.: Erdeiné Szeles Ida, Tankönyvkiadó, Budapest, 1982, p. 68-77.

[42] *Éneklő Ifjúság* folyóirat (*Singing Youth* periodical), IIIrd year, no 5, 51.

anyone could get in who bought for some pfennigs the journal "Singstunde" published for the given lesson. On that publication of four pages 6 or 7 folk songs or round songs were printed. Melodies unknown before, researched by Fritz Jöde, the apostle of the public singing lessons' movement. We have to reflect on the fact that in Germany adult people's joint singing in public is not at all as unimaginable as in our country." [43]

Conclusion

The new ambitions starting with the examined youth musical movements intended to raise the standard of general musical culture. The rediscovered folk song, folk music played an important role in the creation of national identity and had an influence on choir culture. A definitely close relationship can be demonstrated between reform pedagogy and the youth musical movements; following the activity of the movements' musical education was transformed.

The results of the research allow to conclude that through the Singing Youth a youth musical movement was launched whose life-reform elements are the following: creating a specific youth culture; involving large masses in common musical activity, in choir singing; returning to the national folk song sources, the Hungarian folk song; discovering, cherishing and preserving the Hungarian folk song treasure. The concerts of the children's choirs that launched the movement represented a kind of counter-culture as compared to the culture of adult singing societies of the era. The new music pedagogical ambition linked to the Singing Youth movement reached the Hungarian music pedagogues through the *Énekszó* journal and in the long term, those conceptions had a great influence on Hungarian singing and musical education as well.

(Translated from Hungarian by Kun Eszter)

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[43] *Éneklő Ifjúság* folyóirat (*Singing Youth* periodical), IIIrd year, no 5, 51.

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ROMANTIC CHARACTERISTICS REFLECTED IN THE WORKS OF FRYDERYK CHOPIN

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SUMMARY. Romanticism has a series of defining characteristics which differentiate it from other movements of musical history. All these traits can be found in the works of the renowned pianist and composer Fryderyk Chopin. In the present paper we will present the musical genres approached by him as well as the Romantic aspects reflected by every genre, alone and as a whole, in all his works.

Keywords: Chopin, Romantic, traits, characteristic, works, piano, miniatures, composer.

Romanticism, as a movement[1] manifesting itself in 19th century music, generates a series of characteristics and specific aspects reflected in the works of representative composers of this period, Fryderyk Chopin being one of them. Among these characteristics we mention the historical aspect as a source of inspiration in order to value the culture of every country, folklore as a particular element with national character of regeneration of musical creation, the satire, present in various forms, the lyrical aspect as a reflection of the composer's emotions, nature, which is personified in the form of the feminine poetic principle, the nocturnal as a descriptive scenery, filled with mystery, as well as the fantastic, relinquishing the classical balance of the means of expression, using all instrumental registers, developing and differentiating the elements of dynamics and the agogic.

Among the musical attributes characteristic for this period we can speak of certain interpretative liberties, innovations in the art of interpretation due to the development and improvement of instruments, contrasts on various levels, innovations in musical form and genres. We find an affluence of all these in the works of Chopin.

Usually, the history of music presents two important facets of Chopin's personality: that of a virtuoso piano player and that of a brilliant Romantic composer. His work, besides encompassing a considerable number of pieces

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[1] Drimba, Ovidiu, *Istoria literaturii universale (The History of Universal Literature),* vol. 2, Editura Vestala, Bucharest, 1997, p. 127.

dedicated almost exclusively to the piano[2], brings freshness in this area by the exquisite art of the miniature. It encloses small pieces, which can either be included in cycles or be single standing works. They do not fit a traditional form, presenting a rather free development, determined by the composer's fantasy and the programme written at the beginning of the work. Characteristic for Romanticism, due to Chopin, new miniature genres appear in instrumental music: the nocturne, the serenade, the ballad, the mazurka and the polonaise, the waltz, the study (étude) a. o. Most of them intended for drawing room representations, like musical precious stones, they formed a specific category of Romanticism, called the *miniature*.

Chopin's entire work is the expression of a victorious battle against schematics and pseudo-classical music from the period of the feudal riot following the French revolution. In this battle, where he appears as an ally of Romantic composers of genius such as: Berlioz, Schumann, Paganini or Liszt, his contribution was extremely important, as he created this miniature genre.

Turning European music towards the roots of the folk melody, Chopin created the mazurkas and the polonaises, works filled with specific national elements. Not only did he revolutionize the harmonic language, but also the architectonic forms of art. Therefore, he enriched music with new forms, renewing the existent ones and creating new types of Romantic improvisation in his scherzi, impromptus and fantasies.

The improvement of instruments during that period implicitly led to the development of pianistic technique, giving birth to a more evolved composition style, imposing from the beginning a more demanding and more expressive interpretation.

All these works contain aspects constituting basic traits of musical Romanticism: the melodic organization of the sonorous material, the sonorous effect produced by the combination of sounds on different levels, the construction and the specific chordic sequences (modulations). The rhythm (as well as the melody) of Chopin's music arises from the creative assimilation of Polish folk music; it is either flexible, fluent, reflecting the winding lines of fantasy, or thrilling, precise, energetic and reminding of the vigour of folk dances.

The *rubato* which is so characteristic for Chopin as an interpreter, as well as for other Romantic composers, together with the refinement of downbeats, give mobility to the musical discourse and, sometimes, an improvisation-like aspect.

Reflecting a vast diversity of feelings, Chopin's work includes a variety of independent works belonging to instrumental miniatures in which he excels. His first original works were *Rondo à la Mazur* and *Rondo à la Krakowiak for*

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[2] Bălan, Theodor, *Chopin, poetul pianului (Chopin, the Poet of the Piano)*, Editura Tineretului, 1968, p. 216.

piano and orchestra[3], already announcing his future creations in which he would use Polish folk resources.

The *mazurkas* are generally created based on the tradition of folk dances. Initially, the dance was danced at countryside balls, in alternation with other two dances, *oberek* and *kujawiak*, with contrasting characters. Later, after the Congress of Vienna in 1815, the mazurka becomes the ballroom dance of Polish aristocracy. Chopin made his mazurkas real national poems, without borrowing anything from folk music, but translating its essence. The characteristics of the mazurka are rhythmic diversity, grace and expressivity of gestures and the unpredictable changes of tempo. In some mazurkas the cheerful, bright colours, the energetic dynamics, evoking rustic images predominate (*Mazurka in f sharp minor).* Others, with more brightness, are therefore also called *ballroom mazurkas,* and can be distinguished from the first ones by their character (*Mazurka in b flat major).* In mazurkas, we often notice the indication *tempo rubato*, but this *rubato* has to be in accordance with their specific rhythm. In most mazurkas, the longing for one's country prevails. Chopin's work began with the *polonaise* and ended with the *mazurka.* His final composition – in some authors' opinion – is a mazurka written on his deathbed: *Mazurka op. postum 68 no. 4* with the following note: *"This mazurka is the final work of the maestro written not long before his death; he was not able to play it on the piano as he was feeling too weak"[4]*.

His 14 *waltzes* are as varied as the mazurkas*.* They are dreamy, sad (*waltz in a minor*), melancholic (*waltz in c sharp minor),* sentimental (*waltz in e minor)* or filled with virtuosity (*waltz in d flat major).* Each one of these waltzes brings with itself a special, fresh image. Chopin's waltz is made as a dance piece. With his vast emotional richness, Chopin manages to make waltzes poetic, always accompanying its circular and flowing movement with a certain emotion, pervading over the initial characteristic of the genre.

Chopin's waltzes are divided into two large groups: the first ones, mostly named by Chopin, are the so-called *valses brillantes* – bright, brilliant waltzes, while the others are *valses nobles* – noble, slow, sentimental waltzes. This is where the contrasting element between the two categories appears, as a characteristic trait of Romanticism. Although the waltz is present in the works of other composers also, Chopin's waltzes have known a very large circulation due to their accessibility.

As a musical genre, the *nocturne* is a creation of Romantic art belonging to the first decades of the 19th century. *The nocturne* is the discovery and the symbol of Romantic lyric. The vision of the nightly scenery, under the moonlight,

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[3] Coman, Lavinia, *Frédéric Chopin*, Editura Didactică şi Pedagogică, Bucharest, 2009, p. 85.
[4] *Op. cit.*, p. 93.

animates imagination, directing it towards a world of mystery and fantasy, typically Romantic. In his 20 nocturnes, Chopin is neither monotonous nor unilateral. In this musical genre which first appeared in the work of John Field, Chopin brings, besides tenderness and nostalgia, contrast (*nocturne in b major),* drama (*nocturne in c minor)* and even the tragic passion and despair (*Nocturnes in f minor and in e flat major).* Among Chopin's works, we can consider the nocturnes to be the most representative from the point of view of their confession-like character.

The 24 *Preludes* are written in all major and minor tonalities and, unlike Bach's preludes for clavichord (the source of inspiration of the Polish composer), they represent an independent cycle. Each one of these preludes, regardless of its tonality or length, has a distinct individuality, expressing a certain emotion, idea, image, which determines numerous programmatic interpretations. The preludes have great emotional variety by their poetic content, perfect style and splendour of pianistic writing, being considered small masterpieces.

All Chopin's vigour bursts in his four *scherzi*, especially in the one in b minor entitled *Song of Rebellion and Sadness*, or in the dramatic *Scherzo in C Sharp Minor.* The first scherzo, written in b minor, raises difficulties of advanced pianistic. The second scherzo is in b flat minor and is probably the most well-known. From the point of view of form, it has the form of a sonata where a trio-intermezzo was interposed. The scherzo in c sharp minor is also in the form of a sonata, this time without the trio-intermezzo. The effects obtained with the help of the pedal foretell the sound of French Impressionism. The final scherzo, in e major, is also in a sonata form and is typically Romantic, by the murmur of nature.

The three impromptus (in e flat, in f sharp and in g flat major) offer admirable figurative developments.

In the *Ballades*, Chopin establishes a new genre, whose novelty does not only reside in its form, but especially in the general atmosphere and its force of expression. The new genre of instrumental ballad sealed by Chopin's genius was introduced in practice at that time by being adopted by Liszt, Grieg, Brahms and other composers also, but neither of them has reached the perfection attributed to Chopin. The principles of several musical forms can be found in the ballads: the sonata, the rondo, the free variation and the lied. The way in which Chopin coagulated them represents his undeniable contribution to the development of this new genre, superior to the previous ballad. His four ballads are inspired by the lyrics of Adam Mickiewicz, who uses the basic characteristic elements of Polish poetry[5] and represent the peak of his creation (*Ballad in g minor, no. 1; Ballad in f major, no. 2; Ballad in a flat major, no. 3; Ballad in f minor, no. 4).*

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[5] Bălan, Theodor, *Chopin, poetul pianului (Chopin, the Poet of the Piano)*, Editura Tineretului, Bucharest, 1968, p. 220.

The proportion taken by the virtuoso instrumental technique will implicitly cause the enrichment of Romantic musical language, but also of musical genres, leading to the emergence of the étude as practice for virtuosity, or as a valuable concert piece. Chopin also composed 27 *Études,* written in his youth, before the age of 30, and they are considered some of his most important masterpieces. Although, as a genre, they approach different problems of instrumental technique, they have first a clear musical character and an artistic beauty, which can be highlighted before any aspect of virtuosity. Far from being mere practice exercises for virtuosity, the études have a musical value equal to his other pianistic works. From the point of view of form, we can state that all the etudes are constructed on the pattern of the lied: A - B - A. *Étude in c minor op. 10, no. 12,* also called *Revolutionary étude,* expresses the pain and turmoil of the patriot artist; from a technical point of view, it is characterized by ascending and descending passages of the left hand, which raises and falls very rapidly, while the right hand executes, in a dotted rhythm, chords suggesting true pathetic callings. The technical purpose of this etude is clear: to train the left hand for rapid passages. This connotation serves in creating the expression, which becomes here a heroic and shattering appeal, a tumultuous outburst of the pain of an entire people.

The *polonaises* are the court dances of Chopin's home land, with melodic and rhythmic characteristics specific to the Polish folklore, rendering various patriotic feelings, and these 15 pieces represent for their composer the great heroic poem of a nation. *The military polonaise in a major* evokes images of heroic grandeur, being a magnificent fresco of the greatness of Poland. *The polonaise in e flat minor,* also called *Siberian* describes the people's rising against the regime of the tsar, the hate and pain of the defeated. *The polonaise in c minor* is of a sad nobility, evoking the decline of Poland, while the *Polonaise in a flat major,* so complex and diverse, renders both the melancholy and the hope in the future of the country, being considered a possible culmination of Chopin's creation in this genre.

Granting so much attention and abnegation to these drawing room pieces, he managed to transform them into musical poems which enjoyed well deserved appreciation.

All the characteristics of Chopin's work, the poetic essence, the drama arising from the turmoil of his life and the originality of language also materialize in his piano sonatas: *Sonata in b flat major and Sonata in b flat minor,* a lyrical and philosophical poem[6]. The first sonata is one of the most shattering and impressive compositions in piano literature. Some even compared it to Beethoven's *Appasionata*. It is a true instrumental epic about the life and

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[6] Bălan, George, *O istorie a muzicii europene (A History of the European Music),* Editura Albatros, Bucharest, 1975, p. 221.

death of a national hero. The funeral march stands as a dramatic core of the sonata; it is unique in its genre and clearly represents the procession of an entire people who, shattered by pain, moves forward while bells ring.

From among the concert genres, we can mention the two concertos for piano and orchestra. They are both pieces written in his early years, where the pianistic manner of the composer proved to be fully elaborate. The entire instrumental part of the *Concerto in e minor* raises very difficult pianistic problems. This approach is specific to Romanticism and it does not only regard virtuosity, but it is also due to the development and evolution of the instrument during this period. The *Concerto in f minor* is much more dramatic, both concertos remaining in the pattern of form of the concerto for piano and orchestra.

Relinquishing the patterns of classical music, Romanticism subordinates musical form to content by enlarging traditional patterns, which tend to adapt to various poetic ideas, giving birth to new genres, such as the ballad and the rhapsody.

Chopin can be considered one of the most important innovators in music by his contribution to the enrichment of universal heritage with the various works belonging to the miniature. Suffice it to mention the names of certain miniatures such as: *mazurka, prelude, polonaise, nocturne, ballad,* that we immediately associate them with Chopin's name. We can rightly consider that he achieved perfection in the miniature art, as these works define a unique musical universe[7]. The innovative contribution can be found especially in the use of the connection between genres. The various genres of Chopin's work are not isolated, they intermingle freely (in the *polonaise in f sharp minor* we find a *mazurka;* in the *prelude in a major* we also find allusions to the rhythm of the *mazurka* and the *prelude in c minor* is a funeral march). An excellent connoisseur of music, Chopin merely tried an enlarging and displacement of the borders representing formal limits, in order for the entire expressive content to find adequate outlines. The evolution of his work established itself on a road combining tradition and innovation.

Chopin's contribution to the development of Romantic music remains considerable by maintaining the fundamental dispositions of early Romantic lyric such as: sadness, melancholy, dreaminess, pessimism and by the objective amplification of these emotions in connection with the destiny of an entire nation. Therefore, the Romantic Chopin remains the most brilliant representative of the National Polish School. All his compositions wear the seal of his genius who has found the way to immortality, playing like a poet who has not searched poetry in verse, but created it in music, as he is the lyrical poet of instrumental music - "the poet of the piano" (see bibliography). The Romantic ideal of merging

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[7] Manea, Carmen, *Eternul Chopin (The Eternal Chopin)*, Editura U.N.M.B., Bucharest, 2008, p. 330.

music and poetry in one art has found its accomplishment in the work of this great composer and virtuoso. Chopin's originality manifested itself in all aspects, beginning with that of the exclusive use of the piano as a translator of poetic emotions and ending with technical innovations, in musical and harmonic forms. The essential Romantic element in Chopin's work derives from the deep national character of his music, where his boundless love for the country he had left at the age of 20 never to see again vibrates. He is himself the Romantic hero of his music, the artist who, after having left his country, has yearned for the natal land which he dreamt and played, transmitting thus to his people, in his own musical language, messages of battle and courage while suffering for the nation's defeats as for his own.

Fryderyk Chopin remains in art history as one of the greatest virtuosos of all times, as well as a wonderful Romantic artist and composer.

(Translated by Roxana Huza)

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DAS FRAGMENT EINES
LISZTSCHEN SELBSPORTRÄTS – *FAUST*

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SUMMARY. Liszt's *Faust Symphony* is one of the best-known programmatic symphonic works of the 19th century, but also a paradigmatic realization of the aesthetical approach of the composer. Its meaning is even pointed by Liszt, who designating the first nine symphonic poems as a *prolegomena* for the symphonies *Faust* and *Dante*. The analysis of the first part of the symphony wants to examine primarily the influence of the program – expressed just by a title and three subtitles – in the forming of the morphosyntactic elements (from the smallest syntactical elements to the big form of the part), secondly aims to highlight the function of the program in the structuring of the tonal-harmonic plan. The analysis of the form and the harmony will represent also a prerequisite for a semantic and hermeneutic analysis of the work. It has to be noted those musical-rhetorical tropes and figures of style, which become bearers of aesthetical values, all linked in some way to the character of Faust, more exactly the values expressed by this *faustian.* The hermeneutic point of view of the analysis helps in the understanding of the *musical self-portrait* of the composer.

Keywords: Franz Liszt, *Faust Symphony*, program music, analysis, sonata form, thematic transformation, tonality, rhetorical figures, aesthetic values

Die *Faust* Symphonie ist eines der entscheidendsten und umstrittensten symphonischen Werken des 19. Jahrhunderts, das trotz der unzählbaren Studien und Analysenversuche heute noch aktuelle Fragestellungen hat. In den letzten Jahrzehnten wurden viele Meinungen formuliert bezüglich des Programms der Symphonie (explizites Programm *vs.* eine vage programmatische Anspielung, goethesches Programm, *vs.* ungoethesches Programm, der Einfluss anderer „programmatischen" Charaktere [wie der byronische Manfred oder der herderische Prometheus] auf die Entwicklung des Protagonisten usw.), der Form der Symphonie (viele unterschiedliche syntaktisch-strukturelle Einteilungen der Sonatensatzform [bezüglich der Teile 1 und 3], oder sogar ein Versuch, diese Teile in zwei komplexe Strophen aufzuteilen, die in einer quasi-variationalen Beziehung zueinander stehen usw.). Das Werk war schon zu Zeiten von Liszt eine Streitfrage der Kritiker. Man denke nur an den „Kampf der Romantiker",

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an die Angriffe der Vertreter des *akademischen Stils*, der *Konservativen* auf die *Weimarer Schule*, an die Schriften von Eduard Hanslick – besonders an das Werk *Aus dem Tagebuche eines Musikers* – in dem er die Programmmusik an und für sich, und besonders die Faust Symphonie, angreift. Der Wiener Kritiker schreibt, der erste Teil der lisztschen Symphonie sei „ein entsetzliches Flickwerk", und Liszt „ein verpfuschter Berlioz, der sich für Goethe hält".

> „Wenn ich den ersten Satz der Lisztschen Symphonie höre und mir sage, dieses *entsetzliches Flickwerk* soll den 'Faust' vorstellen; wenn ich bei diesen geplagten Akkordfolgen, diesen stolpernden Rhythmen, diesen kläglichen Melodiebrocken, diesen endlosen Wiederholungen eines Motivs, das schon einmal *scheußlich* ist, an Fausts ersten Monolog oder an den Osterspaziergang denke, dann berührt mich solche Musik noch *widerwärtiger*. Zum Glück wirken die Verzerrungen dieses Genialitätskrampfes endlich auf die Lachmuskeln. Der erste Satz 'Faust' ist geradezu komisch; ein *verpfuschter Berlioz, der sich für Goethe hält*."[1]

Die Analyse des ersten Teils dieser Symphonie versucht die Ursachen der Feindseligkeit des Kritikers Hanslick zu entziffern und die komponistischen Verfahren zu analysieren, die neue Charakteristiken in der Behandlung der verschiedenen Schichten des musikalischen Materials darstellen.

> „Die trockene Analyse allein reicht hierbei nicht aus. Sie ist allerdings die Probate Mittel, die musikalische Faktur zu erkennen und die Teile auseinander zu legen, – aber das *geistige Band* gibt sie uns nimmermehr, und dieses ist es doch, was bei Liszt, wie bei jedem poetisch schaffenden Tonkünstler, den innerstem Kern seiner Werke bildet."[2] – (Richard Pohl über die *Faust Symphonie*)

Die musikologische Analyse vereint eine semantische und hermeneutische Analyse um die *ästhetische Botschaft* herauszufiltern.

Schon in der Zeit vor Goethe erscheinen zahlreiche literarische Überarbeitungen des faustischen Themas. Eines davon ist *Die tragische Historie vom Doktor Faustus (1592)* von Christopher Marlowe. Nach diesem Drama, aber noch vor dem *Weltgedicht* von Goethe befasst sich Lessing ausführlich mit dem Faust-Motiv. Er widmet sich der Faust-Tragödie in zwei Etappen, 1758 und 1767-1768. Seine größte Errungenschaft ist, dass es ihm gelingt in den literarischen Kreislauf, genauer gesagt in das faustische Thema eine Innovation zu bringen, das vor ihm niemand gewagt hätte: *das Thema der Erlösung*. Der Protagonist ist nicht mehr der unerbittlichen Verurteilung unterworfen, sondern wird dank seinem *Wissensdurst* und *dem Verlangen des Menschlichen, sich selbst zu überschreiten*, gerettet und erlöst. Der deutsche Aufklärer ändert also sein Schicksal und gleichzeitig auch die

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[1] Hanslick, Eduard, der 6. Teil der „*Modernen Oper*", In: *Aus dem Tagebuche eines Musikers. Kritiken und Schilderungen*, Allgemeiner Verein für deutsche Literatur, Berlin, 1892, S. 238-241.

[2] Pohl, Richard, *Franz Liszt. Studien und Erinnerungen,* In: *Gesammelte Schriften über Musik und Musiker, Band II*, Leipzig, 1883, S.250.

Vorstellung bezüglich des Menschen und seiner Natur. Goethe und Liszt übernehmen beide dieses faustische Bild. In der Romantik wird die künstlerische Formulierung der Wissensdurst und die Darstellung des Verlangens der Menschen sich selbst zu überschreiten zu einem zentralen Thema. Der Künstler empfindet das gleiche Begehren: das faustische Thema im eigenen Stil, genauer gesagt die Präsenz des *faustischen* als einen ästhetischen Wert darzustellen. Im 19. Jahrhundert scheut sich der Künstler natürlich nicht davon eine unverschleierte Facette des Menschlichen, das vom Bösen, vom Niederträchtigem, dem Geist der Verneinung geprägt und sogar dominiert ist, zu schildern.

Nach dem Erfolg der ersten literarischen Schriften zum Thema Faust, beginnt eine explosionsartige Aufarbeitung dieses Themas in musikalischen Werken, die ca. ein Jahrhundert andauert. Unter anderem sind es Opern, dramatische Legenden, Oratorien, symphonische Ouvertüren, Symphonien, Werke für Chöre, Lieder. Einer der ersten Komponisten, der sich diesem Thema widmen wollte, war Beethoven in seinem symphonischen Werk *Musik an Faust*, das jedoch wegen seinem Tod nicht realisiert werden konnte. Sein Geständnis stammt aus dem Jahre 1823 (Konversationsheft Nr. 28):

> „Ich schreibe nicht gerade, was mir gefallen würde, eher das, was man mir verlangt, aus geldlichen Gründen. Das bedeutet nicht, dass ich für Geld schreibe. Wenn aber diese Klemme vorbei ist, hoffe ich endlich das zu schreiben, was sowohl für mich als auch für die Kunst die höchste Stufe ist: *Faust*."[3]

„Der gebildete Deutsche hängt an seinem *Faust* wie an einem Evangelium"[4] – beschreibt Richard Pohl mit etwas Humor den äußerst starken Effekt des Goethe-Dramas auf die europäische Intellektuellen. Dieser Effekt ist auch in der lisztschen Symphonie zu spüren, selbst wenn nicht in exhaustivem Maße. Die Musikologin Klára Hamburger glaubt, der lisztsche Faust vereine den herderischen *Prometheus*, den byronischen *Manfred* und das schillerische *Ideal* sowie das „Ideal" von Hugo[5]. Wie aber auch in den anderen programmatischen Werken ist die extramusikalische Anregung nur ein Auslöser. Liszt arbeitet hier als *Porträtist.* Die musikalischen Darstellungen von Faust, Mephisto und Gretchen sind aber sehr *subjektiv*. Liszt hat kein Interesse an dem historischen Faust und an den Faustlegenden. Daher steht das Programm des Werks in keinem direkten Zusammenhang zu einem der poetischen Aufarbeitungen des Faust Themas. Liszt braucht einfach Persönlichkeiten und Situationen, durch die er die Wünsche, Erfahrungen, Gefühle, Eigenschaften und menschlichen Taten eines Denkenden und

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[3] Moroianu, Mihai, *Marii damnaţi (Die großen Verdammten)*, Editura Muzicală Verlag, Bukarest, 1983, S. 297.

[4] Pohl, Richard, *Liszts Faust-Symphonie*, In: *Gesammelte Schriften über Musik und Musiker*, *Band.2,* Leipzig, 1883, S. 272.

[5] siehe Hamburger, Klára, *Liszt Ferenc zenéje (Die Musik von Franz Liszt)*, Balassi Verlag, Budapest, 2010, S. 189-191.

Suchenden ausdrücken kann, der sich mit den Grenzen des menschlichen Daseins konfrontieren muss. Bei Liszt werden besonders die menschlichen Eigenschaften, die im Komponisten selbst vorhanden sind (oder bei ihm fehlen) hervorgehoben. Der Komponist versucht ein Selbstbildnis zu erschaffen. Er selber ist das Modell, anhand dessen der *aufgewühlte*, der *kämpfende* oder der *verliebte* Faust, aber auch der Geist der Verneinung, Mephisto gestaltet werden.

Das Werk ist die Fortsetzung der symphonischen komponistischen Tradition von Beethoven. Der gewagte tonale Aspekt, aber besonders die innere und äußere Form (die Techniken der thematischen Entfaltung, die Reformen in der äußeren Form entsprechen der Voraussetzungen des expliziten oder auch nur andeutungsweise vorhandenen „Programms"), und an einigen Stellen die Instrumentation, wurden von großen Komponisten Ende des 19. Jahrhunderts (Bruckner, Richard Strauss) hervorgehoben. Liszt selbst war sich aber auch des Werts und der Bedeutung seines eigenen Werks bewusst. In einem Brief vom 25. Mai 1856 an Louis Köhler bezeichnet er die beiden schon komponierten symphonischen Dichtungen als *Prolegomene* für die *Faust-* und *Dante Symphonien*.[6]

„Wir behaupten im Gegenteil zu Hegel, dass der Künstler … Gefühlsinhalt von dem Gefäß — den Formen — fordern muss. Nur wenn es von ersterem durchdrungen ist, kann das letztere Bedeutung für ihn haben."[7] – behauptet Liszt in seiner Schrift *Berlioz und seine Harold-Symphonie*. Seit der Entstehung des Werkes sind viele musikalische Analyseversuche entstanden, und die Palette der unterschiedlichen Meinungen bezüglich der Strukturierung ist äußerst interessant. Beinahe jeder der Untersucher[8] teilte die wichtigen formalen Strukturierungssegmente anders ein. Trotzdem ist auch die neuste musikologische Kritik der Meinung, der erste Teil der Faust Symphonie sei in Sonatensatzform geschrieben worden, wobei diese Form nicht eine gewöhnliche sei. Nur Analysen von Constantin Floros und Longyear-Covington schlagen eine Zweiteilung vor, aber auch sie verwenden im Laufe der Analyse die Strukturierung der musikalischen Segmente im Rahmen der sogenannten Sonatensatzform. Wir sind aber davon überzeugt, dass diese Aufteilung ziemlich erzwungen ist. Der syntaktische Aspekt überholt sogar den lisztschen Terminus *quasi Sonata* der im Klavierwerk *Après une lecture du Dante, Fantasia quasi sonata* verwendet wird. Die mehrfachen thematischen Motive sind einem kürzeren oder längeren Verarbeitungsprozess unterworfen, wobei der Komponist dieses Verfahren nicht nur auf das Durchführungssegment beschränkt – wie

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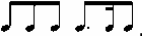
[6] siehe La Mara (Red.), *Franz Liszts Briefe*, Band. 1, Leipzig, 1893, S. 223.

[7] Ramann, Lina, *Gesammelte Schriften von Franz Liszt,* herausgegeben von Julius Kapp, Breitkopf und Härtel, Leipzig, 1910, S. 122.

[8] Richard Pohl, Arthur Hahn, Humphrey Searle, Alan Walker, Dorothea Redepenning, Somfai László, Constantin Floros, Rey Longyear & Kate Covington, Diagon Jocquin, Hamburger Klára, Richard Kaplan, Leonard Ott, usw.

das auch bei Beethoven nicht mehr der Fall war – sondern beinahe jedes Mal das elaborative Verfahren nach der Darlegung der thematischen Motive einsetzt. Der programmatische Charakter ist der, der die gewöhnliche Regel der *Sonatensatzform* überschreibt. Das führt uns zu einer bistrophischen komplexen Form (A – A^v), aufgeteilt in mehrfache innere Segmente und Abschnitte. Die zweite Strophe ist die identische, variierte oder ausgeführte Übernahme der Segmente der 1. Strophe. Die Reprise oder Durchführung bestimmter Segmente bestätigt das Vorhandensein des *Sonatenprinzips*. Dieses gleiche Prinzip kann auch in der Zusammenstellung der drei Teile der Symphonie in eine riesige Sonatensatzform entdeckt werden: der erste Teil könnte den Charakter und die Funktion einer Exposition haben, der zweite die einer Aufarbeitung des vorgestellten Materials (neben der Einführung neuer thematischen Materiale), und der dritte Teil könnte eine variierte Reprise sein, eine weiterentwickelte Form des ersten Teils. Eigentlich ist der gesamte Mephistopheles-Teil eine metamorphosierte Wiederaufnahme des ersten Teils. Daher kann man von einer Hyperbolisierung der Sonatensatzform sprechen, genauso wie man in zahlreichen Werken von Wagner die Hyperbel der Barform entdecken kann. Durch diese Problemstellung kommen wir zu der Problematik der Form und Gattung der Sonate.

Die Analyse des Faust-Teils

Die ersten steigenden Akkorde aus dem Einleitungssegment stellen den „Rahmen" dar, in dem die „Ereignisse" stattfinden werden: die Töne dieses ersten Motivs MF1 (*MF = Thematisches Motiv des 1. Teils, Faust*) umgrenzen mit Hilfe der 12 Töne der Oktave (die bewusst erschöpft werden) vier übermäßige Akkorde. Auffallend ist die Rhetorik des tonal-obskuren und schwebenden Kontexts (ohne stabilem tonalen Stützpunkt); die Rhetorik der Befreiungs-, Ausdehnungs- und Erhöhungstendenz; sowie die Rhetorik der fallenden Linie der Töne *g–fis–f–e*, die aus dem Fundament der übermäßigen Akkorde konturiert werden kann. Diese Raumlosigkeit erscheint in einem quasi-atemporalen Kontext. Die Taktart (4/4) stellt nur den Rahmen der Notierung des musikalischen Materials dar. Liszt beginnt das MF1 in einem sehr langsamen Tempo (*Lento assai*), mit einem Auftakt (Ton *b*), der zum ersten Ton des nächsten Takts gebunden ist (was die Taktbedeutung aufhebt). Die Pause, mit der der zweite Takt beginnt „löscht" den natürlichen metrischen Akzent. Der dritte Takt setzt diese Tendenz fort. Das einzige Element, das eine Dynamik mit sich bringt, ist die Wiederholung des Rhythmus ♪♪♩ ♪♪♩. Der gedämpfte Abstieg (in die tiefen Register der Viola) wird von einer aufsteigenden melodischen Linie (II. Geige) fortgesetzt, die mit zwei übermäßigen Akkorden um eine übermäßige Duodezima steigt. Man ist weiterhin auf einer ungravitationalen musikalischen Ebene (auch dank dem programmatischen Charakter), die implizit auch auf das Gefühl der Unsicherheit und der inneren Unruhe hinweist:

Beispiel Nr. 1

Takt 1-3 – MF1 (Partiturbeispiele aus Edition Eulenburg)

Das MF2 wird von einem Oboensolo präsentiert, charakteristisch ist der fallende Große-Septimen-Sprung – der im Kontext der romantischen Rhetorik die Rolle des *saltus duriusculus* einnimmt (dies wird auch durch die Anweisung *dolente* = schmerzhaft hervorgehoben). Die übermäßigen Akkorde des MF1 werden im 4. und 5. Takt zur Harmonie. Man könnte glauben, dass die Auflösung des melodisch-chromatischen Vorhalts cis^2–c^2 auch eine harmonische Auflösung mit sich bringt. Aber der erwähnte übermäßige Akkord wird in einen anderen übermäßigen Akkord „aufgelöst" e^1–gis^1–c^2. Dadurch bleibt die Tonalität weiterhin in einem schwebenden Stadium.

Beispiel Nr. 2

Takt 3-5 – MF2

Die Abschlussfigur c^2–a^3–gis^3 gewähreistet den Übergang zum MF3. Die Figur mit dem steigenden Sextensprung wird mit Hilfe der Erweiterung des Intervalls übernommen (ein lisztisches Stilem). Die relativ kurzen Pausen (mit dem rhetorischen Aspekt *Suspiratio*), die aber oft in diesem langsamen Segment angewandt werden, drücken die „Zerrissenheit" der musikalischen Textur aus. Die melodische Figur mit dem Septimensprung ist der Ausgangspunkt

einer Distanztonleiter nach dem Modell 3:1 oder 1:3, auch *Faust-Leiter* genannt. Diese Leiter ertönt auf einer Breite von 2 Oktaven (von d^1 [e^1] → E_1). Der erste verminderte Septimensprung bildet das umgekehrte Intervall der kleinen Terz (3 Halbtöne), die von einer Reihe von Halbtonintervallen (1) und kleinen Terzen (3) nach folgendem Modell fortgesetzt wird:

Beispiel Nr. 3

Takt 8-11 – MF3 – „Tonleiter *Faust*"

Die orchestrale Textur, die bisher nur aus Solo Blasinstrumenten bzw. gedämpften Streichinstrumenten bestand, verstummt, alleine das Fagott-Solo steigt hinunter in den Schwund (*perdendo*). Es folgt eine *Generalpause* (*sehr lange*), die – in rhetorischen Termini – mit Absicht das Schweigen in den musikalischen Kontext einführt. Liszt lässt den Zuhörer in diesen ersten 11 Takten außerhalb der Tonalität und der Temporalität. Obwohl die Symphonie als Programmanspielung nur die drei Untertitel (die drei personifizierten Charaktere) trägt, zeigt uns die lisztsche Rhetorik durch diese musikalischen Metaphern des ersten Teils die Unsicherheit, die Kontemplation und den Zweifel des *Faustischen*.

Der zweite Abschnitt des 1. Segments ist die dynamische Antithese des Anfangs. Die Tempoangabe *Allegro impetuoso* suggeriert durch ihre programmatische Latenz, ein erregtes, „stürmisches" (*impetuoso*) musikalisches Bild, ein Kontext der Unruhe, die aus der schwungvollen Rhythmik und Dynamik hervorgeht, die von dem romantischen melodisch-harmonischen Kontext betont wird. Die Segmentierung des musikalischen Materials durch kurze Pausen, wird von einer akzentuierten harmonischen Segmentierung unterstrichen, durch das Nebeneinanderstellen von Tonalitäten (harmonische Sequenzen), die als separate harmonische Säulen zu betrachten sind, in einem Kontext, der (etwas spekulativ) mit den folgenden tonal funktionalen Beziehungen und enharmonischen Modulationen erklärt werden kann: I^6 (in *f-Moll*) → VI^6 → $IV_3^{4\natural}$ = VII^2 (in *a-Moll durch die Enharmonik as = gis*) → I (in *a-Moll*) → „Kadenz" auf Stufe VII_5^6 (Takt 24-27). War der Fokus der ersten 22 Takte der übermäßige Akkord, so ist der wichtigste Akkord in diesem rhythmisch-harmonisch-melodischen Kontext (sowie auch in den folgenden) *der verminderte Akkord*. Die durch die wiederholte Alternanz der beiden verminderten Akkorde hervorgerufene Instabilität (auf einem Pedal *b*): *es–fis–a*

und *gis–h–d–f*, wird von der Synkopen-Reihe der Blasinstrumente (Takt 28-31) betont. Die emphatische Steigerung der Motive dient der Wiederaufnahme des MF2, aber diesmal in einer rhythmisch, dynamisch und orchestralisch *hyperbolisierten* Variante. Als Übergangselemente verwendet Liszt die harmonische Sequenzierung, die mehrfachen Terzrelationen und die Hegemonie des verminderten Akkords als ideales harmonisches Element für die chromatischen und enharmonischen Modulationen. Auffallend ist auch die Präsenz der Sextakkordmixturen, die eine Transfusion der pianistischen Technik in die symphonisch-orchestralische Komponierweise zeigen. Zwar ist die Instrumentierung der Symphonie besonders einfallsreich, trotzdem wurde sie von berühmten Interpreten und Kritikern wegen Schwächen in der Instrumentierung und der pianistischen Faktur in einigen Segmenten kritisiert. Außer dem Pianisten und Musikologen Charles Rosen ist auch Solti György der Meinung, dass die Partitur die eines Pianisten ist, der in den Registern eines Klaviers denkt. Er hebt hervor, dass die extremen Register des Orchesters (z. B. bei den Geigen) nicht voll genutzt werden, und im Laufe des Stückes viele Segmente erscheinen, die aus Sichtpunkt des Instrumentalisten nur schwer durchgeführt werden können.[9] Die pianistische Denkweise und Technik von Liszt hat aber schon in den Jahren der Virtuosität einen betont orchestralen Charakter. Die *orchestrale Faktur* der Klavierpartitur, sowie der *orchestrale Kolorit* der Stücke, die für Klavier geschrieben worden sind, wird dank des Transkribierens[10] und der Paraphrase der orchestralischen Werke (transkribierte Segmente aus Opern, Ouvertüren und Symphonien) immer eindeutiger. Liszt selbst gibt seinen Schülern folgende Anweisungen: *„Spielt orchestral meine Werke!"[11]*. Diese gegenseitigen Einflüsse und Züge führen dazu, dass Jakov Isakovitsch Milstein folgende übertriebene Meinung diesbezüglich formuliert: „Wie paradox es dem auch sei, [Liszt] spielt Klavier orchestral und orchestriert pianistisch"[12]

Der 2. Segment bringt den unruhigen Charakter zurück. Das Motiv, mit dem der Abschnitt beginnt wird regelrecht zu einem musikalischen Thema (eine musikalische Phrase von vier Takten im 4/4-Takt), was sehr untypisch für Liszt ist. Außer dem MF6 überschreitet allein dieses thematische Material den Rahmen eines melodisch-rhythmisch-harmonischen „Motivs". Man weiß, dass Liszt immer betonter das Erbe Beethovens und Berlioz' benutzt was den Aufbau und die Aufarbeitung des musikalischen Materials angeht.

Das musikalische Motiv erweist sich als das elastischste Element auf den Ebenen der Durchführung, der Transformation und der Metamorphosen.

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[9] siehe Hamburger, Klára, *Liszt Ferenc zenéje (Die Musik von Franz Liszt)*, Balassi Verlag, Budapest, 2010, S. 190.

[10] Das Wort transkribiert stammt von Liszt selbst. Dieser Ausdruck wurde von ihm geprägt (und darüber war er sehr stolz). Er wollte damit den Vorgang einer steifen Transkription von dem einer freien Fantesie unterscheiden.

[11] Stradal, August, *Liszt als Mensch und Künstler – Neue Musikzeitung, Heft 2, 33. Jg.,* 1912, S. 40.

[12] Milstein, Jakov Ivanovitsch, *Liszt*, Zeneműkiadó Verlag, Budapest, 1965, S. 267

Liszt gibt die Tempoangabe *Allegro agitato ed appassionato assai* an*,* die der extramusikalische Hinweis für die Präsentierung des *Faustischen* in einem aufgewühlten Zustand ist. Die Unsicherheit, die Verzweiflung, die am Anfang des ersten Teils als die Charakteristika von Faust erscheinen, werden hier noch leidenschaftlicher präsentiert. Das 3♭ Vorzeichen führt uns zu einem c-Moll, aber der harmonische Kontext am Anfang des Abschnittes lässt uns noch in Spannung. Im ersten Akkord, der aus den Tönen *f–as–h–es^1* besteht gibt es nur einen Ton, den *es*, der Komponente der vorhergenannten Tonalität ist. In diesem Akkord erscheint die *ajoutée-Quarte*. Diese vertikale Schicht ist der „Tristan Akkord"[13], der aus der Zukunft „gestohlen" wurde[14].

Beispiel Nr. 4

Takt 71-74 – MF4

Die tonale Unsicherheit bleibt durch die Reihe der verminderten Akkorde, die *ajoutée* Töne, die chromatischen Vorhalte und die unaufgelösten Dissonanzen weiterhin erhalten. Nach der Exposition beginnt Liszt mithilfe zweier rhythmischen Figuren des vorigen Materials einen Durchführungsteil. Vor dem Höhepunkt des Abschnitts greift Liszt (unter rhetorischem Aspekt) zum Einschub eines *Symbols*, der bekannten beethovenischen rhythmischen Figur ♩ ♩ ♩ ♩. In dieser Atmosphäre erscheint das MF4 wieder in einer metaphorischen Form. Die Ausarbeitung des thematischen Kopfs generiert eine neue Steigerungswelle, die einen typisch romantische harmonische Ebene ergibt: eine Welle von Terzrelationen im tonalen Sprung (Takte 99-111): *Des-Dur → A-Dur – D-Dur → H-Dur → Es-Dur*. In diesem harmonischen Kontext erscheint im 111. Takt (Anfang des 3. Segments) das folgende

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[13] laut der Meinung von Alan Walker in *Liszt Ferenc* II.: *A weimari évek* [*Die weimarer Jahre*], 1848-1861, Editio Musica Budapest, 1994, p. 322.; bzw. im Vorwort der Partitur *A Faust Symphony*, Dover Phoenix Edition, New York

[14] die Wagnerische Oper erscheint erst 11 Jahre später, 1865. Bei Wagner erscheint dieser Akkord als: *f–h–dis^1–gis^1*

faustische *Epitheton*: das Motiv MF5. Die neuen musikalischen Elemente, mit einem fallenden melodischen Profil werden über dem Tremolo der Geigen und der Viola, auf den Oboen und Klarinetten vorgeführt. Es muss erwähnt werden, dass die Einführung des Motivs von einem orchestralen Crescendo vorbereitet wird. Nachdem der Höhepunkt erreicht wird (mit einem orchestralen *ff*), greift Liszt zum Gebrauch einer Achtelpause zurück, die rhetorisch eine besondere Rolle einnimmt und ein genaues Effekt erzielt. Dieses *Abruptio* – ein unerwarteter Halt, der zu einem verschärften Kontrast zwischen dem orchestralen Tutti und dem Schweigen führt – potenziert den Ausbruch des MF5. Um den Rahmen der harmonischen Beziehungen weiterzuführen, debütiert das thematische Motiv in *Es-Dur* (im Gegensatz zum *H-Dur* vor der Pause), und wird als Orgelpunkt im Laufe des ganzen Abschnitts aufrechterhalten. Der Abschluss des Themas konturiert durch einen neuen Sprung die Harmonie eines *Ces-Dur* Akkords (wieder eine Terzrelation, die eigentlich die Reinstallierung des enharmonischen *H-Dur* Akkords ist, von der er sich distanziert hat):

Beispiel Nr. 5

Takt 111-115 – MF5

Ein neues musikalisches Material – ein neues Durchführungssegment. Diesmal wird die Aufarbeitung dichter. Die kurzen thematischen Motive oder motivische Gruppen, als musikalische *Metaphern* des Zusammenpralls der verschiedenen Eigenschaften des *Faustischen*, erscheinen überlappt. Diese synchrone Vorstellung der Motive (und Zustände, der Gefühle, von denen sie begleitet werden) ist vom Komponisten so bewusst gedacht, dass er in Form einer interpretativen Angabe die Termini *espressivo ed appassionato*

molto vs. *furioso* einführt. Die Verdoppelung und die Vervielfachung des Signifikants – durch die Überlagerung der Motive des *Faustischen* – deuten auf einen *musikalischen Vergleich* hin:

Beispiel Nr. 6

Takt 115-118 – Überlagerungen: MF5 (variiert) und MF4 (Themenkopf)

Die nächste Etappe erhält dank dem „Programm", das in der Tempoangabe (*Meno mosso, misterioso e molto tranquillo*) erscheint, einen mysteriösen Charakter. Das mit einer Transition in *c-Moll* beendete Segment wird *attacca* mit einem tonalen Sprung in *D-Dur* fortgesetzt. Die *dolcissimo*-Angabe, der Gebrauch der Dämpfer bei den Streichinstrumenten und der melodische Aufstieg durch eine Reihe von Sextolen, stiften einen beinahe märchenhaften Rahmen (Takt 147). In diesem Kontext erscheint das MF1 in einer rhythmisch, melodisch und harmonisch metaphorisierten Form. Der ursprüngliche unsichere, finstre, meditative Charakter des aus übermäßigen Akkorden bestehenden Motivs erscheint am Anfang des 4. Segments in Form eines Dur Akkords (*D-Dur*), der Stabilität und Gleichgewicht (inklusiv auf tonaler Ebene) ausdrückt.

Beispiel Nr. 7

Takt 148-149

Hat Liszt in der 1. Variante des Motivs der Reihe nach alle 12 Töne der Oktave erschöpft, so verwendet er an dieser Stelle das Arpeggio von vier übermäßigen Akkorden nach folgendem Schema:

$$D^6 \quad \to \quad B^6{}_4 \quad \leftrightarrow \quad E^7 \quad \to \quad C^6$$

Beispiel Nr. 8

Takt 147-162 – der harmonische Plan

Das Prinzip der Organisierung des harmonischen Materials beruht auf die Terzrelation *D-Dur → B-Dur* und *E-Dur → C-Dur*, bzw. auf die *Pol-Gegenpol Beziehung*: *B-Dur ↔E-Dur*.

Vom 166. Takt an (Segment 5) erscheint beim Solo-Violoncello eine durch mehrfache Transpositionen erreichte Aufarbeitung der für das Ende des MF2/ den Anfang des MF3 so charakteristischen rhythmischen Figur, mit der Funktion, den motivischen Charakter zu antizipierenden (rhetorisch gesehen ist es ein *pars pro toto*, eine *hoquetus*-artige polyphonische Aufarbeitung). Die Klarinetten, die Fagotten und Hörner bringen den gesamten MF2, dessen Prognose (mit der Anweisung *Affettuoso, poco Andante*) schon im 179. Takt erscheint. Dieses Motiv kommt sowohl aus melodischer als auch aus harmonischer Sicht in einer erweiterten Form vor. Die erste Darstellung (Takt 4-5) hatte einen meditativen Charakter (*dolente*) und wurde von den schwebenden Harmonien der übermäßigen Akkorde dargestellt. Hier (Takt 179-180) erscheint es im *E-Dur*, tonal-funktional harmonisiert. Die Metapher dieser Veränderung ist den extramusikalischen programmatischen Aspekten zu verdanken, durch die die Person Faust, oder genauer gesagt der *faustische* Charakter, seine verschiedenen Seiten zeigt (natürlich in verschiedenen Kontexten). Diese Züge (nur aus den Angaben abgeleitet: meditativ, kontemplativ, aufgewühlt, unsicher, verzweifelt, schmerzhaft, „stürmisch", leidenschaftlich, sinnlich, sentimental usw.) werden durch die thematischen Motive (MF1, MF2, usw.) personifiziert. Diese Motive verwandeln und entwickeln sich, und werden rhetorisch gesehen zu musikalischen *Metaphern und Metamorphosen* der Verwandlung des gleichen *Faustischen*.

Liszt beutet wieder die orchestralen Tutti-Solo[15] Verhältnisse aus (Blasinstrumente vs. Geigen), ein Material, das er auch gleich wiederholt. Liszt wird oft damit Beschuldigt, die Wiederholung redundant zu gebrauchen (besonders in seinen symphonischen Werken). *Das Wiederholungsprinzip* (meist durch melodischen, dynamischen, klanglichen oder harmonischen Variationen der Steigerungs- und Kulminationswellen) ist die Betonung eines thematischen Materials, das gleichzeitig auch die Form (Satz, Periode, Strophe) und eventuell die Gattung generiert. Bei Liszt spielt das in der Fortsetzung der Form eine besonders wichtige Rolle, da sich die kleinen melodischen, harmonischen und rhythmischen Einheiten in mehrfache Ausarbeitungsformen organisierten, die vom Verfahren der variierten (oder sogar gradierten) Wiederholung getragen werden. Im Rahmen der Wiederholungen benutzt Liszt je zweimal eine Reihe von morphosyntaktischen Elementen, ohne diese zu verändern (oder nur leicht, aspektuell) – also ohne jegliche semantische Zugabe. Das verwendete Verfahren (als eine identische Wiederholung einiger musikalischer Strukturen) wird im französischen musikalischen Impressionismus konturiert und vertieft, wo es unter dem Namen *Duplikation* regelrecht zu einer Stileme wird. Sie beschränkt sich nicht auf die identische Wiederholung melodisch-linearer musikalischer Materialen, sondern sie bedeutet die

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[15] die Alternanz des *Tutti- vs. Kammercharakters* wird zu einem Wahrzeichen des zweiten Teils der Symphonie (*Gretchen*)

Wiederholung eines komplexen musikalischen (aber relativ kurzen und einheitlichen) Kontexts, das sowohl die melodische als auch die harmonische und klangliche Seite umfasst.

Beispiel Nr. 9

Takt 179-182 – Metamorphose des Motivs MF2

Ab Takt 183 ist eine neue thematische Überlagerung zu bemerken, diesmal MF2 und MF3, die von einem aus mehreren Etappen bestehenden Ausführungs- und Steigerungsabschnitt fortgesetzt wird (dies stellt eigentlich den Übergang zum 6. Segment dar), in dem Liszt als Aufarbeitungsmaterial folgendes benutzt:

- den Themenkopf des MF3 (mit dem repräsentativen Septimensprung):

Beispiel Nr. 10

Takt 193-195

- den rhythmisch-melodischen Themenkopf des MF4 mit der *forte, ardito* (*mutig*) Angabe:

Beispiel Nr. 11

Takt 204-205

- die rhythmische Figur ♩ ♩ ♩ ♩, bzw. ein neues rhythmisches Motiv, das aus dieser mit der Angabe *Allegro con fuoco* abgeleitet wird. Dieser Marschrhythmus, der bei den Holz- und Blechblasinstrumenten ertönt, generiert eine neue kräftige Steigerung, eine dynamische Beschleunigung und ein Wachsen in der Klangintensität.

Beispiel Nr. 12

Takt 202, Marschrhythmus

- ein kurzes rhythmisch-melodisches Motiv, das längeren Aufarbeitungs-modalitäten ausgesetzt wird. Das Motiv antizipiert schon in seinen ersten Erscheinungen den Keim des späteren thematischen Motivs (MF6). Vor der Präsentierung des letzten thematischen Motivs des *Faust*-Teils, skizzieren wir zusammenfassend die beiden Durchführungsmomente:

  a. das erste Erscheinen des motivischen Fragments:

Beispiel Nr. 13

Takt 199-201

b. ein fortgeschrittenes Stadium stellt die Konstruktion dar, die auf eine Reihe von Wiederholungen eines kurzen musikalischen Materials baut, diese repräsentieren zusammen mit dem überlagerten Marschrhythmus das Material des Themas. Die Wiederholung erscheint jedes Mal um einen Halbton (Ton) höher, was einen Steigerungscharakter hat:

Beispiel Nr. 14

Takt 213-224

Die Kombination der vier Materialien wird zur Realisierung der Steigerung und gleichzeitig zur Vorbereitung des Ausbruchs des Schlussthemas (eine letzte Erscheinungsform des faustischen Charakters) beitragen. Das Thema wird mit Hilfe der Tempoangabe markiert: *Grandioso. Poco meno mosso.* Wichtig sind also das bravuröse Strukturierungsprinzip und der „symphonische" Charakter (typisch beethovenisch) des Komponisten, die dazu führen, dass die Melodie vor unseren Augen (Ohren) entsteht (*in statu nascendi*). Das schrille, grandiose und edle Tema (MF6) ertönt bei den Trompeten in markiertem *fortissimo*, in E-Dur, das vom gesamten Orchester unterstützt wird. Das erste Motiv ist diatonisch, tetratonisch (aus den Tönen *e–fis–h–cis*) und hat eine quasi-modale Harmonisierung (besonders durch den Gebrauch der plagalen harmonischen Akkordverbindung), die durch die Verbindung der Stufen I→I→II$^6_4$→II^6→I erreicht wird (das Beispiel stellt die Transkription für Klavier von Stradal dar):

Beispiel Nr. 15

Takt 226-228, die plagale Harmonisierung des Kopfes MF6

In der Fortsetzung des Motivs kann eine leichte „Auflösung" der tonalen Gesetze bemerkt werden. Dies wird sichtbar durch die plagale Aneinanderreihung der Stufen V→ IV (eingeführt in einem tonalen Kontext), gefolgt von einer Reihe von fallenden Sextakkordmixturen:

Beispiel Nr. 16

Takt 229-233

Die Präsentierung des MF6 wird von einem Übergangsabschnitt fortgesetzt, der die Zellen und die Motive des vorher dargelegten Themas gebraucht. Bei einem orchestralen *ff* (*Un poco accelerando il tempo* – Takt 250) führt Liszt gleichzeitig zwei melodische Ebenen ein: das variierte MF2 und MF6. Die Konfrontation der beiden thematischen Segmente wird eigentlich erneut zu einem *Vergleich* der beiden Seiten des *Faustischen*. Der *dolente* Charakter (MF2, der zwar in diesem Rahmen einen prägnanteren Charakter erhält) wird von der Kraft und der Dynamik des MF6 (*grandioso*) „überschrieben":

Beispiel Nr. 17

Takt 251-254, MF2 und MF6

Ein Übergangsabschnitt nutzt den MF6-Themenkopf aus, wie auch die erwähnten rhythmischen Motive des Marschs. Auffallend ist, wie diese chromatische Sequenzierung realisiert wird. Das erste Motiv des MF6, ursprünglich aus dem Tetrachord *e–fis–h–cis* bestehend, verliert seinen einst grandiosen und edlen Charakter, und durch das rhetorische Verfahren der intervallischen Verminderung schwindet das Motiv im Rahmen des Sequenzierungsprozesses:

Beispiel Nr. 18

die erste Erscheinungsform des Motivs

marcato

Trp.
(E)

ff

variiert mit verminderten Intervallen

Fl.

sempre marc.

Takt 224-225 *versus* Takt 265-266

Unter rhetorischem Aspekt muss auch die *Asyndeton*-Figur erwähnt werden: die Unterlassung einiger „Konjunktionen" des musikalischen Materials. In diesem Fall wird der für den Charakter des MF6 spezifische Auftakt unterlassen, dadurch wird der Motivenkopf (mit Steigerungsfunktion) ohne die Sechzehntel-Anakruse variiert wiederholt und transponiert.

Liszt transponiert den Motivenkopf gemeinsam mit dem harmonischen Kontext je einen Halbton/Ton höher. Die Folge der Harmonien umschreibt eine Reihe von Relationen, die eine Art *Tonika → Neapolitanischer Sextakkord [SN]* Beziehung definieren. Der Sextakkord auf der erniedrigten II. Stufe wird nicht in einem gewöhnlichen harmonischen Kontext gelöst, sonder wird mit einer anderen Relationswelle des genannten Typs fortgesetzt. Der Bruch wird trotzdem mithilfe der fallenden Passage der Vieoloncelli und der Kontrabässe zu einem Übergangang:

Beispiel Nr. 19

fehlender Auftakt

D-Dur: I → SN ‖ F-Dur: I² → SN ‖

Gis-Dur: I² → SN ‖ H-Dur: I⁴₆ → SN ‖

ff e martellato

Takt 265-268

Die motivischen Sequenzierungen und Durchführungen kulminieren in der dynamisch und orchestral hyperbolisierten Reexposition des MF6, und nach einer weiteren kulminativen Welle bringt Liszt die *faustischen* Motive MF1 und MF4 zurück. Die *antithetische* Überlappung der beiden thematischen Motive führt durch ihren widersprüchlichen Charakter zur Reliefierung dieser. In den Takten 297-300 erscheint daher bei den Streichinstrumenten ein *strepitoso* (grell, „laut") und bei den Posaunen das MF1 in *ff marcato.* Die lisztsche Meisterhaftigkeit konturiert sich durch seine geniale Koordinierungs- fähigkeit: die simultane Präsentierung dieser thematischen Motive, und gleichzeitig auch die Überlappung in Opposition der unterschidlichen Varianten des gleichen Motivs. MF1 erscheint polyphonisch übernommen bei den Trompeten und Posaunen. Dadurch entstehen antithetische Ebenen von *Signifikanten.* Die Antithese wird in der kontrapunktischen Präsentierung und der Aufarbeitung der ursprünglichen Variante (dem übermäßigen Akkord) sichtbar, erweitert mit der harmonischen Metapher des Themas:

Beispiel Nr. 20

Takt 297-299 – – die Überlappung von MF1 und MF4

Die Darlegung und Aufarbeitung der Segmente fließen in dem Maße ineinander über, dass wir sie nicht in *Exposition*, *Durchführung* oder *Reprise* einer Sonatensatzform aufteilen können. Die Gruppierung des Klangmaterials in zwei komplexe Strophen (A und A^var) basiert auf eine Strukturierung, die im zweiten Teil auf die elliptische Wiederaufnahme der ersten Strophe beruht. A^var enthält mehrfache motivisch-thematische Wiederdarlegungen, wie auch neue Wellen von Aufarbeitungen. Die unwandelbare, instabile und variierbare Seite der äußeren Form ist weiterhin das explizite Resultat des extramusikalen Programms. Der Takt 359 bringt die „*Reprise*" der ersten komplexen Strophe und der *faustischen* Motive (Ausnahme ist dabei MF5, das nicht wiederaufgenommen wird). MF1, MF2 und MF3 erscheinen ursprünglich sogar in identischer Tonalität und Orchestration wie bei ihrer ersten Präsentation.

Auffallend sind in diesem Abschnitt die mehrfachen motivischen Überlappungen und Kombinierungen wie z.B. MF2 + MF1. Die Überlappung wird in *a-Moll* realisiert, mit den Charakteristika jedes Motivs: MF1 beginnt mit dem übermäßigen Akkord, und wird von einer tonal-funktionalen Anreihung gefolgt, MF2 bringt das charakteristische Profil durch den fallenden großen-Septimen-Sprung. Der verminderte Akkord (II. und VII. Stufe in *a-Moll*) wird dazu gebraucht, diese syntaktische Einheit durch den Entzug der tonalen Stabilität abzuschließen. Vom Takt 392 an setzt Liszt die Aufarbeitung dieses Motivpaars fort, und sie erscheinen wieder in *a-Moll*, aber die Harmonie setzt eine typisch romantische Anreihung ein – den ***übermäßigen Quintsextakkord –***, der viele tonalen Segmente des 2. und 3. Teils der Symphonie dominieren wird, und im ironischen Kontext des letzten Teils zu einem harmonischen Symbol des Mephistophelischen wird (besonders durch den unaufgelösten *übermäßigen Terzquartakkord*, oder durch den verminderten Septakkord). Hier nun die musikalische *Metapher* des MF2 (Violoncelli und Kontrabässe im tiefen Register):

Beispiel Nr. 21

Takt 392-394

Es folgen musikalische *Vergleiche*: eine Reihe von klanglich-orchestralen, dynamischen, rhythmischen, melodisch-harmonischen Varianten der thematischen Motive MF1, MF2, MF4, MF6. Die vielfachen *Signifikanten* zeigen die musikalischen Überarbeitungen der Charakteristika, der Zustände, der Gefühle und der Formen des Faustischen. Die kompositorische Technik

widerspiegelt bis zum Ende einen **ständig entwickelnden Charakter**. Die Darlegungen und die Variationen werden von rhythmisch-melodisch-harmonischen Konstruktionen fortgesetzt, die von den aus dem thematischen Material übernommenen Figuren abgeleitet sind.

Der variierte MF2-Kopf ist das melodisch-harmonische Material, dass mehrfach in Form von harmonischen Sequenzen übernommen wird. Die Harmoniestruktur jeder thematischen Erscheinung ist der *verminderte Akkord mit der verminderten Septime* (das MF1 erscheint auch in Form der verminderten Septakkorde, von den Fagotten gespielt), das sich jedes Mal um einen Halbton nach unten verschiebt: *cis–c–h–b–a* (oft in enharmonischer Form notiert):

<div align="right">**Beispiel Nr. 22**</div>

Takt 396-399 – MF2 + MF1 in tonalen Sequenzen des verminderten Akkords

Gleich nach der Reihe der übermäßigen Akkorde erscheint – als harmonische Antithese – die Überarbeitung des MF1, nur durch chromatische Harmoniesequenzen, die ausschließlich auf übermäßige Akkorde bauen. Die Hegemonie dieser zwei Arten von Akkorden betont den Wunsch des Komponisten die tonal-funktionale Schwerkraftsphäre, „vorläufig" nur mit romantischen kompositorischen Techniken, zu verlassen. Erst der dritte Teil der Symphonie, die Darstellung des *mephistophelischen* Charakters führt neue kompositorische Techniken ein, die den gewöhnlichen Rahmen des romantischen Tonals überschreiten. Wir führen die klangfarblich-orchestrale Metapher des MF1 ein, das seine ursprüngliche syntaktische Struktur behält und vom beinahe ätherischen Tremolo der Flöten und Geigen gestützt wird (für die Präsentierung des harmonischen Skeletts zeigen wir diesmal den Klavierauszug):

Beispiel Nr. 23

Takt 400-408 – die Aufarbeitung des MF1 durch chromatische Sequenzen des übermäßigen Akkords

Der übermäßige Akkord wird als elastisches harmonisches Element im tonal-modulatorischen Prozess präsentiert (es generiert chromatische und enharmonische Modulationen in entfernten Tonalitäten). MF1 erscheint am Endes des Teils in mehreren Formen: vom Takt 619 an erscheint das Motiv als eine Folge von Dur-Akkorden (in 1. und 2. Umkehrung: als Sextakkord und Quartsextakkord), die auf harmonischer Ebene Terzrelationen konturiert:

Beispiel Nr. 24

Takt 619-622 – MF1 – Terzrelationen

Ab dem Takt 627 definieren die Akkorde des Motivs eine Reihe von Sextakkordmixturen mit fallendem melodisch-harmonischen Profil. Nach der Wiedererscheinung der Reihe der übermäßigen Akkorde zeigt die letzte Gestalt des Motivs durch die Segmentierung der Akkordreihen das Verschwinden dieses *Faustischen*.

In der Darlegung des *Faustischen* in seinen unterschiedlichen motivischen Gestalten (MF1 → MF6) sowie in den Wiederaufnahmen, den motivischen Aufarbeitungen und den Überlappungen benutzt Liszt romantische tonal-funktionale harmonische Kontexte, die in einigen Abschnitten starke Tendenzen dazu zeigen, sich von den Gesetzten ihrer Gravitation zu entziehen. Zusammenfassen benutzt Liszt:

-   häufige chromatische Vorhalten
-   *ajoutée* Töne
-   *schwebende* Dissonanzen
-   Pedaltöne oder –akkorde, die manchmal eine Nuance von Überlappung zweier harmonischen Ebenen gibt (zwei Funktionen, zwei Tonalitäten)
-   mehrdeutige tonale Kontexte am Anfang oder Ende bestimmter Phrasen, Strophen (oder anderer größeren oder kleineren morpho-syntaktischen Einheiten)
-   chromatische harmonische Kontexte, die in meisten Fällen durch die chromatische harmonische Sequenzierung erreicht werden
-   verminderte Akkorde oder Akkordreihen mit verminderter Septime
-   übermäßige Akkorde oder Akkordreihen
-   chromatische und enharmonische Modulationen
-   die häufige Alternanz der Akkorde (in tonal-funktionalen Beziehungen) in einem raschen Tempo, das die Verbindungen der Gravitation entschwächt
-   tonale Sprünge
-   häufige steigende oder fallende (Groß)terzrelationen zwischen den Akkorden oder den harmonischen Blöcken
-   geometrische Akkorde (harmonische Formationen)
-   Septakkorde (Dur-Akkord mit großer Septime, verminderter Akkord mit kleiner Septime usw.)
-   Terztürme – Nonakkorde

Der *Faust*-Teil stellt die unterschiedlichen Erscheinungsformen (Zustände, Manifestationen, Gefühle, Wünsche) des *Faustischen* dar, die im 2. und 3. Teil der Symphonie durch die Berührung mit der *gretchenschen Weiblichkeit* und der *mephistophelischen Niedertracht* verwandelt werden. Im ersten Teil kann die Aufarbeitungs-Technik des thematischen Materials beobachtet werden. Direkt nach ihrer Präsentierung erscheinen sie als musikalische Metaphern bestimmter ästhetischer Werte des *Faustischen* im Kontext der Interaktionen mit dem real-idealen Pol des ästhetischen Felds. Durch die Überlappung und Verschmelzung des motivischen Materials (und der Gefühle, die durch ihm ausgedrückt werden) gehen die verschiedenen Wertnuancen des *Faustischen* ineinander über, und ergeben interkategoriale Werte, die spezifisch sind für den Protagonisten, in seinen unterschiedlichen Seelenzuständen. Das Gleichgewicht des ethischen und ästhetischen

Felds (die von den Interkategorien des *Guten*, *Graziösen*, *Angenehmen* und *Ausgewogenen* ausgedrückt werden) wird vom philosophischen Feld durchdrungen und schafft dadurch eine kontinuierliche Schwankung zwischen der Begierde sich selbst zu überschreiten, der Erlösung und der Verzweiflung, der Erbitterung (die Liszt durch die Interpretationsangaben ausdrückt). Die kumulative Verschiebung der ästhetischen Werte – auf der *Grotesk–Transzendentalen* Achse – ergibt spezifische Stadien des *Sublimen* (*impetuoso, grandioso, eroico*). Der ständige Konflikt und Kampf gegen die Einschränkungen des Schicksals führt auf dieser Achse zu einer Verschiebung in Richtung des Werts des *Tragischen* (*agitato, appassionato, con fuoco, furioso, stringendo, strepitoso, violente*).

(Aus dem Rumänischen übersetzt von Csenge-Andrea Fekete)

Komplexe bistrofische Form *vs.* Sonatensatzform – Vergleichende Tabelle des Ersten Teils

Takt	Innere Segmente	a) bistrofische Form	b) Sonatensatzform
1-70	Segm. 1	A	[Einleitung]
71-111	Segm. 2		EXPOSITION
112-146	Segm. 3		
147-165	Segm. 4		
166-201	Segm. 5		
202-296	Segm. 6		
297-318	Segm. 7	[Übergang]	DURCHFÜHRUNG
319-358	Segm. 8		[Übergang]
359-420	Segm. 1 **Segm. 1**var. des **A**	Av	REPRISE [mit inneren Ausarbeitungsabschnitten]
421-449	Segm. 2 **Segm. 2** var. des **A** **(elliptisch)**		
450-489	Segm. 3 **Segm. 5**var. aus **A** **(+erweitert)**	CODA (aus drei Abschnitten)	
490-581	Segm. 4 **Segm. 6**var. aus **A**		
582-598	Segm. 5 **Segm. 7**var. aus **A**		
599-654	Segm. 6 (Neues Segment in der Strophe **A**var.)		CODA

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ELEMENTS OF THE MUSICAL DISCOURSE IN *MARCH* FOR SOLO CLARINET BY MARȚIAN NEGREA[*]

ŞERBAN MARCU[**]

SUMMARY. This study analyzes a Romanian well-known work, entitled *March*, by the Romanian composer Martian Negrea, originally written for flute and reciter and then adapted for solo clarinet by the author, in collaboration with the Romanian clarinet player Aurelian Octav Popa. The piece is based on the homonymous poem of Lucian Blaga, from his debut volume *Poems of Light*. The study focuses on describing the structure of this piece, made up of three generating musical motives, which, through continuous variational transformations, give rise to other structural entities, themselves subject to further variations. This method of achieving musical discourse, of extreme economy of thematic material, produces, paradoxically, images of extraordinary musical spontaneity and naturalness, which leave, at first glance, the impression of a continuous improvisation. This musical image, explosive and spontaneous, is certainly in relation to the lyrics of Blaga, who suggests the rebirth of nature with the arrival of spring. The poem is heard as a spoken text in the flute version, but it's only a literary reference for the solo clarinet version.

Keywords: Negrea, March, clarinet, solo, structural, analysis

The work *March* for clarinet solo composed by Marțian Negrea is one of those happy cases where, just as in Modest Mussorgsky's *Pictures at an Exhibition*, for piano, arranged by Maurice Ravel – within proportion, of course – the transcription becomes more popular than the original. Part of the Romanian clarinet players' repertoire for half a century, it continues to raise the interest of performers and analysts as a small, charming piece of jewelry.

Although Marțian Negrea's complex personality is well-known, it is only proper to remind our readers several significant facts about him: he was born in Vorumloc (nowadays Valea Viilor), Sibiu, in 1893, he attended the Hungarian Roman-Catholic High school in Odorhei (1909-1910) and the Andreian Pedagogic Seminar in Sibiu (1910-1914), where he studied vocal music and church singing

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with Timotei Popovici. He pursued his studies at the Music Academy in Budapest (1917-1918), where his harmony teacher was Zoltan Kodály. Then, he studied at the Academy of Music and Arts in Vienna with the most prominent personalities of his time. It was there that he assimilated the strong European cultural tradition, represented by the most important stylistic directions in the beginning of the 20th century (post-romanticism, impressionism, expressionism, chromatic neo-modalism), which blended with his Transylvanian sensitivity. His entire artistic creation shows that the Transylvanian folk melody, made essential and suppressed, grafted on the most refined and subtle methods of developing musical discourse that peaked in European music. Back home, Negrea uses the knowledge gained during his studies first as a professor at the Conservatory in Cluj, then as artistic director of the Gheorghe Dima Philharmonic orchestra. He moved to Bucharest during the Second World War, taught harmony at the Conservatory there until 1970 and passed away in 1973. Among his compositions, not very numerous, but varied, chamber music holds a significant place, both by his works for solo instruments (piano, harp, flute) and by the *String quartet* op. 17 (1949) or the *Suite for clarinet and piano* op. 27 (1960).

March was, in the beginning, part of the cycle *Ten songs on lyrics by Lucian Blaga*, composed in 1957, but published only in 1969. While the first nine "songs" are written for voice and piano, the last one is for flute and the one reciting.

The adaptation for clarinet – a very inspired idea, taking into account its expressive possibilities, far superior to those of the flute – was written in cooperation with the clarinet player Aurelian Octav Popa, then a young virtuoso, in view of presenting it to the *Spring in Prague Festival* in 1959, where the musician won the second prize. This adaptation was later promoted by the *Clarinet method* in two volumes belonging to the teachers Dumitru Ungureanu and Eugen Radovici, which is still being used today.

The cycle *Ten songs on lyrics by Lucian Blaga* is not Marțian Negrea's first contact with Blaga's poetry: it was preceded, in 1955, by another cycle, this time *Eight songs on lyrics by Lucian Blaga* op. 9. Choosing Blaga's poetry was bold as, only a few years before, in 1948, Lucian Blaga had been dismissed from the Philosophy of Culture Department of the University in Cluj, his poems were banned from publishing and he had taken refuge in working at translations and in his librarian activity. The *Ten songs…* were only published, as we mentioned above, in 1969, when Lucian Blaga was posthumously rehabilitated. The poem *March*, whose lyrics can be heard in the version for flute, but indulge in only floating among melismas, discretely suggesting poetic images in the clarinet solo version, is part of the poet's debut volume, *Poems of Light*, published in 1919 and dedicated to his wife, Cornelia Brediceanu.

Without venturing into a literary analysis, we limit ourselves to including the text of the poem in the present paper, leaving the interpretation of Blaga's

tropes to those who are competent to do so. We can notice though the use of blank verse, leaving a strong impression of spontaneity and freedom:

March

From tangled cloud fleece
wind spins
long rain threads.
Flighty snowflakes
would lay on mud,
but as they loathe it –
up they go again
and fly to find
nest in boughs.
Wind and cold –
and light avid
bourgeons
prick up their ears in collars.

Negrea's music doesn't just paint, in a madrigal manner, step by step, word by word the poetic text, but it musically captures the essence of this moment, of winter's end, of the coming of spring with the slow rebirth of nature. Undoubtedly, the right word to describe the musical rendering of the text is "sprouting", as Negrea manages, in this miniature of just one page, to use the motivic material with maximum of parsimony, at the same time leaving the impression of free, improvisation-like music.

The work bears the tempo indication *Larghetto* and it unravels in a measure of three fourths (with two exceptions, where there are diversions towards two fourths and four fourth). Although it doesn't explicitly have the indication *rubato*, the metric interpretation of the music would be utterly absurd. The atemporal character of this music is given by the very diverse metrics, alternating long durations (half note, double dotted fourth note etc.) with clusters of very short durations (semiquavers and demisemiquavers). Negrea decisively avoids any tonal centering or balance point, maintaining the melodical discourse in a chromatic imponderability of both modal (in relation with the Eastern-European folklore, difficult to identify in easy to recognize situations, but rather present as a suggestion) and atonal origin (in the tradition of the second Viennese School expressionism). From the interval point of view, we remark the abundance of the chromatics, of intervals like augmented fourth, augmented seventh and diminished ninth. Several times, along with the explicitly present sevenths and ninths, we find successions of two or three intervals circumscribing the augmented seventh and the diminished ninth.

Ex. 1

or

The work is assembled starting from three rhythmic-melodic evolving incisions (for a more comfortable study of the material, we will use the term "motive") which we will name motive 1, motive 2 and motive 3, present even from the beginning, in succession:

Ex. 2

motive 1   motive 2   motive 3

Motive 1 is a crusic rhythmic-melodic structure, formed, as it can be noticed, from a long value, tied with a second, short one, at an interval of minor second, with *staccato*. The second motive has an anacrusic structure, made up of a group of demisemiquavers – a chromatic melody with an ascending general profile – followed by a note with a double dotted rhythmic value, continued with a short gesture, of two notes at a descending interval of major seventh. Finally, motive 3 is also an anacrusic structure, made up of an ascending arpeggio (triplet of semiquavers) with a stop on an eight with *staccato*, followed by a reiteration of the short gesture in the end of motive 2, this time with the interval of minor ninth. Although we named the three motives with different numbers, in order to follow their later development more easily, it is clear that they are somewhat related: ascending melodic gestures, finalized on short, high notes, abundant chromatics. We can consider that the fragment above, made up of the succession of the three motives, represents the "theme" (pushing a bit the notion) of the entire miniature, as what follows is nothing but its repetition five times, with little to very heavy variation. We will further on present how the "sprouting" of the first section gives birth to the second one.

The first repetition of the "theme" starts, by conjunction, on the very last sound of motive 3. If motive 1 enriches, discretely, only with an appoggiatura (which can be considered merely an ornament), motive 2 has an "excrescence" (motive 4), right in the middle, with the role of interior enlargement, "funnel" like, generated by the multiplication with step by step intervallic enlargement of the reversed chromatics of the varied motive 1. This "excrescence", which now seems only an element of development, will become a pretext, in its turn, for variations, for example in measures 29-30. The final short gesture of motive 2 is also amplified, fragmenting the leap of seventh in two intervals (perfect fifth and major third). This final gesture (which will be called "motive 5") is immediately followed by echoes (approximate from the intonation point of view, but rhythmically precise, which makes the resemblance undeniable), in descending semitone sequences. These sequences are followed by a short moment of improvisation, where a small fragment of ascending chromatic scale (motive 6) becomes a "bud" for later in the musical discourse. This quasi-improvisational moment ends with the final gesture of motive 3 (apparently that is all that is left of it), but amplified from a minor ninth to a major thirteenth. The end of the first reiteration of the "theme" coincides, again, with the beginning of a new "variation". One can see all these metamorphoses in the example below:

Ex. 3

We will revise the elements of variation for a better understanding:

- m. 4, appoggiatura
- m. 5, beat 3, "funnel" (motive 4)
- m. 6, beat 1, fragmentation of the major seventh (motive 5)
- end of m. 6, beat 1 of m. 7, sequencing of the fragmented seventh
- m. 8, beat 1, appearance of the fresh melodic element, with ascending chromatics (motive 6), followed by a descending leap of third and descending chromatics
- end of m. 9, first beat of m. 10, the final gesture of motive 3, amplified from a minor ninth to a major thirteenth

It is worth showing how the small and discreet chromatic cell multiplies itself, at a rather long temporal distance (in measures 17-22), generating an ample section:

Ex. 4

In the whirlpool of continuous variations, musical fragments originally belonging to different motives end up resembling one another (as it happens in the end of motive 4 – the "funnel", born from the ending of motive 2 – which, by fragmentation, ends up related to motive 3).

We don't wish to continue the "note by note narration" of the variational development, holding that Negrea's method of processing the thematic material was sufficiently explained. We attach the entire score, with sketchy markings of the elements of construction and of the way they "develop" from one another. We wish to conclude the analysis as we began it, with several general considerations that we consider useful for the understanding of the artistic message.

Even at a simple glance at the score, the obvious disproportion between expansive and depressive alterations draws attention, in favour of the first ones. In an atonal melodic context we would have expected a balanced notation, with the choice of the most "handy" notation type. Still, the abundance of sharp notes (there is even a double sharp note) leads us into thinking that Marțian Negrea relates the chromatic expansiveness with the brightness and optimism of Blaga's poems, with the hopeful and energy giving arrival of spring (let us not forget that the poem belongs to the volume *Poems of Light*). Though maybe an uncomfortable reading (instead of e sharp and b sharp would have surely been easier to read f and c respectively), these alterations give the interpreter, and, through him, the listeners, a strong impression of light. Also, with the exception of certain moments (previously mentioned) of descending sequences, the melodic profiles are also ascending, probably in order to render the same idea, of spring brightness.

Another aspect to consider is the fact that, although a monadic work, there are very many harmonic latencies especially referring to the vertical structures of the Second Viennese School – we already mentioned the successions of intervals circumscribing the major seventh or the minor ninth. We present bellow a short selection of melodic structures with arpeggios that offer clear harmonic suggestions (the second example contains the sequencing of the harmonic structure of juxtaposed fourths, one perfect and the other one augmented, called in European musicology the "Viennese trichord"):

Ex. 5

Finally, as a conclusion, we wish to acknowledge the remarkable power of suggestion of Lucian Blaga's poetry, which, by the poem *March*, was surely the spark to give birth to this charming miniature, as well as to remind the fact that Blaga's poems served as literary support and inspired many works belonging to composers from Cluj, sufficing it to mention Sigismund Toduţă and Tudor Jarda or, from the following generation, Cornel Ţăranu, Valentin Timaru or Eduard Terényi. In fact, any enumeration of names is superfluous, as Blaga was an obsession for the entire School of composition in Cluj, an obsession carried on from the generations mentioned above to the youngest composers.

(Translated by Roxana Huza)

Martie
(March)

musical adaptation after Marţian Negrea

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Scores.

ASPECTS OF THE WRITING IN LIVIU COMES' WORK
MĂGURI II [*]

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SUMMARY. Liviu Comes' work, entitled *Măguri II* explores the clarinet's specific musical tone quality based on a special intervallic sound discourse. The small - big interval type combinations (second-sixth, second-ninth) are the fundament of the entire variational development of the work. As a particularity of this work there are intense using of simple, double and multiple appoggiaturas, presented on big intervals – making a special chromatic on the sound canvas. The character and tempo mention (Andantino rubato) and the structure of this work sustain the title suggestion. Every 9 section of it may suggest an element of the hill landscape; the sound atmosphere is completed by the continuing evolution of the sound development.

Keywords: Clarinet, Sound quality, Analysis, Variation

Born on December 13, 1918 in Serel village of the Hateg County, Liviu Comes started by attending the Medical Faculty in Cluj, later decided to return to his first passion – music and concluded his musical studies at the Conservatory in Cluj. He also graduated the Faculty of Philosophy. On December 13, 1998 on his 80th birthday, he received the title of Doctor Honoris Causa of the "Gheorghe Dima" Music Academy in Cluj.

His musical works go through different stylistic stages, the composer trying to find his own way. Educated in an era of limitations and directions imposed by political doctrine, Liviu Comes had the opportunity to study with Zeno Vancea, in Tirgu Mures, getting to know Bartok's music, the French Impressionism and the Second Viennese School. He was taught by great names of those times, first the maestro Sigismund Toduta (musical forms and composition), Iuliu Muresianu (orchestration), Ana Voileanu-Nicoara (piano) and Antonin Ciolan (orchestra conducting). He worked privately with F.X. Dressler and Martian Negrea.

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His first works, during his apprenticeship, have a very strong modal-diatonic character, in a folkloric style. It is the case of the *Sonata for piano, Sonata for violin and piano* and *Divertimento for orchestra.* Starting with *Divertimento for woodwinds quintet,* written in 1964, the melodic language transcends from the modal-diatonic melody to the modal-chromatic one. Though we still distinguish sounds of folkloric inspiration, they are more and more vague, slowly becoming abstract.

The year 1965 can be considered a stylistic turning point for the composer. With *Four poems for baritone and piano „My forehead leaning against the sky"*, Liviu Comes forever relinquishes the diatonic melodic lines in favour of a chromatized modalism, using serial techniques. From the point of view of the composer, the series becomes not only an element in the construction of the melody, but also a source of the thematic material, which will later benefit from developments in a traditional note. The series are built in such a way as to offer traditional modal frames, in drawings easy to recognize, with thematic features. This is the case of *Three Pastels for Women's Choir* with lyrics by George Lesnea.

After more than a quarter of a century Liviu Comes got to know the essential Romanian musical language, he walked into a different creative stage, the stage of modal construction based on archetypes. The work marking the beginning of this stage is the cycle *Maguri* written from 1977-1984, the work we are referring to in this paper – *Maguri II* – being part of it. This cycle is followed by *Dialogues for clarinet, bassoon and percussion, Trio with woodwinds, Sonatina for oboe, Sonata for violin solo* and *String quartet*. To sum up, we can say that Liviu Comes' stylistics is shaped as a curve, starting from the clear and "obedient" diatonic, reaching a chromatic with a climax of serial impact and, in the end, transforming itself in archetypal models.

We will touch a few aspects of the second work of the cycle *Maguri*, written for a soloist instrument – the clarinet.

The programmatic nature of the title, also supported by tempo and character (*Andantino rubato*), is to be found in the structure of the work, thus each one of the 9 sections can suggest an element from the theme of the hillside scenery, the atmosphere being completed by the continuous evolution of the acoustic levels.

The first section begins with a musical motive of the "signal" type

Ex. 1

containing the sounds generating the musical mode:

Ex. 2

- (the note *b* is the final note of the motivic evolution in this section). The free variation, the play with sounds and accumulations resulted from the repetition of internal structures are the main processes present.

Ex. 3

Both here and throughout the entire work, we can notice the author's preference for the sixth or for the wide intervals.

The variation of the steps in this mode brings an enrichment of the acoustic material, but keeping the ending on *d*:

Ex. 4
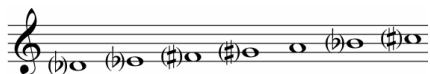
The acoustic material of the third section is an evolution based on variations of the cell:

Ex. 5

The fourth section brings forth the free and continuous variation of a new musical motive:

Ex. 6

The fifth section is divided into two distinct segments emerging from the evolution of an *x* cell*,* by variation:

Ex. 7

In the sixth section, a musical scale made up of two successive intervals in the form of an "acoustic garland" – minor third and minor second (a 3-1 model, where the semitone is the unit). There are also diversions from this model and the succession is not strictly followed 3-1-3-1-31, anomalies being also possible 3-1-*3*-*3*-1-3-*1*-*1*:

Ex. 8

The following section (7) is built on the continuous evolution of certain small acoustic incisions developing by repetition or alteration of the constitutive

intervals. In the mean time, distinct acoustic levels appear simultaneously with rhythmic agglomeration, everything tending towards the climax of the work:

Ex. 9

In the eighth section, structured into two segments, the presence of the motive in the beginning determines a quasi-reprise. In the second segment, we find an idea that conceals the constitutive interval – the sixth, leaving it exposed at the end of the segment by essentialization:

Ex. 10

The final section is also shaped based on the idea of variation and a pentatonic mode is clearly established f#-a-b-c-e-f#. Variation and repetition are the most used methods here as well, while the sixth is also the interval that gains a very substantial expression.

Ex. 11

From a rhythmical point of view, *Maguri II* doesn't present to the audience the rhythmical formulas contemporary music had familiarized us with it. Rhythmic simplicity, in this case, serves the very expressive musical discourse. The indication of tempo and character *Andantino rubato*, gives freedom to the interpreter to alter somewhat the precise development of the rhythmic score, giving flexibility to the melodic flow, molding it on the expressive needs it serves. The tempo is very clearly indicated, both by the usual notation and dynamically, by arrows, showing acceleration or deceleration.

In this work, the timbral chromatics doesn't bet on the specific acoustic effects (frullato, gorge, slap-tongue, yellow tremollo etc.), but on the judicious use of the ranges of the instrument with the help of special intervals. Therefore,

158

we don't have wide discourses with low ambitus, but rather short incisions rapidly passing through the entire range of the instrument with different acoustic intensity, which can sometimes test the musician's control over the instrument. Nevertheless, the work respects the technical, expressive and acoustic possibilities of the clarinet and it doesn't create real difficulties for an experimented interpreter. Another chromatic touch is the author's insistence in using the *appoggiaturas* as an attack element. They can be simple, double or multiple, but a special characteristic is that these ornaments are always at least a minor third apart. This way of attacking a note rapidly, preceded by a major interval, exploits a special property of the timbral colour of single reed instruments – the listener perceives the combination between the real note and its ornament as a unique acoustic result, with an uncommon attack and not as two distinctive sounds. It is well known that most of the timbre of an instrument is given by the first part of the produced sound, that is the attack (in case the attack is missing, confusions can occur between the timbre of instruments). Here, the attack of the sound is being very much influenced by the appoggiatura as it changes the acoustic colour, the composer thus proving a subtle knowledge of the effects that can be created without the use of special attack techniques. In the third section there is a very interesting moment from the point of view of the timbre: an attack (with the dynamic indication **sfpp**) of the note *a*, with an appoggiatura from c^2, continued with a *tremollo* on these two notes in **pp** with *decrescendo*, this acoustic element having a particular effect when played by a clarinet.

The dynamics' score is very well noted, so that there is no moment left without indication. The dynamic area of this work is wide, from **ppp** to **ff**. C*recendo*s and *decrescendo*s are noted, on the short notes articulated with *staccato* inclusively.

Although written for a solo instrument, the work *Maguri II* manages to convince, to transpose the listener in an atemporal scenery, where the accuracy of the structure, of the horizontal and vertical planes are rendered in a fascinating, though calming, manner.

(Translated by Roxana Huza)

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DER GOLDENE SARG – DIE OPER DES „DEBUSSYS DER THEIßGEGEND" IM SPIEGEL IHRES TONSYSTEMS

MÁRIA ILLÉS[*]

SUMMARY. „The Golden Coffin" – Opera by "Debussy from Tisza-part" in the Mirror of his Tone System. Vántus István, the determining personality of the musical life of the 20th century in Szeged would be 75 years old in 2010, and it is the 35th anniversary of his opera *Golden Coffin*. This opera is one of the greatest pieces of music which can be related to Szeged and which deserves this rank because of its size, quality and importance as well. Vántus made the libretto from the novel *Golden Coffin*, which takes places in the era of Emperor Diocletian. Móra Ferenc, who was also born in Szeged, wrote the novel. The whole piece is in the tonal system of the so called "infinite pentatonality", which was created by Vántus in the 1960s, and then he built up his whole life-work on the basis of this special system, which originates in the Hungarian folk pentatonality, but it contains the potentials of modern sonority as well. By presenting *Golden Coffin* I would like to make an approach to Vántus's mentality as a composer, analysing it from the dual points of view of theory and practice.

Keywords: authorship, Vántus István, tonal system, infinite pentatonality, operas, Szeged, analysis, Golden Coffin, Hungarian opera history

Der Komponist István Vántus – der „Debussy der Theißgegend" –, eine der bedeutendsten Persönlichkeiten des Szegeder musikalischen Lebens im 20. Jahrhundert, wäre im Jahr 2010 75 Jahre alt geworden, und sein Hauptwerk „Der goldene Sarg" hat seinen 35. Jahrestag. Den Umfang, die Qualität und die Bedeutung betreffend ist „Der goldene Sarg" das größte musikalische Werk, das mit dieser Stadt zu verbinden ist. Die Oper ist eine durch und durch Szegeder Schöpfung, lässt sich aber ebenso mit Großwardein in Beziehung setzen.

Kurz über das Leben von István Vántus

Die bedeutende Persönlichkeit des musikalischen Lebens im Szeged des 20. Jahrhunderts ist in Vaja geboren, in einem kleinen Dorf im Komitat Szabolcs[1]. Besonders für die Untersuchung von „Der goldene Sarg" ist es

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[1] Vántus hat vor seinem sich nähernden 50. Geburtstag Vaja einen „Denkmal" mit seinem Werk *Verstummtheiten* für Streichorchester gesetzt, dessen Untertitel *Verspätete Nachricht nach mein Heimatdorf* ist. In Vaja ist heute eine Grundschule nach ihm benannt.

interessant, dass er im Spiegel seiner eigenen Ahnenforschung – nicht als nachweisbare, aber als mögliche Folgerung – meinte, dass seine Vorfahren griechische Baumeister waren, die im 17. Jahrhundert hierher kamen, um die Burg der Familie Vay zu bauen.

> [Vántus] war mehrmals in Griechenland, und bei einer Gelegenheit entdeckte er betroffen, dass das Auto mit ihm in einer Gegend fährt, die er schon aus seinen Träumen kannte. Bald kam er aber in Verlegenheit, weil er zu einer Wegstrecke kam, bei der in seinem Traum eine Abzweigung begann. Er fragte laut: „Wo ist der Weg?" Zu seiner größten Überraschung antworteten seine Begleiter, dass es früher dortherum wirklich einen Weg gab, der aber schon vor etwa hundert Jahren verschwunden ist…[2]

Vántus fühlte wegen dieser vermuteten persönlichen Bindung starke Neigung zu der griechischen Kultur, und hindurch zu der Antike.

Er verbrachte seine Kindheit in Nyírbogát, wo er als Zehnjähriger zum Kantor wurde, nachdem der örtliche Kirchenmusiker in Kriegsgefangenschaft geriet. Er besuchte das Gymnasium des Debreziner Reformanten-Kollegiums, daneben besuchte er konservatorische Stunden. Trotz seiner ungenügenden musikalischen Bildung wurde er schon bei seinem ersten Versuch an die Musikakademie aufgenommen. Hier hat „das Kulakkind" – und der durch seinen Vater zur Bethánia-Bewegung gehörende Reformierter – vielleicht nicht zufällig Ferenc Szabó als Kompositionslehrer bekommen, der aus der Sowjetunion als Offizier der Roten Armee eben heimkehrte. Die theoretischen Fächer lehrten ihm András Szöllőssy, Pál Járdányi, Dezső Legány, Lajos Bárdos, Bence Szabolcsi, József Ujfalussy, und der Leiter des Selbststudienkreises der Musikakademie war Miklós Kocsár, der zum besten Freund von Vántus wurde. Vántus siedelte sich nach Erhalt seines Diploms 1960 in Szeged an und blieb dort auch sein ganzes Leben. Neben der Stelle als Lehrer des Musikgymnasiums interessierte ihn auch die von Viktor Vaszy[3] geleitete, berühmt niveauvolle Oper[4]. Während seiner langen Tätigkeit wurde Vántus zur Zentralfigur des Szegeder Musiklebens, lehrte in der Mittel- und Oberstufe, schrieb Konzertkritiken und Musikpublizistiken und gründete das bis heute organisierte Zeitgenössische Musikfestival, das seit 1997 seinen Namen trägt.

Er fiel auf der Bühne im Festsaal des Debrecener Aranybika Hotels dem frühen und jähen Tod zum Opfer, auf die er nach der Premiere seines Werkes für Kinderchor *Tongruppen* ging, um sich für den Beifall zu bedanken. Seine letzten Worte vor dem Herzanfall waren: „Das ist einer meinen schönsten Tage in meinem Leben."

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[2] Kiss, Ernő, *Vántus István (1935–1992),* Vántus István Társaság, Szeged, 1997, S. 14.

[3] Viktor Vaszy (1903–1979) Kapellmeister und Komponist. Der Schauplatz seiner ersten Tätigkeit als Operkapellmeister war zwischen 1941 und 1944 die Klausberger Ungarische Oper. Im Jahr 1945 geriet er in Szeged, wo er international berühmte Opervorführungen schuf.

[4] Seit seinen frühesten Jahren interessierte ihn die Gattung der Oper, während seiner Schuljahre war sein Lieblingskomponist Gluck – vielleicht gewissermaßen wegen seiner Sonderbarkeit.

Das Tonsystem der „Unendlichen Pentatonik"

Vántus arbeitete sein persönliches Tonsystem schon in Szeged aus – im Jahr 1964, während der Planung seiner Oper *Die drei Wanderer* –, das den Grundstein seines ganzen späteren Lebenswerkes bildete. Mit diesem Tonsystem baute er seine Musikwelt auf die pentatonische Hörweise, auf die ungarische „musikalische Muttersprache" auf. Er näherte sich an den Volksgesang demnach auf einer abstrakten Weise, gegen mit dem volkstümlich-allgemein verständlichen Stil diktierenden, aufgrund des berüchtigten Zsdanover Befehls[5] beherrschenden Gemeingeist, an den sich die meisten Komponisten der Epoche richteten. Genau wegen dieser eigenartigen pentatonischen Musikwelt, und wegen seiner lyrischen komponistischen Beschaffenheit hat Marienne Pándi[6] ihn – in ihrer Kritik *Notturno*, in dem es um Werke für Streichorchester geht, den „Debussy des Theißufers"[7] genannt.

Wie knüpft sich also das Tonsystem von Vántus an die Pentatonik? Die traditionelle, sich in jeder Oktave wiederholende Pentatonik enthält nur große Sekunden und kleine Terzen; davon ausgehend – und die Periodizität der Tonabstände verändernd – schuf er ein regelmäßiges zweier-dreier Modell (2:3), das sich in jeder fünften Oktave wiederholt [Ex.1]. Mit dem Ausdruck von Lajos Huszár[8] (der den Wortgebrauch von Ernő Lendvai[9] und Lajos Bárdos[10]

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[5] *„Der Angriff gegen die Intelligenz, wie wir wissen, begann mit den Reden von A. Zsdanov, die vernichtende Kritik enthielten, und mit den Parteibeschlussen in Bezug auf die Literatur, das Kino und den Film. Anfang 1948 wurde eine musikwissenschaftliche Beratung versammelt, wo auch A. Zsdanov und M. Szluszov teilnahmen. Die Musikfachmänner mussten zahlreiche grob aufgeführt primitive Erörterungen über »die gehobene Idealität der Musik«, über »ihren engen Kontakt mit dem Volk« anhören, und darüber, wie unzulässig ist, dass sie »den Ausdruck der individualistischen Gefühle einer kleinen ausgewählten „Schöngeistgruppe" dient «."* (Vgl. Roziner, Feliksz: *Szocialista realizmus a szovjet zenében.* [*Der sozialistische Realismus in der sowjetischen Musik*] www.ketezer.hu/menu4/2003.../roziner.html Heruntergeladen am 3. 3. 2010) Der Führer des Zsdanovismus in Ungarn war József Révai (1948–1953), der kulturpolitische Vorgesetze der Rákosi-Epoche.

[6] Pándi, Marianne (1924–2009) Musikhistorikerin, Musikkritikerin.

[7] Pándi, Marienne, *In den Budapester Konzerträumen*, in: *Magyar Nemzet* (Tageszeitung) 23. 11. 1985. 8., Zitiert von Kiss, 1997, S. 148.

[8] Huszár, Lajos, *Vántus István kompozíciós technikája a Naenia tükrében (Die kompositionale Technik von István Vántus in der Spiegel von Naenia)*, in: Kiss, Ernő, *Vántusól, Vántusról (Von Vántus, über Vántus)*, Bába Kiadó, Szeged, 2007, S. 312–321, 313.

[9] Lendvai, Ernő, *Bartók költői világa (Die poetische Welt von Bartók)*, Szépirodalmi Könyvkiadó, Budapest, 1971, S. 448. *„Ebensolche wichtige Rolle spielen die sogenannten 1:5, 1:3, und 1:2 Modelle in der Chromatik von Bartók. Alle drei Modelle charakterisiert, dass sie sich durch die gestaffelte, unendliche Wiederholung der 1:5, 1:3 und 1:2 Verhältnisse verwirklichen […] auf dieser Weise wiederholt sich das Tonsystem in jeder Oktave, trefft sich mit sich selbst – schafft also ein geschlossenes System."*

[10] Bárdos, Lajos, *Liszt Ferenc, a jövő zenésze (Franz Liszt, der Musiker der Zukunft)*, Akadémiai Kiadó, Budapest, 1976, S. 24. *„Die Erkenntnis, dass auch die – nach dem allgemeinen Bewusstsein am meisten an Bartók's Namen knüpfende doppelte Dissonanzreihen bei anderen Komponisten [er verweist auf Liszt] erscheinen, war noch überraschender als die Lisztischen Beispiele der Ganztonskala. (Ernő Lendvai nennt sie tonartabstander Skala-Modelle)"*

weitergedacht hat) ist es die „geöffnete – das heißt, an Oktaven nicht schließende – alternierende distanziale Modellskala." Ihr Maßtonabstand – der rahmenbildende Tonabstand einer ihrer Elemente – ist die fünf kleinen Sekunden entsprechende reine Quart, deswegen ist die Tonreihe in jeder fünften Oktave periodisch, und hat nur fünf Transpositionen. Vántus schrieb die möglichen Transpositionen chromatisch niederwärts ab[11], diese fünf Tonreihen bilden die Komponiertabelle[12] von Vántus. Diese Regeln der Fünf, die auch weitere Folgen mit sich bringt, bezauberten natürlich ihn den Forscher der großen Geheimnisse, und er sprach ahnungsvoll über die Geltung der „5x5=25 Regel" in der Musik.

Ex.1

a)
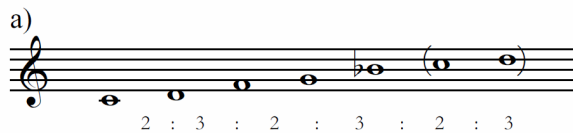
pentatonische Tonreihe

b)
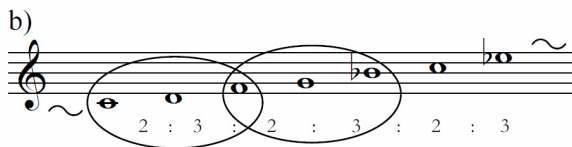
Ausschnitt aus der „unendlichen Pentatonik"

Hier vermittle ich wegen der besseren Übersichtlichkeit nur Ausschnitte der Tonreihen der Komponiertabelle, auf denen ersichtlich ist, dass es keine oktavische Wiederholungen im System gibt [Ex. 2].[13]

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[11] Hier merke ich an, dass der Anfangston in den verschiedenen Abschreibungen von dieser Regelmäßigkeit oft abweicht. Dies ist aber indifferent wegen der „Unendlichkeit" der Reihe.

[12] Die vollständige Komponiertabelle ist hier zu finden: Kiss, 1997, S. 173.

[13] Ich möchte den Wagemut des Gedanken betonen, denn das Gefühl der Oktavidentität hat sich in der europäischen Musik nach 1000 eindeutig, auch schon im neuen Stil des Gregorianischen Chorals herausgebildet. Auch die, am meisten an Neuem orientierten Komponisten versahen diese Grundthese nie mit einem Fragezeichen. Die von den Tonalen abweichenden Systeme – z. B. die Dodekaphonie – gehen auch von dem Tonbestand der Oktave aus. Von den Experimenten mit Mikrotönen kann man das Gleiche sagen. Später wurde Vántus davon überzeugt, dass das von ihm entdeckte Tonsystem eine in der musikalischen Akustik und in der „Musik der Sphären" tief wurzelnde Ordnung ist, an die die größten Komponisten – bewusst oder unbewusst – sich anpassten. Nach dem Wesen dieser Ordnung produziert sie immer einen reinen Klang, egal welche Töne aus dem Tonbereich ertönen.

Ex. 2

Die Komponiertabelle von István Vántus (Ausschnitte aus den Tonreihen)

Vántus schrieb die möglichen Transpositionen chromatisch niederwärts ab, und das Gebrauchsexemplar der Tabelle hängte er an die Wand neben seinem Klavier. In das Konzept seines geplanten Musiktheorie-Lehrbuchs beschrieb er leider nicht eindeutig, mit welchen Namen die einzelnen Tonreihen zu unterscheiden sind, er benutzt aber in diesem Sinne den Ausdruck „Modus" am meisten, deswegen benutze auch ich im Folgenden diese Bezeichnung.[14] Die fünf Modi unterscheide ich mit eingekreisten arabischen Nummern, nach dem Muster der Analysen von Vántus nach 1985.

Foto 1
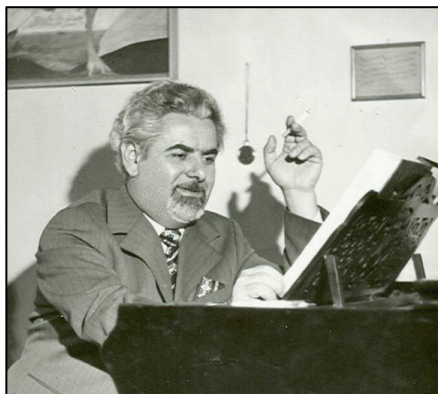
István Vántus mit seinem Komponiertabelle (1975)[15]

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[14] Es ist zu bemerken, dass er Erinnerungen zufolge diesen Ausdruck im Gespräch mit einem anderen Bezug auf sein System nutzte. Darauf gibt es aber keine schriftlichen Hinweise.
[15] Unveröffentlichtes Foto aus dem Besitz von Vántus' Frau.

Die Tonreihe ist natürlich nicht nur horizontal, sondern auch vertikal zu benutzen, das heißt, der Komponist kann davon auch Akkorde bilden, genau wie im dodekaphonischen System. Im Jahr 1985 entwickelte er das Tonsystem weiter – beziehungsweise er verstand und systematisierte neue Zusammenhänge –, das betrifft aber das Werk, das ich jetzt behandeln werde, nicht mehr.

Die Vorereignisse von Der goldene Sarg

Mit dem System der unendlichen Pentatonik zusammen geschaffenes Werk ist die Oper mit einem Aufzug *Die drei Wanderer*, wovon Vántus folgendermaßen schrieb: „Ich halte es für ein großes Geschenk des Lebens, dass ich dieses Stück schreiben konnte. Zumindest, weil das Schreiben der ersten Oper am schwersten ist. Fürchterlich schwer. Vielleicht könnte ich es heute nicht mehr."[16]

Ich halte es für bedeutend, dass eben von einer Oper und von dessen, an diese Gattung bindender Anspruch auf „Größe" dieses neue Tonsystem ins Leben gerufen wurde (dessen Schaffen Vántus beinahe wie eine Erleuchtung traf). Eindeutig ist, dass der Text und der dramatische Inhalt für ihn eine inspirierende Kraft war, zu diesem Anlass ebenso wie in seiner ganzen späteren Laufbahn. Ein charakteristisches Beispiel dafür ist das, vor den Opern komponierte Werk für Symphonieorchester *Elegie*, ursprünglich eine Kantate mit dem Titel *Commemoratio*[17] (die engültige Form für Symphonieorchester ist das „Destillat" der Vokalvariante). Eine ganze Reihe von den in Opern vorkommenden musikalischen Gedanken ausgewachsener Instrumentalwerke beweist, dass das komponistische Denken von Vántus im Vokalismus wurzelt.

Eine wichtige Folge von *Die drei Wanderer* ist, dass das Szegeder Nationaltheater[18] danach ihn mehrmals darum bat, Begleitmusik zu komponieren. Durch diese Arbeiten konnte Vántus „den Betrieb" des Theaters gründlich kennen lernen, was der Oper *Der goldene Sarg* viel half. Nach dem indischen Märchen *Die drei Wanderer* wollen alle das schöne, aus Holz geschnitzte und lebendig gewordene Mädchen ihr Eigen nennen, und suchen die weise Entscheidung, wem es gebührt. Schließlich kehrt das Mädchen in sein Urelement zurück, und den Protagonisten bleibt der Sehnsucht nach der ewigen Schönheit, das unendliche Streben nach der Vollkommenheit. Vántus schrieb einen Teil der Oper, die sogenannte „Hetze" mit dem Titel *Dithyrambos* im Jahr 1977[19] auf Klavier um. Von diesem Stück wurde keine Reinschrift gemacht, somit ist

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[16] *Zeneszerző – vidéken. Interjú Vántus Istvánnal. (Komponist – auf dem Lande. Interview mit István Vántus)*, in: *Tiszatáj* (Zeitschrift), 1972/4, in: Kiss, 2007, S. 75–79, 78.

[17] In dieser Form wurde es nicht vorgeführt.

[18] Tarbay, Ede, *Mire a nyárnak vége* (*Bis Ende des Sommers*), Molière, *A képzelt beteg* (*Der eingebildete Kranke*), Móra, Ferenc – Berczeli Anzelm, Károly: *Aranykoporsó* (*Der goldene Sarg*).

[19] Die zur Antike zu bindende Titelwahl zeigt wahrscheinlich den Einfluss von *Der goldene Sarg*, mit dem er seine größten Erfolge hatte.

auf der Handschrift keine Jahreszahl zu sehen [Ex.3] – die Entstehungszeit macht wahrscheinlich, dass die Premiere im Jahr 1977 in der Interpretation von Ferenc Kerek stattfand.

Ex. 3
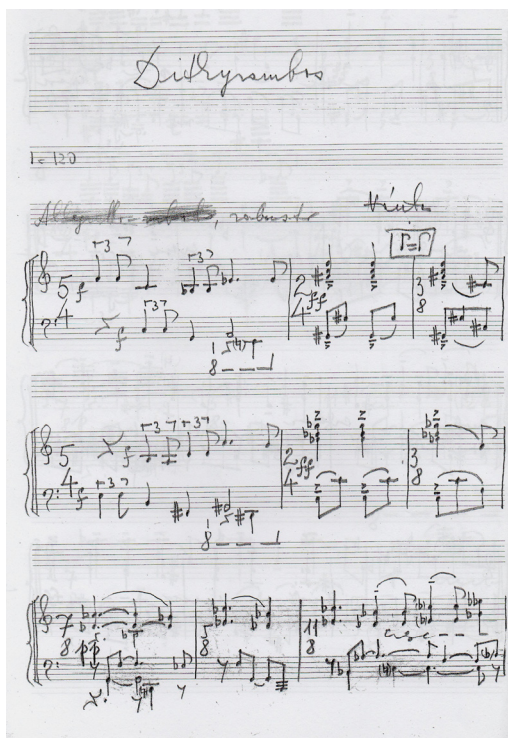
Dithyrambos. **Die erste Seite der autographen Handschrift.**

In dieser Szene hoffen die Wanderer, dass der Kaiser Recht spricht, der will sie aber – selbst von der Schönheit des Mädchens bezaubert – festnehmen lassen, und hetzt das Hofgesinde auf sie. Die Hetze wächst vom Musikstoff des vorherigen Weinliedes und des erotischen Tanzes der Sklavinnen zum dionysischen Toben und Verzückung. Einige Motive und Charakter, sowie formale Aspekte von *Dithyrambos* leben im 1979 komponierten – gleichfalls an die Antike weisenden – Kammerorchesterstück *Ecloga* weiter.

Der goldene Sarg – der Roman und das Libretto

Das bedeutendste, aufgrund des Tonsystems geschaffene Werk ist die, aus dem letzen Roman von Ferenc Móra entstammte Oper, *Der goldene Sarg*, die zum Hauptwerk Vántus' wurde. Wie László Péter[20] schreibt, ist die Grundidee des Romans in der Großwardeiner Szent László Kirche zu finden.

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[20] Péter, László (1926-) Literaturhistoriker, Professor an der Universität Szeged.

Die Schriftstellerin Irén Gulácsy, eine liebe Bekannte, zeigte Móra die Reliquie von Sankt Bonifatius, und erzählte ihm die dazugehörige Geschichte: In der Zeit von Diokletian bot ein heidnischer Soldat des Kaisers seiner Geliebten – als Begütigung seines sündhaften Lebens – eine christliche Märtyrer-Reliquie, aber schließlich nimmt er das Märtyrersein auf sich.[21] Móra wurde auf diese Geschichte aufmerksam, sträubte sich aber einen Roman von einem Heiligen zu schreiben. So band er die Fäden der Geschichte um einen erfundenen Protagonisten (der Zeit treu bleibend): den in der Wirklichkeit nicht existierenden Sohn des Kaisers. Der historische Moment ist auch interessant: Diokletian, der letzte christenverfolgende Kaiser teilt seine Macht mit Mitherrschern, um das Ende des Reiches hinauszuzögern. Móra formuliert den anderen inspirierenden Gedanken folgendermaßen:

> Es gibt nichts Neues unter der Sonne. Es scheint so, als hätte der letzte österreichische Kaiser das Leben des letzten richtigen Kaisers aufs Neue gelebt. Und es scheint so, als hätte sich das vorletzte Kapitel der Geschichte des rückgängigen römischen Reiches in der Geschichte der rückgängigen Monarchie wiederholt.[22]

Nach dem Roman bewahrt der Kaiser den Thron für seinen Sohn, von dem die Götter prophezeiten, dass er das Reich aufblühen lässt – sich aber zumindest in den kostbarsten Purpur kleidet –, wenn seine Identität, bis er zwanzig Jahre alt wird, geheim bleibt. „Die ganze Handlung und alle Protagonisten des Romans werden von der Prophezeiung – wie eine *deus ex machina* – getrieben."[23] Quintipor lebt am Hof als der Sklave seines eigenen Vaters, wo er Titanilla, die Tochter des Caesars Galerius kennen lernt. Die zwei Leitfäden der Geschichte sind die Liebe der Jugendlichen und der christlich-heidnische Religionskrieg. Die Geschichte endet mit dem christlichen Märtyrertod des heidnischen Kaisers: Damit erfüllt er die Tragödie der Liebe und den Triumph der neuen Weltanschauung gleichzeitig. Die Prophezeiung fürchtend trifft Diokletian schlechte menschliche Entscheidungen, verletzt aber den Befehl der Prophezeiung durch schlechte herrscherische Entscheidungen – seine Doppelsünde ruft seine private und gesellschaftliche Tragödie hervor. Die Lehre der Geschichte ist mit der des Móra-Romans *Lied von den Weizenfeldern* verwandt: Nur solche Felder sind unsterblich, die Sterbliches tragen.[24]

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[21] Péter, László, *Aranykoporsó (Der goldene Sarg)*, in: *Móra Ferenc,* Stadtrat von Kiskunfélegyháza, Kiskunfélegyháza, 1989, S. 161.

[22] Zitiert von Péter, 1989, S. 161.

[23] P. Berinkey, Irma, *Aranykoporsó (Der goldene Sarg)*, in: *Nyugat* (Zeitschrift), 1933/4 http://epa.oszk.hu/00000/00022/00552/17276.htm Heruntergeladen am 4. März 2010.

[24] Péter, 1989, S. 168.

Der Roman wurde in den 70-er Jahren viel gelesen[25], Vántus lernte ihn kennen, noch bevor er nach Szeged geriet. Tiefe emotionale Fäden sollen ihn zu diesem Roman binden, weil er ihm zuallererst von seiner jungen Verlobten vorgelesen wurde.[26] Schon im Jahr 1968 wandte er sich an Anna Móra (Frau Vészits), um sie um eine Vertonungserlaubnis zu bitten, sie antwortete aber mit einer höflichen Ablehnung. Er fing aber 1969, im Auftrag des Szegeder Nationaltheaters an, Begleitmusik zu der von Károly Berczeli Anselm[27] geschaffenen Bühnevariante des Romans zu schreiben, wozu das Theater das Urheberrecht erhielt – wie es auch aus dem Brief Frau Vészits' klar wird.

> Die Leitung des Szegeder Nationaltheaters hat mich schon früher aufgesucht, um mich darum zu bitten, dass ich zur Bühnenaufführung von Der goldene Sarg beitrage. Weil ich mich bereits 1967 mit dem Ungarischen Filmbüro AG auf die Verfilmung des Romans einigte, war die Möglichkeit, dass der Roman vor dem Erscheinen des Filmes in irgendeiner Art ausgearbeitet wird, ausgeschlossen. In die Bühnenaufführung willigt das Filmbüro in Rücksichtnahme auf die Stadt Szeged ein, und ich würde es für richtig halten, wenn wir die Aufführung abwarten, und im Falle ihres Erfolgs die nächsten Schritte zusammen machen würden.[28]

Die Vorführung fand schließlich nicht statt,[29] so wurden von der Begleitmusik nur zwei Stücke angefertigt, und nur einige Skizzen sind erhalten geblieben – wahrscheinlich bewog ihn auch dieser nicht entfaltete Schöpfervorgang dazu, die Oper zu schreiben. Nebenbei nahte der 40. Jahrestag (1974) von Móra heran, und es war zu erwarten, dass das Thema selbst mit großem Interesse verfolgt werden würde – zumindest in Szeged. Vántus schrieb darüber folgendermaßen:

> Der goldene Sarg zeugt von solchen Menschenkenntnis, es ist ein mit so einer unglaublichen Bildung und Humanität geschriebenes Werk – und ist obendrein von einem großen ungarischen Schriftsteller aus Szeged geschaffen –, dass seine Vertonung unvermeidlich ist. Mehrere haben schon versucht, es zu dramatisieren, und ich habe auch davon gehört, dass es von einem ungarischen

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[25] Obwohl in den letzen Jahren eine kleine Renaissance beobachtet werden kann: Im Jahr 2005 – nach dem 70. Jahrestag des Todes Móras – wurde die, von Szilárd Sződy geschaffene Bühnenvariante des Romans von den Budaörser Schauspielhaus vorgetragen. (Dieses Jahr erschien auch György Spirós Roman *Gefangenschaft*. Sowohl das Thema als auch die Form der zwei Werke sind ähnlich.) Auch dieses Jahr organisierte die ungarische öffentlich-rechtliche Television eine, mit einer staatlichen Vermessung gekoppelten Organisationsreihe *Das große Buch*, wo *Der goldene Sarg* hinsichtlich seiner Popularität unter den ungarischen Romanen Nr. 26., und in der zusammengebrachte Rangordnung Nr. 55. wurde. Nicht zuletzt führte das Szegeder Nationaltheater die Oper von Vántus *Der goldene Sarg* 2006. wieder auf.

[26] Nach der liebenswürdigen Mitteilung von Frau Vántus.

[27] Berczeli Anselm, Károly (1904–1982) Schriftsteller und Übersetzer aus Szeged.

[28] Mitgeteilt von Kiss, 1997, S. 267.

[29] Wahrscheinlich wegen der folgenden Komplikationen um das Urheberrecht, heute scheint es aber unrekonstruierbar zu sein.

Komponisten in den USA vertont wurde.[30] Der alte Direktor der Szegeder Freilichtspiele hat auch mehrmals erwähnt, wie schön es doch wäre… Das alles zeigt, dass es einen Wunsch gab und gibt, dieses Werk auf der Operbühne zu sehen.[31]

Schließlich bekam Vántus 1971 die Erlaubnis zur Vertonung – nachdem er das von ihm selbst zusammengestellte Libretto besprochen hatte.[32]

Das großartig ausgestaltete Libretto hat die Linien des Romans affiniert, die Handlungsfäden und die Charakter wurden eindeutiger, die sich mit der Kraft der Musik verschärfen. Eins der Hauptsymbole der Oper ist der Abschied und Verscheiden suggerierende Sonnenuntergang – auch im Quintipors Gedicht geht es darum, und eine eigenartige Redewendung von Titanilla ist auch damit in Verbindung zu bringen: „die Sonne sitzt schon auf dem Berg". Der andere Teil des Symbolpaares ist der Mond, der böse Ahnung und Furcht vorausahnen lässt. (Der Mondaufgang hat auch in Bergs Oper *Wozzeck* eine solche Bedeutung – auch seine musikalische Realisierung ist entsprechend: langsames Klettern aufwärts, schauerlicher musikalischer Stoff.)[33]

Die Oper *Der goldene Sarg* besteht aus drei Aufzügen und zehn Bühnenbildern – aus zehn „Mikrodramen" mit den Worten von Zoltán Horváth, des Direktors der Uraufführung, ausgedrückt. Sein drei Mal dreier Aufbau wird von nur der einzigen eigenen Szene der Christen gestört (II. Aufzug, viertes Bild), die mit seinen Vor- und Zurückdeutungen zugleich einen symmetrischen Mittelpunkt bildet. Die Bilder bestehen zumeist aus zwei großen musikalischen Einheiten:

> Prolog – Quintipor / Lactanius und Bion
> I. Aufzug (Antiochia)
> > 1. „Granatblüte" – die Bekanntschaft von Titanilla und Quintipor (Namengebung)
> > 2. „Die Prophezeiung" – Die Frau von Diokletian, Prisca; Bion
> > 3. „Politik" – die Vergnügung der Mitherrscher, Christenfeindschaft
> II. Aufzug (Alexandria)
> > 1. „Szene auf dem Markt" – Blutsvertrag, Scheinchrist Provokateur
> > 2. „Anordnung der Christenverfolgung" – Mitherrscher, Politik
> > 3. „Liebesduett" – „Klein Tit" (Namengebung)
> > 4. „Katakombenszene"– Lactanius, die Christen

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[30] Diese Information kann ich leider mit Dokumenten nicht unterstützen.

[31] Szabó, Endre, *Az Aranykoporsó – operaszínpadon.* Riporter Horváth Zoltán *(Der goldene Sarg – auf Operbühne*. Reporter: Zoltán Horváth), in: *Csongrád megyei Hírlap* (Zeitschrift)*, 17. 02. 1974, S. 8. Mitgeteilt von Kiss, 2007, S. 80.

[32] Die einzige fachliche Bestätigung in Bezug auf die dramaturgische Problematik von Der goldene Sarg könnte das, mit dem Literaturhistoriker und Móra-Forscher András Hegedűs geführte Gespräch gewesen sein. Da ihre Bekanntschaft sich etwa ab Ende 1973 (die Zeit der Vollendung der Oper) datieren lässt, könnte ihr Gespräch für Vántus nur eine Bestätigung sein. Siehe: Kiss, 1997, S. 46.

[33] Die Schule Schönberg von Vántus macht eindeutig klar, dass er von der Musik von Berg am meisten hielt. Seine Aufschreibungen unterstützen es.

III. Aufzug (Bajae, Rom, Nikomedia)
      1. „Der Abschied" – die zwangsmäßige Trennung der Liebenden
      2. „Der christliche Märtyrer" – Opfer von Quintipor
      3. „Ende" – Tod von Titanilla, der Zusammenbruch des Kaisers, und das Ende der herrschenden Ordnung.[34]

„Ich habe den Roman mindestens dreißigmal gelesen, bevor ich auch nur einen einzigen Ton notiert hätte. Im Libretto gibt es keinen einzigen Satz, der mein Eigen wäre."[35] – äußerte sich der Komponist. Zum Glück ist es aber nicht völlig wahr, weil Vántus so kühn war, dass er wegen des genaueren Ausdrucks des Inhalts und der Stimmung den Text modifizierte. Zum Beispiel erscheinen im Libretto fünf, aus der Zeit der Handlung stammende Gedichte, wovon vier im Roman nicht vorkommen. Die in der ersten Szene des ersten Aufzugs exponiert zitierte Sappho-Partie, die auch die Rolle des musikalischen Leitmotivs spielt, macht aber ihr Erscheinen authentisch. Die Auswahl, und das Einfügen der anderen Gedichte in die Handlung lassen die Gelehrtheit und das Stilgefühl von Vántus hervorstechen. Diese schmiegen sich in den originalen Text im perfekt, denn Quintipor ist ein weiser, belesener Magister.

Die Ausarbeitung der dritten Szene des ersten Aufzugs ist vielleicht die außergewöhnlichste. Hier singt ein „Singender Knabe" in der die Mitherrscher unterhaltenden Tanzszene das auf das folgende Gedicht geschriebene Tanzlied *eroticamente*:

Philomedos: Entzücken beim Anblick eines nackten Mädchens

Dieser Fuß! Dieses Schienbein! Diese (hier muss ich zugrunde gehen)
Schenkel! Diese Hüften! Diese Flanken! Die Grübchen am Bauch!
Schultern! Diese Brüste! Dieser zarte Hals!
Diese Arme! Diese (ich verliere den Verstand) Augen!
Diese zierliche Bewegung! Und über alles erhabene
Küsse! Diese (schlag mich tot) Stimme! […][36]

Eine solche Tanzszene ist im Roman nicht zu finden, aber Titanilla erinnert sich mit Quintipor unterhaltend an den lüsternen Tanz von syrischen Tänzerinnen am Hof ihres Vaters. „Man sagt, daß die Mänaden sich in diesem Rhythmus bewegten, wenn Bacchus selbst sie führte. Thainatta, thainatta… io pean!"[37] Während sie das erzählt, fängt sie auch an, einen Bacchantintanz zu tanzen. Die Entfaltung der zarten Erotik der Szene ist in der Oper die, von Harfenistinnen gezupfte und gesungene, sich auf den Grundrhythmus „Thainatta-thainatta io pean" entfaltende, vom Gedicht auch gesteigerte Tanzmusik.

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[34] Die Titel der Bilder stammen von mir.
[35] Szabó, 1974, in: Kiss, 2007, S. 80–82, 81.
[36] Übersetzt von Dirk Uwe Hansen.
[37] Móra, Ferenc, (übersetzt von Clemens, von Wälzel), *Der goldene Sarg,* Corvina, Budapest, 1977, S. 296.

Im ersten Bühnenbild des zweiten Aufzugs, in der Marktszene – die auch als Szene eine von Vántus stammende Zusammenstellung aus verschiedenen Partien ist – wird Titanillas Liebäugelei von Vántus im folgenden Gedicht beschrieben:

Anakreon: Verschmähte Liebe

Wohl wirft Eros im Goldgelock
Einen glänzenden Ball mir zu,
Mit dem Mädchen zu spielen, das
Prangt in bunten Sandalen. […][38]

Mit einer lieben Idee wird auch der verlegene und überkluge Quintipor durch diese Einlage charakterisiert: Titanilla „verdirbt" das Gedicht nämlich absichtlich – statt „mit dem Mädchen" sagt sie „mit dem Jungen" –, was der Magister sofort korrigiert.

Das dritte Bild des dritten Aufzugs, die Liebeszene beginnt mit den Zweifeln, mit der vereinsamten Pein von Quintipor. Dazu benutzt Vántus zwei Gedichtpartien – die Verdichtung der Dichtkunst ist für die Gattung der Oper auch hier sehr nützlich.

Sappho: Fragment

Hinabgetaucht ist der Mond und
mit ihm die Plejaden; Mitte
der Nächte, vergeht die Stunde;
doch ich lieg allein darnieder. […][39]

Horaz: Eifersucht

[…] Ja, dann werden mir jäh verwirrt
Sinn und Farbe, es pocht heißer mein wildes Blut,
Und die einsame Thräne irrt
Leis herab und verräth, wie mich verzehrt die Glut. […][40]

Die Musikwelt von Der goldene Sarg

Die Begleitmusik

Vántus arbeitete an der Oper eigentlich schon ab 1969, denn in zwei kurzen Stücken der erwähnten Begleitmusik stecken grundsätzliche musikalische Ideen, die in der Oper entfaltet wurden: Zum Beispiel der Kern des Musikstoffes der Liebenden, der *con amore* zu spielen ist [Ex.4], und in beiden Werken ist das als Zeichen des Christentums gebrauchte gregorianische Gloria dasselbe [Ex.5].

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[38] Übersetzt von Jacob Achilles Mähly
[39] Übersetzt von Joachim Schickel
[40] Übersetzt von Otto Franz Gensichen

Ex. 4

Begleitmusik. Nr. 2.

Ex. 5

Begleitmusik. Nr. 1.

Ex. 6

Liber Usualis XV. Messe[41]

Wie es am Ex. 6. zu entdecken ist, stimmt die Wendung in der vatikanischen Ausgabe beim Wort *hominibus* mit der in „Der goldene Sarg" benutzten Variante nicht überein. Doch diese Form klingt wegen des, in der ungarischen Praxis verbreiteten pentatonischen Dialektes auch nicht fremd. Vom Gesichtspunkt des Tonsystems aus war es für Vántus natürlich sehr wichtig, dass er die pentatonische Variante der gregorianischen Partie benutzt. Wahrscheinlich wurde der Gloria Satz von der uralten Melodie der *Missa mundi* nicht zufällig zum Zeichen der Urchristen. Über Missa mundi schrieb Peter

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[41] http://www.musicasacra.com/pdf/liberusualis.pdf Heruntergeladen am 20. März 2010.

Wagner, dass es die älteste römische Gloriaweise und „die ursprüngliche, liturgiegemäße Auffassung des Gloriatextes" sei.[42]

In der ersten Nummer der Begleitmusik [Ex.8] stellte Vántus die allseits bekannte antike Melodie, das Weinlied von Seikilos[43] [Ex.7], einem gregorianischen Zitat gegenüber, beziehungsweise – wie an einem Skizzenblatt ersichtlich ist – suchte er die Möglichkeit des Zusammenkomponierens der Beiden.

Ex. 7
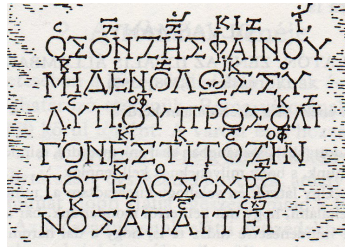
a) **die originelle Form der Grabinschrift**
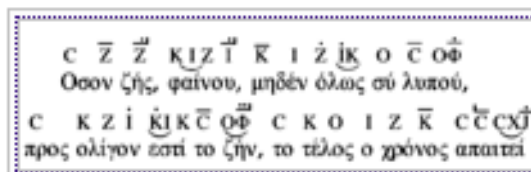
b) **die lesbarere Umschrift der originellen Grabinschrift**

A szöveg fordítása : Amíg élsz örvendj, semmit se bánkódj! Oly rövid az élet. . .
Chronos (az Idő) hamar meghozza elmúlásod.

c) **Umschrift mit heutiger Notenschrift
Das Weinlied von Seikolos[44]**

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[42] Wagner, Peter, *Einführung in die gregorianischen Melodien 3. Gregorianische Formenlehre,* Breitkopf & Härtel, Leipzig, 1921, S. 451–452.

[43] Die Grabinschrift von Seikolos ist Weinlied hinsichtlich ihrer Gattung.

[44] Die Beispiele a) und c), in: Kelemen, Imre, *A zene története 1750-ig. (Die Geschichte der Musik bis 1750)* Nemzeti Tankönyvkiadó, Budapest, 1998, S. 37, 35. Die Quelle des Beispiels b): http://wiki.miner.hu/Szeikilosz_sírfelirata Heruntergeladen: 21. März. 2010.

Das Ex. 7. und das Ex. 8. vergleichend trifft man auf eine für Vántus typische Methode, das freie Variieren des geliehenen Stoffes, was von kleinen Änderungen bis ganzen Veränderungen reicht. Die Änderungen werden in gewissen Fällen vom Tonsystem her aufgezwungen, was das Zitat, die übernommene Wendung einzigartig macht. Vántus benutzt also in seinen Werken oft paraphrasierte geliehene Stoffe.[45]

Die Seikolos-Melodie endet mit mehreren verzierten hinab gleitenden Bögen [Ex.8] – als Echo des Klavierstücks von Debussy *The Little Shepherd (Der kleine Schäfer).* Dieses Werk von Debussy hat übrigens auch eine antike Färbung durch die Verwandtschaft mit dem Orchesterwerk *Prelude a l'apres-midi d'un faune (Der Nachmittag eines Fauns).*[46]

Ex. 8

Begleitmusik. Nr. 1. (Bearbeitung des Skolions von Seikilos)

Das Seikolos-Lied wird später zum Grundmotiv der bereits erwähnten *Ecloga*, und vom finalen Rhythmus der hinabbeugenden Melodiewendung entfaltet sich das wiederkehrende rhythmische Element von *Der goldene Sarg*, das sich zum Untergang und zum Tod bindet.

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[45] Das Paraphrasieren ist seit der Gattung der Paraphrase-Messe der musikalischen Renaissance ein bekanntes Verfahren, wo der geliehene Stoff (meistens gregorianische Melodie) ausschließlich in modifizierter Form vorkommt.

[46] Es ist fast unmöglich, dass das dritte Debussy-Werk (das Klavierwerk *L'isle joyeuse [Insel des Glücks]*), das wegen der Themaübereinstimmung eng mit den Erwähnten zusammenhängt, dem Musikgeschichtelehrer Vántus nicht einfiel.

Die Oper [47]

Der Oper geht nicht eine Ouvertüre, sondern ein Prolog der zehn Bilder voran, der sowohl den Keim des christlich-gesellschaftlichen Handlungsfadens, als auch den des Liebesfadens enthält. Der Anfang der Oper ist musikalisch im Wesentlichen ein Motto, das mehrmals wiederkehrt, und das auch schon den Charakter des Haupthelden andeuten lässt. Quintipor singt sein eigenes Gedicht: Die lyrische Charakterisierung des Protagonisten, die *in medias res* Vorstellung seines innersten Ichs erinnert an die Vorstellung Didos in der Oper von Purcell, doch ähnlich ist auch der Auftritt von Boris bei Mussorgsky und die berühmte Arie der Gräfin in Mozarts Oper *Die Hochzeit des Figaro*.[48] Als instrumentalmusikalische Parallele kann die *Symphonie Fantastique* von Berlioz erwähnt werden, deren Anfang eine ähnliche Geste enthält: Die noch auf niemanden bezogene Liebessehnsucht und die Träumerei durchdringen ihn. Diese Körperlosigkeit wird auch durch eine kompositorische Methode versinnlicht: Quintipor singt von einer nicht sichtbaren Stelle – zum Beispiel vom Orchestergraben aus.

Ex. 9
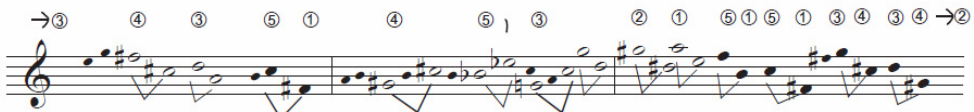
Der Musikstoff der Glücklichen Insel

Dieses Thema wurde in drei Teilen geteilt, die sowohl inhaltlich als auch musikalisch verschieden sind. Der erste Textteil ist lyrisch, es geht mit seinem beschreibenden Ton um die Schönheit – „Zwischen den uferlosen Schaumwellen des Oceanus" – der Zweite ist das kräftige, mit göttlichem Maße verfasste Bild des Sonnenunterganges – „Wo Helios zischend verlöscht die rotglühende Fackel" – der Dritte ist ein sehnsüchtiges, mythisches Traumbild – „Wiegt sich, wiegt sich die Insel der Seligen, die Insel der Seligen!" Hinsichtlich der musikalischen Bedeutung trifft man auf traditionellen Topoi: Wenn Helios, der Sonnengott im Text erwähnt wird, strebt die Musik auf (auch wenn er eben „seine Fackel abfeuert"), und die Wiederholung der Worte „die Insel der Seligen" wird mit einer nach unten beugenden Sequenz veranschaulicht, die auf Traurigkeit hindeutet. Diese Endphrase bildet noch dazu eine Tritonuskette, die im Gegensatz zu den Worten eine Disharmonie bedeutet: die Insel der Seligen verbirgt Unglück. Hinsichtlich des musikalischen Inhaltes zeigt sich hier

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[47] Natürlich wurde von den Werken von Vántus über „*Der goldene Sarg*" am meisten, in mehreren Gattungen geschrieben. Davon hebe ich die Arbeit von Ernő Kiss hervor, die mit einer analytischen Annäherung ein umfassendes Bild des Werkes leistet. Kiss, Ernő, *Aranykoporsó*, in: Kiss, 1997, S. 103–135.

[48] Vántus schätzte nach den Notizen seines geplanten Musiktheoriebuches all diese Opern sehr hoch.

ein formbildendes Bauelement der Oper: die Gegenüberstellung der reinen Quart und des Tritonus[49] innerhalb des, aus dem Tonsystem natürlich folgenden Quartbaus. Es ist umso mehr interessant, weil der Tritonius außerhalb des Systems der auf reine Töne basierenden Tonreihen fällt – er ist nur mit einem Moduswechsel zu erreichen, deswegen versinnlicht er eine Art Grenzübergang. Die Verdichtung der Moduswechsel deutet auch auf diese Disharmonie hin – was auch hinsichtlich des Schlusses der Oper eine Vorausdeutung ist [Ex. 9].

Die zweite musikalische Einheit des Prologs nimmt den religiösen Faden auf. Man lernt hier die zwei weisen Männer kennen, die alte Freunde sind: den leidenschaftlichen, emotionalen Wahrheitssucher, den kaiserlichen Rhetor, Lactanius, der später zum Christenmensch wird, und den Mathematiker und Astronom Bion, der seine weise Heiterkeit und Ruhe auch noch beibehält, als ihm bewusst wird, dass der Olymp leer ist. Vántus erfüllt mit dem Prolog die Funktionen der traditionellen Ouvertüre im Wesentlichen gänzlich: Er leistet eine musikalische Vorausnahme mit der Vorstellung wichtiger Themen und Motive, und verdichtet auch inhaltlich die Folgenden.

Ex. 10

Das Motiv von Titanilla

Im ersten Bild des ersten Aufzugs erscheint Titanilla, die kokette, launenhafte Caesar-Tochter im Kreis der machthaberischen Caesar-Söhne auf der Bühne; dann kommt der jungfräulich-demütige Sklave, der eben 18 Jahre gewordene Quintipor an. Als sie zu zweit bleiben, spielt und flirtet Titanilla mit dem Sklaven, worauf der mädchenhaft schöne Quintipor in seiner Verlegenheit mit einem Sappho-Zitat antwortet – mit einer Variante des musikalischen Stoffes der Insel der Seligen –, und zahlt mit Goldmünzen für eine Gemme. Dies alles bezaubert Titanilla, und sie sieht ihn als einen verkleideten Gott. Sie gibt ihm einen neuen Namen: Granatblüte. Über Titanilla stellt sich heraus, dass sie durch den Mond veranlasste Visionen hat. Unter der Maske der „wilden Nobilissima", die sie der Welt zeigt, verbirgt sich eine verletzbare, empfindliche und furchtsame Persönlichkeit. Zu Titanilla gehören zweierlei musikalische Stoffe: am charakteristischsten ist ein auf Flöte ertönendes spielerisches Staccato-Motiv – die erste rhythmisierte Tonreihe des Tonsystems selbst [Ex.10.], aber auch das Motiv der langsam kletternden Furcht passt sich am meisten zu ihr. Die zweite musikalische Einheit der Szene, die erste

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[49] Der Tritonus ist ein Intervall, das drei Ganztöne umfasst, (übermäßige Quart oder verminderte Quint), und das seine Benennung *diabolus in musica* im Mittelalter verdiente. Seinen „Spitzname" erhielt das musikalische allgemeine Bewusstsein.

private Szene von Quintipor und Titanilla, beginnt mit demselben Motiv, jetzt aber im dritten Modus, von *e'* beginnend. Beim Ende der Szene, als Titanilla von der Bühne läuft, ist das Motiv im fünften Modus, und beginnt von *d'*.

Im zweiten Bild wird es eindeutig, dass Prisca, die zur Christin konvertierte Frau von Diokletian, nicht einmal weiß, dass ihr Sohn lebt, weil Diokletian das Geheimnis getreulich schützt. Interessant ist das Anfangmotiv der Szene: Ein leicht verständliches musikalisches Symbol, das chromatisch kletternde Motiv drückt die erstickende Atmosphäre aus, die von der, mit Geheimnissen belasteten elterlichen Besorgnis und von der Angst verursacht wird.

<div align="right">**Ex. 11**</div>

Das Motiv der elterlichen Angst

Es ist ein allgemein verständliches, traditionelles Ausdrucksmittel, mit einer eindeutigen Bedeutung – aber die Chromatik innerhalb der Oktave (die eigentliche Chromatik) verträgt sich mit Vántus' System nicht. Deswegen – er brauchte ja die Verständlichkeit der musikalische Gemeinsprache – wechselte Vántus in jedem Akkord den Modus (das heißt, er modulierte von einer Tonreihe der Tafel in eine andere um). Vántus benutzt die traditionellen Ausdruckmittel, aber in einer Weise, wie sie zu seiner eigenen Musikwelt passen. In seinem eigenen System kann es auch offensichtlich vielsagend sein, dass ein einziger Takt dieses Motivs, das sich quasi sequenzierend wiederholt, den ganzen Tonvorrat durchgeht [Ex.11].

Später erfährt man – zusammen mit Diokletian – dass die Wahrsagerin, die über den Sohn des Kaisers prophezeite, die Mutter von Bion war. Fast in Ekstase sagen Bion und Diokletian den Text der Prophezeiung gemeinsam – an den Männerbund-Topos der romantischen Oper erinnernd. Es ist gekennzeichnet durch kräftige Rhythmik sowie Dynamik (pp→ff) und Steigerung innerhalb des Registers. Hier erfolgen die Moduswechsel seltener als im vorigen extremen Beispiel, aber auch hier relativ schnell.[50]

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[50] Um die Schnelligkeit der Wechsel zu verdeutlichen lohnt es sich den Ausdruck „Modusrhythmus" einzuführen, nach dem Muster des Fachausdrucks „Harmonierhythmus", der in der Untersuchung der tonalen Musik allgemein verwendet wird.

Ex. 12

Der musikalische Stoff der Prophezeiung

Auch die Stelle der Wechsel ist beachtenswert, die Veränderung der musikalischen Oberfläche hebt die Akzente des Textes auf:

> Wenn du den Knaben so aufziehen kannst, das niemand, auch er selbst nicht weiß, wer er ist, dann wird er sich in seinem zwanzigsten Lebensjahr in den Kostbarsten Purpur Kleiden, nach deinem Willen.[51]

Die Melodie der Schlusseinheit ist eine herunterbeugende pentatonische Wendung, die in der Oper mehrmals ertönt [Ex.12]. Eben das ist das auffälligste Charakteristikum des Stils von Vántus: die große Anzahl der pentatonischen Wendungen innerhalb des Stimmumfangs einer Oktave[52], die in moderner Klangwirkung vorkommen, und ungarische Volkslieder ins Gedächtnis zurückrufen. Damit ähnelt die Klangwirkung von Vántus auch dem Stil Debussys am meisten.

Im dritten Bild hört man das Singen der Christen während der lüsternen Tanzszene, die die Mitherrscher unterhalten, von Außen herein. Die zwei Musikwelten bilden einen scharfen Gegensatz – ähnlich wie im *Dithyrambos* oder in der späteren *Ecloga*. Das Gesprächsthema der hitzigen Caesaren ist von diesem Augenblick an das Christentum. Die Vorschrift der Glissandos ist in der ganzen Szene sowohl für die Vokal-, als auch für die Instrumentalstimmen charakteristisch. Galerius, der grausamste Caesar – der Vater von Titanilla – beendet seine groben Worte mit regelmäßig abspringenden Tritoni. Diese musikalische Ausarbeitung beschäftigte Vántus so sehr, dass sein 1987 geschriebenes Streichorchesterstück *Gemma* – das von der Marktszene von „*Der goldene Sarg*" ausgehend mehrere Musikelemente aus der Oper einfügt – die Gegenüberstellung der herunterbeugenden reinen Quart- und Tritonuskette (die für Quintipor charakterisierend sind) zum zentralen Gedanken macht.

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[51] Móra (Übersetzt Wälzel), *Der goldene Sarg,* S. 114.
[52] Zu den pentatonischen Wendungen, die die Oktave überschreiten braucht man schon Moduswechsel.

Die aufgenommenen Fäden entfalten sich im zweiten Aufzug: die Liebe der Jugendlichen entwickelt sich, die Christenverfolgung wird angeordnet, und die christliche Gemeinschaft wird immer stärker. Ich hebe ein Moment heraus, die Partie des Liebesduettes, wo Titanilla zu „Klein Tit" wird. Von ihrem Geliebten fordernd, dass er sie statt der offiziellen „Nobilissima" beim echten Namen nennt, nennt sie ihn dreimal trocken Quintipor – mit dem „väterlichen" Tritonus-Absprung; dann, nachdem sie ihren neuen Namen bekommt, nennt sie ihn zärtlich Granatblüte – mit einer sanften, hinabbeugenden reinen Quart Melodie (la-so-mi-re). Diese Gestaltung harmonisiert mit dem oben gesagten.

Im dritten Aufzug ist alles zu Ende Es ist die Zeit des Scheidens, des Unterganges. Das erste Bild zeigt die Liebenden noch in der wunderschönen Küstenstadt Bajae beim Sonnenuntergang im Spätsommer. Titanilla erhebt die Stimme nicht mit ihrem lustigen, ausgelassenen Motiv, sondern mit dem zu Quintipor gehörendem vertiefendem, denkerischem Ton, sie schmiegt sich in Quintipors musikalischen Stoff [Ex. 13]. Sie spielt nicht mehr mit ihm, sie veränderte sich in der Liebe.

Ex. 13

Der Anfang der Szene in Bajae

Der Anfang der Szene hat einen pastoralen Charakter, was die, auf diesen Topos charakteristische Siciliano-Neigung in dem ersten Moment versinnlicht [Ex.13]. Der eindeutige Ausgangspunkt des nostalgisch gelaunten musikalischen Inhaltes des Sonnenunterganges im Spätsommer ist die Partie der Begleitmusik mit der Überschrift *con amore* [Ex.4].

Die Liebenden singen das Prolog-Gedicht zusammen, dessen Fortsetzung erst jetzt ertönt: Auf dieser Insel leben nur Schatten. Die Insel der Seligen ist eigentlich die Insel der Toten. Titanilla fürchtet sich, weil sie die einzige wichtige Verbindung ihres Lebens mit Kraft zerreißen muss: Sie durchdringt eine existenzielle Furcht, sie hat Angst vor dem Mond, dem Tod, dem Ende der Welt. Quintipor verspricht ihr, dass er ihr, wenn sie es benötigt, statt einer kleinen Reliquie mit einem ganzen christlichen Märtyrer („Obermärtyrer") helfen wird. Titanilla spricht endlich aus, dass sie heiraten muss – die Musik hört auch auf, die Welt ist für sie zu Ende.

In der zweiten Szene erfüllt Quintipor sein Versprechen. Er lässt den „Gotteshändler", Benoni – den er am Anfang ihrer Liebe kennen lernte – „die Leiche eines Märtyrers namens Granatblüte" zu der sich verzehrenden Titanilla bringen. Hier möchte ich hervorheben, dass Wagners Frage „Wer bin ich?" auch in dieser Oper sehr betont ist: Der Hauptheld Quintipor bekam einen neuen Namen in der Liebe, und ihm wird sein echter Name, Appollinaris nie verraten. Trotzdem antwortet er auf Benonis Frage eindeutig: „Was ist der Name […] des Totes? – Granatblüte – Und wo ist seine Heimat, wo bekam er diesen schönen Namen? – Seine Heimat ist schon die Insel der Seligen."[53]

Im letzten Bild stirbt Titanilla den Liebestod, wie ihre großen Vorläuferinnen Dido und Isolde. Mit der Beantwortung der Frage „Wer bin ich?" weicht ihre Bahn von der Quintipors ab. Zu Titanilla gehören auch drei Namen: Titanilla (die kleine Titan) ist nur ihr Kosename, den sie von ihrem Vater bekam, ihr echter Name ist Maximilla.[54] Titanilla selbst lockte ihren neuen Namen – Klein Tit – aus Quintipor heraus, der auch für sie ihre neue, reichere, in der Liebe veredelte Persönlichkeit bedeutet, und sie wollte vor ihrem Tod diesen „eingeweihten" Namen hören. In diesem Geiste versöhnt sie sich mit Prisca – von der sie nicht weiß, dass sie die Mutter ihres Geliebten ist –, und stirbt in Liebe, nicht als Christin, aber im Zeichen des Kreuzes, mit dem Kreuz, das sie mit Quintipor zusammen kaufte, in der Hand.

Die gesellschaftliche Tragödie schmilzt in die private Tragödie ein: In der zweiten musikalischen Einheit des letzten Bildes findet das kaiserliche Paar die Leiche ihres Sohnes in dem für Titanilla geschickten Sarg. Diokletian zerstört die Gottesstatuen mit einem wahnsinnigen Gelächter, zum Dank für den „kostbarsten Purpur" – was jetzt sichtbar nur noch auf das Blut ihres Sohnes zu beziehen ist.[55] Mit dieser Geste beantwortet eigentlich auch Diokletian die Frage „Wer bin ich?": Er ist der, um seinen Sohn und seine Familie Angst habende, gefühlvolle Mensch, den Prisca liebte – und dessen Name Diokles war – der hinter dem blutigen Kaiser nicht mehr zu sehen war. Die Oper endet doch teilweise positiv, mit der Möglichkeit des Wiederbeginns, einer neuen Welt, was im Epilog enthalten ist.[56] Hier richtet Bion, der Weise sein Wort an das Publikum im Hymne-Ton der Romantik: Mit gehobener (und ansteigender), harmonischer, langsam ziehender Musik: die Erde ist unsterblich [Ex.14]. Man darf nicht vergessen, dass Vántus immer betonte, dass er allgemein verständliche Musik komponieren wollte. Auch in diesem Fall ist die bewusste Verwendung der traditionellen Ausdrucksmittel zu beobachten.

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[53] Zitat aus dem Libretto. Vántus wählte den zitierten Abschnitt aus verschiedenen Stellen des Romans aus.

[54] In der Oper kommt es nicht vor.

[55] Das letzte Intervall, das Diokletian singt, ist der hinunterbeugende Tritonus.

[56] Vántus benutzte Epilog auch in seinen Instrumentalwerke gerne (zum Beispiel*: Visszaverődések [Reflexionen], Ecloga*)

Ex. 14

Bions Epilog

Der erste Teil des Satzes beginnt solistisch, ohne Begleitung, und auch später ist das Orchester kaum eine Stütze. Die Melodie ist hinabstrebend – „Nur die Götter sind sterblich". Das Wörtchen „doch" bringt eine Wendung: Von diesem Punkt an charakterisiert die Musik eine Steigerung im Register, in Instrumentation, Dynamik (von piano bis forte) und Melodielinie, und die Anweisung an den Künstler ist *con elevazione* – „aber die Erde, die sie hervorbringt, ist unsterblich". Die zwei Teile des Satzes lassen sich auch nach dem eigenartigen Instrumentenbestand von Vántus trennen: Im ersten kurzen Teil berührt die Musik drei Modi, und der zweite, weit größere Teil ist bis zum Ende in dem fünften Modus, hier entfaltet sich die Unzahl an Tönen, die nur so herausströmen. Schließlich ertönt ein einziger Akkord (wie am Anfang von *Das Rheingold*), die Musik assoziiert Sicherheit und Stabilität [Ex. 14].

Im Werk ertönt danach nur noch der Akkord in ritueller Dreiheit, der während des Stückes eindeutig zum goldenen Sarg gehört, und so den moralischen Tod von Diokletian markiert [Ex.15].

Ex. 15

Der goldene Sarg-Akkord

Dieses Grandioso-Ende steht im dritten Modus, der aus dem Epilog Bions ausblieb, weswegen man auch hier ein Beispiel des bewussten Konstruierens beobachten kann: Vántus handhabe seinen Instrumentenbestand so, wie es bei den in den Jahrhunderten der tonalen Musik gewöhnlichen Instrumentenbeständen üblich war.

Die Stelle von Der goldene Sarg in der ungarischen Operngeschichte

Die Empfindung von Vántus in Bezug auf das Thema bewahrheitete sich, es wurde zum Hauptwerk seines Lebens und zu einer der erfolgreichsten ungarischen Opern der Epoche. Nach der Erlahmung der ungarischen Opernkompositionen in den 50-er Jahren brachten die 60-er Jahre eine Wende mit zwei erfolgreichen Opern: mit den Werken von Emil Petrovics *C'est la guerre (Das ist der Krieg)* und Sándor Szokolay *Vérnász* (*Bluthochzeit*). In Bezug auf die zeitgenössische operngeschichtliche Lage zitiere ich Géza Fodor:[57]

> Das geheime und unberührte Wissen der Mitwirkenden des ungarischen Opernspiels ist, dass der sich versprochene und erhoffte Aufschwung der ungarischen Oper in der 1960-er Jahre insgesamt zwei solche Werke schuf, die dazu fähig sind, auch vitale, primäre Wirkung zu erreichen, in die man sich immer wieder einfühlen kann, das heißt, die auch heute gültig sind: das *C'est la guerre (Das ist der Krieg)* und die *Vérnász* (*Bluthochzeit*). Warum es sich bis 1978 (bis die Uraufführung vom Sándor Balassa *Az ajtón kívül* [*Draußen vor der Tür*]) so ergab, machte Tibor Tallián überzeugend sichtbar in seinen, am Anfang der 80-er Jahren geschriebenen operngeschichtlichen Skizzen.[58]

Der Einakter von Vántus *Die drei Wanderer*, entstand parallel zur Oper *Bluthochzeit*. Diese Tatsache ist wichtig, weil die Unfortsetzbarkeit und das Ende der Gattung der Oper in dieser Epoche ein häufiges Thema war. Zum Glück war das in Szeged – wo die Oper immer eine Kultgattung war, besonders zur Vaszys Zeit – natürlich gar nicht vorstellbar, in vollkommener Übereinstimmung mit den komponistischen Vorstellungen von Vántus:

> Ich glaube nicht an die Krise der Oper, ich glaube gar nicht, dass eine Gattung in eine Krise geraten könnte. Höchstens die Mitwirkenden der Gattung, und zwar die Operndichter, die Regisseure und die Sänger könnten in eine Krise geraten sein. Es ist ein Unding, dass die Gattung in einer Krise wäre. […] Es geht darum, dass ich solch eine Oper pflege, oder wenigstens pflegen möchte, die sozusagen eine „lebendige" Gattung ist. Das heißt, keine abstrakten Figuren, sondern Menschen aus Fleisch und Blut singen, agieren, leiden, weinen und freuen sich auf der Bühne.[59]

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[57] Géza Fodor (1943-2008): Dramaturg, Ästhetiker, Philosoph. Sein Forschungsbereich waren die Theater- und Dramaästhetik.

[58] Fodor, Géza, *Vision und Leidenschaft in der Oper. Sándor Szokolay: Bluthochzeit – Ungarische Staatsoper*, in: *Muzsika* (Zeitschrift), November 2003, 46/11, S. 27.

[59] Pál, Tamás (Reporter) *Vántus – Móra: Der Goldene Sarg. Der Porträtfilm über István Vántus des Szegeder Studios des Ungarischen Öffentlich-Rechtlichen Fernsehens*, in: Kiss, 2007, S. 109.

Es ist ein wichtiger Beitrag zur Geschichte der Gattung, dass die Serie „TV Theater mit Musik" des Ungarischen Fernsehens im Jahr 1970 begann, das für zahlreiche zeitgenössische Dichter Gelegenheit zur Vorstellung bat, aber Vántus als Provinzler geriet nicht in diesen Kreis. Einen neueren Stilwechsel in der Gattung der Oper bedeuteten der Einakter *Barabbás* (1977) von János Vajda, die fünfsätzige Oper *Az ajtón kívül* (*Draußen vor der Tür)* (1978) von Sándor Balassa, und die sehr erfolgreiche Vajda-Oper *Mario és a varázsló* (*Mario und der Zauberer)* (1985), deren Fernsehadaptation sich in der ganzen Welt verbreitete.[60]

Das Werk von Vántus steht auch unter diesen Opern sowohl in Niveau als auch in dramatischer Kraft und Musikalität seinen Mann, und noch dazu er war der Einzige, der den Text vom ungarischen Dichter wählen wagte. Es ist kein Zufall, dass Rudolf Maros, der Professor der Musikakademie und berühmter Komponist, ihn eben nach der Radioübertragung von *Der goldene Sarg* in einem begeisterten Brief aufsuchte.[61] Dieses Werk von Vántus wurde mit dem Erkel-Preis belohnt, den er als erster „Provinzler-Komponist" erhielt. Aufgrund des Gesagten ist es eindeutig, dass das heutige Schreiben über die Operngeschichte und das allgemeine Musikbewusstsein das Werk degradiert betrachtet.

Die Oper erlebte zahlreiche Aufführungen. Im Jahr 1975 nach der Uraufführung am 11. April wurde sie in der Theatersaison dreizehnmal gespielt, und auch im Frühling der nächsten Saison fünfmal.[62] In der Saison 1976/77 wurde sie im Operettetheater zweimal aufgeführt, später auch in Kecskemét, Szolnok und Újvidék. In Szeged war die Oper in der Saison 1977/78 am 12. April die Schlussaufführung vor der Renovierung des Theatergebäudes. Insgesamt erlebte sie also etwa 25 Aufführungen in drei Jahren. Zum Vergleich: Die außergewöhnlich erfolgreiche Oper *Bluthochzeit* von Szokolay wurde in einem Jahrzehnt 52 mal aufgeführt. Nur die Musik von zwei Bildern ist auf dem CD-Album von Vántus hörbar, in der noch dieselben Künstler wie bei der Uraufführung spielten und Tamás Pál dirigierte. Ursprünglich hatte Viktor Vaszy die Oper in der Hand, in der die, ihre Glanzperiode lebende Valéria Bergál sang die Rolle von Titanilla, und Csaba Réti die von Quintipor. Die Uraufführung im Jahr 1975 wurde vom Radio aufgenommen und in diesen Jahren auch gesendet, aber die Aufnahme wurde nicht aufbewahrt.

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[60] Die Fernsehvariante der ebenfalls einsätzigen Oper inszenierte Árpád Jutocsa Hegyi.
[61] Von dieser Kontaktaufnahme wurde eine lebenslange Freundschaft.
[62] Die Uraufführung wurde von dem damals jungen Zoltán Horváth inszeniert.

Foto 2

**II. Aufzug 1. Bild; Benoni – Róbert Vargha
(Aufführung aus dem Jahr 1975)[63]**

Foto 3

**II. Aufzug 3. Bild; Titanilla – Valéria Berdál,
Quintipor – Csaba Réti (Aufführung aus dem Jahr 1975)[64]**

Der goldene Sarg wurde in Szeged 2006 mit sechs Vorstellungen wieder aufgeführt, das Werk wurde von Attila Toronykői inszeniert und von Gábor Kardos dirigiert. Diese wenigen Aufführungen fanden innerhalb von zwei Wochen statt, was aber nicht genügte, um das Werk wieder in den musikalischen Kreislauf der Stadt zurückzuführen, da es die jüngeren Generationen nicht mehr kannten. Auch die Möglichkeit wurde nicht ausgenutzt, eine DVD-Aufnahme von dieser Wiederaufführung erscheinen zu lassen.

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[63] Das Bild erschien: Kiss, 199, S. 135.
[64] Das Bild erschien ebd.

Eine schön ausgestatte Videoaufnahme wurde zwar gemacht, aber nur „für den Hausgebrauch" – der Kameramann machte zwar eine gute Arbeit, aber die Tonqualität war schlecht.

Foto 4

**III. Aufzug 2. Bild; Quintipor – Tamás Kóbor
(Aufführung aus dem Jahr 2006)**

Das Lebenswerk von István Vántus ist bedauerlicherweise einem Torso ähnlich, weil weder die folgende große Oper (*Stephanus Rex*) noch das Schreiben des jahrelang geplanten Musiktheoriebuches seinem Schaffen die Krone aufsetzen konnte und er kaum Zeit hatte, sich in größere Werke anhand der 1985 entfalteten Form seines Tonsystems zu vertiefen. Insgesamt ist sein Lebenswerk ein schönes Beispiel der komponistischen Laufbahn, die in der zweiten Hälfte des 20. Jahrhunderts erreichbar war. Ich zitiere ein Interview aus dem Jahr 1976:

> Aus der krampfhaften Beobachtung der Laufbahn ausländischer Komponisten, aus der krampfhaften Besorgnis um unsere tägliche Modernität resultiert unvermeidlich eine Nachahmung, beziehungsweise reproduziert die, für uns so charakteristische Nachgebliebenheit. Eine bis heute peinliche Erinnerung aus meiner Kindheit ist […], als ich die getragenen Schuhe meiner älteren Geschwister tragen musste […] genauso denke ich, dass wir beim Komponieren oft die Schuhe von Anderen tragen wollen.[65]

Vántus, der Künstler, der in wirren historischen Umständen seine eigenen Wege ging und in provinzieller Abgeschiedenheit Werke schuf, schöpfte eine schönere, menschlichere, und empfindlichere Welt mit seiner Musik – und trug dabei seine eigenen Schuhe. Die Anerkennung, die Aufbewahrung und die Aufführung ist die Aufgabe der Nachwelt – in ihren eigenen Schuhen.

(Der Übersetzer: Újvári Katalin)

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[65] Feuer, Mária, *Járjunk a saját cipőnkben! Beszélgetés Vántus Istvánnal (Tragen wir unsere eigene Schuhe! Interview mit István Vántus)*, in: *Élet és Irodalom (Zeitschrift),* August 1976, in: Kiss, 1997, S. 281.

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TODUȚĂ'S "ANTIQUES"

ECATERINA BANCIU[*]

SUMMARY. Delightful musical pages, the *Concerto no. 3 for string orchestra "in stile antico"*, *Old engravings for string orchestra* and the *Sinfonietta "in antico stile"* by Sigismund Toduță are among the "classical" works due to the ingenuity of the modal, poly-metric themes, with a local, jovial or elegy-like air, imprinted on the most elaborate patterns of variational forms, imitative polyphonic or with refrain and rendered by extremely refined orchestration. The purpose of the present paper was to reveal the relation between these works and the universality of their language.

Keywords: Sigismund Toduță, Stile antico, old engravings, danza, string orchestra, sinfonietta, sonatina, folkloric, rhetoric, ostinato, variations

Concerto no. 3 for string orchestra "in stile antico[1]" (1974)
Old paintings for string orchestra (1974)
Sinfonietta "in antico stile" (1977)

This is the diachronic succession of the works labeled by Sigismund Toduță as "antique" or "old", in the chronology of his symphonic and concert works. The study of the three scores revealed the first argument for the author to give them the air of "antique" art pieces: their meticulous elaboration and the appreciation of the maestro.

Another reason for naming them *antique* or *old* could be a self-irony, as only the first part of *Concerto no.3* represents the new element of the classification, while the theme of the second part, *Aria*, is a different orchestration of the second part belonging to an earlier work - *Divertimento* for string orchestra (1951) and the *Old engravings*[2] is the renaming of the third part of the *Concerto* mentioned above – that of the *Danza*. *Sinfonietta "in antico stile"*, in her turn, is the orchestral version of a two decade piece, *Sonatina for piano* (1950).

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[1] Antique, from the past; ancient, belonging to ancient peoples, culture and civilization; or in the style of ancient creations.

[2] The engraving is an image imprinted with a wooden or copper plaque having a drawing on it. According to *Dicționar de neologisme (Dictionary of Neologisms)*, Editura Academiei, Bucharest, 1978.

1. Chronologic circumscription of pieces belonging to the same genre

Comparing the three *antiques of Toduta*, we note that they were composed at a mature age, being preceded by most of the works belonging to the genre, among which we mention: concerto no. 1 for piano (1943), the five symphonies and the first two concertos for string orchestra (1951 and 1972-73). Following the pieces mentioned above and named "antique" or "old", Toduță will compose only four works in the concert genre: *Concerto no. 4* for string orchestra and organ (1980) and the concertos for flute (1983), piano (no. 2, 1986) and oboe (1989).

2. Works composed during the same period, but different as a genre

The first two works, *Concerto no. 3 for string orchestra "in stile antico"* (1974) and *Old engravings* for string orchestra (1974), were composed after *Prelude – Choral – Toccata for piano* (1973-1974) and *At the river of Babylon* for mixed choir. Meanwhile, the author had published, together with Hans Peter Türk, the first two volumes of *The musical forms of the Baroque in the works of J. S. Bach* (1969, 1973) and the study *The Inventions and Sinfonias of Bach*, in the *Muzica* magazine (1975). Volume III of *The musical forms of the Baroque in the works of J. S. Bach*, written together with Vasile Herman would be published after the "antique pieces", in 1978, followed by *Terzinas for piano* (1975), *Insomnias*, lieds on the verses of L. Blaga (1977), *At the courtyards of longing* - 3 madrigals on L. Blaga's verses (1978) and *Joko –* 4 pieces for harp (1978)

3. Other opuses with ancient resonance

Until the three works, we can mention *Archaisms* for mixed choir on the verses of Mihai Celarianu (1942) and *The 3rd Synmphony „Ovidiu"* (1957); the analysis of the message of the latter was presented by the author of the present paper at the conference dedicated to the composer in 2005.

4. The *ethos* of the "antiques"

Sigismund Toduță's preference for *antique* subjects is rooted in the theme of his doctoral thesis: *Analisi di Responsoria feriae quintae, sexte et Sabathi in Hebdomada Sancta quator vocibus, una cum duabus Passionibus Matthaei et Joannis: e della Missa Lateranensis septem vocibus concinenda opera giovanili sconosciute di Giovanni Francesco Anerio* (1938)

As well as in his later words: "...I have had two maestros who marked my beginnings ...I am talking about Giovanni Pierluigi da Palestrina, who taught me about vocal polyphony durin Renaissance's golden years and the second

one, whom I will venerate as long as I live, is Johann Sebastian Bach who taught me about the upbringing, sublime, replaceable art word, in the area of instrumental music."[3] Moreover, this devotion for the great Baroque composer will materialize in a *Passacaglia* for *piano* (1941), a study about *The instrumental polyphony of the Baroque* presented at a conference in Timişoara (manuscript 1944), *Sonatina for piano* (1950), culminating with *The B-A-C-H Symphony* for organ (1984).

Concerto no. 3 for string orchestra "in stile antico" (1974)

Composed in 1974, *Concerto no. 3 for string orchestra* entitled by Toduţă *"in stile antico"* is structured in three parts:

Part I: *Ostinato* - p. 1-27 (Theme with var. 1-26, Coda) – a solemn part, with the character of a ballad

Part II: *Aria* 28-34 (A + B) – with a warm, interiorized lyrical character. (a + a_1)

Part III: *Danza* 35-67 – expansive, with a motor-like character.

$$A \quad + \quad B \quad + \quad C \quad + \quad \text{trans.} \quad + \quad \frac{A}{C} \quad + \quad \text{Coda}$$

(fugato) (fugato) (fugato) (fugato)

Due to the popular character of the theme of the *Ostinato* and including it in an elaborate variational form, allows two interpretations:

a) folkloric – the chromatic mode 1, the most widely spread in our country (Doryan on b, with the fourth degree altered ascendingly), with the vocal rhythm accommodated to the steps of the ceremony march (according to the study of the folklore specialist Traian Mîrza, a distinct type of Romanian folk rhythm). The melismas of the first measure and the cadence on the second degree give the theme the archaic air of the Transylvanian language[4];

b) rhetoric – the theme presents in the beginning (the first measure) melodic figures also found, in this order, in the second volume of *The musical forms of the Baroque in the works of J. S. Bach*, at page 91, as follows: *Anabasis* (*Ascensio*) "not only that it projects a graphical image, but it is also

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[3] Sigismund Toduţă in a dialogue with Pavel Puşcaş (1991).

[4] Oprea, Gheorghe - Agapie, Larisa, *Folclor Muzical Românesc (Romanian Musical Folklore)*, Editura Didactică şi Pedagogică, Bucharest, 1983, pp. 127, 323.

doubled, in an evolved sense, by the feeling of *elevation*, of *ascension*."[5] Then (the following three measures) *Katabasis* (*Decensio*) "gradually descending curve" often associated with the feeling of "relaxation and repose". In the last two measures we find two chromatic leaps, *Saltus duriusculus* (*Hypotyposis*), the first one with inferior support. Comparing the end of the theme with its beginning, we note the figure *Epanalepsis* (*Symploke*), that is, the reprise of an *incipit* figure in the end. In the second measure we have *Anaphora*, the non varied repetition of a figure. This proves that Toduță, under the impression of the Baroque *ethos*, created a theme in accordance with the rules of that style, but with the archaic *affectus* of a Transylvanian man;

Ex. 1

c) From the point of view of form, the author warns us about the *obstinatus*[6] character of the theme along the 26 variations. His preference for variational forms, especially *passacaglia*, has been analyzed by his former students, nowadays recognized composers and musicologists.[7] After the success of *Passacagliei* (1941) and of the *Sonatina for piano* (1950, in the second part) the symphonic transposition of the form in the finale of the *Third Symphony „Ovidiu"* (1957) and of the Fifth Symphony (1962-1976), or in the vocal-symphonic works *Miorița* (ballad-oratorio 1957-1958), *The ballad of the flag* (1960), *Following in the footsteps of Horea* (1978). In the instrumental concert genre, the *Ostinato* in the fourth part of the *Concerto per stromenti a fiato e batterie* (1960) comes before the *Ostinato* of the *Concerto no. 3*. The difference of the previous concerto stands in the frontal position of the *Ostinato* in Concerto 3 and the four measure theme (the theme of the Concerto was of two measures). In the 26 variations, the theme will be repeated twice

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[5] Toduță, Sigismund - in cooperation with Türk, Hans Peter, *Formele muzicale ale barocului în operele lui J.S. Bach (The Musical Forms of the Baroque in the works of J.S. Bach)*, vol. II, Editura muzicală a Uniunii Compozitorilor, Bucharest, 1973, p. 89.

[6] "Stubborn, perseverant, persistent" ostinato, term used ever since 1700, initially synonym with *obligato*; "continuous repetition of a theme with a permanently varied counterpoint" (H. Riemann), is related to the *bourdon*, *organ point* or *ison*.

[7] Türk, Hans Peter*, Variațiunile pe ostinato în creația lui Sigismund Toduță (Variations on ostinato in the works of Sigismund Toduță)*, in: Lucrări de muzicologie (Musicology Papers), vol. XIV, Cluj-Napoca, 1979.

for the same group of instruments and in the medial and acute register (violas, 2nd and 1st violin) in the form of a tonal response (a reference to the fugato in the final part). Variations 13 - 14 will bring the expansion of time in pentatonic *parlando- rubato* archaic on e flat. Variation 15 will reprise the original theme, but in a slower tempo;

d) The cantability of the *Aria* makes us think of the proper song, even if the name suggests a slow part in a Bach suite:

Ex. 2

The serenity of the melopoeia in an Ionian d and the dim dynamic even in the case of a *ben forte*, by the indication *con sordino* kept along the entire part, will contrast with the frenzy of the final part, *Danza*;

e) Begun with *Esitando*, almost unnoticeably, *Danza* will transform in a nearly unstoppable whirl, resembling the *tarantella*. The rhythmic and melodic pattern *ostinato*, reminds of an ancestral *toccata* and forces are unleashed by the chords in *divisi*, the theme being supported by very effective heterophonic writing. Stravinski's wild, ritualic character, we think of *Sacre du printemps* (1913) will be interrupted by a *Baldanzoso*, probably a girls' swinging dance and it seems that we even hear them in the *glissandos* of the medial and high strings;

Ex. 3

f) *Giocoso* will overlap two melodies, the first one in the super-acute register of the violin, binary, suggesting the flute, while the second one will bring the ternary rhythm of the *tarantella*.

Ex. 4

The latter (C) will overlap over *Danzei* (A), when it reappears, the initial theme being doubled in the grave register by its augmented version.

Ex. 5

Approaching the finale, the exuberance of the dance increases by ascending and descending *glisandos*, suggesting the whistling of the young men, while the last four measures of the main theme end the concerto in unison in *forte-fortissimo* and *sforzando staccato*.

Old engravings (1974)

That same year, Toduță detaches this final part of the Concerto, *Danza*, and suggestively names it *Old engravings*, referring to engravings made with a pattern (the engraving is an image imprinted by a copper or wooden plaque with an image on it). It is faithful to the original, but the finale is more elaborate.

Sinfonietta "in antico stile" (1977)

Sinfonietta "in antico stile" is the orchestral version of the *Sonatina for piano* (1950). About the *Sonatina* Vasile Herman said that he considered it "a delightful work with a very solid pattern of form construction, almost neoclassical and with a predominantly polyphonic pianistic writing" where "the composer engaged, here and there, typically modal sequences of chords, which supported the melody in the moments of temporary abandon of the counterpoint."[8]

a) Part I, *Sereno, un poco giocoso* is full of charm, *gracefully*, in 4/8, for String orchestra: in *divisi*, mode Dorian g, with chromatic elements; *coda-* Lydian g, the serenity of the major being overshadowed by the final Phrygian cadence.

Ex. 6

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[8] "In the past, most of the Romanian composers and musicians studied in France (especially at the Schola Cantorum)," in this context "the personality of the maestro appears as a novel phenomenon in the landscape of Romanian music". The idea of "harmonic verticality coming from the almighty French current", will be replaced by the Romanian musician with "linearity controlled by the modal relations suggested by Romanian folklore". Acc. Herman, Vasile, *Formă și stil în creația compozitorului Sigismund Toduță (Form and style in the works of Sigismund Toduță)*, in: *Studii toduțiene (Studies on Toduță)*, Editura MediaMusica, Cluj-Napoca, 2004, p. 19.

b) Part II: *Semplice* 6/8, *Theme with 7 variations*, was compared by Hans Peter Türk[9] with the theme of the *Passacagliei* by Toduță, due to its "descending Aeolian" modal character and the "bone structure of the ciaccona base" and also with the theme of the *Passacaglia* in c minor BWV 582 by Bach, by the "iambic pulsation".

Ex. 7

Orchestra consists of: Fl. 1, 2 (anche Fl. picc.), Ob.1, 2, Cl. 1, 2, Basoons 1, 2 (anche Cfg.), Horns 1-2-3-4 in F, Tr. 1-2 (notazione reale in C).

The orchestration of the slow part can be surprising due to the addition of the woodwinds and the brass, especially considering the fact that in the first part the composer only used strings. But the use of the trumpets and horns *con sordino* even in supporting the theme, dilutes the tragic *ethos* of the ciaccona creating an effect from ironic and comic, even to the grotesque. Just as surprising can be the *Giocoso* in variation 5: similar to the *Giocoso* in *Danza*, in the super-acute register, this time a piccolo flute will enliven the melodic discourse, while the horns in an undertone treat the thematic bassoon with irony. The seventh variation ends the ciaccona part by sonorous and dynamic dispersion in *pppp*.

c) Part III, *Gaio rustico* (Rondo: ABACABA) in a fast tempo, with alternate measures (6/8 - 5/8 - 6/8 - 4/8 - 8/8) begins with a playful theme (A) in Lydian g. The alternate returns of the first idea (A), remembers the theme of the rondo in major modes: Ionian on g or Lydian on g flat (scordatura on the initial mode). The beginnings in *stretto* of the theme, in parallel trisons at the horns, remember of the fugato writing of the *Danza* in the Concerto for strings.

The contrasting, lyrical B, in a slower tempo (meas. 5/4), intonates minor modes: Dorian f sharp or Aeolian b flat.

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[9] Türk, Hans Peter, *Op. cit.*, p. 124.

The middle section, in Ionian d (C), has three strophes with a reprise, *Meno mosso în espressivo molto* being followed by *animato* (in alternate measures 6/8, 7/8, 5/8) and the return of the *Meno mosso* in *espressivo assai*.

Ex. 8

The finale, *Muovendo*, brings back the *ludic* and amplifies it to the climax. The woodwinds and the brass enter successively intonating the beginning of the theme in small seconds (see Mozart, *Dorfmusikanten*, or R. Strauss, the finale of *Till Eulenspiegel*) and the strings in ascending glissando together with the expressive interruptions of the musical discourse will end the *Sinfonietta "in antico stile"* in a spectacular way.

(Translated by Roxana Huza)

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FANTASIA E FUGA SULLE PEDALE PER ORGANO
BY DAN VOICULESCU: A SYNTHESIS OF
BAROQUE AND MODERN ELEMENTS[*]

BIANCA ȚIPLEA TEMEŞ[**]

SUMMARY. Entered into Dan Voiculescu's chronological catalogue among the last finalized titles (July, 2009), *Fantasia e Fuga sulle pedale per organo* requires a simultaneous analytical reading, both from the perspective of the Baroque and modernity. The first piece of the diptych represents an echo that Dan Voiculescu seems to produce centuries later of the *Prelude and Fugue in G Minor, for Organ*, BWV 542, by Bach. The writing technique of this first section of the diptych evokes, through its aspect of noted improvisation, pieces of 17th-18th century organ literature, assimilated to the category *stylus fantasticus. Fuga sulle pedale* leads the analyst to discover a hybrid between the canon of two voices and the pedal fugue, which allows us to pinpoint certain connections with the language of Paul Hindemith's fugues from *Ludus Tonalis*, or with the airy writing style of the German composer's *Three Organ Sonatas.* The stylistic bivalence of the entire piece is also reflected in the type of grammars used in modelling this novel opus; while the author applies a traditional grammar for the form shaping, by designing the discourse according to an early Baroque formula, he resorts to a generative grammar, typical for 20th century music, for the elaboration of the content. The two levels of the text – the Baroque and the modern - overlap in a harmonious fusion and prove that the author rarely departs from an adherence to strict contrapuntal principles.

Keywords: Dan Voiculescu, organ repertoire, *stylus fantasticus,* Baroque, modern*,* Bach, Hindemith, polyphony, harmony

Bearing on the manuscript the note "July 2009," *Fantasia e Fuga sulle pedale per organo*[1] condenses in its pages the most distinguished musical features of composer Dan Voiculescu's style. It holds, at the same time, a special significance; viewed from the recurrent sequence of the temporal perspective, it becomes the metaphor for the seal of his entire oeuvre, a quintessence of the art of an author constantly situated at the conceptual interface between

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[1] The work was finalised by the author, but it was left in manuscript form. The facsimile was obtained through the kindness of the organ player Erich Türk, who premiered this piece on October 11th, during the "Cluj Musical Autumn" Festival.

Baroque polyphony and modern harmony. Deeply rooted in this fertile synthesis, Dan Voiculescu avoided engaging in gratuitous innovation and ostentatious experimentation, preferring to express his creative individuality within the parameters of a tradition to which he adhered both in his capacity as a composer and as a teacher.

Entered into Dan Voiculescu's chronological catalogue among the last finalized titles, *Fantasia e Fuga sulle pedale per organo* requires a simultaneous analytical reading, both from the perspective of the Baroque and modernity. This bivalent reading attests, though, a striking feature of the author's artistic profile: his inclination towards a polyphonic discourse.

Trained in the composition class of maestro Sigismund Toduță, Dan Voiculescu from the very start based his creative mechanism on a geometrical pattern of musical thinking. Starting from the year 1963, he taught counterpoint at the "Gh. Dima" Music Academy in Cluj, a fact which would add an extra element of rigour to his creative act. His teaching interests therefore keep him in constant touch with the contrapuntal discourse, and the courses written by the musician for his students in the 70s and 80s (*Renaissance Choral Anthology*[2], *The Baroque Polyphony in the Works of J.S. Bach*[3] (volumes I, II), *Palestrina Anthology*[4], *The Fugue in the Works of J.S. Bach*[5]) only immerse the author deeper into the area of a discipline of the creative act, in which the rule is acknowleged as a constitutive factor of creativity. His music represents the proof that he rarely departs from an adherence to strict contrapuntal principles.

His doctorate, which he defended in Cluj in 1983 under the supervision of the same maestro Sigismund Toduță, amplified, in a concentric manner, Dan Voiculescu's previous conceptual orientation. Approaching a theme that encompassed both his academic and his composition interests in a harmonious synthesis of a high scientific standard, the book *Aspects of 20th-Century Polyphony* served the musician as an ideal means of investigating modernity through the filter of the contrapuntal techniques.

All these theoretical and analytical approaches reverberated in a deterministic queueing throughout the decades; it influenced the author's creative concept, which is acknowledged to be intensely calibrated according to the data of a musical language in which polyphony represented a key element of the musical texture.

The choral works, several orchestral titles, but especially the piano pieces, become convincing arguments that come to support the idea of the author's affinity for the stratified polyphonic discourse. In a selective enumeration,

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[2] The "Gh. Dima" Conservatory Publishers, Cluj, 1972.
[3] The "Gh. Dima" Conservatory Publishers, Cluj, 1975 (vol. I), 1995 (vol. II).
[4] The "Gh. Dima" Conservatory Publishers, Cluj, 1986.
[5] The "Gh. Dima" Conservatory Publishers, Cluj, 1986, and Editura Muzicală, Bucharest, 2000.

we include some of the pieces from the three volumes of the cycle *Carte fără sfârşit*[6] *(i.e. Book without end)*, and we signal the imitative techniques promoted in numerous choral pieces or in the *Suita din Codex Caioni (i.e. Codex Caioni Suite)* for string orchestra. In addition, we point out the entire cycle of pieces for piano *Canonica*[7], sized up as a quintessence of compositional mastery.

Printed in 2005, this collection marks the pinnacle of applied contrapuntal art, because the author exhausted an important number of the possibilities to operate with the musical substance. He prospected, with mathematical rigour, the hybrid zones where the canon technique with double counterpoint elements, *basso continuo* and *stretto* configuration meet.

Dan Voiculescu included in this cycle 24 pieces which announce through their very titles the selected manner of work and surprise by the restless quest for some ingenious combinations: *Canon cu recurenţe mari şi mici (i.e. Canon with little and large recurrences)*, *Canon stretto la sextă (i.e. Stretto canon at the sixth)*, *Canon cu axă de simetrie – în contrapunct dublu recurent (i.e. Canon with a Symmetry Axis – in double recurring counterpoint)*, *Canon la cvintă micşorată, pe bas continuu (i.e. Canon at the dimished fifth, with ostinato base)*, *Canon liber – în ecou, la diferite intervale (i.e. Free Canon in Echo Form – at Different Intervals)*, *Canon dublu – în oglindă (i.e. Double inverted canon)*, *Canon cu variaţiuni (i.e. Canon with Variations)*, *Canon polimetric, la decimă (i.e. Polymetric Canon at Tenth)*, to mention but a few.

The intersection of the Baroque with modernism is also easily detected in the piano *Toccatas*, which were written from 1989, and some of which were premiered by the author himself, at the "Musical Autumn" Festival in Cluj (1989 and 1993 editions). From this angle, that of the synthesis of certain apparently divergent data, his works require a double contextualization, which guides the analyst to correctly decipher the musical text and the author's complex personality.

As an extension of this line, signalling at the same time the end of this particular road, comes the *Fantasia e Fuga sulle pedale per organo*, the only piece in Dan Voiculescu's oeuvre conceived for this complex instrument. Beyond shaping the surfaces using the polyphonic interweaving, it is especially the unity of the generative melodic material that draws attention; it unifies in substance the two contrasting pieces of the work by an organic cross-melodic interaction.

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[6] Volume I: *Dintr-o carte veche*, *Căpriţa*, *Citire (i.e. From a Book of Old, Little Goat, Reading)*. Volume II: *Mică invenţiune*, *Canon*, *Piesă atonală*, *Planuri inversate*, *Canon neîmplinit (i.e. A Small Invention, Canon, Atonal Piece*, *Reversed Plans, Unaccomplished Canon)*. Volume III: *Oglinzi (i.e. Mirrors).*

[7] Voiculescu, Dan – *Canonica for piano solo*, Arpeggione Publishers, Cluj, 2005. The entire volume is dedicated to the late pianist Gerda Türk, teacher at the „Sigismund Toduţă" Music High School in Cluj. The volume, alongside the piece for string orchestra *Suită din Codex Caioni (i.e. Caioni Codex Suite)*, have recently been entered into the stock of the Music Faculty Library at Oxford, U.K.

The expressive hallmark of the *Fantasia* is revealed by the denotation which Dan Voiculescu attaches at the beginning of the work: *recitando, poco rubato.* The improvisational character receives the profile of a *doina*[8]-like song, due to the absence of the bar lines and due to some melodic patterns, incorporating augmented seconds and semitones, thus shaping a chromatic modal scale.

Ex. 1

The first piece of the diptych represents an echo that Dan Voiculescu seems to produce centuries later of the *Prelude and Fugue in G Minor, for Organ*, BWV 542, by Bach. The similarity to the cited work goes beyond coincidence: the Cluj-based composer was a connoisseur of Bach's art and had in-depth knowledge of the latter's pieces for this instrument:

Ex. 2

Johann Sebastian Bach
PRAELUDIUM ET FUGA XII.

Praeludium (Fantasia).

Even though in Dan Voiculescu's *Fantasia*, the minor second and augmented second steps, respectively, stand out upon a first audition, the basic interval constituents are in fact the perfect fourth (defined by the number of semitones with the figure 5) and the augmented fourth (6). By generative rules applied by the author to these cells (addition, subtraction, multiplication

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[8] Translator's note: the *doina* is a type of folk tune specific to Romanian folklore, usually expressing feelings of love, grief, and/or yearning.

or division), interval derivations will be obtained such as the major seventh[9], expressed in semitones by the figure 11 (11 = 5 + 6), the minor seventh - 10 (10 = 5 + 5 or 5 x 2), the minor second - 1 (1 = 6 – 5) and the augmented second or the minor third - 3 (3 = 6 : 2).

Ex. 3

The morphological component becomes the generative substance of the discourse and engages in the process of creation both the horizontal and the vertical dimension. By the superimposition of the interval cells chosen by the author, dissonant chordal conglomerates result, having the contour of a major seventh or minor seventh, some of them recalling, in a new sound context, Bartók's major-minor chord.

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[9] Another work finalized in July 2009 and kept in manuscript form is indicative of the author's same preference for the major seventh melodic contour: *Flute Sonata No. 10*, in which, however, Dan Voiculescu achieves this interval by combining the minor third and the minor sixth (augmented fifth):

Ex. 4

Chords with symmetrical structure

6 – 5 – 5 – 6
5 – 5

6 – 5 – 5 – 6
5 – 5

Major seventh (diminished octave) chords
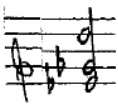
11 (3 – 8)
11 (2 – 6 – 2)
11 (2 – 5 – 4)

asymmetrical structure
5 – 6
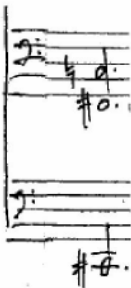
symmetrical structure
5/2 – 5/2

Bartókian major-minor chord
5-4-3-8
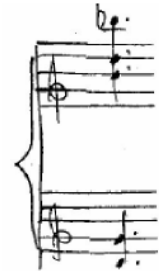
This process of linear and vertical integration of the morphological micro-elements gives birth to some unprecedented symmetric structures. The ones found at a melodic level are built around an axis, which is itself represented by the key intervals of the piece (augmented fourths, perfect fourths, minor seconds):

Ex. 5

5 – 1 – 5   3 - 1 - 1 - 3; 1 – 6 – 1

conjunct structure

1 – 1 – 1 - 5 - 1 – 1 – 1

As generators of a textual coherence phenomenon, the two interval cells do not fall under the same semantic incidence; while consonance (the perfect fourth) may be interpreted as an emblem of the Baroque, dissonance (the augmented fourth) is a symbol of modernity. In its most emphatic form, this dichotomic oscillation is to be found in a condensed aspect in one of the passages of the *Fantasia*. Here, the author explicitly points to the augmented fourth as a pillar for the discourse, by emphasizing it, using the anacrusis model, in combination with the perfect fourth interval:

Ex. 6

The entire discourse surface of the piece, pointing equally towards Baroque and contemporaneity, requires a double perspective of interpretation, meant to emphasize the presence of intratextual relations. Such a moment of synthesis, between the Baroque and modern idiom, is represented by the brief choral insertion, which temporarily interrupts the improvisational flow of the *Fantasia*. It promotes modern harmonies and engages in the discourse both the manual keyboard, as well as the organ's pedalboard:

Ex. 7

The writing technique of this first section of the diptych evokes, through its aspect of noted improvisation, pieces of 17th-18th century organ literature, assimilated to the category *stylus fantasticus.* In Dan Voiculescu's work, it is expressed by a modal language, enriched chromatically. Above all, the specificity of this style makes itself noticed, mirrored into abrupt harmonic and writing technique changes (*abruptio*), in the structural freedom or the juxtapositions of figurations, as they occur in the literature of certain authors of the Baroque, especially in the music of Johann Jakob Froberger. The *abruptio* moments of the *Fantasia*, which one may equate with a genuine *prélude non mesuré*, are numerous, most of them being achieved in small superficies. These demarcations are underlined by Dan Voiculescu through the shifting from figurative to harmonic writing and vice versa:

Ex. 8

The contrast between the *Fantasia* and the *Fuga sulle pedale* is specified by the author on the score page: the indication *Allegro giusto e risoluto* advertises a firm discourse, underlined here by the presence of the bar lines. The clues

provided by the text guide the analyst to discover a hybrid between the canon of two voices and the pedal fugue, which allows us to pinpoint certain connections with the language of Paul Hindemith's fugues from *Ludus Tonalis*, or with the airy writing style of the German composer's *Three Organ Sonatas.*

The morphological convergence between the *Fantasia* and the *Fugue* is confirmed by the subject of the latter, in whose outlining the author uses the same interval components as values of textual articulation: the perfect fourth, the augmented fourth and their derivatives, the minor second, the minor third, and the major seventh. These cells make up the fugue subject, a melodic entity that's become a topic of imitation throughout the entire work.

Ex. 9

The extension of the strict imitations allows for the piece to be placed at the intersection between the canon and the fugue prototype, but, at the same time, offers the surprise of a structural subtlety at a macrostructural level. The strategy of the formal outline finds a graphic equivalent in the scheme below:

Ex. 10

1st Voice		T(C)		T(F#)		T(E)		T(Bb)		T(Ab) - - - - - - -
Imitation distance Interval		8		5		6		5		episode
2nd Voice	T(C)		T(B)			T(G)		T(Eb)_____		- - - - - - -
Pedalboard	F_____		G_F#_____		E_____		G_____	Eb_____		F___

1st Voice	- - - - - T(C)_____	- - - chord - - - - - - - - - - - - - -	coda =
Imitation distance Interval	8		*Fantasia* incipit
2nd Voice	T(C)_____	- - - chord - - - - - - - - - - - - -	(*Libero, recitando, rubato*)
Pedalboard	__C_____	T (C, with one inverted interval)	

T = Fugue Subject

It is also worthy to note the manner in which the author resorts to the sound potential of the pedal; world music literature provides a famous example of a Fugue using this harmonic strategy. Placed in the third movement of the *German Requiem* by Brahms, the Fugue is accompanied by a D in the low register of the orchestra. The pedal point, in this case, is invested by the composer with a symbolic function, meant to underline the message of the text *Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an*[10]:

Ex. 11

Brahms – German Requiem, IIIrd Movement

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[10] The souls of the righteous are in the hand of God and there shall no torment touch them. (*Wisdom of Solomon* 3:1).

In Dan Voiculescu's *Fugue*, the pedal is not static, but mobile, led along sections that follow and mark the new thematic entries. Only the last exposition of the fugue subject is entrusted to the pedalboard, and the author operates a single change: by inverting an interval (the minor seventh transformed into a major second), he confers the subject a descending melodic contour[11]:

Ex. 12

The Fugue theme (pedalboard)

The strategy of the thematic entries of the *Fuga sulle pedale* also confirms the interval option to be found at a microstructural level, in the melody and harmony, throughout the piece. Thus, one will discover the same association between an augmented fourth – perfect fourth and perfect fourth – perfect fourth as pillars of the macrostructure. The exposition of the *Fugue* places the thematic entries on the notes C – F# - B. Analysing the first middle entry, on E – (G) – Bb – Eb, and the fragment before the final entry, which re-establishes the initial C, one also finds the model of adding on perfect fourths, as they result from the subject entries on Bb – Eb – Ab.

Ex. 13

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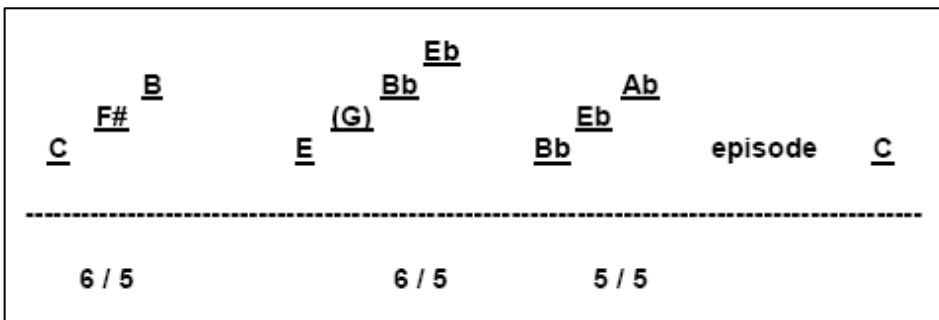
[11] The modification operated by the composer on the contour of the theme is based on a very objective reason: the ambitus of the pedalboard usually only reaches up to the note D1 (one of the exceptions in Romania being the great organ in Sibiu, which reaches up to the note G1). The moulding of the theme on the pedalboard according to this element indicates the fact that Dan Voiculescu had researched the possibilities and technical limitations of the instrument for which he wrote.

209

By repeating in the *coda* the melodic-harmonic enunciation from the beginning of the *Fantasia*, the author offers the possibility for the diptych to be decrypted as a modern palindrome.

Ex. 14

At the same time, however, the procedure evokes Bach's or Buxtehude's youth preludes, which promoted an early Baroque model; by that time the Prelude was not separated from the Fugue, and at the end, the initial ideas of the piece were repeated. Consequently, the coherence of the work is ensured not only by morphological constraints (the selected interval cells), but also by the manoeuvers operated at the syntactic level. The interaction between the two idioms – the Baroque and the modern – require a reading that activates a double interpretation; the musical flow of this late opus signed by Dan Voiculescu is not univocal, and the two levels of the text overlap in a harmonious fusion.

The stylistic bivalence of the piece is also reflected in the type of grammars used in modeling this novel opus; while the author applies a traditional grammar for the edification of the form, by tailoring the discourse according an early Baroque formula, he resorts to a generative grammar for the elaboration of the content. With this masterpiece, defined by refinement, elegance, meticulousness of construction, which at the same time is indicative

of a high mastery of organ writing, Dan Voiculescu reactivates old patterns and makes a restoration of the past via a modern harmonic language. The bivalence of his discourse converges towards a semantic plenitude which pleads for the complex fusion of discourse levels as a viable solution in the tapestry of contemporary music art.

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THEODOR GRIGORIU'S ORATORIO *CANTI PER EUROPA*[*]

LUCIAN GHIŞA[**]

SUMMARY. Theodor Grigoriu's oratorio *Canti per Europa* has four parts called frescos, it is based on a libretto containing verses of several poets from various times and spaces and it musically renders the antagonism from the creative and the destructive capacity of Europe. The creative impulse can be found in the image of a huge crater, where Dresden Opera House used to be before being destroyed by the bombings. The methods of analysis – historical, systematical etc. – had their main purpose the enhancing of the complex thorough musical writing.

Keywords: Vocal-symphonic, oratorio, fresco, antagonism

1. Introduction

Theodor Grigoriu's oratorio for choir and orchestra *Canti per Europa* written in 1976 has a libretto based on the verses of Rimbaud, Eminescu, Shelley, Garcia Lorca, Rilke, Pushkin and Dante and it has as a *motto* the following expression *To a world of harmony, light and peace.* The work has four great moments, called frescos: *Abduction of Europa, The Childhood of the Demiurges, Weeping of the Muses* and *Hymn to Apollo.*

The author clearly defines the notion of fresco with three constitutive elements. They belong to paintings without frames, to an ensemble composition with direct contact with the receiver, where details are naive and even scholarly due to the clear intention of the author.

The initial impulse, which triggered the composition of this oratorio, was the tragic image seen by the composer in Dresden after it had been destroyed by the bombings only in one night. Theodor Grigoriu recalls the image of the Dresden Opera House – where masterpieces of music history were first performed, *Freischütz* by Weber, *The Flying Dutchman* by Wagner or *The Knight of the Rose* by Richard Strauss – destroyed by the bombings leaving only a huge crater behind.

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The author can see and he musically renders the immense capacity Europe has for edification, as opposed to the important destructive force; an antagonism that is perfectly expressed in the libretto.

The first part – *The Abduction of Europa* – is exclusively based on the verses of Rimbaud presenting the myth of Zeus, disguised as a bull, abducting Europa. The second fresco, called *The Childhood of the Demiurges,* is characterized by movement as the choir scans the names of European cities where battles took place, while in the final section the author calls again on Rimbaud's lines artistically describing the image of war: *Puddles of blood, burning embers, thousands of dead...*[1] the third fresco is in opposition to the previous one due to its slow tempo, evoking, in separate sections, the crying of muses Uta or Music, all based on the libretto containing poems by Eminescu, Shelley, Garcia Lorca, Rilke and Pushkin. The final part of the oratorio is entitled *Hymn to Apollo*, based on the verse from the *Divine Comedy* by Dante.

The oratorio was first interpreted in Bucharest, on June the 4th 1978, by the symphonic choir and orchestra of Romanian Radio and Television Society and conducted by Iosif Conta.

The work is based on an innovative principle of composition by using sonorous segments, a technique developed by Theodor Grigoriu in a characteristic manner. The principle is not entirely new, as it is deeply rooted in the area of the accompanied monody, or, later on, in the orchestral pedals used by the classic composers. The 20th century develops the principle of composition, extending it and fitting it closely on the diversity of genres specific to the Avant-garde.

This is not the first attempt of the composer, as Pontic Elegy, preceded it on verses by Ovid, in 1969 and by *Tristia* for strings and brass, composed in 1973; therefore, the oratorio belongs to a cycle dedicated to this composition technique. It offers the composer multiple possibilities including the overlapping of continuous or discontinuous lines, of melodic lines, of harmonic or dynamic blocks etc. Due to the development of this technique by Theodor Grigoriu, a new term invented by him was implemented here "*tectonica*" *(techtonic)* – derived from "*arhi-tectonica*" *(archi-tectonic).* The author defines this term as a structure, an ensemble of insufficiently developed elements, without clearly established laws for organizing the sonorous material.

The oratorio develops in a linear manner, the proposed scenarios is presented, with clear intentions for understanding the text and the choir as the main character of the entire dramatic pursuit. The musical principles are from the area of permanent development, without using the reprise technique.

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[1] n.trad.

2. The Score

The score of the oratorio, printed in excellent graphic conditions by Editura Muzicală in 1979, contains a dedication: *To all lucid people who fight for a world of harmony, light and peace.*

The entire libretto is then presented, with its four-part structure.

An important segment is reserved to technical indications and conventional signs, which are thoroughly explained for an exact rendition of the composer's intentions. The score also mentions the exact placement of choir and orchestra and a few suggestions for the conductor; all these show not only the minuteness of the composer in writing this piece, but also his wish for the text to be better understood and perceived.

The orchestra is impressive: 13 woodwinds, 14 brass instruments, 2 pianos, harp, organ, a massive percussion section, a choir made up of minimum 80 persons and the string orchestra containing 44 musicians.

One can notice the attention for every detail in the guidelines offered to instrument players: the pianos must be without the lid, the clarinet has to be a bass clarinet, the counter-bassoon and the bassoon are seated in front of the double basses, separate from the woodwinds, the organ has a special registration adapted to the organ of the Romanian Radio and Television Society etc.

Theodor Grigoriu declared regarding the launch of his own score: "I thought that the printing of the *Canti per Europa* shouldn't have been done anyhow, anyway. Every author has the legitimate wish to see his name on a book with a beautiful graphic presentation, but here, as it is about Europe, who gave us Gutenberg, the print was a component for *long lasting*, beyond the author and his work, both of them frail. The fact that I've always been impressed by graphic art helped me design a balanced book, filled with light […]"[2]

In the end of the score, the composer chooses a new *motto*, belonging to Michelangelo, which emotionally and aesthetically completes the oratorio:

"Precious is sleep, better to be of stone,
while the oppression and the shame still last;
not seeing and not hearing, I am blest;
so do not wake me, hush! Keep your voice down."[3]

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[2] Grigoriu, Theodor, *Muzica şi nimbul poeziei (Music and the halo of poetry)*, Bucharest, Editura Muzicală, 1986, p. 448.

[3] Translation by Creighton Gilbert, in: *Complete Poems and Selected Letters of Michelangelo* by Michelangelo Buonarotti, edited by Robert N. Linscott, Princeton University Press, 1980 – source: http://www.goodreads.com/author/quotes/182763.Michelangelo_Buonarroti (n. trad.)

3. Fresco I – The Abduction of Europe

The first section of the oratorio is made up of two distinct moments: the beginning – with the role of a prelude and introduction of the audience to the general atmosphere; the second part of the first fresco brings the choir to the centre of the discourse in order to present the first poetic fragment of Arthur Rimbaud – from the poem *Chaire et soleil* – describing the ancient myth of the abduction of Europa by Zeus.

The piece begins in a tempo *Moderato*, with successive entrances of the woodwinds, with simple, double or triple appoggiaturas, in a pointillist form, all on a pedal of the violins:

Ex. 1

Canti per Europa – Fresco I – beginning:

The first entrance of the choir is dedicated to feminine voices, soprano and alto, on the vowel *A*, with a restricted range, by clusters, with highlighted sounds. This has the role of completing the static, but tense, atmosphere of the moment.

Ex. 2

Canti per Europa – Fresco I – first entrance of the choir:

Gradually, the range and the dynamics grow due to the intervention within the same linear technique, of the pedals of all the instruments in the orchestra. Percussion helps the uproar created and the increase of dramatic tension of this prelude, while the culminating moment is marked by the *tutti* of the orchestra in *ff*, highlighted by the cry of the choir – which has reached an extreme range (cluster made up of *g* 2, *a* 2 and *b* 2). If until this first climax moment, the entire musical pursuit had an ascending direction – anabasis – the end of the introduction stands under the sign of katabasis, of dynamic and dramatic collapse of musical discourse.

The second moment of the first part uses the same techniques of composition, with a novelty in the fact that the choir now presents A. Rimbaud's text. The entire moment concentrates on the linear development of the text.

Ex. 3

Canti per Europa – Fresco I – linear development of Rimbaud's text:

The dramatic expression of the text is emphasized by specific musical elements. On the text *cu ochii închişi ea moare* (*with her eyes closed, she dies[4]*) the choir does a descending *glissando* on the duration of a minor seventh.

Ex. 4

Canti per Europa – Fresco I – descending glissando emphasizing the expressiveness of the text:

The text is incompletely reprised, growing in range and dynamics; the climax of the segment is right on *Europa goală, ce braţul alb şi-l prinde (Europa naked, holds on to her white arm[5]).* The segment ends with a chord on D in the choral compartment, underlining the word *divină (divine)*. The tonality – which will later become specific to the oratorio form – is not chosen by chance, as we can notice the antagonism between word – divine – and the meaning of D, here suggesting the telluric.

4. Fresco II – The Childhood of the Demiurges

The second part of the oratorio represents the point of maximum intensity of the piece, an energetic protest, suppression, but also an urge for the peace. This section is divided into three fragments: the first one is dedicated

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[4] n. trad.
[5] idem

to the orchestra and repeated sounds and ample melodic discourses are predominant; the second fragment accumulates tension, the atmosphere becomes dramatic due to the choir scanning the names of the cities where bloody battles took place along history; the third section reprises Rimbaud's text, where one can notice the pathetic appeal to stop all wars.

The fresco begins in *Allegro ben ritmato (quassi una toccata)* by a very intense moment, where the entire orchestra helps the thrilled development of the musical discourse. This rush is created by using repeated sounds, strong accents, clusters, successive entrances of instruments, preponderant use of the minor second as an interval generating the entire segment, tremolo, the already well-known pedals, polyphony of attacks inside the same group of instruments or in different groups and, of course, the percussion instruments play a very important role here.

Ex. 5

Canti per Europa – Fresco II – polyphony of attacks clusters:

In this chaos, in this lack of organization, we can notice the perfect organization of the musical writing, where every element is precisely mentioned in the score. "In order to lead a battle, everything has to be well organized; afterwards, there's always reorganizing taking place. Organizing, reorganizing, in order to disorganize the rival – an effort requiring logic and long-time thinking, for a very absurd goal. […] sounds can suggest incoherence, sterile organizations, and useless activity. All this is made by the accumulation of a sonorous tension acting in all the registers of the orchestra, with the help of colours, melodic and rhythmic figures and of a psychological strategy."[6]

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[6] Doinaş, Ştefan Augustin, *Canti per Europa,* in: Grigoriu, Theodor*, Muzica şi nimbul poeziei (Music and the halo of poetry)*, Bucharest, Editura Muzicală, 1986, pag. 453.

The second segment of the fresco is dedicated to the choir scanning the names of the cities where bloody battles took place. The indication given by the composer, which can be found in the score, comes to baffle even more the musical discourse: "In fresco II, the European cities of war have to be scanned with accents as asymmetric as possible and in a dramatic voice." Attention is directed exclusively towards the reciting of the choir, while the entire orchestra minimalizes its activity. The scanning is only interrupted by the signals of the trumpets, with obvious warrior accents.

Ex. 6

Canti per Europa – Fresco II – choral scanning:

The final segment of this part intervenes abruptly and in that moment the author calls again upon Rimbaud's poetry, insisting upon the stop of armed conflicts: *Republici ale lumii, imperii, regi, popoare, coloane, regimente, staţi! (Republics of the world, empires, kings, peoples, columns, regiments stop!)*

From the point of view of musical pursuit, this moment uses an energetic writing, where the choir – in a unison soprano-tenor and alto-bass – presents an incisive melodic line gradually developing towards the pathetic cry of the solo tenor – *staţi! (stop!)*

Ex. 7

Canti per Europa – Fresco II – a) melodic line of the choir; b) cry of the solo tenor.

Fresco II ends abruptly with the appeal for peace and avoidance of all armed conflicts, in order to leave room for the third part of the oratorio, perceived as a requiem for the arts.

5. Fresco III – Weeping of the Muses

The third part of the work wishes to be a description of Europe devastated by wars. This is made by the presentation of several panels where muses are evoked one by one: the muse of arts, the muse of architecture, and the muse of poetry that of music and of that of sculpture, as their incompatibility with the armed conflict that is very well known:

- panel 1 – **Prelude** – on verses by Mihai Eminescu – the muse of poetry;
- panel 2 – **Evocation of the Voronet monastery** –orchestral moment – the muse of architecture;
- panel 3 – on verses by Shelley – the muse of poetry – symbol of the Earth;
- panel 4 – **Evocation of the beautiful Uta** – on verses by Mihai Eminescu – the muse of sculpture;
- panel 5 – on verses by Garcia Lorca – the muse of poetry – symbol of the Earth;
- panel 6 – **Evocation of music** – on verses by Rilke – the muse of music;
- panel 7 – on verses by Pushkin – the muse of poetry;
- panel 8 – **Evocation of *Spring/Primavera* by Botticelli** – the muse of painting.

Tab. 1

Fresco III – Weeping of the muses – parts

Fresco III – Weeping of the muses							
Prelude	Evocation of the Voronet monastery		Evocation of the beautiful Uta		Evocation of music		Evocation of *Spring/Primavera* by Botticelli
Panel 1	Panel 2	Panel 3	Panel 4	Panel 5	Panel 6	Panel 7	Panel 8
The muse of poetry	The muse of architecture	The muse of poetry	The muse of sculpture	The muse of poetry	The muse of music	The muse of poetry	The muse of painting
M. Eminescu	Orchestral moment	Shelly	M. Eminescu	Garcia Lorca	Rilke	Pushkin	Orchestral moment

Practically, the arts are evoked: architecture, sculpture, music, painting and poetry. The poetic art is the one connecting the panels, by the constant return to its evocation and by the author's choice to use verses with a clear symbolic of the earth.

The first panel of the third fresco presents M. Eminescu's verses – suggesting the muse of poetry – in a static, quasi-recitative manner, with long notes in the grave register of the basses, with a continuous descending chromatic profile – which can go until *passus duriusculus.*

Ex. 8

Canti per Europa – Fresco III – panel 1 – prelude – recitative of basses, descending profile:

The second panel is dedicated to the evocation of the Voronet monastery – an exclusively orchestral moment, where the groups of instruments are in a permanent dialogue. Again, the second – in its various qualitative forms (minor, major, augmented etc.) – becomes the interval generating the entire segment.

Ex. 9

Canti per Europa – Fresco III – panel 2 – Evocation of the Voronet monastery – dialogue between the groups of instruments:

The third panel brings again to our attention the muse of poetry and the symbol of the earth, by the verses of Shelly. Only addressed to the bass and alto, the text of the poet presents a tragic image of the wounds generated by armed conflicts. From a musical point of view, we notice the same recitative technique, which offers the possibility of a strong assimilation of the text. This time the third becomes the generating interval, used in all its qualitative variants.

<div align="right">**Ex. 10**</div>

Canti per Europa – Fresco III – panel 3 – third – generating interval

The following segment evokes the muse of sculpture by the musical presentation of beautiful Uta – sculpture found in the cathedral of Naumburg. This time, the choral voices of the soprano and the tenor would present in a linear way, Eminescu's text, and the orchestra playing the role of harmonic support in the form of the well-known pedals.

The fifth panel presents the verses of Garcia Lorca, reiterating the symbol of the earth. From a musical point of view this moment is for the bass, this becoming a leitmotif for the muse of poetry and the telluric symbolism.

The sixth panel, symbolizing the muse of music, represents a special moment – as it is only normal –. Rilke's verses are used as they are very inspired in evoking music: *O, Muzică: suflu-al statuilor, Tăcere a imaginii, Tu grai, unde graiuri sfârşesc (O, Music: breath of statues, Silence of image, You voice, where voices end[7]).*

There are three complementary planes here: the plane of the grave instruments, intonating together the pillars of the grave register in *Symphony in g* by W. A. Mozart, the plane of acute instruments which mark the changes appeared in the grave register and the plane of voices, presenting Rilke's text in a new manner, the composer using a polyphonic technique, with successive, almost imitative, entrances – a quasi-fugato. In addition, the intervals of wide respiration – sixths, sevenths and ninths give this moment a special air.

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[7] n. trad.

Ex. 11

Canti per Europa – Fresco III – panel 6 – Evocation of music – entrances in imitation of choral voices:

The muse of poetry is evoked again by calling upon Pushkin's text in the following panel. The voices of bass and alto have the role of a linear development of the text – the melodic development combines close intervals (seconds and thirds), with intervals of wide respiration (sevenths and ninths). The soprano and the tenor have short interventions (only vocal) marking the most important words in Pushkin's text: *handcuffs, whips, passions, commandments, slaves.*

The third fresco ends with the evocation of the muse of painting distinguished by Botticelli's painting, *Spring/Primavera* – a very complex painting, with a special symbolic. From the musical point of view, this moment is exclusively orchestral and combines several planes: the solo violins, playing an ample melodic line, of wide respiration and symbolism, the second plane of the flutes and clarinets, which, by their trills in the acute register, suggest the song of birds and the third plane realized by the pedals of the grave strings and of the brass instruments.

Therefore, the third fresco of the oratorio ends in a relaxed register and atmosphere, nevertheless suggesting the idea of a requiem for the entire range of arts.

6. Fresco IV – Hymn to Apollo

The final part of the oratorio is entitled *Hymn to Apollo* and has as a literary support Dante's verses from the *Divine Comedy*. Four tercets are taken and as they act as a base, the composer will develop for every verse a harmonic support specific for this moment, which has not been used in the entire oratorio. The composer entitles them "harmonic baths" and they cover almost the entire chromatic interval. The final verse of the *Divine comedy* – *L`amor chem ove il sole e l`arte stelle (Love, moving suns and stars[8])* – is

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[8] n. trad.

224

also taken and "harmonically arranged" in D, considered to be "the tonality of the earth", therefore the symbol of earth becomes generative and unifying for the entire oratorio.

The fourth fresco is built on a motive from a hymn from the old temple of Eleusis – found and taken by the composer from a musical collection in Paris – symbolizing and suggesting the golden colour of the light by means of sounds.

From the point of view of musical construction, we have a very ample orchestral development, where we can distinguish a couple of levels; the dialogue between the acute instruments and the choir and a second level made up of the pedals of the other instruments making the harmonic background specific to this section.

The hymn dedicated to Apollo begins with a short prelude, the musical discourse covers three of the four tercets and before the fourth one, there comes a new orchestral moment, followed by the covering of the fourth tercet.

The final verse of the *Divine Comedy* brings the harmonic stability so much sought after together with the entire musical pursuit of the oratorio. The D tonality, appearing for the first time in the end of the first part, comes back now and makes for a harmonic leitmotif of the work.

Ex. 12

Canti per Europa – Fresco IV – finale – harmonic stability – D Major:

7. Conclusions

The message expressed in the oratorio *Canti per Europa* can be found in the two antagonist capacities of the Europeans: creation as opposed to the destructive force. The telluric is the predominant symbol in the entire oratorio, being present not only in the poetic texts, but also dissimulated in the specific harmonic construction.

The work is made up of four frescos, a term taken from the art of painting, thus syncretism of the entire oratorio is completed by this special terminology.

From a musical point of view, Theodor Grigoriu uses the technique of the pedal and that of the sonorous segment. The intervals of second, in their various qualitative expressions, become constitutive elements of the melodic construction. From a vertical perspective, the music develops most of the times in clusters, moments of polyphony being rarely used, as the main goal is the perception of the message and of the very valuable texts so skilfully chosen by the composer.

(Translated by Roxana Huza)

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ECHOES OF ENESCU:
CORNEL ȚĂRANU'S *"RIMEMBRANZA"* FOR ORCHESTRA

ECATERINA BANCIU[*], GABRIEL BANCIU[**]

SUMMARY. Echo of the *Chamber Symphony* by George Enescu, *Rimembranza* was dedicated to the 50 years commemoration since the death of the great composer and, at the same time, to the conductor Cristian Mandeal, "flawless performer of Enescu's works". Structured in one part, in the form of a sonata, the work seems to extract its substance from Enescu's music, alluding to Enescu's elements of style and using rhetoric of symbols and allegory, but keeping, as a whole, its own contemporary identity and the exhaustive sonority characterizing its composer.

Keywords: Cornel Țăranu, George Enescu, B-A-C-H

In one of his last volumes, the late art critic Dan Grigorescu stated: "One of the most meticulous researchers of recent art, professor Paul Mann, established three criteria which help in identifying avant-garde works: 1) they transcend, in certain essential points, current aesthetic conventions, setting a clear distance from other current operas; 2) they need more time to capture the audiences' attention; 3) they will very probably inspire future masterpieces, comparable from the point of view of the innovative idea."[1] And "the reason that avant-garde art, poetry, music, theatre are so difficult to understand is not necessarily the intrinsic hermeticism."[2]

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[1] Grigorescu, Dan, *Dicționarul avangardelor (Dictionary of the Avant-Garde)*, Editura Enciclopedică, Bucharest, 2003, p. X, with reference to: Paul Mann, *The Theory-Death of the Avant-Garde*, Bloomington, Indiana Univ. Press, 1991, pp. 36-51.

[2] *Ibidem*, p. XI. This opinion is shared also by Romanian musicologists; therefore, Valentina Sandu-Dediu states: "There is still intense debate about the inaccessibility of new music, which can often be abrupt, dissonant, causing hostility or indifference of the audience. Some people simply don't like to be reminded through music that they live in violent times, of rough social conflicts and rapid changes in technology. To them, music should maintain its comforting, entertaining function." (Sandu-Dediu, Valentina, *Alegeri, atitudini, afecte. Despre stil și retorică în muzică (Choices, Attitudes, Emotions. Of Style and Rhetoric in Music)*, Editura Didactică și Pedagogică R.A., Bucharest, 2010, p. 161). During the eighth decade of the 20th century was even formulated a "theory of auditory anticipation". Thus, the author of the article with the subtitle *"... or how new music should be listened"*, mentions the protests against progress in musical art formulated by: Boethius (beg. 6th c.), Jacob from Liège (1425), Vincenzo Galilei and Giovanni Artusi (end of 16th c.). Also, an article from *Wiener Presse* (1806) is quoted, which after the overture

Returning to the inspirational virtues of avant-garde works, we have chosen to study a correspondence fulfilled over decades between the works of Enescu and one of the recent, evocative pieces of a modern composer, with roots both in Romanian ethos and in the West-European musical language.

"For the post Enescu generation, now mature or even old, the moment they experienced Enescu's *Chamber Symphony*, his swan song, was a decisive one. We were shown new facets, lights and shadows of a surprisingly new language, by its modal-chromatic complexity, by the tragic character of that *lamento* of the solo trumpet or by its incisive *scherzo*. This is where Enescu wanted to arrive at the end of the journey here there is where the revelation begins. The concert in 1956, conducted by Silvestri, marked us profoundly and showed us the ways to follow later. The audience was amazed and, I believe, unprepared to receive this Enescu. Convinced by the genius of this work, Silvestri explained the audience its novelties of language and performed it again. The result was a success" – wrote Cornel Țăranu the year commemorating half a century since Enescu's death[3], reinforcing the opinions formulated many years before in a volume much quoted today: *Enescu în conştiinţa prezentului (Enescu in the Conscience of the Present)*.[4]

However, empathy for Enescu's works and implicitly rethinking his role and place in Romanian and universal culture, materialized both in the very refined stylistic analyses in Cornel Țăranu's musicological writings, and, in a very intimate way, in restoring some of Enescu's scores: the oratorio *Strigoii (Ghosts)*, part I and IV-a of the *Fifth Symphony* and *Capriciul român (Romanian Caprice)*.[5]

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of Beethoven's opera *Fidelio,* stated that "it is a long time since we heard anything so incoherent, loud, confuse and dissonant". Closer to our time, in 1955, the American critic Harry Pleasants wrote that "modern music offers us loud noises made by merchants – who are confused themselves – rummaging in a pile of slag" (!). The conclusion of the article is: what tormented most those who "expressed their opinions on the new music were actually a question of principle, a theoretical question of auditory anticipation. If the listener can free himself of his deeply rooted misconceptions, if he can distance himself from musical patterns which condition him, if he can educate his openness to new sounds and musical ideas [...], he will begin to discover that accepting new music does not exclude the love for the old preferences." (*Muzica nouă (New Music)* magazine, editor John Holbert, the American Embassy, Bucharest, n.a.).

[3] Țăranu, Cornel, *Imaginea actuală a creaţiei enesciene (The Present Image of Enescu's Works)*, in: *Memoria* magazine, http://revista.memoria.ro/?location=view_article&id=782. Resembling thoughts also appear in: Stefanescu, Ion Bogdan - *Interviu cu Cornel Taranu – "Cavalerul artelor" (Interview with Cornel Taranu - "Knight of the Arts")*, http://ionbogdan stefanescu.ro/interviu-cu-cornel-taranu-cavalerul-artelor/

[4] Țăranu, Cornel, *Enescu în conştiinţa prezentului (Enescu in the Cionscience of the Present)*, Editura pentru Literatură, Bucharest, 1969, p. 9.

[5] The composer Cornel Țăranu "undertook the difficult task of restoring certain of George Enescu's scores, which remained only as sketches: it is the case of the oratorio *Strigoii (Ghosts)*, which required the deciphering and completing of the manuscript, finally made by Cornel Țăranu in a voice and piano variant [see chapter VIII of vol.: Țăranu, Cornel*, Elemente de stilitică muzicală (Elements of Musical Stylistics)*, the "Gh. Dima" Music Conservatory, Cluj-Napoca, 1981]. In the volume bringing homage to George Enescu (1981), Sigismund Toduţă praised his disciple's work: 'Cornel Țăranu has the merit of rebuilding from *membra disjecta* this score of unique documentary value, showing Enescu's use of *Sprechgesang* ever since 1916.' Part I and IV

"The fact that I accustomed myself to Enescu's scores more has also helped me in my work as a composer and offered me solutions to many of my ideas" confessed the composer[6], noting: "there is a pit somewhere, an inner shell of our music which can also be found in Enescu's ideas. We all have affinities with Enescu, elective affinities. These affinities are connected to a certain specific lyrical character, also appearing in my early works. Therefore, in my first works, in my first steps in composition, I was very close to this style of "doina", parlando-rubato not because I was imitating Enescu, but due to a parallelism of sensitivity."

Consequently, it appears as natural Cornel Țăranu's interest on Enescu's creative personality, dedicating him *Sinfonia brevis*, in 1962 (p. I - *Epitaph pour Enesco*, p. II - *Pantheon*), *Simfonia da Requiem for choir and orchestra*, 2005, and *Rimembranza for orchestra*, 2005.

Finished on February 27, 2005, *Rimembranza* was dedicated to the commemoration of 50 years since Enescu's death and, at the same time, to the conductor Cristian Mandeal, "flawless conductor of Enescu's works"[7], who also conducted the world premiere, on the stage of the Athenaeum, that same year, on October 27 (concert replayed the next day), together with the "George Enescu" Philarmonic Orchestra. The work was also presented to the audience in Cluj, three years later (October 15, 2008), in Horea Andreescu's version, conducting the "Transylvania" Philarmonic Orchestra, in an extraordinary concert broadcasted live by „Radio România Muzical". The score was published by Editura Academiei Române (the publishing house of the Romanian Academic Society), in 2008.

Rimembranza requires an orchestral body containing: woodwinds (2 fl., 2 ob., 2 cl. in B flat and a cl. bas in B flat, 2 bss.), brass instruments (2 trp. in C, 4 horns in F, 2 trb.), piano or celesta *ad libitum*, three percussion groups (I: vibraphone; II: gong, gong picc., piatto sosp., crotale, sonagli; III: 2 bongos, 2 toms, 2 cowbells, wood-blocks, tamb. picc. senza corda) and strings.

Structured in one part, in the form of a sonata, the work begins with a "signal-theme" played by the horns, circumscribing the B-A-C-H motive[8], and

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(*Mai am un singur dor*) of the *Fifth Symphony* (1991) followed [part I was played in Bucharest and Cluj in 1966], only partially orchestrated in the manuscript and *Romanian Caprice* [the only concertante work for violin and orchestra composed by Enescu], containing only 20 orchestrated pages, part II and IV being only sketched. The first three parts were presented, played by the violinist Şerban Lupu and the *Transylvania* Philharmonic Orchestra, the final part being constructed a year later (1994-96)" [The complete first performance was in Iaşi (March 21, 1997), with Sherban Lupu as a soloist and the Iasi Philharmonic Orchestra conducted by Camil Marinescu]. (Banciu, Ecaterina, *Aniversarea compozitorului Cornel Țăranu (Anniversary of the composer Cornel Taranu)*, in: *Intermezzo*, year II, no. 1 /5/, the „Gh. Dima" Music Academy Cluj-Napoca, September, 2009, p. 5).

[6] Garaz, Oleg, *Descifrarea manuscriselor enesciene neterminate (Desciphering Enescu's Unfinished Manuscripts)*, http://www.agero-stuttgart.de/REVISTA-AGERO/CULTURA/ cornel -taranu.htm

[7] "Author's word", in the concert leaflet of the world premiere.

[8] In Enescu's style, like the reversed monogram appearing in the first movement of the *Violin Sonata op. 6* (see: Ghircoiaşiu, Romeo, *Studii enesciene (Studies of Enescu)*, Editura Muzicală, Bucharest, 1981, p. 33).

which, according to the author, "remembers of the beginning theme in *Sinfoniei brevis* (1961-62), also dedicated to Enescu" and somehow suggesting the trumpets of Enescu's *Heroic*":[9]

Ex. 1

Tema A1

The interval of augmented eighth (*saltus duriusculus*) gains here cyclic, obsessive virtues.

The profile of the theme reminds us of the theme of the Sphinx in Enescu's *Oedip* (by the melodic design and syncopated rhythm):

Ex. 2

***Enescu - Oedip, The Sphinx* (act II, scene 3)**[10]

The motive B-A-C-H[11] of theme A (an allegory) is anticipated by the beginning chord, a vertical synthesis of the thematic elements (in chords and woodwinds). The modal-chromatic material resulted from the motivic continuation is arranged hexatonically,

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[9] *Ibidem.*

[10] Pascal Bentoiu mentions the "enigmatic formulae of the trumpets, which will become the musical material of the Sphynx" (Bentoiu, Pascal*, Capodopere enesciene (Enescu's Masterpieces)*, Editura Muzicală, Bucharest, 1984, p. 269).

[11] Bach being a "venerated author, even by Enescu as an interpreter", as the author tells us.

the x cell – in the mirror
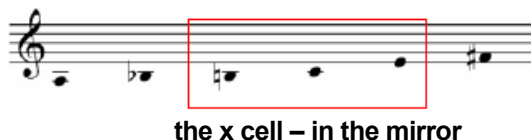
The principle of continuous variation, characteristic to the composers[12] Enescu and Țăranu, leads to a permuting, multiple motivic exhibition, corresponding to a metamorphosing rhetoric. The repetitive and persuasive meaning of thematic elements is strengthened by details of construction such as *anadiplosis*[13]

Ex. 4

and *epiphora*[14]:

Ex. 5

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[12] Dora Cojocaru ascertains that, in Cornel Țăranu's works, there are "two melodic types: the repetitive-static type (created by varied repetition, with a restricted range) and the accumulative-dynamic type (created by expanding range" (Cojocaru, Dora, *Cornel Țăranu şi obsesia variaţiei (Cornel Taranu and the Obsession of Variation)*, in: *Muzica*, no. 1/1995, p. 16); see also: Herman, Vasile, *Cornel Țăranu-Médaillon*, in: *Muzica*, no. 9/1981.

[13] Beginning a sentence with the last word of the preceding sentence in order to highlight the idea (gr. *anadiplosis* = "doubling", "reprise").

[14] Repetition of a word in the end of a sentence, phrase or verse (gr. *epiphora* = "to put in the end").

The profound interest shown to the theme and its evolution makes us think to Enescu's words "a theme is not a beginning, but a result".

The thematic *incipit* appears in solo trumpet and on the suspended note (c^2) the theme in eighths appears litotically, in horns 1-2 (m. 22):

Ex. 6

The theme appears (meas. 40) in a new rhythmic formula, diminished (announced by the preceding thematic litotes), with harmonic strings (*glissando*) and rhythmic (vibraphone, piano, bongos) accompaniment, reversed from the point of view of melodic design, but consequent in enunciating the B-A-C-H motive (m. 40):

Ex. 7

The theme A2

A thematic *stretto* in the woodwinds (m. 51)

Ex. 8

precedes the reappearance of theme A1 (*incipit* without changes followed by a profile interrupted by pauses, with meanings of a sob - *suspiratio*) (m. 55):

Ex. 9

The ethos of this rhetorical figure seems to be also an allusion to Enescu's language, resembling moments being also present in the score of the *Chamber Symphony*:

Ex. 10

Enescu – *The Chamber Symphony*, p. II, „*suspiratio*" (m. 13-16)

The motive of the sob is presented, before the second theme, in a perfect, mirroring symmetry, played by the couple trumpets-trombones (m. 76):

Ex. 11

Theme B (m. 83) belongs to the strings, it has a descending profile, with the *lamento* effect of the appoggiaturas, maybe to metaphorise theme C from the first part of the *Chamber Symphony*:

Ex. 12

Enescu - Simfonia de cameră, p. I, Tema C

"The melopoeia of the strings"[15], structured in three segments, closes the Exposition of the sonata form.

The denouement, developed in two stages, begins with a styling of the signal-motive (A1), which will be taken over by horns (doubled by violas and cellos) and metonymically amplified (m. 118):

Ex. 13

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[15] "Author's word".

The signal-motive will then appear, reversed, in strings and then in a playful dialogue in the mirror (m. 135):

Ex. 14

Heterophony is not missing either, as it is so characteristic to Enescu's language (m. 143):

Ex. 15

The second stage of the development (Moderato, m. 169), prepared by the isorhythmic progress of the brass, brings a sequence of gradation and sublime accumulations culminating with the climax preceding the Reprise:

Ex. 16

The Reprise brings the theme back to the trumpets, to the superior fifth, with the echo with repeated sounds and modified rhythm of the trombone, in the basic tonality (m. 208)[16]:

Ex. 17

An A_{var} (inverted) in strings metonymically anticipates the comeback of the second theme (m. 228):

Ex. 18

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[16] In the score, numeric reference points are noted every ten measures. But between the reference points 160 and 170 there are 15 measures. Therefore, reference point 20 does not represent measure 200, but 205.

Theme B (*Molto moderato* - m. 296) appears with a slightly modified melodic profile, with the dotted rhythm borrowed from Theme A2 (another metonymy):

Ex. 19

What follows then is a "gradual rarefying, with syntheses and overlapping of the second themes"[17], ended in forte, by the symmetrical, mirrored, discourse of the strings (m. 327):

Ex. 20

Coda brings Theme A in strings (metonymy) (m. 333),

Ex. 21

followed by the imitation finalized by the inversion of the theme, in cello (m. 345):

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[17] "Author's word".

Ex. 22

The appearance of Theme A2 precedes the final, bi-tertian, undecided and symmetrical chord, in tutti, on the final g:

Ex. 23

27 II 2005

Conclusions

The composer Cornel Țăranu noted in the concert leaflet of the world premiere: "The chromatic, modal language, the melodic outlines and the orchestral colours try to evoke allusively the echoes of Enescu's ethos which led our steps."[18]

We add to this confession the conviction that the evocative methods use well-known elements of Enescu's style, used in *Rimembranza*:

- continuous variation;[19]

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[18] *Ibidem*.

[19] "Enescu "prefers, instead of the 'percussive' shock of untransformed thematic reprises, a <u>a subtle art of continuous transformation</u>, which apparently dissimulates the initial prominence of the theme, transforms and brightens in a kaleidoscope-like way its meanings, expression and atmosphere, keeping at the same time a unity of the whole." (Țăranu, Cornel *Trăsături ale simfonismului lui Enescu (Characteristics of Enescu's Symphonism)*, in the vol.: *Studii de muzicologie (Studies of Musicology)*, vol. IV, Editura Muzicală, Bucharest, 1968, p. 325.)

- the modal formula of second and third;
- oscillation major-minor;
- the conflict diatonic-chromatic;
- preferential intervals (augmented octave, corresponding to an "intervallic cyclicity"[20]);
- the relation between the horizontal and vertical dimensions of music;
- polyphonic syntheses (see reprise)[21];
- heterophony ("irreducible, primary phenomenon, from which polyphony resulted"[22], "diffuse monody"[23]);
- color (the timbrality of the bass clarinet, the three groups of percussion instruments, the use of the pure timbre of solo instruments) and the timbral effects (*pizz.*, vibrato lento, *col palme* for trb. and horns, *col legno batt.*, *marcatiss.*, *con sord.*, *bach.timp.s.corde* for the piano, *"kiss"* for horns, *souffle* fro the trombone, *col legno sulle corde* for cello and double bass, *improvisando* for the piano, *sord. con dita* for the piano, *bouché* fro horns, *col palme senza suono* for brass, *frull.* for trumpet and trombone).

Nevertheless, although the language takes its essence from the substance of Enescu's music, *Rimembranza* keeps its contemporary identity and the sonority of its creator. And if "Enescu's creation is, with few exceptions, an immense adagio..."[24], the work signed by Cornel Țăranu is an *Allegro moderato* with 21st century rhetoric and nostalgia for the discourse of the *Ars Nova* ensemble in Cluj-Napoca.

The most recent performance of the *Rimembranza* took place as part of the "George Enescu" Festival in 2011 (on September 6 in Iasi, with the "Moldova" Philharmonic Orchestra conducted by Sebastien Rouland and on September 8 in Bucharest, at the Romanian Athenaeum, with the same protagonists).

"Avant-garde means being *ahead* of your time"[25] stated Dan Grigorescu. Both Enescu and Cornel Țăranu fit within the boundaries of this definition.

(Translated by Roxana Huza)

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[20] Rațiu, Adrian*, Principiul ciclic la George Enescu (The Cyclic Principle in George Enescu's Works)*, in the vol.: *Studii de muzicologie (Studies of Musicology)*, ed.cit., p. 210.

[21] "Generally, Enescu's form of sonata during his mature years does not insist on a strong contrast of the themes. Sometimes they belong to the same intonational or expressive family and are modified during the process, becoming strongly contrasting during the reprise of the form, or in the usual polyphonic syntheses." (Țăranu, Cornel*, Trăsături ale simfonismului lui Enescu (Characteristics of Enescu's Symphonism)*, in the vol.: *Studii de muzicologie (Studies of Musicology)*, ed. cit., p. 326).

[22] Niculescu, Ștefan*, Reflecții despre muzică (Reflections on Music)*, Editura Muzicală, Bucharest, 1980, p. 278.

[23] Firca, Clemansa*, Heterofonia în creația lui George Enescu (Heterophony in George Enescu's Works)*, in the vol.: *Studii de muzicologie (Studies of Musicology)*, ed. cit., p. 307.

[24] Țăranu, Cornel, *Trăsături ale simfonismului lui Enescu(Characteristics of Enescu's Symphonism)*, in the vol.: *Studii de muzicologie (Studies of Musicology)*, ed.cit., p. 326.

[25] Grigorescu, Dan, *Op.cit.*, p. XIII.

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GRAPHISM AND ORGANISATION IN
LES OISEAUX. CHACONNE POUR ORGUE. HOMMAGE À MESSIAEN BY EDUARD TERÉNYI

ANAMARIA MĂDĂLINA HOTORAN[*]

SUMMARY. The first bar of the *L'Ascension* by Oliver Messiaen was taken by Terényi as "an ostinato bass", a modal and a harmonical support that has the variations of the *Chaconne* to develop onto them. The play has the mirror symmetries and palindrome structures as a background: from the palindrome modal scale to the palindrome of the meters and to the retrograde inversion of the design between the last three parts and the first three parts. Each variation describes a dramaturgical action that is graphically revealed and gives a space for many improvisatory variants. The score, together with other plays of E. Terényi were included in exhibitions and were received with a special interest by the public.

Keywords: Eduard Terényi, *Ciaccona – Hommage à Messiaen,* Romanian organ music, musical graphism, aleatorism, mirror symmetry in music

Starting from the manuscripts from his study years, through the drawing of the musical notes with a black ink in a special manner that evokes the "atmosphere" of the wood engravings, we can notice E. Terényi's orientation towards the visual. Along the years, the composer will be preoccupied by the non-figurative, abstract graphic art. His graphics will be exposed to the public in art galleries: the cycle *The Months of the Year* (which were created in the years 1977 – 1979 and exposed in 2000), the cycle *Exotic Flowers*, the cycle *Genesis* and the cycle *Dantesca* (created in 2002 and published in 2007, in a volume that is coming with the musical fragments of the mono-opera with the same title).

The search of the essence and geometric forms, through the music and the graphics have put E. Terényi close together to the opera of the great Romanian sculptor Constantin Brâncuşi (1876-1957), to whom he feels a spiritual connection and kinship and who had a profound influence towards his artistic formation as well: "In his book, *Zene marad a zene?* the author confesses that he has considered himself to be a composer only after he met the world of Brâncuşi." [1]

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[1] Molnár, Tünde, in: *Muzica pentru orgă în secolul al XX-lea în România. Compoziţii noi, analize stilistice şi interpretative (The Romanian Organ Music in the XXth century. New Compositions, Stylistic Analyses and Interpretatives)*, Grafycolor Publishing House, Cluj-Napoca, 2005, p. 39.

The serialism that represented for the young Italian composers of the sixties a novelty can be regained in E. Terényi's musical works of his first period of creation (1957-1967). The determinism or the constructivism culminates with *B. A. C. H. – Composition for Organ* (1967) where "no tone is free" (E. Terényi) and the musical parameters are subordinated to some strict rules that derive from the structure of the anagram B. A. C. H[2]. However, the work has a *Cadenza* that already announces the Aleatorism and the Graphism, as a contrasting element to a constructivist organization.

Nevertheless, this tendency will not last long as it will be replaced with the exploration of other intuitive dimensions:

> I have never been the one to frame the exterior structures, although I know that a sonorous mass that comes forward as an incandescent liquid needs this framing (…) in my opinion – this is a question of inner conformation. I have experimented myself the pleasant assurance of the comfort that is offered by the using of the <delimited> musical systems. I had a special penchant to go deeply in this world. Nowadays I feel the need for it but, after the sixties, I was aware of the using this tendency to give up the space for different inner musical impulses. As a last resort, I wanted to create music and not buildings, the construction has to be an exterior edifice and it does not assume all the functions or the possibilities of expressing and the secret inner predispositions of the music (…) Because of this, my composition *Variations on B. A. C. H.* personifies the expression "farewell to constructivism".[3]

In the seventies, into the music of the contemporary generation, we can see the musical graphic in a perfect symbiosis with the aleatorism. The graphism finds profound resonances into the Terényian creation of that time, defining his second period of creation (1967-1977) and it still appears in his scores even today.

A significant fact is that, through the modern musical notation, an artistic musical drawing can be created which is similar to the modern graphics:

> Even in the years '77 – '78, the first exhibitions that are dedicated to some scores, which are conceived as graphics and not as much as sonorous art, appeared in the Occidental Europe and they were not destined to the musical interpretation. These pictorial graphics were announced for the end of 50's and the beginning of 60's by the composers Sylvano Bussotti, Anestis Logothetis, John Cage, Earl Brown, Robert Moran and so on. [4]

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[2] Hotoran, Anamaria Mădălina: *B.A.C.H. – Missal for the Organ, by Eduard Terényi*, in: *Studia UBB Musica,* 2/2009, Cluj University Press, pp.215-246.

[3] *E. Terényi*, in: Coca, Gabriela, *Ede Terényi – The Retrospective of Five Decades of Creation (I)*, in: *Muzica,* 3/1997, Bucharest, p. 38-39.

[4] Interview with E. Terényi, February 2008.

Some of the scores of this period were included in exhibitions, together with some of his paintings (from the cycles *Exotic Flowers, Genesis*), and they were received with a special interest by the public, as fine art that gives a certain artistic feeling.

The graphic of the Terényian scores always gives a space for many improvisatory variants. Therefore, the musical works of this period present aleatory aspect[5] that, in the author's way of thinking, refers to the ordination of some pre-established elements by the player, who becomes a co-author.

The graphic plays are: *Threnody* for the organ (1970); *Terzine di Dante* (1971) for baritone, trombone and the piano; *The String Quartet no 1* (1975) bringing in an aleatory trend that appears in the second and the fourth part with elements that are quasi – defined, but they have a clear macrostructure; the *Concert for Ars Nova* (1976, e. g. 3); the *Symphony In Memoriam Bakfark* (1977, e. g. 4) for string orchestra and, at the end of the period: *Ciaccona* (1978, e. g. 14-16) for solo organ and *The Symphony for the Percussionists* (1978, e. g. 5).

Analysing the *Chaconne*, we have to point to the graphic context of the *Symphony for the Percussionists* (1978) and *Bakfark Symphony* for the string orchestra (1977). These works were born together almost in the same year, on the same stylistic trajectories. *Chaconne* and *The Symphony for the Percussionists* contain the most pronounced aleatorism of Terényi's creation. Later on, the author added between the two moments: (1) the model and (2) its presentation to the auditory, a score "resolution", a key that, in his opinion, suggests a possible variation of the given model for the *Chaccone* and for the cycle *Piano Playing* (e.g. 1-2).

In e. g. 1 and e. g. 2 we exemplify the relation between the musical graphics and the coloured graphics (paintings) signed by E. Terényi, in order to prove the unity of his musical and pictorial thinking, the fact that the sonorous art and the art of the colours are explaining each other.

Table no 1 illustrates the trajectory of the graphic trend, from 1966 to 1978, when the *Chaconne* was composed. The direct arrows indicate the graphic tendencies in those organ plays that are nodal points for the respective periods. The dotted arrows indicate the correspondences of the graphic style, between the organ plays and plays that are written for piano, chamber ensembles or orchestra.

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[5] *„The condition is that, only some of these elements to meet all the usual parameters of the musical sound (height, pitch, time, overtone, way of attack). It is possible for an element to be missing, or to have only one given element as all the other ones are missing."* – Interview with E. Terényi, February 2008.
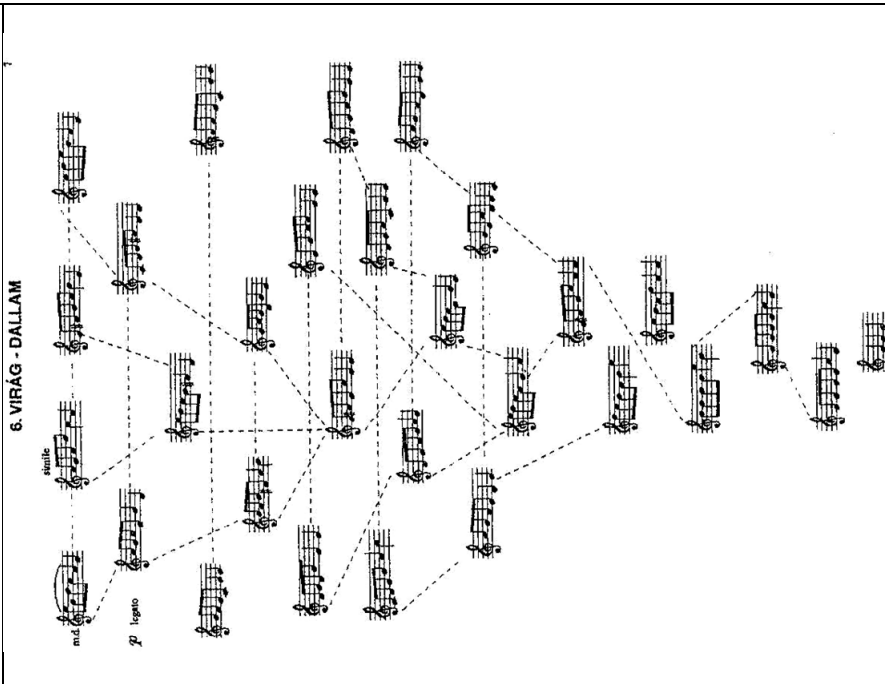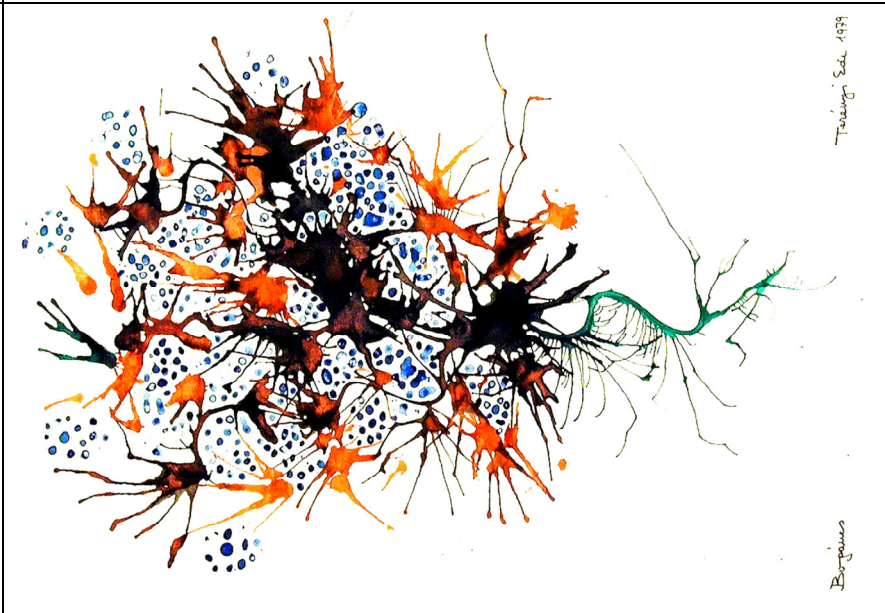
Table 1

Table no. 1
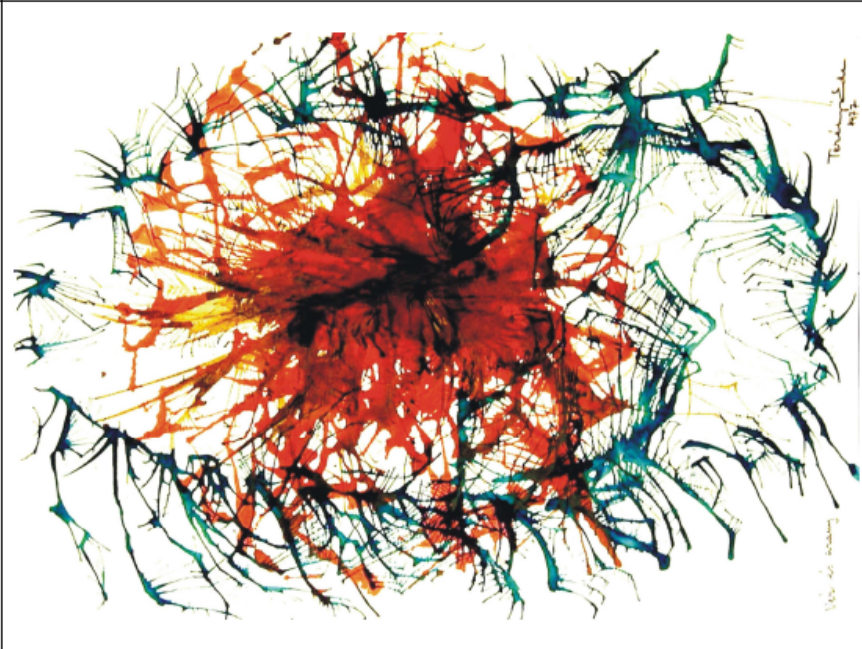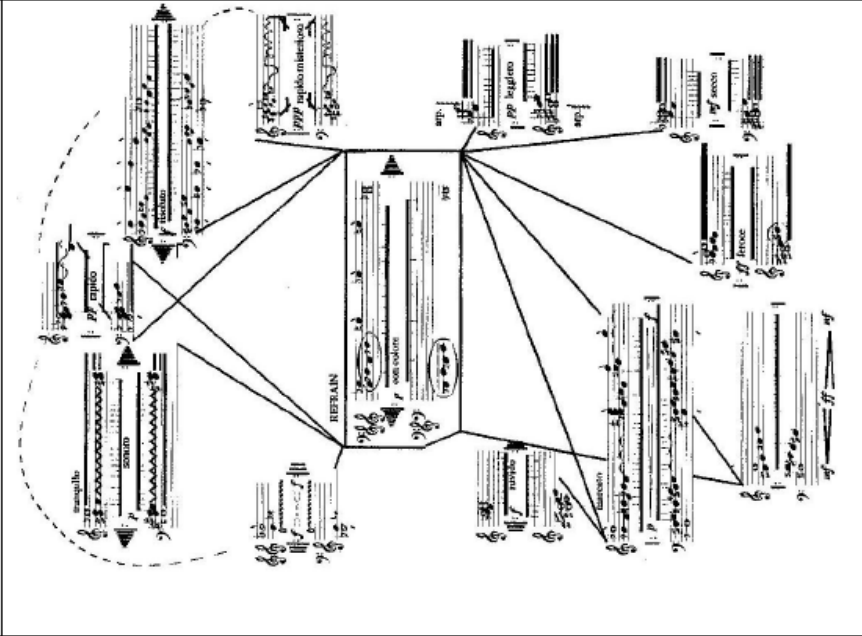
Graphic music in 1960-1980

	Constructivism				Graphic music								
	1966	1967	1968	1969	1970	1971	1972	1973	1974	1975	1976	1977	1978
Symphonic works	THE MAESTROS BIRD SYMPHONY												BAKFARK SYMPHONY for string orchestra
Chamber Music			TWO LIED CYCLES			TERZINE DI DANTE				STRING QUARTET NO. 1	CONCERT PER ARS NOVA		PERCUSSION SYMPONY
Organ plays		B.A. C. H, for organ			Threnody								CHACONNE on a theme by MESSIAEN
Instrument al plays								PIANO PLAYING VOL V	VOL VI				

direct way

direct way

Ex. 1

Piano Playing vol. I

Flower Melody (Model)
(no. 6 in *Piano Playing* volume VI)

The Thistle (1979)
(from the cycle *Exotic Flowers*)

Ex. 2

Piano Playing vol. V (1973)

Czerny Etude (1973)
(*Piano Playing V*)

Blood and Gold (1977)
(from the cycle *La puerta del sol*)

Ex. 3

The Graphic in Concert for Ars Nova (1976), parts 5 and 9 (incipit)

Ex. 4

The Graphic in the Bakfark Symphony (1977)

Ex. 5

The Graphic in the Symphony for the Percussion (1978)

A mixture of graphism, aleatorism and constructivist tendencies can be found in some works of the early periods, such as the *Ciaccona – Hommage à Messiaen*, composed in 1978 and renamed in 2007: *Les oiseaux. Chaconne pour orgue. Hommage à Messiaen*. **The first bar of the *L'Ascension*** (*quatre méditations symphoniques pour orgue*)[6] **by Oliver Messiaen** (e.g. 6) was taken by Terényi as "an ostinato bass" or "**a chaconne bass,**" a modal and a harmonical support that has the variations of the *Chaconne* to develop onto them.

Ex. 6

Messiaen's *L'Ascension*[7]

The comprised tones form a **palindrome modal scale** (ex. 7) which, together with the transpositions, constitutes the sonorous frame of the musical work. The harmonic structures result from the multiple possibilities of the

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[6] *L'Ascension* was initially composed for the orchestra (1932 – 1933) as "four symphonic meditations". The variant for the organ was created in 1933 – 1934.
[7] The first bar was taken by Terényi as "an ostinato bass".

overlapping of the tones of the mode (e.g. 8). Each of the six parts (that is numbered in Roman numbers) has four variations (Arabic numbers) which, in their turn, present three modules of their own, each module having the length of one bar (a, b, and c – e.g. 14-16). In this way, *Chaconne* has **24 variations** (6 parts x 4 variations) and **72 modules** (24 variations x 3 modules).

Ex. 7

The palindrome modal scale of the Chaconne

Ex. 8

The Palindrome Modal scale of Chaconne[8]
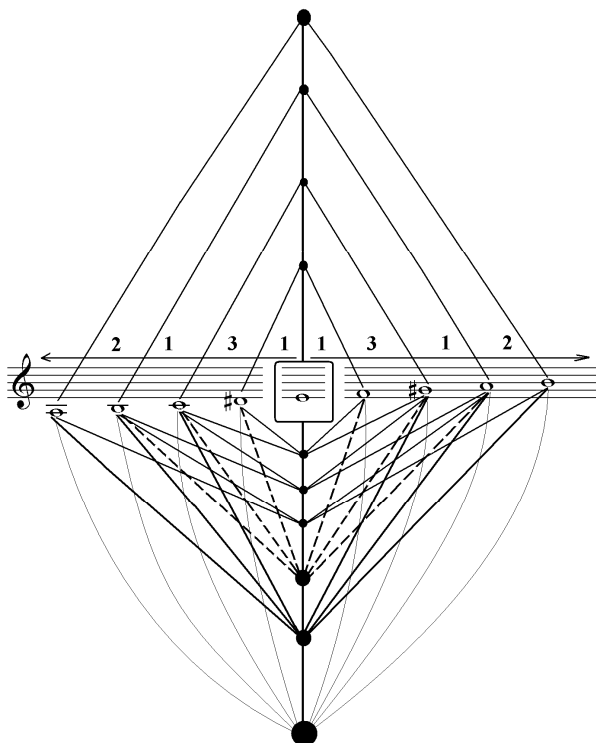
Ex. 9

The superposition of three transpositions (diverging poly-modalism)

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[8] The harmonic aggregates result from the overlapping of the tones of the mode.

The most used transpositions are: transposition 4 (e.g. in the variation 10b), 5 (e. g. in the variations 9c, 23, as well as in the variations of the second part), 6 (e. g. variations 17a, 17c, 19, 20), 7 (e. g. variations 12a ,22, 24), 9 (e. g. in the variation 18) and 11 (e. g. the variations of the first Part). The play contains "diverging poly-modalism" [9] as well, where two or three transpositions appear in superposition (e. g. 9).

The last three parts are the **mirror symmetry** of the first three parts. Part III ends the first section of the musical play and part IV starts the second one, which is approximately the retrograde inversion of the first three parts. In order to help the reader to visualize this aspect, I have put together the corresponding parts (part I with VI, part II with V and part III with IV – in e.g. 14-16) pointing directly to the concordance of the drawings and that of the sonorities respectively, in the same manner the composer himself arranged the pages in the published score of *Chaconne*.[10]

The most evident similarity is that of the first variation (part I, variation I) and the last one (part VI, variation 24) - e.g. 10. The segment c of the variation 24 (the last bar of the score), is the retrograde inversion of segment a of variation 1 (the first bar of the score) - e. g. 10 - and the correspondence could continue (table 2):

Table 2

Part I			Part VI
Variation 1	a	c	Variation 24
	b	b	
	c	a	
Variation 2	a	c	Variation 23
	b	b	
	c	a	
Variation 3	a	c	Variation 22
	b	b	
	c	a	
Variation 4	a	c	Variation 21
	b	b	
	c	a	

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[9] The "diverging poly-modalism" refers to the superposition of the transpositions of the same mode and the "converging poly-modalism" is the superposition of different modes – in: Duțică, Gheorghe, *Universul gândirii polimodale* (*The Universe of the polymodal view*), Junimea Publishing House, Iași, 2004, pp. 233-302

[10] The play is published as *Les Oiseaux Chaconne pour Orgue - Hommage à Messiaen*, in: Terényi, Ede, *Musica Sacra*, Grafycolor Publishing House, Cluj-Napoca, 2008

The last bar of Chaconne is the retrograde inversion of the first bar

| Part I, the first bar of the play | Part VI, the last bar of the play |
| PRIME FORM | RETROGRADE INVERSION |

In the first part, the measure is 12/8 in segment a, 10/8 in b and 8/8 in c. By changing the measure for each segment, the author wanted to create an "inner dramaturgy" which, in part I is opposed to the change of the dynamics: *pp increase in mf* (in a) *pp increase in ff* (in b) *and ff pp* (in c)[11]– e. g. 14. The order of these three measures appears in **four permutations,** two by two in **mirror symmetry**:

Table 3

Rows of measures in mirror symmetry (palindromes):		
	←→	
Parts I and IV:	12/8, 10/8, 8/8	8/8, 10/8, 12/8	Parts III and VI
Part IV:	12/8, 8/8, 10/8	10/8, 8/8, 12/8	Part II

The last three parts have the same meters as the first three, only that in retrograde order, so that another **mirror symmetry (a palindrome) of the meters** is created, this time between the first section and the second section of the play:

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[11] Along the entire play, the nuances are changing in almost every segment

**The permutations of the meters and the mirror symmetry,
between the first three parts and the last three parts**

MIRROR SYMMETRY AND PERMUTATION

PART III   PART IV
Var. 9 10 11 12   Var. 13 14 15 16

PART II
Var. 5 6 7 8

PART V
Var. 17 18 19 20

PART I
Var. 1 2 3 4

PART VI
Var. 21 22 23 24

Measures:
12/8 10/8 8/8

8/8 10/8 12/8

10/4 8/4 12/4

12/4 8/4 10/4

8/8 10/8 12/8   12/8 10/8 8/8
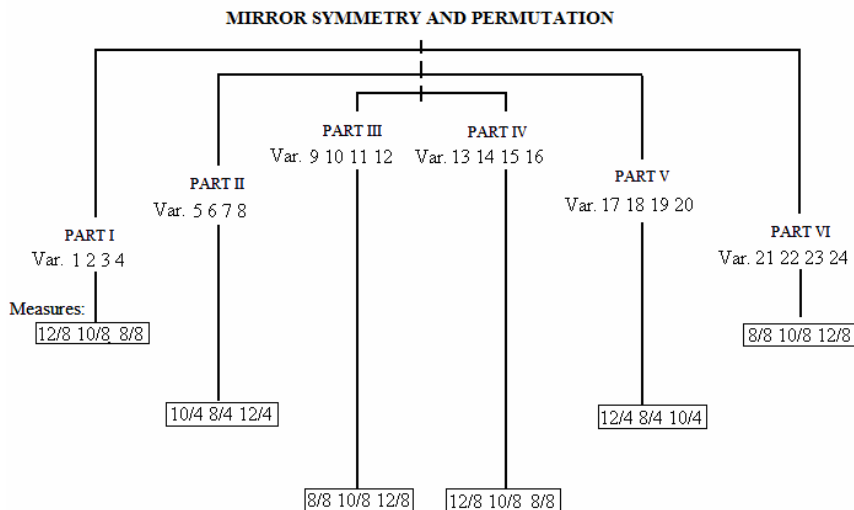
The **aleatorism** comes in this musical play to both a macro and a micro-structural level. The order of succession and the number of the parts are not pre-established, but they are for the player to choose. The performer can elude up to five parts. The three segments (a, b and c) can be considered together as one theme respectively one variation. The interpreter can take one, two, or all the fragments out of the three. When the three thematic units and the order given by the author are respected, there is the possibility, for the b fragments to be interchangeable (see the median zone of the variations). This aspect is signalled into the score through the sinusoidal vertical dotted line (e.g. 14) and it is only available for parts I and VI.

Regarding the **design** of the variation units – each of them describe a dramaturgical action that is graphically revealed (e.g. 14-16). The graphic of the Terényian compositions always gives a space for many improvisatory variants. Therefore, the "Resolution" (**a key of the play**), enclosed by the composer at the end of the score (e. g. 17), represents one of the possible interpretations.

Part I (variations 1 – 4, e.g. 14)

The First Variation has three segments (bars): a, b and c (e.g. 12). These are three thematic units that can already be considered together a theme or, due to the fact that b and c are variations of a which is Messiaen's motif (the first bar of *L'Ascension*), they can be viewed as micro-variations.

Ex. 12

The first variation

The ostinato micro-theme appears in many variational cycles of E. Terényi. For example, the theme is the B.A.C.H motif in *B. A. C. H – Composition for the Organ* (1967)*,* the melodic interval of perfect fourth in *Glocken* for the organ (1991) and the signals of the birds (*chant d'oiseaux*) in *The Birds* for the organ (2007).

The chords of the first measure (segment <u>a</u>) are permutated in the following two measures (segments <u>b</u> and <u>c</u>) and they are the background for the first part (e.g. 13 and e.g. 14). This ternary structure is significant for the entire musical work, through the fact that in each of the 24 variations, the dramaturgical idea of the first segment <u>a</u> is continued and developed in both the <u>b</u> segment and the <u>c</u> segment as well. Many of the variations are homogenous, as all three segments represent, in fact, the variation of one idea.

Ex. 13

Part I – variations 1-4[12]

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[12] *The chords of the first measure (<u>a</u>) of each variation are permutated in the following two measures (<u>b</u> and <u>c</u>).*

The segment <u>a</u> of *The Second Variation* have three levels:

- the pedal on a single tone in *p*; the timbre (the register) is for the organist to choose;
- the second plan is for the left hand which is made in two arpeggio clusters in five tones; these clusters result from the palindromic mode of the play and they become pedal themselves;
- the right hand (the third sonorous plan) develops motoric elements, through the sequential repetition of some five tones formulae (extracted from the same mode)

The Third Variation keeps a few elements of the second variation. The pedal tones look at the deep register of the organ and the motoric writing is introduced for both the hands, in parallelisms of intervals and chords. This *perpetuum mobile* process is interrupted three times through a series of chords in the style of the homophonous choral that would be developed in the <u>b</u> and <u>c</u> segments. This variation is based on the eleventh transposition of the basic mode.

The Fourth Variation has in the <u>a</u> segment two ideas from the previous variations: the tones that are prolonged in the pedal and also the motoric style that is interrupted by small melodic segments (cells) that are similar to the third variation, from the intervallic point of view.

For the first time, along the variations, there appear tones that are framed into a certain register, without mentioning the pitch as they stimulate the creativity of the player, who has to take as model the <u>4a</u> segment. One option would be to draw the lines of the staff and the helping lines above and below the staff, in order to obtain real tones. The tempo and the majority of the rhythmic durations in these segments are left for the player to choose.

In the <u>4b</u> segment, the motoric cell comes overall pointing directly to the second variation (the <u>4c</u> segment corresponds to the <u>3c</u> segment).

In conclusion, the first part is homogenously built on the variation of the ideas that are presented from the beginning (the pedal, the arpeggio clusters and the combined motoric fragments).

Part II (Variations 5 -8, e. g. 15)

The <u>c</u> segment of the fourth variation of the first part is developed along the 5th, 6th, 7th, and 8th variations in different hypostasis (see especially the figurations of the organ pedal).

Part II relies on the choral style that was already suggested in the third variation (in Part I). The idea of a homophonous choral is developed here even in the traditional way of writing, suggesting the chorals of J. S. Bach. If we put together the modules 5b (the beginning of the choral), 6 (a, b, c), 7 (a, b, c), 8 (a, b, c) we find (in the writing of the left and right hand) the succession of the musical process of the choral. There are some intercalations that appear as motoric figurations, reminding of a well known practice in the Bachian chorals of the baroque era, when some instrumental improvisations were inserted after the coronas (fermatas). These moments of improvisation are partially aleatory (only the pitches are written down) and the asymmetrical repetitions of the figures that are interwoven to the chords of the choral are suggested through a specific graphical drawing using asymmetrical lines (as for example in 6c). The figurations can be presented either once or by a few times, in order to assure the continuity and the homogeneity of the choral.

Part III (Variations 9 – 12, e.g. 16)

Part III continues the idea of the choral, reaching an apogee of the chorded constructions. In the same time, the improvisatory moments are highlighted, even the ninth variation starts in the a segment with this type of improvisatory cadence, that is then varied in 10b, 11c and 12a.

In 9c and 10c, the improvisation becomes almost total: in the score, there are the indications only for the register of the tones and the dynamics. The rhythm and the pitches are aspects that become more and more improvisatory, in the broad sense of the word. In addition, as long as we go deeper into the musical work, the coefficient of aleatorism and implicitly the liberty of the player would gradually increase until it reaches the point when the drawing would be the only fix point to indicate the dramaturgical action of the music.

The choral of the second part is continued in the part III in 9c. Then, the 10c variation comes with a single chord of the choral and in 11a - 11b, with broken chords, as if the composer wanted to tear the continuity of the choral, coming in the 12a to an apogee, through a row of alpha chords that are combined with other chords in strata. In 12b there is again the idea of the choral in its clearest form that points directly to the original theme of the variations (Variation 1, segment a). Part III is closed with the repetition of these chords in 12c, above a figuration in the pedal that is made of the prolonged sounds C#, D#, E, of the fourth transposition of the basic mode.

Part IV (Variations 13 – 16, e.g. 16)

Part IV starts the second section of the *Chaconne*, which is the retrograde inversion of the first section (it is evident, for example, the direct connection between 12c and 13a - e.g. 16).

The improvisatory structures of the previous parts continue to be developed and they would be transformed into main melodic ideas of the following parts. The choral looses its central role, it is resumed to a succession of the chords (13a, 13b, 13c), and the lower plans (the left hand and the pedal) have an accompaniment role. In the variations 14, 15, and 16, the chords represent the harmonic support and in 14b and 16b they appear as some cuttings from the choral. Due to the ornamental figurative writing, part IV could be considered as an ornamental variation of the theme.

The fourth part is the first ornamental variation, as the first three parts are mainly harmonical. The definition of the chaconne as a variation on a harmonic theme is explicit in the first three parts, while the following three, through the emphasizing of the melodic lines, come closer to the passacaglia.

Part V (Variations 17 – 20, e.g. 15) continues the ornamental variation and the chorded structures come through certain stops, similar to the coronas of the choral (see, for example, the coronas of the 18 and 19 variations that are indicated by the author).

Part VI (Variation 21 – 24, e.g. 14) comprises the last variations that come back more and more to the design of the first part, to the original theme in the retrograde inversion (variation 24) – e. g. 14. In order to make this comparison more obvious, we illustrated in the e.g. 10, the theme in two variants: prime direction in the first bar of the play and retrograde inversion in the last bar.

Ex. 14

The retrograde inversion between part I and part VI

Ex. 15

Parts II and V

Ex. 16

Parts III and IV

Ex. 17

Extract from the solution (key) of the score – Chaconne

Every one of the four parts of *L'Ascension* has a *motto* written by Messiaen himself in the score[13], expressing his adoration of Christ's glory. Messiaen's music and especially the *L'Ascension* has had a particular influence on Terényi's organ creation. Based on a rich "archetypal palette"[14], Terényi creates stylistic dialogues with Messiaen's play, in many of his organ works, also recovering its spiritual denotations: *In solemnitate corporis Christi* (1993), *Messiaenesques* (1993), *Die Gottestrompeten* (1995), *Dialogues mistiques* (2006), *The Birds* (2007) and so on.

The quoting of the first measure of Messiaen's *L'Ascension* represents in Terényi's *Chaconne* the "emblem-theme" and the way it is developed in the variations foretells the "ideea theme" that is illustrative of some later works, such as *Messiaenesques* and *Dialogues mistiques*:

> The *emblem theme* suggests an homage given to a style, a composer, and some ideas. Regarding the *idea theme*, this is present when, by imaginary taking certain stylistic elements of another creator or musical works, the author takes as a benchmark a model that is not declared inside the score. The presence of other sonorous entities, the stylistic references where it is started in the variation evolution of the musical work can be circumscribed eventually through the title. Without knowing the pattern, the players, the musicologists and the public as well do not receive the form as being a variational one. The organ plays *Messianesques* and *Dialogues mystiques* are relevant, because the idea-theme constitutes a series of stylemes of Messiaen's music – melodic lines, rhythm, the dynamics, chorded structures to which there are a series of analogies to come, variations and counter-themes or, in other words, counter-realisations.[15]

The "*hommage à Messiaen*" implies in the *Chaconne* more than a mere quotation: it is the re-creation of some of his techniques such as the palindromic mode, the superposition of different transpositions, the mirror symmetries and also the *chant d'oiseaux* style - the improvisatory segments with repetitive cells imitating the song of the birds, in parts 3, 4, and 5 (moreover, the *oiseaux* style is announced in the title: *Les oiseaux. Chaconne pour orgue*). *Chaconne* is the

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[13] Messiaen, O., in: *L'Ascension* (*quatre méditations symphoniques pour orgue*), music score, Alphonse Leduc Editions Musicales, Paris, 1934:

1. The majesty of Christ demanding its glory of the Father (Father, the hour has come; glorify Thy Son, that the Son may glorify Thee)

2. Serene alleluias of a soul that longs for heaven (We pray you, God, help us dwell in the Kingdom of Heaven)

3. Ecstasies of a soul before the glory of Christ, which is its own glory (Giving thanks to the Father, who has qualified us to share in the inheritance of the saints in light ... raised us up and seated us with Him in the heavenly places, in Christ Jesus)

4. Prayer of Christ ascending towards his Father (Father … I manifested Thy name to the men … and I am no more in the world; and yet they themselves are in the world, and I come to Thee).

[14] Interview with E. Terényi, February 2008.

[15] Interview with E. Terényi, February 2008.

organ play that marks the beginning of Terényi's creative references to the musical world of Messiaen, based on his spiritual and artistic affinities with the French composer.[16]

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[16] Hotoran, A.M., *Musical and spiritual affinities: Olivier Messiaen and Eduard Terényi*, in: *Recent Advances in Acoustics & Music* (the 11th WSEAS International Conference on Acoustics & Music: *Theory and applications*), „George Enescu" University of Arts, Iași, 2010.

MEDITATIONS FOR CLARINET SOLO BY VALENTIN TIMARU
- MUSICAL ANALYSIS -[*]

CRISTIAN BENCE-MUK[**]

SUMMARY. The work *Meditations* (for solo clarinet in A), by Valentin Timaru, is dedicated to Ioan Goilă and was composed in 1997. At the basis of the sonorous discourse elaboration there is a two measures "thematic nucleus", elaborated in a folkloristic spirit; and the nucleus is preceded by an extended introduction of "thematic research". The thematic segment produces a series of strict variations (4) and, mostly, free ones that are true sonorous "meditations". They precede and follow, as well, the coming out of the generating nucleus. The modal-chromatic discourse imposes that the intonation reference point be the augmented second, and, as well, the intervallic conflict between the augmented fourth and the perfect fourth (and, its complementary, the perfect fifth). The "thematic" segment that generated them nourishes all these. An accurate analysis may reveal the omnipresence of intervallic thematic elements, as well as the "means' savings" that are the basis of the elaboration of this musical work that became a reference point of the solo clarinet concert repertory.

Keywords: clarinet, analysis, creation, contemporary, thematic, folkloric, meditation, variation.

The composer and musicologist Valentin Timaru was born in Sibiu October 16th, 1940, and he was awarded his Bachelor of Arts degree in Music education (Conservatory in Cluj-Napoca – 1964) and in Musical composition (Conservatory in Cluj-Napoca – 1972), finishing his artistic education under the guidance of two famous, national and international, personalities in the field of composition. They are, Anatol Vieru (between 1964 and 1968, Bucharest) and Sigismund Toduță (between 1970 and 1972, Cluj-Napoca). He was a music teacher at the Grammar School and at the High School in Buftea (1964-1968), a music inspector at the Cultural Committee of the Cluj County (1968-1970), a teaching assistant (1970-1976), a lecturer (1976-1990) and a full professor of Musical analysis (since 1990) at the "Gheorghe Dima" Conservatory (now Academy) of Music in Cluj-Napoca. In 1982, the Conservatory in Cluj-Napoca awarded him the title of Doctor of Music.

His vast musical creation encompasses almost all musical genres, reuniting operas (*Lorelei* -1990 and the mono opera *Youth Without Ageing* – 2006, both on a libretto by Mariana Vartig), the ballet *Ciuleandra* (1999), 5 symphonies, 4 cantatas, 3 oratorios (*Songs of Bad Weather* - 1979*, On the Footsteps of the Miorita* - 1984 and *The Solemn Liturgy* - 1999), Violin concerto (1976), Double concert for double bass and percussion (1980), *Homage to Enescu* for violin solo and string orchestra (1980), *Variations on a Folk Song* for string orchestra (1980), *Ballad* for viola and orchestra (2006), the Concert for viola and orchestra (2009), 2 string Quartets, chamber music, songs for voice and piano and choral works.

As an acknowledgement of his intense and inspired creative activity, he was awarded numerous prizes: Prizes of the Composers' Union (in 1986, 1993, 1995, 2003 and 2006), Prize of the Romanian Academy (1993), Order of the Cultural Merit as a knight (2004), the title of Professor emeritus of the Transylvania University in Braşov (1993) and Doctor Honoris Causa of the University in Oradea (2005).

The musicologist Valentin Timaru has acted with the same fervour and prominence as the composer Valentin Timaru, publishing volumes (especially on musical forms and analysis, but also treatises of orchestration or essays), which soon became hallmark works in the musical field: *Musical Morphology and Structure* (1991), *Enescu's Symphonise* (1992), *The Strophic Principle* (1993), *Compendium of Musical Forms and Analyses* (1997), *The Musical Ensemble and the Art of Writing for Its Various Aspects* (1999), *Our Music into Being* (2001), *Dictionary of Notions and Terms* (1st edition - 2002, 2nd edition – 2004), *Musical Analysis between the Awareness of Genre and the Awareness of Form (*2003).

Referring to his position, from a stylistic point of view, in the complex scenery of contemporary Romanian musical composition, we find the following lines, written by Doru Popovici in *Homage to Valentin Timaru* on the cover of the anniversary DVD, *Valentin Timaru – 70 years,* extremely suggestive: "In his compositional conception there was and is a <<postmodernism>> […] In other words, Valentin Timaru combined [...] traditional structures with those of the Avant-garde. His music doesn't pay tribute to any musical current from the tragic 20th century. It is very original, just like the compositions of other Transylvanian composers, like Sigismund Toduță or Cornel Țăranu."

<p style="text-align:center">***</p>

The work *Meditations* for clarinet solo in A was written in 1997 and is dedicated to the well-known maestro of the clarinet, the interpreter and professor Ioan Goilă.

The work has only one part and is based on a thematic segment created in a folk manner, emanating a strong "mioritic"[1] atmosphere. The thematic

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[1] In this respect, we find extremely significant the following quotation from the first pages of *Spaţiul mioritic* (*The Mioritic space)* by Lucian Blaga (Ed. Humanitas, 1994): "What single occurrence determines the fact that a certain space can resonate in a song? Apparently there can only be one answer: a certain space vibrates in a song, as this space exists somewhere, in a certain form, even in the profound layers of the song."

segment is made up of 2 related musical motives: α and α1, strongly modal motives, circumscribing a chromatic tetra chord (containing an augmented second) with a fourth for support (as anterior appoggiatura), in the case of motive α, and a minor trichord, also with a fourth for support (but as a posterior appoggiatura and noted as a real sound), in the case of motive α1:

Ex. 1[2]

The subsequent musical analysis of the author (measures 24-25) projects the intervallic conflict the work is based upon, a conflict between augmented fourth (or diminished fifth) and perfect fourth (the complementary interval of perfect fifth, respectively), intervals rising from the 2 folklore inspired motives mentioned above, the augmented fourth marking the maximum intervallic "opening" of motive α, while the perfect fourth balances from a gravitational point of view the modal structure of motive α1.

But the *Meditations* for clarinet solo don't begin, as we would expect them to, by presenting the *subject of the meditations*; they start with an *Introduction* (Adagio), a section of thematic search and, at the same time, of *meditations* on the yet to be shown idea, on the *uncreated*, which crystallizes and shapes itself as the creative musical thinking persists more and more on it.

Therefore, we will call *meditations* (and we will number them) all the musical incisions preparing the appearance and exposition of the thematic segment.

Meditation 1 (measures 1-5) begins with an ascending chromatic trichord (contains an augmented second, thus anticipating the chromatic tetra chord in motive α), which reunites a minor second and an augmented second (enharmonic with a minor third), bringing by this modal melodic formula an homage to the greatest Romanian musician of all times, whose work is marked by the *descending* melodic cell of minor second and minor third, cell which is also his signature (on the sounds *E – Eb - C*– in alphabetic transcription - E (n) Es C(u)). After the ascending exposition of the trichord (on *d-e flat-f#*[3]), this also evolves descending, gaining, by means of an augmented fourth (noted in the score as diminished fifth), another sound (*g#*), sound which fulfils the modal structure of the first acoustic incision.

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[2] The musical examples are from the score, consequently are transposed in A.
[3] Real sounds

Ex. 2
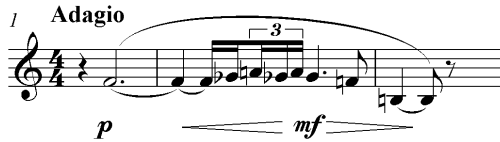
Meditation 1 continues with the intervallic confrontation perfect fourth-augmented fourth, welding it, at the same time, to the other interval characteristic for this work, that is augmented second; the beginning of the work is bordered, in the end of *meditation 1*, by a tetra chord on *b,* proposing a symmetric intervallic structure (minor second – major second – minor second).

Ex. 3

The characteristic element of the augmented second will mark the beginning of each *meditation* (as a return to the starting point and the choice of a new *melodic route*, in order to explore all the possibilities offered by this *acoustic scenery*), limiting them, at the same time, from one another.

Thus, *meditation 2* (measures 6-7) reprises (on *b1*) the beginning of *meditation 1*, this time enriched with one sound (the fifth sound of the modal structure - *g,* in the minor octave).

Meditation 3 (measures 7-9), after exposing the basic melodic cell (minor second and major second) proposes a first quasi improvisational moment of figurative evolution, by symmetric ascending arpeggios (minor thirds – major seconds, respectively – juxtaposed), coming from the structure of the diminished chord with diminished seventh, moment which ends with a much more abrupt melodic descent, on the descending melodic structure of the augmented fourth (diminished fifth).

Meditation 4 (measures: 10 with anacrusis – 11) reprises the ending of the preceding *meditation* (descending augmented fourths/diminished fifths), like an anacrusis for the reiteration of the melodic route bordered by the characteristic augmented second, route which, this time, becomes a chromatic tetra chord (just like in the "unborn" motive α, but, of course, on other sounds).

Ex. 4

In measure 11, a symmetric intervallic structure (two minor seconds separated by the imponderable abyss of an augmented fourth) circumscribes a perfect fifth, short moment of weak acoustic balance.

Ex. 5

Meditation 5 represents a variation of *meditation 1*, reprising on other sounds and rhythmically varied, all the elements from the beginning: the melodic cell of minor second and augmented second (measure 12), with augmented fourth (diminished fifth) in measure 13, the confrontation perfect fourth – augmented fourth (in measure 13) and the symmetric tetra chord (measure 14).

Ex. 6

Meditation 6 (measures 15-16) takes the previous tetra chord and transforms it in an anacrusis for the characteristic cell of minor second and augmented second, while the end of this new acoustic route collapses the discourse in the grave register, by the same abrupt descent from augmented fourth to augmented fourth (diminished fifth), just as in the end of *meditation 3*, but the brevity of *meditation 6* recommends it more as possible variation of *meditation 2*.

Meditation 7 (measures 17-19) represents a variation of *meditation 3*, contains the cell of minor second and augmented second and the symmetric arpeggios of the diminished chord with diminished seventh, but welded with a diminished chord with minor seventh (occasion to "fulfil" the augmented fourth/ diminished fifth in a perfect fifth), as well as the abrupt descent by augmented fourths (diminished fifths).

Ex. 7

Meditation 8 (measures 20-21) is a variation of *meditation 4,* by the same anacrusis with descending fourth (anacrusis which prepare the characteristic cell, but extended to a tetra chord), but by the descending finale, suggesting a descending perfect fifth, "foreshadowed" by posterior long appoggiaturas, noted as real sounds.

Ex. 8

We mention that the augmented second (*f-g#*) is anticipated, during this final moment before the explicit exposition of motives α and α1, even by the anacrusis with descending fourths.

We have reached the point of "going back into the future", to the exposition of the folkloric material, in our analysis (measures 22-23 – *più mosso quasi Allegro molto*), as well as to the projection, by means of a figurative, quasi-improvisational comment of the author, to the open conflict between the augmented fourth/diminished fifth (measure 24 – *meno mosso*) and the perfect fourth/perfect fifth (measure 25), elements already discussed and presented even in the beginning of the analysis.

The break (measure 26) separates the first ample section of form – *Introduction* (thematic search as well as the first section of *meditations*) and the *thematic exposition* – from the rest of the work.

Starting with the measure 27 (*Allegro molto*) we will witness a long series of strict variations (traditional from the point of view of the clarity of variation procedures and maintaining the basic structural reference – 2 measures) of motives α and α1. Thus, *variations 1* (measures 27-28), *2* (measures 29-30), *3* (measures 31-32) and *4* (measures 33-34) will offer us, in contrast with the first section of form (that is measures 1-21), the clear and constant metric pulsation of the 4/4 measure, representing the palpable, alive, "embodied" objectivity of the new born thematic segment, segment passed from the "uncreated" of the first section to the concrete reality of acoustic life, with folkloric, Romanian resonance.

Ex. 9

The final variation, by including the descending arpeggio of diminished chord with diminished seventh, as well as by differently reprising measure 25 (from the end of the post-thematic musical comment), prepares a new section of free variations (*meditations*), *variation 4* representing thus a kind of melodic liberation step by step from the rigor of the thematic reference of folkloric resonance.

Therefore, in measure 35, *meditation 9* (measures 35-37) begins, meditation which, starting from an oscillation on the superior minor second, evolves into a Phrygian tetra chord and by the mobile step (*g-g#*) the specific ethos of the augmented second is being kept; the ending of this meditation also reveals a hexachordal characteristic (measure 37), starting from the same oscillation of minor second.

Meditation 10 represents a transposition, but also a condensation (in one measure – 38) of the preceding meditation, while *Meditation 11*, retaining the same elements of melodic oscillation on the superior minor second (in semiquavers), as well as the characteristic augmented second, dilates again the musical discourse along three measures (39-41).

Meditation 12 proposes as modal core two Phrygian tetra chords (in a continuous ascending and descending "slide"), separated by the augmented second. This short figurative acoustic incision will be reiterated three times (exact transpositions), from major third into ascending major third, thus circumscribing an augmented tritone (to be intensely debated as follows). Considering the identical musical content of the three reprises of *meditation 12*, we will note the four segments (acoustic incision and its three transpositions) with *12a, 12b, 12c* and *12d* (reuniting them in a more ample segment: *Meditation 12* – measures 42-47).

In the end of this new sector of *meditations* we notice a first *figurative culmination*, which values instrumental agility by descending arpeggios of diminished chords with diminished seventh (which, by their juxtaposed minor thirds, create the sensation of a contraction and, implicitly, of a gravitational fall) and ascending arpeggios of augmented tritones (which, by their juxtaposed major thirds, create the sensation of imponderability characteristic to hexatony, propelling the acoustic discourse into the acute register). The descending arpeggios begin on *b 2* (the first two), on *c# 2* respectively (the last two), while the ascending arpeggios start on the sounds *e, f* and *d* in the minor octave, respectively. The conflict between the diminished fifth (within the descending arpeggios) and the augmented fifth (characteristic to the augmented tritones ascending arpeggiated) ends (for the moment) with the balance given by the perfect fifth (and the complementary interval of perfect fourth), in the final ascending arpeggio, which ends the *first figurative culmination* in measures 55-56. Considering that, just like in *Meditation 12* (*12a, 12b, 12c, 12d*) the descending and ascending arpeggios are reprised three times (even if different from the rhythmic point of view and, in the end, different also from the melodic point of view), we will note this moment following the same logic, that is segments *13a* (measures 48-49), *13b* (measures 50-51), *13c* (measures 52-53), *13d* (measures 54-56), respectively, all making up the actual *figurative culmination 1* (or an ample *meditation 13* – measures 48-56).

After a break of one beat an a half (also separating the two subsections of form), the variations of motives α and α1 are reprised, by *variation 5* (measures 57-58 – an almost identical reprise of the initial thematic segment, with few alterations only in the second measure of the variation) and then by *variation 6*[4] (measures 59-62), which by its melodic (pent-chorded profiles are gained and by the connection of two tetra chords – one minor and one chromatic, a hepta-chorded structure is obtained) and structural (4 measures instead of 2) variation marks the end of the variations closely connected with the thematic reference.

Ex. 10

A new acoustic *meditation* (number *14*), in *Adagio* (measures 63-65), actually makes the transition to the second *figurative culmination* (measures (66/67-77), using the already known acoustic "bricks": augmented second, perfect fourth in opposition with augmented fourth and minor trichord. *Meditation 14* reunites, in a unifying picture, two sub segments: measures 63-64, on the one side and measure 65 with anacrusis on the other; the two sub segments begin with an almost identical rhythmic formula and are inversed from the melodic point of view.

Ex. 11
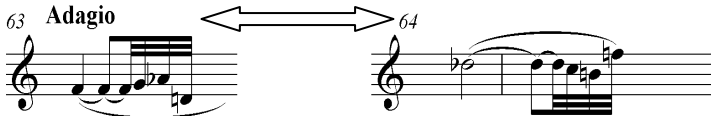
Although there are also two augmented seconds, which would plead for a division into two *meditations*, the unifying melodic picture (the absence of a separation or of a clear break between the two segments) prevents from choosing this analytic option. Actually, this *Adagio* moment reprises not only the tempo, but also the atmosphere of the slow *Introduction* thus introducing within the *Allegro* sections a "reminder" of the thematic segment "in statu nascendi", unifying, on a virtual time line, the past with the present of the thematic motives, that is, what was *before* with what was *after* their exposition.

Measure 66, by reprising the augmented ascending tritone arpeggiated (*figurative culmination 2 – poco più mosso [quasi Allegro ma non troppo]*), propelling, at the same time, the acoustic discourse in the high range.

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[4] Even is we notice a „widening" of the initial thematic reference (4 measures instead of 2), which prevents us to consider it a strict variation, still, because of the melodic relation between measures 59 and 61, on the one side and thematic motives α and α1, on the other, we will continue to call this segment *variation* (and not *meditation*), noticing that it belongs to the group of variations tightly connected to the thematic segment.

Figurative culmination 2, just as *Meditation 12* (with its segments *12a, 12b, 12c*, *12d),* which prepare *figurative culmination 1*, proposes an ascending and descending "slide" of trichords (minor this time), at an interval of ascending augmented second (minor third), managing by the three transpositions to circumscribe the diminished chord with diminished seventh (by *f2 – g#2 – b2 – d3* – measures 67-69). *Figurative culmination 2*, continues the musical discourse of *figurative culmination 1*, alternating the same symmetric chords of minor thirds (major, respectively), juxtaposed (diminished chords with descending diminished seventh, ascending augmented tritone, respectively), the perfect fifth, with its balance and mediation, solving the tension between the diminished and the augmented fifth (together with the complementary interval of augmented fourth – measures: 75 with anacrusis – 77 beat1). This ample musical moment could be *meditation 15*, with several sub segments: *15a* (measures 67-68), *15b* (measures 69-71) and *15c* (measures 72-77 beat 1).

As the triumph and balance of the perfect fifth is established, the work ends with a short *epilogue* (*Meditation 16* – measures 77-80), which brings into our ears the vibration, like an echo, of the characteristic augmented second, "settled" in the context of the trichord and then again, by means of the final sound – *d* in the minor octave (the longest rhythmic value of the piece) – within the harmonic tetra chord (this time symmetrically organized: minor Phrygian second – augmented second – minor second on the sounds *d-e flat-f#-g*).

Consequently, the form schema of this work, only apparently improvisational, would look like this:

Table 1

The Scheme of the Form

Slow introduction – (*Adagio)*

M1[5]	M2	M3	M4	M5 (M1$_{var.}$)	M6 (possibly M2$_{var.}$)	M7 (M3$_{var.}$)	M8 (M4$_{var.}$)
1-5	6-7	7-9	10-11	12-14	15-16	17-19	20-21

Thematic segment with strict variations – *(più mosso quasi Allegro molto-meno mosso-Allegro molto)*

Thematic segment α and α1		*figurative comment*	P.G.	Var.1	Var.2	Var.3	Var.4
22	23	24-25	26	27-28	29-30	31-32	33-34

Medial section – Free variations with interpolated strict variations[6]

M9	M10	M11	M12(*12a,b,c,d)*	Figurative culmination1 (**M13**-*13a,b,c,d*)	Var.5	Var.6
35-37	38	39-41	42-47	48-56	57-58	59-62

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[5] Meditation 1
[6] Tightly connected to the thematic reference, without actually being a strict variation (see variation 6).

Interpolatin Introduction *(Adagio),* ***free variations and finale*** *(poco più mosso [quasi Allegro ma non troppo])*

M14 (*Introduction-Adagio*)	Figurative culmination 22 (M15-*15a,b,c*)	*Epilogue* (M16)
63-65	66/67-77	77-80

As we have already mentioned in this analysis, the present work only apparently can be considered improvisational, in reality being very attentively and consistently constructed, with "parsimony of means" (everything emerging from the few basic cells), with mastery and inspiration. *Meditations* for clarinet solo in A represents, from our perspective, a score which, without containing the "defiance" of the Avant-garde, introduces a substantial, vernacular modal-chromatic discourse, offering an alternative of contemporary acoustic language and opposing (as in most of Valentin Timaru's works, possibly also the composer's aesthetic credo) the dissolution of musical themes and substance in apparently spectacular acoustic gestures and effects otherwise exterior to musical substance. The work values both the expressivity and the agility of the instrument while focusing on content, these aspects being probably the main reasons for which the work was immediately included in the concert repertoire of clarinet players, more recently even becoming one of the Romanian *choice* compositions in the first stage, second trial of the "Gheorghe Dima" Intenational Competition for clarinet and flute solo, taking place in Cluj-Napoca in February 2011.

(Translated by Roxana Huza)

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STRUCTURAL ELEMENTS IN HANS PETER TÜRK'S
SUITE FOR CLARINET SOLO[*]

RĂZVAN METEA[**]

SUMMARY. The *Suite for clarinet solo* composed by Hans Peter Türk was written in 1972 and is made up of three parts: *Prelude* - which is based on a form of sonata (even sonatina, due to its reduced length); *Melopoeia* - is an Arioso with a three stanza form of the type **A B A***v* in which the predominant interval, also gaining an essential role in structuring the musical discourse, is the major and minor third; and *Ostinato* – which I consider to be the most complex part from the point of view of composition techniques. It contains two successive musical "moments" in contrast with one another. The score has a rich palette of instrumental colours, unified by a melodious modal-chromatic writing.

Keywords: form, interval, range

Univ. prof. dr. Hans Peter Türk was born on 27.03.1940 in Sibiu. In 1959, a fresh graduate of the "Honterus" High school in Braşov, he was admitted at the "Gheorghe Dima" Music Conservatory in Cluj-Napoca, department of Musical education and later at the department of Composition, where Sigismund Toduţă (composition), Dorin Pop (choir conducting), Cornel Ţăranu (harmony), Traian Mârza (folklore) and Gheorghe Sava (piano) were his mentors. In 1966 he became a teacher of the "Gheorghe Dima" Music Conservatory in Cluj-Napoca, where he was first a teaching assistant in accompaniment, choir and score reading (until 1972) and then lecturer and professor of harmony and composition (until 2010).

In 1978 he was awarded the title of Doctor of Music upon the public defence of the doctoral thesis entitled *"The Counter Dominant in the Works of Wolfgang Amadeus Mozart"*, supervised by Prof. Dr. Sigismund Toduţă. He was president of the"Sigismund Toduţă" Foundation in Cluj-Napoca (1991-1996) and director of the Bach Academy in Romania (1992-1999).

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He was awarded numerous prizes for composition among which we mention: the "George Enescu" composition prize offered by the Romanian Academy for the composition *Resonances* (1979)*,* the "Johann Wenzel Stamitz" composition prize of the Artists' Association in Esslingen, Germany, for his entire work (1995), the composition prize of the city of Coesfeld (Germany) for the orchestral work *Narben* (1995) and the prize of the Composers' Union, Cluj branch, for the oratorio *The Passion according to Mathew – a Transylvanian music for Good Friday*, for soloists, choir and organ (2008).

His work covers almost all musical genres, from the vocal-symphonic and symphonic to chamber music, music for piano or organ, vocal and choral music and even film music. Among his vocal-symphonic and symphonic opuses we mention: *Cantata no. 1 "Weise mir, Herr, deinen Weg"* for soprano solo, mixed choir, organ and string orchestra, 1970 (biblical texts - *In Memoriam Victor Bickerich,* ms.), *Vom Himmel hoch, da komm ich her, Cantata for Christmas,* for soprano solo, mixed choir, organ and orchestra, 1992, (ms., impr. CD Diakonisches Werk der EKD, München 1997), *Simphony 1* for string orchestra and percussion, 1964/65 (rev. 1966, ms.), *Lamento in memoriam Karacsonyi Ferenc,* for symphonic orchestra, 1971 (ms.), *Chaconne de J. B. Lully,* arranged for woodwinds orchestra, 1975 (ms.) and *Prelude, canon and choral* for string orchestra (or 12 soloist strings), 1980 (ms.).

We also mention the film music for the Romanian-West German production *The bell buyer,* 1984 (director Alexandru Tatos), but also the chamber opuses *Trio no. 1* for oboe, clarinet and bassoon, 1967 (litogr. the "Gh.Dima" Music Conservatory, Cluj 1969), *Four pieces for string trio,* 1967 (ms.), *Suite for clarinet solo,* 1972 (litogr. the "Gh.Dima" Music Conservatory, Cluj 1973, Editura Muzicală 1984), *Trio for oboe, violin and cello*, 2000 (Musikverlag Müller & Schade AG, CH-3011 Bern 2001) or *Four miniatures* for oboe solo, 2008 (ms.).

Among his works for piano or organ we mention *Variationen über die sächsische Volksballade "Honnes Moler",* for piano, 1981 (ms.), Vexierspiel*,* for organ, 1983 (ms.) and *Permutationen,* for organ, 1983 (Gehann-Musik-Verlag, D-55481 Kludenbach 2001).

We cannot close this succinct listing of his most important musical works without mentioning the vocal and choral compositions, such as: *Two carols* for mixed choir a cappella (*Here in this home*, 1970 and *'Tis the night*, 1975 - Editura Imprimeriei de Vest, Oradea 2002), *Three choirs on lyrics by Ana Blandiana,* for women's choir and chamber orchestra, 1973 (*Clear of death, Elegy, Keep your eyes closed,* Editura Muzicală, Bucharest 1974), *Three Transylvanian Saxon folk songs* for mixed choir and instruments, 1981 (Ed. Volk und Kultur, Bucharest 1982) and especially *Siebenbürgische Passionsmusik für Karfreitag nach dem Evangelisten Matthäus* for soloists, mixed choir and organ, 2003-2004 (ms., impr. CD Musikproduktion 2009, Dabringhaus und Grimm, Detmold Germany, recording awarded the *supersonic award* in 2009 by the *pizzicato Classics in Luxembourg* magazine).

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   The suite for clarinet solo was written in 1972 and is made up of three parts: Prelude, Melopoeia and Ostinato.

   The first part (Prelude) is based on a form of sonata (even sonatina, due to its reduced length). The work begins with the exposition of **Theme 1** (first 8 measures), made up of a succession of major thirds and ascending and descending minor thirds respectively, with a global range of major ninth (*e1-f#2*).

Ex. 1

(m. 1-8)

   In measure 9 **the bridge** appears (5 measures), with the same major ninth range (*a1-b2*) and then **Theme 2,** contrasting, with long values and a range of minor thirteenth (*e1-c3*). In the end of the Exposition we notice a **Closing theme** (3 measures), quasi ornamented and chromatic, including a tetra chord (*c1- f1*), with a mobile step (*e flat – e natural*).

Ex. 2

(m. 9-21)

   The writing uses conventional attack techniques, in a modal language - chromatic, with a predominant rhythm of eights (but also fourths, tuplets ant quintuplets of eights) and with intervals where seconds and thirds are predominant.

   In measure 21 the **Development** begins**,** made up mostly of elements belonging to **Theme 2**. The first stage of the **Development** lasts for 8 measures (up to measure 28) and the second stage is shorter, totalizing 6 measures (up to measure 34).

In measure 35 the dynamic **Reprise** debuts, reuniting the varied **Theme 1**, followed by the varied bridge and then by **Theme 2,** where we have the same musical articulation from the Exposition, but transposed with a major and minor, respectively, third. The first part ends with a **Coda** built from the musical material of **Theme 1,** reversed.

Ex. 3

(m.56-60)

The second part (Melopoeia) is an Arioso with a three stanza form of the type **A B Av**, where the first 7 measures represent stanza **A**, the following 6 measures are stanza **B,** followed by a short re-transition (1 measure) and **Av** (the last 7 measures), that is the "reprise" of the initial stanza.

In stanza **A**, the predominant interval, also gaining an essential role in structuring the musical discourse, is the major and minor third, the global range of the first musical articulation being the minor tenth (*g1-bflat2*). As techniques of polyphony, we mention the latent polyphony, as well as a melodic discourse divided into two planes.

Ex. 4

(m. 1-7)

Stanza **B** creates an ornamental contrast to the first stanza, with numerous rhythmic subdivisions, where the same interval of third is omnipresent, the total range of the section being also a tenth, but this time a diminished tenth (*c#1-eflat2*).

Ex. 5

(m. 8-12)

In the end of the second part the main idea comes back, **A**, but this time rhythmically and melodically varied.

The third part (Ostinato) is the most complex one from the point of view of composition techniques. The acoustic discourse is structured here also in a three-stanza form of the type **A B A***v*.

The first section, **A**, contains two successive musical "moments" in contrast with one another, which, by their continuous evolution, are the basis of the first part of the third part. The first significant musical "moment" in this part is a musical motive *α,* lasting for 6 beats and with a range of a diminished sixth (eflat *1 – g# mic*). The second musical "moment" separates the motive *α* from its evolutions with one syncopated sound, with the duration of two beats. Taking into account the fact that from this sound, by rhythmic and melodic variations and cellular and motivic evolutions, the entire "family" of the motives *β* will be born (but also the fact that one sound cannot be considered neither a motive, nor a musical cell), we will note it *incipit β*.

Ex. 6

(m. 1-3)

The motive *α* appears alternatively on beat 3 (measures 3, 8 and 13) and on the beat 1 of the measures (measures 6 and 11), thus configuring the benchmark ostinato. From the "incipit *β*" sound, by augmenting and developing it, an entire sequence of cellular-motivic states, as follows:
β1, varied by an interval of a second;

Ex. 7

(m. 5)

β2, varied by a second and a third;

Ex. 8
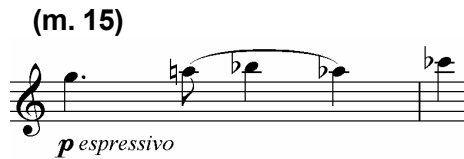
(m. 7)

β3, melodically varied by seconds;

Ex. 9

(m. 10)

β4, melodically varied with seconds, but also rhythmically, by using tuplets;

Ex. 10

(m. 12)

β5 becomes equally important as the motive *α;*

Ex. 11

(m. 15)

From here on, *β6* (m. 17, beat 3), *β7* (m. 20, beat 1), *β8* (m. 22, beat 3) and *β9* (m.25) continues the "growth" and development from the rhythmic and melodic point of view of the *β* cellular and motivic states.

Starting with measure 16, the motive *α* begins to shorten from a rhythmic and melodic perspective, losing the first beat from the initial version and giving birth to motive *α1*; in measure 19 we notice a motive *α2* (made up of beats 3, 4, 5 and 6), in measure 21, on beat 4, we observe *α3* (made up of beats 4, 5 and 6), in measure 24, on beat 3, the musical discourse is continued by *α4* (made up of beats 5 and 6), while in measure 27, on beat 2, motive *α5* ends this "decrease" and "melting" into nothing of motive *α* , only made up of the sound on beat 6 of the main motive.

Thus, as the two main motives evolve in opposite directions, *β9* will end up dominating *α5,* although it began as one sound "opposing" the *α* ostinato in 6 beats.

Ex.12

(m. 25)

In measure28 the second section begins, **B**, made up of stressed sounds, with trill and slap tongue, combined with quasi-glissando effects. The range doesn't surpass a major ninth and the predominant suggestion is *piano*. This section ends in measure 35 with motive *α5.*

Ex.13

(m. 28)

In second half of measure 35 the "reprise" of section **A** begins. In this final musical stanza, motive *α* comes slowly back to its initial form (*α4* m. 36, beat 3, *α3* m. 38, beat 4, *α2* m. 41, beat 4, *α1* m. 43, beat 2), remaining this way (but with small rhythmic changes on beats 1 and 2 in measures 45 and 53) until the end. Motive *β also* returns to its initial state, but by a recurrent movement reunited with a mirror movement (*β7* reversed in measure 37, *β6* reversed in measure 39, *β5* reversed in measure 42, *β4* reversed in measure 44, *β3* reversed in measure 47, *β2* reversed in measure 49 and *β1* reversed in measure 52).

In the measure 54 (beat 4), the motive *β* returns to its initial state, fading away and leaving room for the motive *α*, only followed by the silence of a break.

Ex. 14

(m. 54)

In conclusion, the *Suite for clarinet solo* by Hans Peter Türk is an extremely well built musical piece and, at the same time, of impact, due to the rich palette of instrumental colours, unified by a melodious modal-chromatic writing.

From the rhythmical point of view, we note the varied and rich use of rhythmical values, from whole notes to semiquavers, rhythmical values grouped in rhythmical formulas starting from dactyl, anapaest, different syncope and syncopated offbeats and evolve up to exceptional divisions such as *quintolets of semiquavers* and of *semi demisemiquavers,* the *sextolet of demisemiquavers*

or the *septimole of semiquavers.* From the point of view of metrics, we note asymmetry between the extremities of the cycle (both in 4/4), while the medial part is the symmetry axis, by using a 6/8 measure. We cannot ignore the very precise dynamic indications, present along the entire score, the composer mentioning his intentions clearly every time.

The first part (*Andantino sereno – rubato)* reminds us of the atmosphere of another one of the composer's opuses, that is *Woodwinds trio* – (oboe, clarinet and bassoon), written in 1967. The second part (*Lento cantabile)*, with a lyrical musical idea, although apparently doesn't raise special technical problems, is a musical page extremely difficult to divide from an expressive and dynamic perspective, with an ample crescendo culminating in fortissimo, in the centre of the third part. The third part (*Allegro)* suggests two acoustic planes, each with a distinct dynamics and brilliantly concludes the suite, written ideally for the sweet and soft timbre of the clarinet in A.

(Translated by Roxana Huza)

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A PROFILE SKETCH IN THE MIRROR OF ONE WORK: *SINUS* FOR CLARINET SOLO BY CRISTIAN MISIEVICI[*]

GABRIELA COCA[**]

SUMMARY. The work *Sinus* for the solo clarinet by Cristian Misievici was written in the year 1982. Under the name of *"Sinus"* the author makes a transposition of a sinusoidal movement, in the music area. The sinusoidal movement is conceived to be in a continuous broadening, it is nothing but the protection of the spiral in the space.[1] Having only 2'10" - a time that is specified by the author — it can be made a maximum of the concentration and of the organization of the sonorous material. This paper contains a structural analysis, which reveal the inner logic of this musical work, respective the presence of the sinus of the whole musical parameters.

Keywords: sinus, Cristian Misievici, clarinet, solo, analyses, structure

The piece is made of 6 sections of the form, which adopts an advanced way in their counting. The sketch of the work can be done in the following way:

Ex. 1
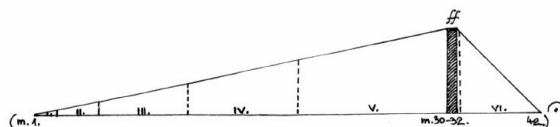
The 655 component sounds of the work are distributed in the framework of the form sections in the following way:

Ex. 2

Section	I	II	III	IV	V	VI
Nr. of sounds	32	62	103	160	232	66 sounds + 54 rests

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[1] *"This geometrical shape has two variants: the ellicoid spiral and the plane one. They have a common symbolism that evokes the evolution, the emanation, the extension, the cyclical progressive development. (…). It is the representation of the movement that was started in a certain point and it is prolonged at the infinite, it could be projected far away in time, to the evolution of the material world or to the movement of the ideas."* in: Evseev, Ivan, *Dictionar de simboluri si arhetipuri culturale (Dictionary of Symbols and Cultural Archetypes)*, Ed. Amacord, Timişoara, 1994, p. 172.

During the first five sections, the composer uses a density step by step of the sonorous material, in the section VI he adopts the reversed process, he makes it rare step by step.

The center of the height of the whole sonorous architecture is represented by the measures 30-32, at the end of the section V. There is a moment of maximum sonorous agglomeration, a dynamic climax.

The evolution of the dynamics is in a kind of a tight report with the musical shape. So, the musical work starts in a *pianissimo*, the first two sections and a half are put in a *poco a poco crescendo*, till the direction *mezzoforte* from the 9th measure (the III rd section). The IV th section advances from *mezzopiano* to *forte*, and the V th section from *mezzopiano* to *fortissimo*. The VI th section relies on an alternation of the extremes, putting together, by contrasts, the dynamics: *f, subito p, f, mp, p, f, p, pp.*

The whole paper relies on the using of two values of the length: the quaver and the crotchet (that is visualized every time, by two quavers tied by a prolongation *legato*), and by the using of the quaver rest. The real sonorous length of the values is even shorter or longer, taking into consideration the type of the exceptional division where these elements are framed in on their way.

The melodically essence of the whole musical work can be stated in the following way:

Ex. 3

Section I-VI (Cl. In B♭)

The style is neo-modal; each sound appears together its alteration. During the first five sections, the author uses a density systematically of the sonorous material. In addition, the content in semitones of the constitutive intervals of the

combinations is subject to a step by step evolution. So, in the I st section we can came across to the combinations of the sounds that are at a distance of 1 and 2 semitones (1 2 / 1 1 2). The second section combines the sonorous distances made by 1, 2 and 3 semitones (2 3 / 1 2 3 / 1 1 2 3). The third section, brings as a supplement, in the rows of the intervals, the distance of 5 semitones (3 5 / 2 3 5 / 1 2 3 5 / 1 1 2 3). The fourth section broadens the rows of the combinations with the cipher 6: (5 6 / 2 1 5 / 2 2 1 5 / 1 2 2 1 5 / 1 1 2 1 1 1), and the fifth section with the cipher 7: (6 7 / 5 1 5 / 2 1 5 1 / 2 2 1 5 1 / 1 2 2 1 5 / 1 1 2 2 1).

From the point of view of the sonorous material that is used, the beginning of the sixth section represents a certain moment in the framework of the same paper, the whole previous looking for, it can find equilibrium by the sonorous expression of the major triad.

During the first five sections of the form, it can also be made, a gradual evolution of the successions of the divisions in the following way:
- In the I st section: it is made the way from a *quadruplet* to the *quintuplet*;
- In the II nd section: it is made the way from a *quadruplet* to a *sextuplet*;
- In the III rd section: it is made the way from a *quadruplet* to a *septuplet*;
- In the IV th section it is made thw way from a *quadruplet* to a *octuplet*;
- In the V th section: it is made the way from a *quadruplet* to a *ninetuplet*.

Only the divisions of four sounds make the VI [th] section, which have as a basement for their combination exclusively the procedure of the permutation. The sonorous material that is used becomes increasingly elliptical, by the supplementation of the sounds with the rests.

Ex. 4

The order of the successions of the normal divisions and of the exceptional ones (the table can be read from upwards to downwards).[2]
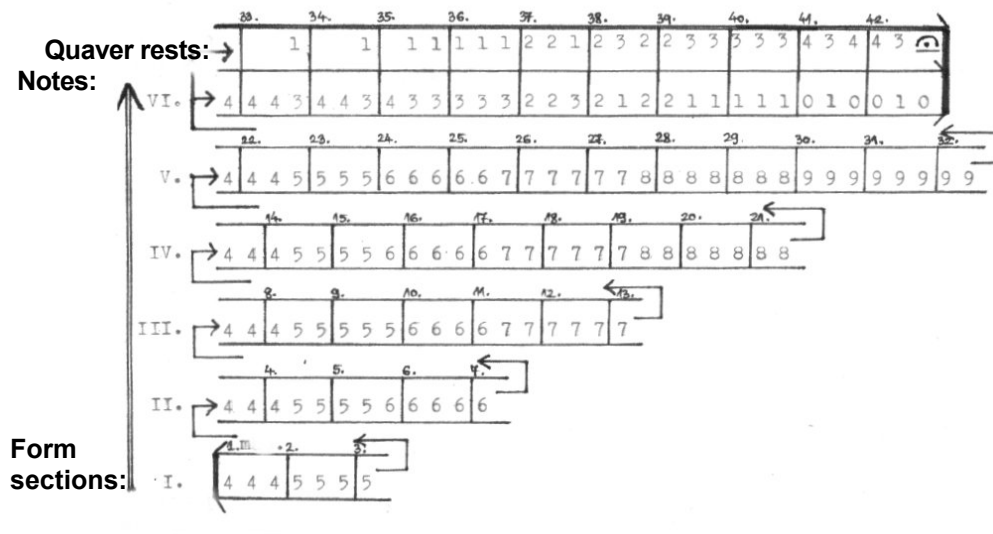
The melodically content of the normal and exceptional divisions advances in the following way:

Ex. 5

The groups made by 4 quavers take in their development **exclusively the procedure of the permutation**. This procedure is also, valid during all section VIth, although the musical material is much imbued with rests, as it is under a continuous dissolvement.

The quintuplets adopts the same procedure of the **permutation** in there melodically evolution, with one exception, in the III rd section, the last grouping of the measure 9. There the author breaks the row of the permutations, so that, the sextuplets that follows this grouping to adopt a procedure of melodically evolution under the shape of a **tide - ebb**. **This is the moment when it appears the dynamics _mezzoforte_ and the first dynamic noted accent!**

The sextuplets, in their evolution adopts **both the development procedures** that are previously presented, while the **septuplets**, the **octuplets** and the **ninetuplets** are limiting to the evolution procedure by the **tide-ebb** shape.

In the permutations frame, the author "assumes his right" to modify the register of a sound, over its precedent apparition in the same cycle of permutations.

No matter of the procedure that is the background for the melodically evolution (permutation, tide-ebb), as a rule, we can notice the fact that the number of the apparitions of each division is lower with 1 than the number of the sounds that compose that particular division. So, the group of the 4 sounds it appears of 3 times, the quintuplet of 4 times, the sextuplet of 5 times, and so on. However, **it is one exception**—in the III [rd] section, the division group of 5 sounds appears of 5 times, and that of 6 sounds appears of 4 times. This breech in the general rule of the succession of the divisions is made by purpose, by the composer, as a subtle expression of the fact that nothing is perfect, that the exception enforces the rule.

The gradual sinusoidal evolution of the whole sonorous material over the first 5 form sections of the musical work can found its accomplishment in the section VI [th].

The fact that each section starts with the division of 4 sounds has a special significance.

> „*The symbolism of this number results especially from its referring to the two essential geometrical shapes in the traditional pattern of the world: the square and the cross*"—as Ivan Evseev writes in: **Dictionary of Symbols and Cultural Archetypes**.[3] *"It is the number of the totality and that of the plenitude of the terrestrial world, the touchable, material one. That is symbolized by the four cardinal points, by the four winds, by the four pillars on which the earth or the universe leans on, by four cosmically elements (earth, air, water, fire), by four seasons."*

> *"(…) four is the symbol of the order, of the reason and of the symmetry (…) it is a solid cipher, a stable one, (…) in the cabalistic sapphire, four represents the power that gives life"*[4].

The climax in the evolution of the divisions, at the end of the V [th] section is represented by the cipher 9 (ninetuplet).

> *"Nine: the symbolism of this number dues to the fact that it is a multiplying of the 3 (3x3=9); 'it is the triad of the triads' to Pitagora's followers. (…). It signifies the coming back of the multiple to the unique."*[5]

> *"(…) it symbolizes the everlasting, the consummate (…). In Christianity, this number represents harmony and divine perfection and it is the sacred number for the Virgin Mary."*[6]

> *"Nine it is the last in the series of the ciphers, it announces an end and a beginning, so a mutation on another level. Here, there can be found an idea of a new birth and that of the germination and that of the death (…). The last of the numbers belong to the universe, which manifested, nine opens the phase of the transmutations. It expresses the end of a cycle, the finality of a race, the closing of a chain."*[7]

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[3] Evseev, Ivan, *op. cit.,* p. 130.
[4] Gibson, Clare, *Semne & Simboluri. Ghid ilustrat. Semnificatii si origini* (*Signs & Symbols. Illustrated Guide, Meanings and Origins)*, Ed.Aquilla, Oradea, 1998, p. 86.
[5] Evseev, Ivan, *op. cit.,* p. 117.
[6] Gibson Clare, *op. cit.*, p. 87.
[7] Chevalier, Clare—Gheerbrant, Alain, *Dicționar de simboluri (Dictionary of Symbols)*, vol II, Ed. Artemis, Bucharest, 1995, p. 352.

The normal rhythmical and exceptional divisions are shaping in their development sonorous grouping. **The extremes** that belong to these are succeeding as follows:

Ex. 6

Cl. in B♭

From this table of the melodically extreme points, and from the "cardiogram" of the sonorous oscillation, it can be extracted the skeleton of the whole piece.

Ex. 7

Cl. in B♭

Regarding these things, we can notice that the making logic that states that an extreme (it is usually the superior one) points the same sound, a time in which the other extreme (most frequently, the inferior one) it advances upward, as a rule, drawing an evolution in its way:
- monochordical;
- bichord - bitone,
- trichord - tritone,
- tetrachord - tetratone,
         - pentatone,
        - hexatone,
and - heptatone.

Examining the content in semitones of the intervals of this evolution, we can notice that in the case of the upward way, the content in semitones of the component intervals is dilating step y step. While in the case of the downward way, the content in semitones is contracting systematically.

Ex. 8

So, the two sounds of the bichord and of the bitone can be found of a distance of 2, 3, 5, 7 semitones. The trichords and the tritones are shaping at the distances 1-2, 2-3, 3-5, 5-6, 6-7, 7-9 semitones. The tetrachords and the tetratones have the structure: 1-1-2, 1-2-3, 2-3-5, 2-3-7 in an upward way, respectively 6-5-3 and 7-6-5 in a descendant way. The pentatone adopts the ascendant profile of 1-1-2-3 semitones, and a descendant profile of 7-6-5-3 semitones. The hexatone and the heptatone evolve only in an ascendant way shaping, in their way, the following distances:

hexatone: 1-2-3-5-6, 1-1-2-3-5, 2-3-5-6-7.
heptatone: 1-2-3-5-6-7.

From the continuous flow of the sounds of a rare or of a dense state, there is highlighted by a latent polyphony two sonorous strata:

- **the first sonorous strata** come out of the context by using the agogic. It is possible until the measure 9 (the first two sections and a half), and in the last section, too, the accents are latent, they results from the posing of a single note on the secondary stave. This latent accent is always the first note in the division group.

296

The melodically point-like line is shaping by using the procedure that can be presented in the following way:

Ex. 9

Cl. in B♭

The nucleus of the entire melody is the sound **F** from the small octave. Starting from this sound, the accents advance in waves. The superior limit of these waves of the accents goes for away of the chromatic or semi-chromatic nucleus step by step (see the sounds that are under the bows with the arrows).

Ex. 10

= **Deviation from the sonorous axis of the piece**

- the dynamic culmination

In the framework of this semi-chromatic evolution, a special interest have the melodically segments during their way this semi-chromatic evolution is broken. Those I put in the downward parentheses:

297

Ex. 11

Cl. in B♭

11 semitones   "   13 semitones   "   "   11 semitones

There is prevailing a non-octavian interval structuring.

The types of the accents that are used during this work are the following:

≥ = marcato portato (marked, stressed, highlighted as an intensity)

V = a short and accentuated sound, enough incisive, smoother than *slap tongue*.

▼ =*"slap tongue"* a short, dry sound made by the hitting of the tongue from the "ancia" (tongue); a slapped sound.

Their apparition is also a sinusoidal one, on the groups; the adopted order is the following:

Latent accent	Measure 1-9	The sections I-II-III
marcato portato	Measure 9-13	The section III
a short and incisive sound	Measure 13-15	The section IV
"slap tongue"	Measure 15-21	The section IV
a short and incisive sound	Measure 21-25	The section V
"slap tongue"	Measure 25-32	The section V
Latent accent	Measure 32-42	The section VI.

The evolution in a sinusoidal form on all the parameters, it determines the alternate use of the types of the dynamic accents.

Comparing the fluctuation of this first melodically line with the alternation of the dynamic accents, it can be noticed the fact that, during the ascendant evolutions the author uses the hard accents - *marcato portato* and *slap tongue*. While, during the melodically involutions, he uses a smoother accent than the slap-tongue (V), and it is also, a short and an incisive one.

The beginning interval of each form section opens, also, step by step, in a semi-chromatic way:

Ex. 12

(1,2,3,5,6,7 = the distance that is calculated in semitones)

- the second sonorous strata comes out in a temporal plan, by doubling the basement time of the musical work (the quaver), with the help of the prolongation legato. The composer uses this procedure only into the intermediate sections of the piece (the measures 10-32), a framework that corresponds to the manifestation zone of the proper dynamic accents.

Ex. 13

By this rhythmical procedure, the author highlights the central axes of the work, the sound **F** put in different sonorous registers.

Ex. 14

Cl. in B♭

The sinus is present on this plan, too, by the chromatic ascension of the sounds that are situated in the high register, and the alternating coming back on the central axe - F1 - sometimes, the sound F from the small octave replaces it. This F sound from the small octave appears, every time before the chromatic step from the high register, with 2 exceptions (see ex.13).

1) Between the measures 29-30 (where the sound small G is substituted by G2).

2) In the moments of taking back of the rhythmical procedure of the doubling, following some interruptions (the measures 15 and 25).

The metre 3/2 that is written at the beginning of the score has an orientation character. The tempo is *fluido*. During the musical work there are not changes of the tempo noted as such, at the level of the rhythmical evolution by a gradual usage of the exceptional divisions. There are produced inevitably rare things and the density-like things of the tempo systematically (including also the rhythm), these evolve in a sinusoidal way.

The presence of the sinus of the whole musical parameters signifies, in a symbolically way, the precise shaped role of the same thing, of each human being and each action, in the cosmic assembly.

The word **"niente"**, written by the composer at the end of the score as a musical technical term, has a meaning on a subtle plan. It signifies the **nothingness**, it opens a new dimension, offering a spatial projection to the entire musical work.

The intention of this study is to reveal the inner logic, very good stated, of a sonorous architecture that is characterized by: calculation, objectivity, realism, fluidity, dynamism, and consequence, all this are concentrated in a very short time.

(Translated by Maria Cozma)

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ANNEX: THE SONOROUS OSCILATION OF THE MELODIC LINE

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Ecaterina BANCIU, Lecturer professor PhD. (b. 1956) has been a faculty member of the "Gheorghe Dima" Music Academy in Cluj since 2006, actively involved in musicological research and teaching and herself an alumna of the Academy (1981). She has published various articles, studies and two books (*Aestheti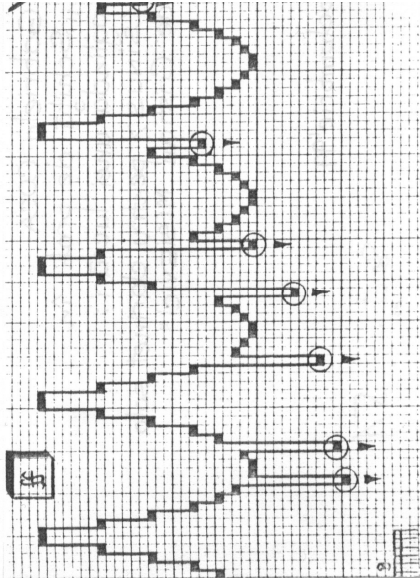c Archetypes of the Ethos-Affectionate Relationship in the History of Music -* Editura MediaMusica, Cluj-Napoca, 2006; and *Musicological Itineraries: Mozart, Puccini, Toduță, Terényi -* Editura MediaMusica, Cluj-Napoca, 2009). Her research interests cover topics such as *hermeneutics*. As an example we have the following study *Hermeneutic Aspects of Cornel Țăranu's Chamber Work 'Oreste & Oedipus'* (2007). Then, there are the *Mozart's Works*: *Shakespeare's Spirit in Mozart's Works (*2004); *The Minuet in Mozart's Chamber Works* (2005), *The Clarinet in Mozart's Works* (2006). Then, there are *romantic music: Behind Manfred - Byron, Schumann and Tchaikovsky* "(2010) and *veristic opera: The enigma of Puccini - Turandot*; We have then, Romanian *contemporary music:* (*Ovid's effigy in Sigismund Toduță's Third Symphony* (2004); S*ix Toduță antiques* (2007); *Ede Terényi: Tribute for Mozart* (2008), *Sigismund Toduță's Choir Works – Cluj premiere* (2008), *musical archetypes*: *From "Viersuri de dor" to "Ciaccona". Archetypal Discourse: Vasile Herman*, co-author: Gabriel Banciu (2009). Books: *Arhetipuri estetice ale relației ethos-affectus în Istoria muzicii (Aesthetic Archetypes of the Ethos-Affectionate Relationship in the History of Music)*, Ed. MediaMusica, Cluj-Napoca, 2006 (ISBN / EAN 973-8431-41-7 / 978-973-8431-41-6), nr. of pages: 242. *Itinerarii muzicologice: Mozart, Puccini, Toduță, Terényi (Musicological Itineraries: Mozart, Puccini, Toduță, Terényi)*, Ed. MediaMusica, Cluj-Napoca, 2009 (ISBN 978-973-1910-19-2), nr. of pages: 100. *Istoria muzicii (The History of Music) -* Module of study for University Studies by Distance Learning, Ed. MediaMusica, Cluj-Napoca, 2009 (ISBN 978-973-1910-62-8), nr. of pages: 264

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Jesus Christ in the works of the 20ᵗʰ century composers, co-ordinated by University Professor Eduard Terényi, Ph. D. She participated in numerous national and international conferences and symposiums, has directed 3 research grants in the field of sacred music, has published over 20 articles and also musicological books: *The Dolorous Passion and Death of our Lord Jesus Christ in the Works of the 20ᵗʰ Century Composers. The Passion Genre* and *The Variational Concept in Ede Terényi's Organ Music* (Ed. Risoprint, Cluj-Napoca, 2008).

Mária ILLÉS (b. 1961) graduated in 1983 from the Music Faculty of Szeged Universeity as a teacher of Piano and Solfege, and in 1989 from the Budapest Liszt Academy in Musicology. Since 1994 she has taught music history and style analysis at Szeged. Since 1999 she has been the music critic of the Szeged magazine *Hangoló* and from 2001–2003 was the music critic of *Délmagyarország* (Tageszeitung). Her writings appear regularly in journals and anthologies and collections of essays. Her field of research is the music of István Vántus. Since June 2010 she has been a doctoral candidate at the postgraduate school of Liszt Academy, and her thesis in preparation deals with István Vántus's musical language and its foundation upon a special tonal system.

Şerban MARCU, PhD, lecturer professor was born in Braşov, in 1977, and attended the local Art School. In 1996 he became a student of the "Gh. Dima" Music Academy in Cluj-Napoca, in Cornel Ţăranu's Composition Class. He graduated in 2001 and remained a teacher in the above-mentioned institution, teaching Harmony. He publicly defended his PhD thesis entitled *Aspects of Contemporary Writing in his Own Vocal-Instrumental Works* in 2006 and he was conferred the prestigious title. He participated in several summer courses (in Cesky Krumlov - Czech Republic and Breaza - Romania). His work includes songs (*Five art-songs for mezzo-soprano and piano* on lyrics by Lucian Blaga), chamber works (*Echoes* for solo clarinet), choral works (*Cherubic Hymn*, *Mournings*), an oratorio (*Youth Without Old Age and Life Without Death*), a chamber opera (*The Lesson*), a ballet (*Arachne*) and *Acteon*, a poem for chamber orchestra. His works have been played in Cluj and other cities (Brasov, Bistriţa) and in some Romanian major festivals (*Cluj Musical Autumn*, *Contemporary Music Week* - Bucharest).

Răzvan METEA was born in 1978 in Oradea city where he graduated from the Arts High School. During his middle and high school studies he took part in competitions of instrumental interpretation – piano, piano musical recitals (prizes and honourable mentions). In 1996 he becomes a student of the Music Academy „Gheorghe Dima" in Cluj-Napoca, department composition of Professor Hans Peter Türk. During his studies he attends the courses of "J. S. Bach" Academy (editions 1996 and 1997, 1998, 2001 with tours in Poland, Russia, Germany) he also goes on tours with "Transylvania" State Philharmonic Orchestra and the „National Opera" Cluj-Napoca in Germany, Italy, Hungary, Austria, Switzerland. He also had a workshop in Luxembourg with an own composition based on onomatopoeia (1999), and a composition recital in March 2002. In 2002, he graduates from the Academy of Music and he remains to work here at the subjects Counterpoint and later Harmony. He takes part in many national and international grants (*Prelude, Venus*) and national festivals "Toamna Muzicală Clujeană"/„Cluj-Napoca Musical Autumn" (*Sonata for Strings and Percution Orchestra*) and international festivals "Lucian Blaga International Festival "XVIII edition (the ballet "Inviere" / "Resurrection". His musical creation includes vocal, instrumental, cameral, symphonic and opera works.

Nelida, NEDELCUȚ, Ph.D, University Professor, teaches Theory of Music and Semiography at the "Gh. Dima" Music Academy in Cluj-Napoca at the bachelor, masterat and doctorat level. She received the Ph.D. title in 1997 in musical stylistics with the thesis *Pianistic Semiography in the Romanian Creation of the 20-th Century.* Her professional and scientific activity include a number of 10 books and a large number of didactical works and syllabuses published at the MediaMusica Publishing House like: *An Anthology of Melody Solmization*, ISBN 973-98516-8-1; *Solfeggi for Everyone* – A comprehensive book of musical learning and reading, co-author Prof. Constantin Rîpă, published with ROPRINT Cluj-Napoca with MediaMusica Publishing House, ISBN 973-85221-1-0 vol.I, ISBN 973-85221-2-9 vol.II, *Dictate and Theory of Music Tests* ISBN 973 -85221-0-2; *Pianistic Semiography of the 20th-Century Romanian Creation*, ISBN 973-8431-04-2; *Vocalization Paradigm of the Romanian Music,* ISBN 973-8431-10-7; *Interview with Tudor Jarda about Tudor Jarda,* MediaMusica Publishing House, An Anthology of the Romanian Musicians, ISBN 10: 973-8431-66-2; ISBN 13: 978-973-8431-66-9.She also published studies and articles in the field of musicology in different, national and international publications. She is involved in ODL in education, in introducing new technology in the musical area. Her competence includes a certificate in *Training Cultural Management* obtained in Germany – Bayreuth, and a certificate in *Intercultural Management in Adult Education*, Maastricht-Holland.

Villő PETHŐ (born 1975) is a pianist, assistant lecturer at the University of Szeged, Faculty of Music, and Piano Department. She is piano accompanist at the Brass Department, teaches secondary piano, and piano accompaniment for piano students. She finished her secondary school studies at the Zoltán Kodály Secondary Music School of Kecskemét, after that she was admitted to the former Conservatory of Szeged (now: University of Szeged, Faculty of Music). In 1998, she completed her education as a music school piano teacher; in 2000, she graduated as a pianist. Besides teaching in the faculty, she plays regularly on chamber music concerts, contributed as accompanist on courses, national and international competitions. Since 2006, she is PhD Student of the Graduate School of Educational Sciences of University of Szeged. The field of her research is the life-reform elements of Kodály's pedagogy.

Éva PÉTER, PhD. (born in Cluj-Napoca on the 18th of September 1965), lecturer professor, 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. At the present, she teaches music theory, teaching methods, church music and organ at the Faculty of Music Pedagogy of the Babes-Bolyai University in Cluj-Napoca. 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. In January 2005, she received a PhD in Music with a thesis concerning "Community reformed songs in the written and oral tradition of Transylvania". Books published in 2009: *Zeneelmélet. Egyetemi jegyzet (Music Theory. Lecture notes),* Napoca Star, Cluj-Napoca; *Szolfézs példatár (Solfeggio Collection)*, Napoca Star, Cluj-Napoca.

Ciprian Gabriel POP, born in 1977, he studied composition with Cornel Țăranu, Orchestration with Cristian Misievici, Music Harmony with Ede Terenyi and Counterpoint with Dan Voiculescu at the Academy of Music "Cheorghe Dima" of Cluj- Napoca. He graduated Composition in 2000. In 2001, he graduated Master classes in Composition

Stylistics and in 2005, he obtained the title of Doctor in Music, the specialization of Music Composition under the coordination of Cornel Țăranu. At present, he is lecturer professor Mus.D. in the field of Electronic Music Technology, Harmony of Music, Music Forms and Analysis, Music Reading, Instrumental Theory, Music Informatics, within the "Gheorghe Dima" Music Academy of Cluj-Napoca.

He was awarded with Special Prize of Romanian Compositors and Musicologists Union (RCMU) - 2003, RCMU Prize – 2007, Third Prize at International Composition Contest *Reinl Stiftung* – Viena – 2008 and George Enescu Museum Prize within George Enescu International Festival – 2010.

Anca SPĂTAR, Lecturer PhD at the University of Oradea, Music Faculty; she teaches Music Theory and Compared Interpretative and Gestural Analysis. She graduated at Music Academy "Gh. Dima", Composition, Musicology and Musical Pedagogy Faculty from Cluj-Napoca in 1996 and the Thorough Studies Cycle "Interdisciplinary in Musicological Research" at the same academy in 1998. She was awarded a PhD in 2007 with the thesis *Music Therapy – History, Present and Perspectives* under PhD Professor Terényi Eduard's supervision. She published two books and many specialty articles.

Luana STAN is a Ph.D. of the Montreal University & Paris IV Sorbonne University (2008 – *Does a Musical "Romanity" Exist?,* Prof. Jean-Jacques Nattiez & Prof. Marc Battier), a M.A. of the Paris IV Sorbonne University (2000 - Music and Musicology of the XX century, Prof. Marc Battier), a B.A. of the George Enesco Art University (1998 - Gregorian Chant Interpretation, Dir. Maria-Elena Sorban). She is also a DESS student in "Gestion d'organismes culturels" at the Hautes Études Commerciales (HEC) in Montréal. Since 2008 she is a "Chargée de cours" in the Music Department of the Quebec University in Montreal where she teaches *Didactics of the Musical Literature*. She took part in many sessions of medieval, Gregorian and polyphonic chant (Royaumont Abbey, St-Jean d'Angely Abbey, Moissac Abbaye, France) and schenkerien analysis (Jagelonsky University, Poland), Bach Academy (Cluj-Napoca, Romania). She obtained numerous grants from the Romanian Education Ministry, Montreal University, Soros Foundation, Royaumont Abbey, Pepsi grand and Maryvonne-Kendergi grant. She published articles in Spain, France, USA, Canada and Romania.

Bianca ȚIPLEA TEMEȘ is Senior Ph.D. Lecturer of Music Theory at "Gh. Dima" Music Academy. She holds a degree in Piano and Musicology recognized by the Education Ministry in Madrid, an M.A. in Musicology granted by the "Gh. Dima" Music Academy, leading to a Ph.D. earned from the Music University in Bucharest, in 2002. She attended Aurel Stroe's Master Class in Cluj (1995) and György Kurtág's Master Class in Budapest (2005). As she also holds a degree in Business Management (M.B.A. granted by "Babeș-Bolyai" University), she balances her academic career with the job of Music Programme Manager of the "Transylvania" Philharmonic and with the temporary Supervisor position at the Symphony Orchestra of the Principality of Asturias, Oviedo. Her books were published in Romania, her articles in leading Journals in Romania, Spain, Lithuania, Austria, Germany; she participated in symposia and conferences in Romania (Bucharest, Cluj, Iași, Oradea), Germany (Oldenburg), Austria (Vienna), Lithuania (Vilnius), Ireland (Dublin), Italy (Rome). From 2010 she has become visiting professor at the University of Oviedo/Spain, being also awarded an ERASMUS Grant at the University of Cambridge, U.K., studying with the renowned musicologists Nicholas Cook and Nicholas Marston. In 2011 she received a research grant from the "Paul Sacher" Foundation in Basel/Switzerland.

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