

**FOLKLORE USAGE IN ROMANIAN COMPOSING
SINCE CIPRIAN PORUMBESCU TO OUR DAYS,
(COMPONISTICA ROMÂNESCĂ DE VALORIFICARE A
FOLCLORULUI, DE LA CIPRIAN PORUMBESCU PÂNĂ ÎN ZILELE
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The Fifth Edition of the „Ciprian Porumbescu” European Festival of Arts has taken place this year under the auspices of the Suceava County Council and of the Department for Conservation and Promotion of Traditional Culture of the Bucovina Cultural Center. During the Festival a Symposium of musicology was organized at the beginning of June in Suceava by the initiator and manager of this project, Mrs. Constanța Cristescu, PhD - artistic consultant and musicologist at the Bucovina Cultural Center. Works presented at this Symposium entitled: *Folklore Usage in Romanian Composing since Ciprian Porumbescu to Our Days* are included in the first part of the present volume recently published at the Lidana Publishing House of



Suceava. The second part of the volume presents *Models of Folklore Usage in Composing*, respectively *Scores* by contemporary composers in an alphabetical order according to the name of the composer. Therefore the present volume is valuable due to the abundant pieces of information it offers through the studies included in the first part, on the one hand and also because of the contemporary compositions published in the second part. The studies appear in the volume in a chronological order according to the style periods and composers with whom the respective works deal. They are the following:

BOOK REVIEW

- "Various Approaches to the Folklore Language in Sonata no. 3 for Piano and Violin <in Romanian folksong style > op. 25 by George Enescu" (author: Lucian Reuț)
 - *Methods of Folklore Usage in the Works of Alexandru Zirra* (author: Vasile Vasile)
 - *Alexandru Zirra. Opinions on Romanian Music* (author: Gheorghe Ciobanu – return)
 - *The Role of Folklore in Shaping the Musical Thinking of Transylvanian Romanian Composers (1880-1940)* (author: Otilia Constantiniu)
 - *The Romanian Rhapsody for Piano, by Antoniu Sequens* (author: Elena Maria Șorban)
 - *Composing Techniques Using the Melos of Folklore in Divertissement rustic (Rural Divertimento) by Sabin Drăgoi* (author: Irina Zamfira Dănilă)
 - *The Confluence of the Inexpressible with Mathematics in Three Lieds by Nicolae Bretan* (author: Ruxandra Mirea)
 - *Vasile Ijac and the Tribulations of the Romanian Folklore in <the Obsessive Decade>* (author: Constantin-Tufan Stan)
 - *Folklore Elements in the Piece Dacofonia no. 1 for Big Symphonic Orchestra by Tudor Chiriac* (author: Ciprian Chițu)
 - *Methods to Assimilate Folklore in the Collection <20 Choirs for Equal Voices> by Sigismund Toduță* (author: Gabriela Coca)
 - *New Language Elements in Contemporary Folklore-Inspired Romanian Choir Compositions* (author: Mariana Popescu)
 - *Archaic and Modern as Viewed by Contemporary Romanian Composers* (author: Luminița Duțică)
 - *Various Approaches to Folklore in Creations for Violin of Composers from the Republic of Moldova* (author: Diana Bunea)
 - „Jalea miresei” (“The Grief of the Bride”) for Mixed Choir by Ghenadie Ciobanu – an Archetypical Adaptation of the Folkloric Source (author: Svetlana Badrajan)
 - *Mugurel Scutăreanu – Purtata cu strigături (The Walking Dance with Jeerings)* (author: Nicușor Silaghi)
 - *Folkloric Interlude in the Works of Pascal Bentoiu (1954-1957)* (author: Laura Vasiliu)
- The scores in the second part of the volume are:
- Ciprian Chițu: *Ultima rugăciune (The Last Prayer)* for mixed choir and solo soprano
 - Maia Ciobanu: *Pădurencele (Women Living in the Woods)* for solo oboe

- Ghenadie Ciobanu: *Jalea miresei (The Grief of the Bride)* for mixed choir
- Ghenadie Ciobanu: *Cântări uitate <Închinare muzicală lui Dosoftei> (Forgotten Chants <A Musical Bow Before Dosoftei>)* for baritone voice and chamber ensemble
- Violeta Dinescu: *Țara doinelor (The Country of Longing)* for mixed choir
- Viorel Munteanu: *Când eram în vremea mea (When I Was in My Time)* for choir in equal voices
- Viorel Munteanu: *Întorcu se-ntorc (Turning They Return)* for mixed choir
- Viorel Munteanu: *Rondo* for violin and piano
- Mugurel Scutăreanu: *Purtata cu strigături (The Walking Dance with Jeerings)* for solo violin.

As far as the topic of this volume is concerned and the real notion of folklore in our days, in her paper - opening the present volume - musicologist Constanța Cristescu, PhD offers a very real vision. I quote: "The present topic might seem played out for many considering the confusion dominating musicological knowledge and today's musical market. For these days it is no longer known what *folklore* is, what the difference between a folklore creator and a composer is and it was thus created the incorrect phrase of "*folklore composer*" who composes so called guaranteed (Sic!?) "*folkloric*" pieces on commission and for a certain amount of money, then these pieces are presented by folk music singers and young singers with ambitions of fame on various musical stages, at various festivals and contests under a false pretence of *genuineness and originality*." ¹

Such an opinion of musicologist Constanța Cristescu is sadly as true as it is put roughly.

The author emphasizes:

Folklore composed by a composer is no longer folklore. • Folklore is composed by everyday people who are endowed with an innate artistic talent, but no professional musical training. Folklore keeps being a relative source of inspiration for composers around the world. This truth has been demonstrated several times in the specialized literature of musicology, but also by the scores forming the thesaurus that has built up the history of Romanian and world music and culture. The

¹ Cristescu, Constanța, *Folclorul – sursă perenă de inspirație componistică (Folklore - a Perennial Source of Inspiration in Composing)*, in: *Componistica românească de valorificare a folclorului de la Ciprian Porumbescu până în zilele noastre*, Editura Lidana, Suceava, 2015, p. 5.

musicology studies and scores published in the present volume are also arguing this case by revealing multiple methods of using folklore as a source in composing."²

At the end of her study, Constanța Cristescu, PhD recognizes the amplitude of the general topic of the present volume and expresses the possibility that further explanatory studies in this field of composing and relevant scores will be published as well in new volumes. The objective of these publications is to give back folklore its original value as pure art, on the one hand and as an unfailing source of inspiration in composing, on the other.

Mrs. Cristescu is very lucky for being able to collaborate in the Bucovina Cultural Center, an institution supported by the Suceava County Council, with people interested in the fields of art and scientific musicology who find funds to be allocated to such projects as well. A praiseworthy gesture in the full sense of the word.

Translated from Hungarian by Borbély Bartalis Zsuzsa

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² Idem, p. 8.