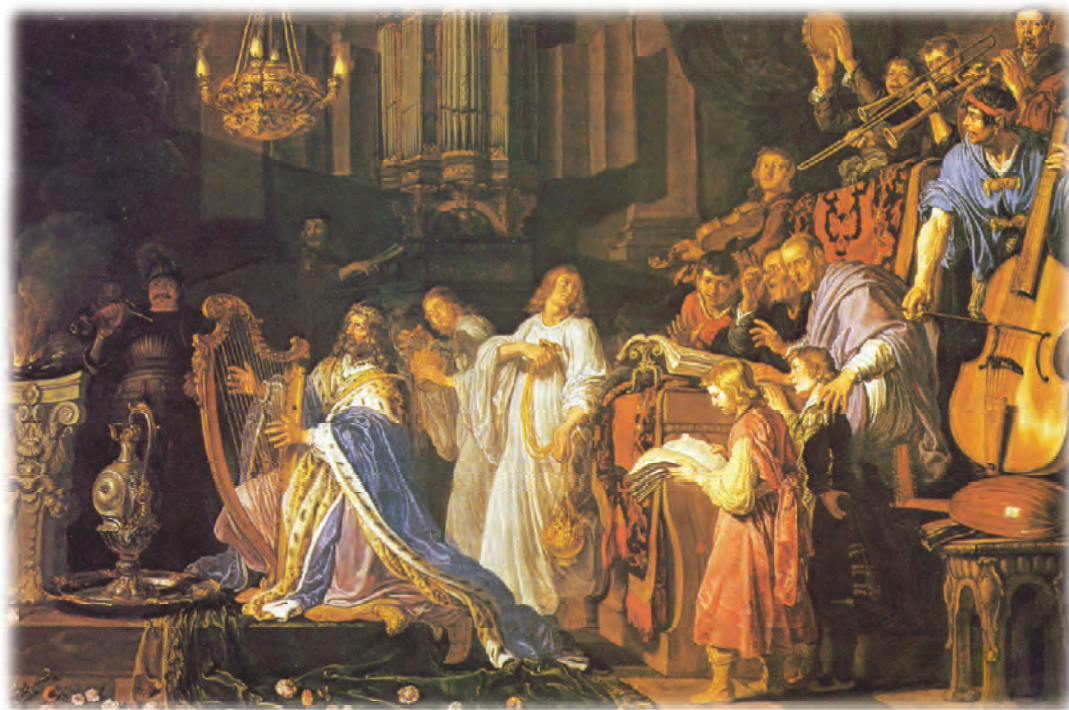




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MUSICA

1/2009

STUDIA UNIVERSITATIS BABEȘ-BOLYAI

SERIES

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THE RHETORIC OF BARTÓK'S MELODIC WORLD

ISTVÁN ANGI¹

SUMMARY. As looking through an encyclopaedia, one come across the presentation of the Baroque and the way it influenced the work of Bartók as well the succinct presentation of the melodic world of the same composer. The next step would be to go to the practical examples of the same Bartók and to use as a first example, the world of metaphors that abounds in his work. After the theory, one come across the practical example in the form of the well-chosen examples, which are inserted in the text as if they are closely connected to the word that precedes them. As an example, we can remind of the “sigh” that follows everyone who hears it by his or her own will or by mistake and which is illustrated in an example that is very easy to remember. However, these are only a few lines, but these lines give a taste of the world of music of one wonderful composer.

Keywords: Baroque rhetoric, melodic world, Bartók, melos, simile, metaphors, reality and ideal, sigh.

In the construction of the Bartókian *melos* the presence of generalization is a value generating presence which, at the same time, determines the presence of the aesthetic message as well. The levels of this generalization surpass by far the premises of baroque rhetoric which only vaguely hinted at the essential content of the basic figurative forms, and which was content to emphasize only the ornamental character. Of course, the practice of baroque music, according to contemporary and present day views, irrespective of this idea, distinguished itself by its rich symbolism and cult of metaphors. For the premise of musical rhetoric discovered itself either in the vocal music of each age, taking for a starting point the comparison of texts and melodies, or in the instrumental genre which openly acknowledged its relatedness to the rhythmic relata of dance. In addition, for these relations the elegance of ornamentation was not sufficient.

Bartók's melodic world, due to the value system of its rhetoric, focuses mainly on the expressivity of contrastive figures. Its system of values suggested the systematization of present aesthetic categories in the grotesque–transcendent axis system, which proved to be a useful analytic instrument for our further

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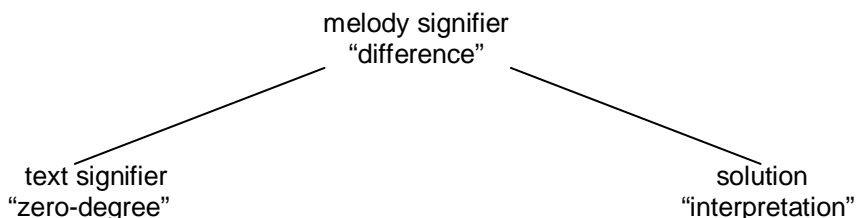
investigations as well. For the Bartókian relation systems created by the confrontation between reality and ideal, relocate each stylistic stage of the oeuvre to several variants of *the ideal and the deformed* as if emphasizing the continuity of unity. Because of this, Bartók used mainly *similes, metaphors, symbols, irony, and metamorphoses* as rhetorical devices when composing melodies. Let us add to each of these figures the attribute *contrast: contrast-simile, contrast-metaphor* and so on. We should mention that we have discovered stylistic analytic methods similar to the course and means of our rhetoric investigations – such as the expressive dynamism of alternating opposite planes – in Péter Szegő's PhD dissertation entitled *Kompozíciós technikák Bartók Mikrokozmoszában (Techniques of Composition in Bartók's Microcosm)*.

We are going to discuss one example of the rich collection's each characteristic paradigm.

The contrastive figures of Bartók's rhetoric are also created by means of the text–melody relationship. The texts of the *27 Choruses for Children's and Women's Voices* are of folkloric origin, their *melos* wells up, however, from Bartók's melodic inventions. Their text–melody relationship is always built on rhetorical generalizations, similes and metaphors in the first place.

The *melos* of the hardly one minute long *Senkim a világon (I Have No One in the World)* is built on similes and metaphors too. Its similes bear the tensions of the original *text signifier* and the *melody signifier* built upon it. The scheme of their generalization can be represented in this way:

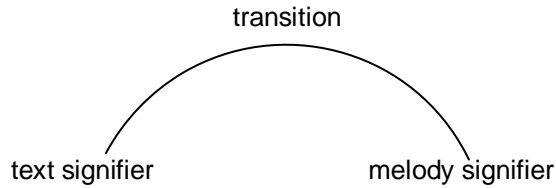
Fig. 1



There are musical similes that are accompanied by texts function in the same way as poetic similes, or as everyday similes. For example, in the complimentary simile *your cheeks are red as roses* the second signifier (roses) strengthens, enriches the content of the first meaning, which is zero-degree, neutral from a rhetorical point of view. Compared with the difference, the simple statement becomes a compliment: it pleases by recalling the soft petals, the scent and the fiery red colour of roses.

At the same time, the metaphors grasp the moment of transition, mutation: the musical element *puts an end* to the signifier of the text by *elevating* it, as Hegel would have said it:

Fig. 2



In this example, the metaphors, always built on similarity, make perceptible the second meaning of the original Greek *analogon*, namely, proportion. In contrast with *plasticizing* external similes, they become internal *expressive* metaphors.

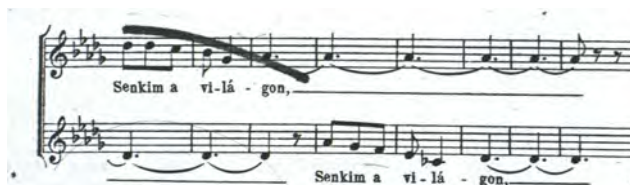
The simile transforms the verse “*hegyek közt lakásom*” (*my abode is in the mountains*) into a musical image in the line of the melody: we can almost see the winding ascent of the road leading to the mountains:

Ex. 1



At the same time figurative meaning is implied in metaphors; it is present *in absentia* to quote Saussure. For example in Faludy’s *Kisztő ének* (Provocative Song), urged by competitive courtesy, the boy sings his lover’s beauty in this way: “*Szeme kökény, csillag fénye*” (*Her eyes are sloe, their light is star*). Although it is not expressed directly in the sentence, we can perceive the shining of her blue eyes. In Bartók’s music, the creation of the musical metaphor becomes an internal, expressive figure in the transition between verse and melody. The unspoken charm is here the suggestion of the sigh:

Ex. 2



This is the metaphor of a resigned sigh, which will make the entire text more colourful, more intimate from this moment forward in the tension created by the unrest of loneliness.

Bartók composed the third line by combining the previously discussed simile and metaphor techniques. The “*Csendes folyóvíznek csak zúgását hallom*” (*I only hear the rumble of the silent river*) is an external musical image and an internal expression at the same time. The melody winding in its sinuous balance recalls the image of a silently gurgling mountain stream, and, at the same time, the hardly vibrating sentiments of the lonely listener:

Ex. 3

Più andante, ♩ = 155

Csen-des fo-lyó-víz-nek Csak zú-gá-sát hal-lom.

Hej

This is followed by a projective moment encompassing two lines. The internal expressive metaphor showing the kindling of languid restlessness is projected into an external simile-image: in the course of the double plasticisation, the verse “*A nyári folyóvíz télre megaluszik*” (*The summertime river by winter gets drowsy*) is at first turned into a glass-smooth musical simile:

Ex. 4

Più mosso, agitato, ♩ = 168

pp cresc.

A nyá-ri fo-lyó-víz Tél-re meg-a-lu-szik.

pp cresc.

A nyá-ri fo-lyó-víz Tél-re meg-

Then the second line (the fifth of the entire composition) synthesizes again between simile and metaphor. The criss-crossed line of the external, plastic, ill-boding electro-cardiogram covers the expressive metaphor of sorrow:

Ex. 5

poco a poco allarg.

De az én bús-szi-vem szik, De az én bús.

mf dim. sost, ♩ = 54

So-ha meg nem nyug-szik.

mf dim.

szí-vem So-ha meg nem nyug-szik.

The lyricism of the conclusion is enriched by symbolic content. The first two lines recur with renewed strength: “*Erdőben lakásom, senkim a világon*” (*My abode is in the woods, I have no one in the world*). Not only the slight modification – instead of mountains wood is the rhetorical topos –, but also the repetition, following the many intervening differences, confers symbolic surplus to the original meaning. For only we know the secrets hidden in these intermediate images, we, who have been initiated into this secret. For it is well known, the nature of symbol implies that its meaning is not only the cross-section of the story, it is not only glidingly swift, but also consensually mysterious. Bartók entrusted us, which are the performers and receivers of the work, with its revealing.

To convey the message of *Senkim a világon* (*I have no one in the world*) takes hardly a minute. However, how much it intends to say! Moreover, how much it says! The exciting question is whether we, the receivers are able to track this very rich message zone during a one-minute dialogue.

(Translated by: Ágnes Korondi)

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THE THEME OF THE ENDLESS COLUMN IN THE WORKS OF CONSTANTIN BRÂNCUȘI AND TIBERIU OLĂH

ADÉL FEKETE¹

SUMMARY. This short study aims to present similarities, common features between two works of art. Although they come from different artistic domains, both were parented by Romanian artists, but their commonly shared characteristics just begin to unfold this point. Other aspects of their relationship are presented here, coming from many different points of view like common *ars poetica* and aesthetics, based on the principle of simplicity; similarities in construction and structure; the use of the principles of repetition, variation and antithesis.

Keywords: music, sculpture, mathematics, aesthetics, 20th century art, Brâncuși, Oláh, The Endless Column, Târgu Jiu

A. The Endless Column by Constantin Brâncuși

Brâncuși represents a primordial innovative force in 20th century art, and its sculpture in particular, a force that draws its inspiration from folklore, in order to create his own artistic language. His works are now widely known, although his famous *Endless Column* was quite forgotten for decades, but revived with force, inspiring other works of art.

In 1935, Brâncuși, who had lived in Paris, has received a letter from Milița Pătrașcu, a sculptor who has already passed through Brâncuși's atelier, in which he was asked to create a work in memory of the soldiers fallen in World War I. This project was born from the initiative of the Gorj Women's League, led by Aretia Tătărescu. Brâncuși received this assignment with great joy: "... I cannot tell you how happy I am being able to do something such as this in our country"².

On behalf of this project, Brâncuși proposed the idea of *The Endless Column*, to the amazement of everybody who saw nothing else in this plan than a simple peasant poll. Roaming about the places the monument was to be set – on the bank of the river Jiu – Brâncuși further extended the initial project by two additional monuments.

¹ The „Gheorghe Dima” Music Academy, Library, RO-400079, Cluj-Napoca, I. C. Brătianu 25, E-mail: fleda333@yahoo.com.

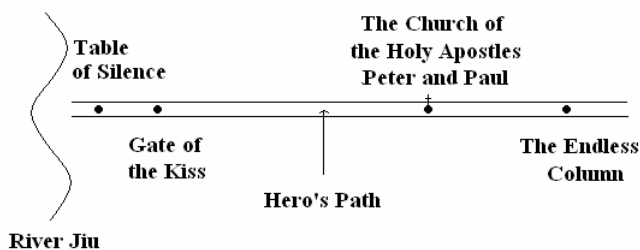
² A fragment from Brâncuși's response to Milița Pătrașcu's letter, as it appears in: Stănculescu, Nina, *Brâncuși*, Albatros Publishing, București, 1981, p. 139.

The Endless Column is generally believed to be a *sculpture*. However, on a more profound level, this artwork bears both sculptural and architectural traits. We can place the sculptural triptych made up of *The Endless Column*, *Table of Silence* and *Gate of the Kiss* (ensemble raised in 1937-1938) on the boundary between architecture and sculpture, having the tendency to architecturally depict the sculptural human message. A few arguments in favour of the proposed thesis would be the spreading of the monuments throughout the space, the unusual necessity of placing them within a natural setting that has a large opening (it would be impossible to conceive them inside a confined space!); as well as the protective function of the ensemble (the “gate” that shields, the “table” we sit down to, the “ladder” that takes us to the sky. The special rhythm of this ensemble suggests a connection to the music, articulated in the following quote: “In their true arrangement, Brâncuși’s statues engage a vast space. Their natural monumentality requires a space that is in dimensional proportion to their rhythm, a rhythm that is always «Largo» or «Maestoso». Brâncuși dabbled in giving his creations the necessary space they required, however he has achieved this by using sculptural architectonic elements. The ensemble from Târgu Jiu is constructed in such a manner...”³

The placement of the three monuments is symbolic, as they are situated on Calea Eroilor (a street name signifying *Heroes Path*), on a perpendicular axis to the river Jiu, but they are then separated (past the *Gate of the Kiss*) by a section of the city, thus honouring the fallen heroes by the entire town.

Fig. 1

The placement of the three monuments in Târgu Jiu



The three monuments represent three halts made by the soul of the dead, halts that begin at the place of the battle, at the river, and which then open up to the sky, toward infinity, through *The Endless Column*.

³ Jianu, Ionel, *Constantin Brâncuși. Viața și opera, (Life and Work of Constantin Brâncuși)*, Editura Științifică și Enciclopedică, București, 1983, p. 134.

The first halt, the *Table of Silence*, situated on the riverbank, is made up of a stone tambour (placed upon another tambour that has a smaller diameter), circularly surrounded by 12 stools. It is firmly implanted in the ground (not merely sitting on a plinth), similar the other two monuments. The *Table of Silence* can be compared to a sundial⁴, a time measuring instrument. In addition, this table evokes the popular custom in which the relatives of the deceased gather around the table after the burial, in order to pray for his/her soul⁵.

Fig. 2

Table of Silence



As we leave the *Table of Silence*, a 30 meter long alley takes us to the second monument, that of the *Gate of the Kiss*. Although resembling an arch of triumph, its significance is entirely different. The two columns that sustain the architrave⁶ symbolize two faces that partake in the kiss. In that moment the two protagonists of the kiss unite, becoming a single entity, indicated by the unity of the monument. Its function is to attract and embrace the viewer, to protect him/her. The *Gate of the Kiss* symbolizes the eternal love that defies the laws of death, never ceasing to be a source of hope and life.

Fig. 3

The Gate of the Kiss



⁴ Jianu, Ionel, *op. cit.*, p. 138.

⁵ *Idem*, p. 139.

⁶ According to the Definition from the Merriam-Webster Online Dictionary, the architrave is *the lowest division of an entablature resting in classical architecture immediately on the capital of the column* in www.merriam-webster.com.

The road that takes us from the *Gate of the Kiss* to the last component of the monumental ensemble, *The Endless Column*, guards the area of the park, and crosses a section of the city, so that it can later merge with the “new” park that dominates Brâncuși’s monument.

Brâncuși previously developed the idea of the Endless Column; however, the piece did not materialize itself until the monumental ensemble from Târgu Jiu. There had been earlier plans to build enormous columns at Philadelphia, Chicago and the UNESCO Palace in Paris, but the projects were never finalized, with the exception of the one in Târgu Jiu. If the previously envisioned columns were to be carved in wood, the Târgu Jiu columns were made out of a different, more durable material, metallic cast iron⁷.

Brâncuși received the financial help of the government in order to accomplish this project, and he had asked that all the technical aspects of the build be assigned to Ștefan Georgescu-Gorjan, an engineer he fully trusted. The two of them – Brâncuși and Gorjan – strived to establish the dimensions of the monument, trying to marry the artistic vision of the sculptor with the technical possibilities and financial limitations as well. The final technical solution was raising a large metal structure, starting with the massive concrete foundation⁸, in which to embed a solid steel pillar. Identical elements will be pulled on to the pillar, similar to large, hollow beads that are attached to the pillar using thin metallic keys.⁹

The concrete foundation was necessary in order to keep the pillar on which the elements – or “beads”, as Brâncuși himself called them - rested in place. A monument of this size asked for a solid base, because otherwise it could not have stood in its upright position.

The 29 330 meter tall column is made up of 16 octahedral rhomboidal elements¹⁰, produced out of metallic cast iron (shaped after a wooden mould made by Brâncuși). The elements are “pulled” on the sturdily embedded pillar, and as a result, the column emerges slowly, every element is welded to the previous one. The first element is cut in half, as if it would grow straight out of the ground, as where the last one resumes the other half of the cut form, as though it was opening up toward an infinite continuity.

The height of each element is 1.80 meter tall, height that more or less corresponds to the height of the human body. This constitutes a significant detail from the point of view of Brâncuși’s aesthetics, for he states that sculpture must begin at the human scale.¹¹ In order to remove the rugged appearance of the column, the edges of the elements were slightly rounded off, thus creating a supple shape.

⁷ a commercial alloy of iron, carbon, and silicon that is cast in a mold and is hard, brittle, nonmalleable, and incapable of being hammer-welded but more easily fusible than steel.

⁸ an underlying base or support; *especially*: the whole masonry substructure of a building.

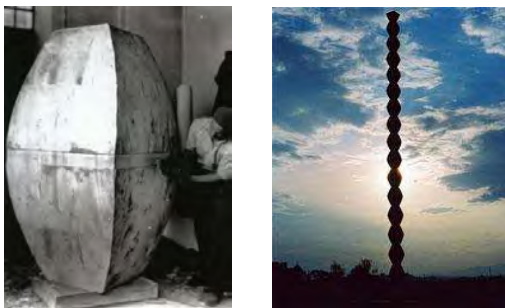
⁹ a small piece of metal used as a wedge or for preventing motion between parts.

¹⁰ The first and last element form a single unit, for they each are only one-half element.

¹¹ Jianu, Ionel, *Constantin Brâncuși. Viața și opera, (Life and Work of Constantin Brâncuși)*, Editura Științifică și Enciclopedică, București, 1983, p. 141.

Fig. 4

Raw wooden element *The Endless Column*



By repeating the shapes, Brâncuși creates a symmetric structure on many different levels. *The Endless Column* exhibits every known form of symmetry: by shifting a unit, the column returns to its initial symmetry; the symmetry itself is perfect on all four vertical planes, the two horizontal ones as well as rotated by 180° angle.

As we look at the column from different angles throughout the space, “its edges transform into crystals or mountain chains or that ladder to the sky we can find in Aztec monuments. In addition, the even more surprising thing is that some times certain angles make a vertical procession of caryatides appear rising to the sky, whilst other times a soaring bevy of birds that are typical to Brâncuși come into sight.”¹² The visual images created generate a metaphorical level of understanding.

However, *The Endless Column* is primarily a symbol that can be interpreted on many different levels. Firstly, it can be a *symbol of infinity*, by means of the repeating shapes, which could be eternally perpetuated. Solely the technical considerations make it embrace this finished form.

The adopted form suggests the second symbolic form of the work. This repetitive rhomboidal form can be found in peasant sculptures in the figure of a funeral pole, a cross that symbolizes the concept of death.

Mircea Eliade suggests the third symbolic level:

“Whatever its origin may be, “the archaic European civilization” evolved in an original direction, a direction that differentiates it from the cultures in the Middle East or those in Central Europe and the Northern regions. Between 6500-5300, B. C. a strong cultural momentum swept over the Balkan Peninsula

¹² Comarnescu, P., *Le Testament de Brâncuși*, “Journal de Genève” (*Brâncuși’s final will and testament*), no. 167 from July 18-19, 1964, p. 5-6; quoted in Jianu, Ionel, *Constantin Brâncuși. Viața și opera*, (*Life and Work of Constantin Brâncuși*), Editura Științifică și Enciclopedică, București, 1983, p. 143.

and central Anatolia. A large number of objects (seals and ideograms, human faces and animals, theriomorphic vessels, divine mask images) indicate ritual activities. Toward the middle of the sixth millennium, villages guarded by moats or walls that inhabited up to a thousand people had increased. A large number of shrines, sanctuaries, and diverse cultural objects prove the existence of a well-organized religion. They had revealed the remains of a temple at the Neolithic site at Căscioarele, situated at 60 km from Bucharest. On the walls of the temple there were these magnificent red and green spirals painted on an off-white background. There were no statuettes found, just a 2 meter long column together with a smaller one, indicative of a cult of the sacred column, a symbol of axis mundi.¹³

B. Tiberiu Oláh's *Endless Column*

The Composer's Musical Activity¹⁴

Tiberiu Oláh (1928-2002), composer, professor and musicologist, was one of the foremost representatives of the young composer generation of the second half of the 20th century. These composers have turned their attention toward the native folklore, which they have adapted using modern composition techniques.

Tiberiu Oláh attended the "Gheorghe Dima" Music Academy in Cluj-Napoca, followed by his studies at the "P. I. Tchaikovsky" Conservatory in Moscow. He gained practical experience during an electronic music internship at Siemens in Munich (1966) and has participated at classes held at Darmstadt (in 1967, 1968 and 1974, taught by György Ligeti, Erhard Karkoschka, Christoph Caskel and others) where several of his works were played. He benefited from a research and documentation scholarship in the field of musical time and space, in Federal Germany, as a guest of DAAD¹⁵ (1969-1970). He was an associate professor at the Composition Department of the Bucharest Music University between 1974 and 2001.

His works were performed in numerous international music centres and were also winning awards, such as the George Enescu Prize of the Romanian Academy in 1965, the Koussevitzky International Recording Award in 1967 as well as the Grand Prize of the Composers and Musicologists Union from Romania for lifetime achievement in 1993.

¹³ Eliade, Mircea, *Istoria credințelor și ideilor religioase*, (*The History of Religious Ideas*) translated by Cezar Baltag, Editura Univers Enciclopedic, București, 2000 p. 43 (translation of: Eliade, Mircea, *Histoire des croyances et des idées religieuses*, Payot, Paris, vol. I, 1976, vol. II, 1978, vol. III 1983).

¹⁴ This short biography of the composer is drawn from Viorel Cosma's book, *Muzicienii din România: Lexicon bio-bibliografic (Romanian Musicians. Biographical, Bibliographical Dictionary)*, Editura Muzicală, București, 1989.

¹⁵ *Deutscher Akademischer Austauschdienst (German Academic Exchange Service)*.

Work Analysis

Tiberiu Oláh has paid a tribute to the great Romanian sculptor, Constantin Brâncuși through several of his works. These creations form an homage cycle, a sort of counterparts to Brâncuși's works. The cycle is made up of the following creations: *The Endless Column* (1962), *Pasărea măiastră* (*The Wonderful Bird*), *Sonata for solo Clarinet* (1963), *Space and Rhythm* (1964), *Gate of the Kiss* (1965), *Table of Silence* (1967).

Hence, there is a musical creation for every single component of the monumental ensemble at Târgu Jiu.

In the musical version, the *Gate of the Kiss* and *Table of Silence* continue to exhibit the concern the composer has toward the applicability of concepts such as space and time, a characteristic trait of the entire cycle.¹⁶ In *Table of Silence*, the composer translates the spatial-metaphoric configuration of music in relation to certain sculptures into an actual spatial rendering of the instrumental resources; at least a dozen groups of instruments encircle the compact group of the woodwind section, equivalent to the twelve stools that surround the stone table in Brâncuși's masterpiece.¹⁷ The Endless column was born in 1962, being the inaugural piece of the entire cycle. *Homage to Brâncuși*, its subtitle, indicates the source of the work and conveys the esteem and appreciation of the composer toward Brâncuși's oeuvre.

The aesthetic of the piece begins at the ideal of simplicity, an ideal that had been extracted from the archaic folkloric art we can discover in Brâncuși's *The Endless Column*. Here are a couple of illuminating quotes designed to support the recognition of the two aesthetics by means of the folklore sources employed, both conveyed by simplicity:

*"Simplicity in itself is not a purpose; one arrives to it naturally if one comes within reach of the true meaning of things"*¹⁸ – Brâncuși

*"The more primitive, more rudimentary a melody is – from a structural standpoint – its harmonization must be that much more special. Think for example, at the two or three note archaic melodies, which have an extraordinary inner force. We do not learn the tonal and functional barriers of them; therefore, their absence leads to an enormous creative freedom that entails a lot of fantasy in handling the tonal correlations. New melodic features lead to new harmonic concepts, generating fundamental changes in the concept of consonance and dissonance."*¹⁹ - Oláh

¹⁶ Sandu-Dediu, Valentina, *Muzica românească între 1944-2000 (Music in Romania between 1944-2000)*, Editura Muzicală, București, 2002 p. 105.

¹⁷ Sandu-Dediu, Valentina, *op. cit.*, p. 105.

¹⁸ Jianu, Ionel, *op. cit.*, p. 49.

¹⁹ Oláh, Tiberiu, *Folclor și esență, școală națională și universalitate, (Folklore and essence, musical nationalism and universality)*, published in *Muzica* magazine, issue no. 5/1974, p. 4.

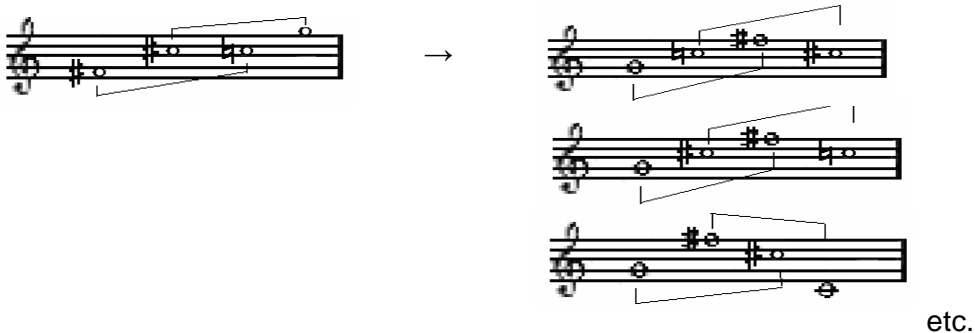
The thesis of simplicity hereby exposed by Tiberiu Oláh – a thesis by which he identifies with Brâncuși's concept – is entirely confirmable inside the score of *The Endless Column* – from the standpoint of the tonal system. The piece, written for a large orchestra, often with multiple divisions at the string section, is based on two fourths, an augmented one and a perfect one²⁰.

Ex. 1



These tetrachords create a typical modal formula that corresponds in its intonationally aspect to a bugle or mountain horn from the Apuseni Mountains.²¹ The modification of this succession by introducing a sharp in front of the c note, and by doubling it at an octave, will give birth to a formula shown throughout the piece in different variations²²:

Ex. 2



These formulas generate melodic fragments as well as modal harmonies throughout the whole variation toil, the form in which the entire score of the piece is conceived. The variation principle used by Tiberiu Oláh implies the repetition of certain basic structures, representative of another common trait of the two creations. We can identify two planes in Brâncuși's recurring element, a positive as well as a negative one:

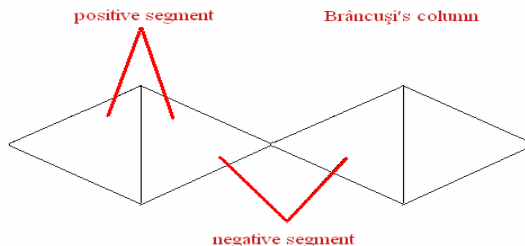
²⁰ Draga, George, *Coloana infinită de Tiberiu Oláh*, (*Tiberiu Oláh's Endless Column*), published in *Muzica* magazine, issue no. 9/1966, p. 4.

²¹ *Idem*.

²² *Ibidem*, p. 5.

Fig. 5

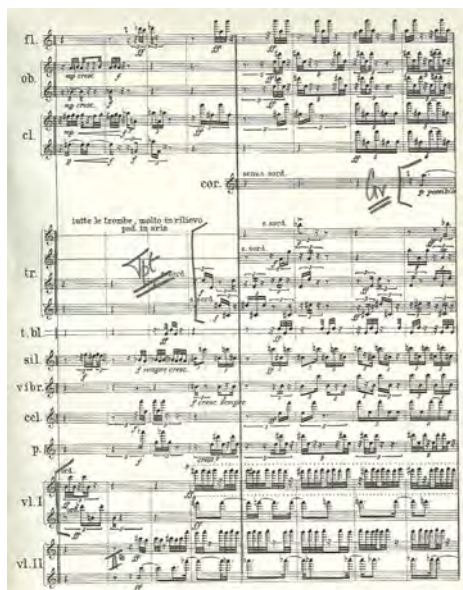
The Endless Column – negative and positive segments



In the case of the musical work, we encounter two basic structures, a so-called “positive” one and a so-called “negative” one. The “positive” one is a “complete”, dynamic structure, in which we can find abundant sonorous and rhythmical circumstances. The “negative” one is characterized by a “poorer”, less eventful sonorous and rhythmical segments, usually consisting of a long-held chord. Therefore, the audio moulding is achieved through a principle defined by the sculptural-architectonic paradigm. Here is one example for each of the constitutive musical structures:

Ex. 3

Ex. 4



“Positive” structure –
score reference point 19

“Negative” structure –
score reference point 3

In the latter example, we notice that the long-held chords are permanently moving from the point of view of dynamics, through repeated crescendo and decrescendo pairs. Thus achieving an audio image of Brâncuși's column on a vertical plane – also suggested by the visual representation of the score (see the crescendos and decrescendos underlined with red in the second example, that of the “negative” structures).

In the course of the variation of the two basic structures, Tiberiu Oláh builds the entire musical process of the work according to the following plan:

- A – static structure through long-held chords, with short overlapping comments in the form of triplets, quintuplets (reference points 1 to 14).
- B – dynamic structure, quasi-pointillist, a klangfarben type structure present at the entire orchestra, in which the triplet, quintuplet rhythmic formulas overlap (reference point 15 to 21)
- A variation 1 – held structure (with chords at the bell and cluster at the piano) completed by comments that use the three abovementioned types of rhythmic formulas (reference point 22 to 39)
- B variation 1 – B type dynamic structure (reference point 40 to 48), with successive entries of the woodwind, string or brass sections.
- A variation 2 – static structure at the brass section, overlapped by short comments occurring in blocks (clusters at an interval of a semitone), under different aspects: pizzicato, pizzicato with glissando. The interventions are alternated by general pauses (reference point 48 with upbeat to 60)
- B variation 2 – dynamic structure (accompanied at first by a pedal note at the horn), that completes the entire orchestra, in a similar structure of B, reduced toward the end by the percussion section – timpani, tom-tom, temple block (reference points 61-76)
- A variation 3 – static structure that includes the entire orchestra in an enormous cluster that gradually diminishes from an orchestral, dynamic as well as harmonic point of view.

The work concludes with the tremolo of the bells, through the “morendo al fine”²³ indication (reference point 77 to the end).

As far as the rhythm is concerned, Tiberiu Oláh based the entire rhythmic process of *The Endless Column* on numeric rows, one starting from number three, and another row that starts with number two and increases also by two:²⁴

²³ *Dying at the end* (from italian).

²⁴ Draga, George, *op. cit.*, p. 5.

Fig. 6

The numeric rows of the work

| | | | | | | | |
|---|---|---|----|----|----|----|----|
| 3 | 5 | 9 | 15 | 23 | 33 | 45 | 59 |
| 2 | 4 | 6 | 8 | 10 | 12 | 14 | |

These numbers generate different rhythmic formulas (triplets, quintuplets, etc.) within the dynamic structures, whereas inside the static ones they determine the length of the sounds, while the base unit of measurement is the eight note (the beginning of the work):

Ex. 5

Although the music is not strange from mathematics, this clear bond of Oláh's music with mathematics brings it even closer to sculpture, an art strongly based on proportions and numbers.

Regarding the tempo, two indications are used from this standpoint:

Ex. 6

$$\begin{aligned} \bullet &= 60 \\ \bullet &= 120 \end{aligned}$$

The first indication that suggests a moderate tempo is maintained from the beginning of the work up to reference point 15, where then the faster tempo indication mentioned above takes over. The fact that the composer is using just two indications of tempo can be paralleled with the fact that Brâncuși also used two “construction bricks” – as seen above: a negative and a positive one – to create his *Column*.

From the perspective of time signatures, we can find a large array of them, such as 4/4, 3/2, 5/4, 3/4, 4/8, 6/16, 3/16. However, the most interesting element – if we search for resemblances with Brâncuși’s column – is the *repeating* succession of four different time signatures: 5/8 – 3/8 – 5/8 – 6/8.

This musical work not only borrows its title, but it also represents the same aesthetic category of the symbol, portrayed using other means and a different artistic material, in a different homogenous environment, but also with the openness toward the visual interpretation of spatial coordinates of Brâncuși’s column. According to George Draga, the *Endless Column* of Tiberiu Oláh is a “(...) *symbolic translation of eternity, of aspiration for the cosmos and infinity*”²⁵.

However, as we earlier mentioned, the birth of the two columns is the result of the same aesthetic vision, that of simplicity, in addition, at an essential level, they both convey the same message of the triumph of life over death. These two works of art are bound together not only by their common theme and folkloric roots, but – as we could see - by some constructional aspects as well. They are both constructed by using positive and negative structures, which are combined and repeated throughout these works. Moreover, they share a quite interesting aspect: each “wants” to transcend the boundaries of its own artistic field: the *Column* of Brâncuși moves from sculpture towards architecture, while the *Column* of Oláh borrows sculptural (and possibly architectural) features.

(Translated by: Köpeczi Juliánna Erika)

²⁵ “(...) tălmăcirea simbolică a eternității, năzuința spre cosmos și infinit” - Draga, George, *op. cit.*, p. 4.

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THE ROLE OF THE POPULAR TRADITION IN THE DEVELOPMENT OF MELODIES WITHIN THE SONGS OF TRANSYLVANIAN REFORMED COMMUNITIES

ÉVA PÉTER¹

SUMMARY. The framework of the church song melodies have merely been transcribed in the old written or printed documents. In order to create a complete, realistic image it is necessary to do a thorough research and compare the written documents with the oral folklore. The church songs that are present and live in the folklore had undergone some changes due to the oral tradition. The performance of the popular singer can be usually characterized to a certain degree by the melodic ornamentation. The embellishments do not affect the melodic line, for they provide a specific feature to the performance. The melodic change is insignificant if only some melodic idioms are modified. In addition, there can be examples of total variations. In some cases the changes are so significant that even the stanza structure is modified. Sometimes cadences change, a process that could alter the inner cadences as well as the cadences placed at the end of the verse. In this instance a modal variation occurs. A modal change is created also in case the final melodic line that determines the mode of a song is lost. In the following examples we will also present melodic augmentations. These augmentations are always external ones, partially through repetition, partially through the introduction of new elements. We suspect that the motivation underneath creating different variations of the same melody is a psychological one. Still, bad memory or individual taste could have dictated the making of spontaneous or unconscious changes within a melody. However, the performer could consciously strive to modify, innovate the already existing structures. The melodies modified in the slightest degree were those that have been continuously present in the hymnbooks and were always a part of a liturgy. Nevertheless, the melodies that were pushed out from the hymnbook collections throughout the centuries have undergone some considerable changes.

Keywords: Ornaments, appoggiatura, melismatic group, variation, rhythm, cadence, tonality.

In the field of the popular tradition, we will use Kodály Zoltán's methodical investigation as our guide. In numerous articles, he emphasizes the necessity of a comparative examination between the written documents and the traditional melodies that have been passed down from generation to generation by word of mouth. Consequently, we will extract a few excerpts from his texts.

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Kodály has never cared for the fact that common people do not know how to read a musical score: “... from a musical standpoint, at the end of the 19th century not only the Hungarian commoners, but also those in the middle class were still in the age of musical illiteracy: they did not know how to read a score. Their musical life was entirely based on word of mouth, using musical notation only in exceptional cases. Both old and new songs that have been written for a single voice, a voice that represents roughly the only musical motion of the piece, indeed spread orally, without the help of a score, relying exclusively on the musical ear. [...] Even though the common people owned hymnbooks since 1607, they did not learn to read from them, preserving the known songs by word of mouth.”²

It is a well-known fact that the old written or printed documents only mark the outline of the melodies. In order to get the whole picture, Kodály suggests we examine the popular customs: “... even if we had more old recordings, we still could not determine the whole melody with certainty. The old recordings merely pass on the skeleton of the melody; raising many questions regarding aspects of tonality and rhythm. This skeleton can be converted into live flesh and blood only by a traditional interpretation. Therefore we can get a whole, genuine picture solely of those melodies that have remained alive with the help of oral culture.”³

However, the traditional customs are not identical, as different regions preserve different versions of the same song or melody. Kodály considers collecting and analyzing these valuable songs to be extremely important: “Collecting the versions of songs that are alive in the community could offer vital information in identifying the laws which determine the genesis of different versions of the same song.”⁴ Kodály also states that some songs appear in different forms in the books as well.

These chorals or the church songs are sung also outside the walls of the church. Kodály mentions that some religious women sing these songs even in the privacy of their own home, or while they are working in the stack-yard or on the field. This performance on the other hand reflects the singer's unique abilities, her musical taste: the tempo, rhythm or melody of the song may differ from the original church song, while it could also be enriched with various ornamental elements. The performer who embellishes folk songs in a unique and original fashion will do the same with church songs as well.

² Kodály, Zoltán, *A magyar népzene (Hungarian folk music)*, Zeneműkiadó, Budapest, 1973/9 (from here on it will be referred to as: Kodály-1973).

³ Kodály-1973/71.

⁴ Kodály-1973/64.

A. Ornaments

In the field of Hungarian folk music, Kodály Zoltán is the first to mention ornamentation: “*We know from seeing this tendency in both Hungarian folk music as well as European music history, that the melody, the song is augmented with ornamental notes when it is performed live. These symbols or signs cannot even be found in the most accurate printed documents. [...] We have to imagine older versions of ornaments present in the popular custom.*”⁵

Therefore, the musical embellishments were a part of the performance of old songs. Although at some time this was the case in general, nowadays this practice is becoming extinct.

Throughout our analysis we will regard as ornaments all those instances when more than one note is sung on the same syllable, regardless of the fact that the notes are in an inferior or superior relation to each other, are on the same level or the role they play in the rhythmic layout. Primarily in the field of folk music, documents mentioned the ornaments as being characteristic of a live performance,⁶ but the authors of these documents did not engage in the characteristics of these ornaments in a systematic manner. A method that accurately recorded these ornaments was born later. Bartók Béla is an outstanding example of this method, who recorded Romanian folk songs with the utmost precision possible.⁷ Only in the last few decades there have been studies made on the subject of profound systematic research of ornaments in folk music.⁸ Paksa Katalin wrote the most comprehensive work.⁹

Paksa organizes the ornaments according to musicology essays written in both German and English languages. From the point of view of the folk music ornaments, it is obvious that the material cannot be summed up in just a few ideas. The systematization and classification of the ornaments presents only a theoretical base for the research. The particular characteristics of folk music involve research on other criteria as well, for the ornaments can differ from numerous standpoints, such as the volume, the rhythm or the evolutionary style (as in old or new), performance (solo or group), or geographical region.

⁵ Kodály, Zoltán, *Néprajz és zenetörténet (Ethnology and music history)*, 1933, in *Visszatekintés (Retrospection) II*, Zeneműkiadó, Budapest, 1974/225-234.

⁶ Bartók, Béla, *A magyar népdal (Hungarian folk music)*, in *Bartók Béla összegyűjtött írásai (Collected writings of Bartók Béla)*, Edited by Szöllősy András, Zeneműkiadó Budapest, 1966. 115.

⁷ Bartók, Béla, *Romanian Folk Music II., Vocal Melodies*, Ed. B.Suchoff, Den Haag 1967. He detailed at length the subject of ornaments in his Introduction.

⁸ The most important articles and studies on this subject appeared after 1950. Some of the most prominent authors were Szabolcsi Bence, Rajeczky Benjámin, Borsai Ilona, Kiss Lajos, Olsvai Imre, Sárosi Bálint, Paksa Katalin.

⁹ *A magyar népdal díszítése (The ornaments of Hungarian folk music)*, Magyar Tudományos Akadémia Zenetudományi Intézete, Budapest, 1993.

From our in depth analysis of the documentation, we can classify the church song in the following categories: church songs that do not have any ornaments, which are performed mainly in church or by some solo performers. Then we have the heavily ornamented songs in the case of a few extremely talented performers; very heavily ornamented songs in the case of group performers, mainly related to Christmas time customs.

In the next fragment, we will detail the specific ornaments used for church songs in a folk performance. Clefs as well as alterations will be omitted because similar types of ornaments or melismatic note groups could emerge on different pitches. Just the relations between the notes are important.

1. We are referring to the ornaments if the notes of the song are embellished with ornaments that sound quieter than the actual notes.

a. the grace note or appoggiatura usually consists of a lower note in relation to the main note, it can be closer or farther from the principal note, from the point of view of the pitch, and its role is to ease performance and add an embellishment to the song. These grace notes have a precursory function or they are inserted between two principal notes, furthermore they can be abundantly found in our analyzed material. Even though they are quieter than the principal notes, they outline the musical link between the principal notes of the song.

Ex. 1



b. We will rarely encounter ascending or descending double grace notes or appoggiaturas in the analyzed material. We will come across instead leaping appoggiaturas with changing notes.

Ex. 2



c. From the point of view of embellishments, the most interesting elements are groups of Nachschlag or endnotes, consisting of three or more notes, which enrich the melody with their stair-like or leaping effect.

Ex. 3



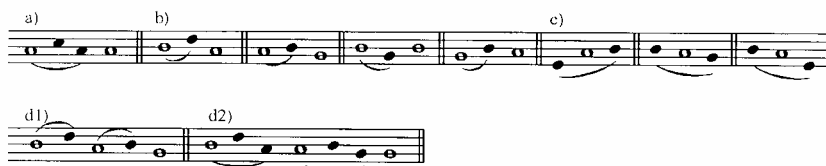
d. From the combination of the above-mentioned ornaments will result the simple appoggiatura with double Nachschlag, or a double appoggiatura with a single Nachschlag, or even a double appoggiatura with a double Nachschlag, all attached to the same principal note.

Ex. 4

Those performers that possess remarkable singing abilities usually utilize more complex ornaments, or daring embellishments. We refer to very talented performers, such as Mrs. Ambrus from Sárvasár (Șăula, in Cluj County, Romania), Mrs. Péntek from Körösfő (Izvorul Crișului or Krieschweij, in Cluj County, Romania) as well as Mrs. Sós from Szovát (Suatu in Cluj County, Romania). Their performance incorporates the full palette of ornaments, augmented with variations of volume and tempo.

2. When the singer performs the principal note as well as the ornaments with the identical volume, all sung on the same syllable, we are talking about melismatic singing. We could only separate the principal notes from the ornaments if we are familiar with the original melody, and its principal notes. Sometimes the duration of the principal notes are longer than the melismatic ones, but this is in no way a rule. I will illustrate the principal notes and melismatic notes with different notations: the principal notes will appear as whole notes, while the ornaments as quarter notes. As the examples will illustrate, the melody and the used intervals share common characteristics, such as:

- a. in some cases the last note of the ornament group precedes the following principal note
- b. a frequent occurrence is the presence of leaping appoggiaturas in-between two principal notes
- c. usually the principal note is positioned in the middle of the melismatic group of notes
- d. in the case of the gradual descent of the principal notes, the leaping appoggiatura segments create the sensation of sequence. For example a group that consists of two notes (d.1.), one that is made up by three notes, in which the third one precedes the following principal note (d.2.)

Ex. 5

The group performances bring out diversity from the point of view of rhythm as well: if we calculate the duration of the melismatic notes sung on a single syllable we could observe some syllables last for a quarter note. However, the others, in proportion with the number of notes in a melismatic group, could last up until a dotted half note. As a result, it would seem that the performance has a rubato feel to it, although the entire performance, including the melismatic notes relies on a steady, quarter note beat. In some cases, due to the slow tempo of the piece we noted every single syllable with a half note. This performance-type is characteristic to the Mezőség (also called Câmpia Transilvaniei in Romanian) region.

3. We can find similar ornamentation at Kalotaszeg (or Țara Călatei in Romanian), the only difference being the note groups duration. The song is built on an even length beat for every syllable, noted with quarter notes, while the ornaments (changing notes, anticipations, leaping changing notes) divide the basic beat into two equal values, two eighth notes. We will illustrate the ornaments on the following staff:

- a. changing note
- b. anticipation
- c₁ leaping changing notes present between descending or ascending principal notes
- c₂ the leaping changing note is present right in the middle of the ascending or descending note group, a group that consists of three notes
- d. changing notes that occur between ascending principal notes digress from the original melody in two directions.

Ex. 6



Therefore, we can conclude that it is traditional to use richly ornamented elements in the performance of the church songs. These ornaments occur partly in a spontaneous fashion, but could also be used as a deliberate variation.

The following musical example is a very well known German choral: *Szívünk vígsággal ma bétölt* (*Today our Hearts Fill Us with Joy*). This choral is usually performed in church during the Christmas mass. Our existing documents show that it is not part of the hymn repertoire. Vér János, a 70-year-old performer from Mákófalva, Cluj County, uses changing notes that abbreviate the rhythm, Nachschlag that have the role to anticipate the next note, as well as leaping changing notes in his performance. This kind of presentation represents a slightly lesser ornamented performance.¹⁰

¹⁰ Collected by the author in 2000.

Ex. 7

a) *Giusto* ♩=48 Mákófalva

Szi - vünk vig - ság - gal ma bé - tölt, Mert i - gé - ret sze - rint fel - költ
Az i - gaz - ság fé - nyes nap - ja, Új szö - vet - ség fel - kent pap - ja,

Is - ten - fé - lők szá - má - ra. Csil - log, vil - log, már fent ra - gyog,
El - jött, kit sok szent vá - ra.

mint a lát - nok lát - ta ré - gen, Fény - lik, mint szép nap az é - gen.

b) *Quasi giusto* ♩=40 Sárvásár

Szi - vünk vig - ság - gal ma bé - tölt, Mert i - gé - ret sze - rint fel - költ
Az i - gaz - ság fé - nyes nap - ja, Új szö - vet - ség fel - kent pap - ja,

Is - ten - fé - lők szá - má - ra. Csil - log, vil - log, már fent ra - gyog,
El - jöt, kit sok szent vá - ra.

mint a lát - nok lát - ta ré - gen, Fény - lik, mint a nap az é - gen.

Mrs. Ambrus Márton Katalin, a 68-year-old performer from Sárvásár, Cluj County, possesses remarkable qualities and immeasurable talent. Besides the simple short Nachschlag that she uses, we can observe changing notes that complete the rhythm of the melody, note groups consisting of two, three or four notes, appoggiaturas as well as other elements of Nachschlag consisting of one or two notes in her performance. From a dynamic standpoint, she also uses principal notes and ornaments very differently.¹¹

Our next example will be a transcript of a recording from the village of Türe.¹² Our 35-year-old performer, Mrs. Molnár Tordai Katalin sings a melismatic note group for every syllable, note group that consists of two, three or four notes. The first note of the group is always the principal note of the melody; therefore, every ornament has a Nachschlag function. From a melodic point of view, the most common note is the superior or inferior changing note, she uses leaping notes also, that are at an interval of a third

¹¹ Collected by Kiss Lajos in 1969.

¹² Collected by the author in 2000.

of fourth from the principal note itself. The ornaments have the same volume and intensity as the principal notes, the tempo is low, and no matter what the note group it resonates on a single syllable and it is globally even.

Ex. 8

Quasi giusto ♩=64

Türe

a)

Az Is - ten - nek szent An - gya - la Meny - nyek - ből hogy a - lá - szál - la,

És a pász - to - rok - hoz ju - ta, Ne - ki - ek e - - kép - pen szó - la.

A. The Variation

The principle of the variation is present in the effort of preserving melodies through word of mouth; it is a representation of spontaneous creativity. Its influence can be noticed in the field of religious songs as well. Vargyas Lajos defined the principle of variation in the following manner: “... *traditional art lives within variations. There can be no single starting point from which every other song or melody begins, viewing other versions merely as an outline structure or variation. Every creation is a variation in traditional art, and only beneath the many successions of variations can we outline a basic structure... while if we sense familiarity between some melodies, then we are still talking about the same song. There are some variations where that underline connection is not that obvious anymore, where we cannot distinguish the similar thought. In these cases we are talking about the creation of an entirely new song from the variation.*”¹³

There can be many perspectives from which to analyze the variations of a certain song. In my analyses, I viewed the melody form present in the printed hymnbooks as bases for illustrating the different forms, or if there were not any such forms inside the hymnbook, I resorted to comparing the variations to each other. The principle of variation influences the melodies in different aspects, causing many changes to the composing elements. In the case of religious songs, we can refer to changes in rhythm, tempo, and number of rows, form, cadence, final note, and tonality. The most important changes refer to the motifs, larger melody fragments or entire melody lines as well. Throughout the next enumeration, I tried to structure the elements gradually, starting from the least important variation to the most important one.

¹³ Vargyas, Lajos, *A magyarság népzeneje (Hungarian people's folk music)*, Zeneműkiadó Budapest, 1981/191.

The change in the number of syllables is not characteristic to religious songs that are present in the popular tradition.¹⁴ However, variations such a change in **rhythm** suggests an entirely different character in the performance. The strongly rigid rhythmical structure influences greatly our perception regarding the manner in which we view the song and it helps to give it a sense of identity. The most important changes within the religious songs of the Transylvanian Reformed Church are visible in the Genevan Psalter, where the people evened out the rhythm of the French songs, melodies that were unknown to them. We can detect a similar situation in the beginning of the German chorals, with its characteristic anacrusis, which contradicts the traditional Hungarian beginning on the strong beat. The people transformed this anacrusis into a melodic motif that starts on the strong beat.

The other aspect that could differentiate some versions of the same song is the **tempo**. In some regions of Transylvania, especially in a few communities from Kalotaszeg, the tempos of these songs are so slow, that every syllable has to be sung on a different inhalation. The melody thus becomes fragmented, so is the melodic phrases into motifs. A succession of long notes will emerge instead of beautifully supported musical phrases.

The **numbers of rows** that make up a verse of religious songs can differ. We can detect songs that have two and a half verses, counting to those that could have twelve or fifteen. However, if we are talking about the same melody, there is rarely an instance where these numbers differ from one variation to the other. One of these cases is the Christmas melody entitled *Csordapásztorok* (*Cattle herders*), which is made up of five rows in Transylvania, and four rows outside of the region (see musical example below). The augmentation of the Transylvanian variation is achieved through the repetition of the last row. The repetition can be preceded by the ascending cadence of the fourth row, thus obtaining an opposed cadence, that strengthens the unity of the verse (version b. is sung by the women of Méra)¹⁵; however it could also be sung as the repetition of the fourth row (version c. is performed by the 62-year-old Juhos István)¹⁶.

Another example of a differing melody is that of *Pásztorok keljünk fel* (*Shepherds, Let Us Wake Up*), also a Christmas song (version a.),¹⁷ documented by Friar Koncz Gábor in his *Cantilenae* volume (1771). According to specialists, this song was primarily known as being a part of nativity scenes,

¹⁴ While the hymnbooks were first printed 300–400 years go, the priests and cantors wanted to keep the original form of the songs even though people in the past did not even know how to read their score.

¹⁵ Collected by the author in 2000.

¹⁶ Collected by Szendrei Janka in 1969.

¹⁷ Mentioned in Szabolcsi Bence's music history book as being a religious song from 1650–1780, (Szabolcsi, Bence, *A magyar zenetörténet kézikönyve* (*Hungarian Music History Handbook*) Zeneműkiadó, Budapest, 1955, 54b.)

later crossing over to the church repertoire.¹⁸ Its structure is made up by repeating rows and motifs: AABBccD. The structure of the Türe variation is AABBccDD (sung by the 65-year-old Mrs. Molnár Tordai Katalin).¹⁹

Ex. 9

CC (1651)=RMDT II.1.

a) Csor-da Pász-to - rok mi - dőn Bet - le - hem - ben

b) Csor-da - pász-to - rok mi - dőn Bet - le - hem - ben

(a) Csor-dát ő - riz - nek Éj - jel a me - zó - be, Éj - jel a me - zó - be.

(b) Csor-dát ő - riz - nek Éj - jel a me - zó - be, Éj - jel a me - zó - be.

Giusto ♩=74 Méra

c) Csor - da - pász - to - rok mi - dőn Bet - le - hem - be

Csor - dát ő - riz - nek Éj - jel a me - zó - be, Éj - jel a me - zó - be.

Giusto ♩=64 Szék

Ex. 10

a) Pász - to - rok, kel - jünk fel, Im an - gyal - szó hir - de - tik,
In - dul - junk ha - mar el. Hogy Mes - si - ás szü - le - tik.

Ne kés - sünk, Si - es - sünk, Még az é - jel is meg - lel - jük.

b) Pász - to - rok, kel - jünk fel, Bet - le - hem vá - ro - sá - ba,
Si - et - ve men - jünk el. Ron - gyos is - tá - ló - já - ba.

Si - es - sünk, ne kés - sünk, Hogy még e - zen éj - jel o - da ér - hes - sünk,
Mi U - runknak tiszt - tes - sé - get te - hes - sünk.

Giusto ♩=93 Türe

¹⁸ See: Dobszay, László – Szendrei, Janka, *A magyar népdaltípusok katalógusa (The Hungarian Folk Song Type Catalogue)*, IV, Kiadja a MTA Zenetudományi Intézete (edited by Science of Music Department of the Hungarian Academy of Sciences), Budapest, 1988 /tip 345.

¹⁹ Collected by the author in 2000.

We also know one other version of this song. By comparing the two, we recognize the common melodic motifs: the initial chord, the motif that debuts with a sixth interval; as well as its architectonical structure. The following example will fully illustrate the variation characteristic of the melody: it dilutes the nature of the song by the use of numerous repetitions, and improvisations. The 69-year-old Mrs. Tótszegi Kozma Anna and the 58-year-old Mrs. Varga Kelemen Kata sing the two versions.²⁰ While in the first part of the melody, the verse itself was the same, in the second part of the song, the first performer improvised using some of the motifs present in the first part also including some new motifs, or some others borrowed from other songs. At the same time as the second performer will add two rows to the second verse, two rows that repeated a variation of the first melodic line. The lyrics sung consisted of best wishes, thus hinting to the age expected.

Ex. 11

Giusto $\text{♩} = 112$ Mera

Pász - to - rok. pász - to - rok, kel - jünk fel, Ha - mar in - dul - junk el.

Bet-le-hemvá - ro-sá-ba, Ren-gyos is - tál - lés-ká-ba. Si - es - sünk, ne kés - sünk!

Hogy e - zen az é - jen ot-tan le - hes - sünk, Mi Urunk-nak tiszt-e-le-tet te - hes - sünk.

* a)

Ó, sze - gény, úgy fá - zik, Könnye-i - től á - zik.

Az-tán, az-tán jó gaz-da Is - ten-nek ál - dá - sa száll-jon a há - zá - ra.

Ha el - in - dul az út - ra,

* b) Mera

Sült ko - bász, sza - lo - na, Pász - to - rok - nak jó vol - na,

Hogy - ha ad - na va - la - ki, Úgy le - het - ne jól - lak - ni.

The variation could influence the **cadence**, the final note of the song. It is common in folk music to find different cadences in songs. This can also occur in the realm of religious songs. We can establish if one or two notes change within the ending of a song. If three or four notes differ, than there is a big chance we will not recognize the origins of the song.

Numerous researches in the Mezőség region state that even the most well known Christmas song, *Az Istennek szent anyyala* (*Lord's Holy Angel*) has gone through many of these changes, although it has been recorded in writing hundreds of years ago. Our next example – sung by the

²⁰ Collected by the author in 2000.

men and women from Visa - will demonstrate the second and fourth row cadence “slipped” a bit, the last two syllables are sung on the same notes that begin the next row.²¹ Because of the ascended cadence, the entire third row will stagnate on that register.

Ex. 12

Quasi giusto ♩ = cca 52 Visa

a) Az Is - ten - nek szent An - gya - la Meny - nyek - ből hogy a - lá - szálla

b) Es a pisz - to - ruk - hoz ju - ta, Né - ki - ek e - k ép - pen szó - la.

Our next example was first made public in the 1680s inside the Vietoris codex²², the cadence of both versions – in Méra (sung by 76-year-old Mrs. Horvát Varga Katalin²³) and in Búza (sung by 38-year-old Cégér Ferenc²⁴) – suffered modifications. In the b. and c. versions at the end of the first row, the third or the fifth degree is present instead of the first one. In the Méra version (c.) there is a cadence opposition on the first and the fifth degree, while the entire cadence motif changes. The second part uses new melodic motifs, motifs borrowed from other songs. The verse is augmented with a three-row fragment, in which a new row appears, and the second part returns. It is common practice to conclude the verse this way.

The most difficult change in the song occurs when the final note is changed, thus changing the **tonality** of the entire song. The most common transformation is where the melody gets shorter for some reason. The b, c, d versions of the following example will conclude on the fifth degree of the inferior tetra chord, instead of the first degree of the plagal minor, thus giving a Phrygian character to the song.²⁵

²¹ Collected by the author in 2000.

²² Papp Géza refers to the popularity of the song, as well as its Polish variations inside *Régi Magyar Dallamok Tára II, a XVII. század énekelt magyar dallamai (Old Hungarian Melodic Repository, Sung Melodies of the 17th century)*, Akadémiai Kiadó, Budapest, 1970/140. Szabolcsi Bencze, in his music history book mentions it as being a “wedding song” The Reformed Colleges documents from the 18th century attest to the popularity of the song. Also, see: Bartha, Dénes, *A XVIII század dallamai, (Melodies of the 18th century)*, MTA Budapest, 1935/128. A version of the song appeared also in Koncz Gábor’s *Cantilenae*.

²³ Collected by the author in 2000.

²⁴ Collected by Kallós Zoltán and Andrásfalvi Bertalan in 1963.

²⁵ The a. version was collected by Makkai-Nagy at Tordaszentlászló in 1939. The b. version was collected by Németh István and Kallós Zoltán at Fejérd in 1997, and were performed by Kalló Péter (68), Varga Istvánné (63) and Kalló Géza (65). The c. version was collected at Mezőköbölkút by Szenik Ilona and Mann G. in 1975, and it is performed by Dózsa György (64) and Rigó Ferenc (75). Version d. was collected at Magyarvista by the author in 2004, and it is performed by András Erzsébet (63).

Ex. 13

Victoris = RMDT II. 140.

a)

b) *Giusto* $\text{♩} = 100$ *Büza*

Vi-gan zengek a ci - te - rök, lé - zussó - le - tett,
Hassog - ja - tok gyorsítottí - ták, Is - ten em - ber lett.

Száz volt melyben el - lo - zói és mé - hé - ben fo - ga - dá, A - zér Gáb - ri - el an - ga - la bel - degnom - dá.

Giusto $\text{♩} = 92$ *Méra*

c)

Vi-gas ság-nak és ö - römök i - de - je lesz mostan, Mert a Krisztus ma szó - le - tett, a - ki hal - ha - tat - lan.

Bel - le - hem tá - je - kán, Já - sely - ba a szé - nán, Fekszik / fekszik kis - de - decs - ke a szé - nán.

Mi em - be - rek, bú - nós lel - kek, vár - tunk nagy ö - röm - mel,

Mi is é - ne - kel - jünk, mi - is ör - ven - de - zünk. Megszü - le - tett az Úr Jé - zus, han - goz - zuk.

Ex. 14

Tordaszentlászló

a)

Pa - ran - cso - lá az A - gusz - tus csá - szár Szám - lál - tas - sék mind e szé - les vi - lág.

Poco rubato $\text{♩} = 160$ *Fejérd.*

b)

Pa - ran - cso - lá az Au - gusz - tus csá - szár Szám - lál - tas - sék mind e szé - les vi - lág.

Parlando rubato $\text{♩} = 96$ *Mezőköbölkút.*

c)

Pa - ran - cso - lá az Au - gusz - tus csá - szár Szám - lál - tas - sék mind az e - gész vi - lág.

Parlando rubato $\text{♩} = 152$ *Magyarvita.*

d)

Pa - ran - cso - lá az A - gusz - tus csá - szár Szám - lál - tas - sék

Min - den em - ber ne - vét be - i - ras - sa És csá - szár le - ve - lé - be - ve - vall - ja.

Min - den em - ber ne - vét be - i - ras - sák,
Csá - szár le - ve - lé - ben be is vall - ják.

Min - den em - ber ne - vét be - i - ras - sa.

mind e szé - les vi - lág.

Kv 1778:
1) 2) 3) 4)

According to specialists, the next song (version b.) is a fragment of the sixteenth century song.²⁶ In its original form, the song consists of four 6+6 syllable rows, in Aeolian mode; the range of its first and last rows moves between the first and fifth degrees, ending on the fifth one; while the middle rows end on the fifth and third degree. These correlations create an arched architectural structure of ABCD/A. In comparison the fragment keeps its B and C rows, therefore it will consist of four and sometimes 6 syllables, which is actually constructed out of two 6+6 syllable rows. Since the melody fragments range is between the third and octave of the scale, it will receive the character of a major scale.²⁷

Ex. 15

Kv 1744/84 = RMDT I./23 II.

a) fr - gal-mazz Úr Is - ten im-má- ron én - né - kem

b) Poco rubato $\text{♩} = 90$ Méra
Mi - kor Mária - á - hoz az Is - ten Angyala

(a) Ná - zá - ret vá - ros - ban az ég - ből le - szál - la

(b)

In conclusion, we can state the fact that in the case of the religious songs that remain a crucial part of the folk music, the simple or heavily ornamented performance is linked to the performer himself. The ornaments do not influence the melodic line, but give it a unique quality. If the variation touches only a few aspects of the melodic line, then we are talking about an insignificant variation, but there are also some instances where the variations change the entire structure of the verse. The changing cadences can influence the inner of final cadences also. In the case of the latter, we could find modal changes as well. Modal changes can take place in the cases where the last row is left behind. The melodic augmentation that took place within the

²⁶ The song is a Christmas song - *Mikor Máriához az Isten angyala* (When the Lord's Angel went to Mary) very well known in the roman catholic regions, as well as in Székelyföld (also known as *Terra Siculorum*) and regions of the Csangos (Szendrei Janka–Dobszay László–Rajeczky Benjámín, XVI–XVII. századi dallamaink a népi emlékezetben *Our 16th and 17th songs in the popular melody II*, Akadémiai Kiadó, Budapest, 1979, 23 c-f). The melody, similar to the one sung by the reformed community from Kalotaszeg, is a fragment of *Irgalmazz Uristen* (Lord, have mercy) song from the 16th century [Szendrei, Janka–Dobszay, László–Rajeczky, Benjámín, XVI–XVII. századi dallamaink a népi emlékezetben (*Our 16th and 17th songs in the popular melody II*), Akadémiai Kiadó, Budapest, 1979, 23 g].

²⁷ The author in Méra collected the b. version in 2000; Tótszegi Károlyné Kozma Anna (69) performed it.

mentioned examples was always a result of an external augmentation, in part due to repetitions, or by using new elements.

We suspect that psychological reasons were behind the need for variations. The reason for unconscious, unintended variation may be a question of faulty memory, or personal taste. However, the performer also could consciously try to reinterpret existing forms, thriving to new discoveries. Those songs that are constantly present inside the hymnbooks as well as in liturgies went through fewer variations, but those that were left out of these volumes supported a greater degree of variations.

(Translated by: Köpeczi Juliánna Erika)

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THE BYZANTINE CHANT IN THE ROMANIAN PRINCIPALITIES DURING THE PHANARIOT PERIOD (1711 – 1821)¹

NICOLAE GHEORGHÎĂ²

SUMMARY. 1. Following the attempt of the Moldavian Prince, Dimitrie Cantemir to get rid of the Turkish reign through the alliance with Peter the Great and his defeat in 1711, the Turks decided not to grant the reign of Moldavia and Wallachia to a Romanian Prince, but to a Greek one who came from Phanar – the famous neighbourhood in Constantinople – whom they would permanently be able to supervise. The chosen one was Nicholas Mavrocordato, son of the Great Dragoman of the Sublime Porte³ Alexander Mavrocordato, and together with his election, the Phanariot reigns began in two of the three Romanian provinces: Moldavia and Wallachia or Ouggro – Wallachia as they used to call it. The third, Transylvania, was part of the Austrian-Hungarian Empire until 1918.

For more than a century, to be more precise, from 1711 in Moldavia and from 1714 in Wallachia until the year of the Balkan revolution, in 1821, the Princes of the two Romanian provinces were assigned directly by the Turks on Bosphorus shores.⁴ Thus, during 1711 – 1821, thirty-one Phanariot Princes, part of eleven families, were to be on the two countries thrones on seventy-five occasions.⁵

2. The present study aims at the analysis of the musical-ecclesiastical phenomenon in the two Romanian provinces, Wallachia and Moldavia, during 1711 – 1821, in order to emphasize the following elements:

¹ This paper has presented at THE SECOND INTERNATIONAL CONFERENCE ON ORTHODOX CHURCH MUSIC “Composing and Chanting in Orthodox Church” 4 – 10 June 2007, University of Joensuu – Finland.

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³ That is to say, interpreter-in-chief and acting permanent head of the Foreign Ministry.

⁴ Giurăscu, C. Constantin & Dinu C. Giurăscu, *Istoria românilor din cele mai vechi timpuri până astăzi, Caracterizarea epocii fanarioților (The History of Romanians from Ancient Times until Today. Characterization of the Phanariot Epoch)*, Albatros Publishing House, Bucharest, p. 448.

⁵ Djuvara, Neagu, *Între Orient și Occident. Țările Române la începutul epocii moderne (1800 – 1848) (Between Orient and Occident. Romanian Principalities at the beginning of the Modern Age [1800 – 1848])*, Humanitas Publishing House, Bucharest (1995), p. 32.

- I. The Cult Languages in Wallachia and Moldavia
- II. The Byzantine Musical Education in the Romanian Principalities
- III. The Idea of Canonicity in the Romanian Music of Byzantine Tradition.

Keywords: Byzantine music, Phanariot music, ecclesiastical chant, secular music, Mount Athos, cult languages in Danubian Principalities

I. The Cult Languages in Wallachia and Moldavia

The Romanians' attachment to the Byzantine culture and ritual has become more intense at the same time with the foundation of the Ougro – Wallachian Metropolitan seat in the year 1359 and the Moldo-Wallachian in 1393. Together with these two there is also born a special relationship with the Patriarchate, which leads to the arrival in the Romanian Principalities of not only bishops or metropolitans, as it is the case of the first metropolitan of Wallachia, Hyacintus Critobulus (1359 – 1372) who came directly from Constantinople, but also a number of psaltēs, teachers and scholars.

The Romanian Church dependence on the Ecumenical Patriarchate and their mutual support will become stronger once the direct connections with the Orthodox Orient are established through dedicating the first Romanian monasteries to the church of Hagia Sofia in Constantinople to the end of the fourteenth century (1391), or to the Saint Mount of Athos.⁶ This would be intensified once the Turks conquered the Byzantium in 1453.⁷

Regarding the liturgical languages in the two Romanian Principalities it has to be mentioned that, until the middle of the seventeenth century, the Romanian Orthodox Church used the Slavonic language both as the cult language and as the state language.⁸

⁶ One of the most important papers on this subject is *Le Mont Athos et les Roumains. Recherches sur leurs relations du milieu du XIVe siècle à 1654* by Petre Ș. Năsturel, in: *Orientalia Christiana Analecta* no. 227, Roma (1986).

⁷ *Ibid.*

⁸ Ciobanu, Gheorghe, *Raportul dintre muzica liturgică românească și muzica bizantină (The Relationship between the Romanian Liturgical Chant and Byzantine Music)*, in: *Studii de Etnomuzicologie și Bizantinologie (Studies in Byzantine Music and Ethnomusicology)*, vol. II (thereafter *SEB II*), Music Publishing House, Bucharest (1979), p. 263.

Ex. 1

Rom. MS 1790, dated 1661, Wallachia
Library of Romanian Academy, Bucharest



At the same time along with the Slavonic language, in the Church there also circulated the Greek language.⁹

Ex. 2

Slave MS 170, dated 1673, Moldavia
Library of Romanian Academy, Bucharest



⁹ *Ibid.*, p. 264; *Idem*, *Limbile de cult la români în lumina manuscriselor muzicale (The Liturgical Languages in Romanian Principalities according to the Music Manuscripts)*, in: *Studies in Byzantine Music and Ethnomusicology*, vol. III (thereafter *SEB III*), Music Publishing House, Bucharest (1992), pp. 95-96.

Despite the powerful influence the Slavonic language had, and the existence of certain codices containing Slavonic liturgical texts, the manuscript music tradition in Romania keep no codices with Byzantine music notation written completely in Slavonic, but only several bilingual codices: Greek – Slavonic.¹⁰ Moreover between the fifteenth - seventeenth centuries, the number of the codices in Greek is much higher than the one in Slavonic. This is essential as it proves at least two things:

- ✓ Firstly, in the most important centres of the Romanian Orthodox Church they were singing more in Greek than in Slavonic¹¹ and, on the other hand,
- ✓ The Byzantine culture was present in the Romanian provinces in all its forms, music inclusively.

Beginning with the second half of the seventeenth century¹² or maybe earlier than this date,¹³ Greek replaces Slavonic in both in the Romanian Princes administration offices and also in the Church ceremonies.¹⁴ At the same time with the Greek ascension and the Slavonic gradual withdrawal, the Romanian language began to gain importance, both by increasing the number of printings¹⁵ and also by promoting the church chant in Romanian, beginning with the middle of the seventeenth century, and especially during the beginning of the eighteenth century.

Regarding the Byzantine Chanting in Romanian,¹⁶ one could assert that, despite some documents that signalled its existence ever since the middle

¹⁰ *Idem*, „Limbile de cult la români...”, p. 97.

¹¹ *Idem*, „Manuscrite muzicale în notație bizantină aflate în România” (“Music Manuscripts with Byzantine Musical Notation in Romania”), in: *SEB* II, p. 245.

¹² *Idem*, „Raportul dintre muzica liturgică românească...”, p. 263.

¹³ Regarding this problem there are three main opinions: **fifteenth century**: Russo, D., *Studii istorice greco – române. Opere postume (Greek-Romanian History Studies. Post-mortem Works)*, vol. II, Bucharest (1939), p. 471; **sixteenth century**: ***, *Viața feudală în Țara Românească și Moldova (sec. XIV – XVII) (Feudal Life in Wallachia and Moldavia in XIV-XVII centuries)*, Bucharest (1957) p. 349; **seventeenth century**: Turdeanu, Emil, *Legăturile românilor cu mănăstirile Hilandar și Sf. Pavel de la Muntele Athos (The Relationships between Romanians and the Monasteries of Hilandar and St. Paul in Mount Athos)*, in: „Cercetări literare” no. 4 (1941), p. 98.

¹⁴ Alexandrescu, Ozana, *Catalogul manuscriselor muzicale de tradiție bizantină din secolul al XVII-lea (Catalogue of Byzantine Tradition Music Manuscripts in the XVII century)*, Arvin Press Publishing House, Bucharest (2005), p. 13. See, also, Papacostea Danielopolu Cornelia & Lidia Demeny, *Carte și tipar în societatea românească și sud – est europeană (secolele XVII – XIX) (Books and Printing in Romanian and South-East European Society) (XVII-XIX centuries)*, Eminescu Publishing House, Bucharest (1985), pp. 148-151.

¹⁵ See *The Romanian Evangeliarion* (printed by Coresi at Brașov in 1560) and *The Romanian Psalter* (printed by the same Coresi at Brașov in 1570).

¹⁶ For a picture in brief on the ecclesiastical chant in Romania, see Costin Moisil, *Romania*, entry in *The Canterbury Dictionary of Hymnology* (forthcoming [in English]).

of the seventeenth century,¹⁷ there had not been a discovery of any Romanian music manuscript pertaining to this century. Not until the end of century and the beginning of the following, one can speak about how art flourished, especially in Wallachia, during Constantin Brâncoveanu's reign (1688 – 1714) or as the Turks called him, Altân – bey – “The Golden Prince”.

Ex. 3

Constantin Brâncoveanu (1685 – 1814)



¹⁷ Paul De Alep, in: *Arhiva istorică a României, (Romania's Historical Archive)* B. P. Hasdeu, tom. I, part. II, pp. 71-72, 87, 98, 105. Ciobanu, Gheorghe, *Manuscrisele psaltice românești din secolul al XVIII-lea (Romanian Psaltic Manuscripts in XVIII Century)* in: *Studies in Byzantine Music and Ethnomusicology*, vol. I (thereafter SEB I), Music Publishing House, Bucharest (1974), p. 294, footnote 3.

In **WALLACHIA** as well, we can witness the appearance of the **first Romanian music manuscript** called “Psaltikia rumânească” [“The Romanian Chant Book”].¹⁸

Ex. 4

Rom. MS 61, dated 1713 (Psaltichia Românească) by Filotei son of Aga Jipa
Library of Romanian Academy, Bucharest



¹⁸ Rom. MS 61 (dated 1713), Bucharest, Library of Romanian Academy (thereafter BARB).

Written by the first chanter (protopsaltēs) of Metropolitan seat in Bucharest named Filotei the son of Aga Jipa (Filotei sin Agăi Jipei), the codex was dedicated to the same Prince Brâncoveanu and ended in December 1713, just a few months before the Wallachian Prince was dethroned and he was then killed in Constantinople on 15 August 1714, together with his four sons and his son-in-law Ianake Văcărescu. This manuscript and its five copies¹⁹ were used until the third decade of the nineteenth century.

Together with Filothei Jipei, among the most important Romanian names of ecclesiastical chanters and composers in Wallachia during the eighteenth century and the beginning of the nineteenth century, one could mention: Iovașcu Vlachos, Arsenios Hieromonk from Monastery of Cozia, Șarban the Protopsaltēs of Court of Wallachia, Constantin the apprentice of Șarban, Calist Protopsaltēs of Metropolitan Church in Bucharest, Ioan Duma Brașoveanu, Naum Râmnicăneanu, Mihalache Moldovlachos, Dimcea Protopsaltēs etc. The majority of them were psaltes and first-chanters in the Metropolitan Church of Wallachia and the Princely' Church in Bucharest thus practising the chant in Romanian as well as the bilingual one in Romanian and Greek.²⁰ The Wallachian Metropolitan choir constitutes an eloquent example, because there we can see the same protopsaltēs Filothei Jipei singing in the right choir in Romanian while in the left choir Stavrinou the Greek was singing in Greek.²¹ This kind of testimony was very prevalent during the XVIII century and the beginning of the following one. The bilingual manuscript written by Anton Pann's apprentice – Chesarie the Monk, at Cozia Monastery, can support this (Ex. 5)).

MOLDAVIA as well developed and cultivated the Byzantine music as well as Wallachia. Together with the arrival of the first Phanariot Princes, there emerge "a number of ecclesiastical and harem singers".²² Great names of the Constantinople Patriarchate visited before the Romanian Principalities, for example Germanos Neon Patron,²³ but during the Phanariot reigns their

¹⁹ Rom. MS 4020 (dated 1717), Mount of Athos, Prodromu Skētē; Rom. MS 4305 (dated 1751), Barb; Rom. MS 4443 (end of eighteenth c. – begin. of nineteenth c.), Barb; Rom. MS 5970 (dated 1821), BARB; Rom. MS 1106, University Library "Lucian Blaga", Cluj Napoca.

²⁰ *Les chantres du prince chantaient toujours, dans son église ou chez lui, en grec au choeur de droite et en valaque au choeur de gauche*, in: Paul De Alep, *Voyage du Patriarche Macaire d'Antioche*. Texte arabe et traduction française par Basile Radu, in: R. Graffin, *Patrologia Orientalis*, Tome XXIV, Fasc. 4, Paris, Firmin – Didot (1933), p. 563 [323].

²¹ Ionescu Gion, Gh. I., *Istoria Bucureștilor (History of Bucharest)*, Bucharest (1899), p. 538; Poslušnicu, Mihail Gh., *Istoria Muziceii la Români. De la Renaștere până-n epoca de consolidare a culturii artistice (History of Music in Romania. From Renaissance till the Art Culture Consolidation Era)*, Cartea Românească Publishing House, Bucharest (1928), p. 18.

²² Filimon, Nicolae, *Lăutarii și compozițiunile lor (Fiddlers and their Songs)* in: *Buciumul*, Bucharest, 2, no. 311, 21 XI/3 XII (1864), no. 311.

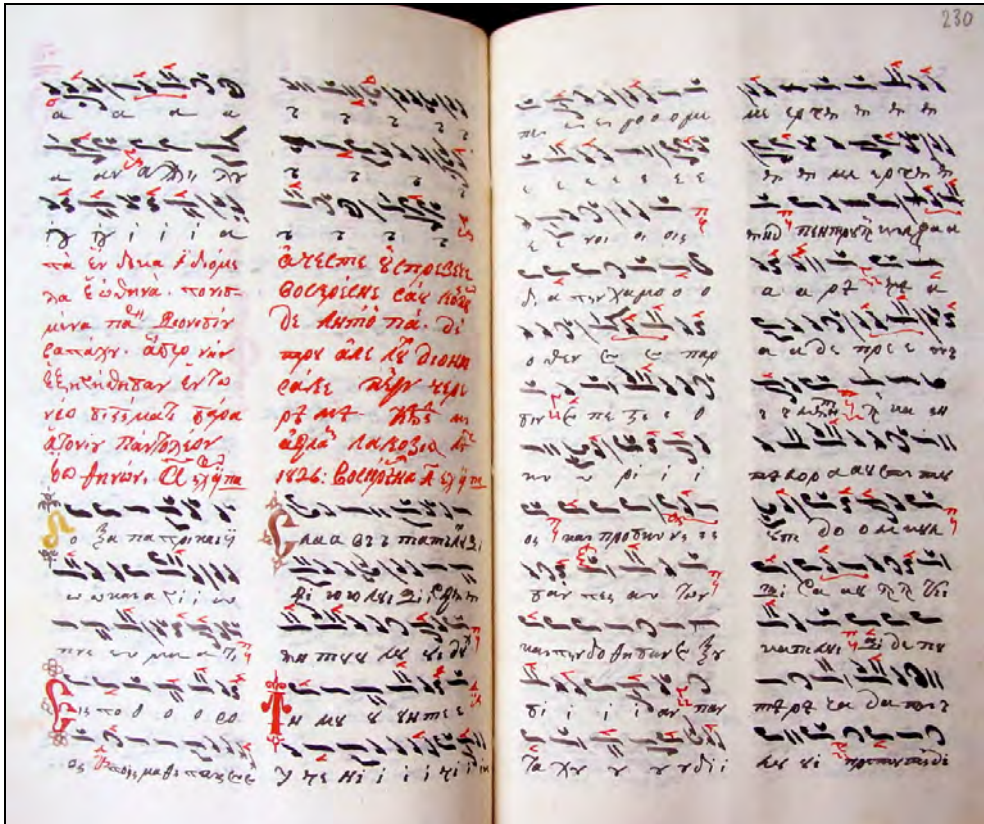
²³ ΣΑΘΑΣ, Κ., Ν., „Ανέκδοτος κώδιξ της Μητροπόλεως Νέων Πατρών”, in: *Απικόν Ημερολόγιον*, Athens (1868), pp. 197-209, 201-213; Barbu – Bucur, Sebastian, *Cultura muzicală de tradiție bizantină pe teritoriul României în secolul XVIII și începutul secolului XIX și aportul original al culturii autohtone (Byzantine Tradition Music Culture on the Territory of Romania during XVIII century – beginning of XIX century)*, Music Publishing House, Bucharest (1989), pp. 171-183; Gregorios Stathes, „Γερμανός Αρχιερέυς Νέων Πατρών (β' ήμισυ – ιζ' αιώνας). Η ζωή και το έργο του”, in: *Επίσημοι Λόγοι* (31.08.1988 – 31.08.1991), Athens (1998), pp. 391-418.

number was continuously increasing. The two great liturgical centres of Moldavia, Iasi and Neamț Monastery, helped to cultivate and promote the bilingual Greek-Romanian monody chant. In his famous work *Descriptio Moldaviae*, the prince Dimitrie Cantemir mentions that during his reign (1710 – 1711) in the Princely Court Church in Iasi “in the right corner, next to the altar there is the Moldavian singers choir, and in the left corner the Greek chanters, who were singing in turns in both languages the church chants”.²⁴

Ex. 5

MS 64, Anthology, dated 1826

University of Thessaloniki, Library of Classics



²⁴ Cantemir, Dimitrie, *Descrierea Moldovei (Description of Moldavia)*, ESPLA, Bucharest (1956), *Despre literela moldovenilor*, p. 188.

Nevertheless in Moldavia, along with the two languages, Greek and Romanian, Slavonic was also promoted. The same Prince mentions that around the middle of the seventeenth century the Prince Vasile Lupu (1634 – 1653) decided that in the Metropolitan Church of Iasi “half of the liturgy should be done in Greek, and the other half in Slavonic, and these have remained valid until today”.²⁵

Another development in the religious music, which became more important during the Phanariot rule, was the choir music.²⁶ It appears to have been influenced by the Russian choir music and the European trend and found a fertile land in Neamț Monastery.²⁷ Here, together with the old school of Byzantine chant, the archimandrite and monastery abbot (*ēgoumenos* or *stareț*) Paisy Velichkovsky (Paisie Velicikovski) founded in 1782, within *The Slavonic School of Church Singers, The Russian Choir of Vocal Music*, using Slavonic texts, and the European notation system.²⁸ That is the first harmonic music church choir founded in Moldavia. In time it was followed by new harmonic choirs formed by Russian soldiers who came from Moldavia with the Russian army²⁹ and the German and Italian troops.

One could conclude that during the Phanariot epoch the chant in the Romanian Church was characterised by the existence of a mainly bilingual repertoire, Greek – Romanian in Wallachia - sometimes trilingual, especially in Moldavia. This practice would be solved in the year 1863 when, following a decree, the king Alexandru Ioan Cuza prohibited the chant in any language other than Romanian.³⁰

II. The Byzantine Musical Education in the Romanian Principalities

In the two Romanian provinces, the Byzantine music culture and, implicitly, the Byzantine music education, developed in church schools and in monasteries, as well as in town and private schools. No matter how the organization developed within the school programme, these schools promoted the bilingual chant Greek - Romanian, and sometimes, the trilingual one Greek – Romanian – Slavonic.

²⁵ *Ibid.*, p. 290.

²⁶ Regarding the practice of choral music in Moldavia Gavriil Galinescu mentions one MS (Holy Liturgy) written down in staff notation (probably Kievian notation) by the Hieromonk Gervasie from the Monastery of Putna in 1676. See Galinescu, Gavriil, *Muzica în Moldova (Music in Moldavia)*, in: *Muzica românească de azi (Romanian Music Today)*, Bucharest (1939), pp. 717-718.

²⁷ Burada, T. Theodor, *Corurile bisericești de muzică vocală armonică în Moldova (Church Choirs of Harmonic Vocal Music in Moldavia)*, in: *Arhiva, Iași*, 25, no. 9-10, sept. – oct. 1914, pp. 303-332; republished in: *Idem, Opere*, vol. I, First part, Music Publishing House, Bucharest (1974), p. 273.

²⁸ *Ibid.*, p. 274.

²⁹ *Ibid.*, p. 273.

³⁰ Poslușnicu, Gr., *op. cit.*, p. 16. See, also, the paper of Grăjdian, Vasile, *Legislația lui Al. Ioan Cuza și evoluția cântării bisericești (The Legislation of Al. Ioan Cuza and the Evolution of the Ecclesiastical Chant)*, in: *Studii și Cercetări de Istoria Artei, seria Teatru, Muzică, Cinematografie, (Studies and Research of Art History, series Theatre, Music, Cinema)*, Tom 40, Bucharest (1993), pp. 13-17.

During the entire Phanariot reign one can notice the preoccupation of certain metropolitans and princes to establish schools of church music. Constantin Brâncoveanu, Șerban Cantacuzino, Antioch Cantemir, Alexander Hypsilantis, Gregory II Ghika, Nicholas Mavrocordato, Michael Soutzo etc. are just some of the individuals who had something important to say in introducing the church music as study subject.³¹ At the same time, their ecclesiastical and political positions that they held during the post-Byzantine era make that almost all major musicians of Constantinople have dedicated them *πολληχρονημοί* or *εγγόμοια*.³²

Once the two Princely Academies were founded in Bucharest and Iasi following the pattern of great western universities, these institutions being of great importance for the Romanian superior education system,³³ the ecclesiastical chant gains an even more important position. These schools' prestige and the financial support they were enjoying, made important personalities of the former Imperial capital (metropolitans, bishops, former patriarchs) or of the important western university centres to teach and, sometimes to establish in Bucharest or Iasi. Let us mention a few names that activated in these Academies: Sevastus Kymenites, Markos Porphyropoulos, Nikēphoros Theotokis, Neophitos Doukas, Manase Eliade, Gregorios Kostandas, Stephanos Komitas, but especially Lambros Photiades, Constantinos Vardalachos, Veniamin of Lesvos, Neophytus Kafsokalivites etc.³⁴

In addition, almost all the patriarchs of Constantinople, Alexandria, Antioch and Jerusalem visited these centres,³⁵ and some of them remained in Moldavia and Wallachia, being protected and financially supported during these two princes' reigns'. Some of them, such as the Jerusalem patriarch Chrysanthos Nottaras (1707 – 1732) even had their own residence in Iasi,³⁶

³¹ Cosma – Lazăr, Octavian, *Hronicul muzicii românești (1784–1823) (The Chronicles of Romanian Music [1784 – 1823])*, vol. II, Music Publishing House, Bucharest (1974), pp. 62-65.

³² See, for example: Xeropotamou 268 (dated 1746), f. 158v: *Εἰς αὐθέντην· ἦχος δ' Πολυχρόνιον ... πάσης Μολδοβλαχίας Ἰωάννην Βοεβόνδα*, in: ΣΤΑΘΗ, Γρ., Θ., *Τα Χειρόγραφα Βυζαντινῆς Μουσικῆς – Ἅγιον Ὄρος. Κατάλογος περιγραφικὸς τῶν χειρογράφων κωδίκων βυζαντινῆς μουσικῆς τῶν ἀποκειμένων ἐν ταῖς βιβλιοθήκαις τῶν ἱερῶν μονῶν καὶ σκητῶν τοῦ Ἁγίου Ὄρους*, τόμος Α', *IBM*, Athens (1975), p. 21 (thereafter *STATHES I*); Xenophontos 137 (XVIII c.), f. 372v: *Πολυχρονισμός τοῦ Βοεβόνδα Μολδοβίας, κυρ Αναστασίου Ραψανιότου· ἦχος λέγετος σεγκιάχ [...]* *Κύριον Ἰωάννην Κωνσταντίνου Μιχαήλ Ρακοβίτζα Βοεβόνδα*, apud.: ΣΤΑΘΗ, Γρ. Θ., *Τα Χειρόγραφα Βυζαντινῆς Μουσικῆς – Ἅγιον Ὄρος. Κατάλογος περιγραφικὸς τῶν χειρογράφων κωδίκων βυζαντινῆς μουσικῆς τῶν ἀποκειμένων ἐν ταῖς βιβλιοθήκαις τῶν ἱερῶν μονῶν καὶ σκητῶν τοῦ Ἁγίου Ὄρους*, τόμος Β', Athens (1976), p. 82 (thereafter *STATHES II*) etc..

³³ Camariano – Cioran, Ariadna, *Academile Domnești din București și Iași (The Princely Academies in Bucharest and Iasi)*, Romanian Academy Publishing House, Bucharest (1971).

³⁴ *Ibid*, pp. 97-98.

³⁵ Barbu – Bucur, Sebastian, *op. cit.*, pp. 161-162.

³⁶ In the monastery of St Sabba (Iasi), in: Bezviconi, Gh., G., *Călători ruși în Moldova și Muntenia (Russian travellers in Wallachia and Moldavia)*, Bucharest (1947), pp. 67, 77, 83.

and others, as Athanasios the patriarch of Antioch, was working as translator to the Royal court in Bucharest.³⁷

All the effervescence and cultural reforms made by the kings of the two principalities reactivated some centres of an old tradition in the Byzantine melos teaching. The Bucharest schools,³⁸ the monasteries in Neamț, Putna,³⁹ Golia, Iashi,⁴⁰ Brașov etc. would benefit not only from the local teachers' contribution but also from the most important personalities of this art which arrived from either the Patriarchal School in Constantinople or from the Orient.

Before the Phanariot reigns were installed in the Romanian Countries, musicians such as Antonios Dirmitzoglou protopsaltēs in Wallachia in the seventeenth century,⁴¹ Dimitrios Ioannou,⁴² Germanos Neon Patron⁴³ arrives at Bucharest, accompanied by his apprentice Iovașcu Vlachos the protopsaltēs of the Wallachia Court (*πρωτοψάλτης της Ουγγροβλαχίας Κούρτης*),⁴⁴ where he would also die, Ioannēs Kampazourna⁴⁵ – pupil of Chrysaphes the Younger, would sing in the churches of the two principalities. These musicians would be followed shortly after by a multitude of ecclesiastical singers, as for example Damianos Hieromonk Vatopedinos who would occupy for a long time the position of first chanter at the Moldavian Metropolitan Church,⁴⁶ Athanasios

³⁷ Greceanu, Radu (Logofăt), *Istoria Domnului Constantin Brâncoveanu Voievod (1688 – 1714) (The History of His Majesty Constantin Brâncoveanu)*, in: *Cronicile Medievale ale României VIII (Romania's Mediaeval Chronicles VIII)*, Bucharest (1978), p. 162.

³⁸ See, for example, in Bucharest: school of Colțea Church erected by *spatharion* Michael Cantacuzenus, „The Princely School” from the St George Church, the ecclesiastical school from the Church of St Gheorghe Vechi, Monastery of Anthim etc..

³⁹ This school was refounded by Gregory Ghika in 1774.

⁴⁰ Schools of „Trei Ierarhi” Church, Cetățuia etc..

⁴¹ Xeropotamou 327 (dated 1674), f. 177v, in: *STATHES I*, p. 178; MS 7 (autograph of Dirmitzoglou), Institute of Patristic Studies, Thessaloniki, Greece, apud Emmanuel GIANNOPOULOS, „Η εύξεινος και εύκαρτος διάδοση και καλλιέργεια της ψαλτικής στις περί τον Εύξεινο Πόντο περιοχές”, in: *Η ψαλτική Τέχνη. Λόγος και μέλος στη λατρεία της Ορθόδοξης Εκκλησίας*, University Studio Press, Thessaloniki (2004), p. 127, footnote 24.

⁴² ΧΑΤΖΗΓΙΑΚΟΥΜΗ, Μανόλη, *Χειρόγραφα εκκλησιαστικής μουσικής (1453–1820). Συμβολή στην έρευνα του νέου ελληνισμού*, Athens (1980), p. 38.

⁴³ See footnote 21.

⁴⁴ *Εγγράπτω αυτή η δέλτος ο και τούνομα έχει Παπαδική παρ' εμού του ταπεινού και αμαθούς εν διδασκάλοις της μουσικής Ιωβάσκου και πρωτοψάλτου της Κούρτης όστις και καίκλημαι μαθητής του ποτέ μακαρίτου Νέον Πατρών έγραψεν δε αυτήν εν ταίς ημεραίς της ηγεμονίας του εκλαμπρωτάτου αυθέντος Ιωάννου Δούκα Βοεβόντα και όστις ποτέ του μεταγενεστέρον τύχοι αν αυτήν δέομε διά των πολλών μου σφαλμάτων τυχείν συχορίσεος: 1687*, in: *Iviron 1090*, f. 307v, dated 1687, autograph Iovașcu Vlachos, apud Gregorios STATHES, „Γερμανός Αρχιερεύς Νέων Πατρών...”, pp. 398–399, footnote 26.

⁴⁵ GIANNOPOULOS, Emmanuel, *op. cit.*, p. 127, note 27.

⁴⁶ *Δαμιανού του διδασκάλου και πρωτοψάλτου της Μολδοβλαχίας*, Panteleimonos 967, f. 136v (beginning of XVIII c.), in: *STATHES II*, p. 305.

the Ecumenical Patriarch,⁴⁷ Nikēphoros Marthales,⁴⁸ Anastasios Rapsaniotēs,⁴⁹ Chourmouziōs the Priest,⁵⁰ Evgenios Hieromonk Peloponnesios – psaltēs of the Metropolitan Church in Wallachia in 1787,⁵¹ Gerasimos Hieromonk – *didaskalos* at the Princely Academy of St Sabbas in Iashi (year 1813) during the reign of Prince George Karatza⁵² etc.

The chanters' more intense migration to the Romanian Countries occurred around the same time as the musical notation Reform in 1814 in Constantinople. Agapios Paliermos of Chios (†1815) – one of the first reformers of the church music⁵³ and Athanasios Photeinos together with his two sons Dionysios Photeinos and Antonios Photeinos arrived at Bucharest towards the end of the eighteenth century.⁵⁴ Athanasios was born in the town Nezera from Peloponnesus, and he took the position of *Domestikos* of the Great Church during 1784 – 1785, and then the role of personal physician of the sultan Abdul Hamit in Constantinople until the Sultan's death in 1789. A

⁴⁷ ΓΕΔΕΩΝ, Μ., Ι., „Ο πατριάρχης Αθανάσιος Ε΄”, *Επέτ. Εταιρ. Κρητ. Σπουδών* 3 (1940), p. 199. Athanasios the Ecumenical Patriarch lived in Iashi after 1778 *διαμένων εν τω μοναστηρίω Παγώνι, απέθανε δε εν ΚΠόλει*. Apud ΧΑΤΖΗΓΙΑΚΟΥΜΗ, Μ., *op. cit.*, p. 91, footnote 167.

⁴⁸ This musician was abbot of Monastery of Râmnic in Wallachia at the beginning of the XVIII century. See MS Sinai 1505, dated 1706: *Το παρόν ασματομελλήριον στιχηράριον υπάρχει εμού Νικηφόρου Ιερομονάχου του Γλυκή· καθηγουμένου της αυθεντικής μονής Ριμνίκου της εν Ουγκροβλαχία και αφιερώνω το παρόν μετά μετά του θανάτον μου εις τον καθολικόν του αγίου και θεοβαδίστου όρους Σινά της μετανοίας μου εις το ασματομελλιρίζειν, οι εκείσε αδελφοί, και δοξάζειν διά μέλους τον Κύριον, και εις μνημόσυνον εμού του αμαρτωλού· εύχεται μοι λοιπόν αδελφοί δια τον Κύριον, όστις δε βουληθή ξενώσαι αυτό εκ της ιεράς και θεοδοξιάτου μονής του αγίου όρους Σινά ξένος έστω της μερίδος του δεσπότη Χριστού και υπόδικος της αιωνίου κολάσεως, αμήν. 1706 νοεμβρίου 16, Νικηφόρος Ιερομόναχος Σιναΐτης. Εγγραυθή και εφιερωθή όταν ήτον το μέγα θανατικόν εις Ριμνικόν*. Apud Gregorios Stathes, „Γερμανός Αρχιερεύς Νέων Πατρών (β' ήμισυ – ιζ' αιώνας)...”, p. 398, footnote 25; Emmanuel Giannopoulos, *op. cit.*, p. 128, note 37; *Idem, Η άνθηση της Ψαλτικής Τέχνης στην Κρήτη (1566 – 1669), Ίδρυμα Βυζαντινής Μουσικολογίας* 11, Athens (2004), p. 282, footnote 618.

⁴⁹ Macarie Hieromonk, *Irmologhion sau Catavasier musicesc (Heirmologion or Doxastarion)*, Vienna (1823), pp. IX-X; Melchisedec (Bishop), *Memoriu pentru cântările bisericesti în România (Memorandum for the Ecclesiastical Chant in Romania)*, in: *Biserica Ortodoxă Română* no. 1, VI (1882), Bucharest, p. 3.

⁵⁰ Gerzmanus, Eugenius, *Manuscripta graeca musica petropolitana. Catalogus*, tomus II. Bibliotheca rossicae academiae scientiarum. Archivus academiae scientiarum. Bibliotheca universitatis. Hermitage, Petropolis (1999), p. 172.

⁵¹ *Ευγένιος Ιερομόναχος Πελοποννήσιος, ψάλτης της μητροπόλεως Βουκουρεστίου στη Βλαχία, έτος 1787*, in: Vatopedi 1345, apud Emmanuel Giannopoulos, „Η εύξεινος και εύκαρπος διάδοση και καλλιέργεια της ψαλτικής...”, p. 126, footnote 21.

⁵² Giannopoulos, Emmanuel, *op. cit.*, p. 130. See, also Gr. MS 761 (dated 1820) [Library of Romanian Academy in Bucharest] written down in Iashi (1820 *Ιάσσιον*) by Gerasimos Theodoros, probable the same afore-mentioned person. The codex contains different settings and a musical grammar (f. 5r – 26v) which has the same title as the Chrysanthos' *Εισαγωγή...*

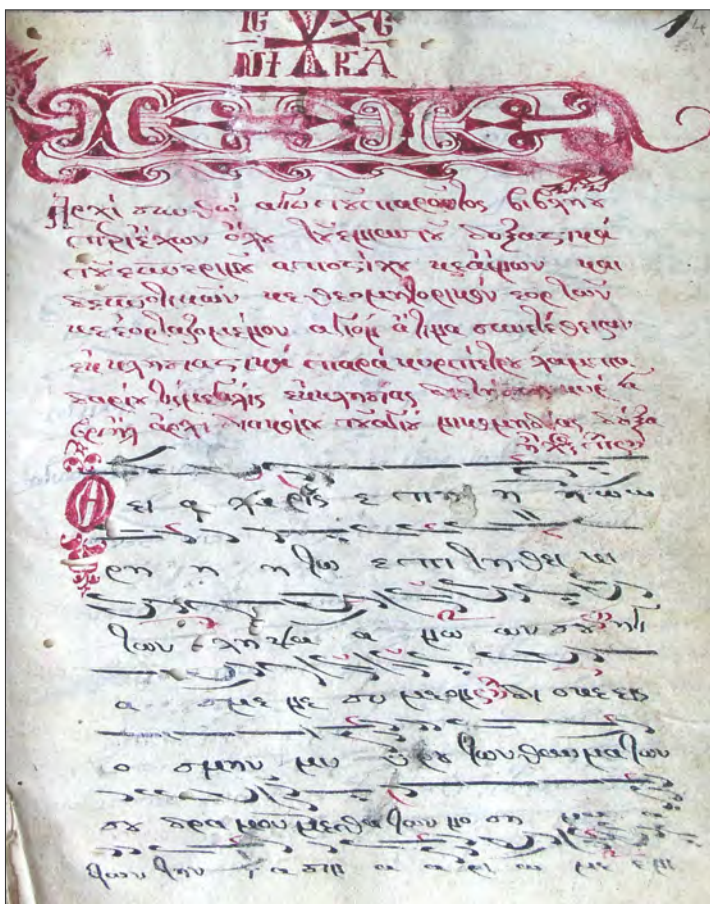
⁵³ Χρυσάνθου αρχιεπισκόπου του εκ Μαδύτων, *Θεωρητικόν Μέγα της Μουσικής*, εκδοθέν υπό Παναγιώτου Γ. Πελοπίδου Πελοποννησίου δια φιλοτίμου συνδρομής των ομογενών, εν Τεργέστη, εκ της τυπογραφίας Μιχαήλ Βάις [Michele Weis] (1832), pp. LI-LII and footnote a.

⁵⁴ See my Phd (in progress) titled *Ο Διονύσιος Φωτεινός (1777 – 1821) στην Ελληνική και Ρουμανική παράδοση της Βυζαντινής Μουσικής*, University of Makedonias, Thessaloniki, Greece.

fluent speaker of Turkish and an excellent psaltēs, Athanasios also proved to be an exceptional copyist. One of the seven manuscripts he copied⁵⁵ is in Bucharest and proves this to us (Ex. 6a,b).

Ex. 6a

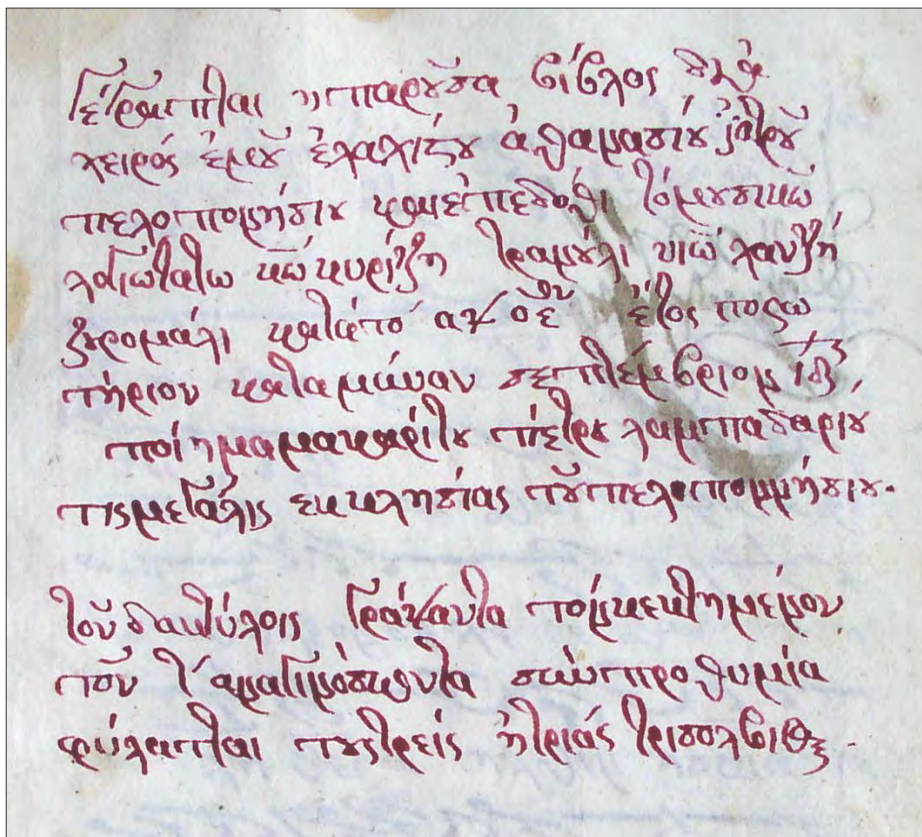
**Gr. MS F 48m, dated 1775
Monastery of Stavropoleos, Bucharest**



⁵⁵ *Δοξαστάριον* of Petros Lampadarios Peloponnesios [Gr MS F 48m, (dated 1775), Monastery of Stavropoleos, Bucharest], *Ανθολογία* [MS 61 (dated 1784), Monastery of Chilandar – Athos], *Αναστασιματάριον* [Vatopedi 1256 (dated 1784)], *Δοξαστάριον* of Petros Lampadarios Peloponnesios [Skete of Holy Fathers in Chios], *Ειρμολόγιον* of Petros Lampadarios Peloponnesios [MS 979 (dated 1785), Panteleimonos], *Ανθολογία* [MS 756 (dated 1785), National Library of Greece (ΜΠΤ)], *Ειρμολόγιον* Petros Lampadarios Peloponnesios [MS 34 (dated 1786), Monastery of Saint Pavlos – Athos]. Details on Athanasios' life and activity see Nicolae Gheorghitã, *op. cit.* Regarding *Doxastarion* of Petros Lampadarios Peloponneios written down by Athanasios Photeinos, see ΣτρουμπΑκη, Μ., „Έκτο αυτόγραφο του Αθανασίου Δομεστίκου”, in: ΠΡΑΚΤΙΚΑ Β΄ Διευνούς Συνεδρίου Μουσικολογικού και Ψαλτικού, Athens (2006), pp. 503-511.

Ex. 6b

Gr. MS F 48m, dated 1775
 Monastery of Stavropoleos, Bucharest



His son, Dionysios Photeinos (Ex. 7), has remained the dominant personality of the Byzantine music, the most related to the Romanian school of Byzantine music before the Reform.⁵⁶

⁵⁶ Gheorghită, Nicolae, *op. cit.*; *idem*, *The Anastasimatarion of Dionysios Photeinos*, in: *Acta Musicae Byzantinae IV* (thereafter *AMB*), *Centrul de Studii Bizantine Iași (CSBI)*, May 2002, pp. 99-109; *idem*, *Dionysios Photeinos*, entry in *The Canterbury Dictionary of Hymnology* (forthcoming).

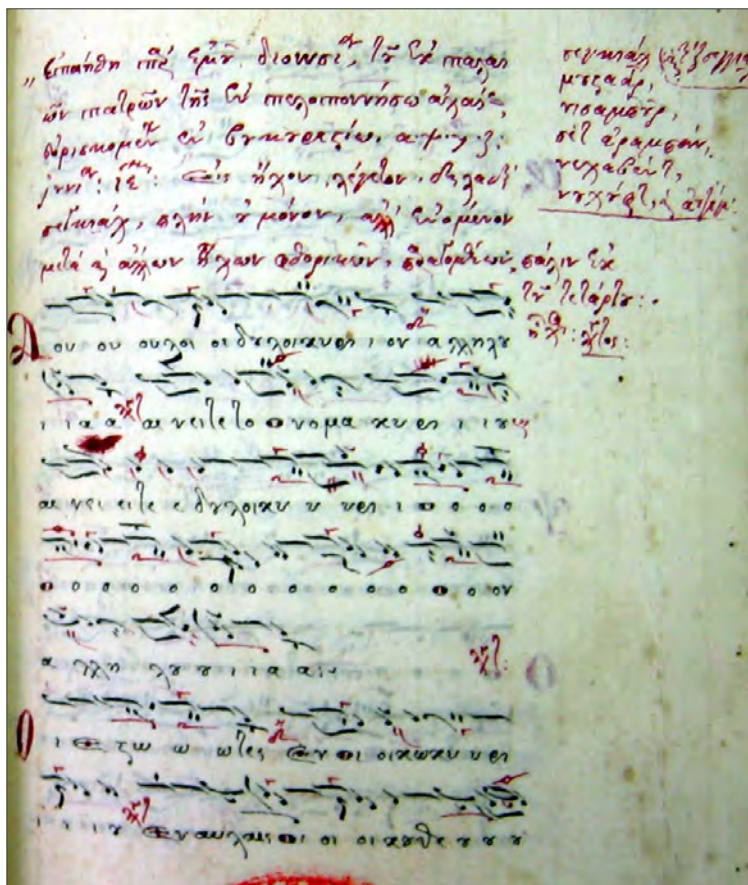
Dionysios Photeinos (1777 –1821)
Library of Romanian Academy, Bucharest



He studied Byzantine chant with his father Athanasios, and then at the Patriarchal School in Constantinople as an apprentice of Iakobos Protopsaltēs († 1800) and Petros Byzantios Fygas († 1808). As a historian, musician (Ex. 8), psaltēs, exegete, scribe, pedagogue, painter and poet, Photeinos was one of the representatives of the last generation of Byzantine learned scholars whom the Balkan emigration high tide had established in Wallachia in 1796 – 1797.⁵⁷

⁵⁷ *Επιηθεί παρ'εμού Διονυσίου του εκ Παλαιών Πατρών του Πελοποννησίου Αχαΐας ευρισκομένου εν Βουκουρεστίω 1797, Ιουνίου 15. Εις ήχον λέγετος δηλαδί σεγκιάχ..., Δούλοι Κύριον (Gr. MS 778, Barb).*

Gr. MS 778, dated 1797
 (This MS is the first musical autograph of Photeinos known until now)
 Library of Romanian Academy, Bucharest



His valuable historical, literary and musical works, as well as the political – administrative positions he held (*βατάφος του Διβανίου, ισπράβνικος – νομάρχης, μεγάλος σερδάρης*) caused Photeinos to be considered as one of the most significant learned men and Greek authors who had ever lived in Wallachia.

Known mainly as a historian,⁵⁸ Photeinos left behind a musical work that covers the most important ceremonies of the Byzantine Offices. This consists of *The New Anastasimatarion* (Koinonika, Cherubic Hymns, Doxologies s.a.)

⁵⁸ *Ιστορία της πάλαι Δακίας τα νυν Τρανσυλαβανίας, Βλαχίας και Μολδαβίας*, vol. Α΄-Γ΄, Vienna (1818–1819).

Tridion, Pentēkostarion, Anthology:

Ex. 11

Gr. MS 955, Anthology, beginning of the XIXth c.
Library of Romanian Academy, Bucharest



and a treatise *Theoretical and practical didaskalie on the written church music, especially composed for tambour and keman instruments* (lost today). The semiographic that was being used was a transition towards the Chrysantine notation and the style of his musical creations was close to the eighteenth century Constantinople composers' style (*Το νέον ύφος της του Χριστού Μεγάλης Εκκλησίας, The New Style of the Great Church*). The majority of his works have been interpreted in the "New Method" of Byzantine notation by his apprentice Anton Pann (Ex. 12-13), but also by Gregorios Protopsaltēs,

Rom. MS 14, Anthology, dated 1845
Episcopal Library, Galați



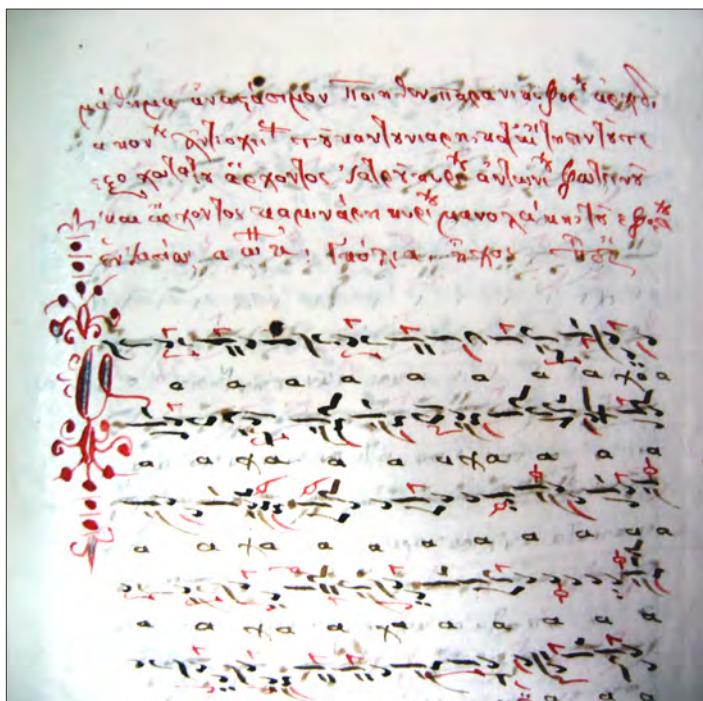
Iosif Naniescu, Macarie Hieromonk, Visarion Protopsaltēs, being published in Romanian and Greek⁵⁹ languages. His music circulated, with very few exceptions, only in the Romanian principalities, both in Romanian and in Greek languages, in the new and old „Method” of Byzantine notation.

⁵⁹ There are printed in Greek language only a few *Doxologies* and the first Greek printed edition of his *Anastasimatarion* will be edited soon by Nicolae Gheorghită (forthcoming).

His brother Antonios Photeinos, despite becoming a physician of the Phanariot princes, had a close relationship with the musicians of the time. Gregorios Protopsaltēs in MS 1298 from Monastery of Vatopedi in 1818 dedicates to him the work *Αναπεσών εκοιμήθη* in the second plagal mode *nenano*⁶⁰ and Nikēphoros Kantouniarēs mentions him as his apprentice in The Chant School at the Golia Monastery and dedicates the work *Αναστάσεως Ημέρα* (Ex. 14) both to him⁶¹ and to Petros Manouēl Ephesios.⁶²

Ex. 14

Gr. MS 17476, Anthology, dated 1820
National Library, Bucharest



⁶⁰ Το ακολούτως εμελοποιηθή παρέμου Γρηγορίου λαμπαδαρίου της του Χριστού Μεγάλης Εκκλησίας, δι αιτήσεως του εν ιατροίς αρίστου και ημετέρου φίλου και αδελφού, κυρίου κυρίου Αντωνίου Φωτεινού, ψάλλεται δε κατά τον καιρόν του Όρθρου του αγίου και Μεγάλου Σαββάτου. Άωιη^ω κη', in: Vatopedi 1298, f. 1r, apud ΧατζηγιακουμΗ, Μ., *op. cit.*, p. 102.

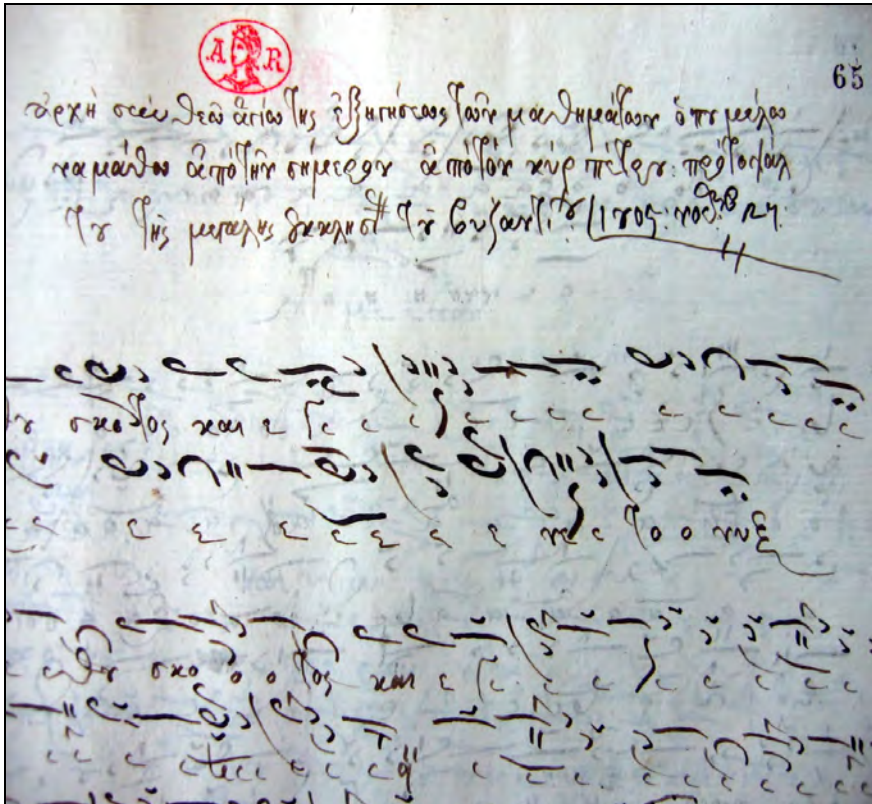
⁶¹ Antonios is also mentioned as the dedicatee of more others of Nikephoros' musical settings. Vatopedi 1429, p. 203, 367. See Plemmenos, G., John, *The Greek Contribution to the Development of Romanian Music: the Case of Nikēphoros Kantouniaries of Chios*, in: *AMB IX*, May 2006, *CSBI*, p. 140.

⁶² Μάθημα αναστάσημον ποιηθέν παρά Νικηφόρου Αρχιδιακόνου Αντιοχίας του Καντουιάρη κατ' αίτησιν του τα εξομολογιωτάτου άρχοντος κυρίου ιατρού Αντωνίου Φωτεινού και άρχοντος καμινάρη κυρίου Μανολάκη του Εφεσιου εν Ιασίω 1820, Γκόλια, in: Gr. MS 17476 (Anthology, dated 1820), National Library, Bucharest.

Petros Byzantios Fygas is another Greek musician from Constantinople established in Iasi at the beginning of the nineteenth century. Following an *anafora* (letter) send in the autumn of 1805 by the metropolitan bishop Veniamin Costache to the Prince Alexander Constantine Mouroussi, Petros takes over the new school of Byzantine music being paid with the salary of 300 lei a month.⁶³ Signs of his activity in Iasi can be found in Gr. MS 766 from Library of Romanian Academy in Bucharest where one of his apprentices writes down: *Αρχή συν Θεώ άγιω της εξηγήσεως των μαθημάτων όπου μέλω να μάθω από την σήμερα από τον Κυρ Πέτρου Πρωτοψάλτου της Μεγάλης Εκκλησίας του Βυζαντίου, 1805, 24 νοεμβρίου (f. 65r):*

Ex. 15

**Gr. MS 766, dated 1805
Library of Romanian Academy, Bucharest**

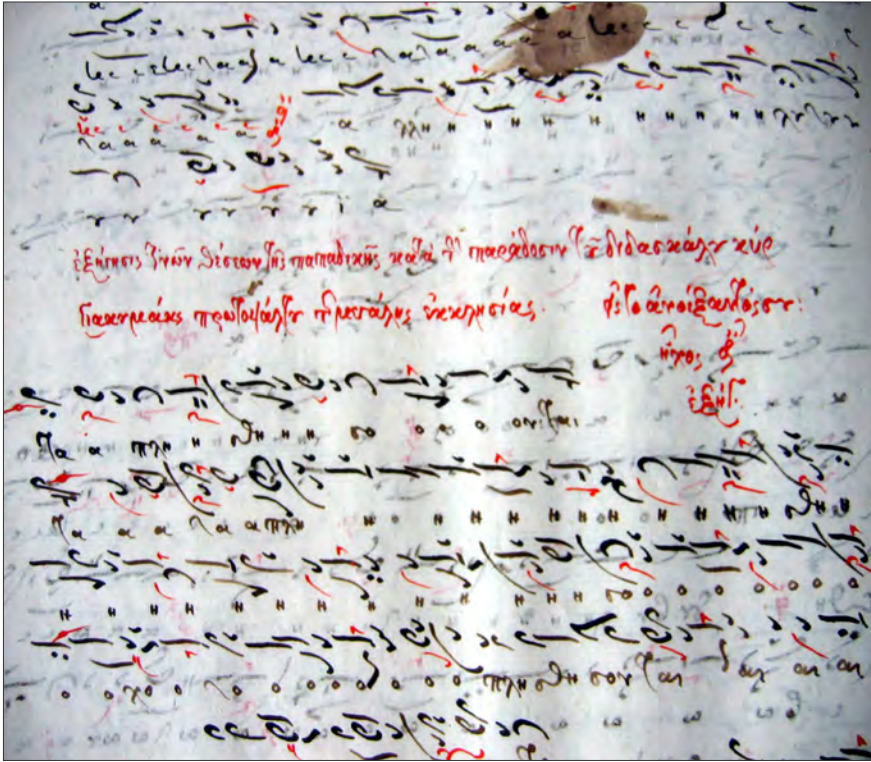


⁶³ Erbiceanu, C., *Istoria Moldovei și Sucevei și a Catedralei mitropolitane din Iași (The History of Moldavia, Suceava and Metropolitan Cathedral in Iasi)*, Bucharest (1888), pp. 345-346.

A few pages later the same appendice continues (f. 86v): *Εξήγησις δινών θέσεων της παπαδικής κατά την παράδοση του διδασκάλου Γιακουμάκη Πρωτοψάλτου της Μεγάλης Εκκλησίας:*

Ex. 16

Gr. MS 766, dated 1805
Library of Romanian Academy, Bucharest



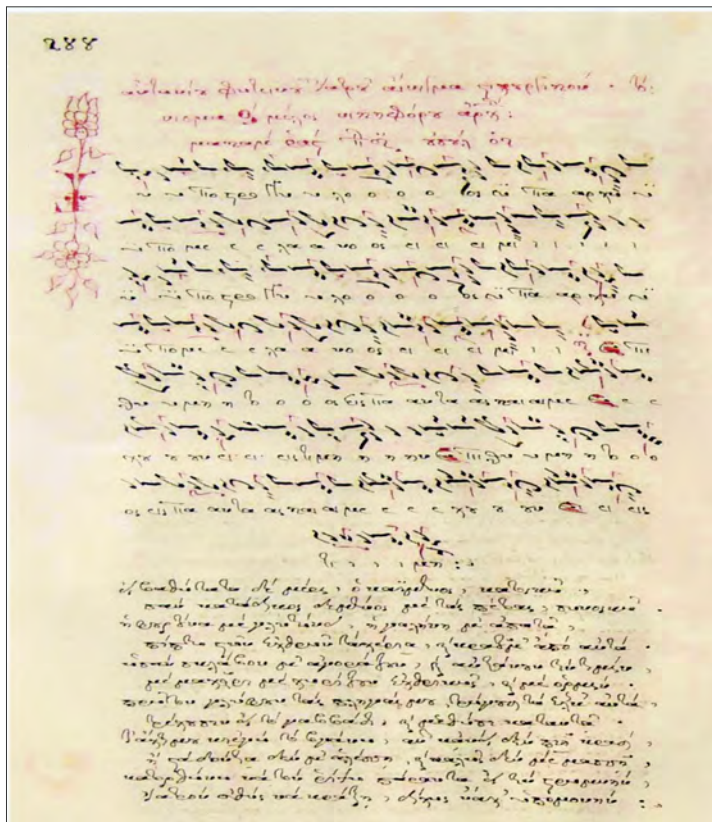
lashi is also related to the name of Nikēphoros Kantouniarēs.⁶⁴ Born on the island of Chios around 1770, Nikephoros was an important psaltēs,

⁶⁴ The most important dates can be found in: ΧατζηγιακουμΗ, Μ., *op. cit.*, pp. 54, 100 (notes 323, 324), and pp. 214-217; Eustratiades, S. – Batopedinos, Arkadios, *Catalogue of the Greek Manuscripts in the Library of the Monastery of Vatopedi on Mt. Athos*, Cambridge Mass. (1924); Παπαδοπούλου, Γ., *Συμβολαί εις την ιστορίαν της παρ' ημίν εκκλησιαστικής μουσικής* [Contribution to the history of our ecclesiastical music] Athens 1890 (1970), p. 327; Plemmenos, G., John, "Micro-music" of the Ottoman Empire: the case of the Phanariot Greeks of Istanbul, St Edmond's College, July 2001, unpublished dissertation. But specially, *Idem*, "The Greek Contribution...", pp. 135-154; Stathes, Gregorios, "Neumated Arabic, Gypsy's, and other songs by Nikeforos Kantouniaries (A.D. 1818)", in: "Musica Antiqua Europae Orientalis", *Dissertationes ad musicae historiam et theoriam spectantes*, Folia Musica, vol. I, no. 2, Bydgoszcz, 1983, Poland; and Nicolae Gheorghijă, *Nikēphoros Kantouniarēs*, entry in *The Canterbury Dictionary of Hymnology* (forthcoming).

a composer of both ecclesiastical and secular music, a pedagogue, scribe, and exegete. As arch-dean of Antioch, he worked in Damascus, Constantinople, and around 1814 he resided in the monastery Golia in Iasi, where he taught Byzantine music in the Holy Metropolitan Church. He was a friend of Moldavia's Metropolitan Bishop Veniamin Costache, a man of letters and a music lover, to whom he dedicated praises and religious chants such as the polyeleos *Douloi Kyriou*, *Anoixantaria heirmologika* etc. Kantuniarēs dedicated chants not only to ecclesiastical personalities but also to Phanariot noblemen who lived in capital of Moldavia in his time. We can mention again the physician Antonios Phteinos, whom Kantouniarēs composed a series of church chants and the music of a riddle in verse by Antonios⁶⁵:

Ex. 17

MS 1428, dated 1810
Monastery of Vatopedi, Athos

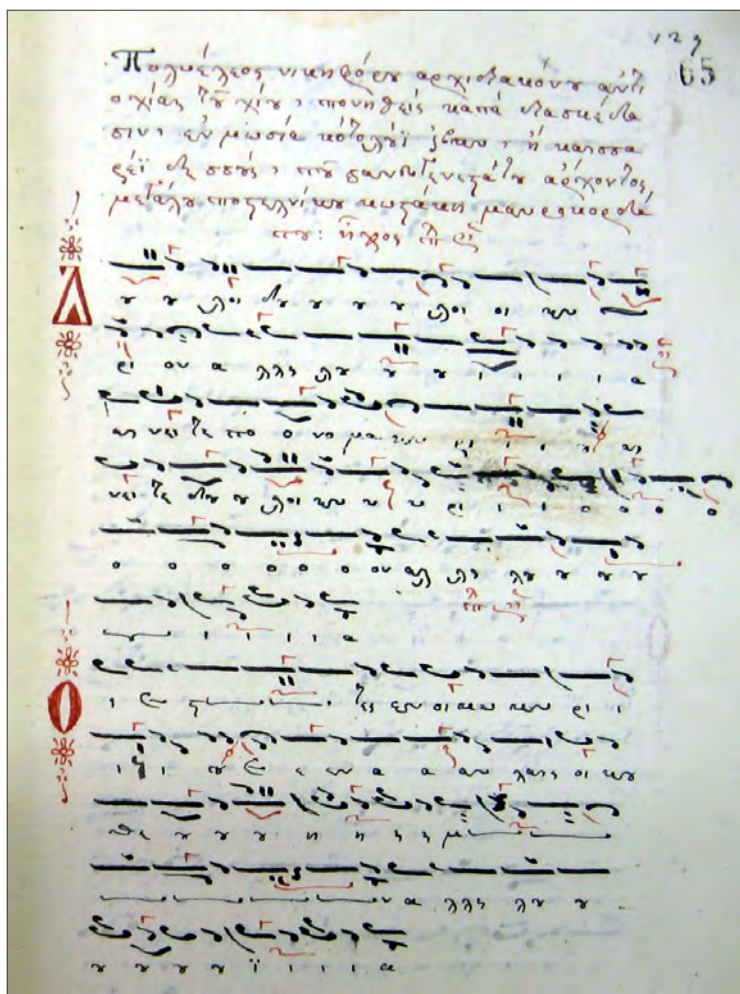


⁶⁵ Αντωνίου Φωτεινού Ιατρού, αίνιγμα στιχουργικού. Τόνισμα και μέλος Νικηφόρου Αρχιδιακόνου, in: Vatopedi 1428, dated 1810, p. 288.

or another aristocrat man like the postelnic⁶⁶ Constantine Mavrocordato⁶⁷:

Ex. 18

Gr. MS 678, dated 1831
Library of Romanian Academy, Bucharest



⁶⁶ Postelnic was the office of minister and master of ceremonies at court in Danubian Principalities. See W. Wilkinson, *An Account of the Principalities of Wallachia and Moldavia*, London (1820), p. 48.

⁶⁷ Πολυέλεος Νικηφόρου Αρχιδιακόνου Αντιοχίας του Χίου, τονηθείς κατά διασκέδασιν εν μουσική Κότου λουί Ιβάν, ή Καισαρείη δε Σούς, του πανευγενεστάτου άρχοντος μεγάλου ποστελνίκου Κοστάκη Μαυροκορδάτου, Δούλοι Κύριον ήχος πλ. Β'. I have to mention that *Cotu lui Ivan* is a small village near city of Iashi. See Lahovari Ioan, I. C. Brătianu & Grigore G. Tocilescu, *Marele dictionar geographic al României (The Great Geographical Dictionary of Romania)*, Bucharest (1899), p. 707.

The *Anoixantaria heirmologika* was his only composition to be transferred into the “New Method” of Byzantine notation by the protopsaltēs of Metropolitan Church of Iashi Georgios Paraskiadēs Byzantios.⁶⁸

The last years of Phanariot reign are closely related to the reform acceptance and the implementation of the new notation for the Byzantine music in the Danubian Principalities. In 1816, Petros Manuēl Ephesios arrives in Bucharest in order to teach the New writing System for the church music.⁶⁹ His arrival in the Wallachian capital seems to have been determined by a mission assigned by the Patriarchate, who wanted the reform installed in this centre, too. Just one year afterwards on 16 June 1817, Ephesios has founded the new Princely School of ecclesiastic chant at the Church of St Nicholas Șelari⁷⁰ where Romanians and Greeks would learn “The New Method”: Anton Pann, Macarie Hieromank, Theodorakis Kastrino, Panagiotis (Pangratie) Eggiurliu etc. By the official order of 17 June 1817 the nobleman Grigorie Băleanu will be appointed by the prince Ioannes Karatzea as a special *ephoros* of this school.⁷¹

At the same time, Ioannes Karatzea is interested in the activity of the new ecclesiastical music school founded by the Three Teachers in the former capital of Byzantium. Therefore the abovementioned prince appoints on 15 May 1816 three important *epitropoi* (administrators): the noblemen Ioan Moscu, Dumitru Polizache and the bishop of Arges Iosif, whom he sends to Constantinople, to represent Danubian Principalities, to take care of the school welfare.⁷²

Here is what this document stipulates, among other things:

*“As the music school that has been founded now in Țarigrad (Constantinople) is one of which should be the jewel of the saint churches and is to be forever carefully taken care of, through this kingly official decree (pitac) and through the letter sent to us by the Țarigrad ephoros for this school and, especially, through the letter of the Patriarch, I name you administrators (epitropoi) of this music school there, to take care and supervise the welfare of the school...”*⁷³

After three years on 17 of July 1819 the Patriarchate of Constantinople through patriarch Grigorios 5th addresses a latter Metropolitan of Wallachia Dionyios asking him to support financially the new founded music school

⁶⁸ Xenophontos 193 (middle of XIX c.), in: *STATHES II*, pp. 152-153. In the very famous secular music anthology named *Pandora*, Georgios is mentioned as *Γεώργιος Παρασκευάδης Βυζάντιος ο μένων εις Ιάσιον*.

⁶⁹ Pann, Anton, *Bazul teoretic și practic al muzicii bisericești (Ecclesiastical Music's Practice and Theory Basics)*, Bucharest (1845), p. XXXII.

⁷⁰ Poslușnicu, Gr. Mihail, *op. cit.*, p. 20.

⁷¹ *Ibid.*, p. 21.

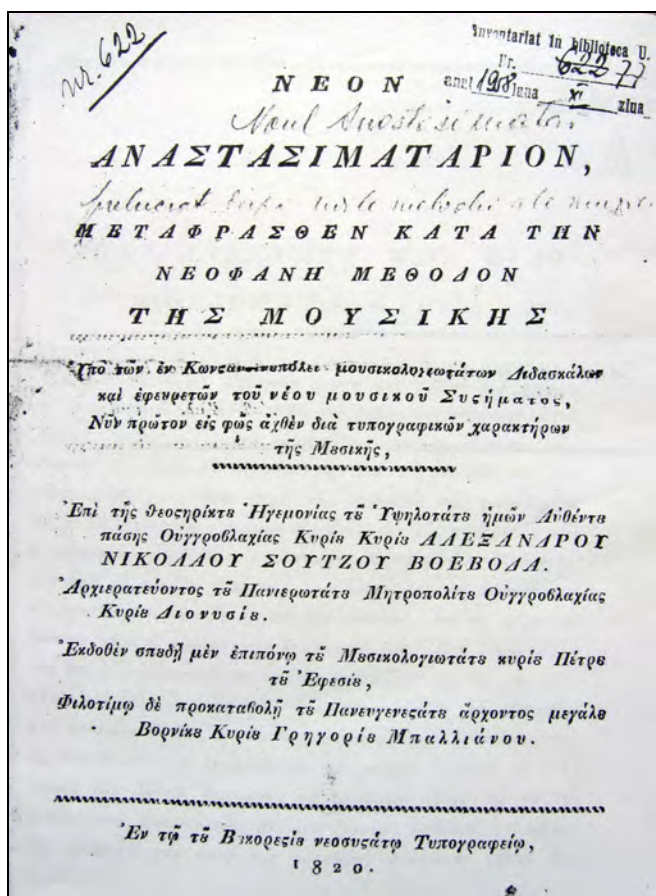
⁷² Popescu, N. M., *Viața și activitatea dascălului de cântări Macarie Ieromonahul (Life and Activity of Macarie the Hieromonk)*, Institutul de arte grafice Carol Göbl, Bucharest (1908), p. 31. See, also POSLUȘNICU, Gr. Mihail, *op. cit.*, p. 21.

⁷³ Popescu, N. M., *op. cit.*, p. 15; Poslușnicu, Gr. Mihail, *op. cit.*, p. 21.

and the printing of some books, which he accepts.⁷⁴ In this way the well known *didaskalos* from Constantinople – Petros Ephesios would write his name in the Eastern European music universal history through the printing of the first psaltic music books in the world in Bucharest, in 1820 (Ex. 21): *Neon Anastasimatarion* and *Neon Doxastarion*, thus ending the long period of copying the Byzantine music manuscripts.

Ex. 21

Neon Anastasimatarion, 1820, Bucharest

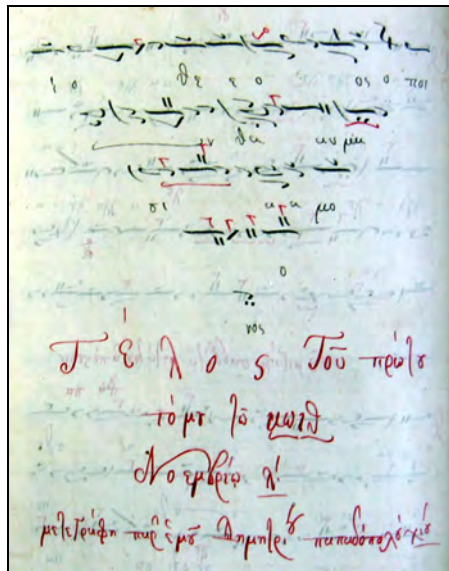
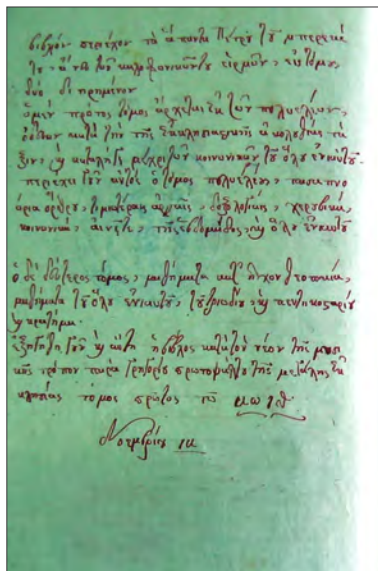


The years before 1821 are marked by an intense activity in the didactic, composing, copying domains, in the translation of the old musical settings into the „New Method” of analytical music notation, the printing etc.: (Ex. 22-25).

⁷⁴ Σταθ, Γρ., “Η μουσική τυπογραφία της Ψαλτικής Τέχνης”, in: *Τιμή προς τον Διδάσκαλον. Εκφραση αγάπης στο πρόσωπο του καθηγητού Γρηγορίου Θ. Στάθη*, Athens (2001), p. 211.

Ex. 22

Gr. MS 741, *Apanta Petros Bereketis*, dated 1819
Library of Romanian Academy



Ex. 23

Gr. MS 840, dated 1820, Iași – Socola
Library of Romanian Academy



In Bucharest under the Metropolitan of Wallachia Dionisie Lupu, the Byzantine music school in the Romanian language is re-opened (1819), having as teacher Macarie Hieromonk⁷⁵ and in the same year, Anton Pann, according to his own confession, prints an *Axion* in Romanian (lost today).⁷⁶

The ecclesiastical music world personalities continue to arrive at the Romanian provinces, some of them coming together with the Greek Princes proposed by the Sublime Porte. A good example is the one of sword bearer (*spatharios*) Ianku Malaxa, former canonarh in Constantinople, who arrived together with the Prince Michael Gregory Soutzo to Iashi,⁷⁷ taking over the position of first chanter at the princely court in 1819,⁷⁸ and becoming the most well-known singer of Iashi. Besides the church chants he was also a famous **chanende** (singer) of the secular music.⁷⁹ He was accompanied at tambura by *the kaminarios* Grigore Avram⁸⁰ and at *ney* by the cupbearer (*paharnic*) Andreas (Andricu) Vizantios (Vizanti) Terzi-başa,⁸¹ one of the virtuosi of this instrument, who seemed to be son of Gregorios Protopsaltēs Byzantios.⁸²

According to the Romanian musicologists's writings of the second half of the nineteenth century, Gregorios Protopsaltēs, had strong connections with Moldavia, being invited by the Metropolitan Veniamin Costache to lead the Byzantine school of the Moldavian capital.⁸³ Like Chourmouziou Chartophylakos, he dedicates a *polyeleos* (*By the rivers of Babylon – Επί των ποταμών Βαβυλώνας*) in the third mode to the above-mentioned hierarch,⁸⁴ but also a couple of *laika tragoudia* to the patriarch Gregorios 5th and to the Phanariot prince Michael Soutzo.

⁷⁵ Popescu, N. M., *op. cit.*, p. 31.

⁷⁶ Pann, Anton, *op. cit.*, p. 33.

⁷⁷ Păltinescu, Ștefan, *Musichia (The Music)*, in: *Buciumul Romanu*, anul I, ed. Theodor Codrescu, Jassii (1875), p. 465.

⁷⁸ Burada, T. Theodor, *Cronica muzicală a orașului Iași (1780 – 1860) (The Musical Chronicle of the city of Iashi [1780 – 1860])*, in: *Convorbiri literare*, Iashi, 21, no. 12, March (1888), pp. 1061-1101; republished in *Idem, OPERE* vol. I, First part, Music Publishing House, Bucharest (1974), p. 142.

⁷⁹ *Ibid.*, p. 142.

⁸⁰ This musician studied the tambura in Constantinople. Cf. Theodor T. Burada, *op. cit.*, pp. 141-142; Mihail Gr. Poslușnicu, *op. cit.*, p. 151.

⁸¹ Burada, T. Theodor, *op. cit.*, p. 142.

⁸² Vizanti, Andrei, *Veniamin Costaki. Mitropolit Moldovei și Sucevei. Epoca, viața și operile sale (1768 – 1846) (Veniamin Costaki. Metropolitan Bishop of Moldavia and Suceava. His Epoch, Life and Works)*, Iashi (1881), p. 110.

⁸³ Păltinescu, Ștefan, *op. cit.*, pp. 465-466; VIZANTI, Andrei, *op. cit.*, pp. 109-110.

⁸⁴ Ο τρίτος ψαλμός του πολυελέου τον οποίον αίτησαι (sic) ο άγιος Μολδαβίας κύριος κύριος Βενιαμίν, εμελοποιήθη παρ' εμού Γρηγορίου πρωτοψάλτου εις ήχον τρίτον [...]· ει μεν βούλει, ψάλλεται Δόξα... και νυν... του Δούλοι, Κύριον του αυτού, ει δ' ου μετά σύντομα Δόξα - Και νυν, άπερ έχει εν τω τέλει ο ίδιος με τα Αλληούια· ήχος τρίτος **Επί των ποταμών Βαβυλώνας**, in: Dionysiou 632 (first half of XIX c.), apud STATHES II, p. 741.

Regarding the relation with the ecclesiastical music school in Moldavia, there exist an extremely exciting text by Andrei Vizanti, professor at the University in Iasi, deputy and nephew of the musician. He mentions the following:

“My grandfather, Grigori Vizanti, who came from Venice, former protopsaltēs at the Patriarchate in Constantinople, is one of the main reformers of the Old Musical System, who founded and introduced the new system in the Church music from the Orient. Brought to the country by Veniamin, ever since the beginning of the current century (1804), he contributed a lot with his knowledge both to the foundation of the new systematic school of music, as to the spreading of the music culture, especially of the New System, in the churches of our country. The events in 1821 made him retreat together with his family to Odessa, keeping the same activities. In 1827, being invited again, he came back to Iasi where he was appointed protopsaltēs of the Metropolitan Church and charged to re-found the music school.”⁸⁵

Regarding his music talent, the above mentioned writer Ștefan Păltinescu and at the same time, one of Gregorios apprentices from Iasi, was remarking:

“He was sing in with a voice full of a rare enchantment and a powerful force; his chanting mode was such that it did not show any effort, not a strange grimace as you could see in most singers, his face was peaceful, but inspired by the chant ideals”.⁸⁶

Of his apprentices in Iasi one could mention: Atanasie Oikonomos, Grigorie Boatcă Oikonomos, Costachi Oikonomos, Ioan Oikonomos, Ștefan Păltinescu, Alexios Petrino, Dimitrie Suceveanu, Petre Alexandrescu, Filip Peleologul, Manolachi Paleologul, Gheorghie Esopă, Costachi Stiglețu etc.⁸⁷

And a last piece of information that the same Andrei Vizanti offers: *Grigorie Vizantie died in 1842.*⁸⁸

⁸⁵ Vizanti, Andrei, *op. cit.*, p. 109.

⁸⁶ Păltinescu, Ștefan, *op. cit.*, p. 465.

⁸⁷ *Ibid.*, p. 466.

⁸⁸ Vizanti, Andrei, *op. cit.*, p. 110.

III. The Idea of Canonicity in the Romanian Music of Byzantine Tradition

As it is well known, the conception according to which the music has a divine origin and it was transmitted by angels to the people, is one of the fundamental ideas that provided and granted the success of a non-distortion transmission both of the liturgical text as of its music, for more than a millennium.

Until the fall of Constantinople in 1453 as, especially afterwards, the Ecumenical Patriarchate had an important role in keeping and transmitting the Byzantine music repertoire to the countries that embraced the Orthodox ritual. The canonical, liturgical and spiritual authority determined this that the Constantinople Patriarchate was enjoying in the Orthodox countries.

Knowing that, along with the conquest of the empire, the Danubian Principalities are the only states that can support the Orthodoxy in front of the Turkish invasion lead to the intensification of the relations with the Patriarchate and the others liturgical centres and their mutual support.

In the musical field in the two principalities Wallachia and Moldavia, this meant the copying, but especially the translation into Romanian of the creations of the most important composers from Constantinople or from the Holy Mount of Athos. This translation process of a part of the Byzantine and post-Byzantine music repertoire and the adaptation of the stylistic particularities of the Romanian language was called the process of „Romanization” of the church chants.

The three moments of the process were marked by the following composers: Filotei Jipa at the beginning of the Phanariot epoch (1713), Mihalache Moldovlachos in the second half of the eighteenth century (fl. 1767–86) and, for the third moment of the „Romanization”, Macarie Hieromonk (1750 – 1836), Anton Pann (ca. 1796–1854), Ghelasie Basarabeanul (†1851) – in Wallachia, Visarion Hieromonk (fl. 1814–43) and Dimitrie Suceveanu (1818–98) — in Moldavia.

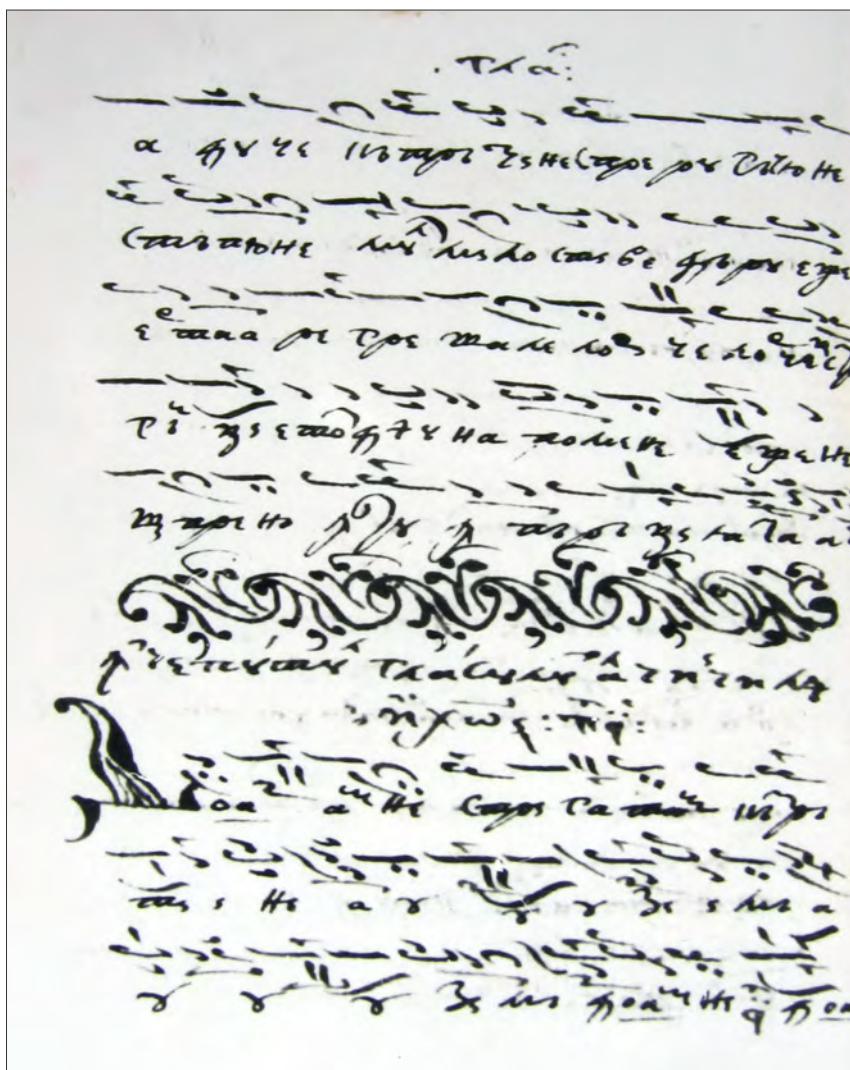
What is fundamental to keep in mind regarding this practice, is the fact that these Romanian musicians' action is not something else but a long and sustained effort of translation and implementation in the church ceremonies in the two provinces of the contemporary music repertoire, used especially in Constantinople.

In 1713 Filothei Jipei finishes to translate the Sticherarion by Germanos Neon Patron, the Anastasimatarion by Chrysaphes the Younger (Ex. 26), to whom he adds the composers who were mentioned in the anthologies of the time.

In 1767, Mihalake Moldovlachos translates the Anastasimatarion of his teacher Petros Lampadarios Peloponesios:

Ex. 27

MS Z 64, Anastasimatarion, dated 1767, mode I plagal
Monastery of Lavra, Athos



and the Romanian Anastasimataria from the beginning of the nineteenth century are by Petros Lampadarios Peloponnesios in the exegesis (interpretation) of Petros Ephesios:

**Macarie Hieromonk
Anastasimatar, Viena (1823)**



and Dionysios Photeinos:

Anton Pann, Anastasimatar, București (1854)



In this case, the problem of the „Romanization” is not a singular one, but it is the problem of all peoples – older or younger - that passed to the Orthodox ritual.

(Translated by: Silvia Ștefan & Nicolae Gheorghită)

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THE MUSIC OF FULFILLED LOVES IN THE BAROQUE AND CLASSICAL ART

PETRUȚA-MARIA MĂNIUȚ¹

SUMMARY. Art has scarcely recorded testimonies of fulfilled loves: either because they rarely exist, either because - whenever they do exist - they do not primary generate artistic outputs: happiness is self-sufficient and whoever lives it knows that it does not need any plus. "Only in love one can find the transcendence where two people meet surpassing actually their selves, the place where occurs a re-location of the selfish and mean ego of one's self".² "If you can not transform love in that absolute in front of which any other story desists from making sense, than one should not venture on its path"³: this is the risk encountered by a feeling, which reaches the most touching intensity. Music masterpieces, which dare to praise love, represent this suspension of mystery, which increased especially in the Romantic repertoire.

Keywords: love, music, masterwork.

***"We chase happiness till far-away,
but happiness is so close..."⁴.***

"A M O, E R G O S U M"⁵: this is the way understood to justify the existence by the great Russian thinker who succeeded the performance of envisaging love from a Christian perspective in a world degraded up to its essences when about perceiving and exercising the most precious feeling the world: love. Art has scarcely recorded testimonies of fulfilled loves: either because these rarely exist, either because - whenever they do exist - they do not primary generate artistic outputs: happiness is self-sufficient and whoever lives it knows that it does not need any plus. Happiness is enough...

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² Codoban, Aurel, *Amurgul iubirii*, Ed. Ideea Design and print, Cluj-Napoca, 2004, p. 14.

³ Kierkegaard, Soren, *Diapsalmata. Jurnalul seducătorului*, Ed. Universal Dalsi, 1997, p. 114.

⁴ Horace.

⁵ Evdokimov, Paul, *Taina iubirii*, Ed. Christiana, Buc., p. 64.

*"Marriage is the holiness of love and the love of holiness"*⁶: marriage has been always the supreme value granted to love, the one, which affords love, to become fertile, worth- and life-generating. In the dawns of the lettered musical art, Adam de la Halle - the most renowned among the troubadours of the thirteenth century composed what the historiographers call "the first French comic opera", the dramaturgical work "The Game of Robin and Marion" (1285). The play is characterised by realism, being representative for the profane lyrical theatre, composed just in the century when emerged the medieval dramas and mysteries. The play presents music, sung and recited verses, being considered mainly a recited play dotted by repeated refrains.

*"God is the source of happiness; He is the one who gives us happiness"*⁷: **Francois Couperin** (17th-18th centuries) is the author of the Royal Concerts - the ones which mark the opening of the specific French choreographic suite (where the danced element was inevitable), the ninth being entitled *Il ritratto dell'amore*. **Antonio Lotti** (17th-18th centuries), an Italian composer, organist and singer in the San Marco Cathedral from Venice, started his career as a composer with the opera *The Triumph of Innocence* (1692) which glorifies the sincerity and transparency of which is capable a pure heart. **Claudio Monteverdi** (16th-17th centuries) composed a series of *Canzonette d'amore* (1584). Becoming, since 1613, Kapellmeister at the San Marco Cathedral from Venice, one can find in 1619 - in the seventh volume of *Madrigals* - the polyphonic choir work *Love Letter*. The eighth volume of madrigals, entitled *Love and Struggle Madrigals* (1632), where the concert and opera elements contribute to the perfect expression of this music. To the scenic music belongs also the play *The Return of Ulysses to his country* (1640), composed just few years before his death, which reflects the ancient love story of the protagonist.

*"How much trust did God put in us, to let in our fragile hands a human being, a destiny! Only a love derived from the divine love can assume such a thing..."*⁸: on the English territory, **Georg Friedrich Handel** (eighteenth century) was the author of the *Wedding Hymns* (1736), and **Jean-Philippe Rameau** (eighteenth century), composer and theorist of the tonal musical system - which was to be the source of the musical language for more than 200 years - became the creator of the *ballet-opera The Surprises of Love* (1748).

Wolfgang Amadeus Mozart (eighteenth century) is the master who praised the fulfilled love in his operas (such as *The Marriage of Figaro*) and in orchestral works as *A Little Serenade KV 525* (1787) – a masterpiece

⁶ Boca, Ierom. Arsenie, *Ridicarea căsătoriei la înălțimea de Taină*, Ed. Agaton, Făgăraș, 2002, p. 7.

⁷ Părăian, Arhim. Teofil, *Sărbători ferice!*, Ed. Agaton, Făgăraș, 2005, p. 228.

⁸ Evdokimov, Paul, *Taina iubirii*, Ed. Christiana, Buc., p. 175.

made up of the several miniatures put together in which one can feel the emotion of the little great joys of a gingerly, delicate everyday presence. Mozart (about whom Einstein used to say, "we can not despair regarding human mind, knowing that Mozart was one of us") is also the author of this famous serenade which, being at the end of the composer's works, is among his last great masterpieces. In the chamber music with a serene atmosphere and having a reduced number of musical instruments, Mozart praises feelings, which go beyond the dramatic and conflict frame of his symphonic works. As a premonition of an inevitable universe of purity, Mozart expresses in musical terms in his *Little Serenade* his vision on Paradise.

"In order to let himself to be loved by another person, one must totally give up to himself"⁹: Ludwig van Beethoven (19th century) glorified the conjugal love in his single opera (whose plot belongs to the playwright Bouilly), initially entitled *Leonora* (the same as the three Beethovenian overtures) and finally named *Fidelio* (1805) – work which contributes to the envisaging of the modern musical drama. The name of the opera is derived from the word "fidelity" – so often ignored in the "half-time" love.

"The secret of happiness is not to do what you like, but to enjoy what you have to do"¹⁰: Frederic Chopin (nineteenth century), one of the greatest piano virtuosos contemporary to Paganini, started his compositional career by writing the *Variations on a Theme* famous from the opera *Don Giovanni* by Mozart. *La ci darem la mano* (1827) – this work presenting the testimony of the phrase with which Schumann first presented Chopin to the music history: "Gentlemen, a genius!" Gioachino Rossini (nineteenth century) described his entire sympathy towards the famous love story between a stranger and a prince in his opera *The Cinderella* (1817).

Franz Liszt (nineteenth century), composer and pianist of belonging to the Romantic period, started his career as a composer with the opera *The Castle of Love*, staged when the author had only 14-15 years old. At 24 years old he married the countess Marie d'Agoult, and their second daughter, Cosmina, married later Wagner. His three volumes of instrumental works entitled *Years of Pilgrimage* (among which the third was composed during his elderly period) have the miniature entitled *The Marriage*, which depicts, on the sounds of feast bells, the festive and feathered atmosphere of this unique day from every couple life. Jules Massenet (nineteenth – twentieth centuries) signs, in his turn, the opera *Cinderella* (1894-1895) which, although it has a libretto which lacks dramaturgical coherence it succeeds, however, to prove the efficiency regarding Massenet presenting on stage fantastic stories.

⁹ Idem, p. 76.

¹⁰ Barrie, J.

"When you are in love, the other is yourself"¹¹: in the same context we mention **Felix Mendelssohn Bartholdy** (nineteenth century) who had an educational background in many areas, friend for life with Schumann, composer, musicologist, pedagogue, the one who established the Leipzig Conservatoire (1843), organiser of the concert life and author at an early age of the masterpiece *A Summer Night's Dream* (1826 and in 1843 the first integral performance) on Shakespeare. In his last ten years of life, he lived together with his wife with which he was deeply in love, knowing the joy of having a family with five children.

Cesar Frank (nineteenth century) endangered the relation with his father when the last didn't agree with his marriage and let himself pray to a life full of worries in the same time when he was fighting together with his comrades for what they called *Ars Gallica* (the establishment of the National Music Society). His symphonic poems continue the tradition of Beethoven and Schumann, having equilibrium full of soberness, which constitutes a unique stylistic aspect in the context of the full-developed Romantic movement.

Ernest Chausson (nineteenth century) represents a particular case in the French music history since he had chosen the career in music when he had already a PhD in law since 1897. Later he changed his presence from the Paris court of justice with the composition courses class from the Paris Conservatoire of Music, becoming the author of a *Nuptial Song*. (1887) – work composed on the occasion of a marriage and, later, of another work of large proportions, *Poem of Love and Sea* (1882-1892) – having a dramatic and noble plot that refers to the intimate and slightly-passion atmosphere of his works. Chausson always felt happy with his wife and five children, having composed for only 16 years and dying at the age of only 44, in a bicycle accident.

"Any love swears, at on moment, on its own eternity"¹²: for **Robert Schumann** (nineteenth century) his entire creation represents a declaration of love for the most famous pianist of the virtuous century, an exemplary mother of seven children and a devoted partner for life of one of the greatest Romantic composers. Bedrich Smetana (nineteenth century) insisted on the dramatic and lyrical genre reflected in his *opera The Bartered Wife*, the first Czech national musical masterpiece. Franz Lehar (twentieth century), the Austrian composer who started as a violinist and ended as one of the greatest operettas composers, is the author of the *musical comedy The Merry Widow* (1905) which recommended him as successor of Johann Strauss.

¹¹ Ioan Gură de Aur, Sf., cited in Ford, D. and M., *Căsătoria, cale spre sfințenie*, Ed. Sophia, București, 2001, p. 21.

¹² Ortega y Gasset, Jose, *Dezumanizarea artei*, Ed. Humanitas, Buc., 2000, p. 213.

"Only in love one can find the transcendence where two people meet surpassing actually their selves, the place where occurs a re-location of the selfish and mean ego of one's self".¹³ "If you can not transform love in that absolute in front of which any other story desists from making sense, than one should not venture on its path"¹⁴: this is the risk encountered by a feeling, which reaches the most touching intensity. Music masterpieces, which dare to praise love, represent this suspension of mystery, which increased especially in the Romantic repertoire.

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¹³ Codoban, Aurel, *Amurgul iubirii*, Ed. Ideea Design and print, Cluj-Napoca, 2004, page 14.

¹⁴ Kierkegaard, Soren, *Diapsalmata. Jurnalul seducătorului*, Ed. Universal Dalsi, 1997, page 114.

THE INTERPRETATIVE ANALYSIS OF THE *SPIRITUS DOMINI* INTROIT

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SUMMARY. In the glorious days of the Gregorian chant, the melodies were performed by heart; therefore, those who interpreted them had to master a great number of titles, which could suffer small variations at any time. Consequently, the necessity of recording these piece was imminent, a process which was - for the first time in music history - distinctive for every single monastery. This recording method was mainly in reference to the interpretation of such works; the neume recording the gesture of that particular conductor, augmented by certain additional signs. This is a testament of an extremely finely nuanced interpretation, a process that we have chosen to illustrate for you with the help of the *Spiritus Domini* Introit.

Keywords: Gregorian chant, Introit, Antiphon, pes subbipunctis, Metz notation, Doxology, Mass, interpretation, recording.

The first chant of the Mass is the Introit, which is an antiphon² chant, also referred to as *Antifona ad introitum* by the liturgical editions due to its arrangement as well as inner structure. The chant is sung during the entrance of the priest and his attendants, at the same time expressing the fundamental theological idea of the Mass³ itself. The *Introit* has three components: *Antiphon*, *Psalm*, and *Doxology*.

Ex. 1

The image shows a page from a liturgical book, specifically a Gregorian chant score. At the top, it reads "Rocks Antiphona ad Introitum VIII" and "Sep. 7; 7; Ps. 67". The score begins with a large, ornate initial letter 'S' in black ink. The text of the chant is written in Latin: "PI-RI-TUS Dô-mi-ni re-plê-vit or-bem ter-râ-rum, al-lô-lâ: ex-hoc aund con-ti-net ô-mni-a. sci-enti-am ha-bet". The music is written on a four-line staff with neumes (square notes) and various rhythmic markings. There are also some red markings and annotations on the score.

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² The other Proper chant of the Mass is Communion, which is sung during the distribution of Communion.

³ In the Middle Ages Sundays were named after the beginning of the *Introits*. E.g. *Spiritus Domini* Sunday.

Handwritten musical score for the Introit. The first system shows the vocal line with the text: "vo- cis, alle- lú- iá, al- le- lú- ia, alle- lú- iá." The second system shows the organ accompaniment with the text: "Ps. Exstrgat De- us, et dissi- pentur in- i- mi- ci e- ius: et fú- gi- ant, qui o- dé- runt e- um, a fá- ci- e e- ius." The score is written on four staves with Latin lyrics underneath.

Printed musical score for the Graduale Triplex. The first system is labeled "VIII" and begins with a large "G" for the text: "Ló-ri- a Patri, et Fí- li- o, et Spi- rí- tu- i Sancto." The second system continues the text: "Sic- ut e- rat in princí- pi- o, et nunc, et semper, et in saé- cu- la saecu- ló- rum. Amen. vel E u o u a e." The score is written on three staves with Latin lyrics underneath.

Graduale Triplex⁴,

Antiphon is the first and last section of the *Introit*. Its text is nearly always a text of a psalm, although in rare cases it can be some other Biblical text or simply an invented or compiled one. *Psalm* is the first verse line of a psalm, at it follows the *Antiphon* chant. The final section of the *Introit* is *Doxology*, a liturgical formula of praise addressed to the Holy Trinity, which has a fixed form text.

The *Introit* from *Domenica Pentecostes: Ad missam in die*⁵ includes the seventh verse from the first part of the Book of Wisdom and the first verse of Psalm 68.

The translation of the *Antiphon* is "For the Spirit of the Lord filleth the world: and that which containeth all things hath knowledge of the voice."

⁴ Abbaye Saint-Pierre de Solesmes, France, 1979, pp.252, 824.

⁵ Whitsunday: Everyday Mass.

The translation of the *Psalm* says “*Let God arise, let his enemies be scattered: let them also that hate him flee before him.*”

The translation of the Doxology is as it follows “*Glory to the Father and the Son and the Holy Spirit, now and forever and to the ages of ages. Amen.*”

A literal translation of the text is vital in order to know the true meaning of each word and each structure, and to have a clearer picture as regards to the meaning of the text. This process will be an inevitable one also throughout the different stages of the analysis.

Ex. 2

Spiritus Domini replevit orbem terrarum,
 (For the) Spirit (of the) Lord fills (the) world,

et hoc quod continet omnia, scientiam habet vocis
 and that which contains all things, knowledge ↔ has (of the) voice.

The second verse line gets meaning through the context of the next verse: “*Therefore he that speaketh unrighteous things cannot be hid: neither shall vengeance, when it punisheth, pass by him.*” (Book of Wisdom, 1:8)

The last line of the *Antiphon* may have the following meaning: *The One who fills the world hears every word.* This “*scientia habet vocis*” sends us back to the miracle of Whitsunday, the miracle of the word, a Biblical part representing the exact opposite of the Tower of Babel episode, in which the Lord had confounded all the languages. However, this is the contrary of that example, for the Holy Spirit sent by the Lord, gathers all the languages, and they all have one language, and they all understand the same verb. (The studies of St. Thomas Aquinas bear relevance in this case, especially his *Summa Contra Gentiles* treaty where he discusses the numerous earthly languages as opposed to the uniqueness of the one in heaven.)

The melody conforms to the lines of the verse, ending each line with a “*Hallelujah*”, thus articulating two phrases. They both are made up of different *membrum* that also can be divided in several so-called *incissums*:

Ex. 3

| membrum 1 | | membrum 2 | | | membrum 3 |
|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|
| <i>incissum</i> 1 | <i>incissum</i> 2 | <i>incissum</i> 3 | <i>incissum</i> 4 | <i>incissum</i> 5 | <i>incissum</i> 6 |
| Spiritus | Dómini | replévit | orbem | terrárurum, | allelúia |

| membrum 4 | | | membrum 5 | | |
|----------------------|-----------------------|-----------------------|-----------------------|----------------------|-----------------------|
| <i>incissum</i> 7 | <i>incissum</i> 2' | <i>incissum</i> 3' | <i>incissum</i> 3' | <i>incissum</i> 4 | <i>incissum</i> 5' |
| et hoc quod | cóntinet | ómnia, | sciéntiam | habet | vocis, |

| membrum 6 | | |
|----------------------|-----------------------|-----------------------|
| <i>incissum</i> 8 | <i>incissum</i> 3' | <i>incissum</i> 6' |
| allelúia, | allelúia, | allelúia |

The *episema*⁶ *clivis*⁷ that ends the first *membrum* concludes the word *Dómini*, thus preparing the tonic accent on the word *replévit*. The *double virga*⁸ suspends the melody with certain unrest leading toward the *Hallelujah*⁹ exclamation that ends the entire phrase with a cadence passage.

The subject of the first musical phrase constitutes a single unit (m.1).¹⁰ The word *Spíritus* is an intonation formula that leads up to the tonic accent¹¹ of the word *Dómini*. Since the tonic accent of the word *Spíritus* falls on the first note – the lowest one – of the *membrum*, the *torculus*¹² and *epiphonus*¹³ neumes that follow must be mildly intonated. This is also reflected by the Metz notation¹⁴, which uses the same neumes in order to portray the tension build-up. The melodic line to which the *Domini* word is sung is actually a

⁶ An additional sign used in conjunction with neumes.

⁷ A neume signifying two notes, the second lower than the first. Its shape often resembles that of the oratorical circumflex accent, from which it is probably derived.

⁸ A neume signifying a single note. It usually consists a single vertical stroke of the pen (hence its name), often with a small *episema* (adjoining stroke). It generally represented a note higher than those on either side did. In this case, we are witnessing a group of *virgae* of the same pitch.

⁹ Has derived from three Hebrew words: Halle lu Jah (we) which means: *Praise Jahwe*.

¹⁰ From here on out we will use the following abbreviations: “m.” for *membrum*; “i.” for *incissum* and “ph.” for phrase.

¹¹ As is many other editions of Gregorian chant, in *Graduale Triplex* the tonic accent is marked by a diacritical mark. In case the word does not have an accent, it will always receive one on the first syllable.

¹² A neume signifying three notes, the second higher than the others.

¹³ A neume signifying two notes of which the second is higher than the first and semi-vocalized.

¹⁴ In order for us to have a clearer picture on the actual interpretation of the analyzed Introit, we will sometimes follow the manner in which the three Saint Gall notations, the Metz notation as well as the quadrat notation reflect certain melodic and interpretational aspects of the work. Therefore we will use the following abbreviations for these notations, consequently Saint Gall will be E. (from the 121st codex from Einsideln), Metz notation will be L. (from the 239th codex of Laon), while quadrat will be referred to as Q.

cadence formula¹⁵ composed of a *virga*¹⁶, a *pes subbipunctis resupinus* and an *episema clivis*, which reflect an inner symmetry. This membrum (m1) that contains an intonational formula, as well as a cadential one reveals a condensed version of Whitsuntide. However, the reason for celebration is the coming of the Holy Spirit, thus the word *replevit* (fills) is in the middle of the sentence. Therefore, the *episema clivis* that concludes the word *Domini* must aim to the ascent of the tonic accent of the word *replevit*, consequently the two cannot be separated by a *caesura*¹⁷.

The *ple* syllable reaches the climax of the verse by a *scandicus*¹⁸ of which the first two notes are identical. Although we will encounter a higher pitch sound next (a liquescent *E* note) above the *or* syllable, the same well demarcated *ple* will be the well prepared culmination that precedes the resolution and coincides with the accent of the word as well as of that of the meaning of the text.

E. articulates the *scandicus* by neumatic articulation (*stacco neumatico*) thus preparing the *pes rotundus*¹⁹ by way of the episemic *virga*²⁰.

The word *orbem* reaches the highest note of the verse by way a *pes liquescens* surpassing the highest *mediatio* sound of the *psalm tone*.²¹

The third sound of the *tristropa*²² receives a *liquescens* form through the addition of a literal sign (*i* - *inferus* – lower pitch), which shows that in the EinsideIn an added note was sung.

The *quadrat* notation does not distinguish between the *tristropa* and *bivirga*, whereas the two neumatic notations record them in different forms. The inner symmetry of the *terrarum* (that could also have an expressive connotation) reveals the interpretive difference between *tri-(bi-) stropa* and *bi- (tri-)virga*.

The Hallelujah begins with a *climacus liquescens (cephalicus)*²³, than concludes the musical phrase with a cadential formula.

¹⁵ The composition technique is based on the use of certain closely knit formulas is called centonization (*centonizatio*).

¹⁶ *E.* does not use an *episema* here, for the tonic accent is obvious.

¹⁷ From this standpoint, *Q.* uses an unsuitable articulation (*minima*).

¹⁸ This is the transfiguration of an accentuated *pes* that appears in the psalmody.

¹⁹ *e (equaliter)* which is a literal notation (*litterae significativae*) shows that the melody starts on the same note.

²⁰ *L.* notes a *virga* instead of a *pes*, therefore they have sung an additional note in Laon, a note that unfortunately is not noted in *Q.* At the same time a *literal sign* (*T, a*) is also used to show the importance of the syllable.

²¹ A psalm tone is composed out of: intonatio, tenor, flexa, tenor, mediatio, reintonatio, tenor, finalis.

²² *L.* prolongs the third note, thus preparing the accent of the word.

²³ *Q.* only notes the *virga*.

The neume of the *le* syllable (*porrectus flexus*) uses an indicated neumatic articulation as well as one with an *episemic virga*²⁴, followed by an *articulated torculus*²⁵ on the tonic accent of the *lu* word. The articulated torculus calms the melody that lingers on a cadential *G*²⁶.

We can easily notice that the melody of the antiphon pursues the melodic line of the psalm tone, although in an ornamented form. (See the psalm tone in the 5-6th row of the aforementioned example).

The next phrase is built on three *membrums* (see the table above); the first membrum is oscillating between the base note and the tenor (C note), the second one moves around the voice of the tenor, while the third one starts from the base note only to then touch the tenor before returning on the G note.

According to *E.*, the first *membrum* (*m4*) is a *G* for it uses an *equaliter*²⁷ and not a *pes* on the *F* note such as *Q.* records it. The *scandicus* neume on the *hoc* syllable emphasizes the *C* note by neumatical articulation, also confirmed by *L.* through the *augete* indication. The *et hoc quod incissum* forms an independent unit that prepares the central word of *membrum 4*. The word *continet* brings forth the same cadential formula as *Domini*, although transposed to a note higher.²⁸ The neumatic articulation²⁹ on the *con* syllable emphasizes the *G* note. The *pes subbipunctis resupinus* differs from its original appearance escorting the *Domine* word by the fact that the *pes* receives an *episema* that underlines the second *B* of the *membrum*.

The parallel identity³⁰ between *Domini* and *continet* carries on; *omnia* reaches a *C* as did *replevit* earlier, with the exception of the fact that previously the base of the jump is a *G*, emphasized by neumatic articulation. Due to the fact that the *C* note appears on several times, and the note *B*³¹ has such an important function, the word *omnia* is linked in an organic manner rather to the cadential formula (*continet*), thus forming an independent unit with the latter. Therefore, this cadence does not end the melody, although it augments it clearly, but it prepares the accent of the word *omnia*, that reaches a *C* note due to a *scandicus liquescens* that has a *neumatical articulation*. The main characteristic of the *scandicus* neume is that of emphasizing its last note, a note that in this case has slightly been modified by way of the underlined

²⁴ *L.* indicates this with a *T* (*tenete* – sustain).

²⁵ *L.* discomposes them in *uncinus*, also using an *a* (*augete* – to prolong), which emphasizes the restrained cadence of the phrase.

²⁶ The basic note of the melodies in the eighth voice is *G*.

²⁷ *L.* also uses a single *uncinus* at the same height.

²⁸ With the difference that the tonic accent of the word *continet* is not a *virga*, but a *torculus resupinus liquescens* with a neumatical articulation.

²⁹ *L.* records the torculus resupinus without a neumatic articulation.

³⁰ A general procedure that reminds us of the psalm parallelisms.

³¹ The third note of the *forculus resupinus* neume already prepares the second *episema* note of the *pes subbipunctis resupinus* neume.

first note due to the neumatic articulation³², but still aims for that last note. The *tenor* note that settles on the last syllables evokes the word *terrarum*, ending this hereby *membrum*.

By using the centonization composition technique certain parallels can be drawn between the conceptual elements of the text, as is this instance the use of the same formula is also portrayed by the sounds as well as underlines the interpretation of the text *The Lord is the one who holds everything together*.

The second *membrum* (m5) starts with a *B*, that it isn't corroborated by *E*., for it does not use *tractulus* – as it would be the rule in this case – but *virga*, that could not be any note other than *C*. The *pes accentuat* neume (*epiphonus* in this case) that is on the second syllable of the word *scientiam* is followed by an *episema clivis* that broadens the melodic line. The neumatic group situated on the last syllable of the word prepares the climax through a *tristropa*³³ followed by an ample, cadenced *torculus*. The culmination located on the tonic accent of the word *habet* (*pes quadratus*) represents the pinnacle of the entire *Introit*, thus expressing its essence: *The Spirit of the Lord has the knowledge*. This phrase expresses the omnipotence of the Lord. The climax is very carefully prepared; the ending of the precursory word realizes a thorough preparation by way of the *tristropa* and *torculus*, with an ending that is just as methodical achieved by a *tristropa*. The cadence is closely tied to the *hallelujah*, for the beginning note of the *hallelujah* matches the last cadential note. Consequently, this cadence is suspended, as well as the cadence of the *terrarum*, thus rushing the declamation of the *hallelujah*. The *salicus* neume from the first *hallelujah* accelerates the pronunciation of the tonic accent on an extremely different *porrectus subbipunctis*, by using some opposite literal signs.

The second *hallelujah* takes us back to the word *replevit* through the *scandicus* that has a neumatic articulation. The neumatic articulation located on the tonic accent is circumscribed by an extremely refined nuance: the Saint Gall notation says that between the *clivis* and the *porrectus* the *statim* (immediate) literal sign – which instead of underlining, and broadening of the second note of the *clivis* neume, it imposes an immediate and simple continuation, however, due to the *mediocriter* (mediocre, moderate) literal sign that refers to the first two notes of the *porrectus*, it – in this case – eases the melodic development³⁴ to a moderate pace. Through this method of recording, a particularly nuanced interpretation is suggested, emphasizing

³² Using the impulse energy of the first note, the next two follow ever so easily.

³³ *E*. puts an *episema* on the last note, a fact also confirmed by *L*., thus the *episemic* note prepares the *torculus*.

³⁴ *L*. records this neume in a distinctive manner by using a different neumatic articulation. The interpretive difference between the two versions is minimal.

the emotional charge that is emitted by way of the exclamation of the word *hallelujah*. The last two notes of the *pes subbipunctis* sign on the *ia* syllable concludes the melodic line and at the same time amplifies it. The last *hallelujah* represents the underlining of the hallelujah located at the end of the first phrase, differentiated by the fact that the neume situated on the first syllable is not a *cephalicus* but an *epiphonus*, which increases even more the final declamation of the hallelujah.

Throughout the analysis, we must also bear in mind a different aspect of Gregorian chant. Not unlike the laws of nature, music also applies the tension generating relationship manifested by way of the creative alternation of tension and relaxing, called *arsis* and *tesis* from the standpoint of Gregorian chant analysis. The dynamic force of these two aspects can be observed equally at a macrostructural and microstructural level. Consequently, the *arsis* of a phrase unfolds to the climax of the same segment, and a returning to the initial relaxing stage follows it.³⁵ The resolve of a *membrum* takes place after reaching the tonic accent of a central word, whereas the tense *arsis-tesis* relationship in the case of the *incissum* is conditioned by the inner structure of the word, and for a neume or a neumatic group, the dynamic rapport is reflected on a microstructural level. The extreme polarities of *arsis-tesis* are suggested more or less throughout the Introit. Taken as a whole, the bigger proportions finalize themselves through a single trajectory of *tesis* and *arsis* which then they also subordinate the smaller proportions of the subsidiary culminations.

This intricate relationship between the macro and microelements bears a particular importance in the interpretation process. In the beginning, during the phase of mastering of the work, the chiromantic gestures also concentrate on the details. In the final stages after mastering this technique, the conductor circumscribes only the outline of the whole piece, thus uniting the piece into a harmonious whole. Naturally, the more difficult parts or the more lengthy ones can be conducted in a most detailed manner even in final stages of mastering the piece. The neumatical notations accurately designate the *arsis-tesis* rapport; therefore, we must bear in mind the particular characteristics of the neumes³⁶ when searching for the turning points³⁷ of the work.

The turning point of the *Introit* coincides with the tonic accent of the word *habet*, which we have to apply towards all throughout the interpretation of the piece, respecting the natural arch of the melodic line. In the case of the

³⁵ This facet reveals itself to us during the analytical process; consequently we can define the dynamic rapport between the two moments.

³⁶ In some cases the dynamic rapport is not reflected by the neumes, thus the text will become crucial in establishing this aspect. This is easily understandable for the purpose of the composition is the interpretation of the text, consequently the melody and the neumes themselves follow the meaning of the words.

³⁷ We define as a turning point all those cases that involve the meeting point between tension and relaxation.

first phrase, the moment of maximum tension is produced together with the tonic accent of the word *habet*, where the episema virga receives the most important role, followed by the slow ending of the same first phrase. The arsis of the first membrum strives toward the tonic accent of the word *Domini*, thus achieving a tension-relaxation arch. The *incisum* of the word *terrarum* represents the gravest note, for the tonic accent falls on this note.³⁸

The issue of the arsis-tesis rapport in the case of the neumes is far more complex:

- usually the melody aims toward the last note of the neume
- the neumatical articulation moves this moment to the note that precedes the articulation
- the long melismas represent particular cases from this standpoint³⁹

The neumatic articulation of the first *hallelujah* in the second phrase emerges right after the beginning, therefore we must intonate a long note in order to facilitate the unraveling of tension. The tension accumulation of the torculus, which acts also as a microelement that aims toward the last note, then thrusts the process into the phase of the *tesis*.

Throughout the performance of the piece, we must take into consideration all these rapports, whereby the breaths of the soul are transposed into a musical-dynamic as well as a musical-poetic process, achieving the permanent creative alternation of the tension-relaxation rapport.

After the *Antiphon* of the *Introit*, the first verse of the indicated psalm is sung, followed by the *Doxology* and the repeated *Antiphon*. The psalm verse is set on the psalm tone following certain guidelines: the first row of the psalm begins with an intonation, followed by the recitation of the *tenor note*. In the case of an inner cadence of the first row, the melody climb descends on *flexa*, returns on the tenor reciting and finally ends the first row with a medial cadence. The second row begins with a *reintonatio*, followed by a *tenor* reciting and the final cadence (*finalis*). At the end of the *finalis* the *differentiae* is found, that leads the psalm tone to the *Antiphon*.

The *Doxology* follows the same principle of text placing on the psalm tone with the exception that it spreads on three rows.

Through our analysis, we conclude that the two different neumatic notations assert the necessity of a much more nuanced interpretation than the *quadrat* notation, which serves both the interpretation of the text as well as its transcendental function.

(Translated by: Köpeczi Juliánna Erika)

³⁸ This is not characteristic to Gregorian chant, however in some cases the interpretation of notions within the text come before the natural articulation of the words.

³⁹ In this case, the dynamic process of articulating the arsis-tesis rapport is realized by the use of episemas, lettering and augmented forms of neumes.

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ZEITLICHE UND REGIONALE UNTERSCHIEDE IN DER VERBREITUNG DES NEUEN STILS DER UNGARISCHEN VOLKSMUSIK IN SIEBENBÜRGEN

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SUMMARY. Recent investigations demonstrated that Béla Bartók's opinion was correct when he stated that the new style of the Hungarian folk music emerged in the 19th century. In addition it has been proved that in the history of the new style there can be distinguished an early and a developed stage, both with characteristic features and especially the developed new melodies spread rapidly in every direction in the last two decades of the 19th century. However at least in two regions of Central Transylvania the melodies of the new style remained unknown until the years of World War I. This circumstance became evident on the basis of two folk song collections compiled at the beginning of the 20th century.

Keywords: early and developed new style, spreading of melodies, regional differences, Central Transylvania

Um eventuelle Bedenken zu beseitigen, die der Titel dieses Referats erwecken könnte, muss ich vorerst betonen, dass es sich hier keinesfalls um regionale Stile oder um sogenannte Musikdialekte handelt. Stil und Dialekt sind übrigens nicht gleichwertige Kategorien. Der Schwerpunkt wird auf den Zeitraum der Verbreitung und auf die Hindernisse gelegt, die das Eindringen der neuen Lieder in einige Gegenden einstweilig verspätet haben. Nicht zuletzt werde ich handschriftliche und veröffentlichte Quellen anführen, die als Beweise für die Richtigkeit meiner Ausführungen dienen können.

Es war, wie bekannt, Béla Bartók, der den Begriff des Stils in die ungarische Volksmusikforschung eingeführt hat. In der einleitenden Studie seines Buches *Das ungarische Volkslied* gab er für die streng genommene Volksmusik (oder, wie er sie mit begründeter Vorliebe zu nennen pflegte, für die Bauernmusik) die folgende Definition: „Unter Bauernmusik im engeren Sinne des Wortes verstehen wir die *Gesamtheit all jener Bauernmelodien*, welche zu einem oder mehreren *einheitlichen Stilen* gehören.“² Die ungarischen Volksmusikforscher betrachten seitdem die Bestimmung und die ausführliche Beschreibung der Stile als das wichtigste Ziel der Klassifizierung von Volksweisen.

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² Bartók, Béla, *Das ungarische Volkslied. Versuch einer Systematisierung der ungarischen Bauernmelodien*, Walter de Gruyter & Co., Berlin und Leipzig, 1925, S. 3.

Zugleich vertreten sie im Allgemeinen die Auffassung, dass die Stile, obwohl sie meistens auf Grund von morphologischen Analysen festgesetzt worden sind, als historische Gebilde angesehen werden können, und als solche verschiedenen Entwicklungsstufen der Volksmusik gleichkommen.³

Als Bartók anfangs einen alten und einen neuen Stil in der ungarischen Volksmusik abgesondert hat, stellte er eigentlich eine chronologische Ordnung auf. Zum ersten Mal hat er die zwei Stile in seiner im Jahr 1918 publizierten Abhandlung *Die Melodien der madjarischen Soldatenlieder* erwähnt.⁴ Er konnte aber diese Gliederung offensichtlich nicht für zufriedenstellend und endgültig halten und begann deshalb in den dreißiger Jahren die Ordnung umzugestalten und zu verfeinern, indem er den alten Stil in zwei Unterklassen aufteilte.

Die Klasse A1 enthielt die vierzeiligen, isometrischen Melodien mit nicht architektonischem Aufbau und mit unverändertem Rhythmus, während die Klasse A2 die vierzeiligen, isometrischen Melodien mit nicht architektonischem Aufbau, aber mit punktiertem, sich den langen und den kurzen Silben anpassendem Rhythmus umfasst. Nach Bartóks Ansicht ist die letztere Rhythmusart eine ungarische Eigentümlichkeit, die sich aber in einem neueren Zeitabschnitt entwickelt hat. Als Anhänger des Evolutionismus, war Bartók auch in diesem Fall bestrebt, an Hand der Klassifikationsverfahren eine vorstellbare Entstehungsgeschichte der Stile wiederzugeben.⁵

Der alte Stil wurde in Zoltán Kodály's zusammenfassendem Werk über die ungarische Volksmusik als „die Urschicht der Volksmusik“ hingestellt. Kodály bemerkte jedoch, dass „eine ganze Reihe von Stilen“ vorhanden sein können.⁶ Diese Mahnung hat die Nachfolger dazu veranlasst, die mögliche innere Schichtung des Volksliedguts klarzustellen. Den ersten Versuch zu einer Differenzierung des bis dahin für einheitlich gemeinten alten Stils hat im Grunde genommen, wie wir soeben gesehen haben, selbst Bartók unternommen.

Es lässt sich beobachten, dass Begriffe wie *Stil*, *Schicht* und *Klasse* – größtenteils infolge der parallelen Anwesenheit der strukturellen und der historischen Anschauung – häufig als Synonyme verwendet werden. Zu diesen sind die Fügungen *Stilschicht*, *Stilgruppe*, *Stilblock*, *Melodienkreis* und *Melodienfamilie* zu rechnen, die nicht selten einen ähnlichen Sinn haben. In einigen Fällen ist die Vielfalt der Bezeichnungen wahrscheinlich einfach der

³ Vgl. Szendrei, Janka, *Auf dem Wege zu einer neuen Stilordnung der ungarischen Volksmusik*, *Studia Musicologica*, Budapest, 1978, S. 377.

⁴ S. Bartók, Béla, *Die Melodien der madjarischen Soldatenlieder*, K.u.K. Kriegsministerium Musikhistorische Zentrale, Historisches Konzert am 12. Jänner 1918, Universal Edition A.G., Wien, S. 36–42.

⁵ Vgl. Bartók, Béla, *Magyar népdalok. Egyetemes gyűjtemény (Ungarische Volkslieder. Universale Sammlung)*, Sajtó alá rendezte Kovács Sándor és Sebő Ferenc, Akadémiai Kiadó, Budapest, 1991, S. 25–30.

⁶ S. Kodály, Zoltán, *A magyar népzene (Die ungarische Volksmusik)*, Budapest, 1937, S. 15.

Bemühung um eine anspruchsvolle und wendungsreiche Ausdrucksweise zuzuschreiben. Von all diesen spielt die *Stilschicht* die bedeutendste Rolle. Einerseits ersetzt sie oft den Stilbegriff, andererseits bezieht sie sich hie und da auf einen bestimmten Teil im Inneren desselben Stils.

Lange Zeit interessierten sich die Musikethnologen vorwiegend für die alten Stile. Die Beweggründe für diesen Sachverhalt sind in mehreren spezifischen Umständen zu suchen. Von Anfang an hat man den alten Melodien einen außerordentlichen historischen und ästhetischen Wert beigemessen. Überdies hegte man immer die Befürchtung, dass den alten Volksweisen die Gefahr eines raschen Untergehens droht. Es ist eigentlich ein Paradoxon der Forschungsgeschichte, dass ungeachtet der sehr eindrucksvoll geäußerten Angst, tauchten auch nach Verlauf von einem halben Jahrhundert – neben den in hoher Blüte stehenden neuen Liedern – archaisch geschätzte Melodien in erstaunlich großer Anzahl auf (allerdings nicht überall und nicht in gleicher Menge).

Für die Bestimmung des tatsächlichen Alters der archaischen Melodien – darunter 1. der deszendenten Melodien mit Quintwechsel des alttürkischen pentatonischen Stils, 2. des ugrischen, diatonischen Sprechgesang-Stils und 3. des „übernationalen“ psalmodierenden Stils – standen den Forschern keine Aufzeichnungen aus frühen Epochen zur Verfügung. Aus Mangel an schriftlichen Beweisen stützten sie sich auf Analogien zwischen dem eigenen Material und dem ebenfalls im Laufe des 20. Jahrhunderts bei den im Ob- und im mittleren Wolga-Gebiet lebenden verwandten Völkern gesammelten Liedschatz. Die Ergebnisse der Geschichtsforschung und der Sprachwissenschaft haben sowohl Argumente als auch Anregungen zur Anwendung der vergleichenden Methode in der Volksmusikforschung gegeben. Die aus anderen Bereichen gewonnenen Anhaltspunkte dienten als Grundlage für die von den Musikethnologen aufgestellten Hypothesen.

Es ist bezeichnend, dass in den Schriften, die die Probleme der alten Stile behandeln, vorsichtigerweise die Bedingungsform dominiert. Ich zitiere hier drei treffende Beispiele aus Bartóks 1925 veröffentlichtem Buch: 1. „Wir können voraussetzen, dass die ungarische Bauernmusik in alter Zeit ausschließlich aus diesen und ähnlichen Elementen bestand [...]“⁷ 2. „Ich wage nur in einer Fußnote mich mit der etwas kühnen Hypothese zu befassen, ob nicht A^5B^5AB oder gar ihre noch einfachere Form: $AA^5_vAA_v$ die Urstruktur der ungarischen Bauernmelodien war, und ob die spätere ABCD-, also kompliziertere Struktur nicht daraus entstanden ist. Man kann sich den Vorgang folgendermaßen vorstellen: ursprünglich existierten nur zweizeilige Melodien von AA_v oder A–B-Struktur: diese wurden später aus irgendeinem Grunde länger, vierzeilig, indem die zwei Zeilen, also die ganze Melodie, um eine Quinte tiefer wiederholt

⁷ Bartók, 1925, S. 14.

wurde.⁸ 2. „Wir vermuten, dass in der Blütezeit des alten Stils auch bei den Ungarn ein ähnlicher Zustand herrschen konnte.“⁹

Entgegen dem alten Stil, sind die Voraussetzungen für das Studium des neuen Stils unvergleichlich günstiger, denn sein Werdegang lässt sich auf Grund von zahlreichen Sammlungen verfolgen, die seit Mitte des 19. Jahrhunderts veröffentlicht wurden oder in handschriftlicher Form vorhanden sind. Da die Melodien dieses Stils zur Zeit der großangelegten Sammeltätigkeit äußerst lebendig waren, schien ihre stilkritische Untersuchung nicht sehr dringend zu sein. Den neuen Stil erachtete man bis zu den letzten Jahren für vollkommen homogen¹⁰ und es wurde höchstens der Zeitabschnitt seiner Entstehung zur Diskussion gestellt. Nach der Meinung einiger Musikhistoriker, bildete sich der neue Stil im 18. Jahrhundert heraus, während seine Wurzeln schon in früheren Zeiten existiert hatten.¹¹ Hingegen behaupteten die meisten Folkloristen, dass der Stilumbruch in die zweite Hälfte des 19. Jahrhunderts zu datieren ist.¹² Heutzutage wird immer wieder Bartóks Ansicht bestätigt. Er äußerte sich nämlich wie folgt: „Diese Umwandlung des Geschmacks war am stärksten in den letzten Jahrzehnten zu beobachten: sie gibt das Bild einer beinahe revolutionären Umwälzung, welcher die Reste des alten Melodieschatzes allmählich ganz zum Opfer fallen werden.“¹³ Es scheint unbestreitbar zu sein, dass der neue Stil eine organische Fortsetzung des alten ist,¹⁴ also eine charakteristische, ungarische Melodienwelt darstellt, obwohl auch die Einflüsse des volkstümlichen Liedes und der westeuropäischen Musik erkennbar sind.

Die auffallendsten Merkmale des neuen Stils sind die geschlossene architektonische (sogenannte wiederkehrende) Struktur und die kuppelförmige Melodielinie. Lajos Vargyas hat aber nachdrücklich darauf hingewiesen, dass eine größere Anzahl von Kriterien berücksichtigt werden müssen, um die wahre Eigenart eines Stils feststellen zu können. Solche Kriterien (außer den obigen) sind der Rhythmus, die Tonart, der Tonumfang, die Silbenzahl, das Tempo, die Vortragsweise, die zeilenschließende Rhythmusformel und die Funktion.¹⁵

⁸ Ebd. S. 25.

⁹ Ebd. S. 42.

¹⁰ Vgl. Bartók, 1925, S. 96.

¹¹ Vgl. Szabolcsi, Bence, *Adatok az új magyar népdalstílus történetéhez (Beiträge zur Geschichte des neuen Stils des ungarischen Volkslieds.)* In: *Népzene és történelem. Tanulmányok (Volksmusik und Geschichte. Studien)*, Akadémiai Kiadó, Budapest, 1954, S. 26–58.

¹² Vgl. Vargyas, Lajos, *A magyarság népzeneje (Die Volksmusik der Ungarn)*, Zeneműkiadó, Budapest, 1981, S. 340–341.

¹³ Bartók, 1925, S. 59.

¹⁴ Vgl. Bartók, 1925, S. 61.; Kodály, 1937, S. 34.; Jagamas, János, *A magyar népdal régi és új stílusának kapcsolatairól. (Über die Beziehungen zwischen dem alten und dem neuen Stil des ungarischen Volkslieds)* In: *Zenatudományi írások (Musikwissenschaftliche Schriften)*, Szerk. Szabó Csaba, Bukarest, 1977, S. 52–72.

¹⁵ Vgl. Vargyas, 1981, S. 335–337.

Diesen Hinweis hat János Berezky in Erwägung gezogen, als er sich an die eingehende Untersuchung des neuen Stils heranmachte. Auf der breiten Grundlage sämtlicher Publikationen und der umfangreichen Sammlung, die sich im Archiv des Instituts für Musikwissenschaft zu Budapest befindet, ist es ihm gelungen die Existenz eines frühen und eines voll entwickelten neuen Stils nachzuweisen, die zwei aufeinanderfolgende Entwicklungsstufen des neuen Stils repräsentieren. Berezky behauptet, dass die erste Schicht des neuen Stils zu Beginn der 1850-er Jahre erschienen ist und sich in den nächsten zwei Jahrzehnten verbreitet hat. Die zweite Schicht sollte nach Berezkys Erfahrungen in den 1870-er Jahren zustandekommen und sich gegen Ende des 19. Jahrhunderts verbreiten.¹⁶ Seine Äußerungen hinsichtlich der Verbreitung des entwickelten neuen Stils stimmen mit denen Bartóks völlig überein. Es verdient diesbezüglich auch die Bemerkung von Lajos Vargyas hervorgehoben zu werden, wonach der neue Stil erst um die Jahrhundertwende und nachher in Mode kam.¹⁷

Es besteht kein Zweifel darüber, dass der neue Stil von dem mittleren Teil des ungarischen Sprachgebiets ausgestrahlt und sich unglaublich schnell verbreitet hat. Dennoch hat es einige Landstriche gegeben, die von dieser Expansion der neuen Lieder in den Jahren unmittelbar vor dem ersten Weltkrieg noch nicht berührt worden waren. Es ergibt sich nun die Frage, ob diese Aussage mit gleichzeitigen Dokumenten begründet werden kann. Glücklicherweise sind im Nachlass des Klausenburger Gelehrten János Seprődi, eines der Bahnbrecher der ungarischen Volksmusikforschung, einige wertvolle Manuskripte vom Anfang des Jahrhunderts bewahrt worden. Seprődi hat nämlich seine besten Schüler am Reformierten Gymnasium in Klausenburg durch wiederholte Preisausschreibung zu Volksliedsammeln angespornt, und mehrere von ihnen haben bemerkenswerte Ergebnisse erzielt.

Eine besondere Beachtung verdienen die im Jahr 1911 von Lajos Kocsis in einigen mittelsiebenbürgischen Dörfern aufgezeichneten Melodien. Die Sammlung ist hervorragend sowohl in Hinsicht auf die Authentizität des Materials als auch in Hinsicht auf die Zuverlässigkeit der Melodienotierungen und auf den wissenschaftlichen Wert der volkskundlichen Informationen. Lajos Kocsis hat als erster in einem der Nebentäler des Flusses Someș (Szamos), am westlichen Rand des Siebenbürgischen Plateaus, ungarische und rumänische Volksweisen gesammelt. Es ist augenfällig und sicherlich kein Zufall, dass die Sammlung keine einzige Melodie enthält, die die Kennzeichen des neuen Stils aufweisen würde. Der junge Sammler war gebürtig aus einem der erforschten Dörfer (aus Tiocul de Sus – Felsőtők) und kannte gründlich die dort üblichen Volksbräuche, Tänze und Lieder von zu Hause. Er hätte

¹⁶ Vgl. Berezky, János, *A korai és a kifejlett új stílus. (Der frühe und der entwickelte neue Stil.)* In: *Zenetudományi dolgozatok 1992–1994 (Musikwissenschaftliche Abhandlungen 1992–1994)*, Szerk. Felföldi László–Gupcsó Ágnes, Budapest, 1994, S. 217–242.

¹⁷ Vgl. Vargyas, 1981, S. 340.

also bestimmt auch neue Melodien notiert, wenn solche vorhanden gewesen wären. Außerdem war sein bedeutendster Gewährsmann ein berühmter ungarischer Dorfmusikant, namens János Szalontai. Bekanntlich haben die Musikanten die eingeführten Neuheiten gewöhnlich sofort aufgegriffen und weitergegeben. Aber auch von Szalontai konnte Kocsis keine neue Melodien aufzeichnen. All diese Umstände deuten darauf hin, dass der neue Stil im ersten Jahrzehnt das genannte Gebiet noch nicht erreicht hat.¹⁸

Eine andere Gegend, wohin die neuen Melodien wahrscheinlich mit beträchtlicher Verspätung gelangten, ist das untere Tal des Flusses Arieş (Aranyos) und seine Umgebung. Auf Grund einer Mordgeschichte entstand dort in den 1880-er Jahren eine Volksballade, die in nahen Varianten auch ungefähr 75 Jahre später noch zu hören war. Die erste Variante mit Melodie wurde 1904 von einem anderen Schüler Seprődis gesammelt. (Der Name des Sammlers ist leider unbekannt geblieben.) Zwischen 1963 und 1966 habe ich in sechs Dörfern weitere 15 Exemplare der Ballade auf Tonband aufgenommen. Die insgesamt 16 Varianten wurden mit 14 unterschiedlichen Melodien gesungen, von denen 7 den alten Stilen gehörten und 7 volkstümliche Weisen waren. Die Strophen der Ballade bestanden aus vier isometrischen, elfsilbigen Zeilen. Dieses Metrum kommt auch unter den Melodien des neuen Stils vor. Man kann also wieder darauf schließen, dass der neue Stil gegen die Jahrhundertwende und zu Anfang des neuen Jahrhunderts auch hier fehlte.¹⁹

Siebenbürgen ist bekannt wegen seines besonderen Reichtums an mündlich überlieferten archaischen Melodien. Das längere Fortbestehen der alten Stile ist mehreren eigentümlichen historischen, geographischen, gesellschaftlichen und wirtschaftlichen Faktoren zu verdanken. Die Bedingungen für die Erhaltung der Produkte der materiellen und geistigen Volkskultur waren natürlich in den verschiedenen Gegenden nicht völlig gleich.

Auf welche Weise konnten sich Melodien verbreiten in einer Zeit, wo es weder Rundfunk, noch Fernsehen gab, und niemand im Stande war Noten zu lesen? Allein die persönlichen Kontakte konnten es möglich machen, dass unbekannte Melodien erlernt wurden. Da aber die Verkehrsverhältnisse vielerorts miserabel waren, blieben manche Gegenden jahrelang geschlossen und isoliert von der Außenwelt. Der obligatorische Militärdienst – im Besonderen während des ersten Weltkriegs – und Dienststellen in Städten für Mädchen erleichterten in gewissem Maße die Kontakte mit Personen von anderswoher.

Die Ursachen, die die Verbreitung des neuen Stils in einigen Regionen hinderten, sind also in den unzureichenden wirtschaftlichen Zuständen zu suchen. Im Übrigen steht das Festhalten an den Traditionen nicht unbedingt im Gegensatz zum Interesse für die Erneuerung des Liedrepertoires.

¹⁸ Vgl. Almási, István, *Kocsis Lajos század eleji népzene gyűjtése (Die Volksmusiksammlung von Lajos Kocsis am Anfang des 20. Jahrhunderts)*, In: *Zenetudományi írások. (Musikwissenschaftliche Schriften)*, Szerk. Benkő András, Bukarest, 1980, S. 271–297.

¹⁹ Vgl. Almási István: *Bajka Sándor balladája. (Die Ballade von Sándor Bajka.)* In: *Zenetudományi írások. (Musikwissenschaftliche Schriften.)* Szerk. Szabó Csaba. Bukarest 1977. S. 87–108.

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CELEBRATING CHRISTMAS IN BOZIEȘ (MAGYARBORZÁS) AND VIȚA (VICE)

ZOLTÁN GERGELY¹

SUMMARY. Every time I have been asked which my favourite holiday was, I replied without a moment's hesitation that it was Christmas. It would be difficult to explain why, though... This is the time of the year when families come together and celebrate together. Celebration means more than a Christmas holiday, snow, sledging, delicious food, so much more. Christmas is the time when old customs come to life again and come back into our lives. When I went on my folk song collecting tour, it was such a pleasant experience that people welcomed me into their homes, set the table for me, or as they would say "gave me a treat", informers were pleased to sing, pleased to help. And they did not just sing, they also informed me. They described how it used to be in the old days, what customs used to be there, how people would celebrate...

Keywords: Christmas, Mezőség, Câmpia Transilvaniei, carols, celebrating, Bethlehem, Kurucz, Rákóczy II.

As they spoke I had the feeling that the time stopped and I was in another dimension where everything used to be so beautiful, so peaceful, people would not be always on the run, a place where Christmas was about Christ being born, about love and care for each other, about community life and singing, not supermarkets, holiday tours and fancy presents - a real celebration.

As a final conclusion I would state that customs and singing are closely related, we could almost say one does not exist without the other. If we know the songs and we know the customs, it is easier to picture what Christmas on the Mezőség² (Câmpia Transilvaniei) is like.

In my previous article I presented the tunes of the traditional Christmas carols of Mezőség, now I would like to introduce you to the customs in which these songs are integrated. Regrettably, in my experience of our days, this priceless treasure is less and less valued and it will soon die out. Young people in my generation are almost completely ignorant of the traditional folk songs and customs.

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² In the paper hereby I will use the name of this region in Hungarian, since this region forms a cultural unit within the Hungarian culture and therefore its Romanian name (Câmpia Transilvaniei) would be merely a geographical name, while in Hungarian the name Mezőség means not only a well defined area in the land, but also a subculture, a life style, a piece of folklore.

Therefore, I regarded it as my duty to do my share in saving the customs and songs of my home village on the verge of extinction for the next generations. In the following pages, I will reveal how people used to celebrate the sacred time of Christmas and how we celebrate it today.

My home village Bozieş (Magyarborzás) and the village next to it, Vita (Vice) lie in the eastern part of the Mezőség, or rather of Northern Mezőség. Other villages like Valea Unguraşului (Csabaújfalú), Ceaba (Bálványoscsaba), Sâmbieni (Erdőszombattelke), Fizeşu Gherlii (Ördöngösfüzes), Sânmartin (Szépkényerűszentmárton), Bonţ (Boncnyíres), Sic (Szék), Buza (Buza), Țigău (Cegőtelke), Geaca (Gyeke), Sângeorgiu Nou (Szászsztentgyörgy), Şărmaşu (Nagysármás), Fântâniţa (Mezőköbölkút) are also part of this ethnographical unit.

Besides the customs, also some demographic data will be presented on the region. The Encyclopaedia of Hungarian Ethnography presents the region of Mezőség as follows: "A hilly region without any forests bordered by the Someşul Mic, Someşul Mare, Şieu, Mureş and Arieş rivers in the central part of Transylvania."

I will present the area also on a map.

Ex. 1



Historical Data on the Villages. Bozies (Magyarborzás)

Bozies (Magyarborzás) is one of the ancient settlements of Szolnok-Doboka county. Sources mention it in 1332 as Buzias, in 1614 as Magyar Bozzás and in 1678 as Magyarborzás. The name of the village derives from its numerous elder trees.

Until the sixteenth century, the inhabitants of the village were Catholics. There are records of a priest called Domokos paying 16 denary and a few years later a priest called János paying sixty denary to the Catholic Church.³

In the times of the Reformation, the village turned Protestant. In 1614, a Reformed parish was established in the village, it exists ever since. Among the pastors of the village, there was János Szöllősi, also a teacher, who was given a noble rank by Prince Gábor Bethlen. The church in the village is united into one parish with the church of Khétely in 1622. In the 1750s, the Catholic Church is being reorganized, but the village kept the Protestant faith. Until 1772 it formed a parish by itself, later it belonged to Vita (Vice). A few years later, it forms a parish by itself again.

Judging by its style the church is probably of Romanesque style. At the end of the fifteenth century the Romanesque nave of the church was completed with a Gothic, pointed sanctuary. Its window grills were of an uncommon refinery. Unfortunately, from the arch only the pendentives and the fine cut consoles were preserved. The church building was renewed in 1867 when they also built a tower and a belfry. Elderly people remind of the fact that in 1907 there was once such a strong windstorm that it knocked down the tower of the church. In addition, wagons pulled by oxen were knocked down by that storm. Ever since that time, the church does not have a tower.

In the times of the kuruc rebellion⁴, during the reign of Rákóczi II there were two cauldrons for boiling saltpetre for preparing gunpowder in Bozias (Magyarborzás). The elderly people of the village know up to this day where the two cauldrons used to stand. The reason for their presence was that the terrain from the village protected it from a military point of view. Some sources mention that Rákóczi had relatives in Vita (Vice) and therefore a close relationship formed between the two villages.⁵

The names of the various places in the village also remind us of its inhabitants. There are names originating from 1622 like Hágó-hegy (Mountain Pass), Hosszú (Long), Négy (Four), Polgárság föld (Bourgeoisie Area), Rétkút (Meadow Well), Éhmező (Hunger Meadow), Kerten kívül (Over the Gardens), Puszta szőlő (Desert Vine); from 1644 Dekkő, Hosszú-hegy (Long Mountain),

³ Kádár.

⁴ The **kuruc** was a term used to denote the armed anti-Habsburg Hungarian rebels in Royal Hungary between 1671 and 1711.

⁵ Kövesdi, p. 468.

Kender-hely (Hemp Place), Végláb (End Foot), Böd felé (towards Böd), Felső tábla (Upper Field), Tornáckút (Porch Well), Hortus (Hortus), Rézkút (Copper Well), Határhíd (Border Bridge), Spathi felé (Towards Spathi), Szőke-szer (Blonde Place), Bikás (Bull Place), Pál Antal hídjá (Bridge of Antal Pál), Kovács rét (Field of Kovács), etc.⁶

Vita (Vice)

The reliable sources regarding Vita (Vice) are available only from the nineteenth century onwards. The history of the village before that time is told only by tales and legends. The first obscure source comes from the fourteenth century and it tells the fact that there was a Roman Catholic parish that used to pay tax to the Pope. The *Domus Historia* is the only reliable written source. According to the 614 page of the 85th booklet written in 1894 it is said that the village was known as Vitex. Later this became Vicze and later Vice.

Another reference to Vita (Vice) we find in the work entitled „Szolnok–Doboka Vármegye Népoktatás Ügyének Története” (History of People’s Education in Szolnok–Doboka County). The source tells us that “a priest called János paid in 1333 20 denary as tax to the Pope and later that rose to 25”.⁷

In the times of the Reformation, the Catholic parish was abolished and all the inhabitants became reformed. The only sign of the past Catholic life of the village is the Reformed church in “Felszeg” Street, which used to be a Catholic church.

At the beginning of the 1800s, the population of Vita (Vice) was 900 people. However, within a century the population decreased by 50%. In 1873 the Reformed church in the village went through a schism. The church bought a great estate, but could not pay for it. The villagers asked the Roman Catholic bishop of Nuseni (Apanagyfalu), Miklós Fogarasy for help. He offered financial help with one condition: the village would turn to the Catholic faith. Most of the villagers complied; only one third of the population remained Reformed. There were even some disagreements between the two sides in the course of time. The poorer part of the village remained Reformed.

The number of Catholics was increasing so in 1878 the Catholic bishop, Mihály Fogarasi of Gheorgheni (Gyergyószentmiklós) ordered a Catholic church to be built. According to the report of Gusztáv Zsigmond, the local Catholic priest, the church was completed in the following year with the help received from the bishop. The church has a memorable high altar portraying Saint Stephen, but also the pulpit, the 22 pews, the liturgical robes, the two flags and the banner, the harmonium and the two bells are worth mentioning, as well.

⁶ Kádár: Vice.

⁷ Kádár: Vice.

In 1898, the first steps were taken to build a parish. Both the bishop and the state contributed to this with important donations of land and money. In 1901, the Catholic congregation had 756 members in the village and in the affiliated villages. During this time, the church is furnished with more pieces and farm-buildings are added to the parish. Many people turn to the Catholic faith. On 30th September 1901, the state-financed school of the village is inaugurated. Before that, for over thirty years education was provided by a village school financed by the Catholic Church, also initiated by Bishop Mihály Fogarasi. The interim teacher of the newly functioning school was the cantor of the Catholic Church who was trained also to be a teacher who used to teach in the former Catholic-financed school.

WWI had its events in Vita (Vice) as well. On 5th February 1917 troops arrived to Vita (Vice) and climbing to the belfry at the order of their commander threw down the smaller bell which broke into 23 pieces. The organ was also damaged: on 29th May 1918 organ restorer Sándor Nagy removed at the ministry's orders the external pipes of the organ in the presence of the priest and sent them to Beclean (Bethlen). Due to the Romanian occupation the Hungarian-language state school is dissolved the Romanian state authorities releasing teachers from their jobs.

Despite of the hard times the village went through its population is constantly increasing since the revolution (the 1990s).

Christmas

The ethnography literature presents Christmas as follows: "It is the most important holiday in Christianity, Jesus' day of birth. The first data on celebrating Jesus' day of birth on December 25th originate from the fourth century. According to the writings of bishop John of Nicaea Jesus' day of birth was celebrated for the first time in Rome under Pope Julius I (AD 337–352) and the custom spread from this time on.

On December 25th, 343, a sermon was already held for the Syrians. In Constantinople, Gregory of Nazianus remembers Christ's day of birth and celebrates it in 379-380. According to *Chrysostom* in 386 Christ's day of birth was celebrated on December 25th and even though the holiday had been taken over from the West only for ten years the effect of the sermon and the enthusiasm of the believers was so great that all the churches in the town were full. In the fifth century, the Roman Empire accepts Christmas as an official holiday, emperors Honorius and Arcadius ordered even the circuses to be closed that day.

Jesus' day of birth being celebrated on December 25th, the debate on the exact date of Jesus' birth came to an end. The reasons for choosing this particular day was that the calendar of Antioch calls December 25th the birthday of the Sun (the Sungod). Emperor Aurelianus (270–275) ordered

celebrations to be held on December 25th in honour of the invincible Sun (*sol invictus*) in every region of the empire. The symbolic explanation of the meaning of the new holiday had it that Christmas was Jesus' day of birth and he was the eternal Sun, the source of divine light. In the liturgy of the church there formed around Christmas a time of preparation (advent), just as in the case of Easter."⁸

In time, several myths and legends formed around Christmas, as follows "girls and women ought not to go to visit other people on Christmas day since they would bring bad luck to that house. Therefore, in the places where boys' carol singing was not a custom, young boys of the family were sent to visit their relatives under various pretexts. Szeklers believed that cows would bear bulls if their first visitor on Christmas day were a boy and heifers if the visitor was a girl. In the villages of the northern areas, there was also a particular ritual for watering the animals on this day.

The farmer took the wafer that remained from Christmas Eve dinner, spread parsley leaves on it and a red apple and put the composition in the trough and the cattle were watered so that they would be healthy. In some of the villages also a silver coin (a coin of five crowns) was added so that animals would turn out as nice as red apple and as valuable as silver.

Before dinner, the members of the family took a bath. In many areas, red apples and silver coins were put into the water as well so that they would be lucky and healthy in the year to come. In the Lent of Christmas, the attitude of each family member was observed since it was believed he/she would have the same behaviour throughout the next year. On Christmas day, members of the family ought to be at home and all the family possessions as well, so borrowed things and tools were returned during the Lent. In the evening shepherds smacked their whips throughout the country, shook cowbells, blew their horns in the streets and in some regions farmers would give them presents."⁹

Christmas in Bozies (Magyarborzás)

Christmas is probably among the favourite holidays of my home village. As a child, I was anxiously waiting for Santa to bring the Christmas tree and the presents and also to go carol singing (*kántálás*). I think my fondest memories are connected to Christmas, since this time of the year was the most special time for me.

Before Christmas, there is the time of advent. In this period of the year all the villagers, young and old go to church where they have the Lord's Supper during the worship of the first Sunday of the advent period. This is

⁸ Encyclopedia of Hungarian Ethnography (EHE): Christmas.

⁹ EHE: Christmas.

probably one of the most important events before Christmas. Another important event is the preparation week of repentance. During this week, all those able go to church to prepare for the holiday worship to follow on Christmas day and for having the Lord's Supper.

However, people do not prepare only their souls for the holidays, but also their houses. Everybody performs his or her chores. Men do the cleaning around the house, women inside. Everywhere in the village, it smells of freshly baked bread and milk loaf.

In our village, Christmas is also the time for meeting and catching up. Families and young people living abroad come home to celebrate with their families. It is almost the only holiday when everybody is at home.

One of the most important customs in the village is carol singing. The ethnography literature presents the following on carolling: "Group singing performed on the eve (or the period) of an important holiday, repeated at each house expressing season's greetings and best wishes. Many times customs related to offering best wishes are called carol singing as well. Carols can be both songs with a fixed structure formed into stanzas, formulas with variable structure, resembling children's songs and various types of recitatives. Singing parts sometimes accompanied at some kind of instrument are often completed by "chants" or declamation of texts in prose."¹⁰

Two weeks before Christmas, young people (about 18-25 years old) organize this long-awaited event. Usually it is a larger group of friends who organize the event and go carol singing. Although in the neighbouring villages the custom is that only boys can go carol singing, in our village both boys and girls participate and they go to the house of every member of the group. The number of people coming together in a carol singing group can vary, but it is usually around 15-20 people. There have been years when several carol singing groups were formed. At times like that, singing can be heard all over the village.

Before starting to sing carols, they ask, "*Will you have us carol singing?*" Then the host replies: "*But of course!*" Usually carol singing groups sing in front of the house or in the hall, depending on the size of the house.

On Christmas Eve they usually sing the carol called "*Elindult Mária*" ("*Maria Set Out*"), but they go carol singing only until midnight since the next day it is the Christmas worship and the Lord's Supper to be attended. I could not find out why they sing that particular carol on Christmas Eve. It is a kind of an unwritten law to do so. Regrettably, there are carol singing groups who do not know this carol; they sing the well-known carol, Silent Night instead.

¹⁰ EHE: Carol singing.

After singing the carols, they also chant humorous greetings learned from the older generation.

Like the ones following:

*„Ne fenyegezz engem, kétágú korbáccsal,
Nem kell nekem korbács, csak egy darab kolbász.
Ha nincs a szobában, van a kamarában,
Gyerünk hát, ide vele a tarisnyába.”*

*[“Please, do not threaten me with a two-ended whip,
I do not want the whip, but a piece of sausage.
If there’s none in the room, there’s some in the pantry,
So come on, send it in my satchel!”]*

*„Adjon Isten sokakat, sok karácsony napokat,
A kocsinak kereket, a pohárnak feneket,
Hogy abból ihassunk eleget.”*

*[“Let God give us many days, many of the Christmas days,
Let him give the wag’n a wheel, bottom to the glasses here,
So that we can drain them still.”]*

(Tóth Attila, age: 67)

*„Áldjuk, magasztaljuk, seregeknek Urát,
Hogy elérhettük szent karácsony napját.
Áldja meg az Isten a ház gazdáját,
A ház asszonyát, s az egész családját!”*

*[“Let us give mighty thanks to the Lord of hosts,
That he granted to us this day of the Christmas.
May the Lord God richly bless our kind host,
Our kind hostess and all the family!”]*

(Papp Sálomi, age: 90)

After hearing out the greetings, the host invites the visitors into his house and gives them a treat: delicious cakes, pretzels, good wine and brandy.

Should the carol signers be hungry the host will set the delicious cooked sausage of Magyarborzás before them. At midnight then it is time to go home.

On the first day of Christmas, in the morning, the singing can be heard again in the village. This time it is the children. *„Mennyből az angyal, lejött hozzátok”* [*“Here lo the angel coming from heaven”*] one can hear in every other house. Children go carol singing in smaller groups of five or six. People give those sweets and money for their singing and greetings. Children go carol singing only on the first day of Christmas.

Zsuzsanna Gergely, a woman of 80 tells the following about the carol singing of the children:

“Well, in the old times it wasn’t like that at all. People were not so stressed. Back then, people would give children nuts or apples or scones. And children were glad to have them.”

During the evening worship of the first day of Christmas children have a short holiday program coordinated by the teacher and the pastor. One or two days before Christmas, the youth of the village decorate the Christmas tree in the church where poems and carols will be sung later by the children. Sometimes they present also a play on Christmas day. After that, the long-awaited moment comes, the presents, which the children are convinced, were put under the tree by Santa are distributed.

On the first day of Christmas, young people continue their carol singing. This time they sing a different carol called „*Hála legyen az Istennek*” (“*May God Be Praised*”). This goes on also on the second and third day of Christmas until they have been to the homes of all the members of the group.

In Bozies (Magyarborzás) carol singing is not a custom only for the children and the youth, also the couples go carol singing. They usually celebrate together on the second and third day of Christmas. Four or five families join together and they get around to everybody. They also sing the carol called „*Hála legyen az Istennek*” (“*May God Be Praised*”).

My grandmother recounts: “...*Well, my child, in the old times it was nice. There was a really large group going carol singing, not as it is now. In those times, there were no cars and buses, so we went on foot in the high snow through the woods. We went up to Bréte and there were times when we crossed the mountain at Vita (Vice) and Sânmartin (Szentmárton) up to Fizeși (Füzes) to visit relatives. But today young people find it hard to go carol singing even next door...*”

(Tóth Mari, age: 63)

Another Christmas custom of Bozies (Magyarborzás) is the Christmas ball that regrettably is also dying out. Today young people are tempted rather by disco music than the balls. They usually do not know how to dance in pairs. My grandfather relates “*What we did was that: four or five boys agreed and paid Gipsies to sing, we gave them brandy and bread or a chicken and they played. There was no camin¹¹ either, we went to somebody’s house, somebody who had a bigger house, we took out cupboards and tables from the room and any other piece of furniture within and there we used to dance and pass time.*”

(Tóth Attila, age: 67)

¹¹ cultural center.

I should also mention another Christmas custom, the “Capra”¹². The ethnographical literature defines it as follows: “A kind of dance danced with an animal figure appearing in the Christmas customs of csangos of Moldavia. The Capra is a carved animal head made of wood and decorated with horns held on a stick by the dancer who makes it dance while he himself is hidden under a cover. The figure is a loan from the Romanian *turka* (turca).”¹³

The Capra is danced mainly by the Romanian and Rroma people. They rarely sing during the goat dance, rhythm is provided mainly by playing a drum and clapping the wooden mouth of the goat. Ethnographical literature presents this dance and the accompanying noise to have the effect of driving evil spirits away and bringing good luck for the year to come. The dancers are rewarded with money, cake and wine.

2. Christmas in Vita (Vice)

Christmas is celebrated almost in the same manner in Vita (Vice) as well. Children, young people and couples go carol singing, but they rather call it “colind singing”¹⁴. In Vita (Vice), they preserved the Bethlehem play that is nearly extinct today. Ethnographical literature defines Bethlehem play as follows:

“A dramatic play having several characters, the most popular Christmas mystery play in the peasant culture, a pastoral. No Hungarian pastorals from the Middle Ages have been preserved, the first pastoral texts are from the seventeenth century, these were school plays. Pastorals of the nineteenth and the twentieth century consisted mainly in dialogues, singing and dancing of the pastors of Bethlehem wearing turned out sheepskin coats. The Bethlehem players brought with them a manufactured manger or church also called a Bethlehem.

Two forms of the Bethlehem play are known to us: Bethlehem play performed by actors as a theatrical play and Bethlehem play performed as a puppet show. It has several types varying from region to region. The main scenes in such a play are usually the following: it can begin with seeking a shelter. Joseph and Mary look for a shelter, but neither the king, nor the wealthy man, nor the blacksmith offers them a place to stay, the latter directing them to the stables. The play may present also the punishment for an unkind heart. In the next scene, shepherds are sent to Jesus. They go to the newborn baby and give him presents.

One of the scenes in the play is the Herod play, which is sometimes presented on its own, usually during Epiphany. The main character of the Bethlehem play is the old, deaf shepherd whose misunderstandings are a

¹² the goat dance.

¹³ EHE: goat dance.

¹⁴ ‘colind’ is the Romanian word for carol.

great source of humour. Shepherds misunderstand also the angel who speaks in Latin; they are unlearned, but kind hearted people who give freely from the little they have. They also dance, sing and play the flute. The last scene, in verse, asks for donations.

András Benedek distinguishes several groups of texts within the script of the Hungarian Bethlehem play. The most archaic pieces are the Bethlehem plays of Transylvania played sometimes by men and with shepherds sometimes wearing *masks*¹⁵.

“The first Bethlehem play containing also music was published in 1896 and it describes the Bethlehem play of Baraolt (Barót).”¹⁶ In the Catalogue of the Hungarian Folk Song, the Bethlehem plays are presented according to the plot:

- A) Bethlehem play
- B) Pastor’s journey
- C) Special types

There is a Transylvanian type within the first two groups. This type has two subtypes: a) Bethlehem service b) Bethlehem play presenting the seeking of a shelter. The Bethlehem play customary in Vita (Vice) belongs to the latter. „The characters of the play are: Holy Mary, Joseph, King, angels and shepherds”¹⁷.

3. Bethlehem Play in Vita (Vice)

Messenger: Dicsértessék a Jézus Krisztus. Befogadnak egy szép bethlehemest? Újságot hirdetek, mindennek öröme, örvendetes szép hírt hallottam az éjjel. Amit hallottam elmondom örömmel, csak versemre legyenek figyelemmel. Dávid király nemzetségéből két király adatik és méltán tiszteltetik. Kinn állnak egy szép Bethlehemmel. Behívjam őket, mert nagyon fáznak? Jó gazda, mit mondana rája? [Praise is to our Lord Jesus Christ. Will you have us with a beautiful Bethlehem play? Let me announce you a piece of news to be the joy of your hearts, a happy and pleasant piece of news I heard in the middle of the night. I will be glad to share it with you should you be willing to hear my verse. From king David’s family two kings come, both honourable in their ways. They are outside right now waiting to present the Bethlehem play to you. Should I invite them in, for they are quite cold?! What answer do you give to that, kind host?]

¹⁵ EHE: Bethlehem play.

¹⁶ Catalogue of the Hungarian Folk Song (CHFS) II, 397, Baraolt (Barót), the county of Covasna (Kovászna).

¹⁷ CHFS II, 397.

Host: Igen, be! [Yes, do invite them in!]

Carol: Mennyből az angyal... ["Here lo the angel coming from heaven"]

Caspar: Én vagyok az első, Gáspár, aki az arabi tartományok között egy nagy, fényes világot láttam az éjjel. Annak tiszteletére és felkeresésére jöttem. [I, Caspar, am the first king. Last night I saw a great, shiny light in the Arab kingdom. I came to honour this sign and seek for it.]

Knocking on the Door...

King: Nézz ki szolgám sietséggel, ki mer kopogni az ajtón késő éjjel, bátor szívvel? [Servant, go and find out who is bold enough to knock on the door so late in the night.]

Servant: Ki vagy? Mi vagy? Honnan jöttél? Miféle dolog, hogy magadnak éjjelre szállást nem kerestél? [Who are you? What are you? Where do you come from? Why did you not seek for a shelter for the night?]

Joseph: A názáreti tartományok közül jöttem, egy éjjelre szállást keresni! [I am coming from the region of Nazareth and I am looking for a shelter for the night.]

Servant: Itt már szállást nem kapsz, a falu közepén a jéghátán is megfagysz! [There is no chance you can get a shelter here, even if you freeze to death in the village square!]

Joseph: Ó, te kemény, kősziklához hasonlatos nemzetség! Még a kősziklában is van kegyesség. Hát te benned király, miért nincsen kegyesség? [Oh, what cruel people, their hearts are made of stone! Even rocks would have more mercy! Oh, king, have you no kindness in your heart?]

King: Parancsolom szolgám, engedd be egy pár szóra! [Servant, let the man enter so that we can exchange a few words!]

Servant: Gyere be barátom egy pár percre pihenni! [Come in, my friend and rest for a while!]

Carol: Ó boldog Bethlehem... [Oh, happy Bethlehem ...]

Angel: Keljetek fel pásztorok, megszületett Uratok! Hallod- e te pajtás, mit mondott az angyal? Keljünk fel, Bethlehembe menjünk el! " [Rise, shepherds, your Lord is born! Brother, have you heard what the angel said?! Let us rise and go to Bethlehem!"]

Shepherd: Hallom, hallom, csak ne erőst rázd a bundám, mert így is elég rongyos. Már az éjjel az álmomban a Sinai hegyen jártam, 100 juhot őrztem, de úgy, hogy egy se maradt meg belőlük. Ha ez a ringy- rongy botocskám nem lett volna, a bocskoraim is széttépték volna a farkasok. Vigyázzatok ti is pásztorok, mostan felkeljete, készüljete bátran, semmitől se féljete. Örvendetes új hírt mondok én tinéktek, megszületett Jézus, kicsiny Bethlehemben! [I can hear you well, do not shake my sheepskin coat, it is tattered as it is! Tonight I had a dream that I was walking on Mount Sinai tending for 100 sheep, but in the

end, all were gone. Should I not have had this little staff with me, wolves would have torn even my sandals off me! Now, brothers, you take care too, prepare for the journey and fear nothing! For I share a happy piece of news with you, Jesus is born in the little town of Bethlehem!]

Carol: Pásztorok, pásztorok... [Oh, shepherds...]

Elderly shepherd: Én vagyok a pásztoroknak a legöregebbik pásztora, aki a lábát a nyája után cimmegve- cammogva hordozta. Hoztam egy báránkát, fogadd el szívvel, még más egyebet is hozhattam volna! [I am the oldest shepherd among the shepherds trudging along my flock. I brought you a lamb, receive it with a kind heart, I could have brought other things as well!]

Young pastor: Én vagyok a pásztoroknak a legfiatalabbik pásztora, aki a lábát a nyája után szerényen hordozza. Hoztam egy sajtotcskát, fogadd el jó szívvel, még más egyebet is hozhattam volna! [I am the youngest shepherd among the shepherds, walking humbly along my flock. I brought you a piece of cheese, receive it with a kind heart, I could have brought other things as well!]

Shepherd: Mielőtt e háztól el nem mennék, sietve az erszényemet az asztalra tenném. Hadd kerüljen belé egy- két fényes pengő, áldjon meg titeket az égi teremtető! [Before leaving this house let me put my pouch on the table! There are a few shiny coins in there! May the creator of heavens bless you rich!]

Carol: Pásztorok keljünk fel... [Oh, shepherds, let us rise ...]

Young shepherd: Nosza pajtás fogd az ajtót, kezedbe a kilincs tartót, hogy e háztól elmehessünk, másokhoz is bemehessünk! [Brother, grab the door, put your hand on the handle and let us go so that we may visit other homes as well!]

Carol: Vedd fel juhász a bundád... [Shepherd, take your sheepskin coat...]

Bethlehem players: Adjon Isten sokakat, sok karácsony napokat.

Tölthessük el békével, lelkünk üdvösségére! [Let God give us many days, many of the Christmas days. Let us spend them in peace, seeking the salvation of our souls!]

The Bethlehem players then received money and cakes. Then they left the house and went to the next house.

Actors:

Andor Henrietta, age: 11 (**angel**)

Bálint Noémi, age: 11 (**angel**)

Balla Renáta, age: 12 (**angel**)

Barta Mária, age: 14 (**servant**)

Kulcsár Norbert, age: 12 (**messenger**)

Pál Áron, age 11 (**Joseph**)

Pál Zsolt, age: 12 (**Caspar**)

Salak Gergely, age: 12 (**young shepherd**)

Salak Tibor, age: 11 (**King**)

Szöllősi Márton, age: 11 (**shepherd**)

Takács György, age: 12 (**elderly shepherd**)

Bethlehem play: The shepherds and the messenger



I interviewed Mrs. Julianna Kádár (age: 74) in order to find out how the elderly people used to celebrate Christmas.

Gergely Zoltán: What kind of customs do you used to have?

Kádár Julianna: Boys used to hire somebody to play and went carol singing to the girls... Then the girls, the girl-friends would gather together, for we usually worked in groups, then in the same groups we would agree to go on the first day of Christmas carol singing to the girls, to each other's homes and so we did. On the second day, in the evening there was a ball, we could hardly wait for that to begin.

On the first day of Christmas or at Easter time, on the first day in the afternoon we learnt roles from a play ... then there was dancing, and we danced on the stage, Hungarian dances, even Russian dances, also Romanian ones, every kind of dance ... there was the régime, you know ... Women used to be impatient to see us dancing and singing, to see what we learnt to present on the stage. Pupils nowadays do not learn very much anymore.

G. Z.: What carols did you used to sing on Christmas Eve?

K. J.: The same carols they usually sing nowadays, but we went to sing at each house. Then there was the ball, two nights in a row, on the second and the third day ... in fact on the second day it started at noon already. We could hardly sit through the morning worship; we were all thinking to go to the ball (smiling). That was the custom of the time....

This is the way our grandparents and great grandparents used to spend Christmas. This is the way we spend it today. There will probably be many December 24th to follow, there will be supermarkets and presents as well, Christmas will also be celebrated. However, where is the beauty of Christmas if it is all about presents and making great trips?

Kind reader, I confess, for me Christmas would be quite different if it would not be spend with my beloved ones in going to church on Christmas Eve, receiving carol singers or carol singing at other people's homes...

I leave you now hoping that many great Christmases spent in love and rich in customs will follow for both of us.

Vita (Vice), 24th December 2007.

(Translated from Hungarian by: Borbély-Bartalis Zsuzsa)

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IAC: AN INTERACTIVE MUSIC SYSTEM

ADRIAN BORZA¹

SUMMARY. This paper aims to discuss different technical and artistic aspects of IAC software, with emphasis on interactive music system concept. Would not it be possible to create “intelligent” software that is able to “understand” the performer actions and to “follow” the score, right there on the stage? IAC facilitates the interactive composition based on programmed algorithms. The algorithms generate music structures during the ongoing performance with a MIDI keyboard connected to computer; they are designed to respond concurrently to changing pitch, intensity, and tempo.

Keywords. Interactive music system, music software programming, algorithmic composition, electronic music

Introduction

For more than 50 years composers and researchers have used computers in music in two main directions of development. One of these practices of making music refers to the integration of digital sound synthesis in musical works, and the other composition practice identifies the production of compositional algorithms.

Most of composers have been engaged in sound generation and audio processing by means of computer, in order to create new audio material for their own compositions. But some of composers have made efforts in building highly specific software, able to execute algorithms in real-time, onstage; in fact the computer algorithms were designed to change its actions according to musician input on the stage (Ph. Manoury and others). The recent 20 years illustrate the trend toward increased use of interactive music systems in performance and composition, due, in a large part, to the programming progress and the hardware power in this field of music technology.

Lately, the human/computer interaction has been extended to visual and dance applications. There are several iconic programming languages and software developed over the years for interactive audio, video, dance, multimedia and installations, such as Patcher (1986), M (1987), Jam Factory (1987), Max/ISPW (1989), Cypher (1989), Max/Opcode (1990), BioMuse (1992), Pure Data (1996), jMax (1996), Max/MSP (1997), EyesWeb (1997), vvvv (1998), Nato.0+55+3d (1999), Cyclops (2000), SoftVSN (2002), Max/MSP/Jitter (2003), and OMax (2004).

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1. Interactive Computer Music Systems

In a concert context, the synchronization between the performer score and the prerecorded music on tape has always been a problem in electroacoustic music, until the rise of interactive systems. An interactive system designed for computer music reacts instantly to the performer actions during the ongoing performance of the musical work. Therefore, the most important aspect of the interactive music system is its ability to adapt itself to changing situations all the way through performance. However, the interactive system is built offstage, investing cognition and time for programming the computer. The goal is to successfully implement into computer software various composition and performance techniques. The composer conceives “complete scripts for a performance situation in which the computer can follow the evolution and articulation of musical ideas”.²

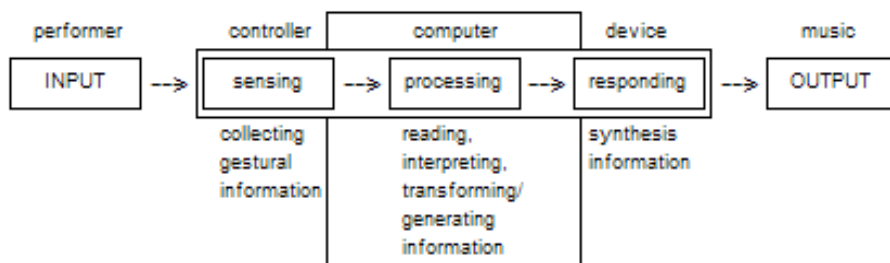
To put into practice such an objective, the composer formalizes the musical language through a programming language, assembling compositional algorithms that produce music with the computer. The algorithms are suitable to analyze data input, then to accomplish tasks as a reaction, at particular points in time, to analyzed data.

Furthermore, “by transferring musical knowledge to a computer program and compositional responsibility to performers onstage, however, the composer of interactive works explores the creative potentials of the new technology at the same time that he establishes an engaging and fruitful context for the collaboration of humans and computers”.³

The chain transformation processes of the interactive computer music system (Figure 1) can be conceptualized in three stages: sensing, processing, and responding.⁴

Fig. 1

The chain transformation processes of interactive computer music system



² Rowe, Robert, *Interactive Music Systems: Machine Listening and Composing*, The MIT Press, Cambridge, Massachusetts, 1993, p. 5-6.

³ Rowe, Robert, The Aesthetics of Interactive Music Systems, in *Contemporary Music Review*, 1999, Vol. 18, Part 3, p. 87.

⁴ Rowe, Robert, *Interactive Music Systems: Machine Listening and Composing*, The MIT Press, Cambridge, Massachusetts, 1993, p. 10.

Memo

Interactive music system features: interactive (depends on input), works in real-time (reacts instantly to input), analyses (to data input) and reacts (producing data output), flexible (adapts itself to changing performance situation), algorithmic (uses compositional algorithms), formal system (represents the formalization of musical language).

2. IAC – Interactive Algorithmic Composition Music Software

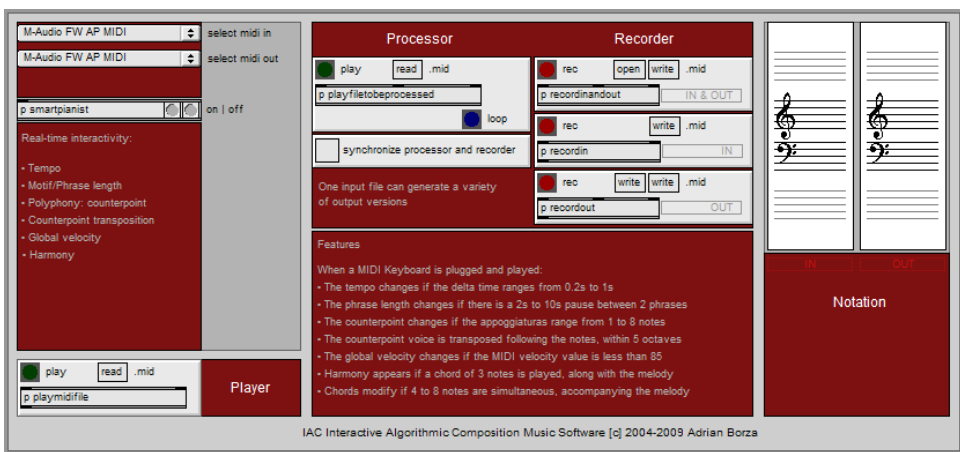
With my own software – IAC (Montreal, 2004) – built in Max language, I have composed several interactive works, either playing and improvising on the MIDI keyboard connected to computer, or simply playing a MIDI file through the software processing module. Examples of musical works are *Fragile* (saxophone, viola, electronics, 2008), *Lay Low* (flute, violin, piano, cello, 2007), *Relocation* (saxophones, electronics, 2007), *Luxury of Loneliness* (interactive computer, 2007), *The Decipher* (interactive computer, 2007), *Today is the Day – 365 Concise Music Pieces* (interactive computer, 2007), *80 after Max* (interactive computer, 2006), *Music for MIDI Keyboard and Interactive Computer* (2005), and *Yak* (interactive computer, 2004).

2.1. Developing the user interface

The IAC graphic user interface (Figure 2) includes Max standard objects for universal commands that are familiar to commercial DAW software, commands from *play, stop loop, record, read, write* a file and music notation-based diagram to *open editor, reset (panic) and select MIDI driver*. This is exactly what the user sees on the screen, in the main window, and he interacts with it, being able to send information in a tactile manner, using the mouse, and accordingly to receive it, visually. On the other hand, the sound response to commands is instantaneous.

Fig. 2

The IAC graphic user interface



Developing the user interface, so as to be intuitive, easy to use, and to provide visual feedback, all the algorithms and programming details were hidden behind the graphic interface, in sub-patches. There are different control units implemented into this robust interface, designed 1) to read and play a file to be processed (*Processor*), 2) to record and save the performer data input, the software data output or to record and save both input and output data (*Recorder*), where the recording process can be in sync with the processor unit, 3) to play a MIDI file (*Player*), and 4) to illustrate musical notes events (*Notation*). By opening a special window, the user is presented with a complex editor and more (*detonate Max* object).

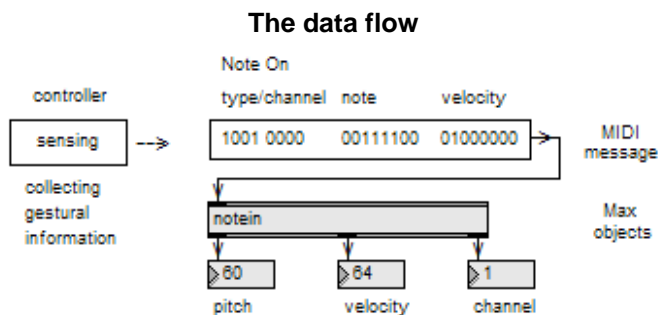
Memo

IAC user interface features: tactile (controlled by mouse), graphic (provides visual feedback), intuitive (perceived by intuition), efficient (organized and easy to use), encapsulated (algorithms are hidden in sub-patches).

3. Interpreting performer actions

Max provides a wide range of MIDI objects, which are specialized to interpret MIDI messages. For example, the most common MIDI message – *Note On* – is handled in Max by *notein* object that separates data into three elements – pitch, velocity, and channel. All the MIDI messages, received as binary digit flow from keyboard through the MIDI interface, are classified in Max in various types of data, and then are converted to integers (Figure 3). In other words, when the performer pushes and holds a key on instrument, *Note On* message is sent instantly to computer, in about 1 millisecond, the message is divided and converted to three integers.

Fig. 3



Not only the channel voice messages, passing through the MIDI interface, are interpreted in Max, but the whole stream of serial data is analyzed, including, beside the MIDI note information (pitch, velocity, and channel)⁵, the

⁵ There are terms described in MIDI Specifications that reflects its origin in performance gesture and instrument control – *Note On*, *Key Pressure* etc. Moreover, the perceptive sound qualities associated to MIDI messages are described using pitch, intensity, timbre etc. For details see Borza, Adrian, *Muzică și calculator (Music and Computer)*, Editura Muzicală, Bucharest, 2008, p. 128.

program change data, and the control change data (modulation, volume, pan, sustain etc).

Once the performer actions (alias MIDI messages) are converted to integers, *“it is quite easy to manipulate and process the numbers, using algorithms to create music”*.⁶

4. IAC features

A detailed explanation of IAC algorithms and data mapping are beyond the purpose of this paper, while I have tried to provide the reader with an introduction to interactive computer music systems. A basic description of the algorithms functionalities might be useful for those unfamiliar with the IAC software.

Performer/computer real-time interaction is noticeable in IAC on various levels when a MIDI Keyboard is plugged and played:

- *Tempo*
The tempo is changed during performance if delta time (the number of milliseconds elapsed since the previous Note On event⁷) of the input data ranges from 0.2 second to 1 second. The tempo does not change according to the notes duration. The player has to be rhythmical accurate.
- *Phrase length, and silence*
The length of the musical phrase, generated by computer, is changed during performance if the silence between 2 consecutive phrases played on the keyboard ranges from 2 seconds to 10 seconds
- *Polyphony: counterpoint*
The micro-structure of the counterpoint voices, generated by computer, is changed during performance if the appoggiaturas played on the keyboard range from 1 to 8 notes (data mapping)
- *Counterpoint transposition*
The generated counterpoint is transposed during performance if the notes played on the keyboard are within 5 pre-set octaves. The direction of transposition by a specific interval is governed by the note's pitch played at a particular time.
- *Global intensity*
The global intensity of the audio material generated by computer is changed during performance if the input MIDI velocity value is less than 85. The global intensity is determined by the note's velocity played at a certain moment.

⁶ Winkler, Todd, *Composing Interactive Music: Techniques and Ideas Using Max*, The MIT Press, Cambridge, Massachusetts, 1998, p. 64.

⁷ Zicarelli, David, *Max User's Manual – Reference Manual*, Version 4.6, 2006, p. 77.

- *Harmony*
Harmony of 2 to 3 structures is generated if a chord of minimum 3 notes is played. The chord is transformed during performance if 4 to 8 keys are simultaneously played on the keyboard.

Conclusion

Undoubtedly, the composer of the XXI century will be a musician trained for programming computers as well as for composing music. The increasing tendency for programming interactive music systems reinforces the need of interaction between performer and computer. Therefore, the interaction will dramatically reshape the way composers create computer music nowadays.

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CINEMA MUSIC IN THE SILENT MOVIE ERA¹

AARON FAZAKAS²

SUMMARY. In the silent movie era, the tendency of using original music specially written for a certain motion picture was abandoned, probably due to its high costs, and the creation and use of musical collages of preexisting cultured and entertainment music was preferred instead.

The cinema musician, in his attempt to follow (R-Receiver) and illustrate (E-Transmitter) by musical accompaniment the cinematographic projections, encountered multiple problems specific to this preoccupation.

The success of this activity would depend on the optimal correlation of a number of general skills (intelligence, creativity, a developed emotional sensitivity, spirit of observation, visual memory etc.) and special artistic skills (rhythmic sense, melodic, harmonic, polyphonic, timbral, and inner hearing etc), on deepening the musical knowledge (both in theory and performance), as well as on certain extramusical skills (knowledge and intuition of the human psychology, psychological intuition, artistic emotion).

An inadequate musical theme, stranger to the action, could easily ruin the effect of the movie, stultifying the hero in his most dramatic moments, causing guffaws from the audience. The producers were quick to understand this danger, and consequently, a lot of movies were distributed together with lists containing suggestions about the musical fragments these were to be accompanied by.

The classic repertoire definitely represented a never-ending source of music in creating the collages. The careful study of successful works was an optimal method of identifying and selecting passages which could be universally applicable in various circumstances, just as the texts of many arias could easily be associated with certain thoughts and emotions.

The music of Verdi, Rossini, Wagner, as well as Tchaikovsky, Liszt or Beethoven was amongst the most frequently quoted in the motion picture theaters. By the diversity of the musical accompaniment, the motion picture theater of the first quarter of the century offered continuous musical education to the large audience.

Keywords: film music, silent movie, Lumière, *cinema*, pianist, organist, skills.

¹ This study was first published in Romanian in the *Intermezzo* magazine no.2/2009 issued by "Gheorghe Dima" Music Academy of Cluj-Napoca.

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In a slightly surprising way, most of the expert papers dedicated to film music are satisfied with the general and erroneous wording related to the date of the first cinematographic projection with musical accompaniment. In order to highlight this tendency, we are hereby annexing four quotations (the list could be much longer than this), taken out of relatively recent publications:

“A key date in the history of the cinema is 28 December 1895, when a pianist apparently provided for the first time musical accompaniment for a film, in this case a series of shorts presented by the Lumière brothers at the Grand Café in Paris”³.

“A piano accompaniment for a film was said to be first heard in 1895 in France at one of the early presentations by the Lumière brothers”⁴.

“From the time of the first public demonstration of a Lumière Cinématographe, for which a pianist is said to have improvised an accompaniment, until today’s widescreen features with their multi-channelled, digitally recorded scores, there has always been music for the motion pictures”⁵.

“From the very beginning, there were probably musical accompaniments to films, though the first documented incidents were in 1895 and 1896 when the Lumière family screened some of its early film in Paris and London with musical accompaniment”⁶.

Accompaniment Music and Its Beginnings

The merit for first using musical accompaniment at a commercial cinematographic projection (November 1, 1895) indisputably belongs to the Sladanowsky brothers⁷.

The approximate 15-minute duration of the musical material would allow multiple repetitions of the 8 short movies (approx. 6 seconds/film) which made up the initial program created by the inventor Max Sladanowsky (1863-1939) and his brother, Emil Sladanowsky (1866-?), thus ensuring the entertainment throughout the replacement of the film reels, as well. Their projector was patented under the name Bioskop.

³ Brown, R.S., *Overtones and Undertones: Reading Film Music*, Univ. of California, Berkeley, 1994, p. 12.

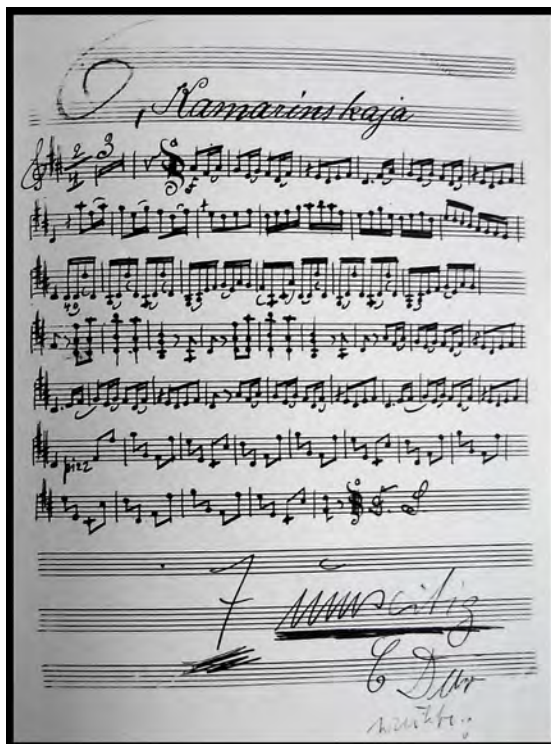
⁴ Limbacher, J.L., *Film Music: from Violins to Video*, Scarecrow Press, New Jersey, 1974, p. 13.

⁵ Marks, M.M., *Music and the Silent Film, Contexts and Case Studies, 1895-1924*, Oxford Univ. Press, New York, 1997, p. 3.

⁶ Davis, R., *Complete Guide for Film Scoring*, Berklee Press, Boston, U.S.A., 1999, p. 17.

⁷ *Musique et Cinéma Muet*, Editions de la Réunion des Musées Nationaux, Paris, 1995, p. 24.

Fig. 1



This is a page of the part for the violin. On the first page of each orchestra, material there is the following remark imprinted: Sladanowsky Bioskop⁸.

Although Louis Lumière (1864-1948) declared, in an interview given to Georges Sadoul, on 24 September 1946, that: “*I am a music lover, I attended the courses of the Conservatory in Lyon and I received the second mention in piano*”⁹, the projections during the first weeks (beginning with December 28, 1895) and even during the first months of the Lumière theatre did not have any musical accompaniment. Numerous contemporary descriptions indicate the presence of a commenter, who would present each movie, but they all fail to mention the presence of the musical accompaniment¹⁰.

⁸ Idem, p. 25.

⁹ Sadoul, G., *Louis Lumière*, Ed. Științifică, Bucharest, 1966, p. 109.

¹⁰ *Le Radical* - December 30, 1895, Paris; *La Poste* - December 30, 1895, Paris; *La Chronique* – March 2, 7 and April 4, 1896, Bruxelles; *L'indépendance Belge* – March 2, 1896, *L'Etoile Belge* – March 2, 1896.

The *Lumière Institute* did not provide us with satisfying evidence in this respect¹¹ (a service provider agreement entered into by the Lumière brothers and the alleged pianist or musicians, or any information relating to the musical fragments played, photos, manuscripts, sheet music, etc.).

Fig. 2



The first advertising poster apparently presented at the end of 1896, which, beside mentioning the program and alerting the public against the gross imitations of Lumière's cinematograph, was also announcing the participation of the composer-pianist Emile Maraval. For this show, the musical accompaniment was executed on a Gaveau piano.

Until 1905, commercial spaces, old theatres had been rented out in order to be turned into motion picture theatres (named Nickelodeon) in almost every big city in America and Europe. In order for the experience to become even more profound, the images were accompanied by pianists. The exclusive cinemas employed the services of string trios or even chamber orchestras. Thus, the era of the movie soundtrack had begun.

¹¹ We have personally requested it by electronic correspondence, which has been especially formulated for this purpose.

The Motion Picture Orchestra

In Great Britain and the United States of America, the cinematographic shows were initially organized in *music-halls*, which would host famous theatre orchestras.

At the *Empire Theatre* (located on the northern side of Leicester Square, London), where Lumière's Cinematograph premiered on March 9, 1896, the orchestra conductor was George Byng. At *Alhambra Theatre* (located on the east side of Leicester Square, London), where the British cinematography pioneer, Robert W. Paul (1846-1943) was competing against the Lumière brothers with his *Animatographe* (as of March 25, 1896), the musical director was Georges Jacobi. "We can easily imagine that these two theatres musicians had no problems whatsoever, considering their experience in adapting the accompaniments to the genres of the themes presented on the screen"¹².

In his book entitled *Tours de manivelle*¹³, Felix Mesquich, the operator of Lumière's Cinematograph, describes the atmosphere at the premiere in the United States of America in the tiniest details. "I am making the first projecting attempts in Koster & Bial's Music Hall in New York (other sources¹⁴ cite that this is in fact an error, and they indicate the *Union Square Theatre* in New York as the actual location) before an audience formed of a few local authorities – the director and the conductor – I first unroll the opening program. In this environment, which is actually used to not getting too easily impressed, surprise and enchantment occur. The next day (June 18, 1896), I make direct contact with the American public. Each tableau is accompanied by a storm of applause. Once the projections are over... I am carried, in triumph, on the stage and introduced to the audience. The orchestra is playing the *Marseillaise*".

In 1908, two composers received an order to compose original music for prestigious motion pictures. On October 15, the movie *Stenka Razin* premiered (duration: 10 minutes), produced by the Drankov Company in Moscow, directed by Vladimir Romashkov, based on a script by Vasili Goncharov and accompanied by an original musical score signed by Mikhail Ippolitov-Ivanov (1859-1935), created in such a manner that it allowed various interpretation possibilities. It was either sung by a human voice, or played on the piano, or by an orchestra, or rendered by a gramophone. The Parisians had the opportunity to watch the following month (November 16) the motion picture entitled *The Assassination of the Duke of Guise*¹⁵ (duration: 15 minutes), directed by André Calmettes and Charles Le Bargy, based on a script by Henri Lavedan. The original music in five tableaux (op.128 for strings, piano and harmonium) belongs to the famous French composer Camille Saint-Saëns (1835-1921). The *Film d'Art*

¹² *Musique et Cinéma Muet*, quoted work, p. 28.

¹³ Mesquich, F., *Tours de manivelle*, Ed. Grasset, Paris, 1933.

¹⁴ Sadoul, G., quoted work, p. 146.

¹⁵ Original title: *L'assassination du Duc de Guise*.

Company that produced this motion picture was founded in January 1908 by Paul Lafitte, with the purpose of executing the images and the scenes meant for the motion picture projection, with the help of renowned artisans. Projected in silence, this motion picture seems to confirm the criticism passed on it: excessive scenery, static camera, emphatic acting. However, music integrates the acting of the actors in order to create an imitation regime which is entirely original, rhythmical, elegant, and psychologically expressive. However, probably due to high costs, this tendency (of using original music specially written for a certain motion picture) was abandoned, and, instead, the creation and use of musical collages of pre-existing cultured and entertainment music was preferred.

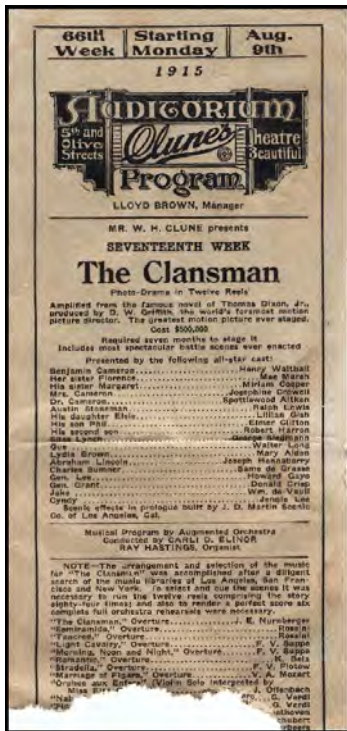
The musical director of a luxury theatre was responsible both for staging, as well as for the success of the cinematographic show. Selecting and managing the orchestra, as well as choosing and processing the musical material, which would accompany the projected images, were part of his duties. Pierre Millot, the musical director of the Mogador Theater (located in the centre of Paris, Rue de Mogador no.25) explained his working technique: *"I generally watch the movie twice. Firstly, I am satisfied just to watch it, in order to understand it in the smallest of details. At the second projection, I time it with exact precision, determining the quality of certain scenes. I decompose the film into sad parts, funny parts, sentimental, and tragic parts, and I make a note of the nuances and the precise places where each section begins and ends. When this preliminary work is finished, all that I have to do is to carry out the most delicate of tasks. I search my library for fragments which are suitable to the passages and which are susceptible to fill them, emphasize them, and underline them"*¹⁶. Millot did not compose any transition phrases, he identified the most appropriate moments in order to cut and subsequently join the various musical fragments in such a manner that the finite musical product resulted from these multiple operations would coincide with the temporal frame and the character of the projected film.

The daily routine of the motion picture theatres would drastically limit the number of rehearsals. In most of the cinema halls, one rehearsal was allowed a week (either by the trade union, or by the management), with a duration which would vary between two hours and a half and three hours. Within this relatively short period of time, the overture needed to be rehearsed (which was considered to be the crucial point of each cinematographic show), the show accompaniment and the synchronization of the music with the motion pictures would be checked to see whether it was indeed ideal (whether the duration of the music would correspond in full with the duration of the film. More than often, the adjustment of the projector would be practiced, modifying a little the rolling speed of the film reel). *"If you do not dispose of a very good orchestra, then the only way to obtain an honest result is to rehearse nothing*

¹⁶ A conversation with Pierre Desclaux, Source: *Almanach de Mon Ciné*, Paris, 1927.

but the most important moments and to adjust the rest during the performances. In order to do this, the orchestra conductor and the instrumentalists need to get along very well¹⁷, highlighted Ernő Rapeé (1891-1945), an eminent cinema musician – and American pianist, conductor, and composer of Hungarian origin.

Fig. 3



Although the musical performance of the orchestras represented a real attraction at these cinematographic shows, it was very seldom that any information about the musical material to be performed was included on the advertising poster.

A notable exception is certainly represented by “*The Clansman*” movie poster, known today to the wide public as the “*Birth of a Nation*”, by director D.W. Griffith, made in 1915. Beside the complete cast and the announcement of the participation of the organist Raz Hasting together with the orchestra entitled *Augmented Orchestra*, under conductor Carl D. Elinor’s baton, it let the audience know that the arrangement and the selection of the music for the picture had been completed after industrious research in the music library in Los Angeles, San Francisco and New York. In order to select the right music for each particular scene, it was necessary to watch the picture (namely the 12 film reels) 84 times; also, in order for the interpretation to be ideal, 6 orchestra rehearsals were necessary. Next, the poster enumerates all the musical pieces, which were going to be performed: beside the overture signed by J.E. Nurnberger, the audience could enjoy fragments composed by Rossini, von Suppé, Flotow, Mozart, Offenbach, Verdi, Beethoven, etc.

The Cinema Pianist and Organist

While within the great urban cinemas, the ambitions and the musical sophistication were reaching new heights, the conditions in the theatre halls located in the provinces, as well as in the suburbs were extremely precarious. The musical accompaniments were rare in the first ten years of the 20th century, most frequently provided by a pianist, or occasionally by a violin player or a percussionist, and the complaints would flood the professional press of that period, signalling inadequate themes, unadjusted music, un-tuned instruments, precarious performance etc.

¹⁷ Rapeé, E., *Encyclopedia of Music for Pictures*, Ed. Belwin, New York, 1925.

Fig. 4



A cinema organ in the “Wurlitzer Unit Organs” series created to replace the symphonic orchestra. It is the invention of an electrician and amateur organist, Robert Hope-Jones (1859-1914). Between 1887-1911, he built several models (approximately 246 instruments) both for churches (controlling, with the help of electric current, the air pressure in the pipes and the closing and opening of valves), and for motion picture halls. In April 1910, Hope-Jones became associated with the *Rudolph Wurlitzer* company in order to manufacture (under his direct supervision) on a large scale, several organ models. Until 1927, over 60 companies were in the business of manufacturing organs of this type throughout America, and the total production reached approximately 2,500 instruments a year.

Gradually, the cinema organ came to be predominantly used in most of the motion picture theatres possessing more humble financial means (especially those in the province). It had been invented and produced with the certain purpose of imitating the expressivity and the timbre variety of symphonic orchestras, which accompanied the silent period films in the select motion picture theatres.

Thus, particular attention was given to the use and conscious combination of different registers of the same instrument, this being considered a new means of mirroring and awareness in the mind of the receiver (the audience) of a psychological frame of mind. Different registers of the organ would be used, in most of the cases, separately (tongues, brasses, wood) and not over combined; in most cases, a solo instrument with accompaniment would be preferred (for example, *solo flute 4' + string/harp* accompaniment for romance; *clarinet + string* accompaniment for suspicion, *oboe + string* accompaniment for temptation, etc.). The music had to vitalize the action on the screen, without however absorbing the attention or the hearing of the spectator. Thus, *Full Organ*, as a sonority, would be used only in special situations (the moment of victory, etc.), and, preferably, only once during the projection.

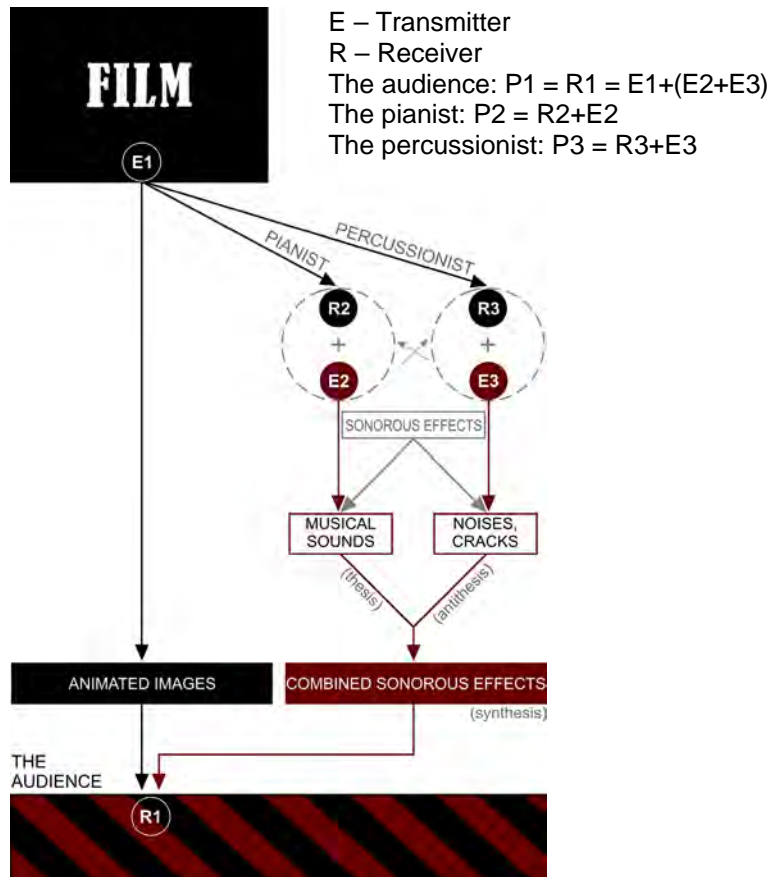
W. Tyacke George, a forerunner in his attempt to approach the musical accompaniment based on methodical principles, was lamenting, in 1912, over the general state of the moving picture soundtrack in that period. He was saying that the most amazing aspect of the entire "business" was that after the theatre hall owners had spent enormous amounts of money in order to buy magnificent places and top-class equipment, they would jeopardize the success of the show by employing a musician worthy not even of a tavern of the lowest class. *"Up to the present moment, this industry has failed in attracting musicians of a certain calibre because of the embarrassing nature of the work and of the small wages. Nevertheless, as soon as every theatre director realizes the necessity of ensuring the best music, the conditions can only improve, and the unexpected results, which will follow from this, will manage to persuade the people of the interest of such an alliance... We hope that one day will arrive when music will have finally found its rank within the cinematographic industry."*¹⁸

The cinema musician, in his attempt to follow (R-Receiver) and illustrate (E-Transmitter) by musical accompaniment the cinematographic projections, encountered multiple problems specific to this preoccupation.

Most certainly, the success of this activity would depend on the optimal correlation of a number of general and special (artistic) skills, on deepening the musical knowledge (both in theory and performance), as well as on certain extra musical skills.

¹⁸ George, W.T., *Playing to Pictures: A Guide for Pianists and Conductors of Motion Picture Theatres*, Kinematograph Weekly, London, 1912.

Fig. 5



The Optimal Correlation of Certain General and Special (Artistic) Skills

The general skills are necessary for any musical activity. The intelligence (the process of assimilating and processing the variable information received) and the creativity (the constructive imagination to create new and different forms) are the most important human features, which the motion picture musician needed to be endowed with. The intention was not to synchronize music and affection in a perfect manner; the basic function of the accompaniment music was to capture the general atmosphere of the film. Thus, a developed emotional sensitivity came to help the performer in creating, reflecting and becoming aware of an adequate musical atmosphere in the mind of the audience, of an emotional state, which was in tune with the theme of the action on the screen.

The spirit of observation allowed him to identify and neglect the subsidiary details to the benefit of the key elements of the movie. The visual memory helped in developing the ability to anticipate, thus allowing the music to be one fraction of a second ahead of the images, and their optimal junction took place in the important moments in the movie. Memorizing, in full, different music scores, supplied the musician's "mental shop" with a considerable stock of motifs, phrases and periods adaptable to various basic emotional states specific to the human nature, in order to be able to employ them at any time, being ready and reacting promptly in emergency situations.

Musical skills may be grouped into

- Basic skills (indispensable to the musical activity): rhythmic sense, melodic hearing, inner hearing;
- Secondary skills (which complete the primary nucleus and which are necessary in order to experience music professionally): timbre, harmonic, polyphonic and dynamic hearing;
- Specific skills (necessary to develop a certain type of activity): creation, instrumental, vocal or conducting performance¹⁹.

Thorough Musical Knowledge (Theoretical and Interpretational)

The Wagnerian "*leading motif*" (*das Leitmotiv*) has had a tremendous influence on the evolution of the movie soundtrack, becoming the primordial element in the musical illustration of motion pictures, under the name of *main theme*. With an emotional attraction, being easily recognizable, allowing various treatments and subsequent developments, its basic role was the individualization of the main character. It was presented at the beginning of the movie, stressing, emphasizing from its very first moment the personality of the character it was connected to, and it reached the culminating point at the end of the movie. The sonorous identification and particularization of the space (anthropological – geographical), as well as the depiction of the supporting characters (with a decisive role in the action's finale), was also achieved with the help of representative musical themes which were carefully selected.

An inadequate musical theme, stranger to the action, could easily ruin the effect of the movie, stultifying the hero in his most dramatic moments, causing guffaws from the audience. The producers were quick to understand this danger, and consequently, many movies were distributed together with lists containing suggestions about the musical fragments these were to be accompanied by.

Although the fundamental requirement for this profession was not musical creation, the cinema pianist and organist certainly needed to possess thorough theoretical-applicative knowledge which would allow them, in the

¹⁹ Gagim, I., *Psycho-pedagogical and Musicological Foundations of Music Education, a scientific report*, Chişinău, 2004, pp. 25-26.

first place, to identify the structural typology (either typical or atypical) and the tone frame of a given theme, in order to subsequently treat the same theme. This is what we mean, to be more exact:

- The addition or subtraction of the theme: on the level of extension (which maintains, however, the bi-phrase symmetry of the antecedent phrase and consequent phrase type) or on the level of contents within the phrases (asymmetric or atypical period);

- Modulation through structure: according to the morphological unit by which it is operated, differentiating between motif and phrase modulation, both achievable by transposition, cellular-motif evolution, transposition with the exchange of functional relations;

- Transposition: the logic tonality change has been (and still is) an efficient method of creating a contrast. Even if the majority of performers prefer or avoid certain tonalities, it was not recommended to use tonalities only with sharps or flats at the armour for too long;

- Tempo change: special attention was given to cultivating the taste and the sense of matching in the temporal adaptation of the musical material to the projected images;

- Rhythmic variations: punctuated rhythms, interposed by pauses, rhythm augmentations and diminutions, exceptional division of values, etc.;

- Metric variety: the reorganization of the periodic succession of accented and unaccented beats;

- Improvisation: *“There is great number of pianists who boast of the fact that they can improvise throughout the duration of a motion picture and, by this, they claim to be getting to a superior result than the one provided by any written music. This makes no sense at all. Certainly, it is possible for someone, in a moment of inspiration, to find something that corresponds to the atmosphere of the picture projected before their eyes, but they shall find themselves compelled to repeat their ideas so often that their music will not be able to avoid degenerating into the saddest monotony”*²⁰;

- Transition: never expected, abrupt, only if a certain effect was wanted, of discontinuity, etc.

In the practical manual written for motion picture pianists and organists entitled *Musical Accompaniment of Moving Pictures*²¹, we have discovered a representative example of the multiple development possibilities applicable to a certain musical period, and which expresses a large range of the main character’s psychological states (of the female gender, in this case), as well as some ideas of how to apply these variants directly, in the various key moments of a moving picture.

²⁰ George, W.T., quoted work.

²¹ Lang, E. -West. G., *Musical Accompaniment of Moving Pictures*, The Boston Music Company, Boston, 1920, pp. 8-12.

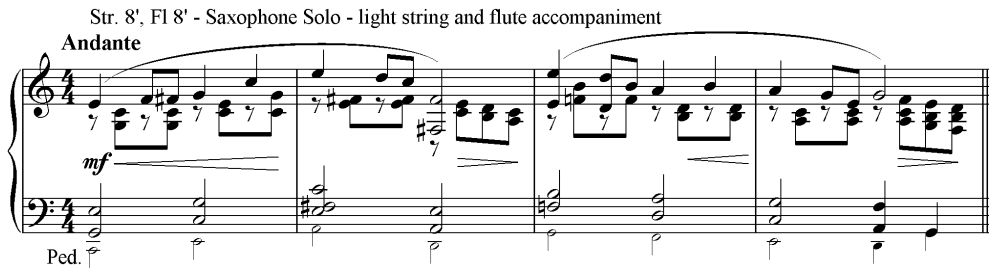
Let us offer an overview of the structural typology of this theme:

Fig. 6A



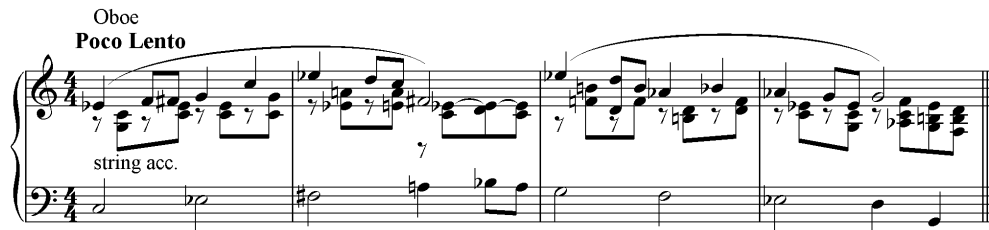
It is a typical, two-phrase period, 4-measure subtractive, the antecedent and the consequent phrase consist of two rhythmic-melodic motifs, crusic (phrase a = $\alpha + \beta$, phrase c = $\alpha_{\text{varied}} + \beta_{\text{varied}}$) which, in their turn, consist of rhythmic-melodic cells x, y and their variants.

Fig. 6B



If musical example 6B illustrates the female hero in regular circumstances, her appearance under emotional stress or in pain might be characterized by interpreting the theme into a minor tonality, such as:

Fig. 6C



In a moment of faltering, doubt, or when faced with having to make an important decision, the heroine might be characterized by the fragmenting of the theme, introducing pauses in the following manner:

Fig. 6D

Light reeds - one manual
Moderato

Her restlessness might be illustrated, by accelerating the tempo (*Allegretto*) and by diminishing the durations; if this state has a pleasant cause, the theme will be rendered in a major tonality:

Fig. 6E

Flutes 8', 4'
Allegretto

Harp accompaniment

In addition, if her restlessness is caused by worrying or fear, the tonality will be minor again, and the tempo *Agitato*:

Fig. 6F

Str. 8', Fl. 8', 4', Bassoon 16' (Oboe on 16' coupler)
Agitato

p misterioso
Strings

The attention must be drawn to the manner in which these multiple theme aspects are treated with respect for registers and accompaniment. They offer a great variety, which may be perfected by common sense handling. Only a few basic emotional situations (spiritual states) have been illustrated in the aforementioned examples. A developed psychological intuition allowed numerous possibilities. The performer took into consideration the thematic differentiation upon every occurrence during the picture, so that these new aspects would intensify the attraction of the theme. An efficient variation method may be achieved by placing the melody in the grave tonality (inferior) and decorate it with arpeggios in the acute tonality:

Fig. 6G

Adagio molto espressivo

With the 6G example we can illustrate scenes where the hero is presented in a meditative state (the subject of this meditation is, of course, the heroine). On the other hand, when he is reading a letter received from her; in other words, when the heroine is not physically present on the screen, but her thoughts are involved in the plot of the picture.

The character of the theme may fundamentally alter by reorganizing and including it in the simple 3/8 ternary beat, conferring it luminosity, buoyancy, ease.

Fig. 6H

Oboe, Piccolo
Grazioso

Strings and Flute acc.

This type of treatment matches the scenes where the heroine appears in pleasant and happy circumstances, or even when she is dancing.

On the other hand, a theme initially presented in 3/4:

Fig. 6I

Melodia or soft Flute - both hands
Larghetto

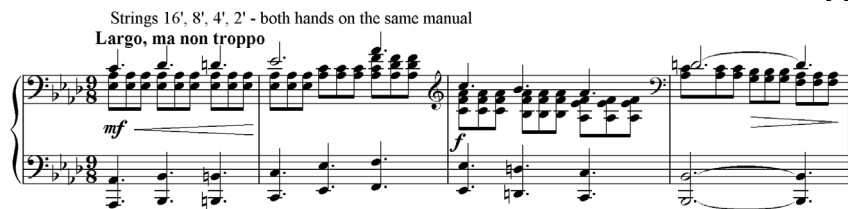
may “weigh” more and gain in importance, if reorganized in 4/4, thus:

Fig. 6J



A great emotional intensity can be suggested by including the theme within the composed 9/8 ternary beat:

Fig. 6K



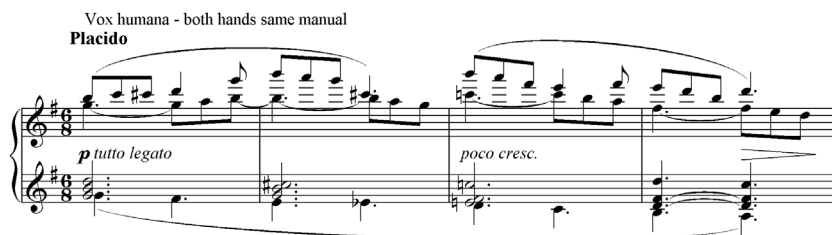
In case the action takes place within a recurrent and well-defined location, its recurrence should always be announced by the same musical theme. Moreover, here, the variety is that of the essence. The image of a garden on a sunny day might be illustrated (using the same thematic material) in the following manner:

Fig. 6L



The same location wrapped in diffuse light, which spreads before sunrise or after sunset, might determine the following handling of the musical theme:

Fig. 6M



All the aspects of the musical period presented above (Fig. 6A-M) were subject to interpretation by changing the registers of the organ, but, in order to identify the optimal timbre colour for a certain special character or emotion, the performer definitely needed an educated aesthetic thinking and a lot of experience.

But the cinema musician's problems have not always been related to the aesthetic choice. When the waiting lines outside the theatres were getting longer, the projectionist was usually asked to shorten the duration of the picture by different technical manoeuvres, and thus, the temporal frame of the pianist/organist might fluctuate from one projection to the other.

The performance process has been made difficult by the specific conditions of this profession. In the theatre halls, the only source of light came from the direction of the projector, and the eyes of the performer were fixed on the screen, for as long and as constantly as possible. These performances were nothing like a piano or organ recital in the concert or church halls. In these small rooms, theatrical music was being supplied for a theatrical production, in "counterpoint" with the strong background noise (produced by the projector which would usually be placed in the centre of the hall) and with the infernal hubbub which came from the audience reacting spontaneously and noisily to the development of the story on the screen. Even under these circumstances, nothing could have been more boring and impracticable than monotony (the homogeneity of execution), there where, on the contrary, variety and individuality were essential, without however interrupting the musical continuity.

Extra-musical Skills

Knowledge and intuition of the human psychology – the performer needed to assess, carefully appreciate their audience, location, etc. (and the necessities would vary from one theatre hall to another), and to select their repertoire quite meticulously.

Psychological intuition – the plot of the motion pictures in the majority of the cases was the same, and what varied was the development of the action, but in a restricted manner. The psychological states, the fundamental emotions, as well as the reporting of the events needed to be thoroughly studied by the performer so that they could become able to recognize these emotions and states and to render them in the development of the music.

Given the fact that the actor was lacking the possibility to speak, he would show his emotions by face acting, a look or a smile, and, consequently, it was the pianist who needed to have the ability to read facial expressions.

Artistic emotion did not happen unless in connection with inspiration, passion and constant interest manifested by the performer in this activity. Even so, a musician needed a lot of practice and experience in order to develop his own accompaniment style.

In his book entitled *Motion Picture Making and Exhibiting*²², published in 1914, John B. Rathbun alarmingly disregarded the work and effort of cinema musicians, asserting that:

“Almost any city or town is capable of producing a performer or a pianist to accompany the projection of a motion picture, at a moderate price. The salary for these people varies considerably, that is for sure, depending on how big the city or town is, or on the available local union agreements, but it ranges between \$1-3 a night. When the “orchestra” is supplemented by a percussionist, he shall receive the same wages as the pianist, unless otherwise provided by the union agreements. An automatic piano or an orchestration may be rented or bought, thus efficiently reducing the expenses in the small theatre halls. In certain situations, these instruments can provide the music during the projection, and the pianist may take over other obligations related to the show, such as selling tickets or showing the spectators to their seats. It is a frequently practiced situation, especially when the manager also undertakes the role of the pianist. The automatic mechanism is also very useful in the situations where musicians fail to show up”.

Gradually, the shops (transformed into motion picture theatres) gave way to the big halls specially built for the motion pictures, and the press of the professional cinematography started to publish regular columns dedicated to the musical accompaniment techniques.

Repertoire – the Interrelation between the Covered Musical Fragments

Silent movie musicians were often blamed for lacking creativity and aesthetic perspective in their selection and mixing process (without too much discernment) of the different musical fragments (that they used in the accompaniment of the projected motion pictures). The repertoire would consist of a multitude of fragments of classical music, entertainment music, ethnic music, etc, which could easily be joined with the scenes in the pictures, being able to transmit and to awake certain emotions and fundamental emotional states, specific to human psychology. Musical fragments associable to different events such as: baptism, wedding, funeral; the special seasons of the year (Easter Holidays, Christmas, New Year’s), patriotic exercises, military parades, as well as sailing songs, college songs, church hymns etc., also needed to be at the performer’s disposal.

The classic repertoire definitely represented a never-ending source of music in creating the collages. The careful study of successful works was an optimal method of identifying and selecting passages, which could be universally applicable in various circumstances, just as the texts of many arias could easily be associated with certain thoughts and emotions.

²² Rathbun, J.B., *Motion Picture Making and Exhibiting*, Thompson Publishing House, Chicago, 1914, pp. 113-114.

The music of Wagner, Verdi, Rossini, as well as Tchaikovsky, Liszt or Beethoven was amongst the most frequently quoted in the motion picture theatres. Pierre Millot, as the new musical director of Paramount in Paris, confessed that, in his adaptation for the movie *Hotel Imperial* (1927), directed by Mauritz Stiller, based on a script by Lajos Biró and Jules Furthman, he used almost the entire 5th Symphony by Beethoven, as he considered that, amazingly, Beethoven's music naturally adapts itself to dramatic creations.

It is a certain fact that, by the diversity of the musical accompaniment, the motion picture theatre of the first quarter of the century offered continuous musical education to the large audience. As an edifying example in this respect, here below is the impressive list²³ of "overtures" performed between January 6, 1918 – July 31, 1921, at the beginning of each performance (4 performance a day, 7 days a week), by the orchestra of the Rialto Theatre in New York, under the baton of conductor / theatre director Hugo Riesenfeld (1879-1939):

1918

| | |
|--------|---|
| 06 ian | von Suppé – <i>Pique Dame</i> |
| 13 ian | Wagner – <i>Lohengrin</i> |
| 20 ian | Goldmark – <i>Queen of Sheba</i> |
| 27 feb | Wagner – <i>Tannhäuser</i> |
| 03 feb | Liszt – <i>Symphonic Poem No.3</i> |
| 10 feb | Rimsky-Korsakov – <i>Capricio Espagnol</i> |
| 24 feb | Goldmark – <i>In the Spring</i> |
| 03 mar | Tchaikowsky – <i>Capriccio Italien</i> |
| 07 apr | Tchaikowsky – <i>Romeo and Juliet</i> |
| 21 apr | Verdi – <i>Aida</i> |
| 28 apr | Liszt – <i>Mazeppa</i> |
| 05 mai | Rimsky-Korsakov – <i>Semiramide</i> |
| 19 mai | Rimsky-Korsakov – <i>Sheherazade</i> |
| 26 mai | Verdi – <i>Sicilian Vespers</i> |
| 23 iun | Massenet – <i>Manon</i> |
| 04 aug | Tchaikowsky – <i>Symphony No.4 (II-IV)</i> |
| 11 aug | Verdi – <i>Rigoletto</i> |
| 08 sep | Tchaikowsky – <i>Solonelle (1812)</i> |
| 15 sep | Dvořák – <i>New World Symph. (II, finale)</i> |
| 06 oct | Rimsky- Korsakov – <i>Capricio Espagnol</i> |
| 13 oct | Tchaikowsky – <i>Pathetique finale</i> |
| 20 oct | Rossini – <i>Wilhelm Tell</i> |
| 28 oct | Liszt – <i>Rhapsody No.2</i> |
| 01 dec | Liszt – <i>Rhapsody No.6</i> |
| 08 dec | Saint-Saëns – <i>Danse Macabre</i> |
| 15 dec | Goldmark – <i>Sakuntala</i> |

1919

| | |
|--------|---------------------------------|
| 19 ian | Beethoven – <i>Leonora No.3</i> |
| 26 ian | Liszt – <i>Rhapsody No. 1</i> |
| 09 feb | Tchaikowsky – <i>March Slav</i> |
| 16 feb | Sibelius – <i>Finlandia</i> |

²³ Anderson, G.B., *Music for Silent Films 1894-1929*, Library of Congress, Washington, 1988, pp. XXIV-XXVI.

AARON FAZAKAS

23 feb Gounod – *Faust*
 02 mar Thomas – *Mignon*
 06 apr Liszt – *Les Preludes*
 13 apr Herbert – *Natoma*
 20 apr Liszt – *Rhapsody No.2*
 04 mai Balfe – *Bohemian Girl*
 18 mai Tchaikowsky – *Romeo and Juliet*
 01 iun Weber – *Euryanthe*
 15 iun Mendelssohn – *Midsummer Night's Dream*
 06 iul Liszt – *Rhapsody No.13*
 23 iul Massenet – *Manon*
 03 aug Weber – *Freischuetz*
 10 aug Verdi – *Aida*
 17 aug Saint-Saëns – *Spining Wheel*
 31 aug Liszt – *Ideale*
 21 sep Wagner – *Tannhäuser*
 28 sep Tchaikowsky –
 05 oct Rossini – *Wilhelm Tell*
 12 oct Goldmark – *Sakuntala*
 19 oct Verdi – *La Traviata*
 16 nov Liszt – *Rhapsody No.6*
 23 nov Tchaikowsky – *March Slav*
 30 nov Weber – *Oberon*
 14 dec Liszt – *In Vienna*
 28 dec Liszt – *Rhapsody No.1*

1920

04 ian Wagner – *Rienzi*
 15 feb Dvořák – *Carneval*
 14 mar Mascagni – *Hymn to Sun*
 11 apr Liszt – *Les Preludes*
 18 apr Liszt – *Rhapsody No.6*
 25 apr Mendelssohn – *Ruy Blas*
 16 mai Tchaikowsky – *Capricio Italien*
 23 mai Liszt – *Rhapsody No.2*
 06 iun Wagner – *Tristan*
 20 iun Massenet – *Phaedre*
 27 iun Thomas – *Mignon*
 04 iul Mendelssohn – *Midsummer night's Dream*
 11 iul Rimsky-Korsakov – *Sheherazade*
 18 iul Massenet – *Manon*
 29 aug Goldmark – *Queen of Sheba*
 05 sep Liszt – *Rhapsody No.4*
 12 sep Verdi – *Aida*
 19 sep Rossini – *Wilhelm Tell*
 03 oct Wagner – *Tannhäuser*
 10 oct Weber – *Euryanthe*
 17 oct Tchaikowsky – *March Slav*
 24 oct Wilson – *Overture*
 31 oct Wagner – *Lorengrin*
 07 nov Goldmark – *Sakuntala*
 28 nov Liszt – *Rhapsody No.13*
 05 dec Wagner – *Die Meistersinger*

1921

| | |
|--------|--------------------------------------|
| 02 ian | Wagner – <i>Rienzi</i> |
| 06 feb | Elgar – <i>Pomp and Circumstance</i> |
| 13 feb | Tchaikowsky – <i>1812 Overture</i> |
| 20 feb | Liszt – <i>Les Preludes</i> |
| 27 feb | Weber – <i>Freischuetz</i> |
| 20 mar | Liszt – <i>Rhapsody No.1</i> |
| 27 mar | Liszt – <i>Ideale</i> |
| 03 apr | Rossini – <i>Barber of Seville</i> |
| 10 apr | von Suppé – <i>Poet and Peasant</i> |
| 17 apr | Liszt – <i>Rhapsody No.6</i> |
| 29 mai | Liszt – <i>Rhapsody No.2</i> |
| 19 iun | Gounod – <i>Faust</i> |
| 26 iun | Massenet – <i>Phèdre</i> |
| 10 iul | Auber – <i>Masaniello</i> |
| 17 iul | Verdi – <i>La Forza del Destino</i> |
| 24 iul | Massenet – <i>Manon</i> |
| 31 iul | von Suppé – <i>Beautiful Galatea</i> |

In an interview in 1913, the magnate Adolf Zukor (1873-1976), the founder of the *Paramount Pictures* corporation (1912), predicted a near future where, in theatres of the size and splendour worthy of a palace, the works of the most famous authors would be shown on a huge screen, to an audience of 5,000 people, while the orchestra consisting of approximately 75 musicians would play adequate music, which would embrace every moment of the plot and every emotional nuance. And indeed, in the second decade of the century, the great American theatre halls (such as *Roxy Theater* in New York, a hall with a 6,000 seat capacity) were able to take pride for the fact that during every season of the year they had an orchestra consisting of over 70 musicians at their disposal.

The contemporary entertainment music also entered into the musical repertoire performed in the theatre halls. At the weekly projection of the political or sports news, received from every corner of the world, the cinema musician would play the state hymn of the corresponding countries, also including in the program various representative ethnic music.

The production and distribution companies, being aware of the damage that inadequate music or poor quality music could do to the projected motion pictures, started to publish, in the newspapers and the professional magazines, musical suggestions for the films they were producing. *The Edison Kinetogram*, in its American and British edition, would regularly publish this kind of advice, starting with the year 1909. In the first stage, the suggestions tended to indicate more a musical style for each motion picture, and much more seldom did they incline towards concrete musical compositions.

As the motion pictures became longer and more complex, a desire to impose a sonorous illustration as efficient and as impressive as possible, but uniform at the same time (in all the cinema halls), something called *Cue*

Sheets would be compiled for each film. These documents (which came directly from the production companies or which were put together by independent specialized editors), contained all the musical quotes that they wanted to have included in the accompaniment of the corresponding motion picture with a detailed cue sheet, which would very precisely indicate the moment of start and the duration of the intervention.

The quality of many cue sheets was often challenged in the specialty press; consequently, around 1926 it was even suggested that a central committee should be established with the purpose of setting and maintaining the level and quality of the published musical suggestion lists²⁴.

The use of these cue sheets meant that the musical director or the cinema pianist had access to a considerable repertoire. In order to solve this need, a vast industry of editing music collections meant for the motion pictures was created and developed between the years 1914-1929²⁵. These compilations (consisting of a lot of musical pieces and well-known classical fragments) included indications of atmosphere and descriptive music for most of the situations. In some of them, there were musical recipes even for the scene of the first kiss.

According to *The American Organist*²⁶ publication, Hugo Riesenfeld's personal library consisted of 6,000 general music scores and thousands of songs in un-orchestrated form.

²⁴ In England, *The Cine Music Directors Association* (C.M.D.A.) decide in 1928 to undertake this role.

²⁵ The most significant music collections meant for the cinema were published in the **USA**: *Folio of Moving Picture Music* by J.H. Remick; *Sam Fox Publishing Company* in Cleveland and Paris; *Descriptive Series* by S.M. Berg; *Photo-Play Series* by G.Schirmer; *Incidental Symphonies* at Belwin Inc.; *Red Seal Concert Series* by Robbins-Engel; *Motion Picture Music* by Geo H.Sanders Co.; *Loose Leaf Kinomusic Collection* and *Loose Leaf Film Concert Collection* by Emil Ascher; *Dramatic Octavo Series*, *Novelty Octavo Series*, *Photo Play Dramatics*, *Film Characteristics* and *Clasic Concert Series* by Irving Berlin Inc; *Capitol Photoplay Series* by Robinns Music Corporation. **England**: *Photo-Play Series* by Hawkes & Sons; *Lafleur Motion Picture Edition* by J.R.Lafleur; *Loose Leaf Film Play Music Series* by Bosworth & Co; *Cinema Library* de Chappell & Co. **Germany**: *Film Illustrationen für Salonorchester* by Albert Schaper; *Film Illustration*, *Capitol Serie*, *Filmharmonie* by Roehr A.G.; *Preis-Kino-Bibliothek* by Heinrichshofen Verlag; *Cinema Collection Brull* by Karl Brull, and the most influential one, *Kinotek Neue Film Musik* by Giuseppe Becce, published at Berlin by Rob Lineau between 1919 and 1933 in two issues, a German and an English one. **France**: *Salabert Film Series*, *Morceaux de Genre and Repertoire de casinos, hotels, brasseries et musiques pour cinema* by Francis Salabert; *Nouvelle collection d'oeuvres caractéristiques pour petits et grands orchestres, arrangées spécialement a l'usage des cinémas si Répertoire des cinémas* by the Choudens Publishing House. **Italy**: *Scene Musicali per films Conematografiche* by Franco Vittadini, published in 1926 at Ricordi (Milan). **Japan**: *Gendai Eiga Bansokyoku Shu* and *Eiga Bansokyoku Shu* (a compilation meant to illustrate historical films). Source: *Musique et Cinéma Muet*, quoted work, pp. 55-57.

²⁶ *The American Organist*, vol.3, no.5, 1920, p. 173.

Thematic Music Cue Sheet

NAPOLEON
 Directed by Abel Gance
 A General Society of Films Production
 Composed by Abel Gance
 With the collaboration of Alexander Volkoff
 and Henry Krause
 Compiled by Ernst Luz
 Distributed by
METRO-GOLDWYN-MAYER

Length of film 8 reels (1630 feet) Maximum projection time 1 hour, 15 minutes

1 AT SCREENING French National Defile March (Turlet) (BROWN).....1 Min.
 2 (Title) IN THE WINTER OF 1871 Qui Vive (Gaux)1½ Min.
 3 (Action) END OF SNOW FIGHT—BOY PLACES FLAG ON FORT Repeat No. 1 (BROWN) 1 Min.
 4 (Title) BONAPARTE SHARED HIS ATTIC ROOM Dramatic Andante (Norns) 1 Min.
 5 (Action) BOYS LET EAGLE OUT OF CAGE Field Symphony No. 40 (Händel) 1½ Min.

1 AT SCREENING French National Defile March (Turlet) (BROWN).....1 Min.

Fig. 7

The first page (of 6, which totally contain 54 thematic musical suggestions) in the *cue sheet* of the film *Napoleon* (director: Abel Gance 1927), produced by Ernst Luz (?-1937), considered to be one of the most prolific cue sheet compilers in America. Based on this document, the cinema pianist or organist had to elaborate the strategy of the musical accompaniment, relying on the skills, knowledge and competence identified and presented throughout the present paper.

Above each of the thematic material, there are several written indications and pieces of information.

- The Arabic numbers indicated the number and order of musical examples;

- The next indication identified the moment to start the performance, as follows:

AT SCREENING – at the moment when the screening started; (*Title*) IN THE WINTER OF 1871 (e.g. fragment no.2) – when the text written in capital letters would appear projected on the screen; (*Action*) BOYS LET EAGLE OUT OF CAGE (e.g. fragment no.5) – the performer would wait for the scene described in the explanatory text to appear on the screen (in example no.5, i.e. the scene where the boys let the eagle out of the cage). There was no signalling for the end moment, because the speed of the projection of the picture (which directly influenced the tempo and the duration of the performance) varied from one hall to another.

- French National Defile March (Turlet) – information referring to the title of the recommended paper, and in between brackets the name of the composer. If a certain fragment could not be found in the property of the

cinematograph or in the musician's personal library, then it was recommended to either rent it, or borrow it, or to replace it with a fragment that possessed similar emotional characteristics.

- (BROWN) – Ernst Luz elaborated his own personal system (known as the *Luz Symphonic Colour Guide*), which referred to the themes used several times within the same motion picture. The *French National Defile March* fragment was replayed 6 times at different moments within the development of the plot (and intervention no.3 is, in fact, the reinterpretation of the first fragment), thus called “the brown theme” (a piece of brown paper would be glued in the part of each instrument opposite the fragment and was used as a mark) – this way it was easy to go back to it, and the transcription of the same musical material for 6 times was no longer necessary.

- 1 minute – the approximate duration of the musical fragment.

The cue sheet distributed by the *Fox Film Corporation* for the picture directed by F.W. Murnau (1888-1931) *4 Devils* is one of the last ones to have been made and certainly among the most sophisticated ones. The film appeared in two versions at the end of 1928 (other sources indicate the year 1929). It was a spoken version, with musical accompaniment, sonorous effects and a few dialogue sequences, but a silent version of the movie also seemed necessary (especially to be distributed in Europe, where many halls had not yet been technologically adapted to the requirements of the spoken picture). This document contains 120 input signals (an average of one signal for every 54 seconds in the picture). In several moments of the story, the document indicates “silence” or “brutal stop”. The most defining indications are “*make the cuts as percussive as possible*” or “*arrange in such a manner that you will find yourself in a grandiose state* (regarding the musical accompaniment) *for the kiss between Vamp and Charlie*”²⁷.

Following the success of the first volume *Moving Picture Music* (in the series published by Sam Fox Pub. Co. starting with the year 1913), which included original musical compositions (for the atmosphere) for piano, composed by J.S. Zamecnik (1872-1953), famous composers were invited more and more often, such as Robert Stolz, Victor Herbert, Jerome Kern, Franz Lehár, Arthur Honegger, Jacques Ibert, Erik Satie, Maurice Jaubert, Paul Dessau, Florent Schmidt, Ernő Rapée, Hugo Riesenfeld, Edmund Meisel or Dmitri Chostakovitch, to compose the accompaniment music which was to be performed in the movie theatre halls. The copy of a piano reduction of the composition signed by Edmund Meisel for the film *Berlin* (1927) has been recently found. On the music score, beat by beat or every two beats, there are indications regarding the image correspondence, with the kind of care, which gives evidence that the objective was to achieve a perfect synchronism²⁸, and thus, the music became the sonorous double of the image.

²⁷ *Musique et Cinéma Muet*, quoted work, p. 31.

²⁸ The indications, signalling the images illustrated by the music are of the following kind: cars, corset shops, telegraph poles, shutters, shop windows with dolls, sheets of paper in water, sheets of paper on the street, a house with inclined shutter etc.

Conclusions

Cinema music during the silent movie period (1895-1929) found its justification in its illustrative character, the basic function of the musical accompaniment being to render the general atmosphere of the motion picture.

By the musical director or the cinema pianist's access to a repertoire worthy of being taken into consideration, both from a quantitative, and from a qualitative point of view, the cinematograph in the first quarter of the century offered genuine musical education to the large audience. This became one of the important stakes of the musical accompaniment in the first quarter of the century, which the composers themselves were very much aware of.

The multiple roles and functions ensured by the silent movie music are:

A) Underlining the Physical Aspects through the Music in the Picture

- The sonorous particularization of the space (anthropological-geographical): determining the scene location through the music was achieved by covering and rendering ethnic music specific to the area (Indian, Chinese, Mexican, Spanish, etc.) This was done either by implanting traditional and unique elements belonging to the corresponding folklore (by using specific musical scales, free processing of folk music) or, in the case of orchestras, by using specific traditional instruments, which would provide direct reference to a certain people or geographic area. For example, the mandolin (Italy), the flamenco guitar (Spain), the banjo (the USA), the accordion (France), the dulcimer (Hungary), the taiko drums (Japan), etc.

- The temporal defining of the space (period music);
- Sonorous double of the image;
- The rhythmic definition of images (known today as the Mickey Mousing technique): this was used in comic situations and, later on, mainly in the accompaniment of animated cartoons;

B) The Psychological Role of Music within the Motion Picture

- To create an atmosphere, adequate states: rendering and raising the awareness of an adequate musical atmosphere in the mind of the audience, as well as of the emotional states corresponding to the subject of the story on the screen;
- To materialize the characters' inner experiences (not shown);
- To amplify and intensify the action.

C) The Technical Functions of the Music within the Picture

- Cohesion of the dramatic development: music came to the spectator's rescue in achieving the transition from one scene to the next. This is the resultant of the way in which the human brain processes the information. If, after a certain scene, a new one suddenly appears (with different characters, a different location, etc.), the human brain becomes aware of this rupture and the continuity of the series of images is affected. However, if the brain is "invaded" by two senses at the same time (seeing and hearing) and the music connects the two scenes, with a common musical material, then the passage will become much smoother and more homogenous;

- Ensemble unity.

By using leitmotifs, which are organically connected to the characters with a decisive role in the plot development, by their constant presence, the music can unify all the component elements (visual and acoustic).

Gradually, the existence of double scenes was identified in numerous films, which never stopped following the musicians in their attempt to approach the musical accompaniment based on certain methodical principles. For instance, it was very possible for a fighting scene to appear in the remote background, while in the foreground the wounded hero would receive medical care; or a storm in the background and a romantic scene in the foreground. The recommended solution published in the professional press encouraged towards identifying and accompanying the most important scenes in the subsequent evolution of the story.

Although the French director Robert Bresson (1901-1999) asserted that sonorous cinema had invented, above anything else, silence, it had already been admitted in the silent movie era that the utility of background music could be better noticed only when temporarily it disappeared. Thus, the silence gradually became a frequently used element for dramaturgic purposes.

(Translated from Romanian by: Andrea Kornis)

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TEACHING SPIRITUAL MUSIC AND THE ROLE OF CHORAL ACTIVITY IN RELIGIOUS EDUCATION

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SUMMARY. In this article, my main focus is on presenting the role of psalm and hymn teaching as well as the importance of choral activity in religious education. In order to do this, first I argued about the importance of psalm-/hymn-teaching in schools and in congregations, considering that the beautiful singing in a religious service is the most natural participation of the church-attendees. According to my own professional experience as a choir conductor, music teacher and principal, hymn-teaching is an essential part of preserving tradition and deepening Reformed religious identity. Finally, I pointed out that attending a choir has a great role in the development of the individual and of the community. As a conclusion, psalm-/hymn-teaching, as well as choral activity play an undisputable role in the process of individual formation and in maintaining the continuity of Christian morality in a society where an unsettled system of education may hide great dangers, and where the future of our Hungarian minority depends on today's youth and the education we give them.

Keywords: psalm- hymn-teaching, choral activity, choir, spiritual music, religious education, ethnic survival, reformed identity.

In the following paper, I would like to present my ideas along three major issues, which is, naturally, an approach of the topic based on my personal experience:

- The importance of teaching spiritual music
- Teaching spiritual music as a method of developing tradition- and identity-consciousness
- The role of the chorus in the development of the individual and the community

1. The reformed theological high schools laid great stress on teaching spiritual music. Professor Dr. András Benkő dedicated an entire lecture to this subject and as far as I recall, He also wrote several articles on the subject in the *Úzenet*², for He has made a special point of teaching spiritual music

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² Reformed Hungarian church periodical published by Erdélyi Református Egyházkerület (<http://uzenet.reformatus.ro/>).

at the theology, first of all, but also in cantor training schools and high schools. Today, teaching spiritual music is an integral part of religious education on every level. Here I would like to mention professor Benkő's book entitled *Mondjatok dicséretet* (*Praise the Lord*).³

Teaching spiritual music being such a priority for Him and on the special request of Bishop Kálmán Csiha, professor Benkő devoted himself entirely to His work on the new Hungarian reformed hymn-book.

He was the one who called my attention to the new hymn-book⁴ and asked for my help in this work. One of the reasons he considered the matter of the new hymn-book so significant was that, according to His opinion, the reformed community from Transylvania had the poorest quality hymn-book, and during the cantor training courses He never ceased to stress the importance of teaching the new hymn-book correctly, for today's level of singing does not even reach that of the interwar period. Unfortunately, even today there are some who have not realized the value of the material they are in possession of.

Since the re-opening of the Reformed Theological High School of Cluj, I myself, as a music teacher have been teaching our chorales, because I believe that the most plausible active participation in the church service of a reformed believer can be through singing beautifully.

2. Teaching spiritual music as a method of developing traditionalism is also a highly significant factor in education: the connection between the religious holidays and the related chorals is deeply imprinted in the soul of the Hungarian people of Transylvania. We can observe these both with the Roman Catholic and Reformed believers, as well.

With the approach of Christmas, we will not miss hearing the well-known carols such as the *Csendes éj* (*Silent Night*)⁵ or *Krisztus Urunknak áldott születésén* (*On the Birth of our Lord, the Christ*)⁶. These have already become paradigms. Alternatively, no Easter can pass without the sounds of *Győzelmet vettél Ó Feltámadott* (*O You Resurrected, You Took Glory*)⁷.

These carols contribute to the atmosphere of the holidays, to the spirituality connected to it. It would be a shame not to teach them, not to pass them on to the next generations.

³ Benkő, András, *Mondjatok dicséretet* (*Praise the Lord*), Erdélyi Református Egyházkerület, Kolozsvár (Cluj), 2000.

⁴ *Magyar Református Énekeskönyv* (*Hungarian Reformed Hymnbook*), Erdélyi Református Egyházkerület, Kolozsvár (Cluj), 1999.

⁵ *Ibidem*, p. 621.

⁶ *Ibidem*, p. 326.

⁷ *Ibidem*, p. 346.

To take the idea further, when we think of the confirmation of such chorales come to our mind as *Szent hitünkről vallást tettünk (We confessed our holy faith)*⁸, or the celebration of the Reformation automatically associates the *Erős várunk nekünk az Isten (A mighty fortress is our God)*⁹, but this is already more than simple tradition, this is also a matter of religious-national identity. In my opinion, a person's identity does not consist of his nationality, mother tongue, musical mother tongue, history and traditions only, but also of his religion. These altogether make the individual whole and complete. This is how it can become a life style.

3. When the Reformed Theological High School of Cluj was re-opened and we didn't have a school building or classrooms, it was difficult to teach music in the given circumstances, but I knew that a good chorus could make a name for the school, it could make this school renowned in the country and abroad, it could play an important role in forming a community and last but not least it could provide the students with unforgettable memories.

The role of the reformed chorus should be to promote music, to serve during church services, to testify about faith and love, to serve during our religious and national holidays and many other elevating roles, which could be enumerated here.¹⁰

I founded the chorus in the first week: I selected the students and we started working.

The achievements of the chorus are well-known by most people, so it is almost unnecessary to list them. However, I would like to mention some, which were accomplished as a result of hard work and striving:

- tours abroad (The United States of America, Canada, Germany, The Netherlands, Hungary, Slovakia)
- yearly Christmas concerts
- joint concerts with the Orthodox Seminary
- ecumenical Christmas concerts
- participation at ceremonies at our religious and national holidays
- tours in the country all around the congregations of Transylvania, the Diaspora, services at congregation in Cluj, participation at significant events in our city
- Awards and distinctions (Concert chorus, Golden grade, E.M.K.E. award, special awards etc.)

⁸ *Ibidem*, p. 408.

⁹ *Magyar Református Énekeskönyv (Hungarian Reformed Hymnbook)*, Erdélyi Református Egyházkerület, Kolozsvár (Cluj), 1999, 391.

¹⁰ Székely, Árpád-Kovács, Attila, L., *A református énekvezér kézikönyve (The Handbook of the Reformed Song-Conductor)*, Erdélyi Református Egyházkerület, Kolozsvár (Cluj), 1995.

These all prove that the work of the chorus is successful.

Looking back on the successes of the 19 years and more than 350 concerts, I feel that the chorus has fulfilled its duty and although its members are constantly changing, I believe that it will always fulfil this task. As we can read in Psalm 147: *“Praise ye the LORD: for it is good to sing praises unto our God;”*¹¹ (Psalm 147:1)

In the following words, I would like to present a few thoughts about what makes it worth carrying on with this hard work, thinking it further and integrating it increasingly in the educational system of the school.

Besides service and ideological responsibility, numerous positive aspects of choral education can be highlighted.

The most important and most obvious aspect is probably the minimal musical education, which should not be missing from the general culture of any young person.

Within the frameworks of choral activity, students can practice their musical knowledge, they can get an insight in the amazing world of music, and moreover, they can take part in the creation of musical values, as well. Thus, they can become more open to the reception and production of new general human values. Brain researchers keep stressing the importance of musical education and within this choral education, since this can lead to a better understanding of mathematics, and a healthy proportion is not one music class and six mathematics classes, but perhaps two music classes and four mathematics classes, which also provides the student with more free time.

Self-discipline and community discipline, without which a chorus is inconceivable, bring along *respect for work, perseverance, expediency, respect for other people’s work*, while *success* brings along *self-appreciation, self-respect and self-confidence*.

A significant benefit of choral activity is aesthetic education. Here I would like to mention that this is the field which has always interested me and to which my doctorate dissertation relates.

Topic: **The Aesthetics of Choral Sonority**

Title of dissertation: **Ideal and Semantics of Choral Sonority**

I. Historical Retrospective on Aesthetic-Artistic Musical Education.
II. Relation Systems between Poetic Declamation, Musical Intonation and Choreographic Relatum in the Aesthetic Structure of the Choral Music.
III. Correlation between the Declamation of the Poetic Text and Melodic Intonation in Choral art. *IV. Choral Sonority in the Mirror of Intonation Theory.*
V. Formation of the Ideal of Adequate Tone by the Conductor of the Chorus and Extrapolation over Ensemble Practice.

¹¹ *The King James Version*, Cambridge, 1769.

Music is, perhaps, the field, which is most tightly connected to other branches of art, thus pronouncedly contributing to the formation of artistic taste indispensable for the deliverance of a cultivated person.

Phonation belongs to this chapter, as well. Human voice is generally considered to be the most beautiful musical instrument, and if it is so, the quality of our voice makes a great difference: if we want it to be pleasant we have to work on it, we have to train it.

Chorus membership also contributes to the *religious – moral education* of the youth.

The majority of our concerts and services take place in churches, tabernacles and parish assembly rooms. In these cases we speak about testifying – each and every student individually and the chorus as the representative of the Reformed Theological High School of Cluj testify about their reformed faith, faith which is worth living by as Hungarian reformed people of Transylvania, and the moral values of which determine the present and the future of all of us. If we take this work seriously and put our faith in Christ, if our faith is solid, we can hope that our students will become the representatives of such Christian moral values which will protect them from the negative effects and influences of the world, and they will be able to distinguish between right and wrong in their own benefit.

Our increasingly liberal educational system holds numerous dangers. The assurance of our ethnic survival depends on today's youth; therefore, the education of this youth makes a great difference.

(Translated by: Galaczy Júlia)

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THE *HERZLICH TUT MICH VERLANGEN* CHORALE WITHIN DIFFERENT ORGAN ARRANGEMENTS IN BUXTEHUDE AND BACH'S WORKS

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SUMMARY. The primary role of the organ from the standpoint of the Protestant Church and its liturgy is to accompany the church choir as well as the congregation. During the entrance and exit of the congregation, the precentor can choose to perform any musical material or even more, to improvise the piece. Organists of the 17th and 18th century were masters of congregational singing, being also outstanding improvisers. The very best organ masters worked within the German Lutheran (or Evangelical) Church, for they allowed instrumental music to be played, the chorale being an excellent “raw material” for future variations. I have chosen the *Herzlich tut mich verlangen* chorale as my theme, along with some of other arrangements for organ, such as the chorale prelude *Ach herr, mich armen Sünder*, BuxWV 178 composed by Dietrich Buxtehude (1637-1707), along with *Herzlich tut mich verlangen*, BWV 727 and *Ach herr, mich armen Sünder*, BWV 742 by J.S.Bach (1685-1750).

Keywords: arrangement, chorale preludes, *Herzlich tut mich verlangen*, *Ach Herr mich armen Sünder*, protestant chorale.

1. The Classification of Chorale Arrangements for Organ

Since the 16th century, the protestant chorale is the foundation of organ music literature, choral music (such as works written for two or more voices) or even the combination of the two (instrumental and vocal pieces)². Choral arrangements vary from the simplest harmonization to the most elaborate pieces from the point of view of form as well as counterpoint.³

1. *Chorale ricercare*: was the favourite chorale form of the 17th century. The term *chorale ricercare* for organ is the corresponding expression to what “choral motet” is to vocal compositions. Within the *ricercare* every single chorale row is presented through the imitation (the fugue). The German organists at the beginning of the 17th century continued the legacy of the chorale motet masters – Michael Praetorius, Jacob Praetorius. In the meantime, we can also observe the influence in style on the organist repertoire of Italian sacred as well as laic music (through composers such as Gabrieli, Merulo).

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² *The New Grove Dictionary of Music and Musicians*, Oxford University Press, 2001, vol. 5., p. 747.

³ Kelemen, Imre, *A zene története 1750-ig (The history of Music up until 1750)*, Tankönyvkiadó, Budapest, 1991, p. 315.

2. *Chorale variations*. This particular form is similar to the laic song variations. Generally, the number of variations matched the number of rows in a chorale. The Dutch Calvinist organist Sweelinck is the creator of chorale arrangements for organ. His excellent, almost improvisational compositions were interpreted mainly at concerts rather than during Mass. Sweelinck passed on the English music influence to the German masters – Scheidt and Heinrich Scheidemann. The two eminent German students of Sweelinck – Scheidt and H. Scheidemann – have brought the form and style of the keyboard idiom of Sweelinck's chorale variations into the central Protestant region of Germany, to where these were no longer parts of a concerto, but segments of religious liturgy. The climax of this genre was reached through Scheidt's compositions. The better part of the Protestant chorales Scheidt composed had forms of chorale variations, and it has been published in *Tabulatura nova* (Hamburg, 1624). 16 types of variations can be distinguished by way of the number of voices used, the location of the cantus firmus, the manner in which the melody was lead (in a simple or ornamented style), its fabric (homophony, imitative polyphony, canon), and so forth.

3. *Chorale fantasy*. Is a piece made up of multiple parts that contain virtuosic elements from a technical standpoint, each chorale verse being arranged by way of different composition techniques. (Each verse is presented twice: in the Soprano voice, in an ornamented manner, as well as in the Bass voice, in a simple way). The interludes are present between the parts, the imitation of certain motifs consist in the first or last notes of the chorale verse, free passages (toccata, echo...). The Northern German masters applied this particular form. Their foremost representative was Tunder, an organist at Marienkirche in Lubeck – six out of his nine Protestant chorales that have survived are chorale fantasias. Buxtehude, Tunder's successor composed more than forty chorales – variations, ricercare, fantasies as well as chorale preludes. His chorale variations are more conservative, using forms of bicinium and tricinium, while his chorale fantasias are composed in Tunder's style.

4. *Chorale fugue*. The theme of the fugue is provided by the motif at the beginning of the chorale. The fugue component is followed by the entirety of the chorale (usually with cantus firmus at the Bass, at the pedal part). With the exception of J. E. Kindermann (*Harmonia Organica*, Nuremberg, 1645) from Central Germany, the most important composers of this form were the organists in Saxony and Thuringia: J. R. Ahle (who composed well over twenty chorales for organ), Johann Christoph Bach (1642-1703) (who composed 44 chorale preludes, most of which had polyphonic arrangements, while their first row was presented in an imitative style); Pachelbel from Central Germany (out of almost 80 chorales composed for organ, 12 are chorale fugues, while 7 are chorale partitas).

5. *Chorale partita*. In the second half of the 17th century, the chorale partita along with the chorale fugue was the most important contribution of the Central German organists to chorale compositions. (The term originates

from the Italian word *partita* = variation). The primary masters of the chorale partita were Georg Böhm (1661-1733), Johann Pachelbel (1653-1706), and later Johann Gottfried Walther (1684-1748), while this genre can also be found in Johann Sebastian Bach's work.

6. *Chorale prelude*. This is the most common form present in the practice of liturgy, for it had the function to prepare, to introduce the song of the congregation. The simplest chorale preludes did not need the use of pedals. Generally, the cantus firmus, or the melody of the chorale appeared in the Soprano voice (in an ornamented or simple manner). The other voices represented the accompaniment of the Soprano voice, which contained harmonic figurations. However, there is a wide range of procedures for the arrangement of the chorale. The cantus firmus may appear in any of the voices, out of the cantus firmus material several motifs can be extracted which could later be imitated, the cantus firmus may appear within the canon, or inverted or in retrograde (an eloquent example would be the canonical variations on *Vom Himmel hoch, da komm ich her* (BWV 769). Chorale trios also exist, in which the musical material of the chorale is arranged freely.

These types of chorale arrangements that have emerged mainly in the second half of the 17th century were not isolated from each other. The composing tradition in Central Germany differed from the one in Northern Germany. The Northern German organists have created chorale preludes by reducing the form of chorale variations down to a single variation, while the chorale fantasy was born by addition of certain secular toccata elements to the old chorale *ricercar*.⁴ The chorale partita composed in Central Germany represented the integration of the secular variation principles for keyboards into the traditional chorale variations. Although, both of these forms, the chorale prelude from Northern Germany as well as the chorale fugue from Central Germany have played the same liturgical role, that of the intonation of the chorale.

At the beginning of the 18th century, these two genres influenced each other. This trait can be observed in the works of Georg Böhm, an organist in Luneburg (Northern Germany), who composed 8 out of his 18 chorale preludes in Buxtehude's style.

The fusion between style, tradition and genre reached its climax in the organ pieces, as well as the vocal creations of J. S. Bach. More than half of his organ works are based on chorales. The works of Bach's contemporaries – Telemann, J. G. Walther, G. F. Kauffmann, are similar to Bach's creations in genre and style, but their dimensions are far more diminished, while having a much simpler fabric.

⁴ *The New Grove Dictionary of Music and Musicians*, Oxford University Press, 2001, vol. 5, p. 759.

2. The Protestant *Herzlich tut mich verlangen* Chorale

Hans Leo Hassler (1564-1612) from Nürnberg, a great organist (initially at Augsburg, then at Nürnberg) as well as a folk composer created the melody of the song. He was the student of Andrea Gabrieli in Venice, the most famous master of the Italian Renaissance School. Prior to Praetorius, he was the promoter of the Venetian polychorale genre in Germany. His madrigals as well as canzonettas evoke Andrea Gabrieli's style. He composed around a hundred religious motets, 8 masses, and had two volumes of chorales as well as organ pieces.⁵

The melody of the chorale was originally a love song (*Mein Gemüt ist mir verwirret, das macht ein Jungfrau zart*) published in 1601 in the volume *Lustgarten Neuer Teutscher Gesäng*, which contained polyphonic lied, accompanied monodies as well as instrumental pages.

The harmonized melody had five voices, and it was published again in 1613, only this time it had a religious text, issued in the *Harmonia Sacrae* volume in Görlitz⁶. Christoph Knoll (1563-1650) wrote this text for a funeral song:

„Herzlich tut mich verlangen
nach einem selgen End,
weil ich hier bin umfangen
mit Trübsal und Elend.
Ich hab Lust, abzuschneiden
Von dieser argen Welt,
Sehn mich nach ewgen Freuden;
O Jesu, komm nur bald!“⁷

*From my heart I am longing
for a blessed end,
for here I am surrounded
by trouble and misery.
I have a desire to take leave
of this wicked world,
longing for eternal joys,
O Jesus, come only soon!*

This particular melody along with this particular text is present also today in the hymnbooks, at the funeral songs chapter. It corresponds to song no. 453 in *Niedersächsichen Anhang*, song no. 367 in *Evangelisches Gesangbuch* from Romania, 1974, song no. 77 in *Erdélyi Református Énekeskönyv (Transylvanian Reformed Songbook)* 1995, as well as song no. 414 in *Evangelikus Énekeskönyv (Evangelical Songbook)* 1994 from Cluj-Napoca.

In the *Praxis pietatis melica* edition from 1656, Johann Crüger attached another text as well to this song; it was called *Song of Passion*, after Paul Gerhardt (1607-1676).⁸

⁵ ***, Larousse, *Dicționar de mari muzicieni (Dictionary of Great Musicians)*, Ed. Univers Enciclopedic, 2000, p. 217.

⁶ Kulp, Buchner - Farmaçon, Siegfried, *Die Lieder unserer Kirche*, Göttingen, 1958, p. 117.

⁷ *Evangelisches Gesangbuch*, Sibiu, 1974, p. 410.

⁸ *Handbuch zum evangelischen kirchengesangbuch II/2*, Göttingen, 1970, p. 95.

„O Haupt voll Blut und Wunden
Voll Schmerz und vollen Hohn;
O Haupt, zum Spott gebunden
mit einer Dornenkron;
O Haupt, sonst schön gekrönt
mit höchster Ehr und Zier,
jetzt aber frech verhöhnet:
gegrüßet seist du mir!⁹

“O Head full of blood and wounds,
full of pain and full of derision,
O Head, in mockery bound
with a crown of thorns,
O Head, once beautifully adorned
with the most honour and adornment,
but now most dishonoured:
let me greet you!”

The melody can be found with this text at chapter *Songs Meant for the Period of Fasting or on Holy Week*; song no. 60 in *Evangelisches Gesangbuch* from Romania, 1974; song no. 283 in *Erdélyi Református Énekeskönyv* (*Transylvanian Reformed Songbook*), 1995; no. 138 in *Evangelikus Énekeskönyv* (*Evangelical Songbook*) 1994, Cluj-Napoca.

Other texts of the same song:

Cantata BWV 161 by J. S. Bach
closing chorale

„Der Leib zwar in der Erden,
Von Würmern wird verzehrt,
Doch auferweckt soll werden,
Durch Christum schön verklärt,
Wird leuchten als die Sonne
Und leben ohne Not
In himmlischer Freud und Wonne.
Was schadt mir denn der Tod?¹⁰

“The flesh in earth now lying
By worms will be consumed,
Yet shall it be awakened,
Through Christ be glorified,
And shine bright as the sunlight
And live without distress
In heavenly joy and pleasure.
What harm to me, then, death?”

Cantata BWV 153 by J.S. Bach
closing chorale

„Und ob gleich alle Teufel
Dir wollten widerstehn,
So wird doch ohne Zweifel
Gott nicht zurücke gehn;
Was er ihm fürgenommen
Und was er haben will,
Das muß doch endlich kommen
Zu seinem Zweck und Ziel.¹¹

“And even if all the devils
wanted here to withstand him,
there is still no doubt that
God will not give way.
What he has undertaken
and what he wants to have
must in the end come
to his purpose and goal.”

⁹ *Evangelisches Gesangbuch*, Sibiu, 1974, p. 66.

¹⁰ *Bach sacred cantatas* vol. 4., Bach 2000, 1989, p. 171.

¹¹ *Bach sacred cantatas*, vol. 4, Bach 2000, 1989, p. 151.

Cantata BWV 135 by J.S. Bach
after Cyriacus Schneegaß (1597).

„Ach Herr mich armen Sünder
Straf nicht in deinem Zorn,
Dein´ ernsten Grimm doch linder,
Sohnst ists mit mir verlor'n.
Ach Herr, wollst mir vergeben
Mein Sünd und gnädig sein,
Daß ist mag ewig leben,
Entfliehn der Höllenpein.“¹²

“Ah Lord, poor sinner that I am,
do not punish me in your rage,
but soften your stern wrath
otherwise I am lost.
Ah Lord, may it be your will to forgive
my sin and be merciful
so that I may live for ever
and flee from the pains of hell”

The song has more than one version, as the rhythm and melodies are not the same in every hymnbook. Most of the times, the melody only differs in its cadence. Its skeleton is AAB (B = b + c), and it is written in the Phrygian mode.

It is very difficult to determine in the time of J. S. Bach and the other contemporary organists which version was the original source of the song. Generally, at that time, organists have composed as well as improvised melodies on the spot, and they did not consult any hymnbooks while composing.¹³

The *Ach Herr...* song from *Gotha Hymnal*, 1715:

Ex. 1

14. Ach Herr, mich armen Sünder
Herzlich tut mich verlangen

Hans Leo Haßler, 1601
Gotha 1715 (in e)

Ach Herr, mich ar - men Sü - der, straf nicht in dei - nem Zorn.
Dein' ern - sten Grimm doch lin - der, sonst ist's mit mir ver - lor'n.

Ach Herr, wollst mir ver - ge - ben mein Sünd und gnä - dig
sein, daß ich mög e - wig le - ben, ent - fliehn der Höl - len Pein.

Cyriacus Schneegaß, 1597

In another source¹⁴, the song's rhythm is different and the last note of the cadence does not match the previous example.

¹² Idem, vol 3., p. 255.

¹³ Bach, *Orgelwerke, Orgelchorale der Neumester-Sammlung, Preface*, Band 9, Bärenreiter Urtext, p. VIII.

¹⁴ Brahms, Johannes, *Werke für Orgel*, Urtext, G.Henle Verlag München, 1987.

Ex. 2

Text: Christoph Knoll Melodie: Hans Leo Haßler, 1601

Herz - lich tut mich ver - lan - gen nach ei - nem sel' - gen End,
 weil ich hier bin um - fan - gen mit Trüb - sal und E - lend.
 Ich hab Lust ab - zu - schei - den von die - ser ar - gen Welt,
 sehn' mich nach ew' - gen Freu - den; o Je - su, komm nur bald!

Other versions of the rhythm from 1640 and 1650:

Ex. 3

Befiehl du deine Wege (I)
 from a setting by Johann Crüger, 1640

Ex. 4

Befiehl du deine Wege (I)
 Samuel Scheidt, Görlitz, 1650, 4-pt. setting
 Title: "Herzlich tut mich verlangen"

3. Different Arrangements of the *Herzlich tut mich verlangen* Chorale

3.1. The *Ach Herr, mich armen Sünder*¹⁵ Chorale Prelude BuxWV 178 by Dietrich Buxtehude (1637-1707)

Dietrich Buxtehude, German composer as well as organist of Danish descent, had spent his first 30 years of his life in Denmark, and the his last 40 years in Germany. He held three organist positions throughout his life – at Hälsinborg (1657 – 1658), at the German parish of St. Maria of Elsenaur (Denmark, 1660), afterward at Marienkirche, in Lübeck (1668 – 1707).

Buxtehude had composed around 90 organ pieces, which are on one hand preludes, toccatas, fugues, passacaglias, while on the other hand they represent different types of chorale arrangements – chorale variations, chorale ricercare, chorale fantasias as well as chorale preludes. When writing chorale arrangements he mostly composed chorale preludes that had an ornamented cantus firmus. He created monumental choral fantasias in which he employed the technique of fragmentation and the manual style previously established by Tunder. With these compositions, he tried to depict a symbolic musical transcription of the meaning of the text.

In his short chorale preludes, the melody of the chorale is introduced one single time. The chorale prelude can be seen as a simple chorale variation, which has the function to introduce the tonality of the song, in order for the congregation to sing it thereafter.

In order to accurately interpret the *Ach Herr, mich armen Sünder* chorale, a two manual organ is required (Rückpositiv as well as Hauptwerk). The cantus firmus can be found in the slightly ornamented Soprano voice.

Ex. 5

Ach Herr, mich ar - men Sün - der straf nicht in dei - nem Zorn.
 Dein ern - sten Grimm er - lin - - - - - der, sonst ist's mit
 mir ver - - - - - lorn. Ach Herr, wollst mir ver - ge - ben mein Sünd und
 gnä - - - - - dig sein, daß ich mög e - wig le - - - - - ben,
 ent - - - - - flieh der Höl - - - - - len - - - - - pein.

¹⁵ Buxtehude, Dietrich, *Sämtliche Orgelwerke*, Breitkopf & Härtel, Wiesbaden, 1986, p. 4-5.

The cantus firmus consists of half notes as well as whole notes. The verse (musical phrases) are separated by segments of 1-2 measures, in which the voices elaborate (“vor imitation”: pre-imitations) the thematic material of the following verse of the cantus firmus.

The piece starts with a fugato, the basic cell being the theme head (E-A-G). All the voices enter with this theme: Alto-Tenor-Soprano-Bass.

Ex. 6

Musical score for Ex. 6, showing organ parts. The top staff is labeled "[Rückpositiv]" and the middle staff is labeled "[Organo]". The score shows a sequence of notes in the organ parts, with a measure number "5" above the top staff.

This sort of pre-imitations of the cantus firmus can also be found in the sequel, measure 13 at the Bass,

Ex. 7

Musical score for Ex. 7, showing a vocal line. The score shows a sequence of notes in the vocal line, with a measure number "15" above the staff.

Measure 20 also in the Bass (diminution: quarter notes),

Ex. 8

Musical score for Ex. 8, showing a vocal line. The score shows a sequence of notes in the vocal line, with a measure number "20" above the staff.

Measure 24 in the Bass line (diminution, at the inferior fifth), followed by measure 26 in the Tenor (diminution, at the inferior third)

Ex. 9

Musical score for Ex. 9, showing a vocal line. The score shows a sequence of notes in the vocal line, with measure numbers "25" and "30" above the staff.

Measure 31 in the Tenor

Ex. 10

The musical score for Measure 31 in the Tenor consists of three staves. The top staff is the Soprano line, the middle is the Alto line, and the bottom is the Bass line. A measure number '35' is written above the first staff. The music shows a complex counterpoint with various rhythmic values and accidentals.

The middle voices are moving constantly throughout the piece according to the simultaneous counterpoint.

The last verse is not preceded by an imitation of the cantus firmus, but rather by an ascending A minor scale, which extends to an octave (measure 38, Bass). As we keep in mind the text of the verse *Entfliehn der Höllenpein*. ("and [I may] flee from the pains of hell") one could presume that this motif might have a symbolic significance, illustrating his refuge from hell.

Ex. 11

The musical score for Measure 40 consists of three staves. The top staff is the Soprano line, the middle is the Alto line, and the bottom is the Bass line. A measure number '40' is written above the first staff. The music shows a complex counterpoint with various rhythmic values and accidentals.

The conflict between the modal character of the chorale and its arrangement within the tonal system can be observed at the end of the piece. The cantus firmus has a cadence on the tonic note in C major, while during the last three measures, the E note in the Soprano is reinterpreted through the movement of the inferior voices, thus becoming the dominant of A minor, the initial tonality of the piece.

Ex. 12

The musical score for Measure 40 consists of three staves. The top staff is the Soprano line, the middle is the Alto line, and the bottom is the Bass line. A measure number '40' is written above the first staff. The music shows a complex counterpoint with various rhythmic values and accidentals.

3. 2. The *Herzlich tut mich verlangen* chorale in J. S. Bach's Work

This particular chorale is present in many of Bach's works, such as St. Matthew Passion (Matthäus-Passion), Christmas Oratorio (Weihnachts-Oratorium), as well as several Cantatas.

Matthew Passion BWV 244

In the *Matthew's Passion*, which is the main chorale and this, appears five times, each time with a different text (no. 15 *Erkenne mich, mein Hüter*, no. 17. *Ich will hier bei dir stehen*, no. 44. *Befiel du deine Wege*, no. 54. *O Haupt voll Blut und Wunden*, no. 62. *Wenn ich einmal soll scheiden*) as well as in a different tonalities (E major, E flat major, D major, F major, A minor), while the key signatures symbolize the inevitability of Christ's path (#### / bbb / ## / b / -).

Ex. 13

BWV 244/15¹⁶

Er - ken - ne mich, mein Hü - ter, mein Hir - te, nimm mich an!
 Von dir, Quell al - ler Gü - ter, ist mir viel Guts ge - tan.

Ex. 14

BWV 244/17

Ich will hier bei dir ste - hen; ver - ach - te mich doch nicht!
 Von dir will ich nicht ge - hen, wenn dir dein Her - ze bricht.

Ex. 15

BWV 244/44

Be - fieh! du dei - ne We - ge und was dein Her - ze kränkt
 der al - ler - treu - sten Pfl - ge des, der den Him - mel lenkt.

Ex. 16

BWV 244/54

1. O Haupt voll Blut und Wun - den, voll Schmerz und vol - - ler Hohn,
 o Haupt, zu Spott ge - bun - den mit ei - ner Dor - - nen - kron,
 2. Du ed - les An - ge - sich - te, da - für sonst schrickt und scheut
 das gro - ße Welt - ge - wich - te, wie bist du so be - speit,

¹⁶ <http://www.bach-cantatas.com/CM/Befiehl-du-deine-Wege.htm>

Ex. 17

BWV 244/62

Wenn ich ein-mal soll schei-den, so schei-de nicht von mir,
wenn ich den Tod soll lei-den, so tritt du denn her - - für!

Christmas Oratorio BWV 248

In the Christmas Oratorio the chorale appears twice: no. 5. *Wie soll ich dich empfangen* and no. 64. *Nun seid ihr wohl gerochen*. Chorale no. 5, in Phrygian mode is harmonized in a similar manner with the chorales from the cantatas – it encloses the form of the 17th century cantione, its weave is a simple four voice one, while its predominant homophony is disrupted by slightly polyphonic motifs.¹⁷ Chorale no. 64 is the last chorale of Cantata VI (*Am Epiphaniastfest*), as well as being the closing chorale of the oratorio. This part was originally meant for a cantata profana, perhaps this is the reason why the harmonization is in D major, when normally if the melody is in a Phrygian mode, then it should be interpreted in a minor scale.¹⁸ Bach had chosen this chorale to conclude his oratorio for a reason – it is abundantly harmonized. The instrumental accompaniment is characteristic for Bach, with 12 measures at the beginning and at the end of the chorale (*ritornel*) along with several measures between verses. However, it is very interesting that these lyrics belong to another song (of a melody by Johann Crüger).

Ex. 18

BWV 248/5

Wie soll ich dich emp-fan-gen und wie be-gegn' ich dir?
O al-ler Welt Ver-lan-gen, o mei-ner See--len Zier!

Ex. 19

BWV 248/64

Nun seid ihr wohl ge-ro-chen an eu-rer Fein--de Schar,
denn Chri-stus hat zer-bro-chen, was euch zu-wi--der war.

¹⁷ Dürr, Alfred, *Die Weihnachts-Oratorium von Johann Sebastian Bach*, dtv/Bärenreiter, p. 22.

¹⁸ Dürr, A., *Idem*, p. 23.

The *Ach Herr, mich armen Sünder*, BWV 135 Cantata

The *Ach Herr, mich armen Sünder* - BWV 135 cantata, which it chorale to the melody of *Herzlich tut mich verlangen*, is composed for the third Sunday after Holy Trinity (the 165th day of the calendar year). Within the chorale in the Cantata, the cantus firmus is placed in the Bass.

This melody is harmonized also in the closing chorale of the Cantata for Himmelsburg *Komm, du süße Toddestunde* - BWV 161,¹⁹ composed in 1716 for the 16th Sunday after Holy Trinity, as well as in the choral of the Cantata for the first Sunday of the New Year of 1724 *Schau, lieber Gott wie meine Feind* - BWV 153.²⁰

As we can notice, one single melody is presented to us in three great works, all different, harmonized in ten different manners (as well as in different tonalities), each time having a distinctive instrumental accompaniment.

All the harmonization written on two separate staves, on four voices, is comprised in the *Vierstimmige Choralgesänge* collection, and it was printed along with the other Bach chorales in 1765 and 1769. The significance of this collection is that Philip Emanuel Bach had printed four voice arrangements of almost every vocal composition of his father. In the preface of the collection, he states that in order for someone to interpret the Bass line with any instrument one should have a 16' register.

Albert Schweitzer wrote the following: "*The great masters of chorales, such as Eccard, Praetorius and others harmonized the melody, while Bach harmonized the text. The melody itself has an unclear character (unbestimmten Characters)*".²¹

The 10 harmonisations of the same melody can be divided into two groups: those that have a Phrygian character, and those that have a major character. It is no wonder that Bach "modernized" the Phrygian character melody, for even the composer of the original melody, H. L. Hassler harmonized it in a major tonality. Schein, Scheidt and Pachelbel harmonized the piece in a major scale. We must not forget that Hassler's song is a laic one, based on the theme of love. The text of the Passion – a text that would justify its Phrygian character – was only later added.²²

¹⁹ Wolff, Christoph, Idem. p. 195.

²⁰ Wolff, Christoph, Idem. p. 306-307.

²¹ Schweitzer, Albert, *J. S. Bach*, VEB Breitkopf Hartel Music verlag, Leipzig, 1954, p. 402.

²² Györfy, István, *Összhangzattani kalauz a Bach-korálkhoz (Harmonic guide for Bach's chorales)*, Tárogató kiadó, Budapest, 1994, p. 66-67.

Harmonization by Hans Leo Hassler

The image shows a musical score for a chorale prelude. It consists of two systems of music. The first system has three staves: a vocal line with lyrics, a treble clef staff, and a bass clef staff. The lyrics are "Mein Gott ist mir ver-wir-ret...". The second system has two staves: a treble clef staff and a bass clef staff. The score includes first and second endings, indicated by "1." and "2." above the notes.

3.2.1. The *Herzlich tut mich verlangen*, BWV 727²³ Chorale Prelude

This chorale prelude is included in the *Orgelbüchlein* volume, although originally it was not a part of it and was not even mentioned alongside the 164 Protestant chorales that Bach proposed to arrange for this particular volume (though, in the end he managed to arrange only 45 of them). However, in this volume there were included several chorale preludes that resemble the other 45 preludes from the standpoint of their form.

Bach composed more than 150 chorales, which he then assembled in four large collections - *Orgelbüchlein* BWV 599 – 644. then we have the catechism chorales that make up the third collection of *Klavierübung* BWV 669 – 689. then, there are the chorales from Leipzig *Achtzehn Chorale*: BWV 651 – 668 as well as *Schübler's* collection BWV 645-650 – which he treated each in a different fashion, submitting those simple themes to every possible form of metamorphosis: ornamented chorales, figurations, canons, counter pointed chorales, trios, variations, harmonization, fugatas, chorale fantasias ...²⁴. Each time he put a text on music, Bach never let an idea, an image or an important word pass by without conveying it through a symbolic musical transcription. While his predecessors were mostly preoccupied by the melody of the chorales, Bach paid enormous attention to the text as well, thus trying to confer the role of “preacher” to the organ.²⁵

²³ Bach, J. S., *Orgelwerke*, Urtext, Band V, C.F.Peters, Frankfurt, p. 30.

²⁴ *** , *Larousse, Dicționar de mari muzicieni (Great Musicians Dictionary)*, Ed. Univers Enciclopedic, 2000, p. 30.

²⁵ Gáncs, Aladár, *Az ötödik evangélista (The Fifth Evangelist)*, Ed. Budapesta, 1985.

The melodies of the preludes that are present within the *Orgelbüchlein* are all from the “classical” Lutheran repertoire up to 1675. Bach relied on melodies he grew up with, that he has known since his childhood, and did not take into account newer melodies. The *Schuldiges Lob Gottes, oder: Geistreiches Gesang-Buch* hymnbook from 1713 is the closest to the *Orgelbüchlein* from both the point of view of the context, as well as its editing. In the ninety pages of the *Orgelbüchlein*, 6+6 staves would appear, and depending on the length of the cantus firmus, the piece had to not exceed two pages. These miniature chorales are chorale arrangements, in which the character as well as the outline of the motifs is strictly established.²⁶

If we look at the cantus firmus in the chorale arrangements, we can observe the following:

- In most chorales, the cantus firmus is in the Soprano, while the other voices elaborate a certain motif, which usually has a direct link with the message of the chorale. *Ach wie nichtig, ach wie flüchtig* (BWV 644), *Alle Menschen müssen sterben* (BWV 643), *Christ ist erstanden* (BWV 627), *Christ lag in Todesbanden* (BWV 625), *Der Tag, der ist so freudenreich* (BWV 605), *Durch Adam Fall ist ganz verderbet* (BWV 637). Bach suggests Adam’s fall into sin²⁷, the theme of the didactic Lutheran song from 1524, through the descendent chromatic phrases of the middle voices, along with the diminished as well as augmented descendent seventh leaps in the Bass, thus generating strange and unusual harmonies.
- The cantus firmus is in the canon:
 - at a twelfth, in the Soprano and Tenor *Christe, du Lamm Gottes* (BWV 619).
 - At an octave in the canon, in the Soprano and Bass: *Christus, der uns selig macht* (BWV 620), *Erschien ist der herrliche Tag* (BWV 629), in the Soprano and Tenor: *In dulci júbilo* (BWV 608).
 - at a fifth in the canon: in the Soprano and Alto *Liebster Jesu, wir sind hier* (BWV 633), *O Lamm Gottes, unschuldig* (BWV 618).
- Cantus firmus is in the Alto: *Christum wir sollen loben schon* (BWV 611).
- Cantus firmus is in the Tenor: *Gott, durch deine Güte* (BWV 600).
- Cantus Firmus is in the highly ornamented Soprano: *Das alte Jahr vergangen ist* (BWV 614), *O Mensch, beweine deine Sünde groß* (BWV 622), *Wenn wir in höchsten Nöten sein* (BWV 641).
- Free forms, with imitations: *In dir ist Freude* (BWV 615).

²⁶ Wolff, Christoph, *Johann Sebastian Bach a tudós zeneszerző (J.S.Bach, the scientist composer)*; Ed. Park, 2004, p. 156.

²⁷ Wolff, Christoph, *Idem*. p. 158.

The *Herzlich tut mich verlangen* prelude must be interpreted on two manuals and pedal. The cantus firmus played with the right hand can be emphasized with the help of a very special, colorful register (Gedact 8' + Nasard 2 2/3; Rohrflöte 8' + Sesquialtera, a delicate reed, and so on). The left hand and the pedalier are played with a neutral register (labial of 8' or 8'+4', or 8'+16').

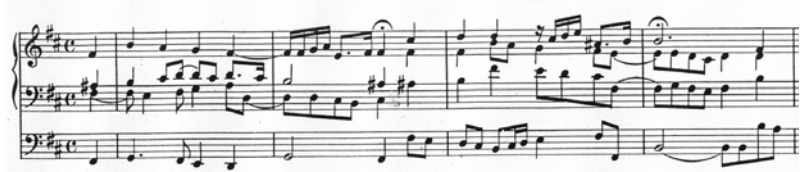
The very discreet Cantus Firmus is in the Soprano voice.

Ex. 21



The structure of the counterpoint is in a 2:1 and 4:1 ratio, at the end of the verses in a 6:1 or 8:1, while in the Cadence at a 16:1 ratio.

Ex. 22



The first two verse lines are more heavily harmonized. The melody of the Bass holds ascendant rhythmic figurations (B-C#-D, G-A-B) of dactyls, as well as leaps of a minor sixth, minor seventh and an octave, while the other voices “barely even move”.

Ex. 23



This commotion in the Bass can be explained by the verses of the chorale “for here I am surrounded by trouble and misery”. In the third verse line the melody is not ornamented, while the Bass voice is rhythmically balanced (eighths), only the leaps remain, third, fourth, octave as well as a diminished seventh. The middle voices are more rhythmical (eighths, sixteenths).

In the last verse, the melody in the Bass line quietens down, as it moves in the opposite sense of the melodic line in the Soprano voice. Then

in the third measure from the end, it could descend in a sixth, parallel to the cantus firmus, while the rhythmic outline of the middle voices is made up of sixteenth notes *O, Jesu Komm nur bald.*

Ex. 24



The harmonized melody in B minor, that has a melodic timbre on some of its segments, end on the fifth degree.

3.2.2. The *Ach Herr, mich Armen Sünder*²⁸ BWV 742, Chorale Prelude

This prelude is part of the Neumeister collection, which contains 36 chorale preludes, of which approximately twenty-four have been composed prior to the year 1700. The researchers of Bach’s music presume – bearing in mind his style as well as composition technique – that these preludes were written in his years spent at Ohrdruf. Most of these works were written in the German tablature, while this particular method of writing was used only to the early 18th century). The preludes present in the Neumeister collection were written for regular church services. The main characteristic of these preludes reflects Bach’s musical education, as well as the influence of the masters: Johann Pachelbel, Johann Christoph and Johann Michael Bach.

The style of the preludes written according to Pachelbel’s form were most of them had four voices, with an “ad libitum” pedal, or a cantus firmus present in the pedal voice, is often developed – sometimes discretely or on the contrary, extremely boldly – through new forms (*Jesu meine Freude* BWV 1105: the cantus firmus appears at several voices); by the steady motif structure (*Als Jesus Christus in der Nacht* BWV 1108); or by a rich chromatic structure (*Herzliebster Jesu* BWV 1093). The unusual variety of the cadences is most remarkable – each piece ends in a different fashion.²⁹

The *Ach Herr, mich armen Sünder* - BWV 742 chorale rigorously follows Pachelbel’s *Wir glauben all an einen Gott* example. Both pieces have been written for three voices, with the cantus firmus at the Soprano line, highly ornamented in contrast with the other voices, which hereby represent a homogenous accompaniment.

Ex. 25



²⁸ Bach, J.S., *Orgelwerke*, Band 9, Orgelchorale der Neumeister-Sammlung, Bärenreiter Urtext, 2005, p. 28-29.

²⁹ Wolff, Christoph, *Idem*. p. 69

Both works require two manuals (Rückpositiv si Oberwerk), different and contrasting registers (this is the way Pachelbel's organ was in Predigekirche in Erfurt, as well as Bach's organ in Ohrdruf. The organ in Arnstadt did not have Rückpositiv). The prelude begins with four measures of intonation. Each of the measures has as its basis the two notes that start the melody: F# - B.

Ex. 26



The rhythmic outline of the superior voice is built on alternating formulas: while one verse consists of eighths with thirty-seconds, the other is on sixteenths. The cantus firmus is “concealed” within these notes.

Ex. 27



The inferior voices pulsate in eighths and quarter notes.

Ex. 28



The piece ends on the fifth degree of B minor (melodic).

4. Conclusions

Throughout centuries, the *Herzlich tut mich verlangen* chorale has inspired many composers. The tonal arrangement of melodies that had a modal character constituted a true incentive for the great masters. Many lyrics were used to a chorale melody, depending on the different religious events: fasting, Holy Week, funerals. Therefore, the chorale was well known by the Protestant

composers and organists. Johann Sebastian Bach contributed to the popularity of the chorale, including the melody of the chorale in many of his works, such as *St. Matthew Passion (Matthäus-Passion)*, *Christmas Oratorio (Weihnachts-Oratorium)*, several Cantatas or organ arrangements.

Table 1**The comparison of chorale preludes depending on the cantus firmus**

| | Chorale prelude | The type of organ needed for its interpretation | Cantus firmus | |
|----|--|---|---------------|--|
| | | | Voice | Characteristics |
| 1. | Hans Leo Hassler | - | Soprano | - |
| 2. | D. Buxtehude <i>Ach Herr, mich armen Sünder,</i> BuxWV 178 (~1700) | Two manual organ with pedal | Soprano | discreetly ornamented, verses preceded by pre-imitations, fugato at the beginning of the chorale |
| 3. | J.S. Bach <i>Herzlich tut mich verlangen,</i> BWV 727 (1708) | Two manual organ with pedal | Soprano | discreetly ornamented |
| 4. | J.S. Bach <i>Ach herr, mich armen Sünder,</i> BWV 742 (1705) | Two manual organ | Soprano | Very richly ornamented, beginning by intonation (4 measures) |

All the works require a two manual organ with pedal (with the exception of the BWV 742 chorale prelude by Bach, written for three voices). Except the preludes composed by Reger and Brahms Op. 122/9, the cantus firmus is emphasized using a different register (in the Soprano voice of at the pedal).

Table 2**The comparison of chorale preludes depending on the harmonization of the first chorale verse**

| | Chorale prelude | Tonality | | Modulations within the first verse |
|----|--|----------------------------|--------|--|
| | | The end of the first verse | Ending | |
| 1. | Hans Leo Hassler | D | F | F major -D minor (measure 3) D minor-F major (measure 4) |
| 2. | D. Buxtehude <i>Ach Herr, mich armen Sünder,</i> BuxWV 178 | A | A* | A minor-F major (measures. 5-6) inflexion toward F |
| 3. | J.S. Bach <i>Herzlich tut mich verlangen,</i> BWV 727 | B | B* | - |
| 4. | J.S. Bach <i>Ach herr, mich Armen Sünder,</i> BWV 742 | B | B* | B minor-E minor (measure 5) E minor-A major (measure 6) A major-D major (measure 6) D-B minor (measure 7) |

* the works end on the fifth degree, with a Picardy third chord.

Tonal unity can be observed in every single work.

In the first verse of Buxtehude and Bach's chorale preludes the A minor and B minor tonalities receive a melodic timbre at times (the elevated sixth degree). In the BWV 742 prelude, we encounter harmonic segments, while in BuxWV 178 – measure 5-6 an inflexion appears from A minor to F major.

(Translated by: Köpeczi Juliánna Erika)

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SOME ASPECTS OF VERTICAL TYPOLOGIES IN THE LAST *STRING QUARTET* OF W. A. MOZART, KV 590, F MAJOR

ATTILA FODOR¹

SUMMARY. As a part of the Prussian Quartets, commissioned by the notorious amateur cello player and music lover, Frederick William II, King of Prussia, the *String Quartet* in F, KV 590 occupies a particular place in Mozart's chamber music. In spite of emphasizing the cello part, Mozart found a middle course between his quartet style and the specific demands of the commissioner. This consists of an intensive polyphonic writing applied mostly to the final part of the last quartet, a solution which keeps the "appearance" of emphasizing of a single voice (in our case - the cello) between the condition of keeping the balance of all voices, as a characteristic solution of the polyphonic techniques. Our analysis is focused on identifying the main vertical typologies as specific composition methods like: the unison, as an opening technique, repeated sounds in the context of isorhythmic changing harmonies, arpeggios, the setting up of vertical sounding planes, poly-metric components, and contrapuntal techniques. The complexity of these vertical structures in this Mozart's late composition, bear closely upon the monumentality of the construction, and in such a meaning it has a modern effect in comparison with the musical language of the epoch, anticipating those stylistic elements which are characteristic to the first creative period of Beethoven.

Keywords: vertical typologies, counterpoint, Mozart, string quartet, cello, late style, Prussian cycle, Quartet Concertant.

The present study is focused on the late composition of Mozart, the *String Quartet* in F, KV 590, completed in June, 1790. As it is known, this quartet was conceived originally as a piece of a six string quartets cycle, commissioned by Frederick William II, King of Prussia (1744-1797), a notorious amateur cello player and music lover. Mozart finalized only three compositions of the initial six, called today Prussian Quartets, though none of them has a dedication.

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The reason of interrupting the compositional process has been admitted by the composer himself, who was confronting at that time with increasing difficulties, which were hindering him in completing his works (the three quartets of the Prussian cycle, KV 575 in D, KV 589 in B flat and KV 590 in F, demand him two years of work).²

Among the several reasons one can mention the increasing financial problems of Mozart, which forced him to renounce at composing or finalizing works that may requested a lot of effort and time in favor of others with less implication of energy, and, above all, more and immediate material benefit. However, Mozart not merely renounced to finalize his cycle, but he sold it in this semi-finished state to the *Artaria* publisher on chickenfeed.

According to the general view, the particularity of these string quartets consist of the special treatment of cello, which soloist treatment reflects the nature of commission. Therefore, some musicologists³ reckon them as soloistic string quartets, an existing musical genre in epoch as *Quartet Concertant*, popular mostly in France. Regarding the incompleteness of the Prussian Quartets, it seems that next to the already mentioned problems, there are also some inner, musical considerations.

Firstly, there is a significant difference between the balance-focused writing of Mozart's string quartet style and the specific relationship of the voices, which appears in these quartets owing to the presence of the soloistic cello. On the other hand, one can observe that there is a direct proportional relationship between the standing off of composer from the expected material benefit and the gradual disappearance from the cello's voice of soloistic elements. Thus, there is a visible decrease of the soloist parts along the three quartets, with the almost entirely disappearance in the last of them (excepting the first part).

We have to mention, as a sign of the composer's ingeniousness, that Mozart found a middle course between his quartet style and the specific demands of the commissioner. This consists of the intensive polyphonic writing applied mostly to the final part of the last quartet, solution which keeps the "appearance" of emphasizing a single voice (in our case the cello) between the condition of keeping the balance of all voices, as a characteristic solution of polyphonic techniques.

Hereunder, we try to sketch out some of the vertical typologies of the last Mozartean string quartet, relating from time to time to other works of Mozart and Beethoven in several genres. At the same time, we have to clarify a terminological problem concerning the subject of our study. Though the

² Several surviving sketches bear witness to the compositional difficulties encountered by Mozart in his late years.

³ Keller, in: *The Mozart Companion* (Edited by H. C. Robbins Landon și Donald Mitchell), Faber and Faber, London, 1956, p. 131

musical phenomenon present in our analysis has different terms in musicology like the facture or in some cases like the polyphonic technique, we found that the expression vertical typology reflects properly those structural particularities of Mozart's compositions examined by us, where the vertical structures and the construction as a whole are inseparable (naturally, an analytical distinction between them is possible). The vertical typology expression means in our conception the sum of relationships between voices in a certain musical segment.

Before examining them in detail, we sketch briefly these vertical typologies:

1. the unison, as an opening technique
2. the repeated sounds in the context of isorhythmically changing harmonies
3. the arpeggios
4. the setting up of vertical sounding levels
5. the poly-metric components
6. the contrapuntal techniques

1. One of the basic ways of sounding of the four instruments is the unison technique. Such an opening cannot be accidental and it leads to some musical consequences:

Ex. 1

W. A. Mozart, *String Quartet in F*, KV 590, 1st movement

Allegro moderato

The image shows a musical score for the first movement of Mozart's String Quartet in F, KV 590. The tempo is marked 'Allegro moderato'. The score is in 3/4 time and features a unison opening for all four instruments. The first two measures are marked 'p' (piano) and the following two measures are marked 'f' (forte). The instruments are Violin I, Violin II, Viola, and Cello/Double Bass.

The unison openings, especially in works with a minor tonality, often suggest a monumental construction with dramatic coloring. We quote some examples: W. A. Mozart, *Piano concerto in c*, KV 291, *Symphony in g*, KV 183.

W. A. Mozart, *Piano Concerto in c, KV 291, 1st Movement*

Allegro

Flauto

Oboi

Clarinetti in Si b/B

Fagotti

Corni in Mi b/E

Trombe in Do/C

Timpani in Do, Sol, C, G

Klavier

Violino I

Violino II

Viola

Violoncello e Basso

The unison opening in the case of major tonalities also can lead to a monumental construction, without the dramatic character of the minor ethos. Here are some examples: W. A. Mozart, *Symphony in C "Jupiter"*, KV 551, *Piano Sonata in B flat*, KV 570, *Piano Sonata in D*, KV 576.

Ex. 3

W. A. Mozart, *Symphony in C “Jupiter”, KV 551, 1st Movement*

Allegro vivace

Flauto.

Oboi.

Fagotti.

Corni in C.

Trombe in C.

Timpani in C.G.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

Allegro vivace

Vcello.

Bassi.

In each case, the unison is followed by a moving melodic line based on a harmonic plan. The reason for this is that the occurrence of a new musical material after a unison opening brings forth a surplus of musical information. Naturally, the reappearance of a unison material is not necessary, so the musical process can evolve with several other materials.

In our case, the unison opening of KV 590 is followed by the reappearance of the same material, as a theme's head, within an imitative technique, followed by a counter-plan in comparison with the melodic line, consisting of isorhythmic movements:

Ex. 4

W. A. Mozart, *String Quartet in F, KV 590, 1st Movement*

melodic plan

counter-plan
(isorhythmic voices)

The occurrence of an imitative technique within a structure based on symmetrical phrases is a typical Mozartean solution. In this instance, the material of the opening is based on two subtractive phrases; each of them

consists of three measures. So these polyphonic procedures do not have a purpose in itself, as we can frequently notice in the baroque music, but they appear as subordinate elements of those musical unities, which form the main structure of the piece.

One can observe the same procedure in the opening of Beethoven's F String Quartet, op. 18, No.1, though in this case it appears in a wider temporal exposition. It often happens at Beethoven, that the unison opening is followed by a melodic line associated with freely moving sonorous levels or a linear polyphony:

Ex. 5

L. van Beethoven, *String Quartet in F*, op. 18, No. 1, 1st movement



Subsequently we may notice the imitative techniques to receive gradating functions. Here, the imitations are following the reappearance of the unison mentioned above, associated with blocks of static or moving voices:

Ex. 6

L. van Beethoven, *String Quartet in F*, op. 18, No. 1, 1st Movement



Summing up, one can point out that the unison opening is a typical Mozartean procedure, taken over by Beethoven, with the difference that the flow of information is denser much more gradually in his music due to some wider structures.

2. Another representative type of these vertical structures is the note repetition under the changing harmonies. Frequently, these repetitions occur in two or three isorhythmically moving voices. Their function consists in the continuation or elaboration of a certain musical material, with a frequent apparition in the development sections. We present here a few variants:

a. level consists of repeated notes, associated with a melodic line and the punctuating bass:

Ex. 7

W. A. Mozart, *String Quartet in F*, KV 590, 1st Movement



b. sometimes the melodic level is intersected by the repeated notes level:
- association with the imitative technique:

Ex. 8

W. A. Mozart, *String Quartet in F*, KV 590, 1st Movement



- association with two contrasting musical materials:

Ex. 9

W. A. Mozart, *String Quartet in F*, KV 590, 1st Movement



In the latter, one can observe the principle of a double counterpoint. Though we cannot talk about a rigorous vertical permutation, it has a same effect. Beethoven took over this technique and used it at a wider scale.

In addition, we have to point out, that the two materials used in the double counterpoint are overlapped. From this moment, the note repetitions are moved on a single instrument, in double stops:

Ex. 10

W. A. Mozart, *String Quartet in F, KV 590, 1st Movement*



The occurrence of such a note repetitions in extensive harmonic structures is a characteristic of the final sections:

Ex. 11

W. A. Mozart, *String Quartet in F, KV 590, 1st Movement*



Sometimes they also can be found in exposition movements:

Ex. 12

W. A. Mozart, *String Quartet in F, KV 590, 4th Movement*



This typically Mozartean solution appears frequently at Beethoven with the difference that the melodic line associated to the isorhythmically repeated block is missing. As an effect, the rhythmic parameter is increasing at expense of the melodic richness. However, in Beethoven's solutions the contrasts substitute the melodic parameter:

Ex. 13

L. van Beethoven, *String Quartet in G, op. 18, No. 2, 4th Movement*

- a significantly rare solution occurs, when the technique of repeated notes is associated with the linear voices:

Ex. 14

W. A. Mozart, *String Quartet in F, KV 590, 1st Movement*

This solution presents in some cases a remarkable complexity, each voice representing a totally different musical entity:

Ex. 15

W. A. Mozart, *String Quartet in F, KV 590, 4th Movement*

3. The arpeggio structures are also present in Mozart's string quartets, including the present, sometimes in latent polyphony. Though tangentially they are related to the typical classical technique called Alberti bass, they are already employed in a more flexible manner and frequently in some incomplete form (namely they do not reproduce the triad). However, according to *New Grove Dictionary*⁴, the Alberti bass concerns the specifically decomposed triads in the piano music. In this instance, these structures can occur in any voice, not only in the bass, and may intersect the main voices:

Ex. 16

W. A. Mozart, *String Quartet in F, KV 590, 1st Movement*

⁴ *** *The New Grove Dictionary of Music and Musicians*, 2nd Edition, Macmillan Publishers Ltd., 2001, vol. I, p. 306.

- sometimes these structures appear within complex polyphonic structures:

Ex. 17

W. A. Mozart, *String Quartet in F, KV 590, 3rd Movement*

The image shows a musical score for the 3rd movement of Mozart's String Quartet in F, KV 590. Three specific musical materials are highlighted with black boxes and numbered 1, 2, and 3. Material 1 is a short melodic phrase in the first violin part. Material 2 is a short melodic phrase in the second violin part. Material 3 is a rhythmic pattern in the first bassoon part.

- the above mentioned three musical materials later permute in the spirit of the triple counterpoint:

Ex. 18

W. A. Mozart, *String Quartet in F, KV 590, 3rd Movement*

The image shows a musical score for the 3rd movement of Mozart's String Quartet in F, KV 590, starting at measure 26. It illustrates the permutation of the three musical materials from Ex. 17. Material 1 (the first violin phrase) is now in the first bassoon part. Material 2 (the second violin phrase) is now in the first violin part. Material 3 (the first bassoon rhythmic pattern) is now in the first bassoon part. The numbers 1, 2, and 3 are placed near their respective occurrences.

4. One of the most remarkable components in Mozart's vertical thinking that can be discovered in the present work and also in others is the use of the sounding levels distributed among voices:

Ex. 19

W. A. Mozart, *String Quartet in F, KV 590, 1st Movement*

The image shows a musical score for the 1st movement of Mozart's String Quartet in F, KV 590, starting at measure 37. It illustrates the vertical distribution of sounding levels among the voices. Three specific musical materials are highlighted with red boxes. The first box shows a melodic phrase in the first violin part. The second box shows a melodic phrase in the first bassoon part. The third box shows a melodic phrase in the first violin part. The boxes are arranged vertically to show how the same material appears at different sounding levels.

It is clear, that the thematic crosses the second violin towards the first, then to the cello. All this, associate with an isorhythmic level consists in repeated and prolonged notes. Therefore a quasi imitative technique joins to a counter plan.

5. Another extremely interesting typology, systematically present in the final movement of the quartet is the poly-metric. It has the function to emphasize the independence of the sounding levels:

Ex. 20

W. A. Mozart, *String Quartet in F, KV 590, 4th Movement*

Here a binary pulsation of two crotchets is overlapped over a repetitive ternary pulsation of three quavers. The poly-metric element is intensified in the development section, where the two crotchets structure is overlapped to ones of the three semiquavers:

Ex. 21

W. A. Mozart, *String Quartet in F, KV 590, 4th Movement*

6. Polyphonic Techniques

- the subject-countersubject technique seems to be masterly applied in the final movement of the string quartet. With this, Mozart presents in overlapping of the two themes of the sonata form, an uncommon solution in the development of such a form. In order to actuate this procedure, both of materials appear in canonic imitation:

Ex. 22

W. A. Mozart, *String Quartet in F, KV 590, 4th Movement*

The image shows a musical score for the 4th movement of Mozart's String Quartet in F, KV 590. It features two systems of staves. The first system has a red box labeled 'subject' in the first violin part and a green box labeled 'countersubject' in the second violin part. The second system shows the continuation of these themes, with the red box in the first violin and the green box in the second violin. Arrows indicate the flow of the themes between parts.

- the polyphonic elaborated phase of the canonic imitation is shown as it follows:

Ex. 23

W. A. Mozart, *String Quartet in F, KV 590, 4th Movement*

The image shows a musical score for the 4th movement of Mozart's String Quartet in F, KV 590. It features two systems of staves. The first system has a red box in the first violin part and a green box in the second violin part. The second system shows the continuation of these themes, with the red box in the first violin and the green box in the second violin. Arrows indicate the flow of the themes between parts.

- regarding the techniques of imitation, these obtain remarkably diversified applications. Sometimes they appear in stretto, sometimes in another level associating with repeated notes or arpeggio structures:

Ex. 24

W. A. Mozart, *String Quartet in F, KV 590, 4th Movement*

The image shows a musical score for the 4th movement of Mozart's String Quartet in F, KV 590. It features two systems of staves. The first system has a yellow box in the first violin part and a green box in the second violin part. The second system shows the continuation of these themes, with the yellow box in the first violin and the green box in the second violin. Arrows indicate the flow of the themes between parts.

To the aforementioned two themes, Mozart attaches a further musical material in the first violin, which diversifies this structure.

- there are also present the stretto imitations, combined, for example with an inverted imitation:

Ex. 25

W. A. Mozart, *String Quartet in F, KV 590, 4th Movement*



The complexity of these vertical structures in this Mozart's late composition, come closely upon the monumentality of the construction, and in such a meaning it has a modern effect in comparison with the musical language of the epoch. The complexity and the remarkable refinement of the K 590 String Quartet seem to be quite distant from the first attempts of the composer in the field of this genre. The abrupt expositions and massive developments, sustained by the already presented vertical typologies anticipate and necessarily introduce the stylistic elements which are characteristic to the first creative period of Beethoven.

(Translated into English by: Fodor Attila)

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GIUSEPPE VERDI'S *MACBETH* – PART I

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SUMMARY. *Macbeth* is one of Shakespeare's most noted tragedies. The Bard wrote the play between 1603 and 1607, and it was already performed in the year 1611. This tragedy, which due to the belief that it is cursed is most often referred to as "*The Scottish play*", grabbed Giuseppe Verdi's attention. It also prompted the composer to write an opera based on the play in 1846, and try ingeniously to render Shakespeare's deeply psychological approach to his characters as well as entire narrative thread into music.

The following text proposes to take an analytical approach toward Verdi's opera, bearing in mind its famous source, as well as the composer's deep admiration to the theme.

Keywords: *Macbeth*, tragedy, Verdi, Shakespeare, opera, direction, musical interpretation.

Historical background

In the fall of 1846, Verdi is eager to compose again. Since he has received numerous premiere offers from different operas, he now has to decide the location of his next premiere. He will prefer Florence in view of the fact that he is shown great appreciation from the important aristocrat families. The last thing to be decided is the theme of the next opera, Verdi oscillating mainly between Schiller's² *Die Räuber*³ and Shakespeare's *Macbeth*.

Given that the first Shakespeare translations in Italian were made only a decade or so before that time, this opera was to be the first Italian opera based on his work.

Verdi himself writes the opera's libretto, a text that literally follows the Shakespearean tragedy, reduced to half its size. The same libretto is then sent to Piave⁴ who has the task of putting it into verse.

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² Schiller, Friedrich von (1759-1805), German poet, philosopher, historian and dramatist; considered to be one of the "*princes of German poetry*".

³ *The Robbers*.

⁴ Piave, Francesco Maria (1810-1876); Italian librettist, Verdi's lifetime friend and colleague.

By basing his next opera on a Shakespeare play, Verdi wants to respond to all those who accuse him of exploiting the political situation of that time and who think that he has achieved his success because of the so-called “*patriotism*” he portrays in his operas. With *Macbeth*, “*one of the greatest tragedies ever written*” – said so by the composer himself, he wants to do something else, he wants to show that his art is capable to rise to the level of such a masterpiece.

With *Macbeth*, begins not only Verdi’s maturity, but a new period in the history of Italian opera as well.

Although *Macbeth* was very well received, it seems that the innovative traits of the opera were left unnoticed, and sadly, – to everyone’s astonishment – its success did not last. Verdi brings forward many important modifications for the 1865 Paris premiere, alterations that remain relevant today as well, since this is the version that it is now played on opera stages all over the world.

Fig. 1



Francesco Maria Piave

It has not been a very long time since music history, and historians alike have done *Macbeth* justice. After the first English (1938) and German (1941) revivals of the opera, Italian musicologist Carlo Gatti⁵ dismisses the belief that

⁵ Gatti, Carlo (1875/6-1965), Italian composer and music critic; he studied at the Milan Conservatory with Bazzini, Catalani, Galli and Saladino; later teaches harmony and counterpoint in the same institution, while researching the life and works of Verdi until 1948, then continuing his historical and critical work on other composers, such as Viotti, Leo, Scarlatti, Paisiello.

Macbeth is one of Verdi's lesser operas, he does so in his excellent work on Verdi⁶. For the last few decades, this opera is considered one of Verdi's greatest masterpieces along with *Otello* and *Falstaff*, the last Shakespearean operas that the composer will write.

In the final months of 1846, Verdi is therefore entirely absorbed by his new creation, so much so that he refuses to disrupt his work to compose a hymn in the new Pope, Pius the Ninth's honor. The composer regrets this fact, but as long as *Macbeth* is not complete, he will not and cannot write a different music. By Christmas, two of the acts are ready except for the arias, for the reason that Verdi wanted to construct the musical outline of the story entirely, and only then depict each character through the melodic line assigned to them. The fragments that express passions and emotions, the arias, will come last. At the end of January the final two acts are also ready, Verdi seemed to progress even faster once the outline of the story had come alive. The orchestration of the whole piece will take him only fifteen days. In the middle of January, he leaves for Florence with the finished score, for he intends to watch over every single detail of the production. His foremost concern is the cast. Lanari⁷ manages to hire Varesi⁸, the baritone, one of the finest singers of that time, the presence of whom had been promised even before the opera had been composed. For *Lady Macbeth*, Verdi had Sofia Loewe⁹ in mind. However, she had cancelled in the last minute. This will be a rather hard blow for Verdi, who it seemed had very precise ideas regarding the soprano who could accurately portray this difficult character. He does not even like Tadolini¹⁰, who has beautifully interpreted *Alzira*¹¹ two years earlier. Mrs. Tadolini is an angelic beauty, while Verdi wants *Lady Macbeth* to be demonic. Mrs. Tadolini has a warm voice, while he needs a somber, almost hoarse one. The sleepwalking scene has to be rather acted than sung, with a hollow, superficial timbre; otherwise, it will not achieve the desired effect.

In the end, Marianna Barbieri-Nini¹² will be the one to take on this role. The female protagonist role is very hazardous from every single standpoint, for

⁶ Gatti, Carlo: *Verdi*; Milano, Mondadori, Verona, 1951.

⁷ Lanari, Alessandro (1787-1852); the impresario of the Pergola Theatre in Florence.

⁸ Varesi, Felice (1813-1889); Italian baritone, debuted in Donizetti's *Furioso*, role creator of Antonio Loustolot from Donizetti's *Linda di Chamoni*, Rigoletto from Verdi's *Rigoletto* and Giorgio Germont from Verdi's *La Traviata*.

⁹ Loewe, Sofia, Swiss soprano, role creator of Elvira from Verdi's *Ermani*.

¹⁰ Tadolini, Eugenia (1809-1851), Italian soprano, female lead of many of Donizetti's operas; a genuine diva of that time.

¹¹ *Alzira* – opera in two acts and prologue by Giuseppe Verdi, libretto signed by Salvatore Cammarano, based on Voltaire's *Alzire*.

¹² Barbieri-Nini, Marianna (1818-1887), Italian soprano, who debuted with the role Antonia from Donizetti's *Belisario*; she studied with Luigi Barbieri, Giuditta Pasta, Nicola Vaccai, Romani. Role creator of *Lady Macbeth*, *Lucrezia* from *Due Foscare*, *Gulnara* from *Corsaro* – all by Verdi; *Luisa Strozzi* from Pacini's *Lorenzino de Medici*, *Merope* from Pacini's *Merope*, *Leila* from Apolloni's *Ebrea* as well as *Beatrice* from Pacini's *Buendelmonte*.

Verdi also needs someone with a solid bel canto¹³ technique. Lady Macbeth is a dramatic soprano with coloratura¹⁴ traits. The musical ornaments from the Brindisi¹⁵ scene in act II require a particular virtuosity, for the entire musicality of the fragment depends on the elegance of this delivery, not to mention the very high note of d³ in *pianissimo*, the musical as well as emotional climax of the sleepwalking scene.

Fig. 2



Marianna Barbieri-Ninni (Lady Macbeth)

Barbieri-Ninni had a much more dramatic voice than Tadolini; therefore, he knew she was the right choice for the part.

Marianna Barbieri-Ninni depicted the atmosphere in which rehearsals took place. On the night of the final dress rehearsal, with the musicians in the orchestra pit, Verdi requests to meet him in the foyer for a final piano rehearsal of the duet that takes place after Duncan's assassination. "*But Maestro, the baritone protests, we had already rehearsed the duet a hundred*

¹³ Bel canto refers to the Italian vocal style of the 18th and early 19th centuries, the qualities of which include perfect legato production throughout the range, the use of a light tone in the higher registers and agile and flexible delivery.

¹⁴ A voice that beside all the characteristics of a dramatic voice – power, ample timbre, full voice – it also possesses the expressive lightness of a lyrical voice.

¹⁵ An invitation to a company to raise their glasses and drink; a song to this effect. Such songs, usually solos with choral response, are common in 19th-century opera; well-known examples occur in Donizetti's *Lucrezia Borgia*, Verdi's *Macbeth*, *La traviata* and *Otello* and Mascagni's *Cavalleria rusticana*.

and fifty times!”, “Well, in about fifteen minutes it will be a hundred and fifty one times you have sung it!, said the composer”; “Verdi was a tyrant, adds the soprano, whom you had to obey...”

It was obvious that Verdi wanted to elevate the level of the opera performances in Italy, both from a musical as well as a theatrical standpoint. There had also been some confrontational scenes with bass Michele Benedetti, who played the role of Banquo, who, once assassinated, refused to appear as a mute specter in the banquet scene. *“It would be ridiculous, said Verdi, to have an extra play the specter, for the public has to be able to recognize Banquo immediately.”*

For the staging part, Verdi got the information regarding the appearance of the kings within the witches’ scene straight from London. *“These kings do not have to be mannequins, but rather eight human beings made of flesh and blood, walking behind a grey veil, which turns opaque when it is lit from the front and translucent when lit from behind.”* This procedure, which is a classic method in staging fantastic plays, was virtually unknown in Italy before Verdi. The composer has the same attention to detail regarding certain sound effects. For the same scene, Verdi placed a musician group under the stage, with a flap door opened in such a way that it scattered the sound throughout the space, so that it would create a homogenous sound effect and not a localized one. *“The timbres do not have to appear to be opaque and veiled, only the bass clarinets, the bassoons and double bassoons, nothing else.”*

After three intense weeks of rehearsals, some days with up to four rehearsals, the premiere of *Macbeth* took place on March 14, 1847. The performance had a considerable effect on the Florentine public.

Fig. 3



La Pergola Theater in Florence

The version of this masterpiece played on stages today includes a few modifications in comparison to the premiere. In 1865, Léon Éscudier¹⁶, Verdi's French agent suggests a translation of *Macbeth* intended for the Théâtre Lyrique, a version that would feature the traditional ballet fragment so coveted by the Parisian public. Verdi takes advantage of this opportunity to improve his work. "*Rereading Macbeth I have found many regrettable features*", he wrote in a letter from 1865. He changed these elements and at the same time composed a ballet for the witches' scene in the III act. These modifications were later added also to the Italian version performed today.

Fig. 4



From a Shakespearean tragedy to an opera libretto

As we mentioned earlier, Verdi's first opera based on a Shakespearean play had its premiere at La Pergola Theatre in Florence, on March 14, 1847. This opera has four acts and Francesco Maria Piave wrote its libretto. The work was dedicated to Antonio Barezzi¹⁷, to whom Verdi writes the following on March 25, 1847: "*Here now is this Macbeth, which I love in preference to my other operas, and thus deem more worthy of being presented to you. The heart offers it; may the heart receive it.*"¹⁸

¹⁶ Éscudier, Leon; Verdi's French agent; the one who bought in 1845 the legal rights of "*Nabucco*" "*Emani*" and "*I Lombardi*" in France, in 1862 he also buys the rights of "*Vespri Siciliani*".

¹⁷ Barezzi, Antonio (1787-1867); he was the one who had discovered Verdi's talent, firstly being his patron, and later his father-in-law. He also was the main musical and cultural patron of the city of Busseto, his house becoming the residence of the Busseto Philharmonic Orchestra.

¹⁸ Gatti, C., *Verdi*, vol. I-II, Milano, Ed. Alpes, 1931.

Fig. 5**Antonio Barezzi**

Famous for its density, this play has remained in the collective memory as being the symbol of darkness, blood and barbarism. A primordial and unyielding tone reigns over the entire atmosphere of the play. One can find witches, specters, moving forests in this play that come alive in a manner of speaking only to warn those in danger of being toyed with by destiny. This mischievous universe leads the public inside of troubled consciences – Macbeth and his wife. Their obsession is brought upon them by murder or the murder itself is an obsession?

The 17 year old reign of Macbeth, the King of Scotland, is reduced to its crucial events, all filled with an extraordinary tension. Macbeth covets the throne, obtains it by murder, gets to rule over Scotland, and then dies without leaving anything behind that would bear his mark. Beyond the murders he has committed, the thoughts that tormented him there is nothing significant left to discern. Macbeth evolves toward the abnormal after the murder of Duncan. Everything changes in his behavior. His obsession with living takes over his entire being. His belief in people is replaced by his faith in the witches' prophecies. Similar to other tragedies, communicating with a different world takes on a fundamental quality. Macbeth is searching for another way to be. He has relinquished his noble behavior that characterized him prior to his murderous act by which he ascended to the throne. Next to him, Lady Macbeth is a hyperbolized projection of his own inner turmoil. The fact that in the end they both die is the result of impossibility of surviving only through deceit. The play is an exceedingly dense text that has a powerful effect on its public, which generates a permanent obsession in directors' mind who are preoccupied with finding the tragic symbol of the play as well

as its center of gravity. To capture and then convey the essential message of the play is not a simple task to perform, for the true events take place within the depths of a "*deranged soul*".

The tragedy forms a character in which human nature appears to be dislocated from its normal state of balance. Macbeth is a miserable and dangerous human conformation, which evolves toward the tragic. There is a battle going on inside of him between his conscience and the demon of his own Ego, a battle that ends in the fatal hardening of his heart. We are witness to a profound human degeneration, the tragic being brought on by the permanent conflicting state of the hero. Macbeth is not offended by anyone, nor is he attacked or provoked by anyone. He is initially surrounded by reverence and worship. However, the prophecies of the witches give birth to a powerful conflict that will cost many innocent lives. The crimes he commits are emptied of any emotional content, and his heart turns cold and insensate. His existence is not defined merely by his escape beyond emotional barriers, but also by the hallucinations he has, the blood he sees, the specter that sits on a chair during a feast. This may be an extension of the dementia that took over him, perhaps a flicker of conscience, and a primal sense of fear or drifting through the universe of these prophecies. His behavior alternates between his inner turmoil and the criminal acts. At first, he kills the king, then wants Banquo to disappear as well, engages murderers and waits; then experiences intensely the actual murder of Banquo, so much, so that it causes him to hallucinate.

Macbeth turns murder into a means to overcome his obstacles. The hero's path to this universe of cruelty and insensitivity is evolving continuously. His dementia will dominate his reasoning to the point where the act of killing will not even repulse him anymore. Everything is taking place within his inner world. It is here where all the conniving plans are born; those who stand in the way are sentenced to death; the shadows of potential future perils emerge, or the seeds of revenge are sown.

A world of specters, terror and hypothesis has been created deep within his soul, a world in which his inner sense of balance was replaced by an unfortunate conflict of human emotions and experiences. An intoxication of wealth and power emerged, along with contempt and arrogance, a defiance of human values, adversity towards anyone who dares to challenge his will, a feeling of uniqueness and omnipotence in the universe.

Drained from any humanity and governed solely by the passion of murder, this character becomes a monster in the face of which the human kind appears to be powerless, for that reason his demise will be in the hands of someone who was not born by a woman.

Macbeth is the fearless soldier, the action man, the war machine who is loyal to his king, but whose virtues will be fundamentally perverted towards evil, creating a never before seen lack of measure in committing evil deeds. Macbeth's metamorphosis takes place under the manipulation of some witches, who awake an immense thirst for power in him as result of

their prophecies. The title of king clouds his psyche and engages his will into action. After the emersion of this possibility, his existence becomes a terrible struggle, the cruelty of which dishonors the brave, fearless hero he was up until that point. After King Duncan names him heir to the throne, Macbeth irretrievably collapses into a world of darkness. Out of the substance of this character, previously very much attached to moral values, a giant mechanism of criminal actions emerges. Hesitant and cowardly in the beginning, he later transforms into a crime professional. No emotion could stop his criminal intentions. The man he once was had become irreparably transformed into a Prince of Darkness, under the burden of his immense ambition. The throne of Scotland has become an obsession. His path will be one of a lonely man, sickened by the lust for power and devoid of emotions. Macbeth becomes dreadful mainly because he is very much aware that he could never be wholesome again, being damned to plunge into the darkness of the world he himself has discovered. The knocking at the gate of the castle that announced the arrival of the forces of good makes him yell out in despair. His castle changes into his own Hell on Earth, in which he is condemned to live in continuous deception. Macbeth is sentenced to explore an unavailing, bitter, repellent world. He sinks into the fear and suspicion that will ultimately lead him to despair. At that instant, Macbeth returns to the witches that have changed his destiny through their prophecies. In that moment the second stage of his character-evolution begins, and the actions that follow will shed blood and provoke chaos in all of Scotland. Murder slowly becomes an “art form” – he invites Banquo to a feast even although he planned to have him murdered.

By unleashing the killer mechanism that makes the witches' prophecies come true, Macbeth thinks he can control fate, that he can deny the prophecies that do not suit him, that he can murder Banquo and Fleance in order to preserve the throne for his own descendants. However, destiny is impossible to overcome. His plan fails and Banquo is murdered, but Fleance escapes in order to fulfill the witches' prophecies. Banquo's specter appears at Macbeth's feast, bringing the king to the verge of despair. The suffering keeps growing deeper. The additional appearance of the witches makes him irreparably come unbalanced mentally. The one who thought can control his fate discovers the opposite. The witches' prophecies will come true, leaving Macbeth to realize his condition, to acknowledge the fact that he has destroyed his life and soul for nothing. Banquo's heir will reign over the Kingdom, while Macbeth will have to pay for the murder of Duncan. Seeing that all of the prophecies come true, Macbeth's cruelty turns into madness. Consequently, his tyranny becomes absolute and no feeling of mercy or compassion can survive.

Nevertheless, Shakespeare manages to turn his character into a tragic hero, thus leading him to the final stage of his evolution. In the end, Macbeth appears before us as someone toward whom we feel compassion but fear as well. In this play, in which so many lines and actions are filled

with ambiguity, Macbeth himself remains ambiguous. After killing Duncan, his life has lost any purpose. At the end of the play, the hero feels he should fall and rot such as a leaf. His pessimism is evident when the death of his wife is announced. In that moment, Macbeth says some brutally honest things. His final moments are consumed by the intention of taking his life in his own hands and rising to action. He dies with a sense of duty and has the burden of sins; he dies not as a man, but as a tortured fate, a fate that wanted to rise above its destiny.

Lady Macbeth is a character that has no sex, and has forgotten that she was born a woman. Much like her husband, she seems to be made "*after the devils own likeness*". Evil and ambition slowly takes possession of her soul and actions, weakening her conscience. We are witness to a decline process of despair, and slow death.

Lady Macbeth leads her husband to fulfill the witches' prophecies; an immeasurable ambition for becoming queen emerges in her.

She parts with her emotions, leaving behind an empty soul, which is insensitive to murder, a soul similar to that of her husband. When the opportunities that favor the fulfillment of the prophecies arrive, a demon with an iron will rises inside her. Lady Macbeth calls magic powers to her aid and wishes her chest be filled with poison. Consequently, she pushes her husband to commit murder. Although a woman, she is confident and has unrelenting strength. When Duncan arrives to the Castle, she is the one who is seemingly happy to welcome him and escorts him on his journey toward death. As a woman, she humiliates her husband on the night of the murder, reproaching his hesitance and cowardly attitude. The iron will of this woman crushes Macbeth's doubts. Lady Macbeth partakes in her husband's turmoil, she is pragmatic and ruthless, urging him to wash the blood off his hands, to leave the daggers in the guards' chamber in order to put the blame on them, and finally to put on their night clothes together to create the impression that the entire event has caught them in bed in the middle of the night. In other words, to erase every single trace of the murder. However, her confidence slowly starts to fade, while an inner tension gets hold of her behavior. Although she does not say much, he can feel that the exhaustion and despair wears her down.

Initially playing the role of instigator, Lady Macbeth in time becomes an exhausted woman, on the verge of insanity. She gets to the point where she can not even tell a story that makes sense, for inside her mind dreadful details appear that torture her brain. Her sighs become terrible, paving the way for an agony that will lead to her death. Lady Macbeth thought she can be as evil as she wanted, for in her eyes conscience was created only for cowards. She could not understand that evil is self-destructing. The feeling of guilt will be the one that will kill her. Confronted with this inner fire, her insanity takes hold of her, death being her only salvation. The one who dies will not be a woman, but a person dominated by a distorted sense of power.

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In part two of the analysis we intend to illustrate the close correlation between Shakespeare's text and Verdi's vision, and how the composer managed to musically depict The Bard's character portrayal.

(The follow-up of this study will be published in the number 2/2009 of the *Studia Musica Magazine*).

(Translated by: Köpeczi Juliánna Erika)

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CHARLES MARIE WIDOR'S *GOTHIQUE* AND *ROMANE* SYMPHONIES – THE SPIRITUAL STATEMENTS OF A GRAND COMPOSER

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SUMMARY. In the following work I tried to present the last two symphonies composed by one of the greatest representatives of the French symphonic style: Charles Marie Widor.

Keywords: Charles Marie Widor, *Symphonie Gothique*, *Symphonie Romane*, analysis

The *Symphonie Gothique* op. 70 and the *Symphonie Romane* op. 73, are the last two of the ten symphonies for the organ composed by Charles Marie Widor. After he had finished the eighth symphony, Widor had decided that he would no longer compose any music for the organ, but that he would commit himself to the orchestra. Still, as his aesthetic views toward organ music had developed, after long years of observations and research, he decided to dedicate two more symphonies to this instrument. The two works, composed in Widor's late years, share a very complex musical language, and they were both dedicated to two of France's most beautiful cathedrals: Saint Ouen in Rouen and Saint-Sernin in Toulouse.

According to the historical sources, the *Symphonie Gothique* was composed for the inauguration of the Cavaille-Coll organ of the Saint-Ouen Cathedral in Rouen. According to the concert program, the symphony had not yet been finished at the time the inauguration took place, but only a few fragments of the latter work were presented: "*Magnificat: Versets, fragments d'une symphonie gothique composee pour la circonstance par M. Widor.*" (According to the program from: "*Les Cahiers de Marcel Dupre*" III, Hg. Stéphane Detournay, Tournai 1991, page 39). After the inauguration, Widor worked on the Symphony for another five years, and presented all four movements in 1895, on the Cavaille-Coll organ in Saint-Ouen. The work is meant to be a musical tribute to the monumentality of the 127 meters long and 32 meters high cathedral constructed in the gothic style.

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The first movement presents a “massive” musical world which reminds of one of the cathedral’s monolithic structures. The tempo indication *Adagio* also indicates the solemn character of the upcoming music. The eight note theme from the beginning of the movement, repeated in various ways, and the chromatic musical language paraphrase the stone ornaments and long arches and columns of the gothic construction, and even the musical writing seems to reflect its shapes.

Ex. 1

The shape imitating theme from the first movement

Moderato
R Columns
Charles-Marie Widor
p
GPR
Ornaments
cresc.

The movement begins in *p*, with a relatively simple musical material, suggesting a distant view of the cathedral. After the original theme is repeated twice, a transitioning part follows, which introduces a second motif. After this transition, the original theme is introduced again in g minor, and afterwards combined with the second motif and a new percussion-like motif of repeated chords. After a long chromatic descent in the pedals, the music modulates to the key of *F major*, followed by a chromatically ascending episode, and a long crescendo, which slowly draws the listener gradually closer, and finally Saint-Ouen appears in its whole grandiosity. At this culmination point, the original theme appears in the bass, whilst the upper voices sustain it just as the columns sustain the gothic vaults. The music is very suggestive, the *fff* indicated by the composer and the ground shaking chords in staccato literally paint a musical picture of the giant edifice. Widor himself gave it the following motto: “*en souvenir de Sainte-Ouen de Rouen*” (A souvenir from Saint-Ouen).

After this point, the initial atmosphere slowly returns by a continuous decrescendo and a chromatic descent, which leads again to the original theme, in this case in the soprano, accompanied by the second motif in the pedals and the percussion-like motif in the left hand. The stop combinations - which are relatively simple ones (fonds et anches) - and the manual changes indicated by the composer along the movement also contribute to the unity of the music. In the coda, the original theme is brought one last time in the bass line, augmented and accompanied by a very simple musical material, altogether creating a calm atmosphere, suggesting a distant remembrance of the eternal cathedral.

Ex. 2

Climax of the first movement, with the original theme in the pedals

The image shows a musical score for the climax of the first movement. It consists of two systems of piano and bass staves. The first system features a piano staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamic markings include *fff* (fortissimo) and *S* (sforzando). The second system continues the piano and bass parts, with the piano staff showing a melodic line and the bass staff showing a rhythmic accompaniment. The key signature is one flat (B-flat major or D minor).

The second movement, *Andante sostenuto*, in opposition with the first movement, is a very serene and intimate music, which transports the listener to the interior of the cathedral at the moment of the communion. The simple musical line found at the beginning in the soprano, registered with a soft 8' flute stop, induces a contemplative state of mind. Although the music appears naive, it has a tremendous effect on the listener and on the performer as well. The accompaniment reminds of one of the beautiful lights inside the cathedral created by the large stained glass windows.

Ex. 3

The theme of the second movement and its accompaniment

The image shows a musical score for the theme of the second movement and its accompaniment. It consists of two systems of piano and bass staves. The first system features a piano staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamic markings include *p* (piano) and *G* (G-clef). The second system continues the piano and bass parts, with the piano staff showing a melodic line and the bass staff showing a rhythmic accompaniment. The key signature is one flat (B-flat major or D minor). A *Ped R* (Pedal Right) marking is present at the bottom of the first system.

At the end of the second page, there is a short transition toward an interlude in *f* that combines the initial theme, now appearing in the tenor, with a new musical motif in the soprano. After this short interlude, another

transitioning episode brings us the last part of the movement, where the first theme blended together with the second theme and its accompaniment brings us back to the initial calm atmosphere.

The third movement is a scherzo-like fugue with a very long theme. The chromatic and modal musical material, and the unexpected turns of key create a very special atmosphere, reminding the listener of the beginning of the holy mass. On the third page in the 14th measure, the Gregorian Christmas Introit *Puer Natus est Nobis* appears in the bass like a pedal-cantus-firmus. Suddenly the one who listens is transported to the medieval times, hearing the monks intoning: *A child was born for us.*

Ex. 4

The Christmas Introit *Puer Natus est Nobis*

Intr. 7.
P U-er * ná-tus est nó- bis, et ff- li- us dá-tus est
 nó- bis : cú-jus impé-ri- um super hú- me-rum é-
 jus : et vocá- bi-tur nómen é- jus, mágni consi-
 li- i Ange- lus. *Ps.* Can-tá-te Dómino cánti-cum nó-
 vum : * qui- a mi-rabí- li- a fé- cit. Gló- ri- a Pátri.
 E u o u a e.

The stop combination indicated by Widor (*cornets et mixtures – brilliant sounds*) also suggests the festive atmosphere. The Gregorian plainsong appears three times along the movement, and the last time in an augmented version, coupling the Grand Orgue to the pedals and also adding the 16' and 8' Trompettes, thus once again reinforcing the festive character. The culmination point is suggested by a chord in *sf*, introduced by a passage in *accelerando*, which breaks the boundaries of the bar. After this point, the initial fugue theme is presented one last time, as a transition to the coda of the movement, where the bar is changed to 4/4. After the restless, continuously changing

and tensioned music, one would expect a different kind of ending, but the composer chose a surprisingly plain musical material, abruptly finishing the movement with a *G major* chord.

Ex. 5

The culmination point and the coda of the 3rd movement

The image displays two systems of musical notation for piano. The upper system, labeled 'Culmination', features a treble and bass staff with a forte (*f*) dynamic and a tempo marking of 4, 8, 16. The lower system, labeled 'Coda', includes a tempo change to *poco a poco allargando* and a fortissimo (*ff*) dynamic. The notation includes various rhythmic patterns, accidentals, and a final cadence.

The fourth movement of the symphony is divided into five parts of variations (*Moderato-Allegro-Moderato-Andante-Allegro*), each containing the Gregorian theme from the third movement, which in this case is also divided in three parts (1. *Puer natus est nobis.* / 2. *Et filius datus est nobis.* / 3. *Cujus imperium*). The five parts are so different, that one could say that they do not belong to the same movement. The first part of the movement incorporates three variations: a choral like variation – bars 1-18 - with the first two parts of the Gregorian melody in the soprano, a monody – bars 19-45 - with the first two parts of the Gregorian melody in the tenor like a recitativo, and a canon – bars 46-93 – with the first two parts of the Gregorian melody in the soprano and the bas. All three variations are modally harmonized, with strict counterpoints and rhythms. The accompaniments imitate the sound of the church bells. In the second variation, the composer introduces a new theme, which appears over and over again, as a reply to the Gregorian motif. The second part of the movement is a fugato using a chromatic musical language and unexpected twists and turns, which eventually lead to the third part in

moderato, which presents a complex musical material based on the third part of the Gregorian melody, as a continuation of the first choral-like segment. The fourth part is a trio based on the first part of the Gregorian theme, which ultimately leads to the last part of the movement, the toccata. The repeated notes in the soprano and the two notes repeated in the bass line remind us of church-bells. On the fifth page in the fourth bar, the increasingly repeated theme from the first part of the movement appears again. The movement is continuously in crescendo, and at the climax the Gregorian melody appears once again in *fff*, doubled in the bass line, transmitting a state of exaltation to the listener.

Ex. 6

The climax of the last movement, with the Gregorian theme doubled in the bass line

The image displays two systems of musical notation for a piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The first system is marked with a forte dynamic (*fff*) and includes the instruction 'GPR' below the bass staff. The second system is also marked with *fff*. The music features a complex texture with rapid sixteenth-note passages in the treble and sustained chords or simple rhythmic patterns in the bass. The notation includes various accidentals and dynamic markings, indicating a climactic and intense section.

The long passages and the chords remind of the columns and the vaults of the cathedral once again. After this tremendous sound storm, tranquillity returns with a fairly sudden decrescendo, and again a coral-like coda, which confers unity to the movement and leaves the listener in a peaceful state of mind.

The *Symphonie Romane*, dedicated to Saint-Sernin, the largest Romanesque church in Western Europe, is an even more adequate example of Widor's spirituality. Whilst in the Gothic Symphony only the last two movements are based on Gregorian plainsong, the *Symphony Romane* is entirely dedicated to it. Albert Schweitzer, a famous musicologist and a good friend of Widor

who once said “When one May Sunday, still striving with technical problems, Widor played for the first time in St. Sulpice the *Symphonie Romane*, I felt that in this work the French art of organ playing had entered the sacred art. and I had experienced the death and that resurrection that every art of organ playing must experience when it wishes to create something enduring.”

The symphony is based on two Gregorian themes: *Haec Dies quam fecit Dominus* (This is the day the Lord has made) and the Easter Graduale *Victimae paschal laudes* (Let us praise the Easter lamb).

Ex. 7

The Gregorian Plainsongs: *Victimae Paschali laudes* and *Haec Dies*

Grad.
2.
H

Aec dñes, * quam fé-cit Dó-
mi- nus : exsulté- mus,
et lae-té- mur in é- a.
V. Confi-té-mi-ni Dó- mi- no, quó-
ni- am bó- nus : quóni- am in saé-
culum mi-se-ri-cór- di-a * é- jus.

Seq.
I.
V

Ictimae paschá-li laudes • immo-lent Christi- á-ni.
Agnus re-démit oves : Christus inno-cens Patri re-conci-
li- ávit pecca-tó-res. Mors et vi-ta du-ét-lo confi-xé-re mi-rán-
do : dux vi-tae mórtu-us, regnat vivus. Dic no-bis Ma-ri- a,
quid vi-distí in vi- a? Sepúlcrum Christi vi-véntis, et gló-
ri- am vi-di re-surgéntis : Ángé-li-cos testes, sudá-ri- um,
et vestes. Surré-xit Christus spes me- a : praecédet su-os in
Ga-li-laé- am. Scimus Christum surrexisse a mórtu- is ve-re :
tu no-bis, victor Rex, mi-se-ré-re. A- men. Alle-lú-ia.

The first movement begins with an improvisatory introduction, where the *Haec dies* theme appears in the left hand in dialog with a free musical material in the soprano, a passage rising through two octaves leading to an *f* sharp. The free dialogs between the two voices, using the stop combination indicated by the composer – shiny mixtures – create a luminous atmosphere. One can say that this part prepares the listener for the upcoming music. The improvisatory character of the introduction is also indicated by the remark of the composer: *Quasi recitativo, espressivo, a piacere*, which leaves the performer to do virtually anything with the music, of course within the limits of good taste.

The improvisatory introduction of the first movement

After the introduction, the theme is brought again in an augmented version in the pedals, accompanied with a musical material derived from the first rising sixteenth quavers from the introduction, ultimately leading to a first culmination point in *ff*, when the theme appears twice, the second time as an echo on the *Recitativo*. Now an episode in *C sharp major* follows, with a complicated, chromatic musical material and a second theme in the tenor, followed by a long flow of sixteenths and several representations of the plainsong. The streaming music ultimately leads to a rather Wagnerian climax, when the theme appears in the pedals, doubled, accompanied by an ever-moving sixteenth passage. The music is once again very suggestive, but this time it has a truly symphonic aura. One can virtually see the symphonic orchestra, as the brass section plays the plainsong theme, accompanied by the constant movement of the strings. After this climax, the volume of the music slowly drops through a long stream of modulations after which the second theme returns in *D major*.

The first movement ends quietly, just like in case of the *Symphonie Gothique*.

The second movement, *Choral*, begins with a chorale-like modal musical material, with the plainsong theme in the soprano. Just like the choral of the *Symphonie Gothique*, this music has also a religious character. In the fifth bar of the movement, under the last chord of the manualiter chorale, a new melody develops, which shall appear several times along the movement. After this introduction, the second line of the plainsong *Quam fecit Dominus* is presented in the soprano, accompanied by an ostinato bass-line. The following *più-vivo* improvisatory section leads to a culmination point, which constitutes a bridge toward a very serene part of the movement, where the plainsong theme

appears augmented in the pedals, accompanied by the second theme in the soprano and a flow of broken chords in the left hand. This beautiful section, where the composer literally plays with the plainsong motifs, ends quite suddenly. After a short *general pause*, the *Haec Dies* motif returns again in *D major*, and finally the second theme appears for the last time in the home key of *F major*, accompanied by the ostinato bass-line from the beginning of the movement. The movement ends in a coda containing reminiscences of the presented musical materials.

The third movement, the *Cantilene* in a *minor*, presents a new plainsong theme *Victimae paschali laudes*, which appears after a short introduction. We could say that the theme is "hidden" in the surrounding music.

Ex. 9

The hidden "Victimae paschali" theme of the Cantilene

Plainsong theme

It is very difficult for the listener to spot it, because it is the first note *e*" (which should actually be an *e*') is tied to the *e*" from the previous bar. The second section of the movement, *un poco agitato*, presents the third line of the plainsong (*Agnus redemit oves*) twice again. After this choral-like median part, the first musical material returns again, thus obtaining a plain A-B-A' form. At the end of the movement, there is a coda, which presents the *Victimae paschali* theme one last time in the alt. The *Cantilene* is the only movement written on four staves, which raises a few technical difficulties, since in these conditions it is quite hard to play in legato. The tempo and stop

combinations indicated by the composer contribute to the lyric character of the music. The sound of the soft fongs and prestant combined with the clarinette solo create a very calm and intimate sound world.

The last movement, the *Final*, is once again very dynamic, just like in case of the *Symphonie Gothique*, comprising musical materials from the first three movements. It begins with a monophonic toccata-like representation of the *Haec Dies* theme in *fff*.

Ex. 10

The monophonic *Haec Dies* theme at the beginning of the last movement

During this first section, the theme appears several times, accompanied by musical materials with contrasting rhythms, altogether creating a highly complicated chromatic sound storm, which sometimes quiets down, and other times dramatically intensifies. One can say that the movement is like a series of waves, because there is not only one climax, but also several ones. Already in the nineteenth measure, there is a first culmination in *fff*, when the theme returns for the third time in its original form of equal length notes, sustained by long chords. After this point, an episode follows, containing traces of the *Haec Dies* theme. Under these figurative passages, the plainsong is introduced again as a *cantus firmus* in the pedals, followed by another transitioning episode, where the composer plays with smaller motifs of the plainsong, eventually reaching another culmination point. Following this point, a harmonic descent takes place, which leads to another incursion of the *Haec Dies* theme, but this time in *p*. This part continues with yet another crescendo toward a new introduction of the plainsong in the pedals, followed by a new episode and a dynamic descent toward a rapid ostinato of sixteenths above which the *Haec Dies* theme develops again, reminding one of the musical materials

from the first movement. This transition culminates in a chorale-like section, followed by the true climax of the movement, where the plainsong is presented like a hymn with long chords. The movement ends with the same arabesque motif as the one found at the beginning of the first movement, followed by a distant echo of the *Haec Dies* theme. One can say that in case of this last movement, Widor pushes the possibilities of the harmonic world to the very edge, creating something truly remarkable. It is also very interesting that both symphonies end quietly; some people say that this is because Widor was quite old when he composed them. Nevertheless, I think that they would not have the same effect if they were conceived differently.

In conclusion, I would like to live with Widor's own words, whose opinion regarding organ music is the best way to describe these two masterpieces: "*a special kind of music of the eternal, awakening thoughts of immortality*".

(Translated by: Bognár Noémi)

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GYÖRGY LIGETI'S *SECOND STRING QUARTET*: BIOGRAPHICAL INFLUENCES AND NEW TECHNIQUES

TUDOR FERARU¹

SUMMARY. Despite György Ligeti's personal denial of the direct influences on his music by the events from his young years, the listener can easily find traces and echoes of traumatizing experiences in many of his compositions. The study attempts to answer the following question: to what extent is Ligeti's music tributary to the composer's unfortunate youth?

The study emphasizes a few critical biographical details, as well as several related musical consequences. After having had quite a happy childhood in his native town of Târnăveni (Transylvania), and relative stable and fruitful teen years in Cluj, Ligeti faced a horrible personal and professional tragedy when The Second World War broke out. Many of his dreams were shattered, and by the end of the conflagration he would lose two members of his family. The circumstances of these occurrences had been horrifying with Ligeti himself surviving the ordeals by pure chance. Many years later, he would testify that during the Nazi occupation "life and death became a matter of relative indifference." After the war, Ligeti had to endure yet another terrifying reality: the early years of communism in Hungary, the soviet oppression, and the humiliating cultural censorship. Memories of all these years would haunt the composer throughout his entire musical career.

In attempting to solve the question, particular interest is taken in Ligeti's *Second String Quartet*. It is a mature composition, a synthesis (although Ligeti disliked the word) of earlier Bartók-Kodály influences, features borrowed from Stravinsky and Berg, micropolyphony from previous works, and the cooled expressionism of late 1960s.

Keywords: Ligeti, quartet, strings, micropolyphony, biographical.

The life of a contemporary composer is always something of a curiosity to those who are willing to look beyond the façade of a musical career. There are few prominent living composers able to stand in the spotlight and not become the subject of thorough biographical investigations. György Ligeti is certainly not one of them. The present study will investigate the origins of a mature composition by this particular composer, and will find clues as to how the work itself relates to the author's background and personality.

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Ligeti had the chance to become an *international* composer even before he aspired to recognition in his own country. In fact, there is a strong and paradoxical relationship between his tumultuous personal life and his path toward professional achievement. A number of creative influences that would play an important role in Ligeti's compositional career are related to the unpredictable years of his past. Strange things he used to dream about in his childhood, the fear and insecurity he felt while being away from home, memories of the people and places he came in contact with, would all help define a unique compositional style. However, experiences of war, death, humiliation, and oppression would have a different impact on his later compositional thinking. In order to clarify the evolution of these relationships, a closer look at some biographical details is necessary.

György Ligeti was born in 1923, in the small Transylvanian town of Târnăveni.² His parents were Hungarians of Jewish descent who settled in a multicultural region of Romania after the First World War. There is evidence that little György was quite unaware of the cultural differences between the ethnic communities in his town. He created his own solitary universe, where fantasy and music became permanent companions.

One has a mixed picture of the young György Ligeti. On the one hand, there is a small boy playing with the local rabbi's children, and even with those of the local Romanian aristocracy, who would probably have preferred their offspring not to be playing with Jews, but at least were relieved that they were not playing with 'pure' Hungarians. On the other hand, there is evidence of the precocious development that is often characteristic of the subsequent 'loner'.³

There are also accounts of occurrences that left the young boy with morbid impressions he would recall many years later. Biographers would also try to explain their nature and importance with regard to the compositional influence.

There are also more traumatic memories.... "When I was three years old, I stayed with my aunt at Csikszereda⁴ for three months.... When she realized that I was afraid of spiders, she made me collect cobwebs with bare hands. It terrified and disgusted me."⁵

Ligeti remained an arachnophobe for the rest of his life, a fear that he acquired in his boyhood. Life in Târnăveni did not offer him many surprises or notable daily events, so his vivid childish imagination tried to fill in the space that the exterior world left empty. Sometimes this meant realizing fear, and funnelling it into his introverted personality.

² Hungarian: Dicsőszentmarton.

³ Toop, Richard, *György Ligeti* (London: Phaidon Press, 1999), 11.

⁴ Romanian: Miercurea Ciuc, a bilingual town in Eastern Transylvania.

⁵ Toop, *György Ligeti*, 11–12.

Perhaps the most arresting experience of small-town life, though, was the children's funerals, where little white coffins would be pulled on small white carts: "what that meant for me was that death, my own, was in the realm of possible."⁶

Above all, a sort of premonition of his future as an accomplished musician dominated Ligeti's childhood. Nobody and nothing had access as deep into his sensitivity as music did. Perhaps this is a more widely-spread phenomenon among children of that age, but what makes it striking in this particular case is the composer's ability to remember in detail thoughts he was struggling with at such an early stage in his life. In a conversation with Reinhard Oehlschlägel, Ligeti said,

*I remember that when I was very small, I was always imagining music. It was a sort of ritual when I got up or went to bed... there was morning music and there was evening music, it was all in my mind... I think that's how I became a composer. But back then I was unaware that this wasn't something normal.*⁷

Despite all these recollections, Ligeti enjoyed a rather happy and quiet life until the age of six, when his family moved to Cluj,⁸ the cultural centre of Transylvania. There he had the first notable contacts with an active musical life. The local symphony orchestra performed regularly, and for Ligeti the experience of listening to live music was totally new. The young boy also discovered a fascinating world when his parents started taking him to the city's opera. After a few years of hesitation, Ligeti finally made up his mind and decided to become a musician. He had not learned to play the piano until his teenage years, and even then he was far from becoming a virtuoso, but his interest in writing songs and even short pieces of orchestral music led him to apply to the Cluj Conservatory. He was accepted there in 1941, and started reading composition very seriously. At the same time, he enrolled in a science program at the university and began studying physics in an attempt to carry out the plans that his parents had set out for him. In less than a year, the overwhelming workload and lack of proper rest caused him a nervous breakdown, and forced him to quit school. Young Ligeti had no choice but to go to Budapest in search of psychiatric treatment.

This relocation would eventually prove to have at least one positive outcome. Budapest was a major European cultural city, home to the Ferenc Liszt Academy of Music, and to several prominent Hungarian composers and music scholars. Young Ligeti would be given the opportunity of bringing

⁶ Ibid., 12.

⁷ Ibid., 9.

⁸ German: Klausenburg; Hungarian: Kolozsvár. Transylvania, along with the city of Cluj, has been part of Romania since 1918, except for the period between 1940 and 1944.

his musical training to a new level there. The Second World War had broken out in Europe a few years before, but as Hungary was not involved directly and immediately in the fight; Ligeti did not pay much attention to the events. It was only his Jewish origin⁹ that caused him problems, and as he was going to find out, the trouble was becoming more and more serious. When the Nazi policy of exterminating Jews spread out into Horthy-governed Hungary, he was arrested and taken to a forced labour camp in Szeged.¹⁰

At that moment, music became outdated. After having had little real sense of the war raging around him for several years, Ligeti suddenly found himself forcefully committed to the Nazi war effort. He first had to carry sacks in army grain silos, and was then transferred to Fortress Grosswardein, inside German territory, where his unit was assigned to transport heavy explosives to the front. This relocation, too, proved to be salutary, as all the other prisoners that had been drafted to forced labour camps were killed by the SS before the war ended. "However dangerous and cruel this life must have been, the service saved Ligeti from the fate of many Jews..."¹¹ Over the course of the conflagration, Ligeti's father was taken to Auschwitz, then to Buchenwald, and finally to Bergen-Belsen where he was killed. György's younger brother, Gábor, was also shot dead by the Gestapo, at the age of seventeen. Ligeti recalls the trauma, and the surrealistic impression these terrifying events had on him:

*We didn't feel it was dangerous – we weren't living in the real world; once our relatives had been dragged off, life and death became a matter of relative indifference. If you died, you died; if you happened to stay alive, you stayed alive.*¹²

In October 1944, as the war was approaching its end, Ligeti took the risk of escaping from imprisonment, hid in the woods for a few days, and was picked up there by the liberating Russian forces. He was detained for a while, but then set free. "He spent the next two weeks walking back to Transylvania, 'as if in a trance'."¹³ At that moment, his life was shattered, but he was finally free. Instead of thinking of the miserable situation, that the war had brought him into, Ligeti was determined to finish his musical training, and realize his dreams of becoming a composer. After all, the suffering and cruelty he had endured could produce positive, creative consequences. Later, he would only look back in an attempt to heal the psychological wounds. Being successful as a musician and delighting himself with the joy of writing music would only partially light up the black corner of his memory.

⁹ "Ligeti himself has said that he became 'Jewish' only through persecution; his real cultural roots were Hungarian." Richard Toop, *György Ligeti*, 10.

¹⁰ An agricultural town in the middle of the Hungarian Plains.

¹¹ Richart, Robert W., *György Ligeti, A Bio-Bibliography* (New York: Greenwood Press, 1990), 3–4.

¹² Toop, *György Ligeti*, 22.

¹³ *Ibid.*, 22.

*Ligeti describes the experience of those years as a wound that cannot be healed, and the source of an undying hatred of those (but only those) who were directly responsible.... Until the day he dies, he says, he will harbour fantasies of revenge, however incomprehensible these seem...*¹⁴

In the fall of 1945, Ligeti started new studies at the Budapest Academy of Music, and upon his successful graduation, was offered a teaching position at the same institution. He was composing intensely again, doing research in the field of tonal harmony, and even trying to take over the task of collecting traditional folk songs in Transylvanian villages. Although there were some minor concerns about his health,¹⁵ it seemed that everything in his life was returning to normality. Unfortunately, he would very soon realize that the newly installed Hungarian communist regime was imposing a drastic censorship on culture, especially on modernist and Western cultural influences. As incredible as it may seem, at that time even listening to new music radio broadcasts was illegal and perilous throughout all countries experiencing Soviet occupation. The story of fighting persecution and professional humiliation continued until December of 1956, when Ligeti concluded that too much of his life had been subjected to arbitrary and dangerous political games, so he left Hungary amidst the popular uprising that was taking place there.¹⁶

These are the facts of life that one has to consider while analyzing Ligeti's compositions. Despite his repeated personal denial of his music having been directly influenced by any events from his young life, a contradiction lies before us. Ligeti himself is not very consistent with the accounts of facts and circumstances. Neither is he clear with his opinions regarding external influences on his work. What comes across as evident is the fact that Ligeti would really like to be able to put behind certain representations of his past, while he also finds it very hard to admit that the incapacity of doing so permanently haunts his compositional activity. To answer the dilemma, one has to dig deep into Ligeti's sound universe, as well as capture the tone of his confessions.

*One dimension of my music bears the imprint of a long time spent in the shadow of death both as an individual and as the member of a group. Not that it lends a tragic quality to my music, quite the opposite. Not anyone who has been through horrifying experiences is likely to create terrifying works of art in all seriousness. He is more likely to alienate.*¹⁷

¹⁴ *Ibid.*, 22.

¹⁵ "During much of this time he was ill with pleurisy, a recurrent condition he had acquired during forced labor." Richart, Robert W., *György Ligeti, A Bio-Bibliography*, 4.

¹⁶ "By this stage, there was little doubt in his mind that he had to leave Budapest, and attempt to flee to the West." (Toop, *György Ligeti*, 46).

¹⁷ [Ligeti, György], *György Ligeti in Conversation with Péter Várnai, Josef Häusler, Claude Samuel and Himself* (London: Eulenburg Books, 1983), 21.

This kind of insight into Ligeti's music is, undoubtedly, priceless. However, readers have to confront more contradictions. If anything, Ligeti's scores suggest a shocking, "livid, hectic, and freakish"¹⁸ soundscape. At least as far as the pieces composed after 1956 are concerned, there is no proof of the opposite. The best one can do about accepting Ligeti's reluctance to acknowledge direct biographical influences is establishing a dichotomy between what is intended to transpire in music, and what is not. The latter category, then, would have to deal with the composer's subconscious impulses. On the other hand, Ligeti is never reluctant to give us hints about the personal experiences that might unconsciously shape his compositional outcome.

*A whole range of experiences find their way into music, all that we assimilate both emotionally, and all the technical skills we acquire are factors that shape a composer's music.*¹⁹

If it became clear that memories of childhood scenes have indeed influenced Ligeti, one could assume that memories of war have done so, too. Yet, the composer oscillates between admitting that the magic universe of his boyhood and the discoveries of those early years were constantly coming back to his mind, and ruling out any connection they might have with the reality of his musical productions. The following statements that György Ligeti made over the course of the same interview ultimately bear proof to his discomfort with such an association. This attitude is characteristic of many artists who need to devise justifications in order to validate their artistic views.

*I do not think that we should overestimate the importance of childhood experiences...*²⁰

*Perhaps it is a form of defence, a way of overcoming fear; the fear of childhood fantasies or the very real fear of death I experienced in Nazi times. But I do not really know whether it goes back to past experiences.*²¹

Scholars and biographers who have come in contact with the composer over the last few decades have their own share of subjectivity when it comes to associating real life experiences with the features of Ligeti's masterpieces. Tracing back the sources that all these views are based upon will lead us to a few interviews conducted with Ligeti, and to some concert program notes written by the author as well. If one is willing to give credit to all of them, then the inevitable conclusion one reaches is that Ligeti himself does not wish to pose as an easy subject for scrutiny. His personal approach to music has changed periodically since the time that he became a well-known member

¹⁸ György Ligeti in *Conversation*, 14.

¹⁹ *Ibid.*, 57.

²⁰ *Ibid.*, 25.

²¹ *Ibid.*, 65.

of the European avant-garde. The evolution of his compositional strategies, of the degree of novelty, and of his willingness to resurrect the past in various forms makes him one of the most difficult composers to label. In a conversation with Ulrich Dibelius, Ligeti affirmed, "I always have periods when I latch on to quite different kinds of music and measure myself against that."²²

Whatever appears to be the exception in other composers' cases creates natural rules in Ligeti's. Paradox is part of it, while the elucidation of mysteries (related to biographical influences and inconsistencies) remains of little interest.

*In both the man and his music, there is a mixture of boundless inquisitiveness..., a passion for arguing non-confrontationally with almost any proposition, and a fascination with paradox that seems quintessential to European Jewry's intelligentsia.*²³

By the late 1960s, though, Ligeti's music was starting to embrace a few clear stereotypes. That is not to say he restricted himself to implementing a set of aesthetic principles, but rather adapted a few rational guidelines to his own personal substance. His *Second String Quartet* belongs to this particular period. Music is for Ligeti, in the first instance, something intuitive. Only the second phase of his composition process involves conceptual work. However, in this phase too, the conceptual development must match the initial musical vision. This is one of the reasons that images and sensations from the past can easily creep inside the projection of an emerging composition.

Such a balance between the intuitive and the rational accords with Ligeti's general aesthetic ideas: for him, art is at the same time "*construct, structure and poetry.*"²⁴

*"Illusoriness and paradox are also essential features of Ligeti's poetics."*²⁵ As in his childhood, when he was seeking refuge from things that frightened him, the composer Ligeti always tries to build some sort of space in which he can find relief from terror. However, if the childhood refuge was an imaginary world, the adult's response to the problem is quite different. Ligeti creates a freakish, terrifying musical universe, as if coping with it and coming to terms with fear would actually mean escaping it.

The *Second String Quartet* is representative of this tendency, and a turning point for its author. After having composed extensively for large orchestra, Ligeti recognized he had to master a technique that would make the quartet sound as though far more than four players were involved.

²² Toop, *György Ligeti*, 113.

²³ *Ibid.*, 10.

²⁴ Lobanova, Marina, *György Ligeti: Style, Ideas, Poetics* (Berlin: Kuhn, 2002), 7.

²⁵ *Ibid.*, 12.

*I began by experimenting with complex micro polyphonic textures in orchestral works and only later, in the course of the 1960s, did I seek ways of reducing the number of voices. The String Quartet No. 2 was one outcome of this process.*²⁶

He achieved this goal by several different means, such as assigning a sheer number of notes to each part, frantic activity, and great diversity of tone colours. Most notably, Ligeti prefers the amplitude of gestures to the argument itself, and uses colour as a substitute for content and depth. He has stated numerous times that sounds and music evoke sensations of colour, consistency, and tangible form. This Quartet is all about associating sounds with images and material qualities. *"In general, my works abound in images, visual associations, and associations of colours, optical effects and forms."*²⁷

Whenever asked by interviewers which of his compositions he considered the most important, Ligeti named the *Second String Quartet*.²⁸ The strong sentiment of certainty he felt about placing the Quartet in this position made this opus even more appealing to many of his scholars. It is neither the scope (media) nor the popularity of this piece that made Ligeti place it on top of the hierarchy, but rather its capacity for incorporating the essence of his compositional vision. *"It is perhaps my Second Quartet which reflects my ideas most clearly."*²⁹ Biographers and critics outlined the importance of this piece in the context of Ligeti's output, as well. *"The Second String Quartet (1968) is something like Ligeti's summa musica."*³⁰ One of the reasons this composition stands out from the general quartet repertoire is that it maintains a strong bond with the tradition of the genre. However paradoxical it may seem, one can identify allusions to the past throughout the piece, as well as connections to compositional strategies from earlier epochs. These allusions do not materialize in form of strict quotations, nor do they suggest a certain affiliation to a defunct tonal system.³¹ The correspondences come down to rhetoric, and to a combination of Ligeti's desire always to do something new with his need to keep the past in sight, and even pay homage to it. If we take a close look at the Quartet, we easily observe, *"the entire string quartet tradition from Beethoven to Webern is there somewhere."*³² This piece "explores the relationship to tradition, without seeking to be traditional."³³ Ligeti himself has

²⁶ Ligeti, György, *String Quartets and Duets*, Arditti Quartet (New York: Sony Classical, 1997), Compact disc booklet, translated by Stewart Spencer.

²⁷ *György Ligeti in Conversation*, 57.

²⁸ At least as far as interviews given before the 1980s are concerned.

²⁹ *György Ligeti in Conversation*, 13.

³⁰ Lobanova, *György Ligeti: Style, Ideas, Poetics*, 166.

³¹ In this case, the concept "tonal system" should be understood in a broader sense, rather as "sound language" than tonality.

³² Toop, *György Ligeti*, 130.

³³ *Ibid.*, 131.

said on one occasion that in his *Second String Quartet* “there are allusions to earlier string quartets.”³⁴ Many of the allusions are related to compositional particularities that could be traced back to his Hungarian idol, Béla Bartók. As Robert W. Richart concludes, however, “Ligeti’s connection to Bartók is to be understood in terms of gestures rather than musical morphology.”³⁵

The *Second Quartet* also bridges the gap between modernism and tradition by addressing the issue of musical clichés. It is very mannerist in many respects, and its narrative is organized “according to the laws of an absurd logic.”³⁶ The first characteristic that makes this piece a singularity is the formal structure itself. It is a five-movement composition, Ligeti’s first substantial instrumental work to involve more than two movements, with each of the movements being approached with a different view towards texture and economy of material. “The five movements of the work can be compared to five different views of the same object.”³⁷ Each movement concentrates on a different “Ligeti fingerprint,”³⁸ such as the *hectic activity* in the first, the *floating style* in the second, the *meccanico*³⁹ style in the third, the *wildly gesticulating* style in the fourth, and the *tremolo style* in the fifth. These characterizations belong to Ligeti himself, who has reaffirmed the idea on various occasions.⁴⁰ Nevertheless, the five movements pursue the same goal in an attempt to unify the whole piece. They take “the same sort of course: a drift from one register to another.”⁴¹

Just as Ligeti’s young life was marked by sudden twists and turns, this work is organized around all sorts of deviations: rhythmic, chromatic, dynamic, deviations from the equal temperament, deviations in terms of instrumentation and balance. All these features make the Quartet a fragmentary, intricate, and scrappy composition, moving back and forth between the impression of chaotic sound quakes, and that of motionless textures. In terms of performance techniques, the piece resembles a succession of tragic ruptures even more. It goes to the limits of the possible, and the anticipated audience’s reaction becomes a very important issue.⁴² It becomes clear that, as far as this work is concerned, configuration plays a more important role than structure. In other words, the very detailed and precise notation, the carefully designed

³⁴ György Ligeti in *Conversation*, 104.

³⁵ Richart, *György Ligeti, A Bio-Bibliography*, 124.

³⁶ Lobanova, *György Ligeti: Style, Ideas, Poetics*, 166.

³⁷ *Ibid.*, 167.

³⁸ Toop, *György Ligeti*, 130.

³⁹ Mechanical, with an obsessively repetitive pulsation.

⁴⁰ Toop, *György Ligeti*, 130–1.

⁴¹ *Ibid.*, 130.

⁴² Here is an illustrative comment about the Arditti Quartet performance: “Their demonic fury and other extremes of approach may not be subtle, but they aren’t meant to be.” Richart, Robert W., *György Ligeti, A Bio-Bibliography*, 124.

bundles of polyrhythmic voices, and the extreme effects are meant to generate suggestions, not to create form. As Ligeti has repeatedly stated, suggestions and mental associations should go beyond the limits of the audible. In his opinion, music is more effective when it is able to establish a marriage between the sonic and the visual universe. He probably correlates the visual image to a more global representation of scenes in motion, which would invest his music with a truly cinematographic dimension. *“The experiences of listening and seeing come very close, and such associations are generally felt rather as being of a purely private kind.”*⁴³

The score itself might not be intended to tell a story, but the result of playing it is nevertheless a perceptual combination that engages all senses. Thus, the listener’s imagination is left wandering, while the freedom allowed to it by suggestion completes the picture’s configuration. Caught in the middle of the highly evocative musical scenes and emotions, the four string instruments appear as characters fighting one another. This warlike appearance is reflected both in the “blackened” passages of the score, and on stage, assuming that an accurate performance involves quite some physical workout. The nerve-stretching, extreme narrative of the Quartet keeps the listener “on the edge,” as well. Even the soft, tranquil parts come across like the silence before a storm. Some of the effects employed by the composer could easily compete with achievements in the field of electronic music.⁴⁴ Ligeti proves himself a master of materializing his musical intuition, and of controlling the psychological impact of his final product. In this respect, the *Second String Quartet* resembles a horror movie soundtrack. In support of this idea, there are many examples of passages that sound clearly like squeaky doors, obsessive water drops falling in a pool, railway brake noise, ultrasounds, whistles, bombardment sirens, all kinds of industrial buzzing, human screams and groans, etc.

The most strident musical result is obtained when Ligeti starts combining these shocking effects, in a sum of what could be called “super-polyphony.” It is part of his more general preference for layered textures. *“The superimposition of many musical layers ‘ticking’ at different speeds was to become a central feature of Ligeti’s music in the 1960s, and he traces it back to childhood experience.”*⁴⁵

What can be concluded after considering all these aspects is that, even though the Quartet has the capability of generating visual associations to the point that it seems as if it is based on a screenplay, there is no hard evidence that Ligeti was conforming to a recollection of actual events. Nevertheless, he did not intend to write a string quartet just with the purpose of reviving this traditionally elitist genre, or for the sake of producing a piece of “domestic

⁴³ György Ligeti in *Conversation*, 58.

⁴⁴ With *musique concrète*, more precisely.

⁴⁵ Toop, *György Ligeti*, 11.

music.” The work reflects Ligeti’s artistic personality, his inner fight to come to terms with real life experiences, and his attitude towards the relationship between tradition and modernity. “No doubt, all compositions convey somehow all the experience the composer has accumulated what you could call his attitude to life.”⁴⁶

As Ligeti was working on this composition, he was entering maturity, a point in life where looking back might seem less discouraging than looking forward. At that time, he was also trying to escape the displeasing position of having to take sides in the confrontation between opposing new music advocates. He concentrated his view of what was happening musically in a very suggestive phrase: “In all art forms, returning means running away.”⁴⁷ He also expressed his artistic vision with a moderate enthusiasm, perhaps as a result of having had so many unfulfilled dreams, and shattered aspirations in his younger years. “We had better refrain from prophecies, for they are subjective, they spring from our desires.”⁴⁸ After all, it was the unrealistic and absurd prophecies that opened the way for both Nazism and communism in Europe. György Ligeti wants to be no part of such messianic visions, for he has been tested personally by their consequences. His music and aesthetic remain very personal in trying to transform the face of expressiveness, to capture and convey it in a “deep-frozen” state.⁴⁹

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⁴⁶ György Ligeti in *Conversation*, 80.

⁴⁷ *Ibid.*, 68.

⁴⁸ *Ibid.*, 76.

⁴⁹ Ligeti uses expressive musical gestures, but refrains himself from over-expressiveness.

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LINÉARITÉ ROMPUE DANS L'OPÉRA «SABLIER» *DERNIERS JOURS, DERNIÈRES HEURES* D'ANATOL VIERU¹

LUANA STAN²

SUMMARY. The opera entitled *Last Days, Last Hours* (1990-1995) by Anatol Vieru is inspired by Poushkin's tragedy, *Mozart and Salieri*, that presents Mozart's death, and, in parallel, by Boulgakov's drama, *Last Days*, where the writer presents Poushkin's death.

The linearity of the musical discourse is broken, because the dual action is split between parallel plans; it is an opera where two stories are being told at the same time, the stories of the deaths of two characters and their last moments, right before the end. In terms of music, this determines a mix of musical styles and quotations from other composers. Besides that, the opera *Last Days, Last Hours* is the last opera written by Anatol Vieru, composed shortly before his own death, and he identifies himself as the next figure in this series of tragic destinies.

Keywords: postmodernism, broken linearity, style mix, musical quotations, Mozart, Poushkin, Vieru, coherence, discontinuity

Fig. 1



Vieru

Boulgakov

Pouchkine

Mozart

Peut-on imaginer un opéra où l'on raconte deux histoires – qui évoquent les destins de deux personnages – en même temps ? Un opéra où, de plus, on mélange différents styles musicaux et des citations d'auteurs célèbres, en les transformant et en créant une musique nouvelle... Cet opéra peut-il avoir une cohérence propre, un profil unique, individuel et reconnaissable

1 Un article sur le même sujet a été publié par l'auteure dans la revue *Doce Notas* n° 14 - *Opéra contemporánea: mutaciones e interferencias/L'opéra contemporain: mutations et interférences*, hiver-printemps, Madrid, 2004-2005, p. 139-152.

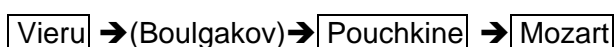
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à l'audition? La remise en question de la linéarité du sujet au XX^e siècle débouche sur une autre question : pourquoi ne pas raconter les deux histoires et les deux destins – autrement dit, pourquoi ne pas jouer les deux pièces – simultanément ?

Forme discontinue et linéarité rompue

Quand n'est pas nouvelle. Dans *Intermezzo* (1924), Richard Strauss utilisait déjà 12 *Interludes* pour réaliser des «passages» entre les différentes scènes. De même, Bernd Alois Zimmermann, dans *Les Soldats* (1958-1963), parlait du «déroulement simultané du passé, du présent et du futur comme interférence compliquée de plusieurs facteurs inséparables de nos vies, éternellement présents»³. Mais, malgré la complexité de certaines scènes, dans les opéras de Strauss ou Zimmermann il s'agissait toujours d'un seul sujet et d'une seule action scindée en scènes parallèles.

Dans la production opératique des dernières décennies, les livrets qui rompent avec la structure dramaturgique traditionnelle, basée sur une narration linéaire, sont relativement nombreux.⁴ Le livret de Vieru a cependant la particularité d'exposer deux actions avec deux sujets se déroulant simultanément, divisées en scènes qui alternent sans cesse, ou même, par moments, coïncident ou se superposent. L'un des sujets est celui de la tragédie de Pouchkine, *Mozart et Salieri* ; l'autre est tiré du drame de Boulgakov, *Les derniers jours*. Pouchkine «raconte» la mort de Mozart ; Boulgakov, celle de Pouchkine. On ne peut pas s'empêcher de penser que Vieru – dont *Derniers jours, dernières heures* est le dernier opéra, composé peu avant sa mort – se positionne lui-même comme étant la figure suivante dans cette série de destins tragiques.



Dès le début, le compositeur précise qu'il s'agit d'un opéra «sablier». L'évocation de cet objet renversable, constitué de deux parties symétriques, renvoie à un temps réversible ou à un passage entre deux temps différents, interchangeables. C'est justement ce qui se passe dans cet opéra où deux vies (et surtout deux morts) se reflètent comme dans un miroir : «deux temps bien distincts s'écoulent dans deux espaces bien différents, qui se rejoignent souterrainement par un lien intime entre les deux actions parallèles. Les événements de l'une et de l'autre mènent petit à petit – inexorablement – à la fusion des événements des derniers jours de Pouchkine et des ultimes

³ Sutcliffe, James Helme, *Opéra*, juin 1969, cité dans Kobbe, Gustave, *Tout l'opéra*, Robert Laffont, 1980, p. 621.

⁴ Iliescu, Mihai, *Les mutations de l'opéra contemporain*, in: *Analyse musicale*, n° 46, Décembre 2003, p. 76.

heures de Mozart en un seul et unique destin»⁵. Les deux actions, dans lesquelles Pouchkine est tour à tour personnage et coauteur du livret, sont présentées d'abord en alternance puis peu à peu elles se conjuguent, s'enchevêtrent, se confondent.

Ce qui a déterminé Vieru à choisir cette structure dramaturgique particulière est la ressemblance entre les fins de ces deux créateurs, leurs morts tragiques causées par la haine des gens et par les intrigues. Mozart meurt par le poison (dans la tragédie de Pouchkine), alors que Pouchkine trouve sa fin dans un duel. L'idée centrale de l'opéra de Vieru est «l'élimination du génie créateur incommode»⁶ : en effet, Vieru voyait en Mozart et en Pouchkine deux génies jumeaux semblables de par leur «grâce divine». Ce n'est pas un hasard non plus si Pouchkine se sentait attiré par la figure de Mozart, dans laquelle il se reconnaissait sans doute lui-même.

Dans *Derniers jours, dernières heures*, les scènes s'enchaînent presque sans interruption ; il n'y a pas d'interlude qui sert de transition entre les deux actions (la seule exception est la scène XVIII appelée justement «interlude», qui a une fonction spéciale, comme nous le verrons plus tard). De premier abord, la structure de la partition paraît relativement simple : le premier plan est attribué à Mozart, le second à Pouchkine. L'alternance entre ces deux plans distincts est clairement indiquée dans les vingt scènes, chacune (à l'exception des trois dernières) étant divisée en une partie A et une partie B⁷. Dans les deux premiers actes, les scènes A correspondent à Mozart et les scènes B sont dédiées à Pouchkine, alors que dans le troisième acte, l'ordre est inversé : A = Pouchkine et B = Mozart. Les deux actions se croisent jusqu'au moment de la mort de Mozart et de Pouchkine. L'*Interlude* (XVIII) apparaît alors comme un requiem qui célèbre en égale mesure les deux artistes, tandis que les scènes qui suivent apparaissent comme une sorte de triste épilogue commun.

En «démêlant» les deux plans⁸, on peut reconstituer les deux actions. La première, tirée du texte de Pouchkine, commence avec Salieri qui invoque «l'injustice de ce monde» (IA), puisque toute sa vie il avait «œuvré» pour la musique, n'éprouvant jamais d'ambition ou d'envie (IIA). Or, depuis l'apparition de Mozart, il s'avoue «profondément et désespérément envieux» (IIIA). Pendant que Mozart et Salieri se rencontrent dans une taverne (IVB), un violoniste aveugle joue un air de *Don Juan*, situation qui énerve Salieri – qui était pourtant, secrètement, l'un des plus passionnés admirateurs de Mozart. Plus tard, Salieri s'interroge : «A quoi bon si Mozart vit et gagne de nouveaux sommets ? L'art, lui, gagne-t-il ?» (VIIB). L'idée de tuer Mozart prend peu à peu contour dans son esprit (VIIIA). Pouchkine révèle avec finesse la double

⁵ Vieru, Andrei, *Derniers jours - dernières heures : un opéra de Anatole Vieru*, manuscrit.

⁶ Cosma, Octavian Lazăr, *Anatol Vieru – opera 'clepsidră' Ultimele zile, ultimele ore (Anatol Vieru – opéra "sablier" Derniers jours, dernières heures)*, in : *Muzica*, n° 1, 2001, p. 6.

⁷ Cosma, Octavian Lazăr, *op.cit.*, p. 7.

⁸ Selon le livret d'Anatol Vieru.

personnalité de Salieri – «J'ai fait la fête avec l'hôte haï, je trouve en lui le pire ennemi» (IXA) – qui, finalement, se décide à utiliser le poison (XA). Mozart fait part à Salieri (XIB) des inquiétudes que lui provoque la commande d'un *Requiem* (XIIB-XIIIB-XIVB). En acceptant le verre empoisonné, il joue *Lacrimosa* de son *Requiem*, pendant que Salieri pleure (XVB), en proie au doute (VIIIB) : «Crime et génie : des choses incompatibles. Et s'il avait raison et si je n'étais pas un génie ?».

Parallèlement, dans l'autre action, la mort de Pouchkine est précédée par une intrigue complexe, développée sur plusieurs plans (amoureux, politique, littéraire). Au début, Gontcharova, la belle-sœur du poète, secrètement amoureuse de lui, le défend contre son créancier, Chichkine (IB). Ensuite elle se querelle avec sa sœur, Mme Pouchkine, qui rentre à la maison avec son amant, D'Anthès (IIB). Le bal au palais apporte de nouvelles complications : le tsar Nicolas danse avec la femme de Pouchkine en lui faisant la cour (IIIB). L'attitude du poète, qui n'obéit pas aux dispositions du tsar – en participant au bal en frac et non en uniforme d'officier (IIIB) – est interprétée comme une offense (IVB-VB). Le second acte intègre des références à la trahison de Jésus par Judas. Bitkov (un agent secret sot) rapporte au général Doubelt les affaires de la famille Pouchkine (VIB), recevant en échange trente pièces d'argent (VIIIB). En même temps Bogomasov (un agent secret malin) transmet à Doubelt une copie d'une lettre furieuse de Pouchkine adressée à Heeckeren (le père adoptif de D'Anthès), pour laquelle il reçoit trente pièces d'or (VIIIIB). Doubelt montre au tsar les derniers poèmes de Pouchkine et des lettres annonçant son duel imminent avec D'Anthès (IXB-XB). Après une querelle entre D'Anthès et son père adoptif (XIA-XIIA), le duel a lieu et Pouchkine, mortellement blessé, est transporté dans sa maison (XIIIA-XIVA-XVA), alors que la rumeur monte dans la rue (XVIA-XVIIA). Pendant la nuit, la police évacue les étudiants de la rue (XIX) et la dépouille de Pouchkine est portée en secret à sa tombe (XX).

Cependant, comme on voit dans le schéma plus bas, l'architecture d'ensemble de la partition de Vieru est beaucoup plus complexe (nous avons noté par «T» les transitions entre deux scènes, par «cM» les citations musicales de Mozart présentes dans la partie «Pouchkine» et par «Int» la scène XVIII – *Interlude*).

L'analyse de la partition montre que les deux plans, assez distincts au début, se mélangent au fur et à mesure que l'action avance. En même temps, les phases de «préparation» de la mort des deux personnages principaux (les intrigues, la jalousie, les conspirations, la mort) se ressemblent de plus en plus. Déjà à la fin du premier acte, la scène VIA est divisée par la transition T11 en une partie «Mozart» et une partie «Pouchkine». Les scènes VIIA et XA devraient en principe revenir à Mozart, mais elles débutent avec de grandes superpositions des plans. De même, la transition T20, qui consiste en une superposition des deux plans, se trouve à l'intérieur même de la scène XB. Enfin, dans le troisième acte, même si la division en deux plans

devient plus stricte, les fréquentes citations de la musique de Mozart qui se trouvent dans la partie «Pouchkine» (une boîte à musique qui joue *La Flûte enchantée*, des fragments du *Requiem*, etc.) tendent à unifier l'action.

| | Mozart | | Pouchkine | |
|-------------------|------------|-----|------------|-------|
| Acte I : | IA | T1 | IB | T2 |
| | IIA | T3 | IIB | T4 |
| | IIIA | T5 | IIIB | T6 |
| | IVA | T7 | IVB | T8 |
| | VA | T9 | VB | T10 |
| | VIA | T11 | (VIA) | |
| Acte II : | | | VIB | T12 |
| | | | (VIIA) | |
| | VIIA | T13 | VIIIB | T14 |
| | VIIIA | T15 | VIIIB | T16 |
| | IXA | T17 | IXB (XA) | T18 |
| | XA (XB) | T19 | XB | (T20) |
| Acte III : | | | XIA(cM) | T21 |
| | XIB | T22 | XIIA(cM) | T23 |
| | XIIB | T24 | XIIIA | T25 |
| | XIIIB | T26 | XIVA(cM) | T27 |
| | XIVB | T28 | XVA | T29 |
| | XVB | T30 | XVIA | T31 |
| | XVIB | T32 | XVIIA | T33 |
| | XVIIIB | T34 | XVIII(Int) | T35 |
| | | | XIX | T36 |
| | | | XX | |

Les transitions peuvent être classifiées en fonction du type de matériau musical qu'elles utilisent et en fonction de leur emplacement par rapport aux scènes. Ainsi, certaines transitions séparent et délimitent deux sections distinctes; elles sont alors d'habitude très courtes et simples (des points d'orgue, des silences, etc.). D'autres se déploient sur des dizaines de mesures, en superposant des musiques de la scène précédente avec de nouvelles musiques. Nous avons appelé le premier type de transition «juxtaposition» et le second type «superposition». D'autre part, ces deux catégories de transitions peuvent être placées soit au moment précis du passage entre deux scènes (les transitions appelées «justes»), soit avant ou après cette division littéraire (les transitions «avancées» ou «retardées»); elles peuvent également commencer avant et durer longtemps après la division (les transitions «doubles»); de façon

exceptionnelle, la transition T20 n'en est pas une, étant placée à l'intérieur même de la scène XB.

Le groupe des juxtapositions inclut les transitions suivantes :

- justes : T9, T10, T11, T17, T21, T22, T26, T27, T29, T30, T31
- avancées : T4, T8, T23, T24, T25
- retardée : T33

Le groupe des superpositions inclut les transitions suivantes :

- juste : T12
- avancées : T1, T2, T15, T28, T32, T36
- doubles (avant et après) : T6, T7, T13, T14, T16, T19
- retardées : T3, T5, T18, T34, T35
- incluse : T20

Les transitions superposées sont plus nombreuses que celles juxtaposées, ce qui semble indiquer qu'il y a dans cet opéra plus de moments où les deux plans se mélangent que de moments de transition «classique». Au fur et à mesure que l'action avance, on remarque également de plus en plus de situations où les musiques «circulent» d'un plan à l'autre. Vieru respecte néanmoins la chronologie, en utilisant des citations de Mozart dans les deux plans (Mozart et Pouchkine) plutôt que des musiques spécifiques à Pouchkine dans les parties «Mozart». Les citations, loin de «détruire» la forme, lui donnent en fait plus de consistance : elles forment un liant, mais à un autre niveau que celui de la forme.

Mélanges stylistiques et citations : vers une nouvelle cohérence

L'époque contemporaine a vu l'émergence d'esthétiques de rupture qui manifestent une volonté de redéfinir la notion même de création musicale. Dans ce contexte, les citations musicales et les collages ont modifié radicalement le sens de la forme, qui ne s'applique plus à un matériau homogène mais à des éléments hétérogènes qui exigent d'autres types d'articulation. Dans *Derniers jours, dernières heures* la coprésence de différentes musiques (citations de Mozart, Salieri, etc.) illustre la tendance, propre à l'art contemporain, de juxtaposer et de mélanger des styles propres à diverses époques historiques. Dans une de ses conférences⁹ Vieru remarque : «L'aspiration et la possibilité de transgresser l'histoire ne sont pas étrangères à l'époque que nous traversons ; la fin de la terreur de l'histoire se produit par une circulation rapide à travers toutes les époques ; cette circulation est devenue possible (même inévitable, à force d'accumuler des musées et des moyens modernes d'information).

⁹ Conférence donnée en 1992 dans plusieurs universités américaines.

L'intertextualité, à l'époque postmoderne, remplit cette fonction de mobilité dans le temps et dans l'espace»¹⁰.

La disparité stylistique induite par les citations se justifie par les diverses associations d'idées que celles-ci sont susceptibles de provoquer. Dans l'opéra «autobiographique» *Intermezzo*, Strauss utilise des citations de ses propres musiques (*Le Chevalier à la rose*) pour évoquer son passé, alors que Zimmermann, dans *Les Soldats*, réussit une parfaite intégration des formes contradictoires de la musique baroque et de la série, des expressionnistes adversaires du jazz et de l'art classique, de l'orchestre traditionnel et des moyens électroacoustiques. Plus tard, la partition de *Un re in ascolto* de Berio intègre également des éléments hétéroclites, tels qu'une valse, une sérénade, ou encore des musiques fonctionnelles destinées à illustrer des épisodes de théâtre dans le théâtre (répétitions et auditions).

Chez Vieru, la présence de citations musicales et la diversité des styles ne mettent pas en péril l'unité de l'ensemble, ni l'aisance ou la souplesse des transitions d'un plan à l'autre. «L'ingéniosité et le sens dramaturgique du compositeur rend possible, par exemple, l'enchaînement entre le bal du comte Vorontsov et le *Requiem* de Mozart, entre une musique militaire enjouée et les dialogues graves entre Mozart et Salieri, entre un discours élevé sur l'art et les réparties ironiques d'un général de la Police Secrète »¹¹. Pour Vieru, les musiques anciennes et modernes font partie d'un même univers musical, aussi la superposition de différents styles et genres ne génère-t-elle pas forcément des «conflits». En effet, observe-t-il, «la vie musicale a sans cesse montré que les langages musicaux du passé (modal, tonal, atonal, maintenant aussi sériel) continuent à vivre séparément ; chacun d'eux a sa place dans l'inconscient et dans les goûts du public et du compositeur. Cette coexistence même de différents langages constitue le postmodernisme»¹².

Dans le cas de l'opéra *Derniers jours, dernières heures* le procédé de la citation est également justifié par la «qualité» et l'envergure des personnages. À l'encontre d'une caractéristique générale visible dans l'opéra du XX^e siècle, qui a «hérité de la littérature et du théâtre moderne la tendance de représenter des personnages ordinaires, des hommes sans qualité, dont l'authenticité est précisément liée à leur absence de fonction représentative dans la société»¹³, les personnages de *Derniers jours, dernières heures* sont des êtres très célèbres qui ont réellement existé.

¹⁰ Vieru, Anatol, *Une théorie musicale pour la période postmoderne*, in : *Muzica*, Bucarest, 1994, n° 2, p. 26.

¹¹ Vieru, Andrei, *Derniers heures-derniers heures : un opéra d'Anatol Vieru*, manuscrit.

¹² Vieru, Anatol, op. cit., p. 21.

¹³ Albera, Philippe, *L'opéra*, in: Nattiez, Jean-Jacques (éd.), *Musiques – une Encyclopédie pour le XX^e siècle*, vol. I, *Musiques du XX^e siècle*, Arles, Actes Sud / Paris, Cité de la musique, 2003, p. 432.

Vieru brosse les portraits de ses personnages avec une grande finesse, mettant en évidence leur complexité. Même si Salieri est traditionnellement un personnage négatif, Vieru, conformément au livret de Pouchkine, le caractérise musicalement, parfois en citant ses musiques, comme un être tourmenté par ses angoisses, ses espérances, ses désillusions et sa haine. Le thème de l'envie et de la rancune qui dévorent l'âme de Salieri apparaît de manière laconique, mais frappante. C'est précisément la jalousie qui amène Salieri à se révolter à l'idée d'une providence inique ayant accordé à Mozart un don divin qu'elle lui avait refusé. Parmi les personnages «positifs», Mozart est lui aussi caractérisé par sa propre musique (des fragments du *Requiem*, *Don Juan*, *Les Noces de Figaro*), de même que Pouchkine l'est par ses vers, dont l'un – «une tempête aveugle le ciel» – devient leitmotif. Ce bout de poème est repris dans différents contextes par différents personnages, comme si l'esprit de Pouchkine les habitait tous. Il est chanté avec dévotion et amour, au début de l'opéra, par la belle-sœur de Pouchkine, Gontcharova, mais aussi avec tristesse, à la fin de l'œuvre, par son traître même, Bitkov, en accompagnant la dépouille de Pouchkine.

La disparité stylistique n'étant pas un problème pour Vieru, il ne voit pas d'inconvénient à associer musicalement – notamment à l'aide de citations – deux génies qui appartiennent à deux mondes différents mais qui se rapprochent considérablement par leurs passions et leur sens de l'étique. Mozart et Pouchkine – auxquels désormais il faut sans doute ajouter la figure de Vieru – entretiennent des «relations d'alliance», au sens où cette notion deleuzienne est évoquée par le compositeur roumain Mihai-Mitrea-Celarianu: «nous pouvons être très proches de quelqu'un que nous ne connaissons pas, que nous n'avons jamais vu ou rencontré tout simplement parce qu'il a vécu dans un autre temps. Il s'agit de "relations d'alliance". On peut être "allié" ou "ami" avec quelqu'un ou avec un opéra, avec un paysage situé à des distances géographiques ou à des distances temporelles énormes»¹⁴. En l'occurrence, les citations musicales associées à une époque précise réalisent des «passages», des «liaisons». Elles contribuent ainsi à assurer la cohérence de l'œuvre plutôt que de provoquer une discontinuité stylistique.

Cohérence autobiographique et mise en abyme

Depuis l'émergence de l'avant-garde moderniste des années 1950-60, une des tendances observables dans la dramaturgie de l'opéra (ou, plutôt dans le théâtre musical) est la revalorisation du procédé de mise en abyme et, plus généralement, de l'idée de théâtre dans le théâtre. En même temps, on remarque dans les livrets une subjectivité qui résulte de l'implication personnelle du créateur dans son œuvre, à travers des sujets avec de fortes références autobiographiques.

¹⁴ Mirea-Celarianu, Mihai, *Miroirs*, programme radiophonique réalisé par Despina Petecel, Radio Bucarest, 1991.

L'opéra *Intermezzo*, comme le titre le suggère, représente un « passage » : les tourments déclenchés par un malentendu dans la vie de couple de Christine et Robert Storch et leur réconciliation finale. Chose intéressante, dans cet opéra l'auteur s'identifie avec son personnage, l'intrigue étant inspirée de sa propre vie. Lors de la première, en 1924, Strauss avait personnellement veillé à ce que les décors ressemblent à sa maison de Garmisch (d'ailleurs Joseph Correck, le créateur du rôle de Storch, portait un masque spécialement conçu pour accentuer sa ressemblance avec le compositeur). Il montrait ainsi qu'entre la fable et la réalité, entre sa vie et le théâtre il ne voulait pas faire de différence.

Si Strauss voulait d'une certaine manière se retrouver dans son opéra, pour vivre éternellement par l'art, Zimmermann présente un drame individuel particulier pour illustrer une situation universelle, celle des individus « broyés par la machine sociale »¹⁵ : « Ce qui m'enthousiasme dans la pièce [de Jakob Lenz¹⁶], [c'est] le fait que des hommes tels que nous pouvons en rencontrer à toutes les époques et tous les jours, qui au fond sont innocents, sont réduits à néant, dans une situation exemplaire ici, conditionnée moins par le destin que par la constellation fatale des caractères et des circonstances. [...] Il ne s'agit donc pas tellement de Marie ou de Stolzius, mais il s'agit au contraire d'une situation dans laquelle Marie et Stolzius sont tombés. En définitive, la pièce s'appelle *Les soldats* et pas *Marie* »¹⁷. C'est bien le cas de *Derniers jours, dernières heures* de Vieru – dont le titre ne contient pas les noms de ses deux personnages centraux – qui présente le destin de tout génie « ayant péri en plein essor de leur forces créatrices, à cause d'intrigues, de jalousie, de rancune, de rivalité, de l'incompréhension de leurs proches et de leurs amis, de l'hostilité à leur égard de la société et des puissants »¹⁸.

Le livret de Vieru, comme celui de *Un re in ascolto* (1979-1980) de Luciano Berio, utilise le procédé, particulièrement apprécié par les postmodernes, de la mise en abyme sous la forme du théâtre dans le théâtre. Par « le principe de superpositions narratives sur la base d'histoires fragmentaires »¹⁹, Berio raconte l'histoire de Prospero, impresario d'aujourd'hui dont la vie est mise en parallèle à celle d'un autre Prospero, le personnage central de *La Tempête* de Shakespeare. La réflexion sur la mort est également un motif central chez Vieru, comme dans plusieurs œuvres de Berio. En écrivant *Derniers jours*,

¹⁵ Albera, Philippe, *Modernité - II. La forme musicale*, op. cit., p. 244.

¹⁶ *Die Soldaten* de Jakob Lenz (1751-1792) se présente comme un manifeste dramatique du *Sturm und Drang* en raison de ses audaces et de ses innovations théâtrales.

¹⁷ Zimmermann, Bernd Alois, *Lettre à Ludwig Strecker*, directeur des Editions Schott, écrite à l'époque de la composition des *Soldats*, 12 août 1958, in : *Musica 88/Dernière Nouvelles d'Alsace/Contrechamps*, numéro spécial sur *Les Soldats*, 1988, p. 127-128.

¹⁸ Vieru, Andrei, op.cit.

¹⁹ Albera, Philippe, *L'opéra*, op.cit., p. 417.

dernières heures, Vieru méditait sans doute à la fin de sa vie. De façon plus générale, on peut dire que dans ses œuvres, comme dans les symphonies de Mahler, «la forme [...] trace son chemin au plus près du sensible, exprimant une réalité vécue dans toute sa complexité et son épaisseur tragique. L'œuvre [...] est à la fois épique et autobiographique»²⁰.

Vingt ans avant *Derniers jours, dernières heures*, Vieru avait composé un autre opéra, *Jonas*, où la mise en abyme prend l'aspect d'une métaphore. Pour traiter ce sujet mythologique, le compositeur s'est inspiré d'une pièce de théâtre de l'écrivain roumain contemporain Marin Soresco. Dans l'interprétation que cette pièce donne à l'ancien mythe, la figure de Jonas, prisonnier dans le ventre de la baleine, symbolise l'impossibilité pour l'individu d'échapper à un monde hostile et étanche où il est condamné à vivre. Après avoir été avalé par la baleine, sa personnalité apparaît scindée en trois – triple identité qui se matérialise dans trois personnages, appelés tous Jonas, qui cherchent ensemble à s'en sortir. Ayant réussi à percer le ventre de la baleine, Jonas (de nouveau seul) se retrouve – comme dans les jeux de poupées russes – toujours emprisonné dans un autre ventre de baleine, plus grand que le premier. Finalement, une fois sorti de plusieurs baleines, il réalise qu'il ne peut se libérer vraiment qu'en ouvrant son propre ventre, découvrant ainsi, symboliquement, une autre réalité (monde), cette fois-ci à l'intérieur de lui-même.

Les sujets choisis par Vieru pour ses opéras ne sont pas sans rapport avec les réalités vécues par l'auteur. Ils expriment une façon de réagir par rapport à la situation dramatique de la Roumanie pendant la seconde moitié du XX^e siècle. Dans la symbolique de l'opéra *Jonas*, on peut ainsi retrouver les relations duplicitaires, le déchirement de la personnalité sous la pression politique, le milieu fermé, pesant, sans issue, dans lequel le compositeur avait vécu. Vieru était en effet hanté par la question de la scission et de la pluralité de l'individu : alors que *Jonas* met en scène un «être scindé», *Derniers jours, dernières heures*, raconte «une histoire, une tragédie scindées»²¹. La réflexion sur l'éthique et la liberté de la création est également omniprésente dans les opéras de Vieru. Elle transparaît dans la phrase de Mozart : «le génie et le crime sont incompatibles» qui, bien qu'elle n'arrête pas la main criminelle de Salieri, ne l'en atteint pas moins en plein cœur. Salieri, personnage triste et angoissé, pitoyable en même temps, aveuglé par sa haine, sera frappé mortellement par la sentence déduite des paroles de Mozart : «Quoi ! Ne suis-je donc pas un génie ?...ne suis-je pas ?!...non, pas un génie !!». Les réflexions de Vieru vont dans la même direction : «La différence entre génie et talent n'est pas quantitative, mais essentielle»²².

²⁰ Albera, Philippe, *Tradition et rupture de tradition*, op.cit., p. 123.

²¹ Vieru, Andrei, *Mon père*, in: *La Nouvelle Revue française*, Paris, janvier 2001, p. 166.

²² *Idem*.

Cohérence dans la discontinuité

Plusieurs aspects de *Derniers jours, dernières heures* – sa construction bipolaire, les citations qui circulent et se transforment en fonction de la situation dramatique, la présence de l'auteur dans l'œuvre à travers d'éléments presque autobiographiques – confirment l'idée que, «dans tous les cas de figure, l'opéra ne pourra plus désormais s'affirmer dans les termes et dans la forme traditionnels»²³. Vieru remarquait d'ailleurs que «le postmodernisme mène inévitablement vers le polycentrisme et la marginalisation» et que cela est naturel, puisque «là où il n'y a pas de centre, tout devient marginal et chaque point est virtuellement au centre»²⁴. Son dernier opéra s'inscrit parmi les œuvres qui permettent de multiples interprétations et commentaires, renvoyant à des époques, des personnages, des situations, des musiques à la fois particulières et universelles.

Vieru traitait l'œuvre comme un organisme autonome, comme un ami que l'on peut écouter et, pourquoi pas, aimer et admirer. «L'œuvre d'art, remarquait-il, n'est pas un discours où l'auteur dit ce qu'il veut : au fur et à mesure qu'elle est créée, l'œuvre d'art acquiert une existence autonome. L'artiste est libre de la concevoir et de la commencer : à partir de là, l'œuvre entre en dialogue avec l'artiste, et, si l'artiste est grand, la victoire appartient à l'œuvre»²⁵. La fusion stylistique est aussi l'œuvre de l'histoire. C'est le cas notamment de l'opéra *Derniers jours, dernières heures*, où le temps travaille en rendant unitaires des fragments disparates, des mélodies et des enchaînements dépareillés. Une structure dramaturgique et musicale qui autrefois aurait pu être considérée comme incohérente se cristallise ainsi en un tout multiple et hétérogène qui montre une nouvelle cohérence, relevant peut-être, à terme, d'une nouvelle classicité.

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²³ Ferrari, Giordano, *Le théâtre musical d'aujourd'hui : un théâtre musical toujours en prise avec l'actualité*, in : *Analyse musicale*, n° 45, 2002, p. 11.

²⁴ Vieru, Anatol, *Une théorie musicale pour la période postmoderne*, in : *Muzica*, Bucarest, 1994, n° 2, p. 22.

²⁵ Cf. Vieru, Andrei, *Mon père*, op. cit., p. 148.

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PSALM BY THE RIVERS OF BABYLON AS PART OF SIGISMUND TODUȚĂ'S CHORAL OUTPUT

STELIAN IONAȘCU¹

SUMMARY. The first choral setting of Psalm 136² belongs to Gavriil Musicescu. To be more precise, *By the Rivers of Babylon* concerto bears an explanatory note, as follows “*from the repertoire of the choir in Ismail, Basarabia*” - the composer's birthplace; Musicescu had in 1858 – 1872, a profound professional relationship with this choir, which means that this setting is not an original work³.

Keywords: Sigismund Toduță, psalm, Babylon, choral output, Gavriil Musicescu.

Together with the other four concertos to be sung in the choir balcony, (*Concert la Nașterea Domnului [Concerto for the Birth of Our Lord]*, *Concert la Învierea Domnului [Concerto for the Resurrection of Our Lord]*, *Concertul coral nr.1 - Cine se va sui în Muntele Domnului [Choral concerto no. 1 - Who shall go up to the mountain of Yahweh]* and *Concertul coral nr. 2 – Înnoiește-te, Noule Ierusalime [Choral concerto no. 2 – Renew yourself, new Jerusalem]*), the concerto *By the Rivers of Babylon* shows the artistry by means of which the composer Gavriil Musicescu has given the Romanian composition school the right to become part of the universal schools⁴.

74 years from the publishing of the first edition of *Imnele Sfintei Liturghii pentru cor mixt și pian (Divine Liturgy Hymns, for Mixed Choir and Piano)* in 1900, where *By the Rivers of Babylon* concerto was published, Sigismund Toduță opens a new window on Romanian composition, through an original, avant-garde approach on the same *Psalm 136 – By the Rivers of Babylon*, composed in Cluj Napoca in 1973 and published in 1993.

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² We often meet with an inconsistency as to how the Psalms are quoted, according either to the Occidental or Orthodox Churches editions of the Holy Scripture. There is a one number difference as a result of the way psalms were included in the Holy Scripture canon – according to the Septuagint or in the Holy Synod editions. In the Romanian language Bible, psalm 9 and 10 united and formed psalm 9; psalms 114 and 115 built up psalm 113; psalm 116 was split in half, thus forming psalms 114 and 115, and psalm 147 builds up psalms 146 and 147. There is always a one number difference between psalms 10 – 147, between Occidental and Romanian editions.

³ Musicescu, Gavriil, *Imnele Sfintei Liturghii pentru cor mixt și pian (The Hymns of the Divine Liturgy for mixed choir and piano)*, second edition, Bucharest, 1927, pp. 47 and 170.

⁴ *Concert la râul Vavilonului (Concerto By the Rivers of Babylon)*: a minor; *Adagio, Allegretto, Allegretto, Andante, Allegretto, Allegro, Maestoso, Adagio, Allegretto, Maestoso, Allegro, Moderato, Andante* - a total of 13 sections (Gavriil Musicescu, *Imnele Sfintei Liturghii...*, (The Hymns of the Divine Liturgy...), p.170-182.

For Gavriil Musicescu, the piece came as necessary in the Divine Liturgy, as it musically marks the need of repentance during Lent; for Sigismund Toduță, this “shelf work”⁵, a virtuosity piece, marks the composer’s rebellion and his will of breaking loose, as his spirit and art were “enslaved” in the totalitarian regime where music was done for the “praising of the beloved leader and of the party”. The fact that this work came to be known only much later is a sign that it could not have been either published or sung before 1989⁶.

In the following, I will approach the choral setting of *Psalm 136* by Sigismund Toduță, the maestro of Cluj-Napoca’s musical school, as seen by a church choir conductor, in those aspects, which make it resemble a drama.

1. A Historical View on the Text of *Psalm 136*

The original, Hebrew text of *Psalm 136* does not have a subtitle, but, in the translation of *The 70 (Septuagint)*, we find the note *Psalm of David through Jeremiah*⁷. In the Alda and Compluta editions, it appears with the subtitle *Psalm of David for Jeremiah*⁸. In the Romanian language editions of the Holy Bible, approved by the Holy Synod, the subtitle is only *Alleluia*⁹. The psalm’s authorship is hard to set. It cannot at the same time be “of David” and “of Jeremiah”, because the two prophets lived in different times (around 600 years apart). If David wrote it, then the body of the psalm is genuinely “prophetic”, because he anticipates the captivity of the people in Babylon¹⁰. We can infer that it was written after the return from the exile, as it uses past tense verbs (there *we sat... wept* at the memory of Zion). The author is probably someone who lived in the exile and witnessed the humiliation borne by the Hebrews in Babylon. Even if Prophet Jeremiah lived during the period of the exile, he was not taken into captivity, but remained in the Holy Land until he was exiled by the Hebrews in Egypt.

⁵ Cristescu, Constanța, *Dileme ale creației corale de filieră bizantină din Transilvania și Banat (Dilemmas in Byzantine-inspired choral works in Transylvania and Banat)*, in: *Cronica muzicală on-line*, December 4, 2008.

⁶ In the first edition of V. Cosma’s *Lexicon* (1970), S. Toduță is entered at „choral music” chapter with the *Liturgy for four equal voices* (1938) alone; in the last edition of the same author (2006, vol. IX), a supplement is made: *Liturgy [no. 1] of Saint John Chrysostom in the style of church melodies of Blaj* (1937), mixed choir; *Psalm 23* (1935), mixed choir; *Psalm 97* (1938), mixed choir and organ. As we can see, *Psalm 136 – By the rivers of Babylon*, kept well hidden until after 1989, is missing from the reference material of the greatest Romanian lexicographer.

⁷ Timuș, Gherasim, Dr., *Note și meditațiuni asupra Psalmilor (Notes and Meditations on Psalms)*, Bucharest, 1896, p. 456.

⁸ Deissler, Alphonse, *Le Livre des Psaumes*, Paris, pp. 273-275.

⁹ *Biblia sau Sfânta Scriptură (The Bible or the Holy Scripture)*, printed with the approval of the Holy Synod, EIBMBOR, Bucharest, 2003.

¹⁰ The Babylon, called Senaar in the Bible (Genesis 10:10; 11:2; 14:1), means the water meadow of Mesopotamia, a surface of 10.000 square miles between Tigris and Euphrates rivers. The old capital Babel is at 90 kilometers South of the present Bagdad, and the territory of the old Babylon included several other famous cities: Ur, Uruk, Larsa, Nippur, Kish, Sippar etc. (Brown, Raymond E. - Fitzmyer, Joseph A. - Murphy, Roland E., *Introducere și comentariu la Sfânta Scriptură (Introduction and Comments on the Holy Scripture)*, Vol. I, translated by P. Dumitru Groșan, Galaxia Gutenberg, 2005, p. 455.)

The neo-Babylonian or Chaldean Empire reached its summit in the time of Nebuchadnezzar (605 – 562 BC). As early as 605, the king controlled Asia, Egypt and Palestine. In 604, after the New Year celebration in Babylon, he reached Palestine, where he conquered Askalon and part of Judah. In the winter of 598-597, after gaining victories in the North of Arabia, Nebuchadnezzar himself led his armies against Jerusalem. Then the noblemen and a part of the population were first deported in Babylon (IV Kings 24: 1-20; II Chronicles 36: 9-10). Mid-January 588, Nebuchadnezzar began his second siege of Jerusalem, which he conquered at the end of July 587 (IV Kings 25: 1-30; II Chronicles 36: 13-14; Jeremiah 39: 1-7). He destroyed most of the city, including the temple of Solomon, and the greater part of the population was deported to Babylon. Zedekiah, the last king of Judah, was caught, taken to Ribla, in Syria, where he was made to witness the killing of his sons, then his eyes were taken out and he was taken, in chains, in Babylon (Jeremiah 52: 7-11).

Psalm 136 is a lyrical synthesis of the humiliation that the people of Israel lived in the Babylonian exile. The splendid cult and its equally splendid songs, as known during David's and Solomon's time, faded out¹¹. Not only was the Israelite independence broken, but also the very heart of the Biblical life was aimed at and hurt: “[Nebuchadnezzar] carried off all the treasures of the Temple of Yahweh and the treasures of the palace and broke up all the golden furnishings which Solomon king of Israel had made for the sanctuary of Yahweh, as Yahweh had foretold. He carried all Jerusalem off into exile” (IV Kings 24:13); “He burned down the Temple of Yahweh, the royal palace and all the houses in Jerusalem” (IV Kings 25: 9).

The Babylonian armies indeed tore down what was seemed to be the very essence of religion – and as, such, what seemed to be indestructible: the Temple of Jerusalem and its ritual, the possession of the Promised Land and the privileges of the Davidian dynasty. The „Israelite” was to be called, from now on, “Hebrew”. Important literary and prophetic texts turned now into apocalyptic writings (Greek *apokaluptein* = “to unveil”, “to reveal”), as is the case with Ezekiel, Jeremiah and Daniel¹².

¹¹ David, also called “the sweet singer of Israel” (II Kings 23: 1) made a rule that part of the Levites to serve before the Shrine, to extol, glorify and praise Yahweh, God of Israel (I. Chronicles 16: 4). The 4000 singers (1 Chronicles 25: 1-31), led to the altar by Asaph, Heman and Jeduthun and by their sons, divided into 24 classes, accompanied the divine service, in turns, during the whole of the day, with music, which was played with cymbals, lyres and harps. In the time of Solomon, the music at the temple had an even higher place. At the sanctification of the temple of Solomon, the great musicians, dressed in mink, stood at the East point of the altar, with cymbals, lyres and harps, along with the 120 priests who blew the trumpet. In the Babylon exile, the music stops; this is why the Psalmist says: „By the rivers of Babylon we sat and wept... How could we sing a song of Yahweh on alien soil?” (Ps. 136: 1-4).

¹² Brown, Raymond E., *op. cit.*, pp. 647-648.

2. How Psalm 136 Is Used in the Orthodox and Greek Catholic Divine Liturgy

In the Orthodox and Greek Catholic Church, *Psalm 136* is sung during the Matins (Oútrenya) of three consecutive Sundays in the period of the “Triod” (a Lent period, from the Sunday of the Publican and Pharisee to the Great Saturday): The Sunday of the Prodigal Son, The Sunday of the Divine Judgment and the Sunday of the Banishing from the Garden. As a repentance psalm, the Church does not refer to it as a historical account of the Hebrew people's time in Babylon, but it rather gives it symbolic meanings. It addresses its sons as ones who are “in exile” because of committing sins, “in exile” in the sense of “far away from God”, but who are still able to remember Zion. “Babylon”, the “alien soil”, is the world where the Christian is enslaved by its pleasures and, even worse, comes to love what enslaves him, namely, sin.

In the Orthodox and Greek Catholic Church cult, *Psalm 136* is part of the Polyeleos (Greek = “much mercy”) category. The name is inspired by *Psalm 135*, (The servants of the Lord), where every verse repeats the phrase „for His faithful love endures for ever”¹³.

Three sections of the Polyeleos are sung, depending on the particular ritual:

- “The Servants of the Lord” Polyeleos (Psalms 134 and 135), for the services celebrated at important holidays and saint feasts
- “My Heart is Indicating” Polyeleos (Psalm 44), for the holidays dedicated to Virgin Mary
- “By the Rivers of Babylon” Polyeleos (Psalm 136), for three Sundays of the “Triod” period, as enumerated¹⁴.
- The nine verses of Psalm 136 are divided in 12 stanzas, after splitting up verses 3, 6 and 7¹⁵. Even though the ritual injunction establishes the Polyeleos as part of the Matins or the Oútrenya, this beautiful piece became a source of inspiration for choral music composers, which wrote similar works to be sung during the Divine Liturgy, at the moment when the priests take the Holy Communion.

3. Melodic Sources and Manuscript Versions of Toduță's Psalm 136

The monodic form of Psalm 136 is of Greek Catholic origins; written on musical staff on a three-page manuscript that bears the composer's name, it was discovered by musicologist Constanța Cristescu among Sigismund Toduță's manuscripts at the Cluj Napoca Foundation. A mention of this monodic melody as being of Greek Catholic origins is found in Celestin Cherebețiu's

¹³ Details on the Polyeleos in: Barbu Bucur, S., *Lexicon pentru cursurile de paleografie muzicală bizantină (Byzantine musical paleography Lexicon)*, Conservatoire Lithography, Bucharest, lit., P. Moldoveanu, N., *Mic dicționar de termeni muzicali bisericești (Small dictionary of church music terms)*, in: „Anuarul Facultății de Teologie Ortodoxă”, Bucharest, 2008, p. 471.

¹⁴ *Catavasier sau Octoiul Mic (The Book of Katavasias or Little Oktoechos)*, EIBMBOR, 13th edition, pp. 235-243.

¹⁵ *Ibidem*, pp. 239-240.

volume *Mânecatul (Utrenia)* - Blaj, 1930, pp. 17 – 20. It was the only evident explanation, as the old manuscript was not signed and didn't bear any indications as to its printing place or publishing house. As it appears, musicologist Constanța Cristescu¹⁶ anticipated this moment.

In the archives of Sigismund Toduță Foundation in Cluj Napoca there are two manuscript versions of Psalm *By the rivers of Babylon*. Maestro Toduță worked on both of them, and both are dated 1974.

The first version is a litograph, published by „Gheorghe Dima” Music Academy in Cluj Napoca under the guidance of composer Hans Peter Türk, one of Toduță's closest assistants.

The second manuscript was recently donated to the Foundation by composer Vasile Herman, who had worked with the maestro on the musicological volume *Musical forms of the Baroque in the works of J.S. Bach*¹⁷.

By comparing the two manuscripts, one can observe different technical particularities in the following sections:

Ex. 1

1) bars 14 – 18, voice overlapping and melodic variations

The image shows two musical staves for voice parts (Alti). The top staff is labeled 'm.[13] Manuscris' and the bottom staff is labeled 'Hans Peter Türk'. Both staves show overlapping vocal lines with lyrics: 'În săl - cii am a - târ - nat har-pe le noas -'. The notation includes notes, rests, and slurs, with some notes overlapping between the two staves to illustrate voice overlapping.

Ex. 2

bars 23 – 24, different cadenzas

The image shows two musical staves for voice parts (Tenors II). The top staff is labeled 'M.[23] Manuscris' and the bottom staff is labeled 'Hans Peter Türk'. Both staves show overlapping vocal lines with lyrics: 'ne'au ce - rut, ne'au ce - rut'. The notation includes notes, rests, and slurs, with some notes overlapping between the two staves to illustrate different cadenzas.

¹⁶ Cristescu, Constanța, *Asupra sursei de inspirație a psalmului "La râul Babilonului" de Sigismund Toduță (On the Source of Inspiration for Psalm "By the Rivers of Babylon" by Sigismund Toduță)*, in: **Studii și materiale muzicologice (Studies and musicological materials)** bought by the Romanian Composers' and Musicologists' Union between 2005-2006, book on CD, Bucharest, 2006, p. 27-58.

¹⁷ Toduță, Sigismund, *Formele muzicale ale Barocului în operele lui J.S. Bach (Musical Forms of the Baroque in the Works of J.S. Bach)*, vol.1/1969, vol.2/1973 (assist. H.P. Türk), vol.3/1978 (assist. V. Herman), Editura Muzicală, Bucharest.

m.[23] Manuscris
BII ce - rut, ne'au ce - rut
Hans Peter Türk
BII ce - rut, ne'au ce - rut

Ex. 3

2) bars 25 – 31, important variations in ornamentation and melody

m.[24] Manuscris
BI rut glas cân - târi, a - li - lu - ia, a -
BII rut glas cân - târi, cân - târi, a - li -
Hans Peter Türk
BI rut glas de cân - târi, a - li - lu - ia, a -
BII rut glas de cân - târi, a - li - lu - ia, a -

Compared to the lithograph version, the one kept by Vasile Herman uses more ornaments, thus more markedly displaying the Byzantine melismatic character. Both versions are valuable and can be performed, for which reason I reproduced the varying sections from the Herman manuscript, unknown to conductors.

4. Theatrical Aspects in the Choral Setting of Sigismund Toduță

Psalm 136 *By the Rivers of Babylon* for a capella mixed choir, composed by Sigismund Toduță, is, “on first sight and hearing”¹⁸, a complex work with multiple roots and sources of inspiration:

- on the one hand, the Byzantine tradition, obvious in the modal character of the music, in the melodic line with characteristic inflexions formulas, and in very well preserved the lexis, even in specific regional variants;

¹⁸ Toduță, Sigismund, *La râul Babilonului (By the rivers of Babylon)* for mixed choir a cappella, “Gh. Dima” Music Academy, 1993, date written on the last page, Cluj 4.XI.1974 (lithograph score). Performance of the „Transilvania” Philharmonic Cluj Napoca Choir, conductor Cornel Groza, on CD 7 from *Antologia Muzicii Românești – Creații corale românești*, 2007, Star Media Music – UCMR-ADA – SRR, Nr. RO1AF145011335.

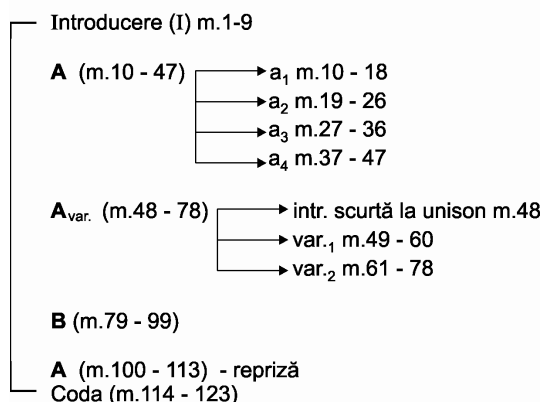
- another possible source is Transylvanian folk music, judging by the use of certain rhythmic types such as syllable-centred or *parlando rubato*;
- there is also a contemporary Occidental style of writing, very elaborate, observed in extended vocal techniques such as *glissando* or *Sprechgesang*, multi-layered structures with manifold voice divisions, subtle tone colour combinations and a daring harmonization which, carefully planned, displays varied solutions of harmonizing the melodic line in a bold manner.

We witness therefore a blend of tradition and modernity, of genuine monodic chant and an original choral setting, which places the composer among those who knew how to deal with a traditional church melody in a highly professional, mind-opening manner. A variety of techniques are used, from monody to heterophony, from unison monody to polyphony-accompanied monody. The complexity of this piece is evident also from the fact that the resulting musical syntaxes are not simply of classical form, but they come from a superposing of syntaxes, polyphony of homophony and other combinations, such as juxtaposing chord structures with imitations, in a *crescendo* of musical discourse leading to the climax – the cry of despair and the curse.

Beyond the strophic form that the text of Psalm 136 generates (12 stanzas), this work is a blend of classical music forms and a mosaic-shaped architecture, in a symphonic, rhetoric-like treatment.

Ex. 4

Structura formală:



[I] The 10 bar introduction has a monodic structure and is sung by alto – tenor (phrase 1), soprano – tenor (phrase 2), in octaves. The modal structure of the monody¹⁹ that finalizes the first verse of the Psalm can be included in a mode drawn on note *a*, with two tetrachords: one minor, the

¹⁹ Constanța Cristescu suggested a modal evaluation of it in her study *Asupra sursei ...*, (On the source...) op. cit., p. 35-36. Please read the pages from this study and carefully think over the modal-tonal structure.

other, major-minor, on the brink of tonality. From the very beginning, we notice that the macro-structure is determined by the „bricks” which are used in building this piece. The minor-major antithesis is a principle of unity of opposites (*coincidentia oppositorum*)²⁰, a principle which will continue during the whole course of the piece. We can still notice that the melodic discourse never loses its freshness.

Ex. 5



[A] a₁ After this quiet exposing of the first verse, on an octave-based melodic structure, the theme is taken over by the soprano voice, still keeping its modal character, while the other voices come with variation elements which totally rule out all possibility of redundancy in Toduță's work. The writing technique is as following: the alto comes with a free counterpoint, a kind of „countersubject” which appears at the same time with the subject, as an accompanying voice. Because the accompanying voices (alto, tenor and bass) do not appear in the form of a homophonic chord structure, but rather accompany the soprano in a polyphonic manner, this structure can be called *polyphony-accompanied monody*. It is quite surprising that the tenor and bass voices will insist on a minor tetra chord-based melody with the sharps removed, while the alto voice has the element of complexity – an accompanying melody built on new modal, tetra chord structures. Sigismund Toduță will come up with a piece where tetra chord structures appear superposed, conjunctive or disjunctive, and which can be grouped as follows:

Ex. 6



[a₂] Sigismund Toduță uses a “total chromatics”, not in the style of Schoenberg, where the sounds are autonomous, but as a result of achromatising the tetra chords with their conjunct notes, (“bridge” notes), which develop original tono-modal structures. More to the point, we can speak about a partial “total chromatics”, the only note “in absentia” being *c sharp*, which

²⁰ Cusanus, Nicolaus, *Coincidentia Oppositorum II*, Bilingual edition, Editura Polirom, 2008, 460 pp.

will nevertheless appear as an element of surprise and refreshment. The ear had gotten used with this musical course, and, starting with bar 20, *c sharp* brings an element of novelty. The composer plays with these information theory elements and tries to always keep his listener awake: he now insists on this *c sharp*, inexistent so far.

We now discover new variation elements. The main theme, to be recognized on the whole course of the piece, is displayed on different modal centres, whose incipit link the structures on a descending fifths relation: B (bar 1) – E (bar 19) – A (bar 25) – D (bar 37). The composer keeps away from routine, a routine, which would install if he repeated without variation and maintained the original strophic monody. The routine and automatism are broken by the voices coming in polyphony (bar 19); the same melody is sung by alto I and bass II in canon. After 5 bars, the “canon” is synchronized and after that, symmetrically, the polyphonic discourse returns, in a two-beat distance *stretto*: polyphony – synchrony – polyphony in bars 19 – 27.

Ex. 7

[a₃; a₄] complies with a monody accompanied by a clear homophonic structure (alto – monody, tenor and bass, in divisions – accompaniment).

[A_{var}]

From bar 28, the first theme is varied. The psalmody variations and the theme with variations are traditional ways of work, but the composer approaches them in a modern, personal style. This theme with variations begins with a monodic antecedent, same as in [A] – but on a shorter scale (2 bars) – and then, using the same unity of opposites principle, alto and bass carry on with the subject, while complementarily, the other voices form a solid sonorous block. The dramatic character is emphasized by the rhythmic complexity between accompanied monody and a counterpoint-like, syncopated chord-structure (bars 51 – 57). We witness a play between rhythmic-melodic “complementarity” and “opposition”. The moments of musical accumulation, to be found in the background (bars 51 – 54) are transformed into moments of dilution (bars 57 – 70), by means of an isorhythmic construction on a pedal for alto and bass voices.

When all possibilities seemed exhausted, Sigismund Toduță proceeds to change between voices, beginning with bar 60: soprano and tenor take over the melody, while alto and bass (in divisions) sing the triad, chord accompaniment. From bar 61 the composer uses extended vocal techniques (*Sprechgesang*). A new “unity of opposites” is shown due to the superposing of two levels, where alto sings a sound with a precise pitch and bass a sound with an undefined pitch (*Sprechgesang*). In bars 68 – 69, we notice the first forms of variation in simultaneity. The bass sings the theme, superposed on a melodic, quasi-similar line at the soprano, a reason for which we can speak about a latent heterophony. For eight bars, an isorhythmic, chord-based structure accompanies the bass voice and leads to a melodic soprano voice climax (a²) which coincides with the golden section of the work (bar 76).

[B] Bar 79 opens a new section (B), different from what was heard before. Verse 7 from Psalm 136 is quoted through a *parlando rubato* (recto tono) recitative, Gregorian style like. From bar 80 onwards, a new sense of space is noticed, obtained by superposing two separate levels: the recto tono of feminine voices and male voices in divisions, which sing in short, semitone melodic cells, reminiscent of a trumpet call²¹. In bar 82, the choir is divided into 12 voices. Horizontally, the ear perceives a constant quaver beat, resulting from the vertical musical beats, presented alternatively and complementarily in well-organized, sonorous blocks for each section of the choir. From the bar 83 onwards, the extended vocal techniques will return in a segment based on the words “they said,” (“they shouted”, in the Romanian version of Psalm 136). The very cry is transformed (voice and glissando). Between bars 85 – 99, the complementary rhythms between soprano – tenor 1 and the other voices bring our attention back to the dramatic character, using new verses to match it: “Down with it!” (With Jerusalem). For 14 bars, we witness a deeply disturbing katabasis (“Down with it! Raise it to the ground!”).

[A] In bar 99, the composers bring section [A] back as a reprise (“*Daughter of Babylon, doomed to destruction*”). The tone colour density grows, so that in bars 103 – 107 we first discern three sonorous levels (soprano 1 –

²¹ Due to poor means of expression (the lack of musical instruments), Sigismund Toduță is well aware that the music of the Hebrews was strongly coloured with instrumental accompaniment. This is why he imitates them and even suggests the dance movements, through a series of feminine voices jublations. The *ostinato* motif and the quick quaver discourse quite well makes up for the instruments that the people of Israel owned (*ugav, maşrochita, chalil, şofar, chaçoțera* – wind instruments; *chinor and nebel* – string instruments; *tof, țelțelim, menaanin, şalişim* – percussion; details in : Popescu Mălăiești, I., *Curs de introducere în Vechiul Testament (Introductory lecture in the Old Testament, Bucharest, 1929-1930, pp.321-353; Ionașcu, Stelian, Cântarea religioasă și vocal - instrumentală la evrei, în Biserica Ortodoxă Română și Biserica Romano-Catolică (Religious vocal-instrumental music of the Hebrews), in: Glasul Bisericii, (1998), nr.5-8, pp. 131-143; Barbu Bucur, Sebastian, Cântarea de cult în Sfânta Scriptură și Sfânta Scriptură în Cântările Bisericii Ortodoxe (Church Music in the Holy Scripture and the Holy Scripture in the Music of the Orthodox Church), in: Studii Teologice, (1988), issue 5, pp. 86-100.*

soprano 2; alto 1 – alto 2; tenor – bass 1 – bass 2); then, in bar 110, we notice in fact *two* choirs, each with their own mission: the feminine voices sing in an isorhythmic quaver beat as in a whirling dance (“Daughter of Babylon”) and the male voices call to attention another text (“doomed to destruction”). This “jubilation” section resembles the instrumental counterpoint of Baroque music in the style of Bach – proportionately speaking, of course. It is no wonder that another composer who excellently dealt with working on Byzantine melody used this technique: Paul Constantinescu. In a short section of the *Christmas Byzantine Oratorio*, the composer turns to this dialogue of superposing male and feminine voices, which, in terms of semantics, speak of the “antiphony” of the choir of angels and choir of men who praise together the Conception of the Son of God.

Ex. 8

P. Constantinescu - fragment din "Oratoriul Bizantin de Crăciun"

S
bu - cu - ră - te, bu - cu - ră - te, bu - cu - ră - te, bu - cu - ră - te, bu - cu - ră - te, bu - cu - ră - te,

A
bu - cu - ră - te, bu - cu - ră - te, bu - cu - ră - te, bu - cu - ră - te, bu - cu - ră - te, bu - cu - ră - te,

T
pli - - - - nă de Dar, de Dar,

B
pli - - - - nă de Dar, pli - - - - nă de

S. Toduță - fragment din *La râul Babilonului*

S I
fii - că a Ba - bi - lo - nu - lui,

S II
lui, fii - că a Ba - bi - lo - nu

A
fii - că a Ba - bi - lo - nu - lui,

T
ne'ai pu - sti - it

B
ne'ai pu - sti - it

[Coda] After this powerful display of music and dance, of battle cry, despair and revenge, we are met, for a few moments, with total silence. Bar 114 marks the coda, like a reminiscence of the reprise. On a pedal on soprano voices, the other voices end the piece with the refrain “Halleluiah” by augmenting the duration of the notes (quavers, crotchets, dotted crotchets, whole notes) and a final chord lacking its third, a-modal, quite frequent in the cadenzas used by Toduță in his two Divine Liturgies.

At the end, I would like to emphasize a few techniques, which are obviously preferred in the theatrical aspects of Toduță's choral setting of Psalm 136. Their detailed description will be the object of a further study.

- I have already talked about the principle that lies at the core of the whole piece – *the unity of opposites*; both at micro- and macro-structural levels, the composer has an epektatic vision, „from beginnings to beginnings”, and is not for a moment monotonous. There are sonorous levels distinct but complementary at the same time (bars 85 – 96), mirrored melodic line (bars 106 – 109), combinations of verticality and divergence (bars 80 – 82), major - minor alternation, syntax alternation and many other elements which all have the same goal: to avoid monotony;
- respecting the main melodic form: antecedent (verse 1) – consequent (verse 2) – cadenza (refrain);
- strict imitations having the meaning of well-defined sonorous signals: bar 16, the soprano imitated by the bass in bar 17; in bar 17, the bass imitates the soprano; *stretto* strict imitations in octaves (bars 19 – 26) between alto 1 – bass 2;
- *ostinato* motif (bar 39 – 42 – tenor); *Dies Irae*²² (the Day of Wrath) is, with Sigismund Toduță, a free melodic formula and suggests the tragic quality of the tearing down of Jerusalem (bars 85 – 88);
- the parallel fifths discourse and the return to unison as defining elements of a modal structure: bars 29 – 37; bars 43 – 45 (bass – tenor). The paraphony in fifths suggests the enhancement of the vertical tetra phonic principle;
- the tendency to arrange the melodic discourse in tetra chords (segments $\alpha, \beta, \gamma, \delta$) is an ingenious method to enhance the tri-phony principle;
- the principle of the mutual attraction of sounds, often met in Byzantine music, when a sound is altered with a sharp as the melody ascends and comes back to its natural when descending (bar 48; bar 56);
- the change of sonorous levels by alternating unisons: alto – bass (bars 49 – 59) and soprano – tenor (bars 60 – 69) reveals a refined technique of enhancing choral multiple tone colour;

²² *** , *Dicționar de termeni muzicali (Musical Terms Dictionary)*, Editura științifică și enciclopedică, Bucharest, 1984, pp.139 - 140.

- extended vocal techniques (glissando, talking voice, shouting voice);
- the technique of Byzantine jubilation, by making the voice perform passages reminiscent of instrumental music (m. 106 – 113);
- semitone attraction leading to chromatics (bars 60 – 64);
- the phrases are carefully planned according to the prosodic principle; the dramatic character is emphasized in the exact moments when the text of the psalm requires it: “if I do not keep you in mind”, “may my tongue remain stuck to my palate”, “Remember, Yahweh,... how they said 'Down with it'”;
- complex chord structures built by verticality the defining elements of psalm modes, such as chord α^{23} (g sharp – b – d sharp – g) in bar 60, bar 111 or the “hisar” chord²⁴ (a – g sharp – a – g flat) bars 80 – 82; bar 89, bar 94 or sonorous block structures which sometimes spend the whole of the chromatic total.

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²³ Terényi, Ede, *Armonia muzicii moderne (1900-1950) (The Harmony of the Modern Music 1900 - 1950)*, "Gh. Dima" Music Academy, Cluj-Napoca, 1983, p. 65.

²⁴ Cristescu, Constanța, *Ipostaze liturgice ale unor leitacorduri toduțiene, (Liturgical Hypostasis of Toduțian leit-chords)*, in: *Muzica*, Issue. 2/2007, p. 64 - 74.

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EDE TERÉNYI – MONO-OPERA “LA DIVINA COMMEDIA” FORM AND CONTENTS (II. PART – “PURGATORIO”)¹

GABRIELA COCA²

SUMMARY. Ede Terényi had come across the poetical work *La Divina Commedia* for the first time at the beginning of the 1970's. As it was a turning point in his life as well, the work of Dante had a very sensitive influence in his own life as along thirty years of his life, the composer came back thorough his creations to this subject. His impressions were transposed both in a colour visual form – by creating a series of twenty-five pictures that were entitled *Dantesca*, and also in a musical sonorous form by composing the mono-opera *La Divina Commedia*. Not only this musical work but also many other musical works from the 1971-2004 have the print of the work of Dante. This study has the short and the analytical presentation of the mono-opera *La Divina Commedia* by the mirroring of the pictures in the series *Dantesca* that were signed by the composer.

Keywords: Ede Terényi, *La Divina Commedia*, Mono-Opera, *Dantesca*, *Purgatorio*, analysis, musical form, harmony, structural conception

“The Purgatorio is also divided into three parts and three scenes. in the structure of a tempo –slow- fast – slow – fast, the middle part has, in this case, a scherzo feature. Dante sleeps into the Purgatorio for three nights in a row. What can be more human than the fact that Dante is capable of sleeping in this fantastic world and he is also capable of having dreams, too? In the first part he is lifted to the skies by a bird of fire.”

*«...Terrible as a thunderbolt it fell
And swept me up into the sphere of fire.*

*There it seemed that the eagle and I burned,
And the imaginary flames so scorched me
That I broke straight out of my dreaming sleep»³*

However, in the third part, the protagonist has to cross a real fire, a fire that punishes the sensuality:

¹ This work is the continuation of the analysis that was started in the previous number of our magazine (*Studia Universitatis Babeș-Bolyai, Musica*, nr. 2/2008).

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³ Dante, Alighieri, *The Divine Comedy*, Translated by James Finn Cotter, Web Edition by Charles Franco.

«Once in the fire, I would have flung myself
Into molten glass to feel cooled off,
The burning heat inside was so intense. »⁴

The second part transposes into music the flames of desire, the magic Mermaid that has appeared into Dante's dream is the embodiment of the sensual voluptuousness.⁵

From a metrical point of view, the three parts of Purgatorio amplify the symbol of the number 3 and they are conceived into an evolving succession. All three of them have a *notturmo* allure. The vocal-instrumental assembly that have these parts been made, they have the percussion 1, the percussion 2, the harp, the percussion, the voice and the piano.

The text, in the same way as it is in the first part of the musical work – *Inferno*, it is also selective as it was taken by the composer in the Italian language as well.

Table 8

| | |
|--|---|
| PURGATORIO – I.⁶ | |
| Canto IX – “You are right now arrived at purgatory” | |
| | (...) |
| 10 | When I, who had a trace of Adam in me, Overcome by sleep, lay down on the grass |
| | (...) |
| 29 | Terrible as a thunderbolt it fell And swept me up into the sphere of fire. |
| | There it seemed that the eagle and I burned, And the imaginary flames so scorched me That I broke straight out of my dreaming sleep |
| | (...) |
| 46 | "You have no need to fear," my master said; |
| | (...) |
| 49 | You are right now arrived at purgatory: |
| | (...) |

⁴ Dante, Alighieri, *The Divine Comedy*, Translated by James Finn Cotter, Web Edition by Charles Franco.

⁵ Terényi, Ede, *Dante: La Divina Commedia (essay)*, in: Terényi, Ede, *Zene – költői világ (Music – poetical world)*, Editura Grafycolor, Cluj-Napoca, 2008, p. 133.

⁶ Dante, Alighieri, *The Divine Comedy*, Translated by James Finn Cotter, Web Edition by Charles Franco.

76 *I saw a gate, and underneath its threshold
Three steps each leading up, of different colors
And a guard too who had not said one word.*

79 *And as my eyes grew focused more and more,
I saw that he was seated on the top step,
But his face shone so bright I looked away!*

*And in his hand he gripped a naked sword
Which so reflected rays of light on us
That it was useless to turn my gaze on it.
(...)*

112 *Seven P's he traced on my forehead
With his sword-point, and said, "Be sure you wash
These wounds away when you are there within."
(...)*

130 *Then he pushed the sacred portal open
And said, "Enter, but I would have you know
Those who look back return outside once more."*

*And when the pivots of that holy entrance,
Which were round rods of ringing and strong steel,
135 Turned within the sockets of their hinges,
(...)*

139 *I turned around at the first thundering sound
And thought I heard "Te Deum: Praise to God
Chanted by voices mixed with that sweet strain.*

PURGATORIO – II. (Canto XVIII + XIX)

Canto XVIII - "The intellect, created quick to love,"

19 ***"The intellect, created quick to love,**
Responds to everything that pleases it
As soon as pleasure wakens it to act.
(...)*

70 *"So, even supposing every love enkindled
Within you rises from necessity,
The power to restrain it still lies in you.
(...)*

76 *The moon arising late, almost at midnight,
Made the stars look scantier to us,
For it was glowing like a burnished bucket,
(...)*

Canto XIX

7 *There came to me in dream a stuttering woman
With eyes crossed-up and crooked on her feet,
With crippled hands and sickly pale complexion.*

10 *I gazed at her. And as the sun gives comfort
To the cold limbs which night had left benumbed,
So did my look make her tongue loosen up*

*And in a short time set her fully straight
(...)*

19 *"I am," she sang, "I am the charming Siren,
She who allures the sailors in midsea.
So fully pleasing am I to hear sing!*

(...)

26 *A lady, saintly and alert, appeared,
To thrust the Siren into sheer confusion.*

"O Virgil, Virgil, who is this?" she asked

(...)

31 *She seized the other, stripped her bare in front,
Ripping her clothing, and showed me her belly;
The stench that sprang from it awakened me.*

I turned my eyes,

(...)

PURGATORIO – III.

Canto XXVII – "Just as when the sun shoots its first rays"

1 ***Just as when the sun shoots its first rays***
*On the land where its Maker shed his blood,
While Ebro flows beneath the scales of Libra,*

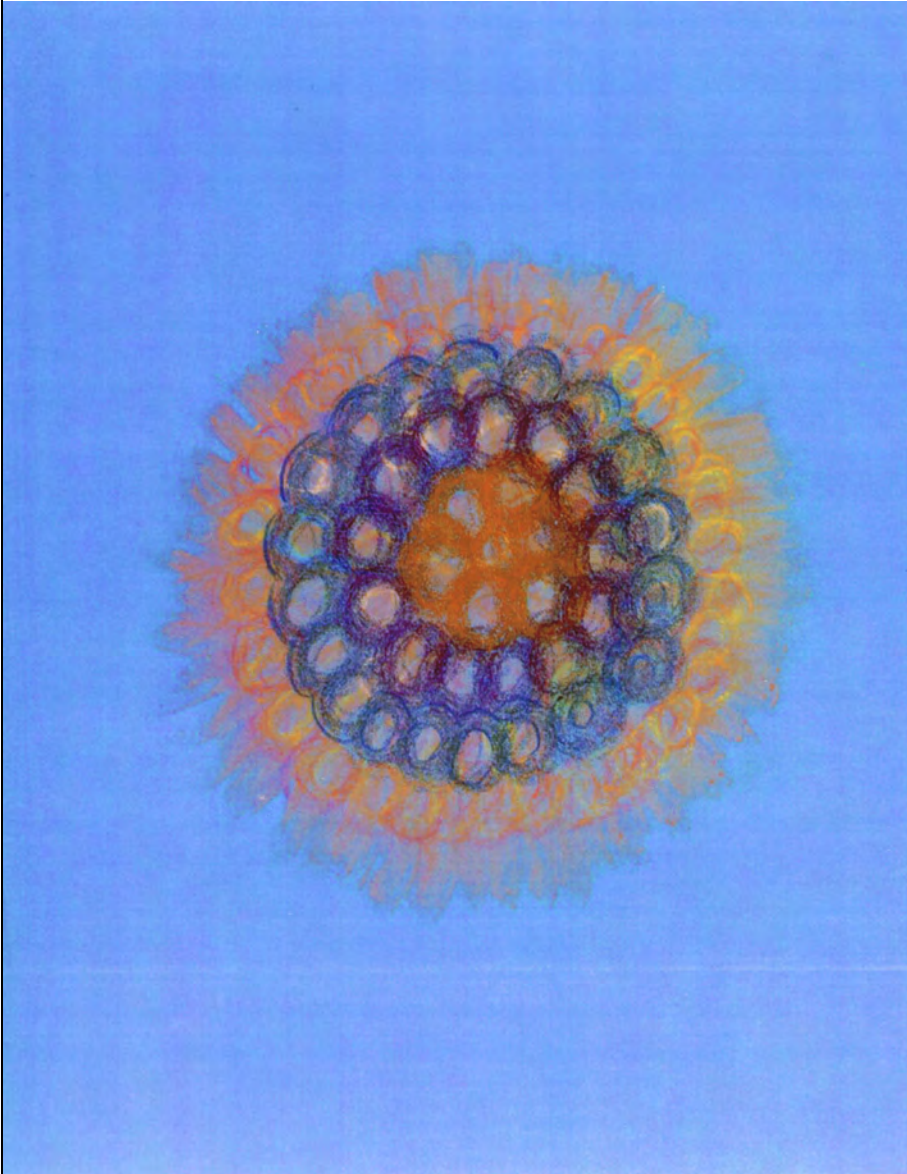
5 *And Ganges' waves are scorched by noonday heat,
So here the sun stood, for the day was fading
As God's enraptured angel appeared to us.*

*He stood upon the bank, outside the flames,
And sang aloud, "Blessed are the clean of heart!"
In a voice far more alive than ours.*

**The Structural Conception of the Composing Parts of the Musical Work :
Purgatorio – I. (Canto IX)**

Table 9

Ede Terényi: *Dantesca, Purgatorio, "Souls in a rush"*⁷



⁷ Terényi, Ede, *Dantesca*, Ed. Echinox, Cluj, 2004, p. 37

The First Section (A) – *Tempo di siciliano*, in the measure 6/8 it is divided in three segments of a contrasting form between them. **The First Segment (a)** by its own glittering of a pointing rhythm of the *siciliano* it seems that it prepares the audience on time for the riotously apparition of this rhythm of the median section (**B**). The musical discourse makes its debut by using a *tremolo pp* on the vibraphone, which is prolonged by a pedal and by a *ppp* rhythm of the percussion. Those two measures of the introduction create a deepening atmosphere in a sleeping state of mind.

Ex. 31

The image shows a musical score for Ex. 31, featuring six staves: Perc. 1, Perc. 2, Harp, Batt., Voice, and Pian. The score is in 6/8 time and includes markings for 'Tempo di Siciliano', 'pp Vibr. trem.', 'Tam-tam', 'pp', 'Do# Sol#', 'Batt. ppp', 'ossia: 8', and 'pp'. A large oval highlights a specific section of the score, likely corresponding to the 'First Segment (a)' mentioned in the text.

The chorded colour is a mixture of red-orange-brown, as we can see in the colours of a sunset, the harmonic basis of the segment is made of one gravitational chord: *A major / C # major* – with a distance of eight semitones. The end of the segment brings with itself the scordatura of an inferior semitone of the basic chord.

The Second Segment (b) brings with itself both a structure contrast and also a tempo one (*Agitato molto quasi doppio più mosso*). Beginning with the measure 13 in *pianissimo*, along four measures only the author in *poco a poco cresc molto* reaches the dynamics *fortissimo* which he will steadily

maintain towards the end of the segment, when, in order to re-equilibrate the tonality he will suddenly come back to the *pianissimo*. The mysterious atmosphere of the night is suggested through rapid and tumultuous criss-crossed glissandos. Here and there, glittering luminous tonalities create a hallucinatory effect.

Ex. 32

Agitato molto quasi doppio più mosso ♩. = 96
 improv. poco a poco cresc. al *ff*

The score consists of five systems. The first system shows a vocal line starting at measure 13 (marked with a circled 'A') and ending at measure 15 (marked with a boxed '15'). The second system features a piano accompaniment with a graphic line representing a glissando, labeled 'rapido e tumultoso'. Below the piano part, the notes 'Do, Re # Mi, Fa, Sol, La # Si' are written. The third system continues the piano accompaniment with dynamic markings 'poco a poco cresc. molto' and 'al *ff*'. The fourth system shows a vocal line with notes 'Mi b Re #'. The fifth system shows the piano accompaniment with dynamic markings 'pp poco a poco improv.' and 'cresc. molto al *ff*'.

The mystique atmosphere is increased by the background *tremolo* that is sustained by the *piatto*. The composer offers a creative liberty in this segment for the performers by using the *improvvisando* and he graphically takes out of the context only certain tonality helping points. The sonorous centre is represented by the tone **C** that can often be found at the basis of the ascending *glissando* of an arrow type motif.

Ex. 33

(m. 13-14.)

The score is divided into two parts. The first part, labeled '(m. 13-14.)', shows a piano accompaniment with a graphic line representing a glissando, labeled 'pp poco a'. Below the piano part, the notes 'Do, Re # Mi, Fa, Sol, La # Si' are written. The second part, labeled '(m. 19.)', shows a piano accompaniment with a graphic line representing a glissando, labeled 'quasi gliss.'. Above the piano part, the notes '8' and '2.' are written. Below the piano part, the notes 'rep.' are written.

The Third Segment (c) in the measure 38, after two measures of general pause brings back the dreamingly atmosphere of the first segment without using the tempo modification. The sonorous material of this last segment synthesizes the two previous segments. By calculating the negative golden section of the eighteen composing measures of the segment ($18 \times 0.382 = 6.876$) – (which is the measure 44) – we can see in this moment an ascending scale that is specially shaped and it bursts into *subito* and *ff marcato* (!) on the general background *p – pp – ppp* of the segment.

Ex. 34

The musical score for Ex. 34 consists of six staves. The top staff is the vocal line, starting at measure 42 and featuring a circled 'C' above measure 45. The second staff is for Tam-tam, with dynamic markings *sf* and *ppp*. The third staff is the piano accompaniment, showing a rapid *glissando* on two eighths in measure 45, marked *ff marcato*. The fourth staff is the vocal line with lyrics: "in - fi - no al fo co. i vi pareva ch'ella ed io ardesse,". The fifth staff is the piano accompaniment, with a *glissando* on two eighths in measure 45, marked *pp* and *molto*. The sixth staff is the piano accompaniment, with a *glissando* on two eighths in measure 45, marked *pp* and *molto*. The score includes various dynamic markings such as *ff*, *sf*, *ppp*, *ff marcato*, and *pp*, as well as performance instructions like "Recit. senza misura" and "molto".

The composer creates in this place a sonorous effect of an ample spatiality through the rapid *glissando* that is quickly executed on two-three eighths as some glittering of a leitmotif of the lightning. These appear both in the instrumental part and also into the vocal part. See the descending vocal *glissando* on two eighths of the measure 45 (the above-presented example).

On the whole, the central tones reports of the three segments that compose this first section of an A form one can see the following:

- in the first segment (**a**) from a tonality point of view we can find the basic **C** Dominant Axis that has a fundamental representative the Anti-tonic – **c sharp**;
- in the second segment (**b**) the Tonic Axis is imposed – through the intra-axial Tonics **C**;
- in the third segment of the Sub-dominant axis that has the fundamental representatives the intra-axial⁸ Tonics (*F*) and the Anti-tonics (*B*)

Table 10

| | Tonică | Dominantă |
|------------------------------------|--|--|
| Subdominantă | f sharp - a - C - e flat - g flat | C sharp - e - G - b flat - d flat |
| b - d - F - a flat - c flat | at - s - t - d - at | at - s - t - d - at |
| at - s - t - d - at ⁹ | | |

The Second Section (B) – the measures 57 – 72 / 73 – 84 that is made of two segments has a very clear square delimitation of the composing phrases. The section is marked by the steady pulsation of the *siciliano* rhythm in the first place of the piano rhythm and then to the percussion 1 (the vibraphone), the voice and the harp. After the *Agitato* of the previous segments in this moment we can see the initial tempo of the *siciliano* ($\text{♩} = 96 - 108$). The two composing segments of this section can be found in a contrast with the tempo, the second segment had a quickened tempo and also a more firm feature. The composing phrases are structured under the form: **a + b + a_v + c / c_{v1} + c_{v2}**.

The basic tonality *F major/minor* imprints a pastoral atmosphere to the entire musical discourse of this section.

⁸ Bibliography that can be recommended for the axial tonal system:

Lendvai, Ernő, *Bartók és Kodály harmóniavilága (The Harmonic World of Bartók and Kodály)*, Ed. Akkord, Budapest, 1996.

Terényi, Ede, *The Harmony of the Modern Music (1900 – 1950)*, translated by Maria Mihai-Cozma, Ed. Grafycolor, Cluj -Napoca, 2006.

⁹ Legend: (at = anti-tonics; s = subdominant; t = tonics; d = dominant)

Ex. 35

(m. 56-60.)

Parlato libero

Non aver tema, disse il mio Signore:(...) Tu se'omai al Purgatorio giunto

Vi - di u-na poar - ta: e tre gra _____ di di sotto

Both the segments, through the mixture process that is adopted by the chorded chaining and also through the sequential harmonic successions and the intervallic parallelisms reveal the musical specification of the fifteenth to the sixteenth centuries.

Ex. 36

(m. 67-72.)

non fa-ce mol-to E com-me l'oc-chi-o più e più v'a per-si Vi-dil se-der so- pra il gran-do so-pra

f p f p simile

The Third Section (C) begins in tempo *Solenne* in the measure 86. The ascending chords in the values *brevis* make a visual suggestion through the graphics of the score (rectangular notes) entire rows of marble steps. Above a low tone of the pedal, these rows are reeling in the first segment of the section **C** (the measures 86 - 94) which is purely diatonic (only the white keys of the piano). They produce a metallic tonality that seems to emit a white light.

Ex. 37

Libero
85 Solenne, $\text{♩} = 72$ Vibr. trem. simile poco a poco cresc.
pp

Gong PPP

Piatto pp Campagne [PPP] rep. 2 2

Recit. p
...Setto nella fronte mi descrisse col puntone della spada, e: Fa che lavi, Quando se'dentro pianghe, disse: Poi pin - se l'us - cio al-la por - ta sa - ra - ta,

pp poco a poco cresc. molto

In the musical discourse of the section **C**, one can notice a series of referring to the section **A** as follows: the gradual evolution of the clusters on the tone *F*, the re-engaging of the central tone on *C*, the re-engaging under the chord form of the tones of the glissando scale:

Ex. 38

95 Più mosso, agitato $\text{♩} = 96$ 100
rep. molte volte ad. lib.

f Gong sff Tam-tam

cresc. molto m.d. m.s.

Piatto grave sff

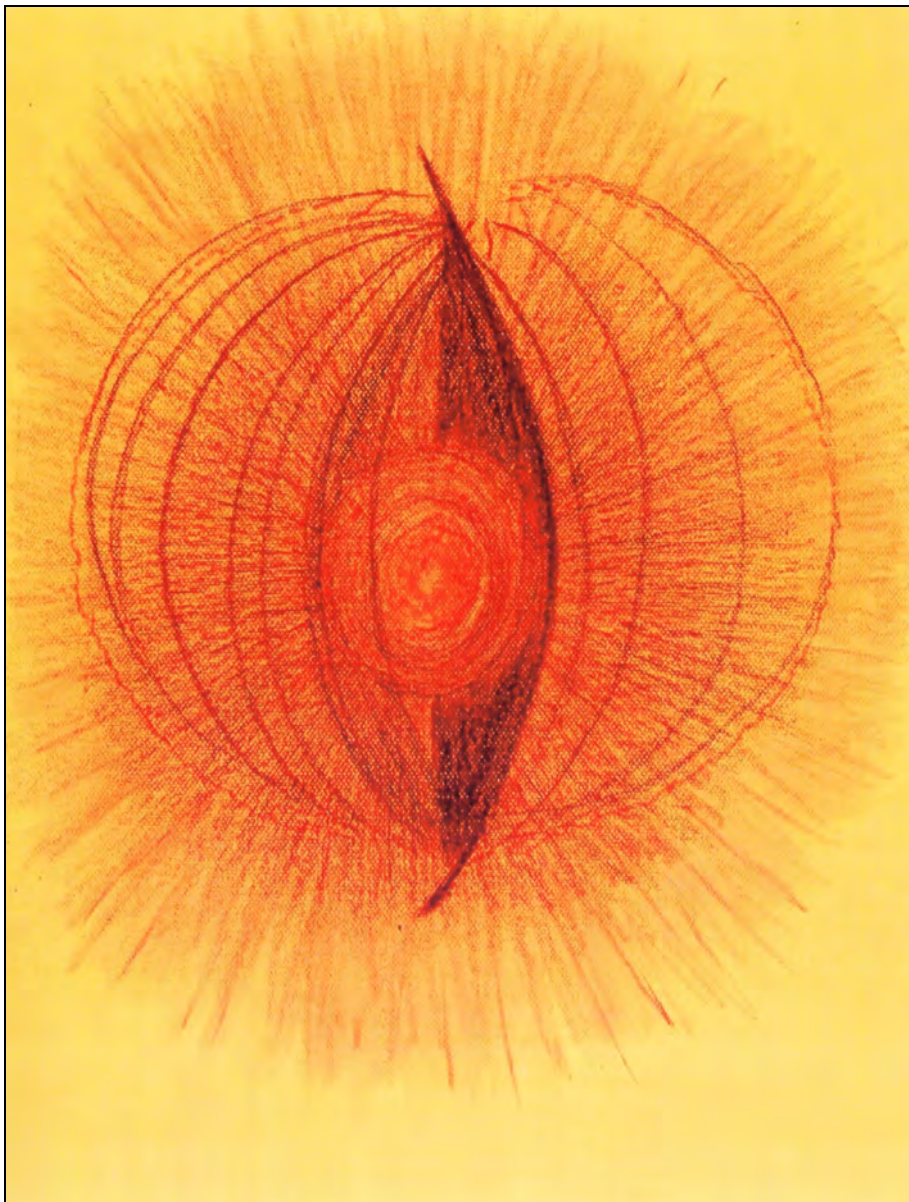
E quando fur ne'cardini distorti Gli spigoli di quella regge sacra, Che di metallo son sonati

sff sonoro, non martellato

Purgatorio – II. (Canto XVIII - XIX)

Table 11

Ede Terényi: *Dantesca, Purgatorio, “The Weak People”*¹⁰



¹⁰ Terényi, Ede, *Dantesca*, Ed. Echinox, Cluj, 2004, p. 41.

The second part of the **Purgatorio II** is imagined under the form of a chain that has the following form:

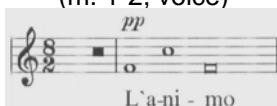
| | | | | |
|-----------------|-----------------|---|-----------------------|-----------------|
| A | B | C | D | CODA |
| <i>(Adagio)</i> | <i>(Libero)</i> | <i>(Molto agitato e misterioso)</i> | <i>(Appassionato)</i> | <i>(Libero)</i> |
| (m.1-14.) | (m.15-25.) | (m.26-33.) | (m.34-45.) | (m.46-50) |

From this assembly, the median section **C** is highlighted through its concentration as a dimension and on the other hand, through the tempo contrast that is made towards the previous *Adagio* and also by the *Libero* that follows.

Section A – “The intellect, created quick to love”. The musical expression of “the soul” can be revealed from the first measure. The word *L'animo* is already intoned by the vocal soloist on an ascendant fifth that is followed by a descendant fifth.

(m. 1-2, voice)

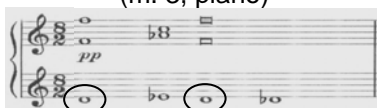
Ex. 39



After the author's view, the fifth as a perfect interval is the expression of the soul whereas the third and the sixths are the intervals of the embodied world (through their steadiness they represent the body, the living soul). These intervals prevalently dominate the entire musical discourse of the debut section of that part. The metrics 8/2 stays steady along the entire part. The tonal centre of the section is the tone *D*.

(m. 3, piano)

Ex. 40



(m. 14, voice, tam-tam and piano)

Ex. 41

In the structures of the chorded strata, the superior stratum is the basic one.

Section B – “The moon arising late, almost at midnight, Made the stars look scantier to us, For it was glowing like a burnished bucket” brings back in the forefront the fifth interval that is rich in melodic ornaments. The section is dominated by the vocal party, the motifs of the vocal solo alternate to the motifs that are sustained from the accord point of view and they are frequently made of an arpeggio. In the solo party it is seen the frequency of the division of the quintolet.

Ex. 42

(m. 15 – voice)



The tonal axis of the section is made of **gis – h – D – f – as.**

To the end of the section, the author makes the musical discourse of a gradual acceleration of the tempo that is accompanied by the dynamic amplification (*crescendo*).

Section C – it makes the musical description of a feminine grotesques figure under the form of a dream image, by gesticulation. The weird pantomime of the woman is represented by the aleatory *glissandos* of the harp.

Ex. 43

A musical score for a section titled "B" with the tempo marking "Molto agitato e misterioso" and a quarter note equal to 108-120. The score includes:

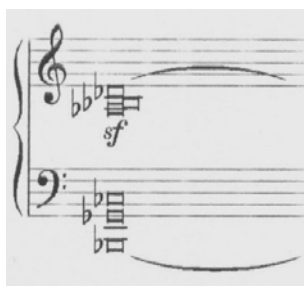
- Piano:** A treble clef staff with a piano (*p*) dynamic. It features a series of chords and a "rep." (repeat) sign. A box containing the number "30" is present.
- Tam-tam:** A percussion staff with a double bar line and a "Tam-tam" label.
- Harp:** A grand staff (treble and bass clefs) with an *improv.* (improvised) label. It contains complex, overlapping lines representing glissandos.
- Percussion:** A bottom staff with labels for "Woods", "Temple bl.", "Piatto", "Woods", and "Piatto".

The entire musical discourse of this section is developed on this axis.

c# – e – G – b flat – d flat

In the **Coda** (*Libero*) – an insidious hand seems to pull the veil from the figure of the feminine gnome by uncovering the real horrible personality. the composer characterizes this being through a very strange chord in his construction and his sonority.

Ex. 46



d flat
b flat
a flat

epsilon (5 = quart relationship)

G flat major (8 = minor sixth relationship)
b flat minor of a minor sixth)

In this context, the perfect eighth *d flat minor* of the closing of the part do not create the consonance relationship. The tonal centre of the section of *Coda d flat = c sharp*. The tonality *d flat* is into itself a dark sombre tonality, that suggests the completion into the nothingness.

Ex. 47

sf Parlatto *sf* *sf*

Quando una donna apparve Sante e presta Lunghezzo me per far colei confusa O Virgilio, Virgilio: chi è questa? L'altra prendera e dinanzi l'apriva Tendendo i drappi, e mon stravani il ventre Quel mi svegliò col puzzo che n'ussiva io volsi gli ochi.

GABRIELA COCA

Purgatorio – III. (Canto XXVII)

Ede Terényi: *Dantesca, Purgatorio, "The Paradise of the Earth"*¹¹



¹¹ Terényi, Ede, *Dantesca*, Ed. Echinox, Cluj, 2004, p. 45.

The form of the third part of the **Purgatory** that emits into itself a Notturmo atmosphere and it is built in a chain type.

A + B + Parlato (transition) + C + Parlato (transition) + D

Section A. The Chapter XXVII of *Divina Commedia* of Dante, in the translation of Babits Mihály (a Hungarian edition) got the title of “*Starry Night*”. According to the references of the text:

90 “But in that little I observed the stars
Brighter and larger than they usually are.

While ruminating, and admiring them,
Sleep overcame me, sleep which often knows
What is the news before events occur.”

The impression is created by these lines they represent the inspiration source of the composer in the composition of this first section of the part three of the Purgatorio. It is a dreamily music, into a calm tempo *Andante maestoso*, at the end of the road of a long and tired life. the sonorous material of the musical discourse gravitates around the tonal centre D (*minor*).

Ex. 48

The musical score for Ex. 48 is a multi-staff arrangement. It begins with a tempo marking of *Andante maestoso* and a quarter note equal to 60 (♩ = 60). The score includes parts for Percussion 1, Percussion 2, Harp, Bass Drum (Batt.), Voice, and Piano. The key signature is D minor, and the time signature is 3/4. The voice part has the lyrics: "Si Co-me quan do ip-ri-mi rag-gi vib-ra Lá do-ve il su-o". The score is marked with dynamics such as *sf*, *ppp*, and *p*. There are also performance instructions like "rep." and "sib" (sustain pedal).

The Section B makes its debut in the measure 16 in an *Allegro deciso* tempo. This is a hymn with a festive character with bangs of the bells (Gong). *Quassi organo* – the song of the divine angel sounds under a coral corded form in the piano party. The pastoral colour of the tonal centre *F major*, by the tone *b* receives the tonality of the idyllic mode.

Ex. 49

Allegro deciso $\text{♩} = 120$

ff marcato

Gong sf

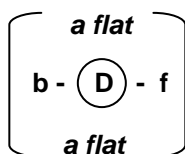
Tom-toms sf pp

f

Bea ti, bea ti mun do

f quassi organo

The following section **(C)** is preceded by two measures of **transition** that contain a successive chorded alternation: *D major, d minor, A major, a minor, A flat major, e flat minor, B major, b flat minor*, in the degrees of extreme dynamics: *sff – pp*. the tonal axis of the transition is situated on the tone *D*.



Ex. 50

(m. 28-30.)

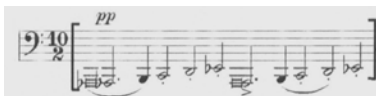
sff

sff pp sff pp

Section C constitutes the symmetry axis of the part that musically symbolizes the immersion into the purifying fire. At the anti - pole of the tone **D** we can come across the perfect fifth **a flat – e flat** – the leitmotif interval of the soul that seems to suggest the entering of the soul into the fire. The tone **a flat** is that which extinguishes (that is sonorously extinguished) the tone **D**. the tonal centre of the section **C** is **a flat**:

Più mosso, agitato (m. 31.)

Ex. 51



Two **transition** measures in **Parlato libero** make the connection between the section **C** and the final section **D**. this is a simple *parlato* without any other sonorous background. Vergilius leaves Dante by himself at this time.

Libero (m. 51-52.)

Ex. 52



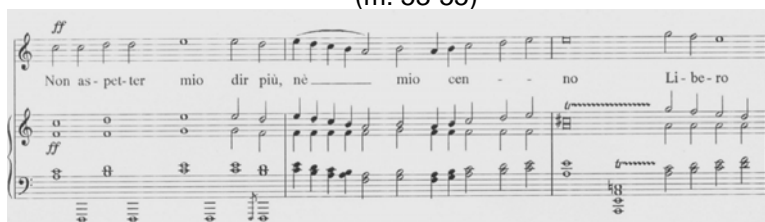
Section D a hymn **Allegro deciso** brings back under a varied form the sonorous material of the section B (the measures 16 - 28). However, they symbolize at this time the crowing of Dante. Vergilius says the following:

140. *Your will is straightened, free, and whole — and not
To act upon its promptings would be wrong:
"I crown and miter you lord of your self."*

The festive tonality of F major alternates to the tonality **A major**. The closing chord A major that is reported to the chord and also to the tonal centre **F major** is a height into itself.

(m. 53-55)

Ex. 53



(Translated by: Maria Cozma)

The follow-up of this study will be published in the next issues (2/2009) of the *Studia Musica* review.

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EDUARD TERÉNYI'S *STABAT MATER*¹

ANAMARIA MĂDĂLINA HOTORAN²

SUMMARY. *Stabat Mater* (1991) for two women soloists, women's choir, percussion and organ by Eduard Terényi is a contemporary replica to the medieval poem, echoing some of the local literary and musical features, as cultural reference to a certain point in the local music history and to their geographical space. Exploring the stratum of the catholic melodies from the sixteenth - seventeenth centuries in Transylvania, Eduard Terényi achieves the synthesis between Hungarian folk music and the European music. Therefore, the literary support of the first three parts of the work are religious folk lyrics in the Hungarian language, taken from Erdélyi Zsuzsanna's collection *Hegyvet hágék, Iőtót lépék* and the last three parts include Latin texts and melodies from Ion Caioni's *Cantionale Catholicum*.

The musical structure of *Stabat Mater* is determined by the content of the ideas, the earthly moments of pain and further transfiguration in the celestial world. Each of Holy Mary's two hypostases occupies three parts: her earthly state as *Mater Dolorosa* in the first three parts and the celestial one as *Regina Coeli* in the last three parts.

In the fourth part, the author has selected six strophes of *Stabat Mater*, intending to picture Christ's crucifixion as the central axis of the work. Around this nucleus and in the light of the folk ethos, a framework is woven for the psychological drama, whose character is Holy Mary, Christ's mother. The medieval poem not only contributes to the consistency of the dramatic plot, but it also represents the axis of multileveled mirror symmetry: the symmetrical unfolding of the semantics determines the symmetrical arrangement of the tonalities and their ethos, of musical macro-form and material.

Keywords: Eduard Terényi, cross, suffering, glory, Virgin Mary, form, structure, variation, symmetry, folklore, central axis

Stabat Mater was conceived in 1991 by Eduard Terényi (b. 1935) for two women soloists, women's choir, percussion and organ as a new approach, a creative revival of the Medieval Latin poem.

The author has selected six strophes of *Stabat Mater*, in his intention to picture the Christ's crucifixion as the central axis of the work, in the fourth part. Around this nucleus, a framework is woven for the psychological drama, whose character is Holy Mary, Christ's mother.

The musical structure of *Stabat Mater* is determined by the content of the ideas, the joining of suffering and glory, the earthly moments of pain

¹ A shorter version of this study (of 4 pages length) was published in: *Bulletin of the Transylvania University of Brasov*, vol. 12 (47), series B₆, 2005, p. 749-752

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and further transfiguration in the celestial world. This duality of human and divine, earth and heaven represents an essential feature of Eduard Terényi's religious compositions:

*"This dualism characterizes my religious music, too. Already, in the musical works of the '80s that were composed for the organ there one finds a special role of the two embodiments of Christ: the earthly one and the transcendental, the spiritual one."*³

Each of Holy Mary's two hypostases occupies three parts of the work: her earthly state as *Mater Dolorosa* in the first three parts and the celestial one as *Regina Coeli* in the last three parts.

The crossing point of these opposite aspects appears to be in the fourth and central part, where, through means of three couples of stanzas quoted from the Latin text of the *Stabat Mater* poem, the author has intended to realize the transition from "earth" to "heaven", evoking Holy Mary as *Mater Dolorosa* (strophes 1-2 from *Stabat Mater*) and then as *Mediatrix* (strophes 5-6, 9-10).

The structure of the work reflects the Christian symbolism of the numbers 3 and 7: the 7 parts are arranged 3 by 3 around the *Stabat Mater* axis (ex. 1).

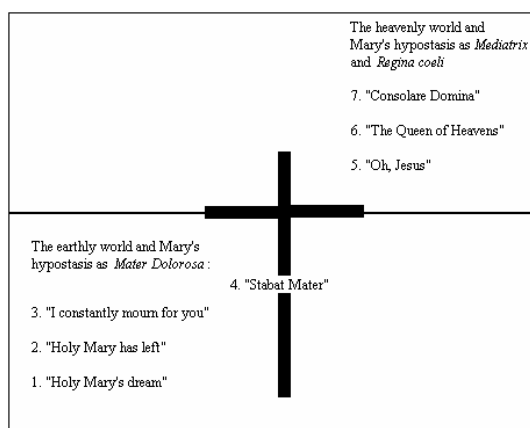
As the author himself pictorially suggest:

*"The parts of the work are like those two branches of Christ's cross, framing the middle vertical wood, which is here the fourth part, Stabat Mater"*⁴.

Between earth and heavens, Christ is hanged on the cross as *axis mundi*. This means that through His sacrifice, He reconnects the human and the divine, re-establishes the relationship between mankind and God and implicitly makes it possible to regain our dignity and moral verticality.

Ex. 1

The structure of *Stabat Mater*



³ E. Terényi, quoted in: Gabriela Coca, *Ede Terényi – The retrospective of five decades of creation*, in *Studia Musica*, 1/2008, Babeş-Bolyai University, Cluj-Napoca, p. 18

⁴ Quote from an interview with the composer, February 2008

Like other musical works of the twentieth century that are born out of a Christian spirit and also have a national aspect reflecting the color of diverse ethnographical cultures, *Stabat Mater* echoes – from the very beginning through the attribute “Transylvanian”⁵, some of the local literary and musical features, as cultural reference to a certain point in the local music history (seventeenth century) and to their geographical space (Transylvania).

Exploring the stratum of the catholic melodies from the sixteenth - seventeenth centuries in Transylvania, Eduard Terényi achieves a synthesis between Hungarian folk music and European music. The literary support of the first three parts of the work are religious folk lyrics in the Hungarian language, taken from Erdélyi Zsuzsanna's collection *Hegyét hágék, lőtőt lépék* and the last three parts include Latin texts from Ion Caioni's *Cantionale Catholicum*⁶. In the last three parts there are also certain melodies taken from *Cantionale Catholicum*.

Apart from its folkloric inspiration, the work has a neo-baroque orientation due to certain typologies specific to the musical compositions of the eighteenth century that were based on the Latin text *Stabat Mater*: alternations between soloist, duet and choir moments, the resemblance of the work with a chamber cantata, the insertion of solo instruments *ad libitum* and of *basso continuo*, variations on a *basso ostinato* (especially in the second part) and the reiteration of certain melodic figures in the accompaniment.

In the first part of the work, *Szűz Mária álma (Mary's Dream)*, Mary has a prophetic dream of Christ's sufferings to come:

“Virgin Mary, Christ's Mother,/ Has been falling asleep on the Calvary/ Approaching, Jesus asks her: “Mother, what have you dreamed?”/ “I had a nightmare, my dear Son,/ For I have seen You being caught in a garden,/ I have seen You being taken to Pilate/ (...)/ They were spitting at You,/ They crowned Your holy head with a crown of thorns/ They whipped You and sent You to death./ (...)/ The blood was flowing from Your dear head and the water from Your holy body./ (...)/ With bitter poison they wanted to slake your thirst./ Grievingly I was contemplating as they were nailing Your sweet body on that cross./ After You gave up Your spirit, I took You in my lap/ My heart was frightened when I have been seeing all these things in my dream”/ “Mother, dear mother, loving mother, your dream is real.”

The folk melody of a single melodic phrase, in a plagal mode (Dorian) continuously recurs, with changes in accompaniment (ex. 2). An interlude interferes and reaches the musical climax through the repetition of the tetra chord *d - e - f - g* (ex. 3). At this point, the original melody returns in varied form and transposed on a higher tone, E flat. The variation form crosses therefore the ternary form, unfolding the scheme AB (episode)A_{var.}

⁵ Transylvania is a region in Romania.

⁶ Ion Caioni was a Franciscan friar in the monastery from Șumuleu Ciuc and for this reason, the initial title of *Stabat Mater* was, in Hungarian language: *Csiksomlyói Stabat Mater*, translated in english as: *Stabat Mater from Șumuleu Ciuc*.

Part 2, bars.18-20

Ke-se-ri mé-reg-gei e-cet-tel a-kar-uk asom-ja-dat emy-hi-te-ni

A var.

A le-szom-ni a-széd an-iz-lis Hógy a-te-szen-tes-tet

There are differences and similitude to be noticed, when it comes to draw a parallel between these two ballads. Echoing the model of *The Little Ewe*, the Hungarian ballad *Elindult a Szűs Mária* displays also the theme of the wandering mother who eventually finds out about the death of her innocent and mild son. The relationships between Jesus and His mother on one hand (more obvious in the lyrics of the first part of the work) and the relationship between the shepherd and his mother on the other are similar through the kindness and affection manifested. Holy Mary had been asking everywhere and everyone she has been meeting, about Christ, until she was finally told that her Son, wearing a crown of thorns, was being crucified:

"Mourning and weeping, Virgin Mary has left/ Looking for her Holly Son/ A young Jew women meets her: "Good day, young women"/ "Good day, Holly Mary"/ "Have you seen my Holly Son?"/ "No, I haven't, I don't know Him"/ Holy Mary went on until she met a man from Bethlehem/ "Good day, man of Bethlehem"/ "Good day, Holly Mary"/ "Haven't you seen my Holly Son?"/ "How does your Son looks?"/ "His teeth are bright, His hair is brown"/ "Run, run, Holly Mary, hurry/ They are crowning His holly head/ They are nailing His holly hands/ The spear is striking through His Holly chest/ His purple blood is flowing".

The 16 variations on a *basso ostinato* in different tempos are periodically interrupted by instrumental intermezzos, following the next scheme:

| | | | | | | | | | | | | |
|-------------|-----------------|-------------|-----------|-------------|-----------|--------------|-----------|------------|-----------|---------------|-----------|------------|
| Var. 1-3 | Intermezzo 1 | Var. 4-5 | Int. 2 | Var. 6-8 | Int. 3 | Var. 9-11 | Int. 4 | Var. 12 | Int. 5 | Var. 13-15 | Int. 6 | Var. 16 |
|-------------|-----------------|-------------|-----------|-------------|-----------|--------------|-----------|------------|-----------|---------------|-----------|------------|

One can find here two basic principles of musical variation: *ostinato* and ornamentation. The theme is a Transylvanian melody in a binary form (ab) taken over from Erdélyi Zsuzsanna's collection *Hegyet hágék, lőtöt lépék* (ex. 4) and it appears later in the work, after the first four variations (ex. 5).

Therefore, the work begins directly with the first variation .g. Dorian) that represents the essence of the melodic and harmonic scheme of the folk theme; its harmonic structure constitutes the harmonic basis of the variations no. 2, 3, 4, 7, 16, thus reminding a *chaconne basso ostinato* type. In the same time, the melodic configuration of the organ pedal of the first variation reappears in the variations no. 2, 3, 4, 7, 16 as a *passacaglia* theme.

Melody no. 248 from **Ex. 4**
Erdélyi Zsuzsanna's collection *Hegyet hágék, lőtöt lépék*

(♩ = 144) rit. (♩ = 120)

El in - dult a Szűz Má - ri - a

Nagy sí - rás - sal, nagy zú - gás - sal.

„Jó - na - put is zsi - dó - le - jány.”

..Szép sze - ren - cse Szűz Má - ri - a.”

The variations no. 2, 3 and 4, purely instrumental and interrupted by an interlude, are set up together as a compact introductory section (ex. 5).

The next section begins with the folklore theme, which consequently reappears as the vocal theme of variations 5 to 14 (ex. 6). The theme has been already prefigured in the middle voice of the organ score of the third variation (ex. 5) and it also can be viewed as a variation of the first 4 bars of the work. Thus, the author gradually has been reaching to the folklore theme, as if he would have to recall it from his memory, by means of a musical technique, different from the traditional variations, in which case the theme is usually the first to be exposed.

The second part *Elindult a Szűz Mária*, variations 1-5

10

Intermezzo I. Vivo
Ghp. Fl. $\text{♩} = 60$ [15]

ff stacc.

11

Var. 4 Allegretto $\text{♩} = 108$ [20]

f

The continuous repetition of the vocal melody, on a more and more complex harmonic accompaniment, reaches its highest expressive tension in the polyphonic fabric of the 14th variation (ex. 6).

In the 16th variation of the second part, the composer brings back the first variation with its initial tempo (*Allegretto*), as final apotheosis of the variation cycle. The re-entries of the thematic essence in the end of a variation process are entirely traditional and in the same time highly characteristic to E. Terényi's outlook on the form of theme with variations.

Ex. 6

Variations 13-14-15, Intermezzo 6, Variation 16

Var. 13. $\text{♩} = 144 - 156$
 E - sigy, e - sigy Este Ma - ri - a e - sigy, e - sigy ha - mar - jít - ba
 este Mă - ri - a e - sigy, e - sigy ha - mar - jít - ba

Intermezzo 6. Andante molto $\text{♩} = 72$
 Oup. loco
 aces că - de - tăi. Pă - în - to - ve - rit le - cu - cer - gâ - jăk
 aces că - de - tăi. Pă - în - to - ve - rit le - cu - cer - gâ - jăk

Var. 14. $\text{♩} = 144 - 156$
 Fl. Oup. loco
 Most ho - roe - zăk ja szez fe - jít, Most sze - ge - zăk ja szez ke - zít.
 Most ho - roe - zăk ja szez fe - jít, Most sze - ge - zăk ja szez ke - zít.
 Most ho - roe - zăk ja szez fe - jít, Most sze - ge - zăk ja szez ke - zít. Most héd - dol - jăk

Var. 15. $\text{♩} = 144 - 156$
 Fl. Oup. loco
 Most ho - roe - zăk ja szez fe - jít, Most sze - ge - zăk ja szez ke - zít.
 Most ho - roe - zăk ja szez fe - jít, Most sze - ge - zăk ja szez ke - zít.
 Most ho - roe - zăk ja szez fe - jít, Most sze - ge - zăk ja szez ke - zít. Most héd - dol - jăk

Var. 16. Allegretto $\text{♩} = 168$
 Most ho - roe - zăk ja szez fe - jít, Most sze - ge - zăk ja szez ke - zít.
 Most ho - roe - zăk ja szez fe - jít, Most sze - ge - zăk ja szez ke - zít.
 Most ho - roe - zăk ja szez fe - jít, Most sze - ge - zăk ja szez ke - zít. Most héd - dol - jăk

The third part is the end of the first ternary section of the work. The first three parts are to be entirely interpreted in *attacca*, as a unitary musical structure. Holy Mary's premonitory nightmare described in the first part becomes real in the third part. While standing there, at the foot of the cross, Mary is weeping and deeply feeling for her son's suffering. In order to express her grief, the dirge (Aeolian hexachord in the form $abcc_1$) that has been borrowed from the Transylvanian folk music (ex. 7) is continuously and obsessively reiterated above an increasingly complex harmonic accompaniment.

Ex. 7

Melody no. 251, *Hegyet hágék, lőtőt lépék*, by Erdélyi Zsuzsanna:

Jaj é - des mé - hem - nek
 Drá - ga é - des gyü - mül - cse,
 Én sze - gény ár - va fe - jem - nek
 Csak egy re - mény - sé - ge.

EDUARD TERÉNYI'S STABAT MATER

The lyrics of the dirge reflects the folklore idea of communion with nature and the universe, which are completely empathizing with the whole drama, reminding us the model of the above mentioned *The Little Ewe* ballad:

Who wouldn't cry contemplating your Holy body/ The crown of thorns, the nails in your Holy hands, the whelps on your back?/ Your sweet drink which is nothing but poisoned vinegar, your tortured limbs?/ The day is mourning for you, the Earth is sobbing, the stars are weeping/ I'm weeping too, and I can't stop, I'm watching you with tears in my eyes/ Forests, my beautiful flowers, have mercy (...)

Ex. 8

Part 3, bars 1-15

3. "Siratlak szüntelen"
 Parlando rubato, molto espr.

11 *Cantabile*
 S. *p*
 A.
 Oboe.
 Bassoon.
 Contrabass.

12 *Piano*
 Sopran.
 Alt.
 Tenor.
 Bass.
 Contrabass.

13 *Tenore*

Lyrics (Hungarian):
 Jól é des Mű-hemerké dő-ga, é des Öry-szél-csó / és az-gia Ár-va-ty-lem-ek nek-égy-re-ma-át-ge
 Jó-van-ka - dan ú - lis, csi - pas va - gyon de nem Cla - ris / Cs, Dő-ga- sós - kí - tem

English translation:
 How good is the Holy Mother's milk, and the Holy Spirit's breeze / and the Holy Virgin's arms - they are all for me
 There is a heaven in the air, and the earth is so good, but I am not a saint / Oh, the salty tears - they are mine

Erkeltyi Zeneakadémia: Hegyvető utca, 1600 Hépek nr. 251

The series of 8 variations on an *ostinato* theme are interrupted and divided into two sections (according to the golden ratio) of 5, respectively 3 variations, through the interference of an instrumental interlude:

5 variations (first section) – Interlude – 3 variations (second section)

The sonorous intensity gradually increases from *p* to *f* within the first section, reaching the *ff* with the interlude, as the culminating point of this part, corresponding approximately with the *sectio aurea* point (bars 26-28). The second section resumes the same course from *p* to *f*, gloriously ending

with a bright and hopeful C major chord. The final cadence is a succession of two chords, in a relation of major tierce: A flat minor – C major, considered by E. Terényi a symbol of the transition from death to life, from dark to light.

While composing this part, the author has been taken into account – beyond the theological implications of the moment of Christ's passion on the cross, the transformation of all this into a more general symbol of human suffering.

In the fourth part the strophes 1-2⁸, 5-6⁹ and 9-10¹⁰ of the Latin text *Stabat Mater* represent the “visualization” of Christ's crucifixion as *actus tragicus*, above the *ostinato* support of the melodic incipit of *Dies Irae* cantus planus melody (ex. 9).

The trochee, in a ternary meter is the main rhythmical motif, due to its prosodic essence. The expansive melody in f minor ascends, sustained by the ascendant and repetitive figurations of the organ, in a continuously increased dramaturgic energy.

Two formal principles are combined in this part: the bridge form and the refrain: ABA_{var.1} CB₁C_{var.} A_{var.2}, where B and B₁ represents the instrumental interludes.

Ex. 9

The fourth part, bars 1-15

4. "Stabat Mater"
Allegro agitato

Mus. f *cresc. molto* *Cresc. f* *rit.* *TACET*

S. Sta - ba - ter Ma - ter do - lo - ra - ta Fi - li - us

A. Sta - ba - ter Ma - ter do - lo - ra - ta Fi - li - us

Org. ff *cresc. molto*

Cmb. f *cresc. molto*

- ⁸ *Stabat Mater dolorosa/ luxta crucem lacrimosa,/ Dum pendebat Filius.*
Cujus animam gementem/ Contristatam et dolentem,/ Pertransiuit gladius.
(The grieving Mother stood/ Weeping beside the cross/ Where her son was hanging.
Her soul, sighing,/ Anguished and grieving,/ Was pierced by a sword)
- ⁹ *Quis est homo, qui non fleret,/ Matrem Christi si videret,/ In tanto supplicio?*
Quis non posset contristari,/ Piam (Christi) Matrem contemplari,/ Dolentem cum Filio?
(What man would not weep/ To see the Mother of Christ/ In such suffering?
Who would not share her sorrow,/ Seeing the loving Mother/ Grieving with her Son?)
- ¹⁰ *Eja Mater fons amoris,/ Me sentire vim doloris,/ Fac, ut tecum lugeam.*
Fac, ut ardeat cor meum/ In amando Christum Deum,/ Ut sibi complaceam.
(O how sorely afflicted/ Was that blessed Mother/ Of the only/begotten son.
How she grieved and how she suffered/ To see and to contemplate/ The pain of her noble son.)

EDUARD TERÉNYI'S STABAT MATER

Musical score for 'Stabat Mater' by Eduard Terényi. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in Latin and Hungarian. The piano part features a prominent rhythmic figure of six eighth notes, a dotted minim, and another six eighth notes, which is graphically represented in the text below.

In the culminating point, the author graphically represents the form of a cross through a threefold reproduced musical figure: a chord with the rhythmic value of a dot minim is placed between two series of six eighths (ex. 10).

Ex. 10

Bars 71-74

Musical score for 'Stabat Mater' by Eduard Terényi, showing the culminating point in bars 71-74. The score includes vocal parts and piano accompaniment. The piano part features a prominent rhythmic figure of six eighth notes, a dotted minim, and another six eighth notes, which is graphically represented in the text below.

As a reverberation of the role played by congregation's chorals in J. S. Bach's passion-oratorios, **the fifth part** expresses our feelings as witnesses of this *actus tragicus*.

If in the third part, Holy Mary was weeping for Christ, in the fifth part we are mourning Him as well, asking at the same time forgiveness for our sins. This inner movement of the dramatic action is in fact the essence of *Stabat Mater*: After the first three parts, it wouldn't be possible to intensify the tragedy, but this drama could be and it is recorded as a symbol of our redemption:

"O Jesus, Son of our Holy God/ The Redeemer of all who have sinned/ Remember the suffering you endured to save men/ You sacrificed for our sins, prayerfully and humbly you went before our Holy Father/ To intercede on our behalf..."

The binary strophic melody from *Cantionale Catholicum* (no. 249) is varied here at the micro-level of cells and motifs. The form of the fifth part is binary *var.*, ending with a Coda in vocalizes upon the syllable “a”.

Ex. 11

The 5th part, bars 1-12

5. "Oh, Jézus"
Lento $\text{♩} = 48$ (CC-DPP nr. 249)^{*)}

*) Kéjfal János: Cantionale Catholicum, Szerzői Jogi Doménus Pál Péter

Oh, Je - zus Ie - temek ál - dos Fi - a

bi - nő - sok - nek ke - zét meg - védi - jél Em - lé - ket - zül, ki -

na - lá - ról, is a' nagy e - pos - sé - ges - sül.

Coda

The sixth part directly refers to Holy Mary and it corresponds, from an expressive point of view, to the musical atmosphere of the second part. Mary's image as *Regina coeli* is being glorified: "Queen of heavens, Holy Lady of the fairies", and as *Mediatrix*: "You are sitting in heavens, nearby your son and take care of us".

"Queen of heavens, Holy Lady of the fairies/ Holy root, Virgin Mary, Christ's Holy Mother,/ Through you, a new light has been rising in this world/ Enjoy, beautiful flower, the Holy God came on earth in the most wonderful way/ Holy and splendid flower: we know that you are sitting now in heavens near your Son and taking care of us."

The instrumental introduction is followed by the melody in a Hungarian folklore style (g Aeolian and g minor) in four similar musical lines:

A (a+a) Avar (a₁+ a_{1var.}). – ex. 12.

The sixth part has a ternary form with varied re-entry: AA_{var}A, with an introduction and coda. The stanzas are separated by vocal transitions on the syllable “a”.

A (Introduction) – A (soprano) – transition (on syllable “A”) – A_{var}. (Coro) – transition (on syllable “A”) – A with varied accompaniment (Coro) – vocalization (Coda).

Ex. 12

The 6th part: Introduction and first strophe (bars. 1-20)

6. "Menyországnak Királynéja"
 Allegro leggiero ♩ = 120 - 144 [cc: 0]PFD no. 252 Györgyffy, Csik [3]

Fl. VI. Vcln.
 A.
 Cello.
 Cont.

Clap
 simile
 legato
 meno leggiero
 simile

Canto Soprano (inisle: Soprano Solo)
 Meny-or - ság-ak ki - ség-ét - je, An - gya - lak - nak Sze - me - ste - ro - sya. Al - dei gyök-é
 Seta - lá - ri - a, il - lus - sigy - Chri - ste - tus sum - mus - que
 Coro Alto (inisle: Alto solo)
 A

The seventh part is composed on the Latin lyrics *Consolare Domina, Mater et Regina*, a hymn dedicated to Holy Mary in the form aabb_{var} (from Ion Caioni's *Cantionale Catholicum*). The seventh part has also a binary structure: soprano solo (AA'AA_{var}) and choir (BB_{var}), followed by Coda, in the sublime expression of divine glory.

The 7th part, bars 1-8

31

7. "Consolare Domina - Hymnus"

Grazioso $\text{♩} = 96 - 108$ [C - DPP nr. 240]

FE VI

Soprano Solo:

Coro - la - re Do - mi - na, Ma - ter in Re - gi - na, Car - na - tio - nis ab - so - lute et in - ter - ni - ta - tis

A

Org.

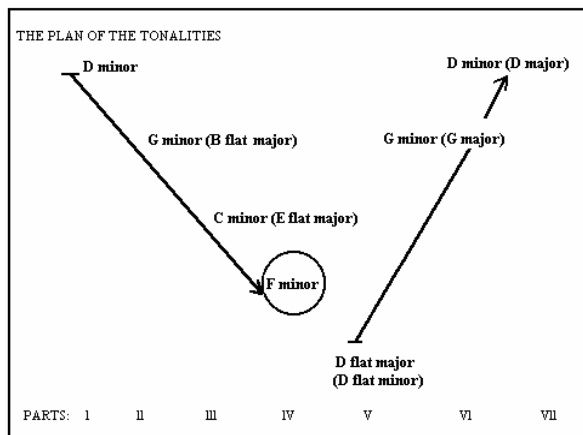
Conc.

* * *

The medieval poem *Stabat Mater* not only that contributes to the consistency of the dramatic plot of this contemporary replica, but it also represents the axis of mirror symmetry of the tonal and formal structure:

The minor tonalities are prevalent into the tonal atmosphere and their evolution as well as *ethos* is generally placed within the perimeter of dark emotions, in order to support the unfolding semantics of the lyrics. Therefore, the tonal design is descendent in the first four parts and ascendant in the last three parts, reflecting the gradual descent from sadness to death and suffering, followed by ascension to joy, in the heavens (Ex. 14).

The tonal design



The first part and the last part are similar from a tonal point of view, as written in D minor, a tonality that in the last bars of the last part (*Consolare Domina*) turns into D major. This change of the modal character from minor to major has been intended here to create a metaphor of the divine glory.

The second part and the sixth part are anchored in the tonal *ethos* of G minor, expressing a funereal, mourning-like atmosphere. In the end of the second part, G minor is ascending, as a consolation, to B major and in the end of the sixth part, in order to express hope, to G major.

The third part keeps on the descending tonal move started in the first and second part (D minor-G minor), reaching the C minor, with its *ethos* of a deep, unlimited pain. The final cadence is a succession of two chords, in a relation of major tierce: A flat minor – C major (see ex. 15), a relationship that is considered by the author a symbol of the transition from death to life, from dark to light, from suffering to glory.

Besides the marked tonal-modal chromatics of the score, there are also atonal moments: the imponderability of the music signifies the soul's deep sorrow in sharing the feelings for the sacred moments of Golgotha (as the lyrics of the fifth part affirm: *Let us all weep our Lord's death*).

Ex. 15

The third part, ending bars

The tonality of the central part is F minor, with an *ethos* that helps the composer in his intention to express Lord's passion. From a tonal point of view, the fifth part is the most complex of them all. The pedal on D, sustained during this part almost entirely, is descending through a tonal leap to D flat minor (bar 42) in the very moment of the culminating point and of the *sectio aurea* (see ex. 16).

The 4th part, excerpt

The musical score consists of two systems. The first system includes a vocal line with lyrics 'dai - ni - sil. Ahi' and a piano accompaniment. The second system includes a vocal line with lyrics 'dai - ni - sil. Eu sa-pon, bi-sa-pon, bi-sa-pon. Nu cink be-se-gi-asy-ryi - ra', a piano accompaniment, and a timpani part with lyrics 'a ke-rem-ia-ia fig-gi-ry-á - ra' and a gong part with lyrics 'Méry - nye - i Ki - ny-ry'. The score is in D minor and features a central axis of symmetry.

In the fifth part the composer doesn't pursue again the tonal return to C minor that would have been foreseen by the symmetrical order of the tonalities in relationship to the other parts of the work. On the contrary, he leaps from D minor to D flat minor and the tonal plan goes lower, as a metaphor of the last limits of despair. Further on, the next parts, through the tonal leap to G minor and then to D minor, and the equilibrium of the tonal symmetry among parts is re-established.

The diatonic character of the melodies is counterbalanced by the presence of a well-marked tonal and modal chromatics. The melodies and the accompaniment have generally an undulating outline, frequently arch-like and of an undoubted folk *ethos* and origin. The symmetry of the correspondence of the melodic typology is obvious even in the introductory bars of the parts, with the fourth part as a central axis (ex. 17).

The symmetrical, mirror-like structure with the central axis represented by the fourth part can be found also in the macro-form of the piece. In order to illustrate the existent relationship between the seven parts, namely the macro-form of the genre, the composer himself¹¹ has used a terminology that is specific to sonata form, although the macro-form of the work is not that of a sonata. However, using the terms: "exposition", "development" and "recapitulation" E. Terényi tries to express the affinity between parts, based on the similitude of the micro-formal structures and the cyclic and protean features of certain cellular elements that are elaborated along this musical work (ex. 18).

¹¹ Conversation with E. Terényi, February 2008

Ex. 17

Melodic correspondences

3. Parlando rubato

5. Lento

2. Allegretto

6. Allegro leggiero

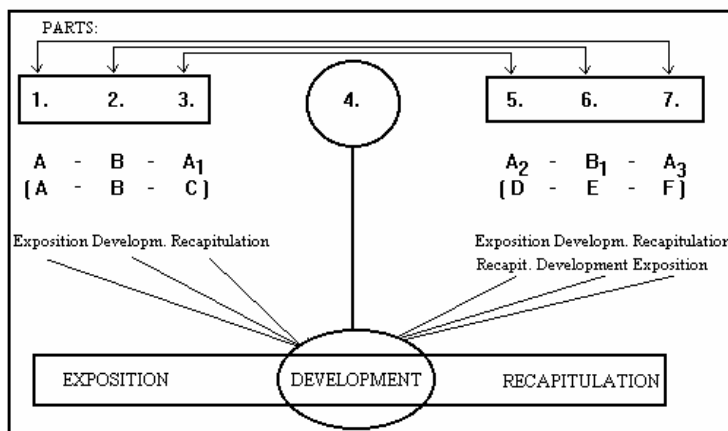
Melodic ondulatorie tip boltă,
desen palindromic

1. Lento

7. Grazioso

Ex. 18

The macro-form of the entire piece:



(Translated by: Anamaria Mădălina Hotoran)

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István ANGI, is a musicologist, an aesthetician and also a Professor (b. 16/10/1933 in Ojdula, Covasna). He has finished his musical studies at the Cluj Conservatory (1953 - 1958). Then, he had continued his studies at the University of Lomonosov, the Faculty of Philosophy of Moscow (1963 - 1965). He was awarded the title of Candidate in philosophy sciences (with the Professor V. F. Asmus he had the thesis *Music and Affectivity*), an award that was recognized in Romania (1966) and he was awarded the title of Doctor in Philosophy. He is a Professor of the Musical Aesthetics Department of the Music Academy „Gh. Dima” of Cluj (1979). In addition, he is the Dean of the Music, Composition and Musicology Faculty, of the Cluj Conservatory (1976 - 1984). He was a part of the artistic Council of the Hungarian Opera of Cluj (1967) of the Arts Museum of Cluj (1967). Some of the volumes he published are as follows: *Zene és esztétika (Musica and Esthetics)*, București, Edit. Kriterion, 1975, *Zeneesztétikai előadások (Esthetics Lecures)*, volume 1-2, Ed Scientia, Cluj, 2003. He has also published outnumbered studies, essays in the volume: *Musicology Works, Studies of Musicology, Musica Magazine*, Korunk, Helikon. He was awarded the prize of the Romanian Academy.

Noémi BOGNÁR was born on 1981. As a highlight of her studies we can find a Masters of Arts in organ interpretation awarded in 2009 under the guidance of Prof. Dr. Ursula Philippi and Lector Dr. Erich Turk. Also, from October 2004 until February 2005 she has studied as an Erasmus exchange student at the “Musikhochschule Freiburg”, in Germany. Some of her artistic activities have brought her recognition and awards, for example, in 2005 she has participated at the Gottfried Silbermann International Organ Competition in Germany, and then, in January 2005 she attended the “Zurich Wiedekon” International Organ Competition, where she was awarded the Price of the Audience. Since February 2002 she is a teacher of organ at the Music Pedagogy Faculty of the Babes-Bolyai University in Cluj-Napoca.

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While in Romania, he was awarded a PhD in Music at the Gheorghe Dima Academy of Music in 2004. While living in Canada, he attended music programming courses at the University of Montreal in 2004-2005. A distinguished creation in 2004 was *IAC – Interactive Algorithmic Composition Music Software*. In 2006, he created *VT/RAP – Video Tracking / Real-time Audio Processing*, a granular synthesis and audio signal processing software controlled by gesture, and optimized for dance and installations. The software illustrates an advanced medium for performing arts, dance technology and sound synthesis.

Gabriela COCA (born in 1966) is a musicologist and lecturer of the University of Babeş - Bolyai of Cluj-Napoca, the Faculty of Reformed Theology, Musical Pedagogy Cathedral where she teaches the musical forms, the harmony and the counterpoint. She read the musicology (degree and Masters of Arts) at the Academy of Music "Gh. Dima" of Cluj – Napoca, where she was awarded a PhD in musicology, in the year 2000 with the thesis: "*Concepția arhitecturală a procesului sonor în opera «Lohengrin» de Richard Wagner*" ("*The Architectonic Conception of the Sonorous Process in the Musical Work <Lohengrin> of Richard Wagner*") with the co-ordination of University Professor Eduard Terényi PhD. As a representative work one come across the following volumes: „<Lohengrin> operă de Richard Wagner. *Concepția arhitecturală*” (<Lohengrin> a Musical Work of Richrd Wagner, *The Architectonic Conception*), Ed. Media Musica, Cluj-Napoca, 2006; „*Interferența Artelor*” (*The Interference of the Arts*) vol. I, „*Gândirea dualistă*” (*The Dualist Thinking*) joint author, grant de research, the main author is University Professor PhD Eduard Terényi, Editura Media Musica, Cluj-Napoca, 2007; „*De la Bach la Britten. Muzicologie aplicată – studii*” (*From Bach to Britten. Applied Musicology - Studies*), the edition of the author, Cluj-Napoca, 2008; „*Formă și simbol în «Magnificat», BWV 243, Re major, de J.S. Bach*” (*Form and Symbols in «Magnificat», BWV 243, D Major of J. S. Bach*), Ed. Presa Universitară Clujeană, Cluj-Napoca, 2008; „*Zenei formatan*” (*Musical Forms*) - lectures, The authors edition, Cluj-Napoca, 2008.

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CONTRIBUTORS

Adél FEKETE, born in 1983, began her musical education at the age of 8, at the “S. Toduță” Music High School of Cluj-Napoca, where she studied violin and piano. After graduating, she was accepted at the “Gh. Dima” Academy of Music, Cluj-Napoca, where she obtained her Bachelor of Music (2006) and Master of Arts in Music (2008) degrees in Musicology. Since 2006, her musical articles, chronicles as well as critiques were published in the *Szabadság* daily local newspaper. She is currently a librarian at the “Gh. Dima” Academy of Music. In 2008, she gave a lecture on Monteverdi, within the second Edition of Early Music Festival held in Cluj-Napoca, and was awarded the first prize at the 10th Scientific Students' Conference of Transylvania, thus earning the Communitas Foundation's “Creativity Scholarship”.

Tudor FERARU (born in 1976) is a Romanian/Canadian composer of orchestral, chamber, choral, vocal, piano, and electro-acoustic works that have been performed in Europe and North America. He is also active as a pianist and as a conductor. Tudor studied composition and orchestral conducting at the ‘G.Dima’ Academy of Music in Romania, where he earned his Bachelor of Music in both subjects in 2001. Later, he studied composition at the University of Western Ontario, where he earned his Master of Music degree in 2003. In 2008, he earned a Doctorate in Musical Arts from the University of British Columbia. Tudor has worked as a Teaching Assistant at both UWO and UBC since 2001, and has also taught music privately in Vancouver and Toronto. Tudor has won several important prizes in Romanian national composition competitions. As a pianist and chamber musician, he has performed in Europe and North America, and has often played his own music. He has been assistant director for the contemporary music ensembles of UWO and UBC, which he has led in numerous concerts. Some of Tudor's music has been published by *Müller & Schade* in Bern (Switzerland), and *Mușatinii* in Suceava (Romania).

Attila FODOR was born in 1977 and he was awarded in 2007 a PhD by the Academy of Music “Gh. Dima” of Cluj-Napoca. He is involved in educational activities as well as the fact that he participates in numerous conferences. To exemplify, we can enumerate the follows: 2005-2008 - tutor, Musicology Chair of Academy of Music “Gh. Dima”, 2008 - assistant professor, Music Department of Partium Christian University (*Theory of Musical Aesthetics, History of Musical Aesthetics, Counterpoint, Score Reading*). Musicological studies: *Varèse and the Futurism, Context and intertextuality in Ravel's music, Ravel and the modernist trends (Collegium Musicologorum Colloquium)*, organized by Academy of Music “Gh. Dima”, Cluj-Napoca, 2005, 2007, 2008); and many more. He is also the winner of Transylvanian Students' Scientific Conference, Musicology Section, 2004 (*Debussy-Ravel comparative analyses*). His studies include *Debussy-Ravel Comparative Analyses, The chamber Symphonies of Arnold Schoenberg; Christian Bence-Muk's Chamber Symphony Fun-Land*, just to exemplify a few of them. Among the spoken languages, there are English and also French.

Zoltán GERGELY (b. 1987) has graduated the University of Babes - Bolyai of Cluj-Napoca, the Faculty of Reformed Theology, and the Musical Pedagogy Department. at present, he is studying for a Master's Degree at the same university. His work evolves around the researches of the Transylvania Hungarian folklore and also the folkloric vocal interpretation. He had many researches (gathered and registered the folklore). He was awarded the first prize at many Hungarian popular music contests.

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His dissertation has the title: *A karácsonyi ünnepkör Észak-Mezőségi dallamai (Tunes of the Traditional Christmas Carols in the Northern Part of Mezőség – The Transylvanian Plain)*. An excerpt of this dissertation was published as a musicology study in the *Studia Musica* magazine, no 2/2008. The theme of his Master's dissertation is: *Az északmezőségi magyarság népzeneje (The Popular Music of the Hungarians of the Transylvanian Plain)* – which is still to be finished.

Nicolae GHEORGHÎĂ has been Associate Professor to the Music National University in Bucharest [UNMB] (since 1999) and Music Officer at the Military Music Service. Born in 1971, in Constanța County, he graduated the Music National University, *Byzantine Music* section (1996) and *Musicology* section (1998), and attended post-university studies within the same institution (Master degree [1996-1997], Doctoral degree [2005]), as well as in Athens with Grigorios STATHIS and Lykourgos ANGELOPOULOS (1997-1998), in Thessaloniki with Antonios ALYGIZAKIS (2003-2004), in Cambridge with Ruth DAVIS (2006, 2009), in Petersburg (2009) and at *New Europe College* (2008-2009). Second Conductor of the Byzantine Music Choir *Psalmodia* at UNMB and member of The Union of Composers and Musicologists of Romania (2001). Author of four volumes and over 20 studies in Romanian, English and Greek languages, most of them submitted to national and international Musicology and Byzantine Studies symposiums.

Anamaria Mădălina HOTORAN, Ph.D. (born 1975), Associate Professor. In 1999 she was awarded a degree in musicology and in 2004 the Ph. D. in musicology (stylistics of the 20th century music) with the doctoral thesis *The Dolorous Passion and Death of Our Lord Jesus Christ in the Works of the 20th Century Composers* ("Gh. Dima", Music Academy from Cluj-Napoca). She took part in numerous national and international conferences and symposiums, and she has published over 15 articles and also 2 musicological books: the doctoral thesis and *The variation concept in Ede Terényi's organ music* (2008). At present she has a tenure at the Emanuel University of Oradea, where she teaches Musical Forms, Strategies in Musical Analysis, Theory of Music.

Priest Stelian IONAȘCU, Ph.D., is a Professor of the University of Bucharest, the Faculty of the Greek-Orthodox Theology, the Practice Theology Department. He is the conductor of the Chorus N. Lungu of the Romanian Patriarchy. His published volumes are as follows *Teoria muzicii psaltice pentru Seminariile teologice și Școlile de cântăreți (The Theory of the Psalms Music for the Theologic Seminars and the Singers' Schools)*, Ed. Sophia, *Cartea de rugăciuni a poporului român (The Prayer's Book of the Romanian People)* Ed. Privirea, *Paul Constantinescu și muzica psaltică românească (Paul Constantinescu and the Romanian Psalms Music)* Ed. Institutului Biblic și de Misiune al Bisericii Ortodoxe Române, and many others. His activity comprises many researches studies of the psalms field and it also includes many choral processing.

Júlia KÖPECZI KÍRKÓSA, Ph.D. (b. Gherla, July 10, 1947), opera singer, singing teacher; has graduated from the "Gh. Dima" Music Academy in Cluj-Napoca, where she studied with Emil Mureșan, and later with the remarkable soprano Éva Trenka. Since then she was one of the most valued dramatic sopranos at the Hungarian Opera in Cluj, where she has performed more than thirty roles in about one thousand performances. Throughout her carrier, she has had the opportunity to sing all over Europe, from Italy to the Netherlands, Hungary and Great Britain, every performance

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followed by the great public as well as the critical acclaim. In 1994, she was awarded the “Cultural Anniversaries in Cluj-Napoca” Medal as recognition of her artistic merits. Since 1994, she is also a singing teacher associated with several universities, such as the “Gh. Dima” Music Academy of Cluj, the “Christian Partium University” of Oradea, as well as the Babes-Bolyai University in Cluj, Faculty of Reformed Theology, Musical Pedagogy Department. In December 2007, she has received a Ph. D. in Music with a thesis concerning “*The Aesthetics of Verdi’s Opera from the Standpoint of the Female Roles. Between Lyrical and Dramatic*”.

Petruța-Maria MĂNIUȚ, Ph.D., muzicologist, composer, pianist, professor (b. 1976, Brașov). She studied at the Art Lyceum of Brașov and at the National University of Music from Bucharest (three diplomas): Muzicology (1995-1999)-prof. Alexandru Leahu, Musical Composition (1998-2003) - prof. Dan Dediu. She studied at the University “Transilvania” Brașov: Musical Performance - piano (2002-2006) –prof. Corina Ibănescu. Phd. in Music at the National University of Music from Bucharest (2005). Recitals and concerts (as a pianist). She has coordinated many series of symposiums, books, concerts and conferences (*Talks about Music, Musical Vespers, Musical Portraits, The Love Music of the World, The Musical Anniversaries, The Portraits of the Romanian Music, Art and Science, The Confessions of the Maestros*). *The Premises of the Epistemological Metaphor in the Musical Thinking of the Composer Aurel Stroe, The Spirit of the Modernity in the Romanian Musical Creation of the Twentieth Century – A Composing Profile, Aurel Stroe, Brasov, Treaty of Forms and Musical Genres, The Chronicles of the Contemporary Ideas – Studies and Journalism, The Composing Thinking in the Instrumental Concerts of Aurel Stroe, The Love Music of the World, Very of the Love – Poems, Treaty of Loneliness – Poems, The Exile of You – Poems.*

Éva PÉTER (born in Cluj-Napoca on the 18th of September 1965), Ph.D, music teacher, completed her education at the Faculty of Music Pedagogy of the “Gheorge 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 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 the 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*”.

Csilla SÓGOR, Ph.Dr., was born on the 13th of October 1972. She graduated from high school in 1991, where she studied mainly mathematics and physics. In 1996, she graduated from the Babes-Bolyai University’s Chemistry and Chemical Engineering Faculty. In 2006, she was awarded a Ph. D. in chemistry at the Debrecen University, Hungary. Since 1998, she is teaching as an Assistant Ph. D. at the Chemistry and Chemical Engineering Faculty, Analytical Chemistry Department, within the Babes-Bolyai University, in Cluj-Napoca. Between 2002 and 2007, she attended the Music Pedagogy Department of the Academy of Music, also in Cluj-Napoca. Her minor degree was as an organist as the student of Prof. Erich Türk. Currently she is in pursuit of her Masters

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Degree at the Babes-Bolyai University, Faculty of Reformed Theology, Musical Pedagogy Department. She is also an active cantor at religious mass, as well as the head of a church choir.

Luana STAN a obtenu sa Licence en Musicologie à L'Université des Arts de Iași au sujet des *Nouvelles Interprétations du chant grégorien* en 1998 (Directeur de recherche Mme. Maria-Elena Șorban de l'Académie de Musique « Gheorghe Dima », Cluj-Napoca), sa Maîtrise en Musique et Musicologie du XX^e siècle à L'Université de Paris IV Sorbonne en 2000 (Directeur de recherche M. Marc Battier) et son Doctorat en cotutelle entre l'Université de Paris Sorbonne et l'Université de Montréal en 2007 ayant le sujet « Y a-t-il une *roumanité* musicale ? » (Directeurs de recherche M. Marc Battier et M. Jean-Jacques Nattiez). Elle a fait des stages sur l'interprétation du chant grégorien à L'Abbaye de Royaumont et à L'Abbaye Saint-Jean d'Angely avec M. Marcel Peres en France, ainsi que des stages d'analyse schenkérienne (Université Jagellonski, Cracovie, Pologne). Elle a obtenu plusieurs bourses de la part de la Fondation Soros (1997), du Ministère de L'Éducation Nationale de Roumanie (1998-1999), de l'Abbaye Royaumont (1997-1999), de l'Université de Montréal (2003-2007), ainsi que la bourse Maryvonne-Kendergi pour la musique au Québec (2006). Elle a enseigné à l'Université de Québec à Montréal et à L'Université de Montréal.

Árpád SZÉKELY, Ph.D., is the principal and music teacher in Reformed High school of Cluj since 1990 and also he was a music teacher in Petrosani Music School between 1982 to 1990. As a professional work experience, we can remind the position of a Choir conductor of the mixed choir of the Reformed High school of Cluj in 1990. Among his degrees and achievements, we can point towards his Doctorate in Music in 2005. In addition, he was awarded the Hungarian Heritage Award 2007 and he performed more than 300 concerts all over Romania as well as in USA, Canada, Holland, Germany, Slovakia, and Hungary 1990-2009. Some of his publications are as follows: Székely Árpád - Kovács László Attila: *A református énekvezér kézikönyve*, 1995 and also Székely Árpád: *Religious Choral Collection for Cantors*.

András VÁNYOLOS was born in 1978 in Gyergyószentmiklós. After finishing high school, he pursued his Music Pedagogy degree within the "Gh. Dima" Music Academy in Cluj-Napoca. Since 2000 he is a member of the Schola Gregoriana Monostorinensis choir, and has also attended numerous Gregorian lectures as well as courses at Budapest, Pannonhalma, Eger and Cluj-Napoca (Klausenburg). At present, he sings in the choir of the Hungarian Opera in Cluj-Napoca, as well as being in the pursuit of his graduate degree at the Babes-Bolyai University, Faculty of Reformed Theology, Musical Pedagogy Department. In addition to his studies, he has also taken time to further his vocal skills, with the guidance of some remarkable singing teachers, such as Kírkósa Júlia, Margaret Fleischman, Mieke van der Sluis and Howard Crook. He is currently leading the Schola Protestanta choir. He had also the privilege of attending Renaissance as well as Baroque dance courses in Hungary, with Kovács Gábor and in Norway, with Mary Collins. He had choreographed a Monteverdi project in 2002 at the Vienna Chamber Opera – Wiener Kammeroper.

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University of Babeş - Bolyai, Faculty of Protestant Theology
Musical Pedagogy Department, **STUDIA MUSICA**, ISSN: 1844-4369
The address of the redaction: Str. Horea nr. 7, et. III,
400174 Cluj-Napoca, Romania



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Registration number: 133
Date: 12th of February 2009

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