MUSICA

STUDIA UNIVERSITATIS BABEŞ-BOLYAI

MUSICA

Front cover: GENTILESCHI, Orazio, *St Cecilia and an Angel*
1618-21, Oil on canvas, 88 x 108 cm
National Gallery of Art, Washington
Sursa: https://www.wga.hu/index1.html

Beginning with 2017, *Studia UBB Musica* has been selected

for coverage in Clarivate Analytics products and services.

Studia UBB Musica will be indexed and abstracted

in *Emerging Sources Citation Index.*

S T U D I A
UNIVERSITATIS BABEŞ-BOLYAI
MUSICA

1

SUMAR – SOMMAIRE – CONTENTS – INHALT

MUSIC STYLISTICS

MUSIC THERAPY

MUSIC HISTORY

MUSIC STYLISTICS

THE ROLE OF CHURCH SCHOOLS IN MUSIC EDUCATION

JUDIT VÁRADI[1], GÁBOR DRAGONY[2]

SUMMARY. Our empirical analysis explores a practical question of contemporary music education. We investigate the role of church schools in musical art education by providing a contrast with music education in public schools in Hungary. We establish that the practical approach to teach musical arts through experience is prevalent in both public and church schools. Denominational schools are better equipped with instruments, their music teachers know how to play instruments, and their students sing canons much more frequently. More than 90 percent of church school pupils have attended a live music concert, which can be largely contributed to their institution, the school choir, and their parents. Pupils of public schools frequent concerts, which are usually organised by their school, much less. It can be stated that church schools put a stronger emphasis on musical art education both inside and outside the curriculum. The subject "singing and music" should have a more pronounced place in the curriculum as concert pedagogy does not fulfil its role as experience pedagogy perfectly.

Keywords: art education, music education, denominational education, curricular and extracurricular education

Introduction

Our empirical analysis, which began in 2015, explores a practical question of contemporary music education. In particular, we focus on the methodology of introducing children to music and the extracurricular possibilities offered by live music performances and other cultural events. In recent decades, music education and its effects have been covered by various studies. However, music education and pedagogical practices in

---

[1] Judit Váradi, associate professor, University of Debrecen Faculty of Music
  E-mail: judit.varadi.06@gmail.com
[2] Gábor Dragony, assistant professor, Nyíregyháza Arts High School.
  E-mail: dragony.gabor@gmail.com

church schools that were reintroduced after the fall of communism have not been investigated. Our study examines this previously ignored topic, namely the role of church schools in musical art education by providing a comparison with music education in non-denominational schools.

The role of the Church in education

Throughout history, church schools have had an enormous influence on music education. In the Middle Ages, the influence of the Church was significant in all fields of art, which, at the same time, determined the genres and techniques to be used, leaving secular genres in the background. Until the end of the 18th century, education in Hungary was organised almost exclusively by denominations (Jakó & Karasszon, 2015). Music education in Latin-language schools in the 16th century was centred around church music, which was considered to be the basis of music culture. In the 18th century, Catholic and Lutheran schools taught the well-known church music of their time and had a choir, which performed polyphonic singing and trained pupils in instruments with an orchestra operating at some institutions. The first music schools were established by the Jesuits and were funded by foundations. At these institutions, pupils sang every day, and choir and orchestra accompanied special celebrations. By the second half of the 19th century, the places where music culture took place had changed. From the palaces and city residences of the aristocracy, churches and cathedrals, leading music culture gradually moved towards initiatives by the bourgeoisie. The Second World War had an adverse effect on Hungarian music culture, with a significantly decreased number of children enrolled in music education. Due to political reasons, schools and other educational institutions were nationalised in 1948-1949. This system, with small changes, remained until 1990 (Váradi, 2010).

After the fall of communism in 1990, many studies have explored the re-establishment of church schools (Drahos, 1992; Nagy, 2002; Kotschy, 2002; Bacskai, 2008). There are various topics which have been analysed: the socio-economic background, efficiency, and higher education ambitions of those who attend denominational schools (Pusztai, 2004), statistic figures, value added, and identity of denominational schools (Neuwirth, 2005; Imre, 2005; Kopp, 2005), composition and education values of teachers at denominational schools (Bacskai, 2008). In the academic year 2011/2012, many public schools were handed over to churches, which has inspired further research (Morvai, 2014; Pusztai, 2013).

Based on the principles of Zoltán Kodály, many international and Hungarian studies have revealed the positive developmental effects of music education. The beneficial impact of special music education on competencies

and abilities that are also employed in other disciplines has been proven by various analyses (Kokas, 1972; Bácskai, Manchin, Sági & Vitányi 1972, Barkóczi & Pléh 1978; Hodges 2000). The Seashore test of musical ability has been used by Laczó (1978–1979) and Dombiné (1992). The influence of musical ability on academic achievements has been investigated by Knappek (2002) and Janurik (2008). As regards primary school pupils' attitude towards classical music, it has been found that those who have a better opportunity to take part in music education are closer to understanding classical music (Roulston, 2006; Janurik & Pethő 2009; Schmidt 2012). Furthermore, special music education contributes to diminishing differences in cultural capital by providing equal opportunities (Harris, 1996). Our information society offers vast media content, which means that people are exposed to different kinds of music without selection. The rise of the internet and mass communication allows unlimited music consumption, regardless of time and place, in every quality and quantity. Thus, listeners are treated as consumers (Baudrillard, 1998; Stachó, 2008). Many researchers focus on different attitudes towards music, the factors which affect musical taste, and the development of one's musical "menu" (Wheeler, 1985; Dohány, 2012; Hausmann, 2013). The literature (Strenáčiková, 2001; Mende & Neuwöhner, 2006) suggests that frequent encounters with classical music in childhood and adolescence joined by positive emotions are in close connection with the development of classical musical ability. Singing as a family and teaching songs to children at home are not as common, it is rather schools and kindergartens that have a major role in transferring cultural tradition (Váradi, 2015). The quality and quantity of work by teachers at these institutions are important culturally and pedagogically as well as for children's personal development (Szabó, 2015). In a previous study among pupils of primary schools in years 1 to 4, we have explored how the ubiquity of the Internet and modern technical equipment affects the frequency of visits to cultural events (Váradi, 2013).

Independently of political changes, ecclesiastical genres and songs with religious content and lyrics have found their way in education, complementing the curriculum in secular music. The literature contains studies with a special focus on the issue of teaching church music in public education (Drummond, 2014). The differences and similarities in music education between public and church schools have not been investigated, however.

Analysis

Our empirical analysis is based on a survey that we developed. Pupils in eight primary schools in Debrecen, Hungary were surveyed. Four of the schools are public, while the others are run by four different denominations

(N=270). Pupils were asked to complete a questionnaire of 44 items, with both convergent and divergent questions. Pupils aged 8-12 were targeted. Presumably, this age group has had the possibility of receiving music education and getting to know basic musical concepts, instruments, musical notation, and classical music pieces. The analysis also covers the equipment of institutions, infrastructure of teaching, and the comparison of pedagogical programmes.

Our hypotheses are the following:

- *Music education is more pronounced in the music pedagogy practice of church schools than in public schools.*
- *Extracurricular education as a tool of experience pedagogy is more common in the everyday practice of church schools than in public schools.*

In the analysis of the data, we investigate whether recently established church schools can take the same leading role in art education they took throughout history. Furthermore, we explore how common it is in church schools as opposed to public schools to introduce extracurricular education as a form of experience pedagogy.

The practice of music education in church schools and private schools

There is a divergence in the number of music lessons per week by school types. Whereas public schools offer one or two music lessons a week, as prescribed by the National Curriculum, church schools have greater discretion. This is partly explained by the practice that church music and psalms are taught in church schools with respect to the liturgy of the denomination. Table 1 displays the differences.

Table 1

MUSIC LESSONS PER WEEK		
SCHOOL TYPE	DENOMINATIONAL	PUBLIC
Years 1-4.	3; 3; 2/3; 2/4;	2; 2; 2; 2;
Years 5-9.	1/4; 1/4; 1/4; 1/4;	1; 1; 1; 1;

Table 1: Number of music lessons per week
Source: own work 2017

We have investigated whether music education is more pronounced in the music pedagogy practice of church schools than in public schools by comparing pupils' responses from denominational and public schools. Out of 12 questions in the survey, 7 have been answered with a significant difference

12

between school types. There were 270 responses to the question "Do you listen to music during music lessons?" (which contains both live music and music recordings), 135-135 each from denominational and public schools. Three options were given for this question: never, sometimes, and often. Of the pupils of church schools, only 5 (3.7%) reported *never* listening to music during music lessons, while 105 (77.8%) responded *sometimes*, 25 (18.5%) answered *often*. The proportions were the following in public schools: *never* – 9 (6.7%), *sometimes* – 60 (44.4%), *often* 66 (48.9 %) ($p<0.05$) (Figure 1). The divergence in responses by school type is clear. Almost twice as many reported *never* listening to music during music lessons in public schools than at church-run institutions. Significantly more responded *sometimes* in denominational schools than in public schools. More than twice as many pupils from public schools answered *often* than pupils from denominational schools.

Figure 1
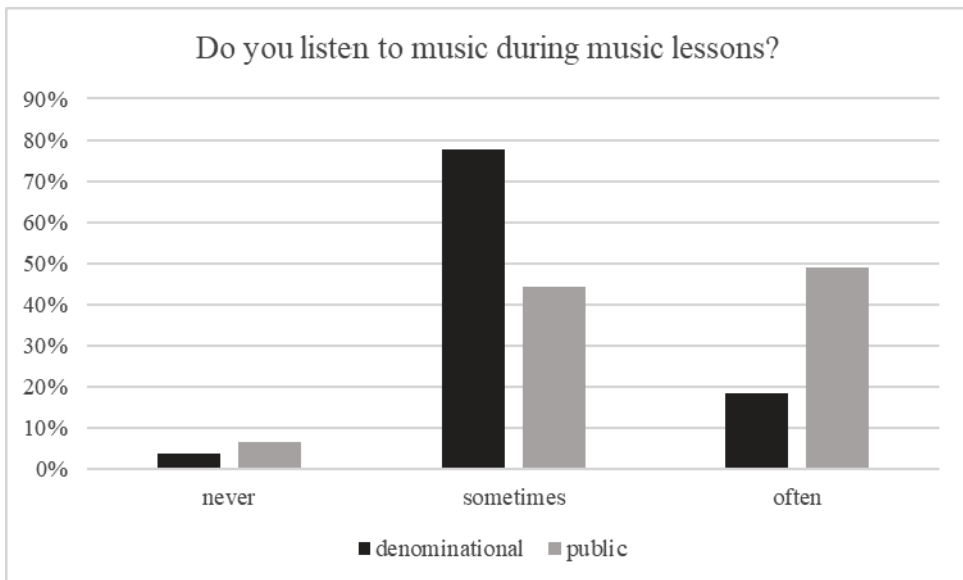
Figure 1: Frequency of music listening
Source: own work 2017

There were 266 valid responses to the question "Do you listen to music recordings during music lessons?" 132 of which from church schools, 134 from public schools. Similarly, to the previous question, there were three possible options. Of the respondents from denominational schools, 31 (23.5%) answered *never*, 94 (71.2%) chose *sometimes*, and 7 (5.3%)

responded *often*. Among pupils of public schools, the proportions were the following: 26 (19.4 %) *never*, 77 (57.5 %) *sometimes, and* 31 (23.1 %) *often* (p=0.000) (Figure 2). The largest difference is in the responses of *often*: the proportion of such respondents is almost four times as high in public schools as at church-run institutions. This implies that listening to music is a less frequent tool of demonstration and activity during music lessons in church schools than in public schools.

Figure 2
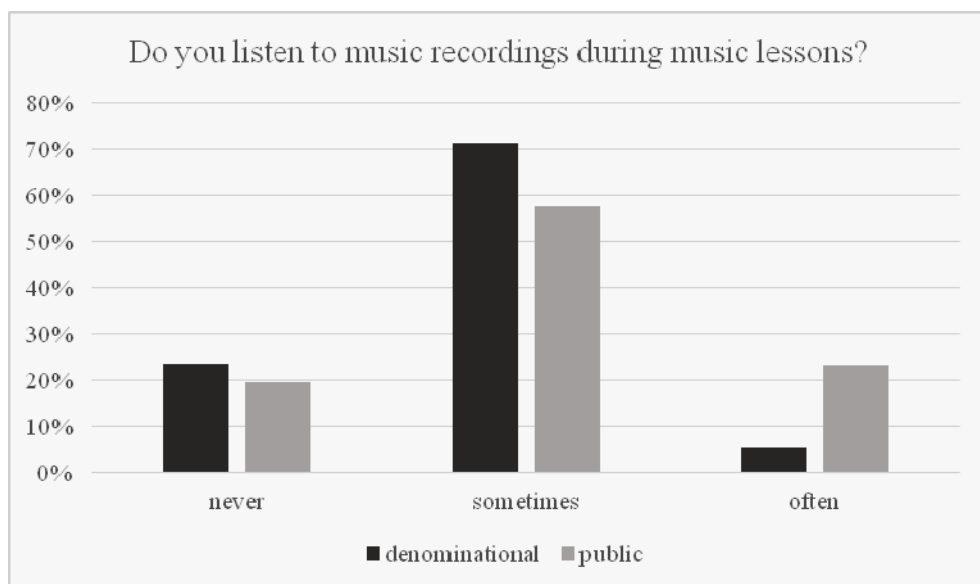
Figure 2: Listening to music recordings
Source: own work 2017

With respect to differences in infrastructural background between denominational and public schools, we asked whether there was a piano in the room of music lessons. There were 268 responses, 134-134 each from church schools and public schools. Among pupils of church schools, 133 (99.3%) reported that there was a piano in the room. There was one person (0.7%) who responded the contrary, which is likely the result of superficial reading of the question. In private schools, 58 responded yes (43.4%), while 76 answered no (56.7%) (p=0.000) (Figure 3). The data (that is, pupils' memory and attention) suggest that music lessons in church schools are always held in a room with a piano (which allows listening to "live" music), whereas in public schools, only less than half of music lessons are held in a room equipped with a piano.
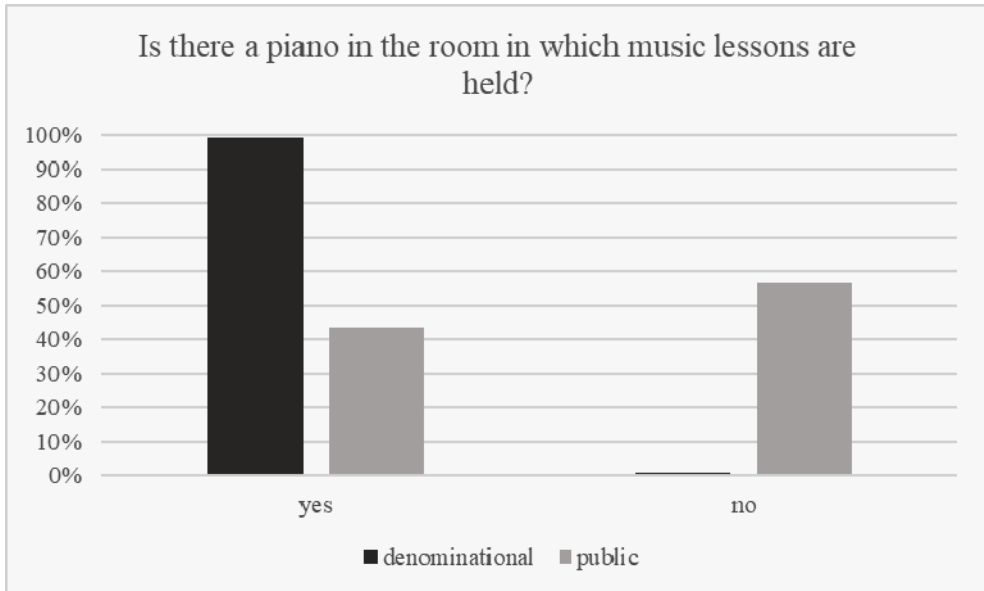
Figure 3

Figure 3: Piano in the classroom
Source: own work 2017

This question was also explored from the teachers' point of view: they were asked what instruments they dispose of for teaching. Table 2 shows that the infrastructural background of church schools is better as regards the number and variety of instruments. It seems that both public and denominational schoolteachers dispose of a piano and a recorder.

Table 2

WHAT INSTRUMENTS ARE THERE IN THE CLASSROOM?		
SCHOOL TYPE	DENOMINATIONAL	PUBLIC
INSTRUMENT	piano, percussion instruments, metallophone, recorder, digital piano	piano, recorder, percussion instruments, zither

Table 2: School infrastructure
Source: own work 2017

The next question considers how often teachers of "singing and music" (83.7%). In public schools, 2 chose *never* (1.5%), 6 answered *sometimes* (4.5%), and 126 responded that the teacher sings *often* (94%) (p<0.01) (Figure 4). Interestingly and unexpectedly, according to pupils' accounts, teachers of public schools sing more often during music lessons than teachers at church-run institutions. A possible explanation could be that the latter pay close attention to making the pupils sing more during music lessons.

Figure 4
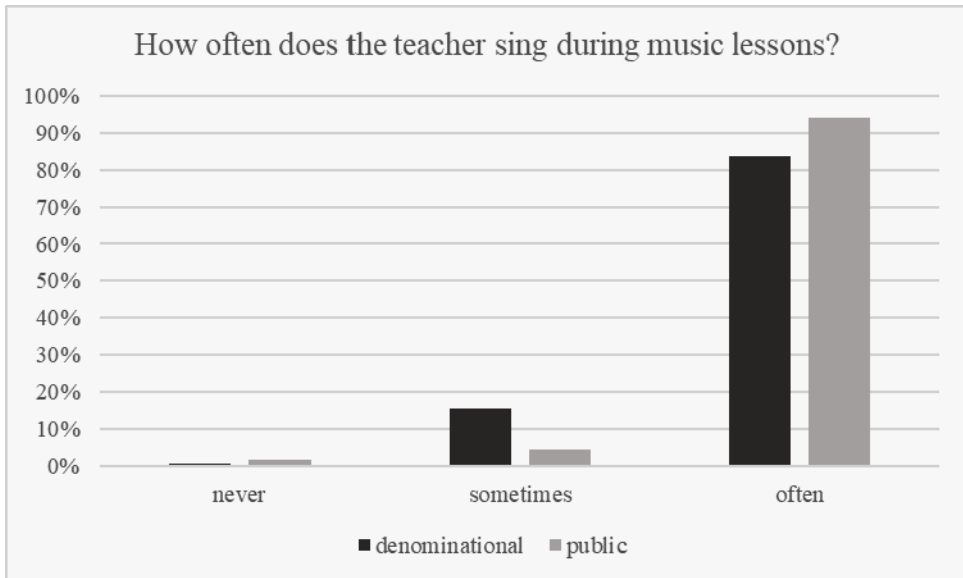
Figure 4: Frequency of the teacher singing
Source: own work 2017

Teachers of denominational and public schools seem to have different habits of playing instruments during music lessons. The question exploring this was answered by 266 pupils, 134 of which from church schools and 132 from public schools. In church schools, 123 responded affirmatively (91.8%), while 11 pupils answered no (8.2%). By contrast, 54 public school pupils responded yes (40.9%), with the majority, 78 people (59.1%) on the contrary (p=0.000) (Figure 5). The proportion of affirmative responses in church schools is very large, which may imply that pupils there take part in more musical experience during music lessons, and that teachers are well prepared professionally and methodologically.

Figure 5
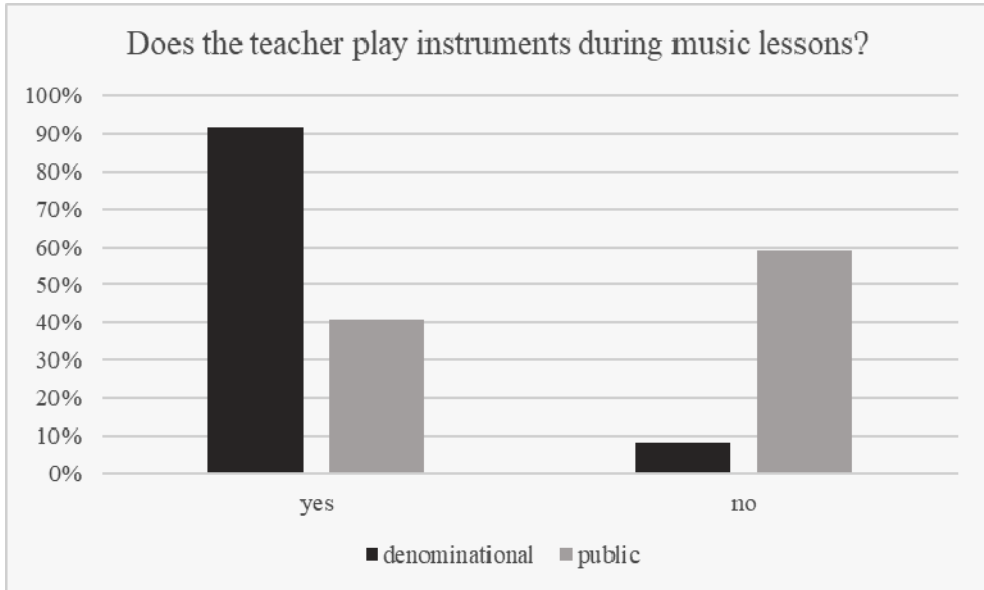
Figure 5: Teachers' playing of instruments
Source: own work 2017

There is some divergence in the instruments played during music lessons by teachers in denominational and public schools. The open-ended question in the survey on this matter was answered with the following instruments (individually or in different combinations): zither, piano, recorder, percussion instruments (including metallophone, xylophone), whistle, organ. There were 12 pupils form church schools and 81 from public schools who did not respond (those who answered the previous question also responded here with at least one instrument). It follows from the fact that church schools are likelier to be equipped with a piano (Figure 3) that 122 pupils from church schools reported that their teacher played the piano during music lessons, while only 44 people from public schools answered the same.

Nonetheless, the most common instrument in both school types is still the piano. The recorder was mentioned by roughly the same number of pupils (21 and 23, respectively), whereas percussion instruments and the zither appear more in the music lessons of public schools. The whistle (public school) and organ (church school) were mentioned once each.

Table 3

INSTRUMENT	DENOMINATIONAL	PUBLIC
zither	4	22
piano	122	44
recorder	21	23
percussion instruments (including metallophone, xylophone)	5	25
whistle	0	1
organ	1	0
not responded	12	81
all respondents	135	135

Table 3: What instruments do teachers play?
Source: own work 2017

A simple form of polyphonic singing is the canon. In total, 268 pupils gave a response to the question whether music lessons featured canons. In church schools, 14 people (10.4%) chose *never*, 69 (51.5%) marked *sometimes*, and 51 (38.1%) responded *often*. By contrast, among public school pupils, 6 (4.5%) answered *never*, 105 (78.3%) responded *sometimes*, and 23 (17.2%) reported *often* (p=0.000) (Figure 6). By adding the *sometimes* and *often* responses, it is apparent that canons, which are basic exercises of polyphonic singing and constitute a core element of music education, are employed during music lessons in both school types, although with varying frequency.

Figure 6
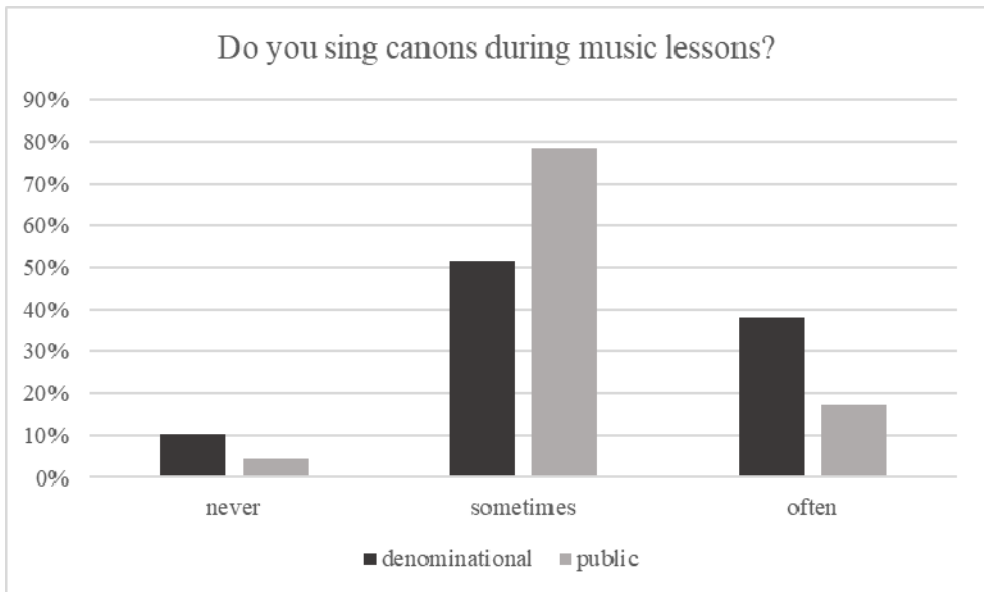
Figure 6: Singing canons
Source: own work 2017

We can conclude that instruments play a greater role in denominational schools than in public ones, probably due to major differences in infrastructural background. Although it is not certain statistically that church schools place a stronger emphasis on the practical method of music education than public schools do, the number of music lessons is significantly higher in the former, which must also be taken into account.

The question "Do you sing in a choir?" was answered by 270 pupils, 135-135 each from denominational and public schools. Of those who go to church schools, 56 (41.5%) sing in a choir and 79 (58.5%) do not. Among respondents from public schools, only 30 (22.2%) reported being choir members, while 105 did not (77.8%) (p=0.001) (Figure 7). The proportion of choir members is twice as high in church schools than in public ones. The difference might be explained by the longer history of church schools in maintaining choirs and extracurricular music education.

Figure 7
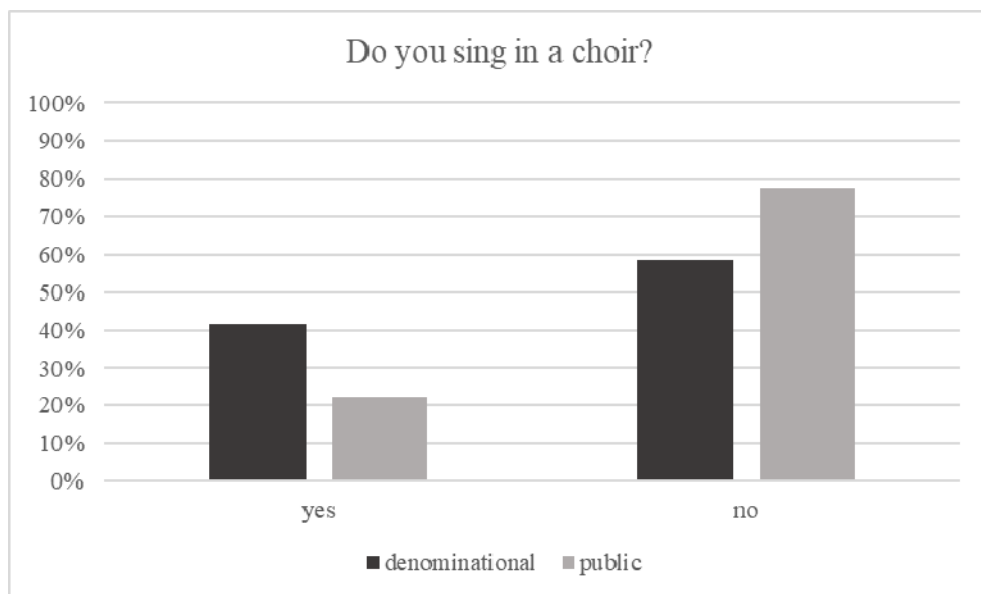
Figure 7: Singing in a choir
Source: own work 2017

Extracurricular education as a tool of experience pedagogy in the everyday practice of denominational and public schools

We have hypothesised that extracurricular education is more common in the everyday practice of church schools than in public schools. We have got significant findings for five questions on this matter.

There were 269 responses to the question "Have you ever attended a classical concert", 135 from church schools, 134 from public ones. In denominational schools, 123 pupils (91.1%) answered yes and only 12 (8.9%) marked no. The proportions are more even in public schools: 74 pupils (55.2%) have and 60 (44.8%) have not attended a classical concert (p=0.000) (Figure 8). It would be worthwhile to investigate this on a larger sample because the latter proportion of affirmative answers (55.2%) is higher than what we think is characteristic of "average" children.

Figure 8
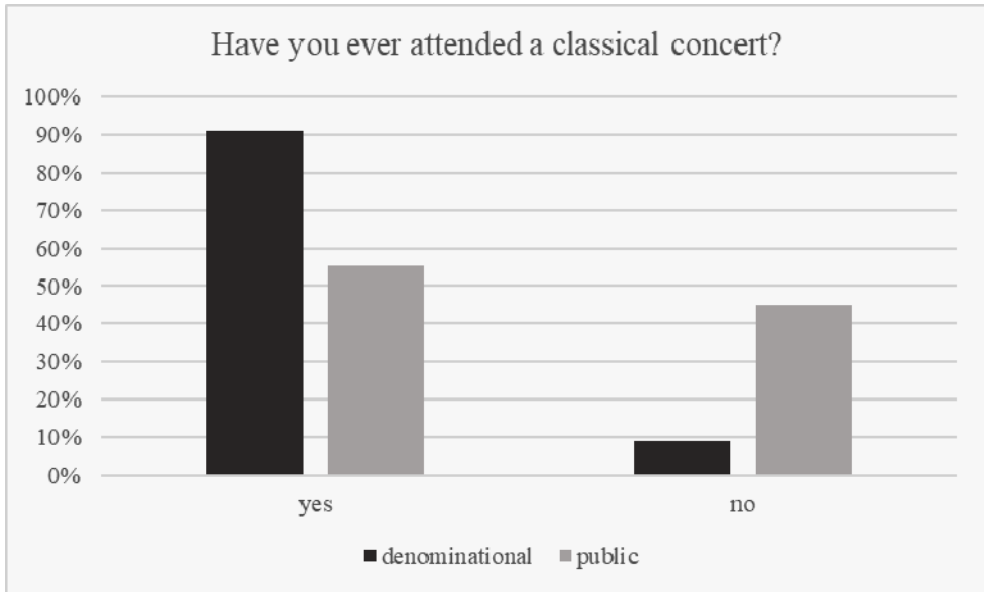
Figure 8: Concert attendance
Source: own work 2017

In total; 268 pupils reported on the number of classical concerts they have been to, 135 of them from church schools, 133 from public schools. The two options at the end present a major divergence: only 13 pupils (9.6%) from church schools reported never having been to a classical concert, while there were 55 respondents (41.4%) from public schools who chose the same option, which is the most common in public schools. In church schools, 44 people (32.6%) reported having been to more than 10 classical concerts, which was the most common option among them, while only 23 pupils (17.3%) from public schools said the same (p=0.000) (Figure 9). The latter proportion is almost twice as high at church-run institutions than at public ones.

Figure 9
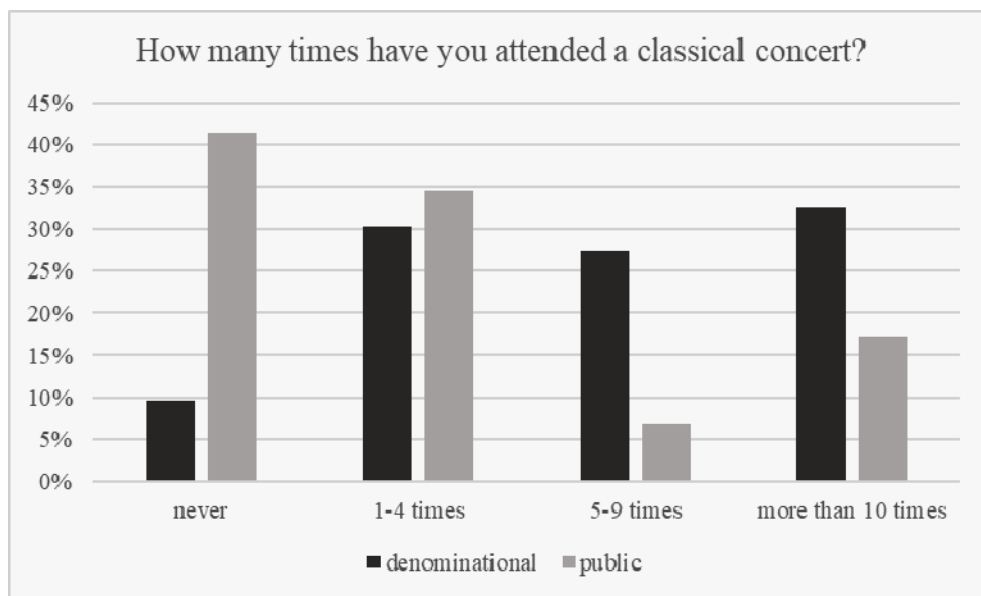
Figure 9: Frequency of concert attendance
Source: own work 2017

It is also interesting to explore who accompanies pupils (215) to classical concerts. Respondents were given the following options: school, parents, grandparents, other relative or friend, choir. There were 127 and 88 responses from denominational and public schools, respectively. The previous question has revealed that fewer pupils attend classical concerts from public schools, hence the lower number of responses among them. The most common answer in both groups is concert attendance organised by the school: 63 pupils (49.6%) from church schools and 75 from public schools (85.2%) said this. Very few people reported going to concerts with their grandparents, other relatives or friends (1-1 and 1-0, respectively). In church schools, pupils are often accompanied by their choir, as indicated by 36 of them (28.3%), or their parents, as reported by 26 children (20.5%). The choir and parents as most frequent company were only chosen by 5 (5.7%) and 7 (8%) pupils from public schools, respectively (p=0.000) (Figure 10). The figures show that concert attendance among public school pupils can be mostly attributed to the important and beneficial organising activity of schools.

Figure 10
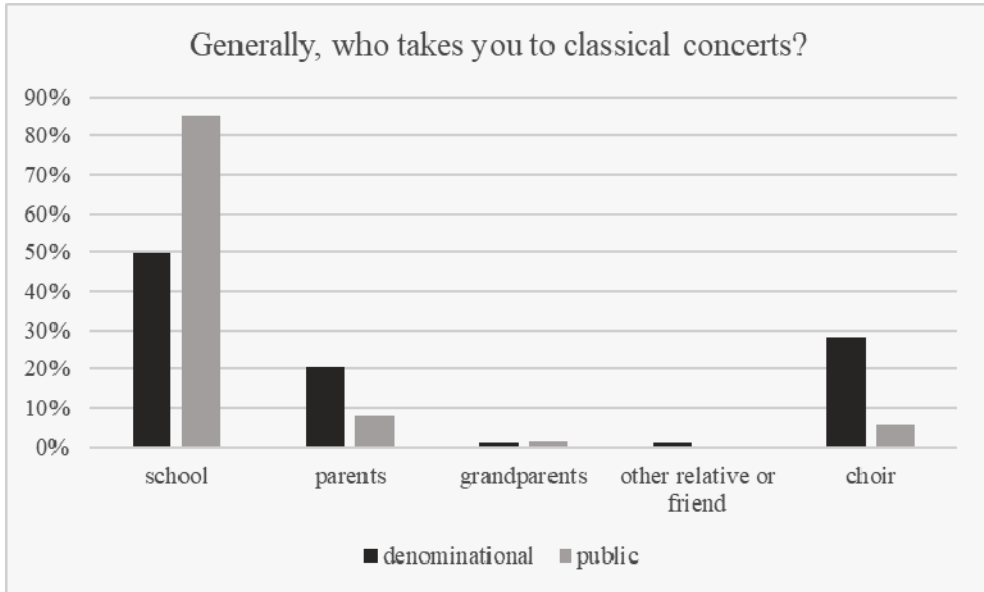
Figure 10: Who takes pupils to classical concerts?
Source: own work 2017

We have attempted to assess differences between school types in concert attendance both quantitatively and qualitatively. The qualitative aspect includes a question on children's attitudes towards classical concerts. There were 196 valid responses to the question, 122 from church schools and 74 from public ones. Among pupils of denominational schools, 30 (24.6%) reported liking classical concerts very much, with 19 children (25.7%) from public schools giving the same answer. As many as 10 children (8.2%) from church schools and 7 from public schools (9.5%) said they did not like classical concerts ($p < 0.05$) (Figure 11). About a quarter of respondents like to attend classical concerts very much in both school types, and the proportion of those who do not like them is also similar across institutions. It seems that these attitudes are independent of schools, and the issue is to be addressed by concert pedagogy.

Figure 11
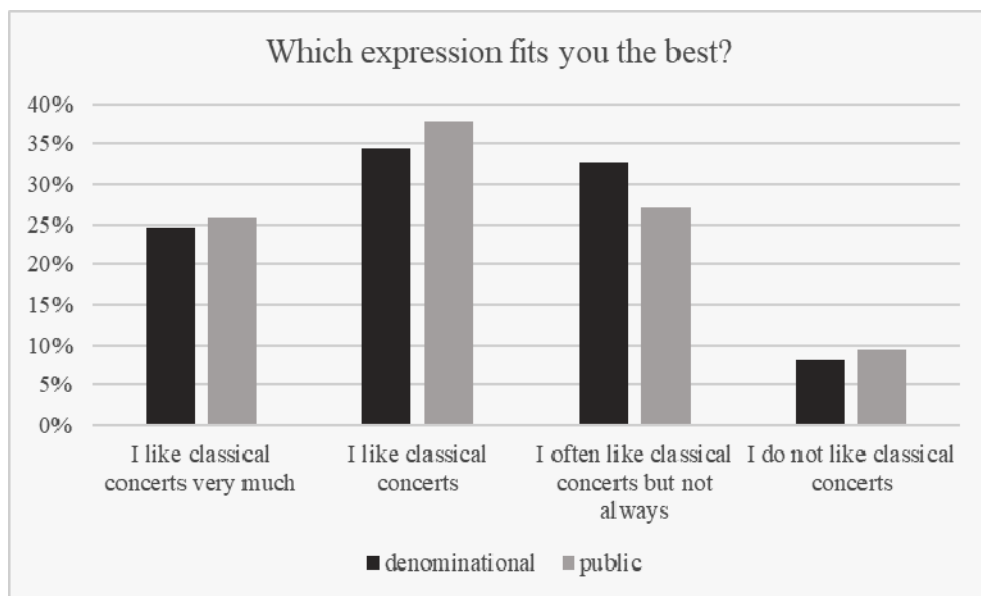
Figure 11: Attitude towards concert attendance
Source: own work 2017

The other question about the qualitative aspects of concert attendance (which asked how pupils feel during classical concerts) was answered by 195 children, 122 from church schools and 73 from public schools. The majority of pupils from both school types feel very well during concerts: 71 of them (58.2%) from denominational schools and 53 of them (72.6%) from public schools. A passive answer ("nothing special") was given by 46 pupils of church schools (37.7%) and 18 from public schools (24.7%). There were only 5 (4.1%) and 2 (2.7%) respondents from denominational and public schools, respectively, who reported not liking concerts (p=0.000) (Figure 12).

Figure 12
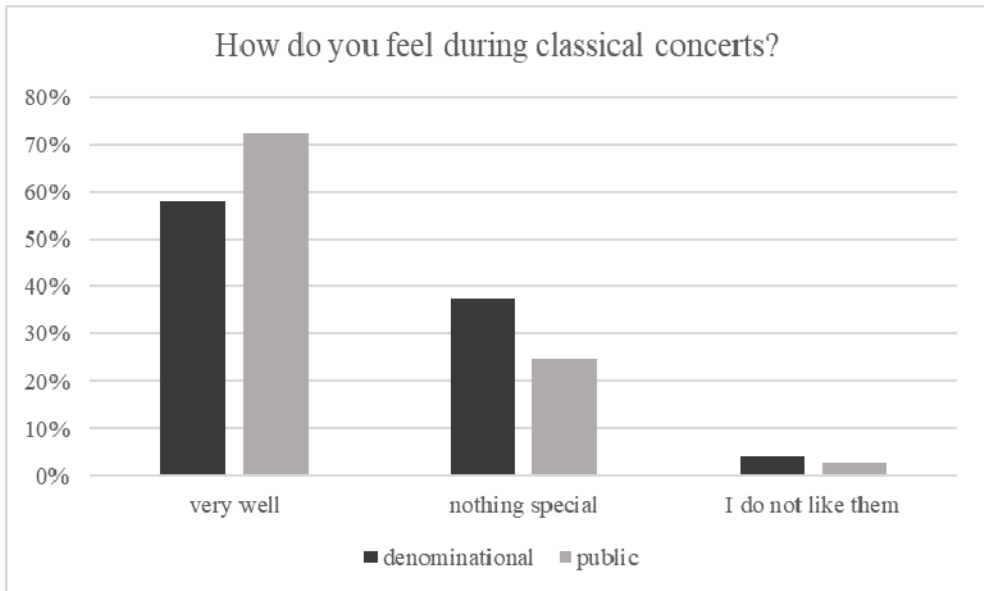
Figure 12: Emotions during concert attendance
Source: own work 2017

Conclusion

Our analysis has shown that the practical and experience-based approach to teach musical arts is prevalent in both public and church schools: in both school types, pupils listen to music during music lessons, although there is some divergence in the number of music lessons and in respondents' subjective attitudes.

With respect to infrastructural background, we have found that church schools are equipped with more and a larger variety of instruments, most classrooms for music lessons have a piano, music teachers know how to play instruments, and teachers in church schools use various instruments significantly more often than in public schools. Fortunately, music teachers sing during music lessons quite often. In church schools, children sing canons significantly more frequently, which is a great preparation for polyphonic singing, but it is also a standard practice in public schools. Surprisingly, only less than half of pupils from church schools sing in a choir, which is still a larger proportion than in public schools. This can be explained by the long, corresponding tradition of church schools.

By comparing extracurricular factors between school types, we have found that more than 90 percent of pupils in church schools have been to live classical concerts, and it is mostly the schools, choir, or parents that organise these visits. Pupils of public schools attend concerts less frequently and mostly in school organisation. This implies that church schools, in accordance with their tradition, put a stronger emphasis on musical art education both inside and outside the curriculum. We believe that the practical teaching of "singing and music" lessons should be reinforced by teachers' demonstrations and presentations, playing instruments and singing, which offer a great experience to pupils. Furthermore, the opportunity of singing together with the children should also be created as often as possible because it is also a source of experience. As concert pedagogy does not fulfil its role as experience pedagogy perfectly, there is responsibility and room for improvement among teachers as well as concert organisers and performers, communities, institutions. Teachers have a special responsibility in finding the suitable extracurricular event for their pupils' age group and in making them curious and excited about classical music.

REFERENCES

Bacskai, K. (2008): Református iskolák tanárai [Teachers of the reformed schools]. *Magyar Pedagógia*, 108 (4), 359–378.

Bácskai E. Manchin R. Sági M. Vitányi I. *Ének-zenei iskolába jártak (They were students of a school specialised in music)*, Zeneműkiadó, Budapest, 1972.

Barkóczi I. Pléh Cs. *Kodály zenei nevelési módszerének pszichológiai hatásvizsgálata* (*The effect of Kodály's musical training on psychological development*), Kodály Zoltán Zenepedagógiai Intézet, Kecskemét, 1978.

Baudrillard, J. (1998): *The Consumer Society. Myths and Structures.* Sage Publications, London.

Dombiné Kemény E. *A zenei képességeket vizsgáló standard tesztek bemutatása, összehasonlítása és hazai alkalmazásának tapasztalata.(Presentation and comparison of standard tests examining musical abilities, and their use in Hungary)* In: Czeizel Endre és Batta András (szerk.): A zenei tehetség gyökerei. Mahler Marcell Alapítvány Arktisz Kiadó, Budapest, 1992, 207–244.

Drummond, T. (2014): Singing over the Wall: Legal and Ethical Considerations for Sacred Music in the Public Schools. Music Educators Journal, 101(2), 27-31.

Dohány, G. (2012): Assessment of music literacy among secondary students In: Dombi Józsefné, Maczelka Noémi (szerk.) *Liszt-Mahler tanulmánykötet*. Szeged, SZTE JGYPK Művészeti Intézet Ének-zene Tanszék, 21-129.

Drahos, P. (1992): Katolikus iskolák az államosítás után. [Catholic schools after nationalization] *Educatio*, 1 (1), 46-64.

Guth, P. (2006): The Importance of Music Education. Megtekintés 2017. július 3. http://education.more4kids.info/23/the-importance-of-music-education/

Hausmann Kóródy, A. (2013): A középiskolások zenei ízlése. *lése* [The taste of high school students] *PedActa,* 3(2), 1-12.

Harris, C.E. (1996): Technology, Rationalities, and Experience in School Music Policy. *Arts Education Policy Review*, 97(6), 23-32.

Hodges, D.A. (2000): Implications of Music and Brain Research. *Music Educators Journal*, 87(2), 17–22. Megtekintés 2017. július 3. *http://www.jstor.org/ stable/3399643*

Imre, A. (2005). A felekezeti középiskolák jellemzői a statisztikai adatok tükrében [Characteristics of denominated secondary schools in the light of statistical data]. *Educatio*, 14(3), 475–491.

Jakó, J. és Karasszon, D. (2015): Iskola és egészség [School and Health], *Iskolakultúra* Megtekintés 2017. július 3. *http://www.iskolakultura.hu/ikultura-folyoirat/ documents/2015/02/09.pdf 94-108.*

Janurik, M. (2008): A zenei képességek szerepe az olvasás elsajátításában [The role of musical abilities in reading comprehension]. *Magyar Pedagógia*, 108 (4) 295-320.

Knappek, R. (2002): Az intenzív zenei nevelés hatása a gyermekek általános és individuális fejlődésére. [The impact of intensive music education on the general and individual development of children] In: *Hang és lélek.* Budapest, Magyar Zenei Tanács, 95-108.

Kokas, K. (1972): *Képességfejlesztés zenei neveléssel.* [Development of musical ability with education] Budapest, Zeneműkiadó.

Kopp, E. (2005): Református középiskolák identitása a tanárok és diákok véleménye tükrében. [Identity of Reformed High Schools in the eyes of teachers and students] *Educatio,*14 (3), 554–573.

Kotschy, B. (2002): *Új egyházi iskolák Magyarországon. Az egyházi iskolák 10 éve.*[New Church Schools in Hungary. Church schools for 10 years] Budapest, Oktatási Minisztérium. 145-163.

Laczó, Z. (2002): Zenepedagógia és társadalom. In: *Hang és Lélek*. Budapest, Magyar Zenei Tanács.

Mende, A. és Neuwöhner, U. (2006): Wer hört heute klassische Musik? – Musiksozialisation, E-Musik-Nutzung und E-Musik-Kompetenz. *Das Orchester Magazin*. Mainz, Schott 54(12), 10-14.

Morvai, L. (2014): Pedagógusok a fenntartóváltás után. Egyházi iskolává válással kapcsolatos pedagógus-továbbképzések Borsod-Abaúj-Zemplén megyében. [Teachers after the maintenance change. Teacher Training in the Borsod-Abaúj-Zemplén County] In: Pusztai G. & Lukács Ágnes (szerk.) *Közösségteremtők*. Debrecen, Debreceni Egyetemi Kiadó. 225-249.

Nagy, P.T. (2002): Egyház és oktatás a rendszerváltás évtizedében *[*Church and Education in the Decade of the Transition] *Educatio*, 11 (1), 73-95.

Neuwirth, G. (2005): A felekezeti iskolák eredményességi és „hozzáadott érték" mutatói. [The success stories of the denominational schools and the "added value" indicators] *Educatio,* 14(5), 502–518.

Pethő, V. és Janurik, M. (2009): Waldorf iskolába járó és általános tantervű tanulók klasszikus zenéhez fűződő attitűdjének összehasonlító elemzése. [Comparative analysis of classical music attitudes to Waldorf school and general school pupils] *Iskolakultúra.* 24-41. Megtekintés 2017. július 3. *http://www.iskolakultura.hu/ iol/iol_2009_24-41.pdf*

Pusztai, G. (2004): *Iskola és közösség. Felekezeti középiskolások az ezredfordulón.* [School and community. High school graduates at the turn of the millennium] Budapest, Gondolat Kiadó.

Pusztai, G. (2013) Expansion, Systematization and Social Commitment of Church-run Education in Hungary, *Hungarian Educational Research Journal (HERJ)* 2 (4) 1-15.

Roulston, K. (2006): Qualitative Investigation of Young Children's Music Preferences. *International Journal of Education & the Arts*, 7. (9) 12.

Schmidt, P. (2012): What We Hear Is Meaning Too. *Philosophy of Music Education Review*, 20 (1) 3-24.

Stachó, L. (2008): Ének, öröm és haszon a Kodály-módszerben. [Singing, pleasure and usefulness in the Kodaly method] *Parlando*, 50(2) 21-28.

Strenáčiková, M. (2001): Mimoškolské hudobné aktivity učiteľov 1. stupňa ZŠ. [Out-of-school Activities in Elementary School Teachers]. In *Hudobno-pedagogické interpretácie,* zborník z medzinárodnej konferencie. Nitra: Univerzita Konštantína Filozofa, Pedagogická fakulta. 153-156.

Szabó, N. (2015): A digitális kotta mint tananyag. [Digital music as a learning material] *Iskolakultúra.* Megtekintés 2017. július 3. *http://www.iskolakultura.hu/ikultura-folyoirat/documents/2015/11/05.pdf 53-74.*

Váradi, J. (2010). *How to educate an audience to acquire a taste for classical music.* Academic dissertation PhD, Jyväskylä. Megtekintés 2017. július 3. *https://jyx.jyu.fi/dspace/bitstream/handle/123456789/24968/978951393898 7.pdf?sequence=1*

Váradi, J. (2013). Felmérés a kulturális rendezvények látogatottságáról, valamint a gyermekek zenei ízlésére ható tényezőkről és zenei ízlésvilágukról. [Survey on the attendance of cultural events and the factors affecting children's musical taste and their musical taste.] *Parlando*, 3, 3-21.

Váradi, J. (2015). Közönségnevelés, élmény-koncert-élmény beépítése a köznevelésbe. [Incorporating Experience-based Concerts into Public Education] in: Maticsák S. (szerk.) *Tanulmányok a levelező és részismereti tanárképzés tantárgy-pedagógiai tartalmi megújításáért – ének-zene, zenepedagógia, rajz – és vizuális kultúra.* Debrecen, University Press 137-162. Megtekintés 2017. július 3. *http://tanarkepzes.unideb.hu/szaktarnet/kiadvanyok/muveszetek.pdf*

Wheeler, B.L. (1985): Relationship of Personal Charateristics to Mood and Enjoyment after Hearing Live and Recorded Music and to Musical Taste. *Psychology of Music.* 13(2) 81-92.

MUSICAL EXPRESSION AS A TOOL OF DRAMA-BASED PEDAGOGY IN BRECHT/WEILL & EISLER'S LEARNING-PLAYS

BENCE ASZTALOS[1]

SUMMARY. The study examines the historical starting points of the realization of the parable, its pedagogical, dramaturgical, musical instruments and goals in the *He Who Says Yes* and *The Measure Taken* learning-plays. The results of my research are aimed at the fact that the two investigated works are – not for the public but for an opportunity to self-development – to render more accurate reflections on the learning-play and more credible picture of their complexity.

Keywords: Lehrstück, *He Who Says Yes*, *The Measures Taken*, Brecht / Weill & Eisler

From the late 1920s, the experimental genre of learning-plays (Brecht's own English translation for "Lehrstücke") was an important manifestation of Brecht's anti-Aristotelian epic theatrical concept – that is, a theatrical concept for the purposes of pedagogy, cognition, teaching, not pleasure. In the words of Brecht, "the pedagogical endeavours that use theatrical elements yet do not need a genuine theatre"[2] aim „to present human behaviour in certain situations, thus presenting them for public debate."[3] The writer considered the process of learning to be important rather than the end product, that is, the performance. According to him, "the name 'learning-play' indicates that the instructive piece *is instructive for the performer*. Therefore, it needs no audience."[4]

---

[1] *Assistant professor dr. at the "Eötvös Loránd" University (ELTE) Budapest Faculty of Primary and Pre-School Education Music Department.E-mail: asztalos.bence@tok.elte.hu*

[2] Bertolt Brecht: "Das deutsche Drama vor Hitler." in: *idem:Werke. Band 22*. Aufbau Verlag Berlin und Weimar und Suhrkamp Verlag, Frankfurt, 1993, p. 167.

[3] Endre Kiss: *A látványfunkciója Brecht tandráma-sorozatában.* INCO, vol. 13, May 2009, *www.inco.hu/inco13/filo/cikk19h.htm* (18.12.2018)

[4] Bertolt Brecht: "Anmerkungen zu den Lehrstücken." in: idem:*Die Lehrstücke.*Verlag Philipp Reclam, Leipzig, 1978, p. 167.

Brecht's wording is not always clear: in his remarks on learning-plays he states that his pieces not needing an audience are *The Baden-Baden Lesson on Consent* (1929), *The Exception and the Rule* (1930), *He Who Says Yes* and *He Who Says No* (1930), *The Measures Taken* (1930), *The Horatians and the Curiatians* (1934); yet at the same time, he himself indicated – and the literature on Brecht indicates– also works such as *The Flight across the Ocean* (1929), *The Mother* (1932) or the *Life of Galileo* (1939) as "Lehrstücke."

International scholarly literature attributes a somewhat subordinated and underestimated role to music in Brecht's work, owing to the fact that the author himself, in his later theoretical writings, described his efforts of "de-musicalizing" the genre of drama.[5] However, his collaborators – Paul Hindemith, Kurt Weill, and Hanns Eisler – were involved from the very beginning in the creation of Brecht's learning-plays–with the exception of *The Horatians and the Curiatians,* which was originally written as a music-free play –, and the plays were usually staged, and have been staged ever since, with the music composed to accompany them. So music is not a mere option to perform the plays, and Brecht's texts are better seen as librettos –this way it is easy to understand the enthusiasm of Joy H. Calico, who says that these learning-plays "are to be sung, performed and danced to."[6] Brecht's wording is sometimes inconsistent with regard to the use of the name of a genre too: he often calls the school opera learning-play, other time she calls *He Who Says No* a school opera, although his co-authors did not compose music to go with this play. Thus, regardless of the author's concepts, Brecht's epic theatre becomes an epic musical theatre, and his theatre pedagogy turns into, in part, concert pedagogy instructing both the performer and the public.

School opera: *He Who Says Yes*

While, among the learning-plays, the radio play *The Flight across the Ocean* attempted to educate the masses via the new mass media, and *He Who Says Yes* addressed school and school drama, *The Measures Taken* contains a new subject matter of learning-plays: it proclaims the instruction of the working masses to have a "right" revolutionary behaviour.

He Who Says Yes, intended as a school opera performed by students, is based on the story of a fifteenth-century Japanese *nô drama*– originally

---

[5] Joy H. Calico: "Lehrstück, Opera, and the New Audience Contract of the Epic Theater." in: idem: *Brecht at the Opera*. University of California Press, Berkeley, 2008, pp. 16–42. esp. 18.
[6] *Op. cit.,* p. 22.

reflecting Buddhist philosophy– that had been translated by Elisabeth Hauptmann and shared with Bertolt Brecht to be processed into a libretto.[7] The composer summed up the plot of *He Who Says Yes* as follows:

> The main character is a boy who is about to set out with his teacher to take medicine from the town for his sick mother. The road is dangerous, so the mother does not want to let the boy leave. The teacher also tries to dissuade him from leaving home. The boy, however, decides to help his sick mother. On the way, when they reach the most dangerous place, the boy suddenly feels exhausted and puts the whole company of people in a risk. The boy is offered the following choice: they should either turn back or follow the old habit of throwing the sick down into the valley. The boy chooses the latter. "He said yes," the choir sings. In some cases, Brecht gave different motives in the text as it was in the Japanese original. [...] The medicine that the boy wants to take to save his sick mother as motivation was also Brecht's idea. [...] Above all, we introduced this motif for the reason, that students should learn something from the learning-play. That is why we included the sentence of consent. "The first of sciences to be learnt is that of consent." This is what students have to learn. They need to know that a community they join will require the individual to draw certain conclusions. The boy goes through the way of the community when he agrees to be thrown into the valley.[8]

---

[7] At the beginning of the score we read: "Following the Japanese *Taniko* play, rephrased by Arthur Waley." Kurt Weill: *Der Jasager.* (Universal Edition, No. 8225), p. 1. In 1921, British orientalist, sinologist, japanologist and literary translator Arthur Waley (1889–1966) published his own adaptation of fifteen ancient Japanese nô dramas under the title *The Nô Plays of Japan.* The Japanese Kanji character denoting the word nô means "being able," "capable," and "gifted;"thus, the nô drama is primarily a demonstration, a presentation of one's talents and skills. It is characterized– unlike the kabuki –by is simplicity, short dialogues; and a rhymed or prose introduction resembling a report, usually performed by a choir. The contemporary form of the play, which can be traced back to the Middle Ages, and is still played today in Japan, is largely due to nô performers Kan'ami Kiyotsugu (1333–1384) and Zeami Motokiyo (1363–1443). Zeami's theory summarizing the technical principles and aesthetic requirements of the performances provided guidance to performers for centuries. Bertolt Brecht's work reminded Elisabeth Hauptmann of Zeami's teachings who worked, comprehensively and steadily, for the renewal of Japanese theatre in fourteenth–fifteenth-century Japan, while she was translating Arthur Waley's book into German. The Program Guide of the Maxim Gorki Theatre in Berlin, as of April 14, 1966, for the performance of *He Who Says Yes.* Hauptmann did not intend to publish her translations but eventually Tanikogot published under the title *Tanikooder Wurf ins Tal.* in: Der Scheinwerfer, Städtische Bühnen Essen, Spielzeit 1929/30, H. 6/7

[8] "Aktuelles Zwiegespräch über die Schuloper zwischen Kurt Weill und Dr. Hans Fischer." in: *Die Musikpflege*1930/31, H. 1, Verlag von Quelle & Meyer Leipzig, pp. 48–53, esp. 51–52.

Musical expression as a tool of drama-based pedagogy in *He Who Says Yes*

Not only does the musical structure of *He Who Says Yes* prepare the boy to say yes, but it also indicates objectivity and distancing. The "angular" starting motif of the opening theme – returning in the repetitions at the end of each act – plays an important role here. It is already clear from the first tones of the work that the music is different here from Weill's themes that had been customary and had proven to be successful in *The Three penny Opera* and *Mahagonny*. In the blink of an eye, this motif sobers up and disillusions the listener from the emotional depths at the end of each act; and the choral narrative in the middle of the movement makes the cathartic moments even more distant. The opening theme and its repetitions – in their emotional character – depart from the rest of the movements, thus fulfilling the alienating function of the epic musical theatre. With Brecht's words, the "gestural nature"[9] of music also serves as an alienating effect in the school opera. Instead of a one-by-one musical depiction of each character, Weill utilizes gestural elements of music that represent "total attitudes,"[10] so the individual actors do not have unique themes; the characters cannot be identified by their melodies. The *ostinato*-like music of movement No. 2 for saxophone, clarinet, piano – reminiscent to a song accompaniment – is a good example: it is unconnected to the singing Teacher and the textual content. This gestural character of music removes actors and spectators alike from the performed roles.

When presenting the road to the boy's decision, Weill – as a result of his pursuit for "simple and popular" music[11] –uses the development of the simplest elements of music as a tool for dramatic enhancement. The eighth notes for the string *staccato* in movement No.3 envision the crossing of the mountains; then the rhythmic elements of the accompaniment continue to evolve during the Teacher's announcement about the journey; and the same rhythmic material will be the *arioso* piano accompaniment for the Mother's farewell.

The simple expansion of the performers' apparatus is also a dramatic boost in *He Who Says Yes*. When describing the law of the mountain and the process of consenting to be thrown into the valley, the number of singers and instrumentalists increases significantly. The law is first introduced by the song ensemble of the Three Students (No.8), for which Weill required a

---

[9] Bertolt Brecht: "A gesztikus zenéről" (About the Gesture Music) in: idem: *Színházi tanulmányok (Theatrical Papers)*. Magvető, Budapest, 1969, pp. 234–237.

[10] *Op. cit.,* p. 234.

[11] „Aktuelles Zwiegespräch über die Schuloper zwischen Kurt Weill und Dr. Hans Fischer." in: *Die Musikpflege* 1930/31, H. 1, Verlag von Quelle & Meyer Leipzig, pp. 48–53, esp. 50.

minimal orchestral support. Demonstrating the democratic nature of the decision, the choir also intervenes in order to enable the Boy to decide his own destiny, but their final decision – not to turn back because of him – is pronounced by the full orchestra and the choir.

In the short dialogue about the "ancient custom" between the Teacher and the Boy (No.10), repetition is the main means of raising stress. A short piano theme is played 14 times – with some expansion and tone variation – with the Teacher's words.

As early as in the first act, Weill already hints at a possible tragic outcome of the journey for the Boy. Although movement No.5 ends with the imitational co-play of three vocals and stringed soloists, reminiscent of chamber music, and expressing confidence, the weighty beats of the following movement – at the end of the act – are already ominous and suggest that the Boy will not return from the fatal journey.

After the boy has consented, and the long silence preceding his decision, Weill appoints the plucked instruments and the saxophone to bear the leading roles of the accompaniment, thus gaining a special tone from the simple school band for the pronounced and accepted judgment.

At the top of political art

With *The Measures Taken,* Eisler and Brecht reach the culmination of their political art illustrating the ways to obtain power. The starting point for the plot is the Japanese *Taniko* tale already treated for *He Who Says Yes.* Brecht attempts to break away from the "feudal" overtones of the story by means of its political secularisation.[12] The learning-play formulates a criticism of the wrong revolutionary behaviour by the proletarians of the world, showing "four communist agitators, represented by the mass choir, standing before the party's tribunal. The agitators of the Chinese soviet republics engaged in communist propaganda in South China (dressed as Southern Chinese) and in the meantime, they had to shoot their youngest comrade. To prove the necessity of executing their comrade, they present before the tribunal how the young comrade behaved in different political situations. They show that he was a revolutionary in his emotions, yet he did not show proper discipline and was not using common sense, so he was unintentionally a serious threat to the movement. In the end, he had to volunteer to die otherwise the others' illegal work would have all been for nothing. The piece shows that there are harmful actions during the revolutionary activity,

---

[12] Brecht was mainly criticized by Eisler, who appreciated Weill's music, but he regarded the story as a "moronic feudal piece" ("schwachsinniges feudalistisches Stück"). Jürgen Elsner (ed.): *Wir reden hier nicht von Napoleon. Wir reden von Ihnen! Gespräche mit Hanns Eisler und Gerhart Eisler.* Verlag Neue Musik, Berlin, 1971, p. 191.

and as a consequence, their perpetrators might only be able to help the proletariat by disappearing forever."[13]

In his learning-play aimed at persuasion, Brecht can cover even the intolerably dogmatic parts as the report before the party's plenary session ("Der Kontrollchor") about the killing of the Young Comrade. In his notes, Brecht referred to the pedagogical parable found in *The Measures Taken:* "We should not only reflect socially positive actions and behaviours, by no means; the representation (possibly great representation) of asocial acts and behaviours can also convey educational effects."[14] By showing the bourgeois revolutionary character of the Young Comrade as improper political behaviour, the learning-play, following Lenin's guidance, warns of leftist radicalism.[15] In the case of "proper" political behaviour, the death of the Young Comrade could have been avoided, as well as the situation in which he put his comrades and himself into harm's way.

Musical expression as a tool of drama-based pedagogy in *The Measures Taken*

The music of *The Measures Taken* always serves the text, the purpose of political persuasion. Eisler's music is a stage accessory of the learning-play, a kind of acoustic requisite, so it can be considered as theatrical accompaniment, in part due to the preponderance of prose text. The composer uses simple and convincing tools; such is the brass and percussion instrumentation, which spreads convincingly the "teaching of the classics, the ABC of communism,"[16] using the simplest rhythmic elements to demonstrate the "march of the revolution"[17] (No. 14).

A similar revolutionary march – almost like the Red Square parade of Soviet soldiers – is shown when the rice-hauling coolies start talking (no. 5); and the trumpet–horn–trombone–percussion instrumentation of the Control Chorus has a similarly militant effect: "Come out into the streets! Fight! The time for waiting is past!"[18] (No. 7a)

---

[13] Bertolt Brecht: "Das Lehrstück »Die Maßnahme«." in: *idem: Die Lehrstücke.* Verlag Philipp Reclam, Leipzig, 1978, p. 170.

[14] Bertolt Brecht: "Theorie der Pädagogien." in: idem: *Die Lehrstücke.*Verlag Philipp Reclam, Leipzig, 1978, pp. 168–169, esp. 169.

[15] Being "only" a leftist is, in Lenin's view, a revolutionary, democratic behaviour that is "the paediatric disease of communism," and a harmful ideology in the world movement towards the liberation of the proletariat. Vladimir Lenin: *"Left-Wing" Communism: an Infantile Disorder.* Progress Publishers, USSR, 1964.

[16] Bertolt Brecht: *The Measures Taken and Other Lehrstücke.* Arcade Publishing, New York, 1977, p. 34.

[17] *Loc. cit.*

[18] *Op. cit.,* p. 19.

The musical motifs in the song of the coolies (Nr.5) also reveal the awakening to class-consciousness. Such is the music initiating the movement, which symbolizes the whiplashes of the Overseer driving the coolies. In the same place, the tempo change in the coolies' song encouraging faster pace and the *secco* instrumental play of the orchestra also express the acceleration of hauling the rice. This change of pace is also visually manifested in Brecht's text.

In addition to loud agitation, alienation is also a means of persuasion in *The Measures Taken*. Criticizing his own behaviour, the Merchant sings proudly in the refrain of his song (Nr.8b) that he does not knows the value of rice or cotton, he only knows their prices. Brecht's rhyme of with words *Reis-Preis* gives a particularly sharp meaning to this refrain, whose elusive effect is further enhanced by the subsequent virtuoso brass intermezzo. At the end of the song, the last sentence of the Merchant – in a slight departure from Brecht's original text – is also sung by the chorus. Eisler entitled the Control Chorus' text starting with "Come out, comrades! Risk the penny…" (Nr.7) – a title not mentioned by Brecht.

The essence of the teaching of *The Measures Taken* is formulated in the song of the Control Chorus in the movement *Ändere die Welt, siebrauchtes* (no.9):

> With whom would the just man not sit
> To help justice?
> What medicine is too bitter
> For the man who's dying?
> What vileness should you not suffer to
> Annihilate vileness?[19]

Brecht's text about "vileness" and its "medicine" is accompanied by Eisler's most lyrical music in the course of the whole learning-play. Showing what is ugly as beautiful, the music also indicates what the authors deem to be the "proper" revolutionary behaviour.

At the turn of the 1920s and 30s, the learning-plays played the role of a sociological experiment.[20] Although Brecht was hoping that the learning-play opens new opportunities for modern music, he was also well aware of the difficulties the composers were to face when seeking to meet the requirements of the epic theatre: "The 'progressive' music today is still

---

[19] *Op. cit.,* p. 25.
[20] Bertolt Brecht: "Der Dreigroschenprozeß: Ein soziologisches Experiment." in: idem: *Werke. Band 21*. Aufbau Verlag Berlin und Weimar und Suhrkamp Verlag, Frankfurt, 1992, pp. 448–514, esp. 509.

being written for the concert hall. A mere glimpse to the concert audience is sufficient to find out it is impossible to use the music that produces such effects for political and philosophical purposes" – he wrote in his study on *The use of music in the epic theatre*.[21] However hard Brecht's insightful composers tried to compose simple music, it was, in the end of the day, the strong emotions arising from the essence of music that brought about the end of the period of learning-plays: "The genre experiment of the learning-play is believed to have failed as a result of the contradiction of the highly rational content of the text and the emotional character of its music," says György Mihály Vajda in his Epilogue to the first Hungarian edition of Brecht's works.[22] Although the writer quit writing learning-plays, the achievements of the "Lehrstück" era survived in the Brecht's later great "epic" plays.

The authors ranked the two learning-plays among their most significant works. Brecht, four days before his death, in answer to the question of which play he thought represented the theatrical form of the future, he named, without hesitation, *The Measures Taken*.[23] Kurt Weill, in 1935, shortly upon his arrival in America, in an interview about *He Who Says Yes,* talked about the play as his most important work that far.[24] In *He Who Says Yes,* which better supports the didactic atmosphere between performers and viewers, "the learning-play receives a political – yet of course, not a party-affiliated political content – content through the tendency of consensus" – as Weill stated seven months before the début of *The Measures Taken*.[25] This is not the case with the latter play – the learning-play of Brecht/Eisler –, however, where a "measure" is "taken" against the Young Comrade for reasons dictated by party politics. Pedagogy, by synchronizing art with party politics, becomes an ancillary of political ideals and the purposes of agitation by the communist party. However, Eisler trusted that his efforts– equating music with social development –would remove the new music from its isolated position.[26]

---

[21] Bertolt Brecht: "A zene felhasználása az epikus színházban." in: *idem: Színházitanulmányok*. Magvető, Budapest, 1969, pp. 223–233, esp. 231.

[22] György Mihály Vajda, György Walkó (eds.): *Bertolt Brecht színművei. Vol. II.* Magyar Helikon, 1964, pp. 1060–1061.

[23] Manfred Wekwerth: "Die letzten Gespräche" in: Bertolt Brecht: *Die Maßnahme. Kritische Ausgabe mit einer Spielanleitung von Reiner Steinweg*. Suhrkamp Verlag, Frankfurt, 1972, p. 265.

[24] "Kurt Weill has secured a niche of his own at 35." in: *New York World Telegram*. 21.12.1935.

[25] "Aktuelles Zwiegespräch über die Schuloper zwischen Kurt Weill und Dr. Hans Fischer." in: *Die Musikpflege* 1930/31, H. 1, Verlag von Quelle & Meyer Leipzig, pp. 48–53, esp. 52.

[26] Albrecht Betz: *Hanns Eisler. Musik einer Zeit, die sich eben bildet*. editiontext + kritik, München, 1976, p. 68.

Although scholarly literature has pointed out that the "Lehrstück" genre's kinship with the "apologetic drama" of Reformation era and with catechetic teachings,[27] the writer's life was accompanied by anti-religionism. According to Lutz Weltmann, a critic of Brecht, "Communism for Brecht was like Catholicism for Romanticists."[28] It is ironic that the development of learning-plays was induced by the propagation of the ideas of communism following the Catholic models of teaching.[29] Brecht's reputation has remained unbroken over the past five decades, irrespective of power structures: his significance in world literature is not diminished by his political orientation. Such an assessment– from the perspective of posterity – can be exemplary for artists representing different worldviews, and at the same time producing genuine artistic value. A similar revaluation process is taking place today – but is yet unfinished – in the judgment about Weill's and Eisler's oeuvre too.

REFERENCES

***: "Aktuelles Zwiegespräch über die Schuloper zwischen Kurt Weill und Dr. Hans Fischer." in: *Die Musikpflege*1930/31, H. 1, Verlag von Quelle & Meyer Leipzig, pp. 48–53.

Bab, Julius: "Lehrstück in Gegenwart und Vergangenheit." in: *Literarische Welt*, 19.02.1932.

Betz, Albrecht: *Hanns Eisler. Musik einer Zeit, die sich eben bildet*. editiontext + kritik, München, 1976.

Brecht, Bertolt: "A gesztikus zenéről." in: Brecht, Bertold: *Színházi tanulmányok*. Magvető, Budapest, 1969.

Brecht, Bertolt: "A zene felhasználása az epikus színházban." in: Brecht, Bertold: *Színházi tanulmányok*. Magvető, Budapest, 1969, pp. 223–233.

Brecht, Bertolt: "Anmerkungen zu den Lehrstücken." in: Brecht, Bertolt: *Die Lehrstücke. Verlag Philipp Reclam, Leipzig, 1978.

Brecht, Bertolt: "Das deutsche Drama vor Hitler." in: Brecht, Bertolt: *Werke. Band 22*. Aufbau Verlag Berlin und Weimar und Suhrkamp Verlag, Frankfurt, 1993.

Brecht, Bertolt: "Das Lehrstück »Die Maßnahme«." in: Brecht, Bertolt: *Die Lehrstücke. Verlag Philipp Reclam, Leipzig, 1978.

---

[27] Stephen Hinton: "Lehrstück: an aesthetics of performance." in: Bryan Gilliam (ed.): *Music and performance during the Weimar Republic.* Cambridge University Press, Cambridge, 2001, pp. 59–73.

[28] Lutz Weltmann: "Anmerkung zu Brechts »Versuchen«." in: *Literatur: Monatschrift für Literaturfreunde*. 33.10. 1930–09. 1931, p. 245.

[29] Julius Bab: "Lehrstück in Gegenwart und Vergangenheit." in: *Literarische Welt*, 19.02.1932., p. 403.

Brecht, Bertolt: "Der Dreigroschenprozeß: Ein soziologisches Experiment." in: Brecht, Bertolt: *Werke. Band 21*. Aufbau Verlag Berlin und Weimar und Suhrkamp Verlag, Frankfurt, 1992, pp. 448–514.

Brecht, Bertolt: "Theorie der Pädagogien." in: Brecht, Bertolt: *Die Lehrstücke.* Verlag Philipp Reclam, Leipzig, 1978, pp. 168–169.

Brecht, Bertolt: *The Measures Taken and Other Lehrstücke*. Arcade Publishing, New York, 1977.

Calico, Joy H.: "Lehrstück, Opera, and the New Audience Contract of the Epic Theater." in: Brecht, Bertolt: *Brecht at the Opera*. University of California Press, Berkeley, 2008.

Hinton, Stephen: "Lehrstück: an aesthetics of performance." in: Bryan Gilliam (ed.): *Music and performance during the Weimar Republic.* Cambridge University Press, Cambridge, 2001, pp. 59–73.

Kiss, Endre: *A látvány funkciója Brecht tandráma-sorozatában.* INCO Internetes elméleti folyóirat, vol. 13, May 2009,

www.inco.hu/inco13/filo/cikk19h.htm (18.12.2018)

***: "Kurt Weill has secured a niche of his own at 35." in: *New York World Telegram*. 21.12.1935.

Lenin, Vladimir: *"Left-Wing" Communism: an Infantile Disorder*. Progress Publishers, USSR, 1964.

Vajda, György Mihály, Walkó, György (eds.): *Bertolt Brecht színművei. Vol. II.* Magyar Helikon, 1964, pp. 1060–1061.

Wekwerth, Manfred: "Die letzten Gespräche" in: Bertolt Brecht: *Die Maßnahme. Kritische Ausgabe mit einer Spielanleitung von Reiner Steinweg*. Suhrkamp Verlag, Frankfurt, 1972.

Weltmann, Lutz: "Anmerkung zu Brechts »Versuchen«." in: *Literatur: Monatschrift für Literaturfreunde*.33, 10.1930–09, 1931.

PENSIVENESS OF US: WHAT SHOULD WE SING?

ATTILA SMUTA[1]

SUMMARY. The idea of "everyday singing", has been announced in Hungary a few years ago. The task, however, as a *task type* – regardless of any idea based on the similar principle – is a big professional challenge, because if we want to achieve the optimal fulfilment of the idea, we must answer simultaneously the requirements of significant number of criteria with different aspects. This writing is about these problems and possibilities. The genre of this article can be determined as pedagogical reflexion.

Keywords: music pedagogy, folksong, everyday singing

> *"Tradition should not be nurtured, because it is not ill. Not to be guarded because it is not a prisoner. Our traditions can only survive if we live in them!"*
>
> (Ferenc Sebő)

These are words of the most known pioneer of the Hungarian instrumental folk music and folkdance movement, by Kossuth Prize awarded singer-musician, folk-music-musicologist, the leader of the Sebő Ensemble, known and acknowledged by his name and work as the 'Nation's Artist'.

We might say; *"It's easy for him"*, but if we were fair, we would add; *"... now!"* Because the work he began in his field and the achievement he accomplished, we ought to similarly start and accomplish our work, instead of the socially not fulfilled world of 'folksong tradition movement' of the past, but the contrary; in today's social reality, because this job certainly cannot be spared.

As its title, it is only half-full. It would be truer: *'What should we sing at school, in a wide, broad community?'*

---

[1] Dr, Head of Department at the John von Neumann University Faculty of Pedagogy, Kecskemét, Hungary. E-mail: smuta.attila@tfk.kefo.hu.

Usually as a request or on commission singing teachers or choirmasters get the task of making participants sing at major school celebrations, so that "everyone sings".

This really appraisable, nice idea and desideratum, which is descended in general from the head of the institution / school, is also in complete harmony with the spirit of "everyday singing", announced in Hungary a few years ago. [Considering the importance of the subject, in another aspect, I have described my thoughts in the Parlando Music Pedagogical Journal in 2015 as *"To the Margin of Everyday Singing"*.]

The task, however, as a *task type* – regardless of any idea based on the similar principle – is a very big professional challenge, because if we want to achieve the optimal fulfilment of the idea, we must answer simultaneously the requirements of significant numbers of criteria with different aspects.

However, since we are music-pedagogues and we know; the most important things are at schools, especially in each 'individual' classes, and because success depends on the colleagues at the 'border forts', it seems practical to share the multiplicity and weight of the problem of by limits given professional requirements, so, for all of these, repeatedly, quasi in the margins on the pages of our pensiveness; "what should we sing together in school?", I'd like remind for the following:

The question of the age group

With regard to the 'great average' of Hungarian music public education, may be it is probably to be declared: in the lower level-section of primary schools it seems maybe things are going well: the children still carry to the play (dramatic children games) naturally, organically belonging singing, inherited from kindergarten. Here they still preserve this naturalness, and as such, they live it as well.

The problems are mainly raised in the upper classes and in the high school age group.

There are several reasons for this, for which some of them have been repeatedly performed; furthermore, there is constant discourse and discourse within the profession, so they are not here and now. What is certain, that if we want to turn the case of everyday singing into a genuinely productive way, then we need to focus on this range, or rather on age groups.

Here appears our first great problem. If we want to any quasi 'wide crowd' (assuming realism, say, at least a whole upper school) to find and teach a suitable song for common singing, mostly a folksong, we must face the fact, that children's psychological and psycho-social attitudes are significantly different in case of the lower class just leaving or to a secondary school immediately entering student.

That is to say, when choosing a song, we have to be very careful so that every 'little range'/age group should feel the theme and lyrics of the folk song.

The difficulty of song selection increases considerably if, as in many cases, both primary school and secondary school work in the school, and for example, for a common, joint celebration, we should choose to meet this requirement. If this does not happen and the singing song cannot be heard by any age group (i.e., e.g. with the text we 'shoot' either over or under or next to it in the air), so with nonverbal signals accompanied by well-known behavioural appearances of children, singing becomes counterproductive rather than approaching, and rather removing children from it. So – for example, say, with a folk song – both at the intellectual and emotional level at the same time in several age groups, respectively resonate in the same way... well, this is an extraordinary challenge for the music educators involved in this task.

Regarding the age group is also important when the range (ambitus) of the individual folk songs is (would have) to be kept in mind. It is important to remember, a small child will only be capable of singing melodies with growing ambituses with the progress of age. In order not to ruin the child's vocal organs (vocal chords), let us take into consideration the fact that, when singing together in different age groups, attention and priority should be given to the vocal gifts of the younger ones.

Due to some kind of 'break' in the upper section from the lower school, in which the step in the 'tween-age' plays a similar role, like the very different learning outcomes than the experiences it has been experiencing, besides the dominance of the new teacher's attitude instead of its former teachers, given the issue of our subject, we should pay particular attention to strengthening the fourth-class classroom's positive attitude to singing or rather preservation. I would add that if the transition to school is 'smooth', though, going similar to the 'higher' school, for other reasons, vocal music teachers are faced with a very sensitive process by again.

With the fulfilment of the adolescent, furthermore in the new and unknown mental and physical environments, in new class-communion (which can still only be called 'human-medium' yet), the 'soul-expression' during singing does not go easily, and principally boys are disturbed by their spectacular, mutate-close clumsy sound/voice, most of all, of course, for girls, who, in essence – on their adolescent age –, they want to impose on.

However, this problem-conglomeration has another, not negligible side as well.

The question of music material and the 'soul factor'

Looking at the basic mood and atmosphere of Hungarian folk songs, we can say that they are very often saddened; about love, loneliness, wistfulness, longing far away etc.

They are beautiful, but – I think – in the supposed average (mostly in primary school) environment, the 'average mood' of the 'average child' they are perhaps less suited than the habits of this targeted age, with their dynamism, more closely aligned both musical and textually. At the same time, the parlando, rubato folksongs, which require often greater inner depth, for example on school trips to the evening conversations can be harmonized much more and more naturally. Moreover, of course, to strive not only to get to know, but to love them, beyond the above, let us remember: these folk songs are the world of adult emotions and adult experiences in an adult world. Especially young children do not yet have such experiences, so they do not yet feel or cannot feel these as their own.

To feel beyond the beauty of the sounds, years must pass by.

This 'maturity time' – besides being individually different as well – cannot be speeded up.

Some of the typical themes of folk songs, such as the joy of love and the bitterness of disappointment, will only be really able to 'discover' in singing through high school experiences, and through folk music to again live, experience, relive or just 'talk about it'.

I do note not in parentheses: the situation is very similar to the singing of some choir-pieces.

For example, some choirmasters choose to sing the masterpiece 'False spring' by Kodály, from the collection of Children's and Female Choruses, and children are capable of singing it correctly and nicely. 'Only' the true meaning and 'soul-existence' of János Arany's poem cannot be perceived by them in its depth:

"Little bush, do not shoot yet,
It's winter, not spring;
Little girl, do not sigh yet;
You do not know what it is.

New ratoon of bush
abraded by freeze;
Early blooming of girl
is followed by quite a dolour.

I would feel pity the little bush,
   naked and flowerless:
And yearn to the stray girl,
   that she is already broke."
                                        (Loan translation)

In common singing for several age groups, which are (from each of their more or less common and therefore of certain classrooms atmosphere providing security) very different, so there should always be the utmost of importance and attention to the above.

Belonging to this, another very important segment of this topic cannot be circumvented.

At a lecture at the end of 1940 (special attention in the light of the date), Kodály drew attention to the patriotic-role of education in pre-school music education. At the same time, he warned in the 'shaping' public morale of the time (the end of 1940!) that instead of the emotional and the textual 'sonority' of certain songs, rather the appearance of the subconscious (!) elements of the Magyars/Hungarians would be desirable.

From Kodály's work and public manifestations, it is clear and convincing; with not only pre-school, but school education and the education of the public he thought of similarly as well.

Based on this, and on the grounds of my previous experiences, I think and suggest at selection of folk songs that the feeling of belief-world of 'old people' and the patriotism of the songs do not be suggested a direct 'crawl', a 'cross-talk' into the daily life.

In these regards, we have certainly been far more many-coloured than our ancestry100 or even 70 years ago. The structure of the then society, the peasant life, the village school with its 'undivided' classes (where small and big, younger and older learners studied together), besides the village amusements where they sang together, danced, danced smaller and bigger and adults, or the harvest where they worked together (and sometimes sang men and women), while the children were often beside them, and last but not least, going to church where the whole community was sang together – well, this world, with its attitudes has completely disappeared and turned into an unrecognizable one.

In this context closely related to our topic, the family upbringing of children has become much more diverse/many coloured. The parents' perceptions/approach of the world orient in very different ways or in many cases: determine the world of children.

While we, music educators, of course, want to beam/broadcast the value of our conviction, so, therefore, let us also consider these above, be in favour of everyone.

Questions about further approach to the music world

As for me, I think; it is not practical to think in the somewhat outdated, structural-based terminology with the so-called 'old-' and 'new style' folklore categories, as some do, still nowadays. Instead, perhaps some type of blocks, with/as musical and/or content explainable units can be starting units, for example, around a celebrated day, a feast, a folk custom or just about harvesting, perhaps clustered to Rákóczi, or around the struggle for freedom of 1848, etc.

A special music world – which Kodály speaks about in his basic work, entitled 'Hungarian folk music' – opens wide a special beauty and opportunity for us on the grounds of relationship due to the Hungarian folk music and Gregorian music.

In the pages of the book 'The Book of the Hungarian Song', about a similar world speaks Dobszay as well, in which, in a similarly specific, double-faced world, a folk song belonging to a folk custom with Christian message and a sacred chant in church could interact with one another. (Such as *'Csordapásztorok'*, or just *'A pünkösdnek jeles napján'*.) The thesaurus of these facilities is very rich. We can bravely drag for music treasures in it, accordance with our musical and pedagogical goals.

However, if the 'everyday/daily singing' of the children's internal motivation as a result of having we want to make (this is actually be the goal), we have/ought to be aware of one more aspect besides those outlined above. All of us have the experience that we treat the totally unknown with reservations.

In that human/social atmosphere we do not really feel well, we are cautious and far to being degage, but sometimes even somewhat suspicious. This is one of our evolutionary heritages. So, let us consider this as a guideline!

This is why we have to put children into a little bit of a familiar musical environment.

For them yet unknown and unusual Dorian, Phrygian or Lydian tonalities or with the known and experienced 'classical', folk- and not least popular music's structures absolutely incompatible folk songs' worlds are vainly beautiful, if they initiate wariness or even make soft denying in them just at the very beginning.

For the reasons outlined above, the world of ecclesiastical music, with its modal scale tonalities, melodies and natural free-flowing structure, which was an ordinary peasant life's vocal world, has now become extraneous in the majority society. For this reason, let us move gently with these worlds' familiarization. True; it takes more time, but it is worth every effort.

Nevertheless, it should be yet added: the individual 'colour' and sensitivity of each small community (even any school class) can always deviate from the 'great average'. Later on, for example, because of the orientation towards a 'customised' profession (kindergarten teacher training, ecclesiastical trainings, e.g.) we feel even significant affinity of 'positive homogenization'.

The appeal of ornaments/'ornamented notes' (appoggiaturas and after-notes) dominate mainly in the world of 'parlando', 'rubato' folk songs, and they make them particularly beautiful.

Based on certain old-fashioned music pedagogical (?!) principles, singing book writers deprived folk songs from them, and instead, they only offered the melodic 'skeleton' to sing.
It was as if the birds had been deprived of their most beautiful and colourful feathers.

Their attractiveness and beauty faded, though it can be said from experience; the youth would require it. Therefore, it is worth to introducing these 'ornamented' folk songs to them. It is worth paying attention only; to avoid overlapping of decorative ornaments. The bride is not even the most beautiful if she wears as many glistening jewels as possible. Do not have too much as to cover her, but be less and nice to highlight her beauty.

Finally, about the double or multiple benefits:

To avoid the 'direct communication' of some sensible subject, sometimes it is worthwhile to turn to folk songs that we are not used to, and what 'addressed' can be, for example, the most important and most respected to us; Saint Stephen, who's historical figure appears basically as a saint, in Gregorian chants, in ecclesiastical folk songs and folksongs as well.

Among the folk songs, the world of 'salutatories' is far from being known to children.

Though to the István's name day belonging *'Circuit rejoicing Saints make merry'* reminds us of the long-standing plebeian awarding of our founder (ie, veneration for him as a saint), but the streamlined major melody and the repeating musical phrases are close to modern age classes, besides the 3rd and 4th music lines with their a/av type, quasi dominant half-, and then tonic complete cadences in period-like phrases make simultaneously school studies of Viennese classicism' world more understandable, while making music practising better with experienced experimentalism.

E.g. 1

Rend sze - rint ö - rül - vén szen - tek vi - ga - doz - nak,
az ő ün - ne - pé - re nagy ö - rö - möt vár - nak,
A ten - ger vi - ze - i a - hány csepp - ből áll - nak,
any - nyi szent ál - dá - sok Ist - ván - ra száll - ja - nak!

Instead of the generally expected practice; that is to say, instead of (both in text and music material) a sublime folksong, amused greeting melody of István's day might be perhaps closer to children, plus – beyond the above – can be a further benefit beyond if – instead of the original *'Happy Birthday to you'* or its Hungarian version – they are singing the István's greeting melody, updated/adapted to the celebrated person's name, of course.

A similar, though slightly different, certain pagan holiday-related residues, profane folk customs and deep Christian religious messages both having complex holidays issues are Easter and Pentecost. Our folksongs resonate virtually either the one or another message. So, when singing together, if we can choose not two but only one, we need to find another solution because of the sensitivity of the area.

Perhaps it may be something similar, as in the previous case. As an example, here is the example of *'Today's Morning Breeze'*. (Rajeczky: Hungarian Folk Music 3. p. 19)

This is also a 'salutatory' that, due to the similar structure of the above-discussed previous one, in addition to the benefits outlined above, gives the teacher the opportunity to speak about the most significant, multi-layered celebration of June (month of / St. John the Baptist); about Pentecost, just like about the 'midsummer's night' as well, which we celebrate likewise in the month of St. Ivan.
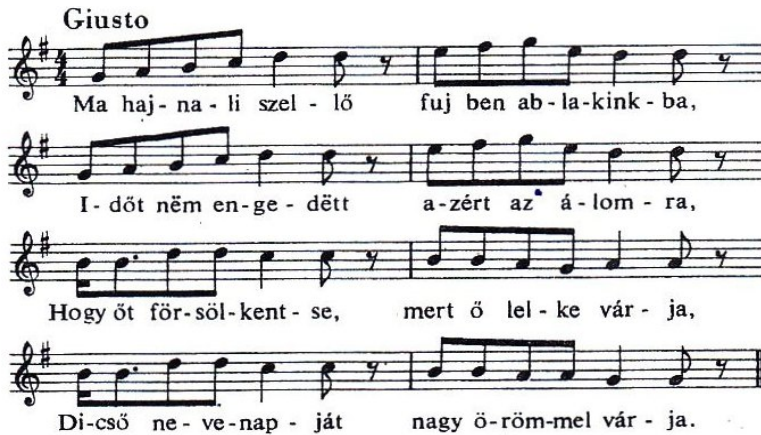
In connection with the name, he can speak about the change of it, starting with Joános that was followed by Jovános, Ivános and finally led to Iván. Besides these the teacher can speak about the important difference between the open 'e' and the ancient 'ë' and the difference was mentioned by Kodály as well.

Therefore, the music teacher, in addition to solving the music problem he/she has, should be receptive to other 'subject areas' and open!

In this case, he/she can call up the children's attention to a treasury of biblical, folkloristic, literary, and native-related curiosities, and, they, according to experience, are always receptive to these curiosities and novel approaches.

E.g. 2

Giusto

Ma haj - na - li szel - lő fuj ben ab - la - kink - ba,

I - dőt něm en - ge - dětt a - zért az á - lom - ra,

Hogy őt för - söl - kent - se, mert ő lel - ke vár - ja,

Di - cső ne - ve - nap - ját nagy ö - röm - mel vár - ja.

2. Rend szěrint örülnek szentěg, vigadoznak,
   Az ő ünnepjüket nagy örömmel várják,
   Hogy a kěrěsztěnyěk mindnyájan kiáltsák
   Szentěket tisztělni, és fělmagasztalják.

3. Kedves János uram, mégěgyszěr azt mondom,
   Éltesse jaz Isten, szívemből kívánom.
   Mind ékěs rózsaszál a virágos kerbe,
   Virágozzék ő is a szentěk seregébe.

Summing-up

There is no doubt; it can be said that teachers best know children, their abilities, orientation, momentary spiritual and emotional reception skills, and school spirit.

One such, in the task of community singing, ponders based on the above, make as many opportunities as possible and presumable outcomes. However, let us not forget: whatever your careful and good choice is, the real success will depend on our authenticity for our children: in our personality, in our music making, in our enthusiasm, in our exemplary in school and beyond it. If yes, if we are authentic; they will follow us. After a while, they will sing even if we are not there with them. Even in one or two years, this could be the first major achievement of the idea of 'daily singing'.

In addition, not far from this goal, after a few years, in the best case other battles can be successfully achieved. To do this, we only need to recall the successful anagnorisis of Kodály's fights which was fenced on several fronts at the same time:

He (and some of his followers) targeted the school, the choirs and the audience at the same time, and that is why he was able to achieve a change of sense of aesthetic and attitude in society in a relatively short time.

So the example is given: a song for common singing should be selected so, that the children, when returning home sing it to the parents who may then like that (folk)song, and they themselves would take a fancy to enjoy it.

However, unfortunately, according to the research for example by Ms. Katalin L. Nagy and then by Ms. Márta Janurik, the school generation at that time, which one – according to their research – even liked/likes?/ mathematics better than singing – being young parents even now, are obviously more rejective than lovers of singing.

Correspondingly, these young parents have, since then, obviously been surrounded by music, 'whichever'/'such as it is'. This should be – gently – 'hijacked' or at least be made more open to what the child 'has brought home from school', like them too, and then, as a result, they will sing together as in the olden fellowships!

Therefore, these songs should be such that they can be lived, letting texts of songs be with them too so that they recognize themselves by these songs like in a mirror.

This, in other respects, proved to be good in Handel's life and work: English people of that time recognized their own fate in the biblical world and events of the oratorios. That is why those works have become popular, and, in the long run, this has brought the real success for the composer.

Moreover, because we are talking about a dynamic age group of a dynamic era, a good portion of these folk songs must have a well perceptible inner musical dynamism, so that, ad absurdum, all of them want and can spontaneously move to a number of folk songs because it suits the children and the young parents both alike. (Whether this spontaneous movement will eventually blossom in the dance houses; it is a matter of luck and/or conscious music teacher motivation.)

The point is to love singing and to become aware of them, that they like to sing folk songs together. This could be the real beginning of the era of the 'socialized revival' of folksong singing. In this case, there is really no doubt that this would surely be the greatest result of the cause 'everyday singing'.

REFERENCES

Note: Literature is not included in the source list at the end of the article, because there has been no relevant scientific research in this field.

PRECONDITIONS FOR MANIFESTATION OF MUSIC TEACHERS' PROFESSIONAL TYPES IN THE CONTEXT OF OCCUPATIONAL STRESS

DIANA STRAKŠIENĖ[1], RYTIS URNIEŽIUS[2]

SUMMARY. The article deals with the relation between professional types of music teachers and occupational stress manifesting itself in teachers' professional activities. Various sources confirm that due to the specificity of music teachers' profession, music teachers experience more stress at work compared with the teachers of other specialties. However, it is likely that stress affects different teachers to a different extent. The research results presented in this article are based on the data of the empirical research. Employing cluster analysis, the typology of music teachers according to their attitude towards the music teacher's profession was established. The research revealed that music teachers could be characterised by different professional attitudes. Data analysis enabled to disclose three types of music teachers. The research confirmed that belonging to a particular type influenced manifestation of occupational stress in music teachers' professional activities.

Keywords: types of music teachers, occupational stress, music lesson, communication with colleagues and pupils, stage fright

Introduction

Currently changing lifestyle, ongoing economic and social changes and the continuing education reform require not only constant adaptation from teachers but also high quality of work, creativity, proactiveness and flexibility; new environment orientated to collaboration and interpersonal interaction emerges. Permanent change processes alter the distribution of teacher roles and requirements for the teacher's competencies, as along

---

[1] *Doctor of Social Sciences (Education), Professor at Šiauliai University, Lithuania.*
   E-mail: diana.straksiene@gmail.com.
[2] *Doctor of Humanities (Musicology), Professor at Šiauliai University, Lithuania.*
   E-mail: rytisur@gmail.com.

with the changing educational environment teachers' workload is constantly increasing and limits of teachers' responsibilities are expanding. In addition to many important roles, such as the roles of the class leader, subject teacher, form tutor, experienced and trusted senior friend, which the teacher has to perform at school, he also has to fulfil administrative requirements, promptly evaluate circumstances settled in the educational process and react, make responsible decisions, adapt to change, etc., which undoubtedly causes a lot of tension and insecurity.

Many researchers[3] point out that the teacher's profession is constantly accompanied by stressful situations; thus, occupational stress turns into a constant satellite of the teacher's work activity, because in the reality of education, teachers have to encounter not only spontaneous and often unpredictable activities but also heavy workload. Music teachers, especially working in the comprehensive school, experience more stress in their work in comparison with teachers of other professions[4]. The reasons of such specificity are different: the quantity of schoolchildren they have to work with, pupils' attitude towards the subject, their indifferent of even hostile behaviour, participation in numerous extra-curricular events, and subsequently an extremely large workload. Conducted studies[5] demonstrate that teachers experience occupational stress, fatigue and exhaustion in the UK, Finland, Sweden and other countries. The situation in Lithuania is similar: every fourth teacher experiences occupational stress and suffers from it[6]. In general, the

---

[3] Antoniou, Alexander-Stamatios; Polychroni, Fotini.; Vlachakis, A. N., *Gender and Age Differences in Occupational Stress and Professional Burnout Between Primary and High School teachers in Greece*, in: Journal of Managerial Psychology, Vol. 21(7), 2006, p. 682–690; Klassen, Robert; Chui, Ming Ming, *Effects on Teachers' Self-efficacy and Job Satisfaction: Teacher Gender, Years of Experience, and Job Stress,* in: *Journal of Educational Psychology*, Vol. 102 (3), 2010, p. 741–756.

[4] Show, Ryan D., 2016, *Music Teacher Stress in the Era of Accountability*, in*: Arts Education Policy Review*, 2016, Vol. 117, No. 2, p. 104

[5] Dick Rolf; Wagner, Ulrich, S*tress and Strain in Teaching: A Structural Equation Approach*, *British Journal of Educational Psychology*, Vol. 71, 2001, p. 243–259; Rasku, Anne; Kinnunen, Ulla, Job, *Conditions and Wellness among Finnish Upper Secondary School teachers*, in: *Psychology and Health*, Vol. 18 (4), 2003, p. 441–456; Jacobssons, Christian; Pousette, Anders; Thylefors, Ingela, *Managing Stress and Feelings of Mastery Among Swedish Comprehensive School teachers*, in: *Scandinavian Journal of Educational Research*, Vol. 45(1), 2001, p. 38–53.

[6] Merkys, Gediminas; Bubelienė, Daiva, *Profesinio perdegimo įveika ir hobis: mokytojų apklausos duomenys* [*Occupational Burnout Coping and Hobby: Teacher's Survey Data*], in: *Acta Paedagogica Vilnensia*, Vol. 31, 2013, p. 110–125; Čeponienė, Daiva; Lazauskaitė-Zabielskė, Jurgita, *Mokytojų individualaus ir suvokiamo kolektyvinio veiksmingumo sąsajos su perdegimu darbe* [*The Relationships Between Teacher Sel-Effic acy, Perceived Collective Efficacy and Burnout*], in: *Acta Paedagogica Vilnensia*, Vol. 3, 2017, p. 25–41.

geographical variety of authors who investigate the music teacher's stress at work – from the USA to Malaysia[7] – testifies that that this problem is increasingly growing all over the world. Although the details in various countries can differ (prevalence of absence of wind bands, choirs, other music ensembles in extra-curricular activities), the general question of work overload and increasing stress is always topical.

Although there are many scientific studies on occupational stress, in our opinion, there is insufficient knowledge because of the lack of research emphasising manifestations of occupational stress in the subjects of arts and, more specifically, in music. This field of research is particularly specific, as in addition to the above-mentioned challenges of this profession, the music teacher must constantly demonstrate his performances abilities; i.e., must flawlessly play one or several musical instruments, play music for the class of pupils, give concerts during celebrations or accompany pupils' performances for a large audience. Thus, there is no doubt that such factors as stage fright, musical preparation, large workload can cause tension, anxiety and stress to the music teacher in his professional activity. It should not be rejected that the discussed music teachers' occupational stress can be partly determined not only by motivation, education, personal qualities, etc. but also by professional attitudes, through which the position of a person to a certain phenomenon or behavioural peculiarities is peculiarly revealed[8]. Music teachers' attitude to the profession, interests, behaviour, the reaction to various environmental factors can be treated as a kind of indicator that reveals the structural characteristics of music teachers' professional types and stress experienced in the professional activity.

The topic of teacher attitudes is not new, it is quite widely discussed in the research of Lithuanian and foreign authors[9], but so far, there is a lack of research on the characteristics of the professional types of music teachers,

---

[7] For instance see: Jamaludin, Juriani; Ghazali, Ghaziah Mohd, *Job Satisfaction and Stress Among* Secondary School Music Teachers in Malaysia, in: Malaysian Music Journal 1(2), 2013, p. 72–86.

[8] Maisonneuve, Jean, *Introduction a la psychosocioloie*, Paris: Presses universitaires de France, 1973.

[9] Ruškus, Jonas; Merkys, Gediminas, *Specialiojo pedagogo profesinės nuostatos struktūra* [*The Structure of Special Pedagogue's Professional Attitude*], in: *Ugdymo psichologija* [*Psychology of Education*], Nr. 2, 1999, p. 29–37; Khan, Fahimullaf; Nadeem, Nazir Ahmad, Basu, Sameena, *Professional attitude: A study of secondary teachers*, in: *Journal of Education Research and Behavioral Sciences,* Vol. 2(8), 2013; Deschamps, Jean Claude; Beauvois, Jean, Leon, *Des attitudes aux attributions*, in: *Sur la construction sociale de la réalité*, Paris: Grenoble: Presses universitaires De Grenoble, 1996.

based on their attitudes, and on their interaction with the manifestation of occupational stress in the professional activity. These arguments determine the scientific problematicity of the article.

The hypothetical assumption of the research: it is likely that different professional type, which are formed based on attitudes in the pedagogical process and actually exist, determine different manifestation of teachers' occupational stress in the professional activity.

The object of the research: the links between the types of music teachers and occupational stress.

The aim of the research: to investigate the links between the professional types of music teachers and occupational stress in professional activities.

Research objectives: 1) to reveal the structural characteristics of the types of music teachers; 2) to draw up a typology of music teachers according to their professional attitudes; 3) to identify the manifestation of occupational stress for different types of teachers.

Research methods: 1) standardized written survey of music teachers, 2) descriptive statistics; 3) probabilistic high abstraction statistics (factor, correlation and cluster analysis, non-parametric tests). The data were calculated using the SPSS (*Statistical Package for Social Sciences*) software.

The research sample. The study was attended by 260 music teachers of the Republic of Lithuania working in general education schools. From them, 77% were women; and 23%, men. The age of the investigated persons ranges from 20 to 63 years, their seniority is from 1 to 42 years. The majority – 59% – of investigated persons have the senior teacher's qualification; 14%, the teacher methodologist's qualification; the remaining 27%, the teacher's qualification.

The investigated persons were given a questionnaire, consisting of 148 questions and statements.

The article presents a small share of more significant empirical research results, which show the specificity of music teachers' professional types (attitudes) and their impact on the manifestation of occupational stress in the professional activity. The study analyses respondents' answers to the questions of the questionnaire about: 1) the workload of music teachers, 2) emotional state while playing music in formal and non-formal teaching activities, 3) interrelationships with pupils and colleagues.

It is also indicated in research sources that "too much and too frequent demands for music teachers to perform administrative tasks was the main stressors"[10]. Lithuanian teachers interviewed in the current research were not asked about administrative tasks as one of the main factors of stress. It is likely that does not mean that Lithuanian teachers do not encounter administrative work; however, these tasks are not specific music teachers' stressors; therefore, they are not in the scope of the current research.

Research Results and their Discussion

Structure of Music Teachers' Professional Attitudes

This article hypothetically postulates that music teachers experience different occupational stress depending on the established professional attitudes. Therefore, at the beginning of the research, based on *the teachers' prevailing professional attitudes*, it was sought *to highlight the statistical types of teachers that can influence, form manifestations of occupational stress from different angles*.

In order to evaluate the professional types of music teachers[11], using separate statements, interval scales of the measured feature (the attitude, approach, assessment) were developed, which were constructed employing the widely used Likert methodology. The scales of attitudes were constructed based on the studies of Jonas Ruškus and Gediminas Merkys[12] and the research methodology used in them, Lous Thurstone and Ernest Chave[13], as well as *models of professional attitudes* developed by Fahimullaf Khan et al.[14]

Upon performing the factor analysis, 4 scales, which were significant statistically and from the interpretative standpoint, were constructed and given subjective titles, based on the dominant wordings of statements: *Professional enthusiasm; Professional pessimism; Professional satisfaction; Professional pedocentricism*[15]. Scale parameters are shown in Table 1.

---

[10] Jamaludin, Juriani; Ghazali, Ghaziah Mohd, op. cit., p. 84.

[11] In order to study the professional attitudes and types of music teachers, 60 statements were selected, which were formed using psychometric instruments given in scale manuals ZUMA - informationssystem (ZIS) 1.0 ZUMA-Skalenhandbuch (vonD. Krebs et al), Mannheim, 1996.

[12] Ruškus, Jonas; Merkys, Gediminas, op. cit., p. 29–37.

[13] Thurstone, Lous, Leon; Chave, Ernest, *The Measurement of Attitude*, Chicago 1964.

[14] Khan, Fahimullaf; Nadeem, Nazir Ahmad, Basu, Sameena, *Professional attitude: A study of secondary teachers*, in: *Journal of Education Research and Behavioral Sciences,* Vol. 2(8), 2013.

[15] Strakšienė, Diana, *Professional Types of a Music Teacher as a Precondition for Cooperation During the Music Lessons*, in: *Kūrybos erdvės / The Spaces of Creation*, Vol. 7, 2007, p. 32–42.

Table 1

Scale	Number of statements	Distribution per factor	Factorial weight	Cronbach's alpha coefficient	Gutman's coefficient	Average inter-correlation
Professional enthusiasm	4	50.9%	0.61–0.80	0.68	0.52	0.34
Professional indifference	4	60.3	0.73–0.80	0.77	0.76	0.47
Professional satisfaction	4	54.9	0.41–0.85	0.77	0.72	0.55
Pedocentric orientation	4	45.6	0.62 – 0.74	0.60	0.61	0.27

Professional attitudes of music pedagogues. Scale parameters

Music teachers' professional attitudes were studied using solitary diagnostic scales that helped to reflect the content of attitudes. However, this was not the only methodology used. The obtained results enabled to go deep into the topic of attitudes more intensely, look for more exhaustive, more concrete factors that help not only to understand the present teachers' attitude to the activity really but also to summarize the manifestations of occupational stress in the professional activity as deeply as possible.

It is likely that the distinguished general attitudes of professional music teachers are interrelated. The strength and statistical significance of their interrelation were assessed using a Spearman correlation coefficient (see Table 2).

Correlation analysis data show a strong, statistically significant relation between "*Professional satisfaction*" and "*Professional enthusiasm*".

Table 2

Attitude components	Professional optimism	Professional pessimism	Professional satisfaction	Professional pedocentrism
Professional enthusiasm	1.00	-0.46**	0.39**	0.09
Professional pessimism	-0.46**	1.00	-0.45**	-0.14*
Professional satisfaction	0.39**	-0.45**	1.00	0.01
Professional pedocentrism	0.09	-0.14*	0.01	1.00

* p < 0.05
** p < 0.01

Statistical relations among structural components of professional attitudes (Spearman's correlation coefficient, N=260)

There is direct strong reverse relation between the factors *"Professional satisfaction"* and *"Professional pessimism"*: teachers who have more doubts concerning meaningfulness of their work have more perfunctory attitude towards their professional activities, they are less satisfied with their profession as well. Direct or reverse correlation link expresses valence of components of professional attitudes.

Typologization of Respondents According to their Professional Attitudes

After analysing the relations of interdependence of complex attitudes, as expected, the statistical types of teachers manifesting themselves in contemporary music education came to prominence. Having applied cluster analysis, the model of three clusters (groups)-statistical types was drawn up[16] (see Table 3).

---

[16] To typologize respondents according to their professional attitudes, *Ward* method (similarity measure – Euclidean distance square) was used.

Table 3

Group No.	Description of the investigated group (cluster)	Number of respondents
1	Active, demanding, dedicated to their job, accurately follow curriculum requirements	98 (38%)
2	Try to please pupils, like experimenting, that is why often do not regard curriculum requirements; are optimistically disposed towards music lessons	129 (50%)
3	Disappointed, dissatisfied, indifferent, with perfunctory attitude towards their profession, do not have any stable position	33 (12%)

**Characterisation of the investigated groups (types)
according to teachers' attitudes**

The first group is dominated by 98 teachers characterized by personality traits necessary for the teacher: activeness, dedication to their work, love for music and pupils. These teachers believe that the efforts put determine pupils' positive attitude to the music subject, are able to seek implementation of music education tasks professionally and effectively. It is obvious that this group often even in unfavourable (scientifically organized or directive type) educational conditions achieves excellent musical education results.

129 music teachers belonging to *the second group* almost do not differ from the first one with regard to *professional pessimism* and *professional satisfaction*. They also love their job, they are satisfied with their profession but are not so optimistic (as teachers belonging to the first group) assessing their work results. This group of teachers, meeting the pupils' needs and not seeking implementation of musical tasks, grounds its work more on amateur cognition of music.

The estimates of professional optimism and professional satisfaction scales of 33 teachers *in the third group* are lower than those of teachers in other groups. This group of teachers assesses its work indifferently and in a perfunctory manner, teachers often feel tense and are not satisfied with their profession. In the teaching process, teachers of the third group are more often guided by memorisation and repetition of the curriculum, so it is not accidental that these teachers focus not on the child but on his knowledge and proficiencies.

The Relation of Music Teachers' Professional Types and Manifestations of Stress in their Professional Activities

Teacher's workload. The data of research performed in different countries of the world[17] show that many teachers experience stress and insecurity at work because of excessive workload, which is constantly growing in recent years. Research by Daiva Bubelienė and Gediminas Merkys[18] confirmed the results of research conducted in different countries: teachers constantly experience stress at work because of too high workload.

Music teachers are not an exception from this point of view: they are obliged to perform a great number of their primary as well as supplementary tasks. These arguments presupposed an assumption that teachers of different types would differently assess their excessive workload and occupational stress. Music teachers' attitudes towards their workload (as well as other factors, possibly causing stress in teachers' professional activities) were analysed on the ground of scales created from discrete variables by grouping them according to the assessment of respondents; i.e., their agreement, neutral position or disapproval (see tables No. 4, 5, 6).

Table 4

Name of the scale	Characteristic of the scale	N statements	*r* average correlation	Cronbach's alpha
Teacher's workload	Affirmations which emphasize the experiences of teachers and their assessments of the scope of their professional activities: *"I am constantly thinking about the repertoire for school festivals after the working hours"*; *"I have a lot of activity, therefore, sometimes, I have no time to prepare for my lessons properly"*; *"I have to prepare schoolchildren for concerts constantly"*.	6	0,42	0,79

Teacher's workload. The description of the scale and statistical indicators

---

[17] Hanif, Rubin; Tariq, Sabina; Nadeem, Masood (2011). *Personal and Job Related Predictors of Teacher Stress and Job Performance among School Teachers*, in: *Pakistan Journal of Commerce and Social Sciences*, Vol. 5 (2), 2011, p. 319–329; Klassen, Robert; Chui, Ming Ming, *Effects on Teachers' Self-efficacy and Job Satisfaction: Teacher Gender, Years of Experience, and Job Stress,* in: *Journal of Educational Psychology*, Vol. 102 (3), 2010, p. 741–756.

[18] Bubelienė, Daiva; Merkys, Gediminas, *Bandymas žvelgti į pedagogų profesinį stresą kompleksiškai: empirinio tyrimo duomenys* [*Attempt to consider professional Stress of Pedagogues in Complexity: Data of the Empirical Research*], in: *Mokytojų ugdymas* [*Teacher Education*], Vol. 14 (1), 2010, p. 88–102; Čeponienė, Daiva; Lazauskaitė-Zabielskė, Jurgita, op. cit., p. 25–41.

Because the distributions of occupational stress attributes measured by drawn up scales are close to normal (the level of significance $p<0.2$), all the estimates were calculated using the Z scale, average of which is zero and the standard deviation is equal to one. Using the Z scale, it is convenient to evaluate the position of the research subject in the group and to compare the results of different types of research subjects.

Statistical analysis revealed that groups of teachers which consist of representatives of various professional types assessed the professional workload fairly similarly (statistically significant differences $p<0.05$ were not found among groups). It became clear that teachers with differently expressed professional types from all three groups pointed out the overloaded professional activities: teachers not only have to prepare for their lessons and deliver them, but also to collect a repertoire for school festivals, prepare pupils for concerts, competitions, etc. These extra-curricular concert activities often become the means to prove the importance of music education while showing talented pupils to parents and school administration. Besides, pupils' performance in festivals is often treated as an indicator of the teacher's competencies. On the other hand, if the concert performance does not go sufficiently smoothly, teachers experience tension, anxiety and the sense of hopelessness – that means stress: teachers spent a lot of time, attempts and work to train children[19]. Apparently, the additional forms of music teachers' pedagogical activities (selecting of repertoire, preparation for festivals, etc.) undoubtedly can influence stress they experience in their work.

How teachers feel while making music in formal and non-formal environment. The exclusiveness of music teacher's profession is manifested not only in a number of extra-curricular activities. In addition, music teachers need to exhibit their performing abilities in every lesson, during concerts, festivals and other public events. Teachers play the piano or other musical instruments. Compared with the music lesson, no other disciplines of music education process are so closely connected with revealing of the teacher's professional skills. The quality of music making in music lessons is determined by many factors: the teacher's personal qualities, level and type of preparedness, experience, etc. Considering the presented arguments and remembering that the current research aims to reveal the manifestations of stress in teachers' professional activities, the scale was created based on the statements for checking how music teachers of different types felt while making music (Table 5).

---

[19] Allsup, Randall E., *Stress and the Music Teacher Preventing Burnout*, in: *Teaching Music*, 12(5), 2005, p. 50-53.

Table 5

Name of the scale	Characteristic of the scale	N statements	*r* average correlation	Cronbach's alpha
Emotional state while making music in formal and non-formal pedagogical activities	Statements which characterize manifestations of stress while making music: *„I constantly feel fear of making a mistake while playing and thus make a fool of myself in the eyes of my colleagues";* *„My hands are always sweating and my throat is drying out during the concerts".*	8	0,48	0,86

The description and statistical indicators of the scale
How teachers feel while making music in formal and non-formal environment

The analysis of the results revealed that teachers with different professional attitudes felt differently while playing or singing in public: in the lessons, concerts and other events (results are statistically significant, p<0,001). Teachers of the first group (enthusiasts) experienced lower level of stress while demonstrating their skills as music performers. They considered themselves qualified enough as performers and believed that pupils and colleagues did not notice mistakes they made during performances. It can be presumed that this group of teachers is not only self-confident but also possesses psychical self-regulation skills. Randall E. Allsup[20] states that the individual self-regulation is determined by personal qualities, the ability to relax, to release psychical tension, to manage one's psychical processes.

As it was expected, teachers of the third group experienced the strongest stage fright. These teachers are disappointed, discontent, indifferent, considering their profession in a perfunctory manner; therefore, while playing or singing they feel tension, get nervous, they are afraid of making mistakes and consequently mocked by pupils and colleagues. The teachers of the third group feel fear, sadness and anger in their professional activities. Being on the stage, they experience various extreme emotions and indicate an activated state of their body caused by them: increased heart rate, drying out throat, increased sweating. The level of excitation of organism depends on the teacher's individuality and complexity of tasks.

---

[20] Allsup, Randall E., op. cit. p. 50-53.

Relationships with colleagues and pupils. Occupational stress can also arise due to teachers' bad relationships with other participants of the educational process (teachers, pupils, their parents). Repetitive cases of annoying behaviour of co-workers, interference with work, competition and gossip can cause symptoms of stress over time[21]. Therefore, it is natural that in the course of investigation, the researchers strived to find out how music teachers of different types assessed their relationships with colleagues and pupils (see Table 6).

Table 6

Name of the scale	Characteristic of the scale	N statements	*r* average correlation	Cronbach's alpha
Relationships with colleagues and pupils	Statements which emphasize music teachers' assessment of communication with colleagues and pupils: *"Pupils' behaviour during music lessons is sometimes challenging"; "Children are often noisy, it overbalances me"; "Sometimes colleagues are interested in my professional achievements too much"; "I try to communicate with my colleagues as less as possible in order to avoid gossips".*	7	0,50	0,75

Description and statistical indicators of the scale
Relationships with colleagues and pupils

The analysis of the data showed that statistically significant differences (p<0.00) could be seen between different groups. Teachers who represent the first group mostly avoid any problems while communicating with colleagues and pupils in their work. These teachers are able to arouse interest of their class in educational material. Communicating with pupils, they predict problematic situations and avoid intensive expression of emotions that could appear in communication (especially with teenagers). The position of these teachers

---

[21] Hanif, Rubin; Tariq, Sabina; Nadeem, Masood, op. cit., p. 319–329.

corresponds to the insights of K. Milner, H. Khoza[22], A. Bagdonas [23] and others: it is necessary to cope with stress and conflict situations; otherwise both children and teachers might lose their internal control for some time and behave carelessly and recklessly. Teachers of the first group also assess communication and collaboration with their colleagues better than other two groups of teachers.

The data of the research revealed that teachers from the second and the third group evaluated their relationships with the participants of the education process (namely colleagues and pupils) more negatively than the representatives of the first group of teachers ($p < 0.00$). The elements of "not finding a common language" with pupils are frequent in their work. The teachers of the third group, who assess their profession pessimistically and indifferently, encounter stress situations especially frequently. Their representatives openly agree with the statements: *"Children are often noisy, they do not concentrate their attention and this overbalances me"*; *"I cannot concentrate in a lesson because of the noise produced by pupils"; "I cannot stand pupils' replication"*, etc. The third group also pessimistically evaluates communication with their colleagues: *"My colleagues are interested in my professional achievements too much"; "I try to communicate with my colleagues as less as possible, in order to avoid gossips"*.

The results of the research revealed that the types of teachers established on the grounds of professional attitudes differently, assessed manifestations of stress in their teaching activities.

Conclusions

The hypothesis about the professional peculiarities of the structure of music teachers' attitudes, raised at the beginning of the research, was fully confirmed. The results demonstrate both theoretical validity and the content validity of the study. Based on teachers' responses to the questions given in the questionnaire, using factor analysis, the model of the teachers' general professional attitudes was developed. The following components of attitudes were distinguished: 1) professional optimism; 2) professional pessimism; 3) professional satisfaction; 4) professional pedocentricism.

---

[22] Milner, Karen, Khoza Humphrey Mxolisi, *A comparison of teacher stress and school climate across schools with different matric success rates*, in: *South African Journal of Education,* Vol. 28 (2), 2008, p. 155–174.

[23] Bagdonas, Albinas. *Mokyklos baimės raiška ir jos įveikimo edukaciniai veiksniai* (Daktaro disertacija) [*Manifestation of Scool fear and Educational Factors of its Suppressing* (Doctoral Dissertation)], 2007, Kauno Technologijos Universitetas.

Research data demonstrated that the idea to look for statistical types of investigated teachers, which factually established according to differently expressed manifestation of professional attitudes, employing the cluster analysis classification method, fully served the purpose. The study resulted in identification and description of three actually existing music teachers' groups. *The first group* is dominated by teachers characterized by activeness, dedication to work, love for music and pupils. These teachers believe that the efforts put determine pupils' positive attitude to the music subject, are able to seek implementation of music education tasks professionally and effectively. Music teachers assigned to *the second group* are also satisfied with their profession but assess their work results not that optimistically as the first group teachers. This group of teachers, meeting the pupils' needs and not seeking implementation of musical tasks, grounds its work more on amateur cognition of music.

The third group of teachers assessed its work indifferently and in a perfunctory manner, teachers often feel tense and are not satisfied with their profession, are more often guided by memorisation and repetition of the curriculum, so it is not accidental that these teachers focus not on the child but on his knowledge and proficiencies.

The study partly confirmed that the teacher's type influences manifestation of music teachers' occupational stress in their professional activity. It was stated that teachers' groups characterized by the diverse structure of professional types quite similarly assessed their professional activity workload (no statistically significant differences between groups were found $p<0.05$). It turned out that music teachers with differently expressed professional types of all three groups named excessive scopes of professional activities.

Statistical analysis revealed that teachers characterized by different manifestation of professional attitudes felt differently while making music in public in the lessons, concerts, events, etc. (statistically significant results, $p <0.001$). It was noticed that the teachers of the first group – enthusiasts – experienced least stress while demonstrating their as performers' abilities. Playing music in public, teachers of the third group constantly experience stage fright, which can be described as manifestation of occupational stress. On the stage, this group of teachers experiences various extreme emotions (feel tension, are nervous so that they do not make accidental mistakes) and name the whole body's activation: increased heart rate, dry mouth, increasing sweating.

Research results demonstrated that music teachers representing different types differently assessed their interrelationships with their colleagues and pupils. In their practical work, the first group of teachers almost does not

encounter problems while communicating with their colleagues and pupils, because they foresee problem situations and avoid intensive manifestation of emotions while communicating with pupils. These teachers better than representatives of two other groups assess their collaboration with colleagues as well.

Teachers of the second and third groups are more negative than teachers of the first group (p <0.00) assessing their interrelationships with the participants in the educational process (in this case, colleagues and pupils). In their professional activities, elements of occupational stress are recorded: frequent cases when teachers "do not find a common talk" with pupils, pessimistic communication with co-working colleagues.

REFERENCES

Allsup, Randall E., *Stress and the Music Teacher Preventing Burnout*, in: *Teaching Music*, 12(5), 2005, p. 50-53.

Antoniou, Alexander-Stamatios; Polychroni, Fotini.; Vlachakis, A.N., *Gender and Age Differences in Occupational Stress and Professional Burnout Between Primary and High School teachers in Greece*, in: Journal of Managerial Psychology, Vol. 21(7), 2006, p. 682–690. doi: 10.1108/02683940610690213.

Bagdonas, Albinas. *Mokyklos baimės raiška ir jos įveikimo edukaciniai veiksniai* (Daktaro disertacija) [*Manifestation of Scool fear and Educational Factors of its Suppressing* (Doctoral Dissertation)], 2007, Kauno Technologijos Universitetas.

Bubelienė, Daiva; Merkys, Gediminas, *Bandymas ssss į pedagogų profesinį stresą kompleksiškai: empirinio tyrimo duomenys* [*Attempt to Consider Professional Stress of Pedagogues in Complexity: Data of the Empirical Research*], in: *Mokytojų ugdymas* [*Teacher Education*], Vol. 14 (1), 2010, p. 88–102.

Čeponienė, Daiva; Lazauskaitė-Zabielskė, Jurgita, *Mokytojų individualaus ir suvokiamo kolektyvinio veiksmingumo sąsajos su perdegimu darbe* [*The Relationships Between Teacher Sel-Efficacy, Perceived Collective Efficacy and Burnout*], in: *Acta Paedagogica Vilnensia*, Vol. 3, 2017, p. 25–41.

Deschamps, Jean Claude; Beauvois, Jean, Leon, *Des attitudes aux attributions*, in: *Sur la construction sociale de la réalité*, 1996, Paris: Grenoble: Presses universitaires De Grenoble.

Dick Rolf; Wagner, Ulrich, S*tress and Strain in Teaching: A Structural Equation Approach*, *British Journal of Educational Psychology*, Vol. 71, 2001, p. 243–259, doi: 10.1348/000709901158505.

Hanif, Rubin; Tariq, Sabina; Nadeem, Masood. *Personal and Job Related Predictors of Teacher Stress and Job Performance among School Teachers*, in: *Pakistan Journal of Commerce and Social Sciences*, Vol. 5 (2), 2011, p. 319–329.

Jacobssons, Christian; Pousette, Anders; Thylefors, Ingela, *Managing Stress and Feelings of Mastery Among Swedish Comprehensive School teachers*, in: *Scandinavian Journal of Educational Research*, Vol. 45(1), 2001, p. 38–53. doi: 10.1080/00313830020023384

Jamaludin, Juriani; Ghazali, Ghaziah Mohd, *Job Satisfaction and Stress Among Secondary School Music Teachers in Malaysia*, in: *Malaysian Music Journal* 1(2), 2013, p. 72–86.

Khan, Fahimullaf; Nadeem, Nazir Ahmad, Basu, Sameena, *Professional attitude: A study of secondary teachers*, in: *Journal of Education Research and Behavioral Sciences,* Vol. 2(8), 2013.

Klassen, Robert; Chui, Ming Ming, *Effects on Teachers' Self-efficacy and Job Satisfaction: Teacher Gender, Years of Experience, and Job Stress,* in: *Journal of Educational Psychology*, Vol. 102 (3), 2010, p. 741–756, doi: 10.1037/a0019237.

Maisonneuve, Jean, *Introduction a la psychosocioloie*, Paris: Presses universitaires de France, 1973.

Merkys, Gediminas; Bubelienė, Daiva, *Profesinio perdegimo įveika ir hobis: mokytojų apklausos duomenys* [*Occupational Burnout Coping and Hobby: Teacher's Survey Data*], in: *Acta Paedagogica Vilnensia*, Vol. 31, 2013, p. 110–125, doi: 10.15388/ActPaed.2013.31.2511.

Milner, Karen, Khoza Humphrey Mxolisi, *A comparison of teacher stress and school climate across schools with different matric success rates*, in: *South African Journal of Education,* Vol. 28 (2), 2008, p. 155–174.

Rasku, Anne; Kinnunen, Ulla, Job, *Conditions and Wellness among Finnish Upper Secondary School teachers*, in: *Psychology and Health*, Vol. 18 (4), 2003, p. 441–456. doi: 10.1080/0887044031000147184

Ruškus, Jonas; Merkys, Gediminas, *Specialiojo pedagogo profesinės nuostatos struktūra* [*The Structure of Special Pedagogue's Professional Attitude*], in: *Ugdymo psichologija* [*Psychology of Education*], Nr. 2, 1999, p. 29–37.

Show, Ryan D., *Music Teacher Stress in the Era of Accountability*, in*: Arts Education Policy Review*, 2016, Vol. 117, No. 2, p. 104–116. doi: 10.1080/10632913.2015.1005325.

Strakšienė, Diana, *Professional Types of a Music Teacher as a Precondition for Cooperation During the Music Lessons*, in: *Kūrybos erdvės / The Spaces of Creation*, Vol. 7, 2007, p. 32–42.

Thurstone, Lous, Leon; Chave, Ernest, *The Measurement of Attitude*, Chicago, 1964.

ONTOLOGICAL AND AESTHETIC QUALITIES
OF A SINGING SOUND

TATYANA Y. GORDEEVA, ZAGID R. AZHIMOV,
RAUSHANIA R. MIRNAYA, ALFIA RAFISOVNA VOZNESENSKAYA[1]

SUMMARY. The paper aims to reveal the existential qualities of a singing sound associated with a person's spiritual and creative potential. Unlike any other voice manifestation of a person, a singing sound always represents the ideal area of a person's existence and thus reveals the connection with the individual's mental and creative potential. To reveal these relations, the authors used Heidegger's philosophical aesthetic approach and Sintsov's theory of the 'inexpressible' in art and culture, which examine the ontological foundations of artistic phenomena. The expression of certain continual mental processes that are not directly related to the production and formation of certain meanings should be the initial task of a singing sound. A singing sound can be viewed as a manifestation of artwork (Heidegger) since in its 'material component', it expresses the 'essence' and 'truth' of man as a creator, acts as a source of man's multiple relations with the world ('being-in-the-world'), is characterized as 'composite' due to having an idealistic-materialistic nature, and contains in itself a reason for self-movement. The source of the entelechy of singing sound is 'inexpressible' and contains all stages of its being ('pre-sounding – sounding – post-sounding'). The revealed qualities of a singing sound, artistry and the connection with the 'inexpressible', allow defining singing sound as an existential phenomenon.

Keywords: being, singing culture, singing sound, artistic creation, 'the inexpressible'.

Introduction

A singing sound and singing culture are an important manifestation of the artistic culture of mankind. Numerous trends and branches of singing traditions, as well as vocal schools, which accompanied the cultural

---

[1] All the authors are Associate Professors at Department of Pop and Jazz Music at the Kazan State Institute of Culture. 3, Orenburg Tract, Kazan, 420059, Russia.
E-mails: gordeeva.ksic@rambler.ru, azhimov.ksic@rambler.ru, mirnaya.ksic@bk.ru, voznesenskaya.ksic@rambler.ru.

development of ethnic groups, evidence that artistic singing is a special phenomenon for human existence.

For example, India's vocal culture has played a primary role in the artistic creativity of the East throughout its history. It gave rise to the unique phenomenon of raga, which represents a special type of Eastern thinking. In the Western tradition, in the XVII-XVIII centuries, *bel canto* was the apogee of professional singing art in Europe and formed an intellectual singing phenomenon that greatly enhanced the natural potential of the voice.

In the XX century, a landmark phenomenon in Western culture, where the singing trend took a leading position and so far has retained its leadership, became mass music. The beginning of that century saw the emergence of the philosophical interpretation of the crisis phenomena in European culture, reflections on the prevalence of rational principles over the sensual, as well the tendency of apathy and pessimism in society and the search for ways to overcome spiritual stagnation.

This paper considers the singing process as a way intuitively found by modern Western society to help return to its integrity and the reunion of the separated parts of the lost harmony, leading to the understanding of worldview problems. It is a structuring principle in a person's individual and collective existence since it is caused by some reasons that are deeply rooted in the unconscious, as well as in the human intuition and artistic thinking. They easily turn a person's body into a musical instrument, the mastery of which depends on a person's physical-intuitive experience associated with the spiritual potential.

Today, there is no holistic concept of the actual singing sound either in the Western music philosophy or in musicology. There are only fragmentary arguments, incomplete definitions and guesses. Meanwhile, it is a fundamental and basic category of singing culture, its 'first brick'. It follows that it is impossible to comprehend the peculiarities of singing culture and to study the patterns of its existence without a deep and systematic understanding of the phenomenon of a singing sound.

The definition of the qualitative characteristics of a singing sound, first, its artistic specificity based on immanent sources, its diverse connections with the personality of its creator, as well as with the mental-creative and bodily sources of creation can supplement the knowledge of the origins and the ontological-aesthetic qualities of a singing sound. This contributes to the development of the philosophy of music and the theory of culture and helps to solve the problem of recognizing the actual importance of a singing sound in a person's being and to reveal its role in singing culture.

Thus, the purpose of the article is to determine the existential qualities of a singing sound associated with a person's spiritual and creative potential.

Literature review

In his work "Voice and Phenomenon", J. Derrida concludes that consciousness manifests itself in the voice as being. He defines the voice as a unique phenomenon capable of constituting the ideality of thought and expressing it through a special matter, i.e. a sound that does not have the usual visual form.[2] Nevertheless, there are qualitative differences between speech sounds and a singing sound. One of these differences is the relative independence of musical sounds from the processes of meaning generation, without which speech is deprived of its very foundations.

The work of American singer C. Rogers, "The Philosophy of Singing", is directly addressed to the philosophy of singing.[3] She views the essence of opera singing as a harmonious unity of thought, gesture, and voice. The absence of such a unity and the differentiation of a person's three main aspects lead to the problem of disharmonization, which, according to the researcher, is manifested in a loss of expression spontaneity through singing, as well as in the emergence of a barrier between emotion, thought, and corporality. In addition to causing a loss of an individual's ability to sing, the lack of congruence between emotion, thought, and mind is a problem of disharmony of culture as a whole. The monograph of J. Bicknell is devoted to the philosophical view of modern singing, which includes the phenomenon of the song genre.[4] N.D. Andguladze's work, "Homo Cantor", contains generalized data on singing and reflections on the European tradition of opera singing.[5] Citing a number of philosophers' convincing arguments about the interrelation between singing, a singing sound, voice, and a person's being, N.D. Andguladze strives to attract attention to the very ontological status of this phenomenon and to the idea suggesting that the sound of a human voice has a direct impact on the formation of culture. The studies of H.I. Khan and J. Schaefer are devoted to the Eastern perception of sound, which is rooted in antiquity and views a singing sound as a reflection of the sound of Universum[6]. Representing the Eastern Sufi philosophy of sound, H.I. Khan believes that sound, vibration is the origin of the entire creation.

---

[2] Cisney, Vernon W., *Derrida`s Voice and Phenomenon (Edinburgh Philosophical Guides EUP)*, Edinburgh University Press, Edinburgh, 2014.

[3] Rogers, Clara K., *The philosophy of singing*, Harper & Brothers, Kansas city, Missouri, 1893.

[4] Bicknell, Jeanette, *A philosophy of song and singing: an introduction*. Routledge. Taylor & Francis Group, London and New York, 2015.

[5] Andguladze, Nodar, *Homo cantor: Sketches of vocal art*, Agraf, Moscow, 2003.

[6] Khan, Hazrat I., *The Mysticism of Sound and Music: The Sufi Teaching of Hazrat Inayat Khan*. Shambhala Dragon Editions, Boulder, Colorado, 1996; Schaefer, John, *"Songlines": vocal traditions in world music*, in: Potter, John (Eds.). *The Cambridge Companion to Singing*. Cambridge University press, Cambridge, 2000.

The philosopher notes that the perception of absolute sound requires full concentration on the process of listening to it (meditation); otherwise, other earthly sounds will muffle it. H.I. Khan views voice as an expression of a person's spirit and as a way of acquiring an interconnection with all its subtle schemes. When analysing Indian music, J. Shaefer also shows a special attitude to a singing sound. As a performer himself, he notes that the art of instrumental raga can be comprehended only through its vocal origin. Penetrating into a singing sound, Indian researchers demonstrate the profound meaning generated by this phenomenon as a means of communication with Universum. At the same time, it is still unclear whether this is the sole reason for the birth of sound.

The efforts of foreign musicologists, for example, H.H. Eggebrecht and E.M. Hornbostel, are directed towards studying a musical sound as a centre of meaning⯑ E. Kurt's work, "The Fundamentals of Linear Counterpoint", is quite well known and was translated to Russian and published in Moscow in 1931.[7] E. Kurt views sound as a complex phenomenon originated in the depths of human psyche.

In the modern world, it is hard to imagine the feeling of sound corporality that accompanied the man of Antiquity. In this respect, it is necessary to note the research of Professor E.D. Reznikoff (University of Paris, Department of Philosophy) with his decipherment of neumatic church records of early Christianity and his method of 'antique' singing practiced by him for about forty years. The research works of E.D. Reznikoff lead to conclusions about the relationship between sound and the deep layers of consciousness, as well as the close consonance of the body and voice.[8]

Methods

The work is based on a systematic approach to the study of the peculiarities of a singing sound, which allows integrating various theoretical methods and ideas, including:

– the philosophical-ontological method of studying a person's spiritual reality, which is based on the fact that the generic concept of being combines the physical and spiritual as two ways of existence.[9] In this regard, a

---

[7] H.H. Eggebrecht ("Sinn und Gehalt", Wilhelmshaven, 1979), E.M. Hornbostel (Tonart und Ethod", Lpz., 1986)

[8] Reznikoff, Iegor, *On primitive elements of musical meaning*, JMM, no. 3, Fall 2004 – Winter 2005, Section 2. Retrieved from
http://www.musicandmeaning.net/issues/showArticle.php?artID=3.2

[9] Menchikov, Gennadiy P. *Neoclassical philosophy: essence, content, meaning*, in: *Scientific notes of Kazan University. Series of Humanities*, vol. 155, no. 1, 2013, p. 105-116.

singing sound, as a dual phenomenon (bodily-mental), is an important object of philosophical reflection;

– A. F. Losev's phenomenological method of studying musical phenomena, which allows studying them in the context of the deep foundations of being;[10]

– M. Heidegger's fundamental ontological-aesthetic concept of creation, which provides an opportunity to view a singing sound as an individual manifestation of a person's artistic and creative activity embodied in an artwork;[11]

– the concept of the rigidly figurative origins of the 'inexpressible' proposed by E.V. Sintsov, which is the immanent source of the self-organization of artistic formation in art and culture. This concept allows developing and deepening the understanding of a singing sound as an artistic phenomenon.

The research process includes the following stages:

– the analysis of the peculiarities of a cultured singing sound, which makes it possible to reveal its versatility, in particular, its bodily-mental nature, the connection between transmitted meanings and the deep layers of the unconscious, the desire for the infinite continuation of sounds, etc.

– the reflection of a singing sound as an artistic phenomenon, which helps identify its basic property of 'restoring the world' of an individual;

– the study of a singing sound in the context of 'the inexpressible' as the source of its artistic expression, which forms the concept of the three-stage existence of this phenomenon.

Results and Discussion
Differences between Natural and Cultured Voice Sounds

First of all, it is necessary to identify the differences between the natural and cultured sounding of the human voice. All voice sounds are united by their physical origin – the larynx, a special organ that contains vocal cords. These sounds can be divided into two groups, given the motives of their occurrence. The sounds of the first group are generated by a reflexive or emotional reaction to the events of the external world. This group includes sounds involuntarily emitted by the human larynx, for example, moaning, crying, screaming, groaning from fright, etc. These sound reactions

---

[10] Losev, Aleksei F., *Music as a subject of logic*. 1926. Retrieved from http://litresp.ru/chitat/ru/%D0%9B/losev-aleksej-fedorovich/forma–stilj–virazhenie/4
[11] Heidegger, Martin, *The Origin of the Work of Art. Poetry, Language, Thought*, Harper Collins Publishers Inc., New York, 2013.

help to endure pain, horror, a strong emotional outburst, etc. This kind of sounds should not be fully bracketed out from a singing sound and singing culture as a whole. Their 'emotional and natural disposition' is one of the components of a potential musical sound. L. Wittgenstein believed that in all great art there is a wild beast.[12] It is this component of a sound that can subsequently be tamed by a human. This statement is confirmed by the following fact: in the nineteenth century, the outstanding Italian tenor Rubini introduced the method of 'sobbing' into the artistic practice, which had a great emotional impact on the audience. In modern pop singing, a lot of techniques are based on screaming, for example, screaming (wheezing), screamo (falsetto screaming), and harsh (screech).

Natural voice sounds of a person are some kind of original sound matter produced by a person. Like an unprocessed piece of marble turns into a marble statue in the hands of a sculptor, a singer has the ability to endow this sound matter with all the features of cultured sounding.

Speech can also be attributed to this group of sounds since its emergence is also explained by a person's natural need to form social groups that help to survive in the natural environment and actively cultivate it. As evidenced, for example, by M.P. Mussorgsky's artistic experiments in Russian culture, such sounds are forerunners of music.[13]

When a 'natural' sound produced by a person turns into a 'cultured' one, does it become a part and object of singing culture?

To answer the above question, the authors refer to Aristotle, who believed that voice is peculiar only to animate beings. Nevertheless, the philosopher makes a distinction between the human voice and sounds made by animals. Aristotle points to the peculiarity of a person's voice, which is produced neither when they are exhaling nor when they are inhaling but when they hold their breath and is accompanied by the emergence of some image. His observation marks the moment of holding the breath prior to sound production as a moment of switching consciousness to the process of sound formation, which essentially violates the natural respiration cycle of 'inhalation-exhalation-pause' and turns it into a triad of 'inhalation-pause-exhalation'. The conclusions are related to the relationship between breathing and meaningful sounds, and the perception of singing as a sounded exhalation, exhalation with a certain degree of awareness of this process.

---

[12] Pavlov, Ilya I. *The composing technique and the inexpressible: on the philosophy of L. Wittgenstein's music*, in: *Newsletter of Tomsk State University. Philosophy. Sociology. Political Science,* vol. 4, no. 32, 2015, p. 326-332.

[13] Lysenko, Sveltana Y. *The peculiarities of the revival of the composer's idea in a musical text in the artistic process of M. Mussorgsky*, in: *Fundamental research*, vol. 11, no. 9, 2013, p. 1934-1940.

These conclusions allow defining 'cultured' voice sound as the product of meaningful articulation associated with an idea.[14]

Nevertheless, not every meaningful voice sound is a singing sound. Man has produced a huge number of sounds specially imbued with the representations and work of consciousness. For example, speech. A fairly popular opinion suggests that the phenomenon of singing is a kind of combination of sensuality of melody and rationality of speech. N.D. Andguladze notes that it is fundamentally wrong to subdivide singing into music and text, implying the constituent parts of this art form.[15] According to the researcher, a determining factor of singing is related to lyricism precisely peculiar to a singing sound.

In addition, there is such a qualitative difference between speech sounds and singing sounds as the relative independence of musical sounds from the process of meaning generation, without which speech is deprived of its very foundations. This peculiarity of music was noted by A. F. Losev.[16] He defines 'becoming' as the basic quality of the musical matter, which distinguishes it from all art forms and makes it the basis for the entire artistic creation of man. The philosopher views musical 'becoming' as a unique process whose products are not specific frozen images, sounds or intonations but, on the contrary, a meaning that changes every moment with every image and sound. This level of meaning goes deep into the human consciousness and, from the world's indefinite original semantic unit, generates its first reflections transmitted through sound matter. In a singing sound, this process of becoming presupposes the quality of fluency (the sound flows), temporal and spatial extension. It is dominated by the image of the infinite and continuous as the main peculiarity of Universum. K.S. Stanislavski believes that art emerges where a continuous line is born.[17]

Consequently, the initial task of a cultured vocal singing sound should be related to the manifestation of certain continual mental processes that are not directly associated with the production and becoming of certain meanings but endow a singing sound with a desire for endless continuation, defining the quality of cantilena (lyricism) in it.

The problem of a singing sound in culture can be resolved to various degrees: it can include a number of other sounds directed towards comprehending certain spiritual meanings, or aimed at functions of application and service (part of rites, work activity, entertainment, etc.).

---

[14] Andguladze, Nodar, *Homo cantor: Sketches of vocal art*, Agraf, Moscow, 2003.

[15] Ibidem.

[16] Losev, Aleksei F., *Music as a subject of logic*. 1926. Retrieved from http://litresp.ru/chitat/ru/%D0%9B/losev-aleksej-fedorovich/forma–stilj–virazhenie/4

[17] Stanislavski, Konstantin, *Work on oneself in the creative process of feeling. Art as reflection and cognition of life*, Eksmo-Press, Moscow, 2017.

Each genre and pattern of a singing sound can combine conscious and unconscious aspirations and can comprise of practical and higher spiritual meanings in a particular ratio. However, one thing is invariable: the utilitarian application of a person's singing abilities is a so-called 'by-product' of the development of a singing sound, while the evolution of singing culture is determined by an immanent source that is associated with the creative origin of human existence and is inherent in and peculiar to its nature.

To identify this connection, the authors referred to M. Heidegger's "The Origin of the Work of Art", whose conclusions can be extrapolated to a singing sound.[18]

Singing Sound as a Work of Art

M. Heidegger conducts a comparison of things, products and artistic creations. In Heidegger's interpretation, the concept of a 'thing' is rather broad: it implies everything existent. The definition of a 'thing' as 'formalized matter' turns it into a product that is characterized by the quality of 'formedness'. Heidegger views this quality as something intermediate between a thing (as simply formed matter) and an artistic creation. An artistic creation is also formed matter that possesses the quality of 'self-sufficiency' instead of 'efficiency'.

Heidegger draws attention to the fact that a creation is always the carrier of 'something' that is not presented explicitly. He studies Van Gogh's painting of worn-out shoes with broken laces. The artist clearly implies that there is a kind of mystery and understatement behind this pictorial shabbiness. These shoes are a symbol that stands for the presence of a certain missing character that can be interpreted in multiple ways. Behind the shoes, a viewer unwittingly sees not just the fatigue and fatality of the life of a prototype, in particular, the prototype of a village worker but also the collective image of wear isomeness and the image of misery as such. As Heidegger explains, this image is made up of multiple symbolic representations existing in the artist's imagination. It is perceived as 'something' invisible that carries the image of the painting. The implementation of the author's idea on a specific material of art (as Heidegger notes it can be paints for an artist, a stone for an architect, or a sound for a musician) in the form of an artwork implies and involuntarily points to a much greater mental content inherent in the artwork than it is presented explicitly. Based on Heidegger's example of Van Gogh's painting, an entity refers to the two aspects of its being: the explicit and the implicit. Heidegger perceives truth as the Ancient Greek concept of 'aletheia',

---

[18] Heidegger, Martin, *The Origin of the Work of Art. Poetry, Language, Thought*, Harper Collins Publishers Inc., New York, 2013.

'unconcealedness of Being', unlike the Roman understanding of truth as 'conformity'. True creation is potentially artistic and ambiguous. Truth is disclosed where a corresponding physical material of a work indicates a hidden, vast field of the understated or underexposed, which, together with the outspoken and expressed, constitutes the original wholeness.

The task of an artwork is to disclose the essence of a thing, i.e. its 'truth', as interpreted by Heidegger.

This suggests that a singing sound should also be viewed as a phenomenon of artistic creation. Its 'accomplishment' will be associated with the disclosure of essence. For a singing sound, essence lies in the person who produces the sound.

It is obvious that human 'essence' is immeasurably more complex and multi-dimensional than the essence of the most complex and multi-functional object. In its 'physical component', a singing sound must express a facet of human essence – perhaps, something secret, something deeply hidden both in a person's corporeity and consciousness.

Heidegger implicitly observes that essence stamped in an artistic creation has several dimensions. Later, this observation finds a philosophical reflection in his work. Analysing the image of the Greek temple, the philosopher states that divine being, people's mentality, as well as the connections between the temple and nature (the rock, air) are imprinted in the architectural structure. It is possible to imagine a work of art as a kind of 'focus' in which various forms of being and its numerous essences (truths) meet (intersect and multiply). When it takes place, as M. Heidegger believes, the creation does not just 'expose' the portrayed object (as a product in its efficiency) but 'rebuilds' and 'erects' the entire world and captures its multifaceted being.[19]

A singing sound, accordingly, expresses not only some 'essence' of a person but an individual countless interconnection of the internal 'worlds' and their external relations with the existent world. In such interrelations, one can observe the presence of at least the basic parameters of a creator's integral world and its 'revival' in an artistic creation, for example, a singing sound. Such a perception of this phenomenon allows revealing its fundamental quality – artistry.

In addition, Heidegger expresses the idea that truth does not exist in being as given but is disclosed to man in the complex dialectic of 'openness' and 'concealedness'. The self-movement of a work, which is explained by the desire to disclose the truth, is due to the fact that the 'materiality' of creation ('soil' in Heidegger's metaphorical interpretation) is too limited in its

---

[19] Heidegger, Martin, *The Origin of the Work of Art. Poetry, Language, Thought*, Harper Collins Publishers Inc., New York, 2013.

capabilities to express and retain the completeness of 'revival' in the creation of the world. As a result, an artist is forced to 'sort out' the methods and techniques that allow unfolding new aspects of innumerable connections with the world in a comparatively consistent manner. As a result, such an image of the world inevitably 'revives' by the principle of mosaic, fragments of which always somehow accrete into time and space. However, even in this case, the 'sound matter' will not to be able to express the completeness of the 'world' 'erected' in a creation and to represent it in absolute completeness – but only through a sequence of newer and newer aspects and sides. This reason conditions the procedural-dynamic nature of a creation that is fully met by a singing sound as a most complicated process, in which its actual sounding component and the system of artistic connections constantly seek for correlations.

Based on the arguments of Heidegger, the authors of the research come to the conclusion that a singing sound possesses the features of an 'artistic creation'. It expresses the 'essence' and 'truth' of a creator man; it is a source of abundance of connections established between man and the world (being-in-the-world); it is characterized as being 'composite' and having an idealistic-materialistic nature, and bears the focus of an artist's aspirations to the 'truth' that exists in the constant transition from 'concealedness' to 'unconcealedness. These existential characteristics of a singing sound determine its artistry and procedural-dynamic nature.

The mobile nature of a singing sound as an artistic creation, which is conditioned by the 'dispute' between its 'semantic' and 'physical' beginnings, leads to the phenomenon of the 'inexpressible' in its dialectical connection with the expressible. Obviously, this pair can be viewed as a manifestation of the 'truth' in its constant transition from 'concealedness' to 'unconcealedness' (and vice versa). In this interpretation, the 'inexpressible' arises when an artist feels the impossibility to express some of the elusive connections of the existing holistic world in the materiality of their creation ('soil').

The 'inexpressible' as the Source of Artistry of the Singing Phenomenon

The problems of the 'inexpressible' in the artistic culture and art were examined by Sintsov. To clarify Heidegger's provisions regarding a singing sound, the authors of this research refer to Sintsov's work, "The Nature of the Inexpressible in Culture and Art".

Sintsov proves the provision that the 'inexpressible' is closely connected with the deep level of the unconscious called the 'psychoid unconscious' by C. Jung. Being the focus of primary bodily experiences that

a person gains from encounters with the physical space of the world (tactile, gustatory, sound and other sensations), this level contains a 'memory' of real gestures (touches, strokes, pressure, etc.), as well as imaginary gestures that have only a very distant resemblance to a real gesture in terms of the qualities of repeatability and orientation. It is necessary to point out that the works of Penfield and Roberts reveal the dominant types of movements that occur when a person communicates with the surrounding world: hand and mouth gesturing.[20] As shown by E.V. Sintsov in his research, at the deep layers of the unconscious, the mental images of these interactions, as a result of complex transformations, turn into a certain type of mental activity of a particular ethnic group and are manifested in the characteristic features of a certain artistic culture and, consequently, in a singing sound.

Based on Sintsov's concept, the 'revival' of a creator's world takes place during the expansion of an ornamental-like gestural-mental structure that makes up the 'composition' of an artist's erected world with its multiple layers. The author of "The Nature of the Inexpressible…" consistently proves that an ornament (in any form of its manifestation) is a form manifesting the 'inexpressible'. Sintsov believes that being present in any genuine work of art, it always manifests itself in one of the most important qualities that consists in modifying the seemingly complete form of the work and its meaningful and semantic 'content'. This function of the 'inexpressible' is defined as 'plasticizing' (the initial forms and content). Hence, its connections with the gestural activity arise. When analysing this theory of the origin of the 'inexpressible', Sintsov mainly focuses on I. Kant's doctrine about the 'inner structure' of a work of art.

As Sintsov argues, it is the abundance of opportunities of creating a work of art that constantly influences the mental processes of an artist urging to look for more and more new methods and techniques of expressing the potential of opportunities in 'material'. In the imaginary mental space, there is a 'tangle' of powerful plasticizing energy where opportunities seem to 'outlive' one another in the struggle for living space. A number of following opportunities that have grown stronger immediately try to plasticize, i.e. to find weak points in the space conquered by the most potentially powerful opportunity of the moment and to change it as much as possible with the pressure of their energy. Sintsov proves this scientific hypothesis with the help of music since he believes that music resembles this chaotic gesture to some extent. One musical level perceives another level as a potential space in which it can expand its potencies, satisfy claims and thereby, if not

---

[20] Penfield, Wilder; Roberts, Lamar, *Speech and Brain Mechanisms*, Princeton University Press, Princeton, 2016.

destroy, then ensure the development of the initially born opportunity, enriching it with additional content.

At the same time, an artist never has the opportunity to materialize the inner form to the full. The work always contains the 'trace' of the under-embodied variants, i.e. the 'inexpressible'. An artist's experience in the process of creativity encourages the creator to make new works of art, endowing them with the quality of complexity, multi-dimensionality and 'nonlinearity', i.e. artistry.

Relying on this concept allows developing and deepening the notion of a singing sound as an artistic phenomenon resulting from the work of Heidegger. First, the notion of 'essence' is concretized and should be expressed in a work of art. For a singing sound, the essence of the person who produces the sound serves as such. It follows that essence should be understood as a person's mental and creative ability (one of the aspects of a human personality's 'efficacy').

Secondly, the connection between the complex and non-linear processes of mental movement helps to clarify the idea of the German philosopher about the 'erection of the world' in a work of art. Such a 'world' is a most complex and lively game of thought, imagination, feelings, intuition and the psychoid unconscious with its abundance of primary experiences of the world and a person's own physicality. Numerous networks of the 'components' of an artist's personality are involved in the creative act and thereby express the heterogeneous and multi-dimensional 'essence', its 'truth', 'erecting' the entire 'world' of some inner 'I'.

The erection of such a 'world' is not limited to the inner spaces of an artist's personality. The articulated sound, endowed with an internal structure, acquires an 'external' physical form. Then it starts to attract into its orbit the external spaces in which sound exists. An artist faces the task of correlating the internal and external forms, transitioning them in the constant 'dispute' between the actual sounding and something unfulfilled that is present in an artist's imagination. This contradiction causes a certain process of self-movement of the singing sound and does not end when the sound stops since some of the possibilities of the inner form always remain under embodied and exist as an aura of the 'inexpressible'. Obviously, this aura is somehow preserved after articulation as well, influences the artist's thinking and encourages a new act of creativity in sound.

Sintsov's concept makes it possible to define the origin of a singing sound as an artistic creation that determines its self-movement. It is located in the deep layers of the subconscious and the psychoid unconscious, representing a certain centre for a person's ornamental mental-gestural activity ('the inexpressible').

Singing Sound in the Context of the 'inexpressible' (the Aspect of Self-Movement)

The analysis of a singing sound from the position of the selected theories leads to the emergence of the procedural-dynamic concept of a singing sound that includes the following three main stages of uniform existence:

– pre-sounding, in which the inner aspect of an artist's 'world' is activated, the gestural activity of their psychoid unconsciousness is awakened, and the whole richness of the inner structure of the future sound is formed;

– actual sounding, when the inner form 'materializes' part of its potencies, attracting in this process the complex dimensions of the outer 'world'. This period of a constant 'dispute' between the sound material of embodied and unrealizable opportunities, which determines the self-movement of a singing sound and the peculiarities of an artist's efforts to translate the under-embodied into art ('techne);

– post-sounding, in which the creator experiences not only the flow of unfulfilled sounding opportunities (the 'inexpressible') but goes through (in the imagination) the success and failures of the creative experience anew.

When analysing this concept in detail, it is necessary to point out that the 'inexpressible' is the origin of the creative activity that accompanies the birth of a singing sound (Sintsov).

Since a person already has bodily experience associated with sound, for example, the experience of sound emanating at the moment of birth directly from the body irrespective of anything else, a person can imagine this sound. This sound can last for some time in the consciousness but the remaining unrealized gestural intentions coming from the mental-gestural 'web' ('tangle') immediately begin to attack and plasticize. In this case, the first element of a 'non-equilibrium identity' reveals itself, arising between the opportunities of an imaginary sound space (not articulated yet) and the plasticizing efforts coming from within the mental-gestural 'web'. The imaginary space cannot unfold and 'hold' all the potential opportunities, which is explained by the fact that there are so many of them and their plasticizing potency is so great that they quickly crush this imaginary sound space, continuing to destroy it with the unrealized potency directly in the web just like during its existence.

The authors of the research mark this stage as the initial stage in the process of the creative self-movement of a singing sound. A singer

begins to look for all sorts of real spaces where the energetically charged mental-gestural 'tangle' strives to take shape. A person's own body primarily becomes such a space.

Depending on which physical resonator a sound is directed to, it acquires different qualities and is characterized by a different length, different timbre and different strength of sounding. Despite the fact that a body is limited in its capabilities, the voice that born out of the body expands its limits and scope in some way. It exists in the body, with the body and outside the body at the same time because voice is separated from the body, it is carried away by the wave of sounds and is perceived as a separate phenomenon, for example, in the form of an echo. Belonging to the human physical-mental nature, a singing sound is itself a physical-mental phenomenon and, thus, it is a unique space where the mental-gestural 'tangle' can realize its potential.

The transition of an imaginary sounding space, in which the capabilities of the psychoid unconscious are partially activated, into real sound is explained by the resolution of the 'non-equilibrium identity' that is further created. It arises between the inner form of a sound created in an imaginary space and other variants of mental images multiply enhanced due to the activity of other variants of mental images attacking and plasticizing this image. In a certain sense, their colossal energy 'pushes' the image of sound into reality so that a person can eventually comparatively differentiate and reflect their 'exhausted' presentiments and their practically indivisible diversification.

The task of sound that breaks forth into reality is to sound as long as possible and to reveal in its duration the entire richness of the gestural intentions of its imaginary inner form. Thus arises another non-equilibrium identity forcing the sound to last and go on unfolding the opportunities hidden in itself and a person's mind. Since this process is a process of transitioning from hidden to revealed, from 'concealed' to 'unconcealed' in Heidegger's terms, at this stage of sounding, one of the defining tasks is to acquire a skilful 'techne' capable of ensuring the continuance of sound to demonstrate the entire potential of the inner form of sound. Although the German philosopher decidedly rejects the presence of a 'technological' component related to 'making', creating a 'product' in this concept, Greek researchers still referred to this component. It is no coincidence that art (the field of artistic creativity and works of art) and high craft (the world of crafts) can be defined in one world in many cultures.

Nevertheless, the duration of a singing sound is limited by the physiological potential of the human exhalation. That is why the process of searching for newer spaces that would extend the life of real a singing sound continues.

Each culture tries to solve this problem in its own way, although there are general trends in the development of all singing cultures. Many traditions extend the duration of a sound by adding other voices, choral singing that uses chain breathing. There are musical instruments that accompany the space of the singing sound and follow it in time. Natural environments comprise a separate level of plasticization. Words make up a significant level of coloration of a singing sound. The emergence of large-scale dramaturgical vocal and instrumental works like liturgies, oratorios, cantatas, as well as the opera is explained by the desire to recreate the boundlessness of sound.

As a result, due to the unfolding of the ornamental-like structure of a musical work of art, whose numerous levels are attracted by the original singing sound obsessed with the desire to reflect the continuity of the 'inexpressible', it increases the duration of the sound and expands its volume. This takes place due to the increased loudness of the sound flow and the coverage of new spaces, as well as the increase of its internal powers and the compaction of its structure with multifold plasticization by various possibilities (heterophonic, polyphonic, rhythmic, melismatic, modal, harmonic, etc.). This moment, on the one hand, determines the degree of change of a singing sound and the entire musical culture over the course of historical time. This tendency always presupposes another, perhaps more important tendency: both sound and singing culture keep expanding their capabilities to express the human 'essence' and 'truth' and deepen the insight into the 'concealment' of truth.

Nevertheless, such a closely related development of these two most important areas in the development of human singing culture does not abolish their original contradiction, their 'dispute'. Irrespective of the capabilities accumulated by culture in regard to the 'sound matter', it still will not be able to express all the innermost depths of human essence – there are always hidden and concealed zones escaped from imagination. This contradiction is another 'non-equilibrium identity' that pushes from the inside the singing sound and the entire culture to qualitative transformations. Sound termination is one of the extreme manifestations of these transformations.

When the actual sounding is terminated, the singing sound does not stop its existence. Due to a multi-dimensional and sometimes extremely complicated 'erected world', the 'circumference' of the singing sound does not allow it to immediately and completely vanish into 'Nothingness'. Post-sounding is characterized by a mental 'still-sounding' of voice in a singer's mind and an involuntary comparative analysis between the mental image that was supposed to be embodied and its accomplished embodiment. All information that comes to a singer's mind during singing through the feedback channels

through the auditory analyser focuses again in a singer's consciousness and is supplemented by visual and physical sources of sensations. All accomplished and potential opportunities are checked for congruence.

While this mental comparison is taking place, the 'still-sounding' gradually fades away and dissolves under the pressure of the numerous potential intentions that were not realized by the singing sound and still mentally try to plasticize it and eventually turn it into Nothingness. This is how a singer realizes that their initial pre-sounding idea was not fully materialized in real sounding. In this situation, the following 'non-equilibrium identity' reveals itself between the 'Nothingness' of the singing sound and the 'Being' of the mental-gestural 'tangle' that has accumulated an even greater energy potential as a result of the experience of the singing post-sound and is again trying to realize its failed completeness through the artistic image of the singing sound.

Thus, a singing sound develops from itself, passes through the following stages: 'pre-sounding – sounding – post-sounding', and continues to be associated with an imaginary mental-gestural 'tangle' at every moment of its actual existence. That is, it is the 'inexpressible' and its aura that are constantly present and hold all the stages of the creation of a singing sound and its 'composite' structure in an organic unity as an artistic creation.

The relationships revealed between the singing phenomenon and the deep layers of the unconscious and the creation of the concept of its 'being' allow considering the importance of a singing sound in culture from a new perspective. The surveys of modern Russian and foreign scholars, devoted to man's mental and creative activity, can be supplemented with the finding of this research on the singing phenomenon.[21] The problem of the transfer from a singer's personal experience to the social level with the goal of its preservation and retransmission in culture still remains unsolved.

Conclusion

Considering a singing sound as an 'artistic creation', the authors of the research came to the following conclusions regarding its essence. Singing sound is filled with a person's various connections with surrounding

---

[21] Menchikov, Gennadiy P. *Neoclassical philosophy: essence, content, meaning*, in: *Scientific notes of Kazan University. Series of Humanities*, vol. 155, no. 1, 2013, p. 105-116; Bicknell, Jeanette, *A philosophy of song and singing: an introduction*. Routledge. Taylor & Francis Group, London and New York, 2015; Cisney, Vernon W., *Derrida`s Voice and Phenomenon (Edinburgh Philosophical Guides EUP)*, Edinburgh University Press, Edinburgh, 2014; Schaefer, John, *"Songlines": vocal traditions in world music*, in: Potter, John (Eds.). *The Cambridge Companion to Singing*. Cambridge University press, Cambridge, 2000.

spaces (to put it in Heidegger's terms, this property can be formulated as 'restoration of the world'). Following the philosopher's reflections on the difference between a 'composition' and a 'thing', the authors of the research explained how singing sound differs from any other sound that is only characterized by 'efficiency', i.e. practical use and purpose. Singing sound not only 'restores the world' but also makes man the centre of this world since it is focused, first of all, on revealing man's 'essence' and the 'truth' about oneself. As proved by the German philosopher, truth manifests itself only in the light of 'concealedness' and 'non-concealedness'; it determines the procedural-dynamic plan of an artistic creation and thus of the singing sound.

Striving for self-expression in sound and comprehension of their 'essence' through a sound creation, a singer unfolds in time the facets of an idea-accomplishment. However, such an unfolding is never able to accommodate a person's numerous connections with the existent world, therefore, there is always a contradiction in the creation (a singing sound) – a contradiction between the physical limitation of the sound and its state of being full of 'essence'. Thus, the singing sound is linked with the 'inexpressible', the source of its self-movement. The 'inexpressible' accompanies the existence of a singing sound and combines it into an integral unity in the singer's consciousness, which takes place through self-movement by the 'pre-sounding – sounding – post-sounding' pattern as a result of overcoming a number of 'non-equilibrium identities', testing qualitative transformations at each stage.

Artistry and the connection with the 'inexpressible' (rooted in the psychoid unconsciousness) are the main ontological and aesthetic qualities of a singing sound. They allow defining a singing sound as an important phenomenon in human existence, associated with man's spiritual and creative potential.

Revealing the characteristics of this basic element of singing culture can greatly contribute to further research on the problems of singing culture, giving an opportunity to conduct a study in the context of a singing sound as an existential phenomenon.

Acknowledgement

REFERENCES

Andguladze, Nodar, *Homo cantor: Sketches of vocal art*, Agraf, Moscow, 2003.

Bicknell, Jeanette, *A philosophy of song and singing: an introduction*. Routledge. Taylor & Francis Group, London and New York, 2015.

Cisney, Vernon W., *Derrida`s Voice and Phenomenon (Edinburgh Philosophical Guides EUP)*, Edinburgh University Press, Edinburgh, 2014.

Heidegger, Martin, *The Origin of the Work of Art. Poetry, Language, Thought*, Harper Collins Publishers Inc., New York, 2013.

Khan, Hazrat I., *The Mysticism of Sound and Music: The Sufi Teaching of Hazrat Inayat Khan*. Shambhala Dragon Editions, Boulder, Colorado, 1996.

Losev, Aleksei F., *Music as a subject of logic*. 1926. Retrieved from http://litresp.ru/ chitat/ru/%D0%9B/losev-aleksej-fedorovich/forma–stilj–virazhenie/4

Lysenko, Sveltana Y. *The peculiarities of the revival of the composer's idea in a musical text in the artistic process of M. Musorgsky*, in: *Fundamental research*, vol. 11, no. 9, 2013, p. 1934-1940.

Menchikov, Gennadiy P. *Neoclassical philosophy: essence, content, meaning*, in: *Scientific notes of Kazan University. Series of Humanities*, vol. 155, no. 1, 2013, p. 105-116.

Pavlov, Ilya I. *The composing technique and the inexpressible: on the philosophy of L. Wittgenstein's music*, in: *Newsletter of Tomsk State University. Philosophy. Sociology. Political Science,* vol. 4, no. 32, 2015, p. 326-332.

Penfield, Wilder; Roberts, Lamar, *Speech and Brain Mechanisms*, Princeton University Press, Princeton, 2016.

Reznikoff, Iegor, *On primitive elements of musical meaning*, *JMM*, no. 3, Fall 2004 – Winter 2005, Section 2. Retrieved from
http://www.musicandmeaning.net/issues/showArticle.php?artID=3.2

Rogers, Clara K., *The philosophy of singing*, Harper & Brothers, Kansas city, Missouri, 1893.

Schaefer, John, *"Songlines": vocal traditions in world music*, in: Potter, John (Eds.). *The Cambridge Companion to Singing*. Cambridge University press, Cambridge, 2000.

Sintsov, Evgeniy V. *The mental-gestural nature of the unconscious manifested in ornamental forms of art*. 2003. Retrieved from www.phil63.ru/category/4-mixtura-verborum-2003/

Stanislavski, Konstantin, *Work on oneself in the creative process of feeling. Art as reflection and cognition of life*, Eksmo-Press, Moscow, 2017.

THE THEORY AND PRACTICE OF OPERETTA ROLES

JORDÁN ÉVA-ELENA[1]

SUMMARY. The journey of operetta performers in creating their role, from the initial preparations to the premiere. The personal, organizational, artistic and professional aspects of the preparation process: studying the score, individual practice, professional auditions, the casting process, individual rehearsal time with piano accompaniment, learning the stage direction, the staging of dramatic moments, collaborating with the orchestra, vocal synchronization with the stage partners, preservation of vocal accuracy and abilities, in all stage situations, creating and learning the stage movement and situations required, the importance of accurate diction while singing and uttering dialogues, singing and acting in costume, familiarizing one's self with the set, the rhythm of the scenes, stage orientation, establishing the rhythm of the stage portrayal, establishing a relationship with the audience, paying attention to their reactions, stage presence throughout the performance, the ability to improvise in unforeseen situations, appropriate reactions, gestures and behavior during applause. We will thus analyze a few *primadonna* and *grande dame* roles from the standpoint of the above-mentioned elements.

Keywords: *primadonna*, *grande dame*, cast, rehearsals, vocal accuracy and proper diction, acting abilities, relating to the audience, ability to improvise

The Role of Sylva in Imre Kálmán's *Die Csárdásfürstin*

It is one of the most beautiful and complex *primadonna* roles among those written by Hungarian operetta composers. Most female singers dream about singing this role from early on in their careers. It is a role that requires a fully formed and steady lyrical soprano voice, a suitable vocal technique, proper diction, good acting abilities for performing the role, as well as pleasing physical appearance.

---

[1] *PhD Student within the "Gheorghe Dima" Academy of Music, Cluj-Napoca, Soloist at the Hungarian Opera of Cluj, and associate faculty member at Babeş-Bolyai University, Faculty of Reformed Theology, Music Department. Contact her at: evejordan2002@yahoo.com.*

Obtaining the Role

In order to attend the professional audition that will lead to the casting of the role, the singer must prepare the most representative aria of the work, which is also the first appearance of the protagonist on stage: Sylva's aria. This scene is particularly complex because, in addition to the soloist, the choir and the corps de ballet are also on stage, and they have to work together, since an orchestral part is included as well within the aria, in the form of a dance scene. The aria itself starts with a slow segment, built on long notes, and lengthy *legatos*, that challenge one's breath support using the diaphragm. The singer must not, however, neglect her clear and proper pronunciation: "Heia, heia,/In the lonely mountains is my home,/0 heia, o heia/ There in childhood days I loved to roam".[2] The second part of the aria follows, with a fast paced, energetic, temperamental phrases, which must be rendered with impeccable musical accuracy, while the text must also preserve its clear, crisp, easy to understand qualities for the benefit of the audience. This fast-paced segment also includes the dance scene itself, which features the soprano soloist as well; however, she must preserve her energy for the glorious finish, in which her vocal qualities must be those of a virtuoso, brilliantly showcasing her explosive vocals.[3]

Another stage of the audition may be a test linked to the artist's ability to act out the text of the dramatic dialogues from in between the operetta's musical numbers. It is very important for a future leading lady of operettas to have the ability to evolve also as an actress on the musical theater stage, since operettas are works in which - unlike the specific genre of opera - have significant non-musical dialogue as well. It is well known that greatest opera and operetta divas in the history of these genres were also magnificent actresses, and have masterfully built the characters they were entrusted with (for example, Anna Moffo, with whom a special cinematic version of the operetta *Sylva* was filmed in 1971).

---

[2] Source:
https://www.naxos.com/education/opera_libretti.asp?pn=&char=ALL&composer=Kalman&opera=Gypsy_Princess&libretto_file=Act1_English.htm (accessed on March 20, 2019)

[3] Kerényi Miklós György: *Az éneklés művészete és pedagógiája (The Art and Pedagogy of Singing)*. Magyar Világ Kiadó, Budapest, 1998. p. 74

Creating and Developing the Character

The actual work of creating and developing the leading character of the operetta begins, in fact, after the casting has been made and the soloist won the audition. In its initial phase, this consists in learning and immersing one's self in the music and the score of the work, as well as building the character based on the spoken dialogue of the piece. At this stage both individual practice and close and systematic collaboration with piano accompanist are crucially important. Accompanists are mostly very well acquainted with the repertoire of the musical theaters in which they work, and have extensive experience concerning the demands of the directors and conductors of such opera and operetta productions. At the end of the work with the accompanist, the soloist has to master the entrances of her characters, as well as the musical score as such, especially the scenes and segments where she will be featured. In other words, she must be prepared to "take her place" within the musical and dramatic framework of the work, and to be equipped to work together with the other elements of the ensemble so that together they will be able to carry out rendering the operetta production on stage.

As far as the work and the preparation needed for interpreting the dialogues, the spoken parts of the libretto, and the acting involved in rendering the work, it must be said that a true operetta performer does not consider these moments to be of secondary importance. On the contrary, she will be thoroughly prepared to meet these challenges by learning the text, by building the character, and creating ways of expressing her traits.

Creating the Mood of a Character

Each operetta role must also be created and developed from the point of view of the character's moods and dispositions. Being a performing diva (cabaret singer and dancer), Sylva is a person who has a lot of success and gains the admiration of those around her, but who also has an intense personal (and love) life that is filled with ambiguity, stemming from her social status. Her liaison with Prince Edwin of Lippertweilersheim is quite compromising for her partner, and his mother's intervention creates the main conflict of drama. The first love duet of the young couple from Act I is a scene where the two protagonists are going through a series of heavy and changing moods. The soprano who sings Sylva's role must be prepared to render this emotional turmoil on stage and be in perfect harmony with her stage partner both from a vocal as well as an acting standpoint.

Sylva's next moment is the quartet in which she sings alongside her three partners, Edwin, Count Boni (the comical character of the piece) and Ferko Kerekes, in which she has to showcase a truly Hungarian-style party demeanor, white at the same time also having to express the suffering she feels, a pain caused by the social difference between herself and her lover. This moment prepares the dramatic situation at the end of the first act, which leads to the temporary separation of the lovers. Therefore, the joy that characterizes the above-mentioned quartet must exhibit emotional subtext on two separate levels.

In the second act, after her having to play the role of Count Boni's false wife, a love duet of the two follows. The scene is perhaps the most profound, deep, emotionally charged moment of the two protagonists. This number begins in a nostalgic note, in which harmony is restored between the two young lovers, and continues with a passage leading to deepening the already existing conflict, all through a deeply desperate feeling caused by the imminent rupture of the bond between them. The singer portraying Sylva can

go through these emotional states by way of exhibiting a flexible vocal approach that mirrors the emotional strain that characterizes the duet. Towards the end of the act – a characteristic element for the genre of the operetta as such - this conflict is nevertheless resolved, and the young lovers find each other again. In the last part of the work, Sylva has more dialogue than musical interventions, her voice intertwining with that of the other protagonists in the cheerful and overflowing finale of the operetta.[4]

---

[4] Gál György Sándor, *Operettek könyve*, Zeneműkiadó, Budapest, 1976, pp. 287-289.

The Role of Ilona in Ferenc Lehár's Gypsy Love

It is not by accident that I chose to analyze this role, since it features perhaps the best example of *grande dame* in Hungarian operetta literature, a character that is present on stage almost continuously during the work, and has a defining function in creation of dramatic situations. The appropriate voice for the role of Ilona is the soprano spinto voice, with a timbre that allows for engaging in both the spry and leggiero passages, but also in the dramatic rendering of her aria at the end of the operetta. Ilona's character is particularly complex, and her performer must be well prepared not only from a musical point of view, but also from the standpoint of her acting abilities. The process of creating and molding this role illustrates quite well the importance of thorough preparation of the acting required, of clear and crisp diction, since without them the crucial moments of the melodrama could stay flat, and have no real effect on the audience. At the very beginning of the play, following a short musical segment, there is a highly dramatic and emotional scene that takes place between Ilona and the main male character, Józsi. After the emotional turmoil caused by the young man's refusal, the lead female protagonist switches into a different mood that is very different from the previous one, which includes a lot of humor, but also a lot of determination, foretelling the conflicting situations on which the operetta's plot will be built. In the core narrative of the work, Ilona naturally possesses these attributes, as she is indeed a celebrated diva of the theatrical world.

The Stage Movement's Complexity

The second appearance of the *grande dame* is a telling example of the crucial importance stage movement work, acting has for performers, as it leads to being able to perfectly sync to your partner, it makes way for showcasing one's vocal abilities, aiding leggiero singing, and proper diction and impeccable pronunciation. It is a longer scene that starts with humorous dialogues and actions that must be played properly and with gusto, to the delight of audiences. Ilona arrives at the location where she would like to enact her plan for her lost lover. Her act is worthy of a theatrical diva, and contains a whole range of female tricks, from lying all the way to seduction. The musical part of the scene consists of a duet, as difficult to sing and act as it is light from the standpoint of its character, with a spry and *cantabile* melodic line, spliced with difficult notes. The text of the duet is apparently an innocent one, but it requires clear diction, because it bears the function of integrating the meaning of previous dialogues. Due to its dance-like quality, the music lends itself to being interpreted with a lot of movement, while dancing. It is, therefore, a moment when singers can demonstrate their multiple qualities of operetta performers, while also acting and singing in perfect sync with the orchestra and the other cast members.[5]

Another example of the need for thorough preparation regarding stage movement and synchronization in dramatic situations is the

engagement scene, in which Ilona struggles to save the marriage of her rival with the bridegroom who was destined to her in accordance with local customs and traditions. In addition to her intermittent participation within the narrative where she utters merely a few lines, she has two scenes in which she tries to minimize the drama of what takes place on stage. In the first one, she apparently manages to save an engagement which is about to be broken off. The music is seemingly dramatic, however, thanks to Lehár's genius as a composer, it also has a tragicomic underpinning, thus

---

[5] Wikler Gábor, *Operett – Szubjektív kalauz egy varázslatos világban (The Operetta – A Subjective Guide into a Magical World)*, Tudomány Kiadó, Budapest, 2013, p. 693.

faithfully expressing the dishonest, dissimulated character of the *grande dame*. Here, alongside an impeccable vocal quality and proper diction, she must also possess the ability to express this type of ambiguity with regards not only to interests, but also to morality. At the end of the otherwise very complex scene, after the young couple's engagement is irreparably broken, Ilona has her second vocal intervention. With an identical musical background to that of the first intervention and with a very similar text, this time the main female protagonist finds herself in a controversial situation in which she tries, in vain, to preserve the appearance of normality, but fails, thus marking the end of the first act, in an atmosphere of utter despair. Hence, the performer must possess a great level of complexity in portraying a character, conveying her emotions and inner turmoil both in terms of acting, as well as her gestures, facial expressions and general expressivity.

In the second part of the Gypsy Love operetta, Ilona has a single appearance, characterized by a complex stage movement, which also includes a duet sung with the main male character, Józsi. Her presence in the Gypsies camp is a last desperate attempt to rescue her relationship with him. Her attitude is a nostalgic one, mixed with a lot of irony, envy and venom. At this level, the difference in character and attitude between the two is still manifested on an individual level, and their dialogue as well as duet is a mixture of irony and nostalgia that speaks through their gestures, words and musical elements. Ilona's behavior, however, foretells her attitude in the third act, which will then shift the conflict between them on a much more difficult plane.

Presence of Mind on Stage

For most of the last act, Ilona plays a more secondary role, but nevertheless a very important role by counterpointing some key moments of the narrative. Being an allegedly Gypsy wedding, to which she appears while escorted by the Romanian-Hungarian side of the characters, she tries to ridicule the traditions and customs according to which the ceremony takes place. Her brief interventions, which are now soiled by the rejection of the ethnicity of the main protagonist, go hand in hand with the emergence and increase of the bride's doubts, which eventually lead to the failure of the wedding. After the imminent breakup caused by the gap between Zorica's feelings and remorse and Józsi's wild selfishness, Ilona still makes another attempt to regain her lost lover: she resumes the merry and seductive song from the duet in Act I. The man's reaction is violent: an almost brutal gesture of rejection, he also resumes his great aria from Act II, expressing his Gypsy nature in an outwardly manifested way, his belonging

to this ethnic group, with all the characteristics and the social issues related to such a condition. The attitude of the *grande dame* character in these moments is that of experiencing a total failure, which is represented by her gestures, mimicry and stage movement.

In the last scene, that of forgiveness, Ilona appears as a resigned character who has played all her cards in a battle she hoped to win from the very beginning. Her partner, Józsi, is in a similar situation, but he decided to follow his own way in life. However, the bittersweet ending belongs to the two: the gypsy violinist plays one of her favorite songs to her, and Ilona has to sing one of the operetta's emblematic arias. This last musical number begins in an atmosphere of great pain and regret. Being a slow paced and a wide-ranging song, it must be sung with an ample, full voice, and a sustained breath. The melodic construction evokes Hungarian songs of celebration, so it should be sung with great depth. The second part of the aria brings about a gradual change of rhythm and emotional content. Here we are already witnessing the return of the heroine's zest for life, combined with the attitude best characterized by the saying "after me, the deluge". The last phrases and the end of the aria - and thus of the entire operetta - amplifies this atmosphere erupting into a triumphant frenzy. Hence, the singer who plays the role goes through a whole array of mood changes, and must synchronize perfectly at the beginning of the aria with a solo violin playing in a *rubato* style, then, with an entire orchestra that gradually accelerates its tempo, ending the scene in a visual high note, with the corps de ballet taking over the stage in a frantic dance, her voice rising above the density of instrumental accompaniment. The ending is thus a triumphant return of the *grande dame* character, an affirmation attesting her strength of character, which guarantees a exultant ending of the entire work.[6]

Conclusions

Through this short presentation of the path of a true operetta performer has to go down on from learning the role to the premiere of the production itself, I have attempted to demonstrate the complexity of preparing a successful performance in musical theatre. Operettas, though considered by most audiences to be of a lighter musical tone than operas, were created by talented composers, and their proper rendition on theatrical stages require as much work, skill and talent as do those pertaining to the

---

[6] Németh Amadé, *A Magyar operett története (The History of Hungarian Operettas)*, Anno Kiadó, 2002, pp. 47-48.

genre of opera. By analyzing the two main female roles, a prima donna and a *grande dame* one, we have sought to illustrate the stages and characteristics of this work, which is somewhat similar to that of preparing an operatic role, while in some respects being also different, though it can be even more complex and difficult. I have wanted to write this article in order to draw the attention of future operetta performers to the specifics of the artistic work they will be engaged in throughout their careers.

Translated from Romanian by Juliánna Köpeczi

REFERENCES

Dictionaries and Encyclopedias

Brockhaus Riemann Musiklexikon, Zeneműkiadó, Budapest, 1983-1985

Dicționar de termeni muzicali (Dictionary of Musical Terms), Editura Științifică și Enciclopedică, București, 1984, ed. a II-a: Editura Enciclopedică, București, 2008

Dictionnaire de la musique (Marc Vignal), Larousse, Paris, 1993

Larousse Dicționar de mari muzicieni (Larousse Dictionary of Great Musicians), Univers Enciclopedic, București, 2000

The New Grove Dictionary of Music & Musicians, Macmillan Publishers Limited, London, 2001

Literature

Fekete, Adél, *Integrity, Discipline and Humble, Constant Hard Work – These are the Secrets of a Long and Successful Career (An Interview with Júlia Kirkósa, the Celebrated Soprano of the Hungarian Opera from Cluj-Napoca)*, in: STUDIA UBB MUSICA, LVII, 2, 2012 (p. 5-14)
http://www.studia.ubbcluj.ro/download/pdf/751.pdf

Gál György Sándor, *Operettek könyve (The Book of Operettas)*, Zeneműkiadó, Budapesta, 1976

Gänzl Kurt, *The Encyclopedia of the Musical Theatre*, Schirmer Books, 1994

Kerényi Miklós György, *Az éneklés művészete és pedagógiája (The Art and Pedagogy of Singing)*, Magyar Világ Kiadó, Budapesta, 1998

Moisescu Titus – Păun Miltiade, *Opereta – ghid (The Operetta – A Guide)*, Editura Muzicală a Uniunii Compozitorilor din RSR, București, 1969

Németh Amadé, *A Magyar operett története (The History of Hungarian Operettas)*, Anno Kiadó, 2002

Pinghiriac, Georgeta, *Mandatory Technical Elements in the Metamorphosis of the Singing Voice*, in: STUDIA UBB MUSICA, LVI, 1, 2011 (p. 109-112) http://studia.ubbcluj.ro/download/pdf/610.pdf

Wikler Gábor, *Operett – Szubjektív kalauz egy varázslatos világban (The Operetta – A Subjective Guide into a Magical World)*, Tudomány Kiadó, Budapesta, 2013

THE SYMBOL OF THE SHADOW IN VERDI'S *OTELLO*

LETIȚIA GOIA[1], OANA MUREȘAN[2]

SUMMARY. The tragedy of *Othello* has been read and interpreted countless times over the centuries, and it continues to be researched and analysed from various perspectives. However, what is specific to Shakespeare's plays is that they can also be interpreted in a subtler key, and Giuseppe Verdi appears to have discerned the deep meaning of Shakespearean themes, mirroring them musically with the finest nuances. The whole opera *Otello* is not only a manifestation of the genius of the great composer, but a genuine hermeneutical endeavour, which resulted in a Shakespearean musical subtext. This paper focuses on the last scene of the opera, with reference to the symbol of the shadow and its relevance in shaping the character of Otello. In *Otello,* Shakespeare's knowledge of the human nature meets Verdi's skill in exploring the psychological depth of the characters by means specific to the art of sounds: tonality, choice of voice type, melodic lines, leitmotifs, rhythm, selection of instruments, or orchestration.

Keywords: shadow, *Otello,* Shakespeare, Verdi, libretto

The last scene of the opera *Otello* exposes the protagonist in Desdemona's room, tortured and consumed by the criminal thoughts Iago has inoculated in his mind. The blaze of raging jealousy plunges him into unimaginable torments. His steps are accompanied, in the orchestral part, by Iago's musical motif, which triumphantly closes the *Credo* from the second act and which, from then on, becomes part of Otello's subconscious. Groups of semiquavers in *staccato*, which start with a leap of third followed by three adjoining sounds progressing in the opposite direction from the leap, have a grotesque, destructive character. This rhythmic-melodic fragment appears here as a mirror image of the one expressed at the end of the *Credo*. This is the mirror image taken over by Otello from Iago. The demonic evil has now become part of Otello's being. It possesses him and leads him towards the tragic outcome.

---

[1] *Assistant lecturer of English for Specific Purposes, Iuliu Hațieganu University of Medicine and Pharmacy, Cluj-Napoca, E-mail: letigoia@gmail.com.*
[2] *Senior Lecturer of English for Specific Purposes, Iuliu Hațieganu University of Medicine and Pharmacy, Cluj-Napoca, E-mail: oana.muresan@umfcluj.ro.*

On his way, the Moor stops for a moment, frozen by the image of Desdemona and the divine energies with which she is endowed. The kiss theme is heard in the orchestral background as part of Otello's subconscious, a fragment of his soul longing for the spiritual realm that she can offer. Here, the musical background reminds us of the last part of the love duet in the first act. As in every passage from Verdi's work, the theme of the kiss is not randomly chosen, and its symbolism goes far beyond the expression of love between two people. Indeed, the kiss is, first of all, a "symbol of union and mutual adhesion"[3] but ever since Antiquity, it has acquired a spiritual meaning. Its origin might have derived from the rabbinical belief that:

> […] some of the righteous ones, like Moses, have been shunned by agony and death, and have left the earthly world in the full beatitude conferred by the kiss of God [...]. Kisses designate the adhesion of spirit to spirit. This is why the bodily organ of the kiss is the mouth, the gateway and the source of breath. Through the mouth as well, kisses of love are exchanged, which inseparably join a spirit to another spirit. Therefore, the one whose soul comes out through a kiss adheres to another soul, from which is no longer divided[4].

The same dictionary mentions St. Bernard's opinion that "through kiss, man is bound to God and implicitly deified", situating himself "in the heart of kiss and hug between the Father and the Son, kiss that is the Holy Spirit", just as "the Incarnation is the kissing between the Word and human nature"[5].

The *New Testament Dictionary* refers to the expression "holy kiss" used by the Apostle Paul in four of his epistles (Romans 16:16, I Corinthians 16:20, II Corinthians 13:12, and I Thessalonians 5:26), and explains that "it was about brotherly kissing that was pure among those who share the same faith in Christ"[6]. Here, too, we find that the Apostle Peter uses the expression "kiss of love" in his first Epistle: "Greet one another with a kiss of love" (1 Peter 5:14). The kiss appearing in Verdi's *Otello* is loaded with spiritual meanings, drawing the protagonist closer to the mystical ecstasy and proving to be, eventually, his gate to Heaven.

Verdi was particularly involved in everything connected to the actual opera performance, constantly laying scenic reference points for the musicians, and relating them to the music. In this particular case, the original staging

---

[3] Chevalier, Jean and Alain Gheerbrant, *Dicționar de simboluri (Dictionary of Symbols),* volumul 3, București, Editura Artemis, 1995, p. 199 (n.t.).

[4] *Ibidem*.

[5] *Idem*, p. 200.

[6] Mircea, Ioan, *Dicționar al Noului Testament (Dictionary of the New Testament)*, Editura Institutului Biblic și de Misiune al Bisericii Ortodoxe Române, București, 1995, p. 460 (n.t.).

book for Otello "reveals an astonishingly precise coordination among music, words, and the movements and gestures of the actors on stage"[7]. The specifications in the staging book are the following:

> Just when Desdemona has fallen asleep and precisely as the first note of the contrabass solo is struck, the secret door opens quickly and Otello appears at its threshold. He takes a small step forward, and then stands still, quickly closing the door behind him. He holds a scimitar in his right hand. The actor must know the contrabass solo by heart since the entire action must be coordinated exactly with the conductor's beat. It will be useful – especially in early productions – to have the same person who prompted the "Ave Maria" stand behind the closed secret door with score in hand, so that he can softly prompt the actor as to just what movements are to be made. We will later summarize these movements, although it is solely up to the actor at such a dramatic climax to make them effective on stage and not forget that Desdemona is asleep and must not be roused by accidental noises[8].

The meticulousness with which Verdi noted down every movement corresponding to each note is remarkable:

E.g. 1

The composer's indications for this part, as they appear in the staging book, are: "Otello is gripped by anger. He makes vehement motions, then, with sudden decisiveness, goes with agitated steps to the bed and stops for a moment precisely at the chord shown."[9] The last indication in this fragment is also present in the musical passage below:

---

[7] Simms, Brian R., *The original staging of Otello*,
http://www.cengage.com/music/book_content/049557273X_wrightSimms/assets/ITOW/
Ch56_ITOW_Staging_Otello_fn.pdf, accesat în ianuarie 2019.
[8] *Ibidem.*
[9] *Ibidem.*

E.g. 2

Once Otello enters Desdemona's sanctuary, his anger dissipates and he is enfolded in the energy of the sleeping angel, recognizing thus the divine purity on her countenance. He "long contemplates" Desdemona who is asleep, and "is seized by a sad tenderness"; he "bends down and gives Desdemona a light kiss" only to contemplate her once more[10]. His last gestures in this scene are accompanied by the musical background of the kiss theme.

As shown in the fragment below, from a musical perspective, the kiss theme is uplifting. The melodic line, resumed three times, contains an ascending interval that, with each new reprise, is rising as if uplifting the protagonist more and more towards the sky. Otello kisses Desdemona three times (Verdi's notes: *Dà un bacio a Desdemona. Altro bacio. Un altro ancora*). In Shakespeare's play, the same three kisses prepare her death: "O balmy breath that dost almost persuade Justice to break her sword! – One more, one more: – Be thus when thou art dead, and I will kill thee, And love thee after: – one more, and this the last: So sweet was ne'er so fatal"[11].

---

[10] *Ibidem.*
[11] Shakespeare, William, *The Complete Works of William Shakespeare*, *Othello* V.2., Kent, Wordsworth Edition, 1999.

E.g. 3

In this musical passage the tempo is animated, which reveals the soloist's amplified emotion, while the intensity of the music resembles Desdemona: delicate, soft, starting from *dolce* and going through slight *crescendo* but rebounding to *pianissimo*. Their communion lasts little. The demonic theme presented by Iago, with *staccato* semiquavers troubles Otello again.

E.g. 4

He rises and brutally provokes Desdemona into their final confrontation. Verdi writes: "Desdemona, who, in her innocence, thinks she has nothing to fear, replies with a naive calmness. She then goes from indignation to terror to pleading. In this way, the feelings of the two characters undergo a dramatic crescendo that unfolds with lightning speed and force. This is the crux of this scene"[12]. Verdi's care for the nuance and the colour of the sound or the theatrical gesture that accompanies it are present throughout the score. But his persistent preoccupation with each feeling the performers express on stage, in perfect agreement with the music and in a continuous exchange with the other characters, is what pertains to that Verdian genius which makes the audience go through an intense and possibly even life-changing experience during the performance and long afterwards.

Otello is now completely entangled in Iago's web. The entire confrontation takes place with the orchestral accompaniment dominated by the familiar sarcastic descending motif of evil. The rest is atrocity and Otello is left with no other path than the tragic one. He becomes Desdemona's physical executioner and then his own, not knowing that, in reality, Iago is their spiritual tyrant.

Was Desdemona's sacrifice necessary? Even though Otello discovers the truth, his soul is still tormented, deprived of identity, and driven by malefic forces, as Solovțova remarked:

> The laconic dialogue between Otello and Desdemona, accompanied by a funereal phrase that is constantly repeated in the orchestra leads to the inevitable fatal denouement. In Otello's words: *And thou, how dost thou look now? So pale, so still, so beautiful!* – words rather uttered than sung, in the total silence of the orchestra, Verdi knew how to emphasise with a rare force the depth of Otello's tragedy bent over Desdemona murdered by him[13].

Otello's final monologue is preceded by the familiar descending chromatic line, similar to the evil spirit that drops everything into the abyss: heavy grave chords, barely perceptible, like a funereal march that threads the faraway universe.

---

[12] Simms, Brian R., *The original staging of Otello*, http://www.cengage.com/music/book_content/049557273X_wrightSimms/assets/ITOW/Ch 56_ITOW_Staging_Otello_fn.pdf, accesat în ianuarie 2019.

[13] Solovțova, Liubov, *Giuseppe Verdi*, Editura Muzicală, București, 1960, p. 323 (n.t.).

E.g. 5

The sombre tone of the brass winds, as well as the impressive declamation of the general who is triumphant in fights but defeated by his own demonic confrontations brings forward the worthlessness and even the destructive power of his preceding glory.

The glacial utterance of the word *Gloria* is loaded with the fatality of fate:

> *Niun mi tema s'anco armato mi vede. Ecco la fine del mio camin ... Oh! Gloria! Otello fu. [Do not fear me, Though I still have a weapon.*
>
> *Here is my butt, here my journey's end. Ah! Glory! Otello's gone]*.[14]

Then, Otello lets his spade fall and heads towards the dead angel, singing an unaccompanied melody, which reminds of the tune of their first love duet. He conjures Desdemona crying her name, this time with no musical background, revealing the complete emptiness of his soul. Only now does Otello realise what happened, his declamation suddenly reaching paroxysm, and gradually going down towards nuances of *pianissimo*, with the intonation of a succession of broken, descending sounds, while repeating the word *dead* three times:

> *E tu. . .come sei pallida! e stanca, e muta, e bella, pia creatura nata sotto maligna stella. Fredda come la casta tua vita. . . e in cielo assorta. Desdemona! Desdemona!. . . Ah. . .morta! morta! morta!. . . [And thou, how dost thou look now? So pale, so still, so beautiful! Oh ill starred wrench and noble, Battered by evil fortune. Cold now yea e'en as cold as thy chastity, most fit for Heaven. Oh Desdemona! Desdemona! Ah dead, dead, dead!]*.[15]

---

[14] Verdi, Giuseppe, *Otello*, Ricordi, Milano, 1964, act IV.
[15] Verdi, Giuseppe, *Otello*, Ricordi, Milano, 1964, act IV.

Otello ends his life, and the agony that follows his gesture is disconcerting. The orchestra moves from harsh, frightening sonorities to softer, warmer ones, that are sentimental and pitiful at the same time, and that characterise the last page of the opera. Otello's troubled soul eventually rediscovers his identity, remembering the moments of the kiss as a last hope of redemption and reconciliation with God.

The words from the last passage of the libretto bring to mind the belief according to which a distinct sign of the redemption of a lost soul is the recovery of the shadow with which it fuses for eternal rest. In the universal symbolism, it is considered that a human being without a shadow is a body without a soul, inhabited by demons. The dictionary of symbols states that "shadows are not only an indication of the lack of light, but also entities of a particular kind. They are a secret alter ego of man and are often considered as a reflection of his soul (in certain languages, the face, the soul and the shadow are named by the same word). [...] The lack of shadows, after selling the soul to the devil, for example, expresses the loss of the soul"[16]. Otello's last moments find him in the divine embrace of the angel: *Pria d'ucciderti, sposa, ti baciai. Or morendo nell'ombra in cui mi giacio. Un bacio … un bacio ancora … ah! … un altro bacio [I kissed thee ere I killed thee, now no way but this, killing myself, a kiss, another kiss, and yet a kiss].[17]* His soul is redeemed, as his shadow "is spreading" (*nell'ombra in cui mi giacio*).

---

[16] Biedermann, Hans, *Dicționar de simboluri (Dictionary of Symbols),* Saeculum I.O., București, 2002, p. 470.
[17] Verdi, Giuseppe, *Otello*, Ricordi, Milano, 1964, act IV.

E.g. 6

In the musical passage illustrated above the nuance of *pianissimo* is dominant, while the musical background is consonant, in *E minor*, and the melodic line of the orchestra played in the bass by woodwinds. It is a warm and soft melody, bringing peace and even hope. Otello has found his shadow, which is a sign that God, in his infinite goodness, opens the skies even for the sinner, when he repents.

The motif of the kiss is reprised almost identically from the final part of the love duet in the first act when the two lovers identify with each other in the heavenly bliss created by Desdemona's divine space. The last scene is a true accomplishment in terms of complexity of feelings, and the emotional weight that the music and the scene convey. Otello dies, managing to escape from Iago's grip in the land of terror, and emerge in the land of peace and serenity he experienced aside the angelic Desdemona.

The music turns from tempestuous to tranquil: the unison sound on *E* used as a pedal sustains a chain of soft harmonies in a low intensity. The opera ends on an *E major* key, the same tonality found in the love duet from the first act. The musical correspondence is more than suggestive: beyond any mental process used to explain such links, music touches the most sensitive chords of the soul, leaving a mark on the audience that is beyond their understanding. The composer recreates here the sacred space from the first act, and the ecstasy Otello then felt in the presence of Desdemona is now promised to him for eternity.

The emotions Otello experiences throughout the opera can hardly be described in words. The range of feelings which the performer conveys, and which the orchestral accompaniment transmits is so varied that it truly encompasses a great part of the emotions a person experiences in a lifetime. The sense of the tragedy is most valuable: "the luminous forces triumph. The motif of love that is heard twice at the end of the opera acquires new meanings. It is present for the last time when Otello commits suicide. Iago has been exposed. Otello is persuaded of Desdemona's innocence and finds his peace with revived faith in her moral perfection"[18]. The complex transformation of Otello's spirit throughout this musical passage is sublime, just like the music that accompanies it.

REFERENCES

Biedermann, Hans, *Dicționar de simboluri (Dictionary of Symbols),* Saeculum I.O., București, 2002.

Chevalier, Jean și Alain Gheerbrant, *Dicționar de simboluri (Dictionary of Symbols),* volumul 3, București, Editura Artemis, 1995.

Letiția Goia – Cornelia Cuteanu, *Konnotationen des Heiligen in der Eröffnenden Sturmszene von Giuseppe Verdi's Otello (Sacred Connotations in the Opening Storm from Giuseppe Verdi's Otello),* in: STUDIA UBB MUSICA, LXII, 1, 2017 (p. 219 – 232) *http://studia.ubbcluj.ro/download/pdf/1092.pdf*

---

[18] Solovțova, Liubov*, Giuseppe Verdi*, Editura Muzicală, București, 1960, p. 323.

Mircea, Ioan, *Dicționar al Noului Testament (Dictionary of the New Testament)*, Editura Institutului Biblic și de Misiune al Bisericii Ortodoxe Române, București, 1995.

Shakespeare, William, *The Complete Works of William Shakespeare*, Kent, Wordsworth Edition, 1999.

Simms, Brian R., *The original staging of Otello*:
   Disposizione scenica per l'opera "Otello", compilata e regolata secondo I a messa in scena del Teatro alla Scala da Giulio Ricordi (Milan: Ricordi, n.d.), pp. 93–100. Translated by Bryan R. Simms, 2008, available at: *http://www.cengage.com/music/book_content/049557273X_wrightSimms/assets/ITOW/Ch56_ITOW_Staging_Otello_fn.pdf*, accessed January 2019.

Solovțova, Liubov, *Giuseppe Verdi*, Editura Muzicală, București, 1960.

Verdi, Giuseppe, *Otello*, Ed. Ricordi, Milano, 1964.

Zicari, Massimo, *Giuseppe Verdi in Victorian London*, in: STUDIA UBB MUSICA, LVII, 2, 2012 (p. 153-162) *http://studia.ubbcluj.ro/download/pdf/751.pdf*

Zicari, Massimo, *Verdi and Wagner in Early Victorian London: The Viewpoint of The Musical World*, in: STUDIA UBB MUSICA, LIX, 1, 2014 (p. 51 - 64) *http://studia.ubbcluj.ro/download/pdf/865.pdf*

STYLISTIC ASPECTS REFLECTED IN
MODAL LITURGY BY DAN VOICULESCU

ELENA-LAURA GREAVU[1], ROXANA PEPELEA[2]

SUMMARY. The Liturgy represents for the Christian-Orthodox community the moment with the most significance in the church services. As a musical genre, it is approached by a number of Romanian composers, especially after 1989, the year of the establishment of democracy in Romania. Among the creators who approach this genre is Dan Voiculescu, who composed *Modal Liturgy for equal voices* in 1996 and was dedicated to Sigismund Toduţă. Our paper analyses this composition which is based on modal-diatonic writing, harmonic-polyphonic arrangements with a modal shade alternating with passages in unison, and in which melodic constructions depart from the model of Palestrina's polyphonic writing.

Keywords: Composer Dan Voiculescu, religious, modal liturgy, polyphony.

Introduction

The 20th century brings a series of socio-political events that will also affect the development of Romanian music. Many musicians of this period manifest themselves in different ways – composers, conductors, pedagogues, musicologists – to whom the choir represents a way of expression that is continuously improving and in which national specificity is becoming more and more important. Within the Romanian music we can identify the unity in diversity or "out of many, one" (*E pluribus unum*), both in traditional music (folklore, Byzantine chanting) and in cult art".[3]

It is well known that the Romanian music is based first and foremost on the old folk music of the native country, and secondly on the Byzantine music and the psalms – the latter being the source of inspiration for religious music.

---

[1] *PhD student, Transilvania University of Braşov, Faculty of Music, elena.matei@unitbv.ro*

[2] *Professor PhD, Transilvania University of Braşov, Faculty of Music, r_pepelea@unitbv.ro*

[3] Şerban Nichifor, *Repere într-o analiză holistică a postmodernismului muzical*, *Synopsis I*, (Landmarks in a Holistic Analysis of Musical Postmodernism, Synopsis I), National University of Music, Bucharest, 2006, p. 4.

In the second half of the 20th century, the Romanian modern school of composition is in close contact with the new techniques belonging to the European trends, coinciding with aleatoric music, serialism, punctualism, without straying from folklore. The new generation of composers, especially after the fifth decade, also applies to avant-garde trends in the sphere of archetypal music, minimalism, spectralism, heterophonic music, morphogenetics, or imaginary music. Among them we mention Vasile Herman, Anatol Vieru, Tiberiu Olah, Liviu Glodeanu, Ede Terényi, Nicolae Brânduş, Cornelia Tăutu, Hans Peter Türk, Adrian Iorgulescu, Şerban Nichifor, Sorin Lerescu, Dan Voiculescu and others.

Historical context

From a political point of view, the second half of the 20th century represents a period of great changes that will also affect the Romanian cultural and artistic activity. After 1970 the neo-Stalinist period sets in in Romania, a time in which more and more citizens' rights are restricted. Censorship is a common practice of that time, affecting the Romanian musical composition directly. In the volume *Romanian Music between 1944-2000*, Valentina Sandu-Dediu speaks about this "ideological pressure"[4], noting that it was represented "by the censorship operated by the *Union*'s commissions for the sorting of musical and musicological creation, favoring simplistic synonymous with accessibility, decorativism, eclecticism, folklore."[5] One of the forbidden themes is religion. Valentina Sandu-Dediu states: "There are many cases in which, in order to get rid of any care, the composer called his work «For peace» or something similar, so that he could handle the musical substance, which was possibly modeled in avant-garde techniques and had nothing to do with the announced title."[6]

The year 1989 marks the establishment of democracy and, therefore, freedom of speech, without stumbling blocks. At the compositional level, there is a tendency to approach the religious genres and, implicitly, the liturgy. Dan Voiculescu will compose the *Modal Liturgy for equal voices*, about which musicologist Bianca Ţiplea Temes states: "An isolated example of diatonicism is the *Liturgy for equal voices*, written in 1996 and dedicated to Sigismund Toduţă. It is a religious work, sketched through the transparent use of modes, unisons and ison sections, with definite references to the Palestrinian style."[7] The work is written "in memory of Sigismund Toduţă", knowing that his

---

[4] Valentina Sandu-Dediu, *Muzica românească între 1944-2000*, (Romanian Music between 1944-2000), Musical Publishing House, Bucharest, 2002, p. 13.

[5] *Idem.*, p. 18.

[6] *Idem,* p. 74.

[7] Bianca Ţiplea Temeş, "In Memoriam Dan Voiculescu, Coda to A Book Without End", in Studia UBB Musica, LIV, 2, 2009, p. 16.

personality has deeply marked Dan Voiculescu, in his entire creation. In this sense, Mirela Zafiri characterizes the composer's style, as follows: "From the modal melody line and the pioneering polyphonic piano, very aerated, to the complex, expressive harmonies, in a chromatic style that shakes the classical tonality balance, we can guess the polyphonicist initiated by the school of Sigismund Toduţă."[8]

Regarding the great representatives of the liturgical genre in Transylvania and Banat, musicologist Constanta Cristescu states: "[...] masters such as Ion Vidu, Timotei Popovici, Augustin Bena, Gheorghe Dima, Sigismund Toduţă and recently Dan Voiculescu devoted part of their time to adapting the choral compositions of the local variants of liturgies and traditional church songs, some of them from memory, in compositional versions that have the aura of a masterpiece [...]."[9]

Stylistic analysis on *Modal Liturgy*

Although most of the liturgies are dedicated to mixed choirs or male choirs on equal voices, this work is written for female voices – as women are participating more and more actively in the ecclesiastical sphere in the last century. It includes the important parts of the *Liturgy of the Catechumens* and the *Liturgy of the Faithful*: *Great Litany*, *Antiphons*, songs of the *Small Entrance*, *Hymn of the Trisagion* (*Holy God*), *Lytany of Fervent Supplication*, *Cherubic Hymn*, the chants of *Great Entrance*, *Holy, Holy, Holy*, *We Praise Thee*, *The Hymn of the Theotokos*, *Blessed is the One*, *We Have Seen the Light*, *Blessed be the Name of the Lord*, replies sung after the prayers of the *Dismissal*.

Within the *Great Litany*, there are 12 melodic variants for the short and profound prayer *Lord, have mercy*, representing replies given by the chorus to the various requests of the priest. The symbolism of number 12 is worth mentioning, which is linked to God's choices: the 12 tribes of Israel, the 12 apostles, etc. The melodic line of the soprano of the first three variants is constructed in the form of a circle arch that seems to suggest an embrace that encompasses all parishioners participating in prayer (e.g. 1).

---

[8] Mirela Zafiri, *Dan Voiculescu, ultimul interviu* (Dan Voiculescu, the last Interview), 2009, in http://www.poezie.ro/index.php/essay/13909999/index.html (accessed 20.01.2019).

[9] Constanța Cristescu, *Dileme ale creației corale de filieră bizantină din Transilvania şi Banat* (Dilemmas of the Byzantine Choral Creation from Transylvania and Banat), 2008, in *http://www.cimec.ro/Muzica/Cronici/ConstantaCristescu3.htm* (accesed 25.01.2019).

E.g. 1

***Lord, have mercy*, first version**

First Antiphon begins with the Prayer of Praise to the Holy Trinity, being presented harmonically in the first 6 measures by all three voices and continuing with an imitation that will underpin the musical development until the end of this part (e.g. 2).

E.g. 2

Fragment from the *First Antiphon*

The quintessence of the psalm 102, corresponding to the text which the work continues with, appears imitatively in the external voices in the first phase, by one measure distance, and in measure 15 the distance between the theme and the response will condense at two beats, equating with the climax and also the *sectio aurea*. This imitation presents the insertion, in melodic profiles, of the *cross motif* (ex. *B-A-C-H*; *C-D-H-C*), often encountered in Bach's compositions.

Even if a sinuous profile of songs with small intervals is kept, the melodic lines are rhythmically dynamized by shorter durations (*diminutio*), leading us to the thought of a total spiritual communion with the depth of this prayer that takes place in the first person.

There is a predominance of modal language, in the climate suggested by an oscillation between Dorian and Aeolian on D, by the mobility of H (which often appears lowered with a semiton) or by the use of phrygian cadences at the end of some phrases, by creating a leading tone on second step (*Es*) in the penultimate chord (e.g. 2).

The *Second Antiphon* presents a confessional prayer of the faith in Jesus Christ, the love of the One-begotten, to whom we pray for the salvation of the soul. From a musical point of view, this part is composed for two voices, on the thimble of an ostinato. The element that creates the stylistic unity is, therefore, the rhythmic one, the composer using, along this part, 19 times (*anaphora*) the rhythmic formula outlined below (e.g. 3):

E.g. 3

Ostinato* rythm in the *Second Antiphon

The climax is attained by the words: *You were crucified, O Christ God*, suggesting through the ascending intervals, man's striving for the mercy of the Son of God, a cry of help for the sinner who awaits forgiveness of sins (e.g. 4). If, in this work, Dan Voiculescu has particularly used the ascending-descending step-by-step motion, this verse begins with a leap of perfect ascending fourth, to which Serban Nichifor finds his explanation: "From the perspective of hermeneutics (involving the bringing of who creates in the state of the one who created), [...] the following diastematic-philosophical association can be established: the ascendant

(extroverted) fourth regains my past in the future."[10] Analysing the literary and musical text at the same time, it is suggested to the public that through the sacrifice of the crucifixion mankind has been forgiven for the sins of the past, present and future.

E.g. 4

The climax of the *Second Antiphon*

The *Third Antiphone*, which presents through *The Blessings* a series of rules for respecting a spiritual life in order to enter the kingdom of God, is based on a melodic discourse characterized by the great purity of the songs, with frequent returns on the same sound, with references to a declamatory character. A musical sound economy is predominant, without much chromatisms, *ison*[11] is used, and the song is subordinated to the expressiveness and beauty of the text (e.g. 5).

In the first verse there is a predominant diatonism, no chromaticisms, except for *B note*, used for creating the phrygian cadence. An *ison* is also used throughout the verse, at the third voice on *A* from small octave.

From a harmonic point of view, the other two voices sometimes impose major seconds „collisions", tritone, or stops of upper voices in common note in an intervalic ratio of minor seventh or major ninth to the note of the third voice (e.g. 5). All these aspects demonstrate the mark of the modal within the intonational framework of this work.

---

[10] Şerban Nichifor, *Perspectiva fenomenologică* (The Phenomenological Perspective)*, op. cit.,* p.1.
[11] Pedal accompaniment.

E.g. 5

Fragment from the *Third Antiphon*

The second verse is harmonized only for two voices, without the soprano. The text is*: Blessed are those who mourn, for they will be comforted*, which can be explained by the fact that men will receive forgiveness if they repent for their sins. In the first three measures, the third voice evolve in a *recto-tono* recitative, reminiscent of the rhythmical ison. The second voice is gradually descending (*catabasis*), consistent with the meaning of the text.

The third verse is based on a mode with mobile steps (*C-C#, F-F#, G-G#*), without these appearing consecutively at the same voice, so chromatic halfs are avoided (e.g. 6). The musical tension is created by stopping on two semicadenences, the first one being in the fourth measure, with a stop on the seventh altered chord and the second appears in the last measure of this verse, with a stop on the fifth step.

E.g. 6

The mode with mobile steps from *Blessings*, the third verse

The sixth verse contains the text: *Blessed are the pure in heart, for they will see God*, who urges man to purify himself from the sins that burden the heart and the soul, because only by holiness can they see the image of the Lord. In order to reproduce the message of these verses, the

composer processes the thematic motif found in the third verse, in a different harmony that still preserves the harmonic skeleton and the presence of the two semicadences. The voices join one another, alto imitating the musical piece exposed in the first two measures by soprano, and the second voice will begin after seven measures, in unison with the third voice. This *gradatio* will reach a melodic climax at the end of the verse, when the soprano touches the G^2 on the word *God* (e.g. 7).

E.g. 7

The sixth verse of *Blessings*

The simplicity and economy of composing resources are those that characterize the seventh verse, in which the second voice sings the *ison* on the G^1, and the first voice interprets a melody with Byzantine touch, suggested by the ornaments with grace notes and by the frequent changes of measure in accord with prosody and accents in the literary text.

The text has primacy, so there are often changes of measure, the musical rhythm results from the distribution of the syllables accentuated within the words. The modal atmosphere is created by means of third elliptical chords, especially encountered as the first or final chord of each verse.

114

Composer Dan Voiculescu applies the technique of imitative polyphony in the *Trisagion – Holy God Hymn*, too. The text of the prayer is: *Holy God, Holy Strong, Holy Immortal, have mercy on us*, which is sung three times. The first 13 measures are built on a two measure-piece that will be imitated by all voices (e.g. 8).

E.g. 8

The imitation scheme of the first 13 measures, presented as a diagram with the following labels:

S (3M↑)   S (A¹)
Ms (F¹)   Ms (3m↓)   Ms (2M↓) → Ms (2M↑)
A (3m↓)   A (8P↓)
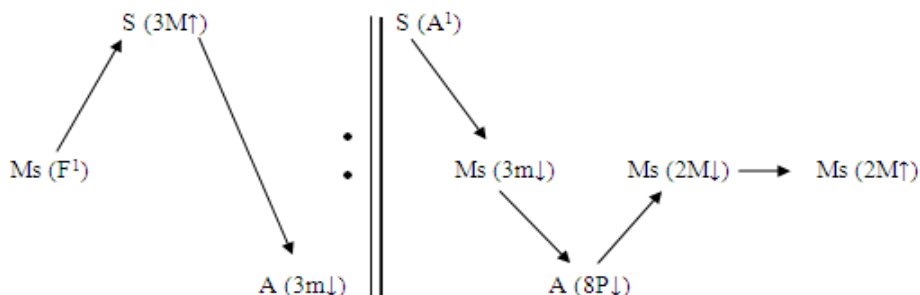
The imitation scheme of the first 13 measures

Repeated displays of the theme lead to a tension build-up that reaches a climax in measure 13, where the soprano touches G^2, the third time of singing the verse *Holy Immortal*, words that remind people about the virtue of the Holy Spirit of being immortal.

Another imitative fragment starts at soprano 2 in measure 17 with an anacrusis, reverted by one measure distance concomitantly by the other two voices, and in measure 21, over a new return of the imitation theme to the lower voices, the soprano brings a melopoeia in long durations, with aspect of *ison* – equating with *sectio aurea*. Subsequently, the music begins to strain, with moments of *ison* or stops for a long duration by all voices (e.g. 9).

E.g. 9

Ms (E¹)
  S (3m↑) S (theme var.1, 3m↑)   S (larged theme)
  Ms (theme var.1)
  A (1P)   A (theme var.2, 4P↓)   Ms (initial theme, 3m↑) x 2
                                  A (initial theme) x 2
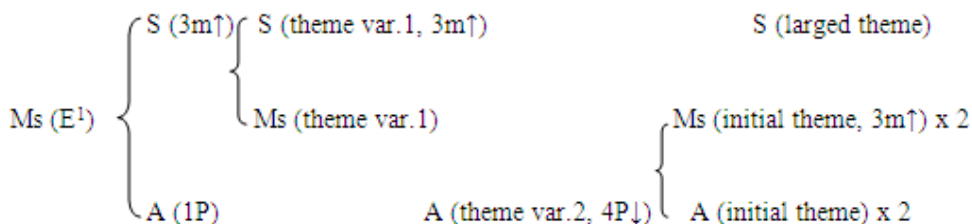
Imitation overlays în *Holy God Hymn*

For composers of the second half of the 20th century, Byzantine music is a source of inspiration for the text, ornamentation, rhythm, metrics, melodic formulas, as well as for the specific cadences. The next song, which also corresponds to the beginning of the *Liturgy of the Faithful*, is the *Cherubic Hymn*. The definition for this is: "the ecclesial song that unites the angels' sabbaths and humankind to glory the Savior who comes into liturgical procession between us at the Great Entrance of the King of Heaven in Jerusalem of our hearts and in Jerusalem of Heaven, by Liturgy."[12] It is a prayer of sacrament, with great meaning, which reminds men to leave aside their material assets of this life, to prepare for the reception of the Emperor Jesus Christ through the Holy Communion. In this work the composer capitalizes on the psaltic melody through a horizontally melodic discourse, ornamented with grace notes and harmoniously sustained by the isons (e.g. 10). Some musicologists consider that *ison* is a sacrament melody, a symbol of God, which is present throughout life, in opposition to the melody that "renders the human side in its aspiration to the transcendent, expressed through prayer and praise."[13]

E.g. 10

The beginning of *Cherubic Hymn*

The second part of the *Cherubic Hymn* is usually a distinct part and is called *That we may receive the King of all*. This is based, again, on the model of imitative polyphony, on a dialogue of voices that gives the piece energy. The theme exposed to the alto is interpreted at a distance of two measures, at the perfect ascendant fourth by soprano 2 and then by soprano 1, again at to two measures and a small seventh ascending, unlike in the original theme. By overlapping imitations there are certain gaps in the syllables of the text (e.g. 11).

---

[12] *https://doxologia.ro/liturgica/taine-ierurgii-slujbele-bisericii/imnul-heruvic* (accesed 27.02. 2019).
[13] Nicolae Teodoreanu, „Isonul în tradiţia muzicii psaltice din România" (Ison in the Tradition of the Psaltic Music in Romania), in *Muzica* (*Music*), 2017/3, p. 73.

E.g. 11
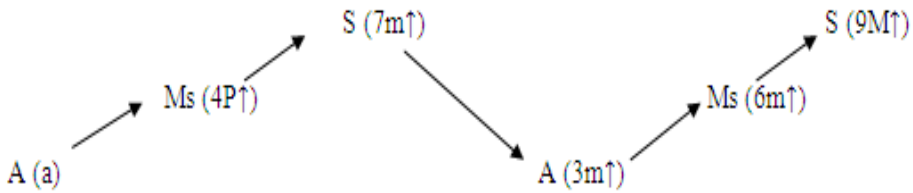
The scheme of imitative polyphony in the first 12 measures

The theme behind the imitation has a predominantly gradual move, reaching a climax on a perfect fifth, on the word *King*, the most important word in the verse, which refers to the Savior Jesus Christ. Each imitation is made on the text *That we may receive the King of all* and, gradually, it is expounded (*anabasis*) to God, which is also suggested by the fact that it starts from the sound of *A* from the small octave, and the last imitation begins with the sound B^1 and reaches a culmination on F^2.

In the next part – *Holy, Holy, Holy*, we find another expressive process: the pause (e.g.12).

E.g. 12

Fragment from *Holy, Holy, Holy*

As Valentina Sandu-Dediu states, it is one of the figures "who preserves its structural and semantic importance over time [...], having its expressive role in a sound art."[14] In this musical work, pause interrupts music (e.g. 12), like a sigh (*suspiratio*), to underline the word *Osana* ("saves").

The Hymn of the Theotokos – the worshiping dedicated to the Virgin Mary, demonstrates a harmonious blend between the text and the melody that has to render the meaning of the text in order to be understood and contemplated by men. Being the embodiment of maternal love, the Holy Mother prays constantly for the forgiveness of the/all sins and the salvation of men. The melodic lines fit into the Byzantine ethos, have warm sounds that urge prayer. A distinctive feature of Byzantine music is the lack of measurement bars and, therefore, of the meter, excelling the accents of the words. In Voiculescu's work, we find both framed and not framed parts, perhaps for ease of interpretation by modern musicians who are very accustomed to such writing (e.g. 13).

E.g. 13

The first musical phrase from *The Hymn of the Theotokos*

One is Holy, which is the choir's response to the priest's address: *Holy things are for the Holy* once again points out that "no one has holiness, for it is not the result of human virtue, but we all have it from and through Christ."[15] From the introduction, the modal atmosphere is revealed,

---

[14] V. Sandu-Dediu, *Studii de stilistică şi retorică muzicală* (Studies of Stylistics and Musical Rhetoric), National University of Music Bucharest, 1999, p.22.

[15] Sf. Nicolae Cabasila, *Tâlcuirea dumnezeieştii liturghii* (Interpretation of the Divine Liturgy), Pr. prof. dr. Ene Branişte (transl.), 3rd edition, The Publishing House of the Bucharest Archdiocese, 1989, p. 53.

as a result of the alternation of unison to the sound A^1 with three stops on chords, first on *D Major*, the next on *F major*, and the last being a third elliptical chord. Also, by the mobility of the F note (which oscillates between F and F#), it is plowing between major mode – mixolidian on D and the minor mode – dorian.

The next song is based on the following text: *Blessed is he that cometh in the Name of the Lord; God is the Lord and hath appeared unto us*, verses taken from Psalm 117, which glorify Lord Jesus Christ. The polyphony and the appearance of the themes occur reversely to how it was in *That we may receive the King of all*, meaning from soprano 1 to alto (*catabasis*). The theme contains four measures, and the composition technique used by Voiculescu is *stretto* (e.g. 14). This section is in Aeolian mode and at the end we find the phrygian cadence.

E.g. 14
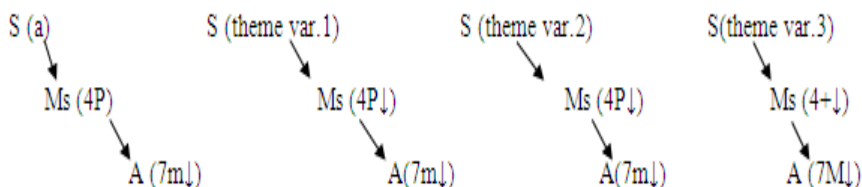
The scheme of imitations din *Blessed is he*

The confession made by the congregation after the Holy Communion: *We have seen the true light, we have received the heavenly Spirit*, it is musically vestured by Dan Voiculescu in a modal way, predominantly in phrygian mode on A, even though in this section there is a remarkably greater number of chromatisms, especially in the first measures. In addition, some clichés can be identified, such as the use of *ison*, third elliptical chord at the beginning and end of the play. For creating novelty and dynamism, the composer again resorts to the imitative technique, by resuming by all voices, thematic fragments of a measure.

At the end of the liturgy we find the song *Bless be the Name of the Lord*, on the text of the second verse of Psalm 112. Within this hymn of joy, bringing three blessings to God, isorhytm and diatonic scale predominate. In order to create the modal archaic, the composer uses *ison*, free harmonic series, and elliptical third chords. In the final cadence, however, the picardy third is used. This major chord produces an emotional effect of hope and joy.

Conclusions

The leading and construction of the melodic vocal lines emanate a strong religious sentiment as an example of combining consonances and dissonances, voices of equal importance and subordinate to the liturgical text that will be interpreted with a clear diction.

In *Modal Liturgy* modal-diatonic writing prevails, the harmonic-polyphonic arrangements with a modal tint alternating with the passages in unison. Generally, the melodic constructions go from the model of Palestrina's polyphonic writing, with a small-scale evolution, and progressively, with simple melodic lines, unloaded. Palestrina's music was the basis of many volumes of theoretical research, including Fux's treaty. Here are some general principles of Palestrinian style, such as: "the flow of music is dynamic, thus avoids static and rigidity; the song should not, as far as possible, contain periodic jumps, and if a jump does occur, it must necessarily be solved by a stepwise movement in the opposite direction; dissonances must avoid the accentuated times, and if they still appear, they will be resolved immediately a.s.o."[16] The voices meet in unison or separate, progressing through imitations or counterpunctive procedures. Dan Voiculescu realizes a synthesis between archaic tendencies and architectural solutions and newer methods of creation. Thus, the unison, which is characteristic of the interpretation of church music from ancient times, combines with the harmonies specific to the Romanian Orthodox music, beginning with the nineteenth century. One of the traits characteristic of our folk or cult music is heterophonic vesting. A form of heterophony is the *ison*, present in this liturgy. About the composer's style, musicologist Bianca Ţiplea Temeş notes: "Dan Voiculescu reactivates old patterns through a modern harmonic language. The bivalence of his discourse converges to a semantic pluralism that pleads for the complex fusion of discursive levels as a viable solution to contemporary creation."[17]

The documentary materials belonging to Mirela Zafiri, *Dan Voiculescu - the last interview and the commemoration of the master Dan Voiculescu*, portray a remarkable personality of the Romanian cultural life, not only from the hypostasis of a composer, pedagogue or musicologist. Other aspects are mentioned, which facilitate the formation of an opinion on the types of human relationships he develops. Dan Voiculescu possesses a multitude of essential qualities of a valuable man, among which we can list modesty, elegance,

---

[16] Valentina Sandu Dediu, *Alegeri, atitudini, afecte. Despre stil şi retorică în muzică* (Choices, Attitudes, Emotions. About Style and Rhetoric in Music), Second Edition, Didactic and Pedagogical Publishing House, Bucharest, p. 65.

[17] Bianca Ţiplea Temeş, „Dan Voiculescu la 70 de ani, aniversat în absenţă" (Dan Voiculescu at 70, celebrated in absentia) in *Muzica*, 3/2010, p. 127.

creativity, originality, faith, sensitivity. "His music expresses feelings and thoughts in an ineffable form, harmony, balance, hope, faith and the most precious, love, the pure expression of a soul comforted and snowed with dreams, drawn from intense feelings, possessed by a lyricism transfigured in melodic and various and contrasting harmonies, the sparks that lit and kept the flame and the joy of bringing souls closer to revelation than any human wisdom and philosophy."[18] At the same time, the composer Octavian Nemescu states: "First, Dan Voiculescu was a great gentleman. He had [...] a mode of dress and a moral behavior of fine elegance, which today, unfortunately, no longer wears. He was the exponent of another age."[19]

The writer and researcher George Călinescu, approaching from several angles of sound art, emitting extremely original opinions about music and its creators, tries to answer, above all, fundamental problems such as "What is music?", What place does music play in the spiritual life of man?" The headpiece states: "In arts, in general, emotional and intellectual understanding are one and the same thing, because the idea is expressed by a shaking of the whole soul at the highest level."[20]

The immediate impact of music is indisputable of an emotional nature, this being the starting point for understanding music. George Bălan said: "The process of understanding only progresses if you succeed in extending the consciousness of the echoes of music after extinguishing the sounds and synthesizing the multitude of soul states in music and lived by your own sensibility."[21] The same musicologist also makes the following observation: the simple emotional reaction can not generate a somewhat serious aesthetic appreciation, the valuable goods crystallize through profound processes."[22] Thus, knowing these aspects of Dan Voiculescu's daily life, we can draw nearer to the essence of music, to deepen its semantics to our spiritual consciousness.

Translated by Laura Greavu

---

[18] Mirela Zafiri, *Să ne bucurăm şi să ne rămână bucuria* (Let us rejoice and keep our joy), 2010. *https://no14plusminus.wordpress.com/tag/comemorare-dan-voiculescu/* (accessed 27.01.2019).

[19] Octavian Nemescu, „In memoriam Dan Voiculescu", în *Actualitatea muzicală* (The Musical Actuality), 10/2009, p. 24.

[20] George Călinescu, *apud* Iosif Sava, *Prietenii muzicii* (Friends of Music), Albatros Publishing House, Bucharest, 1986, p. 262.

[21] George Bălan, *Curs de estetica şi filosofia muzicii* (Course of Aesthetics and Philosophy of Music), "C. Porumbescu" Music Conservatory, Bucharest, p. 237.

[22] George Bălan, *Sensurile muzicii* (The Meanings of Music), Tineretului Publishing House, Bucharest, 1965, p. 25.

REFERENCES

Bălan, George, *Curs de estetică şi filosofia muzicii* (Course of Aesthetics and Philosophy of music), "C. Porumbescu" Music Conservatory, Bucharest, 1968.

Bălan, George, *Sensurile muzicii* (The Meanings of Music), Tineretului Publishing House, Bucharest, 1965.

Cristescu, Constanța, *Dileme ale creaţiei corale de filieră bizantină din Transilvania şi Banat* (Dilemmas of the Byzantine Choral Creation from Transylvania and Banat), 2008, in *http://www.cimec.ro/Muzica/Cronici/ConstantaCristescu3.htm* (accesed 25.01.2019).

Nemescu, Octavian, „In memoriam Dan Voiculescu", in *Actualitatea muzicală* (The Musical Actuality), 2009/10, p. 24.

Nichifor, Şerban, *Perspectiva fenomenologică a muzicii – în lumina teoriei lui Sergiu Celibidache* (The Phenomenological Perspective of Music – in the Light of the Theory of Sergiu Celibidache), München, 1981, manuscript.

Nichifor, Şerban, *Repere într-o analiză holistică a postmodernismului muzical*, *Synopsis I* (Landmarks in a Holistic Analysis of Musical Postmodernism, Synopsis I), National University of Music Bucharest, 2006.

Sandu-Dediu, Valentina, *Alegeri, atitudini, afecte. Despre stil şi retorică în muzică* (Choices, Attitudes, Emotions. About Style and Rhetoric in Music), Second Edition, Editura Didactică şi Pedagogică Publishing House, Bucharest, 2013.

Sandu-Dediu, Valentina, *Muzica românească între 1944-2000* (Romanian Music between 1944-2000), Musical Publishing House, Bucharest, 2002.

Sandu-Dediu, Valentina, *Studii de stilistică şi retorică muzicală* (Studies of Stylistics and Musical Rhetoric), National University of Music Bucharest, 1999.

Sf. Nicolae Cabasila, *Tâlcuirea dumnezeieştii liturghii*, (Interpretation of the Divine Liturgy), Pr. prof. dr. Ene Branişte (transl.), 3rd edition, The Publishing House of the Bucharest Archdiocese, 1989.

Teodoreanu, Nicolae, "Isonul în tradiţia muzicii psaltice din România" (Ison in the Tradition of the Psaltic Music in Romania), in *Muzica* (*Music*), 3/2017, p. 68-91.

Ţiplea Temeş, Bianca, *In Memoriam Dan Voiculescu, Coda to A Book Without End*, in Studia Universitatis Babeş-Bolyai, Musica, LIV, 2, 2009 (p. 3-30) *http://studia.ubbcluj.ro/arhiva/cuprins_en.php?id_editie=485&serie=MUSICA& nr=2&an=2009*

Ţiplea Temeş, Bianca, „Dan Voiculescu la 70 de ani, aniversat în absenţă" (Dan Voiculescu at 70, celebrated in absence), in *Muzica (Music)*, 2010/3, p. 115-127.

Zafiri, Mirela, "Dan Voiculescu, ultimul interviu" (Dan Voiculescu, the last Interview), 2009, in *http://www.poezie.ro/index.php/essay/13909999/index.html* (accessed 20.01.2019).

Zafiri, Mirela, „Să ne bucurăm şi să ne rămână bucuria" (Let us rejoice and keep our joy), No.14 PlusMinus Contemporary Music Journal, 13/2010, in *https://no14plusminus.wordpress.com/tag/comemorare-dan-voiculescu/* (accessed 27.01.2019).
*** *Doxologia.ro, portal ortodox* (Doxologia.ro, Orthodox Portal), in *https://doxologia.ro/liturgica/taine-ierurgii-slujbele-bisericii/imnul-heruvic* (accessed 27.02.2019).

Musical scores:

Voiculescu, Dan, *Liturghia modală pentru voci egale* (Modal Liturgy for Equal Voices), manuscript, 1996.

JOHN RUTTER'S *REQUIEM* – BETWEEN ANGLICAN TRADITION AND FRENCH MUSICAL AESTHETICS

KRISZTIÁN KÁLLÓ[1]

SUMMARY. The solemn, religious musical field has always been a very important and fertile realm for composers, providing different tools and contexts as compared to lay music, both in terms of spiritual context, writing techniques, and symbolism. In the present study, we will put forth certain aspects of religious music, addressing the evolution and main features of the genre, as well as the context in which the British composer John Rutter's *Requiem* was created. In the section dedicated to the composer's own portrait, his role in Anglican music is emphasized, while the analysis of the *Requiem*'s parts, both from the standpoint of composition and style, will presents important details concerning Rutter's work.

Keywords: John Rutter, British music, religious music, requiem, anglican tradition, musical aesthetics

Religious Music: A Retrospective Review, Current Trends

Although religious music has imposed stricter limitations on instrumentation and melody, the composers of present day have gradually reached a greater degree of freedom, trying to convey religious texts using a more complex, modern, and more refined language than before.

These conquests refer to all of the musical parameters, as well as to the use of specific rhythms, the presence of melodic lines accompanied by modern harmonies, but also effects obtained through dynamic and rhythmic elements. From this point of view, contemporary composers from the German, Anglo-American region such as John Rutter, Karl Jenkins, Bob Chilcott, Peter Schindler, and Paul Basler have stood out through their inspired works. Their pieces promote a completely different language, foretold even by the title of their works, for example, Paul Basler's *Missa Kenya* (1995), a work that explicitly states the presence of African rhythms in the score. At the moment, composers exploit with great enjoyment this kind of cultural fusion, precisely because it offers an even broader range of expression.

---

[1] *Phd Student within the „Gheorghe Dima" National Music Academy, Cluj-Napoca, Associate Faculty Member at Babeș-Bolyai University, Faculty of Reformed Theology and conductor of the Hungarian Children's Choir of Cluj-Napoca. Contact: krisztian_kallo@yahoo.com*

John Rutter's *Requiem* belongs to the sphere of Anglican music, although, as we shall demonstrate, it also establishes a dialogue with the French religious genre. The term "Anglican" refers to the entire religious arsenal of the Church of England, its name stemming from the Latin *ecclesia anglicana*. It is a historical church, separated from Catholicism by King Henry VIII who broke with the Papal rule in the 16th century.

The Anglican vocal genre formed in the 18th century, the first known examples dating back to the 16th century, composed by Thomas Tallis and his contemporaries. Among the most representative genres of Anglican music, which were later adopted also by contemporary composers are the prayer, the psalm, the anthem, and the motet.

Taking into account the issue of religious living, in the *60 Minutes* broadcast by the US channel CBS in December 2003, composer John Rutter confessed that he is not necessarily a very religious man, but rather a spiritual one and that he is inspired by prayers and religious texts. Being a British composer, Rutter feels closer to the Anglican religious music that he also employs in his art.

John Rutter's *Requiem* was written after his father's death, and the impulse to put this work onto paper was given by the appearance of the manuscript of Gabriel Fauré's *Requiem* at Biliothèque Nationale de France, in Paris. According to the composer's statements,[2] in his high-level excitement about the manuscript, the British composer was already on a plane on his way to France within 48 hours of hearing the news. Fauré left a great impression on Rutter's entire creation, and as far as *Requiem* is concerned, the French composer influenced the aesthetics, means of expression and musical language of the piece.

Rutter's *Requiem* is structured in seven parts, as follows: *Requiem aeternam, Out of the Deep, Pie Jesu, Sanctus, Agnus Dei, The Lord Is My Shepherd* and *Lux Aeterna*. The world premiere of the work took place in Texas on October 13, 1985, with the "Sanctuary" choir and the orchestra, while the parts of *Requiem aeternam, Out of the Deep, Sanctus* and *Luxe aeterna*, were interpreted a little earlier on 14 March 1985 in Sacramento, California, by the same ensemble.

From the introductory remarks of the composer that he included in the score, we find out that John Rutter's work was designed for an amateur ensemble; this explains the simplicity of the writing, which was meant to be accessible and easy to interpret.

It is worth mentioning that the *Requiem* has a very logical and clear arch-like structure that is built around an axis (the *Sanctus* section), creating mirror correspondences between the constituent parts:

---

[2] Statements expressed in the same edition of *60 Minutes*, broadcast the US channel CBS, in December 2003.

Figure 1

The Arch-like Structure of the *Requiem*

From the above figure, we deduce certain important observations: from a liturgical point of view, Rutter's *Requiem* is a *hybrid* work, for its first and last parts, namely *Requiem aeternam* and *Lux aeterna* are the traditional ones with similar content. *Out of the deep* and *The Lord is my Shepherd* are based on Psalms (Psalms 130 and 23), while *Pie Jesu* and *Agnus Dei* are prayers addressed to Christ.

When referring to the *hybrid* aspect of the work, we mean both the combination of the English and Latin texts, as well as the use of various methods of composition: homophony, imitation, *stretto*, etc.

In our approach, we will focus on identifying the characteristics of this genre and identifying the composers who contributed to the formation and development of the Anglican music repertoire. The list of composers who contributed to the consolidation of this repertoire is impressive; however, the person who gave it an essential impetus in the 20th century in England was composer Benjamin Britten.[3] Alongside him, others also contributed to enrich the repertoire, such as composers Charles Stanford, Herbert Howells, Hubert Parry and William Walton. Each of them has found a particular way to assimilate this heritage; each one has developed a distinctive musical language that lends brilliance to the genre, not only through their melodic inspiration, but also by combining instrumental timbres. When listening to a work by William Byrd and one by William Walton, the differences in concept and style are easily noticeable. If in the past centuries almost all Anglican works were written for the choral ensemble, with or without organ accompaniment, the composers of the 20th century from that geographic area now turn to widen the timbre palette, by incorporating also other instruments. For example, the *Coronation Te Deum* Catholic hymn by William Walton, composed for the coronation of Queen Elizabeth II, begins with a rich, forceful sound, given by the presence of wind instruments, percussion, but also by the choral score, and choral writing, where *divisi* moments are also included.

---

[3] *See* Cooke, M. (1996) *Britten: War Requiem.* Cambridge: Cambridge University Press.

E.g. 1

Excerpt from the *Coronation Te Deum* by William Walton

By comparing the sounds of contemporary Anglican music with those of the past, we observe a visible evolution: the composers of the 20th and 21st centuries bring a vital impetus that puts an important imprint on this genre, through the harmonic and timbral approach they choose concerning the already established melodic context.

John Rutter brings a note of brilliance in his works with the help of female voices: he confesses that these voices give sensibility to the melodic lines used. After analysing and researching Rutter's work, we have deduced some important issues: the composer displays an eclectic style, yet, listening to his music, it is easy to identify who wrote them. On the other hand, we can say that Rutter remains faithful to the use of female voices because the composer emphasizes the freshness of these voices in each of his works, as his predecessors kept the organ in their scores as an instrument of accompaniment.

Rutter brings forth his contribution to the enrichment of the religious repertoire through a series of works involving the voice, and his style of composition and specifically adapted musical language make his pieces to comprise an important segment of Anglican Church's repertoire and beyond. His large-scale works, such as *Requiem* and *Magnificat*, are a challenge for any conductor because, despite the simplicity of the writing itself, they require thorough preparation and openness towards a contemporary repertoire.

However, the two works mentioned above are in stark contrast with those written during the same period by other composers. Let us just mention here Alfred Schnittke's *Requiem*, in which his *Dies Irae* marks a very important moment: within the work of the Russian composer, this section is filled with chromatic passages and *cluster* chords that heighten the dramatic atmosphere of the piece.

Excerpt from the *Requiem/Dies Irae* by Alfred Schnittke

**Excerpt from the *Requiem/Dies Irae* by Alfred Schnittke, final
(a *cluster* that encompasses the chromatic segment)**

We can see from the very beginning the intense chromatic approach of the musical discourse, however, we must also take into account the structure of the orchestra which is highlighted by a variety of instruments and the timbre combinations used. Compared to Rutter's *Requiem*, we reach the conclusion that the lack of the *Dies Irae* section of the British composer's work has a strong impact on this piece, because the composer does not accidentally give up this part: he wants his work to remain as a continuation of the Requiems written by Gabriel Fauré and Maurice Duruflé, which were created also to convey a serene atmosphere. We will compare below the structure of the three works, in order to ascertain the similarities from the perspective of the absence of *Dies Irae*. This trait contributes to maintaining a warm expressive character, and to creating an interiorized atmosphere:

Table 1

No.	*Requiem* (1887-1890) Gabriel Fauré	*Requiem* (1947) Maurice Duruflé	*Requiem* (1985) John Rutter
1.	*Introit et Kyrie*	*Introit (Requiem aeternam)*	*Requiem aeternam*
2.	*Offertoire*	*Kyrie eleison*	*Out of the Deep*
3.	*Sanctus*	*Offertory (Domine Jesu Christe)*	*Pie Jesu*
4.	*Pie Jesu*	*Sanctus, Benedictus*	*Sanctus*
5.	*Agnus Dei et Lux aeterna*	*Pie Jesu*	*Agnus Dei*
6.	*Libera me*	*Agnus Dei*	*The Lord is my Shepherd*
7.	*In Paradisum*	*Communion (Lux aeterna)*	*Lux aeterna*
8.		*Libera me*	
9.		*In Paradisum*	

A Comparative View of the Structures of Requiems composed by Gabriel Fauré, Maurice Duruflé and John Rutter

If we make a comparison also with György Ligeti's *Requiem*, composed in 1963-1965, we notice that the composer opts for a completely different musical language. The *Introitus* starts with a pedal on the notes of *f*

sharp and *g* flat, a dissonance that creates dramatic tension, this being the backdrop for the moment when the choir enters, with the bass (on four *divisi*) on the same notes, enacting a melodic fluctuation, loaded with chromatism. In the second part, *Kyrie*, Ligeti also uses *microintervals*.

E.g. 4

Excerpt from the *Requiem* / *Introitus* by György Ligeti

We were able to observe certain features and characteristics of the Requiems, both from the perspective of the Anglican composers and that of the works of other contemporary authors. Some have opted for a simpler composition style, and others use different compositional techniques of greater complexity. From the arsenal of modern means adopted by a whole array of composers of the 20th century, we will mention specific rhythms, *cluster* chord, the presence of microintervals, textures and many other means that lend colour to the musical discourse, thus resulting in an original, individually tailored language.

John Rutter: A Composer's Profile

20th century British music progressed and was emboldened by the work of Benjamin Britten. A whole array of composers has followed on the path he pioneered, while others have opted to approach new horizons in musical composition. In this respect, we will mention the names of creators, such as Alexander Goehr, Robin Holloway, John Tavener, James MacMillan, Thomas Adès. Few of them have tipped the scales so visibly into the realm of religious music as John Rutter, who continues to compose in the style put forth by several British composers, like Ralph Vaughan Williams and, in a similar way, with John Tavener, the latter known as a representative of the *New Simplicity* movement.[4]

John Rutter was born on September 24, 1945, in London, and today is well-known as a composer, arranger and conductor. He began his musical studies in Highgate, London, and then continued at Clare College in Cambridge, where he also sang in the choir. His colleagues included composer John Tavener. Later on, between 1975-1979, Rutter worked as a Music Director at Clare College and under his leadership, the choir managed to gain international recognition. After this period, John Rutter devoted his time to creation. In 1981, he founded his own choir, the "Cambridge Singers", an ensemble of 28 members, with whom he records more than 20 music albums of works by composers Byrd, Bach, Brahms, Fauré and Poulenc. Alongside the works of these composers, the recordings also include works written by Rutter himself. In 1980, he became an Honorary Member of the "Westminster Choir College", Princeton, and in 1988, he became a member of the "Guild of Church Musicians" Association. He also was named the vice-president of "Joyful Company of Singers", all of these achievements contributing to his recognition both in the British as well as international music landscape.

---

[4] Other famous composers, such as Polish composer Henryk Gorecki and the Estonian Arvo Pärt belonging to the same movement.

His works include choral, instrumental music, music for television, and those written for famous ensembles, such as the "King's Singers". In the vast array of his compositions, choral music - especially sacred music written for choirs - occupies a central place.

In order to better understand the importance of choral works in the British composer's oeuvre, one must adopt the perspective of church musicians. For them, and of course we are referring to both Protestants and Catholics here, Rutter is the composer who manages to combine the characteristics of traditional choral music with the sound of contemporary music. The fusion between classical and contemporary styles places John Rutter among the composers who have contributed to the enrichment of the sacred repertoire with their own works. This unique style of composition makes Rutter's music appreciated by musicologists and critics, as well as professional and amateur audiences. Amateur choirs select Rutter's work with great pleasure, precisely for its main quality: accessibility. In his case, religious texts are garbed in a different musical language, with modern harmonies and bold sounds, without them being dissonant.

In the 1994 edition of *The Christian Century* magazine, an article appeared which highlights the place of composition and music in general in the activity and life of the British artist:

> „Rutter comments that 'composing is my deepest passion, my compulsion, but at the same time if I spend a whole month without hearing or making some form of live music I feel deprived in some way.' As director of the Cambridge Singers, he can have control over early performances of his own works. 'A composer is possessive of his newly composed pieces and wants to hear them performed right.'- Rutter said.[5]

The press also reflects the composer's alignment with British tradition, a feature easily recognizable from the first bars of his works:

> „Rutter achieves the pure tone of the English choir tradition with female voices. 'They can bring the emotional experience and sensibility of an adult to bear on the music they're singing," said the composer for Gramophone magazine."[6]

---

[5] Bendis, D., Westermeyer, P., "The Churches' Court Composers", in *The Christian Century*, Vol. 111, No. 35, December 7, 1994, p. 1156, Christian Century Foundation, Chicago
[6] *Ibidem*.

John Rutter's creation mainly embraces those musical genres that include also choral ensembles. An extensive list of *a cappella* works, alongside numerous vocal-symphonic pieces represent the central body of his oeuvre. To these instrumental pieces, chamber music and concertos are added. We will now selectively list some of the titles illustrating the main genres approached by the author:

Table 2.

Choral Works	Vocal-symphonic, Vocal-instrumental Works	Instrumental Works (Chamber Music and Concerts)
Gaelig Blessing for mixed choir	*Gloria* (1974)	*Fancies* (1971)
I Will Sing with the Spirit for mixed choir and organ, piano or orchestra	*Requiem* (1985)	*Now Thank We All Our God* for mixed choir and brass ensemble: trumpets, trombones, bass trombone and tuba (1974)
Look at the World for mixed choir and orchestra	*Magnificat* (1990)	*The Beatles Concerto*, concert for two pianos and orchestra (1977)
There is a Flower for *a cappella* choir	*Mass of the Children* (2003)	*Suite Antique* for flute, harpsichord and string orchestra (1979)
Hymn to the Creator of Light for a 9-voice choir		

The works mentioned above are the most representative of Rutter's creation; they allow the observation a variety of works both from the perspective of the numerous genres concerned, as well as from the perspective of the use of instrumentation and orchestration. This type of diversity, noticeable even at the level of musical parameters (melody, harmony) is a hallmark of Rutter's multifaceted personality.

As a conductor, in the 1990s, Rutter led musical ensembles in the famous "Carniege Hall" where he conducted works by Puccini, Elgar, Vaughan Williams, as well as his own pieces. However, the list of its activities is not limited to those mentioned above. In an interview published in 2000, Rutter talks about the anthologies and volumes he published of

thousands of pages of sacred music and other types of music.[7] The results of his work, collected while engaging in consistent research in numerous libraries of Europe, are exactly these valuable anthologies.

Currently established in Duxford (Cambridgeshire, England), John Rutter harmoniously balances his multiple preoccupations, dedicating most of his time to composing, and conducting several choirs and orchestras throughout the entire world.

The Relationship between Text and Music in John Rutter's *Requiem*

The relationship between text and music has always been a crucial aspect for the composers who wrote works that involved the human voice. The harmonic lines, character and melody specific to each period in the history of music represented different states, feelings and emotions.

In John Rutter's *Requiem*, the text-music relationship is well emphasized by the contour of the melodic lines; for example, the dark and somber atmosphere in Part II, *Out of the Deep*, is underlined by the chromatic progression of the melody.

In John Rutter's *Requiem*, Latin is predominant; the only parts sung English are *Out of the Deep* and *The Lord Is My Shepherd*, both Psalm (130 and 23, respectively) translations.[8] We will now present the two Psalms of the *Requiem*, in English:

"Out of the deep have I called unto thee, O Lord:
Lord, hear my voice.
O let thine ears consider well the voice of my complaint.
If thou, Lord, wilt be extreme to mark what is done amiss:
O Lord, who may abide it?
For there is mercy with thee: therefore shalt thou be feared.
I look to the Lord; my soul doth wait for him,
and in his word is my trust.
My soul fleeth unto the Lord:
before the morning watch, I say, before the morning watch.
O Israel trust in the Lord, for with the Lord there is mercy:
and with him is plenteous redemption.
And he shall redeem Israel from all his sins."

---

[7] Sharp, T. W. „Hallelujah! A Renaissance (and More!) of Sacred Choral Classics: An Interview with John Rutter", in *The Choral Journal,* Vol. 40, no. 10, May 2000, p. 55-57 (American Choral Directors Association).

[8] John Rutter himself translated the texts of the two psalms into English.

The composer gives this section also a *rubato* character that makes it flexible, while also bringing tension within the musical discourse.

"The Lord is my Shepherd, therefore can I lack nothing.
He shall feed me in a green pasture;
and lead me forth beside the waters of comfort.
He shall convert my soul;
and bring me forth in the paths of righteousness, for his Name's sake.
Yea, though I walk through the valley of the shadow of death, I will fear no evil;
for thou art with me;
thy rod and thy staff comfort me.
Thou shalt prepare a table before me against them that trouble me;
thou hast annointed my head with oil, and my cup shall be full.
But thy loving-kindness and mercy shall follow me all the days of my life;
and I will dwell in the house of the Lord for ever."

The relationship between text and music also works well in the section that literally relies on Psalm 23; however, here the atmosphere is serene and calm.

Analysing Rutter's work, we note that the author remains faithful to the text, managing to accurately reproduce the ideas and feelings suggested by the words. He pays an even greater attention to the texts that are accompanied by modern harmonies, without ostentatiously relying on dissonances.

In the fragments featuring a Latin text, one can observe the same intention of the composer to create a true correspondence with the prosody, meaning and message of the words.

The decision of combining Latin and English texts is an indication of the multilateral personality of the composer and, his intention – from this standpoint - to reach universality.

Analytical Review

The first part of the *Requiem* has the tempo marking of *Slow and Solemn*, which creates the gloomy and funereal atmosphere. Tempo is a very important element in structuring the musical discourse, for it fluctuates during the first part; there are several tempo changes that must be observed accurately, suggesting different degrees of nuances concerning the expression and structural articulations of the musical discourse. On the other hand,

character is also an important aspect that lends personality to the work. *Requiem aeternam* – the first movement – plays an introductory role. We observe an evolution of the musical discourse concerning dynamics and rhythm: the *pianissimo* gradually evolves into greater intensity, moments of strong contrasts also ensue, and changes in tempo are quite frequent.

The first part of the *Requiem* contains six segments that are slightly contrasting, therefore, a great deal of attention must be paid to the transitions, to the way the musical discourse is built. The 3/4 time signature remains the same throughout the section, and the timpano marks the pulse of the beat unit (the quarter note).

In this part, the melodic lines' character is highlighted. If in the exposition the score contains chromatic lines with skips, a very charming theme is displayed along the way, appearing in the score of the female voices, and then developed by the other voices. This melodic line will also be the theme that concludes Rutter's entire work, curving its shape and closing it in a circular manner. Despite the tempo fluctuations and contrast of nuances, the general atmosphere is serene and interiorized. This classical musical language is in sharp contrast to that of other similar pieces written in the '60s and' 80s of the last century. Let us just mention the avant-garde works of Sylvano Bussotti, György Ligeti, Alfred Schnittke, Bernd Alois Zimmermann – where, in the case of the latter, his *Requiem aeternam* section is a veritable choral cry. In all the works mentioned, the dramatic element is much more accentuated, easy to observe, including from the perspective of its notation:

E.g. 5

Excerpt from the *Rara Requiem* by Sylvano Bussotti

The second part of the *Requiem* debuts with a cello solo in *rubato* and the melodic line is intensely chromatic. Among the instruments used, the cello and the organ play a role of accompaniment preponderantly, while the flute and the oboe intervene briefly, on shorter fragments. The choir, however, plays the main role where the text and melodic lines blend harmoniously, the relationship between music and text lending a special character to the entire part.

E.g. 6

Excerpt from the *Requiem*, *Out of the Deep* by John Rutter

What raises real difficulties in interpreting the analysed work (especially if we refer to intonation) is the rendering of the melodies, which are sometimes highly chromatic. Another difficulty is raised by the text itself, combining Latin with English, an approached previously chosen by Britten in his *War Requiem*. In Rutter's work pronunciation is fundamental, the correct rendering of accents being essential to understanding the text.

If the *rubato* character is maintained throughout the section, it lends a high degree of freedom and flexibility to the music. Thus, the melodic lines gain transparency, and the conductor has more possibilities to highlight the melodic themes and lines with much more refinement.

Pie Jesu, a liturgical segment extracted from the end of *Dies Irae*, almost evokes the expressivity of the corresponding section of Andrew Lloyd Webber's own *Requiem*:[9]

---

[9] Andrew Lloyd Webber's work was written in the same period, 1983-1985, but it has a much more dramatic character, a more complex technical writing, and a more modern musical language.

E.g. 7

Excerpt from the *Requiem* / *Pie Jesu* by Andrew Lloyd Webber

E.g. 8

Excerpt from the *Requiem / Pie Jesu* by John Rutter

The segment brings a change of atmosphere in Rutter's work: if *Out of the Deep* was more somber, *Pie Jesu* brings light, especially due to the major scale (F major) and its profoundly diatonic content. The solo soprano is featured also in this part, with a cantabile line. It is a diaphanous section, even angelic, providing a moment of serenity after the two previous parts.

The soprano's cantilena is built upon a fifth cell, dually manipulated (both descending and ascending), which is replayed later, starting with bar 21, however, this time in a different interval configuration. The fifth cell is transformed into an octave, which opens the range, but also the sound palette, giving more litheness to the theme.

E.g. 9

Excerpt from the *Requiem / Pie Jesu* by John Rutter
(theme structured on fifths)

E.g. 10

Excerpt from the *Requiem / Pie Jesu* by John Rutter
(theme structured on octaves)

A similar moment of opening is obtained by the composer also by the use of the enharmonics: the transition from bar 27 to 28, through the enharmonic reinterpretation of f sharp (the leading note of g minor) written as g flat, provides a modulation to D flat major, recalling the different points in Bartók's axis of symmetry (g – D flat, diminished fifth). The melodic spectrum gradually opens up acute register through diatonic steps that lead the soprano to reach A5 flat.

E.g. 11

enharmonic modulation

D flat major

Excerpt from the *Requiem / Pie Jesu* by John Rutter

E.g. 12

Excerpt from the *Requiem* / *Pie Jesu* by John Rutter
(the soprano's melodic line)

In this section, the harp contributes greatly to the creation of an ineffable atmosphere. The choir participates only with a few brief interventions and the soprano is the one who leads the musical ensemble. After the first two sections of the *Requiem*, *Pie Jesu* brings forth a new breath, removing the previously created tension, and allowing for hope to flourish.

The fourth part, *Sanctus*, bears the tempo indication of *Andante maestoso*. After the previous sections, *Sanctus* provides a contrast in terms of motion and composition, now developed based on imitative counterpoint coordinates. We believe that choosing the tempo in this case represents the key to success as related to an appropriate interpretation of the part.

Sanctus imparts a dynamic impulse to the whole work, marking the centerline of the *Requiem*'s structure. Through the festive, bright tone, it becomes synonymous with a glorious moment. The composer leaves a wide variety of nuances up to the interpreters: from *piano* to *fortissimo*, to less-stressed notes and *legato* passages. Through the weave highlighting their counterpoint, the rigorous imitation between the choir's voices better emphasizes the musical themes.

This section should be regarded as a moment of jubilation, in which the richness of nuances, the text, diatonic purity, major scale, which gives the brilliance of the musical discourse, and last but not least, the crescendos that prepare a grand finale, in *fortissimo*, all work together to attain the desired effect.

The flow of sixteenth notes requires that the conductor's gestures be extremely precise, in order to give clear entries to all performers, especially at the final moment, of choral *stretto*, where the exclamation of *Hosana* interlaces between the voices at very short intervals. The sixteenth note passages are permanently present at the organ and the harp, thus the composer sustains the movement-like pulsation also for the instrumental accompaniment.

Part V, *Agnus Dei*, brings back the pace of the first movement, a slow and solemn tempo. The onset is similar to that of the *Requiem aeternam* section, the quarter note pulsation of the timpani associating the two parts. With this section, the composer returns to the somber atmosphere, ending the part on an E major chord.

The second to last part, *The Lord is my Shepherd*, bears the *Slow but flowing* tempo indication. After *Agnus Dei*, this section brings back the feeling of hope and restores the atmosphere of serenity in Rutter's work. The protagonist of this movement is the oboe, invested as a soloist, since the composer attributes a very "singable" theme to the instrument, a theme that appears several times during the movement.

Since it is a new section in English, written in a softer dynamic of *piano* and *mezzo piano*, the text needs to be accurately enunciated. In the beginning, the sopranos lead the musical discourse, with a cantabile line, without big skips, a melody that creates a peaceful atmosphere.

The last part, *Lux Aeterna*, concludes Rutter's work, by also involving the soprano soloist.[10] In this section, all of the instruments participate in creating a global sound, to mark an expressive culmination of the *Requiem* itself. The tempo marked by the composer is *Moderato* (quarter = 92). The timpani and organ are the instruments that initiate the final part, preparing and anticipating the soloist's entrance.

The theme sung by the soprano is again a cantabile one, without large skips. Rutter assigns melodic lines of great sensitivity to the soloist, balanced from the standpoint of ascending or descending movement, which must be interpreted without a sense of tension or drama.

---

[10] We can interpret Rutter's strategy as an echo of some of Mahler's Symphonies (4th and 2nd), where the solo female voices are capitalized exactly in the final parts, conveying, as in the case of the British composer, a message of almost mystical substance.

E.g. 13

Excerpt from the *Requiem / Lux Aeterna* by John Rutter

The serene character is maintained by the soloist even in the fragments where the voice is led upward, in a diatonic context, all the way to the higher register, reaching B5. The indication included in the score by the composer – *dolce* – must be rendered in the context of a *ritardando*, which requires the soloist to have good support on the musical phrase, singing it all in one breath.

E.g. 14

Excerpt from the *Requiem / Lux Aeterna* by John Rutter

In the final segment, we recognize the theme already outlined in the first part, *Requiem aeternam*.

If we compare it with composer György Ligeti's work entitled *Lux Aeterna*, we will notice a number of major differences. First of all, Ligeti's work is an *a cappella* one, written for 16 solo voices and is a self-contained work, while Rutter's *Lux Aeterna* is one component of his *Requiem*, which also has instrumental accompaniment. Ligeti's piece features several elements specific to the composer: the use of *cluster chords*, highlighting of timbre combinations, polyphony and even micropolyphony. In Ligeti's work, these traits fuse and create simultaneously an ethereal and yet dissonant atmosphere, due to the semitone clashes forming voices. The *cluster chords* lend the work a restless character, and those short-term consonant segments have the feel of hearing whispers.

E.g. 15

Excerpt from the *Lux Aeterna* by György Ligeti

In Rutter's work, *Lux Aeterna* has the role of relieving the tension. Even if at the beginning of the segment we first notice a state of expressive tension, it gets gradually resolved. The musical discourse becomes fluid, a peaceful atmosphere descends and the work ends with the already known theme of the first part. It evokes the image of an imaginary circle that closes with this last segment.

Conclusions

After extensive research and documentation, not only by the thorough analysis of the score, but also through reading studies, books and relevant articles from the British press, we have arrived to certain conclusions: firstly, the work of the British composer is not in alignment with the trends promoted by the works written during the same period, but is rather a continuation of the Requiems of composers Fauré and Duruflé.[11] Rutter's *Requiem* is a type of music of consolation, emphasizing the path from darkness towards light.

Since it is a work that gives us two versions for interpretation, the first one with a solo soprano, choral ensemble, instrumental ensemble and organ, and the second with solo soprano, choral ensemble and symphonic orchestra, we conclude that it is intended as a double-use work: it has the versatility of being performed either in a concert hall or a church.

From an aesthetic point of view, the work wants to convey a universal message, linking the traditional with that of the contemporary – the customary Latin with the English text. The composer manages to impress the audience with this piece, but chooses to do so without adopting avant-garde "recipes". Rutter uses an accessible yet not simple musical language, with emphasis on the *cantabile* quality. His compositional style and artistic personality have helped to reinforce the repertoire of sacred music in the contemporary British geographical area.

His personal choice of texts and the flexibility in choosing the instruments show that John Rutter is a person who dares to bring innovation in the sacred repertoire without these innovations being spectacular or revolutionary in terms of language. Juggling the timbre combinations and the fusion of classical and contemporary language have led Rutter to create a music of consolation which, according to the author's own statements,[12] has chosen as an expressive purpose to emphasize the path from darkness to

---

[11] The idea is expressed clearly by the composer himself within the same *60 Minutes* show (CBS, USA, 2003).
[12] *See* the same broadcast of *60 Minutes* (CBS, USA, 2003).

eternal light, provoking the protagonists to look relentlessly in their interpretation for the stylistic point of intersection between the melodic tradition specific to the Anglican Church and French musical aesthetics.

Translated from Romanian by Juliánna Köpeczi

REFERENCES

Bendis, Debra, Westermeyer, Paul, *The churches' court composer*, The Christian Century, 111 (12), 1994.

Cojocaru, Dora, *Creaţia lui György Ligeti în contextual stilistic al secolului XX (György Ligeti's Work in the Stylistic Context of the 20th Century)*, Editura MediaMusica, Cluj-Napoca, 1999.

Cooke, Mervyn, *Britten: War Requiem*, Cambridge University Press, Cambridge, 1996.

Ellis, Sian, *Conversing with Mr. Carol: John Rutter*, British Heritage, Vol. 29, Nr. 6 (1) p. 45-47, 2009.

Johnstone, Andrew, *As it was in the beginning: Organ and choir pitch in early Anglian Church Music*, Early Music, 2003, Vol. 31, No. 4. p. 506-525.

Koob, Lindsay, *Rutter: Requiem and other sacred works*, American Record Guide, 2003, [Online] ProQuest Central 66 (8/9). p. 141-142.

Myers, Rollo Hugh, *Twentieth Century Music*, New York: Orion Press, 1968.

Pop, Adrian, *Recviemul românesc (The Romanian Requiem)*, Editura MediaMusica, Cluj-Napoca, 2004.

De Quadros, André, *The Cambdrige Companion to Choral Music*, Cambridge University Press, Cambridge, 2012.

Spătariu, Florin, *Istoria muzicii sacre catolice (The History of Catholic Sacred Music)*, Editura Sapientia Iași, 2012.

Timaru, Valentin, *Stilistică muzicală. Repere stilistice în creaţia muzicală de inspiraţie liturgică (Musical Styles. Stylistic Landmarks in Sacred Music)*, Vol. 2, Tomul B. Editura MediaMusica, Cluj-Napoca, 2014.

Temeș, Bianca, „*Ralph Vaughn Williams: ‚A Cambridge Mass'. About a newly discovered manuscript and a world premiere, in conversation with Maestro Alan Tongue*", in STUDIA UBB MUSICA, LVI, 1, 2011. p. 5-15. *http://www.studia.ubbcluj.ro/arhiva/abstract_en.php?editie=MUSICA&nr=1 &an=2011&id_art=8957*

CHAMBER MUSIC EXPLORATIONS FOR MEDITATION

JÁNOS ZSOLT IMRE[1]

SUMMARY. Music evokes a wide range of feelings, from excitement to relaxation, enjoyment to sadness, fear to relief, and even mixtures of these. The following paper presents exploratory compositions and related research prepared for fulfilment to create chamber music for meditation. The paper is divided in three parts. The first part is focusing on background research about meditation. It includes an overview of meditation including a short history, its origins, the effects of music and its benefits in meditation. The second part briefly discusses the music elements and its influences. The third part of the paper describes and analyses the musical compositions. Each piece is deliberated in detail, to provide an understanding of the creative process and devices used in preparing, framing and composing the pieces. The pieces are written for string quartet and percussion instruments. The result of this work is the creation of new pieces that fulfill the purpose and a practical illustration of compositional processes.

Keywords: music, music explorations, effects of music, music for meditation, elements of music.

Part III: The Compositions

Composition I: Inner Zone

My intention in composing *Inner Zone* was to create a piece for 'focused attention' meditation, helping the practitioner to achieve a state of deep inner tranquillity. In 'focused attention' meditation practices, the attention is directed to a single object during the meditation session. This object could be the breath, a mantra, a part of the body, an external object, or a sound.

An essential part of meditation practice can include the use of a mantra. I planned to incorporate a mantra into the composition. As we know, a mantra generally can be a word, a repeated phrase or sound used

---

[1] *Master of Art, York University, Graduate Program in Music, 4700 Keele Street, Toronto, Ontario, Canada, M3J 1P3. E-mail: tici1@yorku.ca.*

to help anchor the mind in the present moment and keep it from wandering off. The use of a repeated set of notes as a mantra in the music is intended to help the meditator concentrate during the meditation practice.

This piece was written for percussion instruments and string quartet (double bass, cello, viola and violin). The percussion includes marimba and singing bowl. The marimba part denotes the mantra. The Singing Bowl, also known as Tibetan Singing Bowl, produces harmonic overtones which creates an effect that is unique to the instrument that provides a soothing and positive effect. Singing bowls are a type of bell widely used as an aid in meditation practices.

To accomplish my goal, I attempted to integrate a drone effect into the piece using the string quartet. A drone sound is usually a homophonic or monophonic effect or accompaniment where a note or a chord is sounded continuously. Drone sounds tend to evoke calming and relaxation effects. My decision in choosing this string quartet combination was to create a more influential drone effect with the help of the double bass. The piece has a slow tempo, no sudden changes in tempo or volume, aiding in generating a soothing and calming ambiance.

Musicologist Rita Steblin notes that some theoretical works of the eighteenth and nineteenth century assigned certain affections or emotional characteristics to different tonalities. In selecting the tonality for the piece, I considered these characteristics and I opted for the G major tonality. According to Steblin, this tonality was thought to express calm, passion and every gentle and peaceful emotion of the heart.

Overview

The structure of the piece is based on a AABA from with an introduction and coda. The structure of the piece is notated and divided into following parts:

Structure of Inner Zone

Parts	Measures
Intro	1-5
Part I	6-43
Part II	44-81
Part III	82-127
Part IV	128-163
Coda	164-174

My overview is organized according to this form, and describes how conclusions were made and organized during the composing process.

The beginning of the piece establishes the mantra's material and drone effect. The marimba presents the repeated note series that is founding the mantra of the piece. The cyclic sound of the mantra rises to a gentle rhythm, like a mesmerizing pulse that embraces awareness can guide the mind into a state of clarity, peace and deep meditation.

E.g. 1

Inner Zone's mantra motif

The drone effect is established in the introduction by the double bass, cello and viola. The singing bowl is present in the opening section as well, facilitating the crafting of the piece's character, suggesting a calming and comforting ambiance. The singing bowl pitches used in the composition are the tonic pitch (G) and the dominant pitch (D) of the G tonal center. The concept for the singing bowl is to function as a stimulating tool for the meditative process.

The first part of the piece is based on a ternary form, and is notated as follows:

Inner Zone's first part sections

Part I	Measures
Section A	6-17
Section B	18-25
Section C	26-43

The A section introduces the first melodic theme, which is restated in the second part of the section. The melody is based on five pitches that describe a descending shape, and is presented by the violin. The descending melody line intends to evoke a calming effect.

E.g. 2

First melody theme

The foundation sound of this section is based on the drone effect that provides the music with a feeling of weight and warmth. The drone effect is produced by the double bass joined by cello and viola in this section. The section has a static harmony; one chord throughout the entire section. This section's texture is a mixture of staggered sustained tones, slow falling melody figure and repeated note series (mantra).

The first part of section A

E.g. 3

The following B section, presents the second melodic theme, which is based on the same idea descending melody shape within a larger range. The drone effect is suspended in the first part and returns back in the last three measures of the section. The harmonic material changes in this section, with more movement in the inner parts. The harmonic rhythm of this section is mostly one chord per measure.

Section B

E.g. 4

In the following section, C, the third melodic theme is presented by the viola. The melody describes an arch shape and has a range of an octave, tending to create a hovering effect.

The first part of section C

E.g. 5

The harmonic material in the first part of the section shifts to the relative minor tonality, E minor, whereas in the second half, the harmonic material shifts back to the G major tonality while the melodic theme is repeated. In the second half of the section, motion is created with the counter melody part. Meanwhile, the mantra has been adjusted to follow the harmonic motion, while following the same rhythmic pattern as in the previous sections.

The texture is homophonic in the first part, and becomes polyphonic in the second half of the section. The drone effect returns back in the last four measure of the section, performed by the double bass, and transitions into the next part of the composition.

The second part of the work provides a reiteration of the previous part within the same structure, but with different texture and arrangement. The string section of this part is crafted for three voices. The second part sections are noted as follows:

Inner Zone's second part sections

Part II	Measures
Section A_1	44-55
Section B_1	56-63
Section C_1	64-81

In the A_1 section, the cello takes over the melody part generating a gentle and softer tone. As the violin part is placed above the melody, with its light sound, creates an airy and brighter effect. The static drone effect has been diminished, as the harmonic material is crafted to add more motion to the section. The mantra pattern returns back to its initial form, providing the material to focus on during meditation.

The first part of section A_1

E.g. 6

The B_1 section recaptures the melody theme from the B section, presented by the viola. Besides the varied texture, more interest and motion is created in the cello part, with the falling counter melody line.

Section B1 string parts

E.g. 7

The following C_1 section restates the material for the C section, while the violin presents the melody, and cello and double bass provides the accompaniment parts.

The third part of the piece is constructed to emphasize the drone effect. This part is crafted to stimulate a calming and relaxing feel, and to create a soothing atmosphere, while the dynamics of the part decreases. The sections of Part III are:

Inner Zone's third part sections

Part III	Measures
Section D	82-113
Section E	114-127

The major idea for the D section was to highlight and develop the drone effect. The drone starts in the double bass part and provides the foundation for the section. To establish an intense and rich drone sound, the cello and later the viola join in, in the first half of the section, with a slow moving descending line. In the second half of the section, the violin takes the viola's place, and the section moves to a lower pitch, inspiring a deeper state of meditation.

The mantra of this section is diminished to stimulate less motion, and to help to create an effortless static effect. The singing bowl, with its periodic sound and its pulsating tone, is intended to enhance the awareness of the mind.

The middle part of the section D

E.g. 8

The E section is constructed to serve as a transition section into the next part of the piece. The string parts of the section have a homorhythmic (chordal) texture. The harmonic material changes in this section and is based on a slow ascending bass motion that stimulates an elevating effect. The harmonic rhythm of the section is one chord per two measures. The percussion material remains the same, as in section D, to generate continuity to this part.

The first part of section E

E.g. 9

The last part of the piece, recapitulates the first part's material following the same layout, and the sections are noted as follows:

Inner Zone's fourth part sections

Part IV	Measures
Section A_2	128-139
Section B_2	140-147
Section C_2	148-163

The melody is presented in the lower register by the viola in the A_2 section, with an elegant, light and soft texture. Meanwhile the mantra pattern is restated to recreate the first part of the piece; the drone effect is being restated as well.

As the fourth part continues, the B section material is repeated in the B_2 section, while the melody is performed in the lower register by the violin. The accompaniment in the following C_2 section, is extended to a three-part accompaniment for the C section's material. The coda section recapitulates the first melody theme sustained by the drone effect, and ends with a plagal cadence into the D major tonality.

The repeated series of notes that provides the mantra to the music helps to anchor and to keep the mind focused. In addition, it serves as an entity that can help to bring back the mind into the present state. The goal of this piece is to create interest and help to clear away mental clutters through the use of diverse musical soundscapes. Floating effortlessly above the powerful sound created by the drone effect can lead to enter into a deeper state of meditation.

Composition II: Spectrum

In creating *Spectrum*, my goal was to create a piece for open monitoring meditation. In the open monitoring meditation, the meditator cultivates an objectless awareness, monitoring the content of ongoing experience, without judgment or attachment. All perceptions, internal (thoughts, feelings, memories) or external (sounds, images, smells), are acknowledged and seen for what they are. One of the ideas to accomplish this goal was to depict different soundscapes that mesmerize awareness and soothe the mind.

The second intent for this composition was the texture and instrumentation. I wanted to combine and blend the traditional string quartet with pitched and non-pitched percussion instruments to obtain diverse textures. In addition, I intended to incorporate a mantra in the piece a repeated series of notes that provides a mantra effect.

My selections for percussion instruments were Cajon, Crotales, Marimba and Hang. The *cajon* is a box-shaped non-pitched percussion instrument, played by slapping the front or rear faces with the hands or fingers. *Crotales* are pitched percussion instruments consisting of small tuned cymbals. The *hang* is a musical instrument in the idiophone class. An idiophone instrument creates sound primarily by the instrument as a whole vibrating, without the use of strings or membranes. The Hang is a newer instrument, developed in the beginning of twenty-first century in Switzerland. The Hang is made from two deep drawn steel hemisphere hardened together. Hands and fingers play it. There are different generations of Hangs with different tunings and pitches. The Hang that I selected for the piece produces the following pitches: D3, A3, Bb3, C4, E4, F4 and A4. Based on the pitch collections of the Hang, I opted for the D minor tonality. Musicologist Rita Steblin notes that the D minor tonality can be described as the tonality that suggests rumination, melancholy and pious.

Overview

Spectrum is composed for a small chamber ensemble comprised of two violins, viola, cello, cajun, crotales, marimba, and Hang.

The piece is divided into sections of sixteen measures long with an introduction and a coda. The piece is organized according to this form, as that is how decisions were made and organized during the creative process.

Structure of Spectrum

Sections	Measures
Introduction	1-8
Section A	9-24
Section A_1	25-40
Section B	41-56
Section C	57-72
Section D	73-88
Section A_2	89-104
Section A_3	105-120
Coda	121-128

The mantra is based on an eighth-note rhythmic figure performed by the Hang. This mantra pattern provides the foundation and background material for the piece.

Spectrum's mantra pattern

E.g. 10

The introduction is constructed as an eight-measure section shaped by the percussion instruments. The cajon sets up and provides the pulse of the piece. The crotales help to highlight the pulse of the section designed with a descending melody line. The marimba part is created by a simple rhythmic motif that is repeated through the introduction.

Introduction

E.g. 11

The first section of the piece, section A, is based on two melodic theme, each eight measure long. The first melodic theme is presented by the cello.

The first melodic theme

E.g. 12

The shape of the melody is based on a falling line in the first part of the theme and a rising line in the second part. As the section continues, the second melodic theme is introduced by the first violin. This melody line is developed from the first melody theme following the same idea in the beginning, the falling melody. The second part of the melody theme unfolds a different path.

161

Second melodic theme

E.g. 13

The harmonic motion of the piece is grounded on an eight measure long progression. All sections of the piece are founded on the same repeated harmonic progression with adjustments where needed. The music repeatedly cycles through the progressions that gently builds and releases, conveying a sense of diverse occasions, and even includes a feeling of euphoria from time to time.

Harmonic motion

E.g. 14
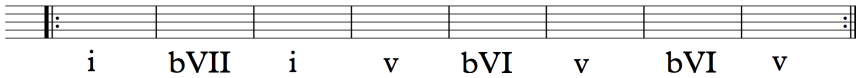
The texture of the A section is homophonic, one melody line accompanied by the percussion instruments. The rhythmic flow of the sections is created by the blend of the percussion instruments and the slow moving melody rhythm. The blend of the melody rhythmic flow and the mantra's eight notes figure pattern creates motion for the piece. The harmonic rhythm of the A section is based on one chord per measure.

Section A

E.g. 15

In the second section of the piece, section A$_1$, is a reiteration of the A section material with variations. The melodic themes are presented in the same order as in the previous section, but both are performed by the cello.

The melodies are joined by counter melody lines. The first counter melody is presented by the viola, and the second one is presented by the second violin. The counter melodies use material derived from the first melody theme.

Section A$_1$

E.g. 16

In section B, new material is introduced with new texture. All the instruments perform together for the first time in this section. In the first half of the section, the marimba presents a rhythmic pattern generated from materials introduced in the introduction. This pattern adds a new colour to the section's texture. The melodic material presented by the violin is crafted from the first main melodic theme. In addition, the cello pizzicato part adds yet another colour to the texture. This palette of sounds creates a new and distinct soundscape intended to release the mind from analytical thinking, and the slow moving harmony creates a calming effect.

The first part of section B

<div align="right">**E.g. 17**</div>

   In the second part of the B section, the second melodic theme is restated within a new texture. The melody is presented by the first violin, in a higher register, depicting a new image about this melody theme with different background materials, crafting a diverse soundscape.

   The first part of the following C section, presents a two-measure long new melodic motif. Interest in this part is created by the moving melodic motif between the string parts. Texture created by the background material and the falling melodic motif creates content with ongoing temptation, and seeks to captivate awareness.

The first part of section C

E.g. 18

The second part of section C restates the first melodic theme, presented by the viola and accompanied by cello, second violin and percussions. The melodic theme has been slightly altered and placed in a delicate soundscape to create a soothing influence.

The second part of section C

E.g. 19

The D section of the piece creates another complete soundscape, by bringing back all members of the ensemble. The homorhythmic texture in the first part of the section, crafted by the string quartet combined with the percussions, creates a resting, calming feel.

The first part of section D

The periodic bright sound, created by the crotales in this section, can help to absorb the meditator's attention to clear away mental clutters. Another sound also, can be noted, is the pattern presented by marimba. The periodic marimba pattern helps to focus mindfulness in the present moment, to move past mental noise. The texture thickens in the second part of D section.

The second part of section D

Interest is created by the arpeggiated rhythmic pattern presented by the Hang. The diverse combination of the instruments and the foreground material are intended to create a soothing musical experience that promotes insight.

The following section A_2 is a reappearance of the A section material, with both main melodic themes restated. The second melody theme is presented by the second violin, and is destined with the bass part. It recreates the same musical experience as in the beginning of the piece.

The last section of the piece, A_3, echoes the second main melody theme twice in the higher register. The percussions restate material from the D section, which helps to emphasize the unity of the piece. The last two sections of the piece suggest an atmosphere to explore the relationship to the music, as a path of self-discovery. The piece ends with a coda, using a descending melody line with a homorhythmic texture in the string section along with percussions.

In the process of composing the soundscapes of the piece, the goal was to captivate objectless awareness and to calm the mind without ever becoming a distraction, with no unexpected change generated in volume or tempo.

Conclusions

Composing the pieces for this project was a great experience for me. I was able to incorporate my musical knowledge, and take risks both in my writing and in my personal interpretation of the selected ideas.

One of the deliberations I made was exploring a wide range of sonic possibilities, and deciding which options were desirable for this project.

Having the opportunity to use the works in my meditation practices, I found that the use of repeated note series incorporated in music as mantra, helps to keep the mind focused and also to bring it back into the present moment when it wonders. I concluded that melodies with less motion tend to evoke a more calming or relaxing effect than melodies with more motion. Also, I found that the use of longer note values and slow moving harmonies helps to create a balanced and soothing atmosphere. The most successful work that help me to achieve a meditative state is *Eternal Flow*. The use of the drone effect and the repeated note series helps to create a calming atmosphere for meditation.

This thesis has offered numerous methods in creating compositional material based on interpreting stylistic qualities from a certain framework. My research into this unique history and inner working of chamber music and meditation music has allowed me to further appreciate these musical genres. The vast amount of research involved in the project has brought to my attention many different texts and guidebooks that I wish to further explore.

The development and challenges of this project required me to deal with diverse issues during the creative process resulting in moments of revelation and discovery, and provided me with inspiration for future projects.

REFERENCES

Abelson, Peter, *Schopenhauer and Buddhism,* University of Hawaii Press, Honolulu, 1993.

Adler, Samuel, *The Study of Orchestration,* W. W. Norton, New York, 2002.

Batchelor, Stephen, *The Awakening of the West,* Parallax Press, Berkeley, California, 1994.

Beales, D., *Enlightenment and Reform in Eighteenth-Century Europe,* Tauris, London, 2005.

Benson, Herbert, *The Relaxation Response,* New York: Morrow, 1975.

Bowker, John, *The Concise Oxford Dictionary of World Religions*, Oxford Univ. Press, Oxford, 2000.

Bronkhorst, Johannes, *The Two Traditions of Meditation in Ancient India,* Motilal Banarsidass, Second. Delhi, 1993.

Copland, Aaron, *What to listen for in music,* Mentor, New York, 1988.

Csikszentmihályi, Mihály, *Flow: The Psychology of Optimal Experience,* Harper and Row, New York, 1990.

Davies, Stephen, "*Emotions expressed and aroused by music"* in *Handbook of Music and Emotion,* edited by Patrik N. Juslin and John A. Sloboda. Oxford University Press, Oxford, 2011.

Everest, F. Alton, *Master handbook of acoustics,* McGraw-Hill Education, New York, 2015.

Everly, George S. Jr., and Jeffrey M. Lating, *A clinical guide to the treatment of human stress response,* Springer, New York, 2013.

Fields, Rick, *How the swans came to the lake: a narrative history of Buddhism in America*, Shambhala, New York, 1981.

Gawler, I., and Bedson, P. *Meditation: an in-depth guide.* Tarcher/Penguin, New York, 2011.

Harvey, P., *An Introduction to Buddhism. Teachings, history and Practices,* University Press, Cambridge, 1995.

Hindemith, Paul, *The craft of musical composition,* Associated Music Publ., New York, 1941.

Kaplan, Aryeh, *Jewish Meditation,* Schocken Books, New York, 1985.

Khan, Hazrat Inayat, *The Mysticism of sound and music,* Shambhala, Boston, 1996.

Langer, Susanne K., *Philosophy in a new Key: a study in the symbolism of reason, rite, and art*, New American Library, New York, 1951.

Leeds, Joshua, *The Power of Sound. How to Be Healthy and Productive Using Music and Sound,* Healing Arts Press, Rochester, 2010.

Lendvai, Ernő, *Béla Bartók: An analysis of his music,* Kahn & Averill, London, 1971.

Menuhin, Yehudi, *Theme and Variations,* Stein and Day, New York, 1972.

Messiaen, Oliver, *The Technique of my Musical Language,* Alphonse Leduc, Paris, 1956.

Meyer, Leonard B., *Emotion and meaning in music,* University of Chicago Press, Chicago, 1956.

Murrock, Carolyn J., *"Music and Mood"* In: *Psychology of moods*, ed. Anita V. Clark, Nova Science Publishers, New York, 2005, 141-153.

Murphy, M., and S. Donovan, *The Physical and Psychological Effects of Meditation,* Inst. of Noetic Sciences, Petaluma, 1997.

Reybrouck, Mark, *"The Musical Code between Nature and Nuture"*, In: Barbieri, Marcello, *The Codes of Life: The Rules of Macroevolution*, Springer Science, Ferrara, 2008.

Samuel, Geoffrey, *The Origins of Yoga and Tantra: Indic Religions to the Thirteenth Century*, Cambridge University Press, Cambridge, 2008.

Schoenberg, Arnold, *Fundamentals of Musical Composition,* Faber and Faber Ltd. London, 1967.

Schoenberg, Arnold, *Structural Functions of Harmony,* Norton & Company, New York, 1954.

Schoenberg, Arnold, *Style and Idea,* Philosophical Library, New York, 1950.

Smith, Jonathan C., *Relaxation, meditation, and mindfulnes: a practical guide,* Springer Pub. Co., New York, 2005.

Steblin, Rita, *A history of key characteristics in the eighteenth and early nineteenth centuries,* UMI Research Press, Ann Arbor, Mich., 1983.

Stevens, Christine, *Music medicine: the science and spirit of healing yourself with sound,* Sounds True, Boulder, Colo., 2012.

Stevenson, A., and M. Waite, *Oxford English Dictionary,* Oxford Univ. Press, New York, 2011.

Tame, David, *The Secret Power of Music,* Destiny Books, Rochester, Vermont, 1984.

Weber, Susan, *"Music: A means of comfort"*, In: *Music Therapy in Palliatice Care: New Voices*, edited by David Aldridge, Jessica Kingsley Publishers, London, 1999, 95-104.

Wilson, V.E., and Cummings, M.S. *Learned, Self-Regulation,* York St. A.& M., Toronto, 2015.

Journal Articles

Baime, Michael J., *"Meditation and Mindfulness"*, In: *Essentials of Complementary and Alternative Medicine*, Lippincott, Williams and Wilkins, New York: 1999, pp. 523-537.

Balick, M.J., and R. Lee, *"The power of sound: Ethnomedical tradition and modern science."* In: *Alternative Therapies* 9, 2003, pp. 63-72.

Balkwill, L.L., and Thompson, W.F., *"A cross-cultural investigation of the perception of emotion in music: Psychophysical and cultural cues"*. In: *Music Perception: An Interdisciplinary Journal, Vol. 17*, 1999, pp. 43-64.

Cahn, R.B., and J. Polich, *"Meditation states and traits: EEG, ERP, and neuroimaging studies"*. In: *Psychological Bulletin* 132, no. 2, 2006, pp. 180-211.

Gabrielsson, A., and P.N. Juslin, *"Emotional expression in music performance: Between the performer's intention and the listener's experience"*, In: *Psychology of Music,* 1996, pp. 68-91.

Gaston, E.T., "*Dynamic music factors in mood change*", In: *Music Educators Journal,* 1951, pp. 42-44.

Gilman, L., and F. Paperte, *"Music and your emotions"* In: *Journal of Clinical and Experimental Psychopathology and Quarterly Review of Psychiatry and Neurology (Liveright)*, 1949, pp. 9-13.

Hevner, K., *"Experimental Studies of the Elements of Expression in Music"*, In: *The American Journal of Psychology,* 48, 1936, pp. 246-268.

Khobragade, Y., Khobragade, S., and Abbas, A. bin L. Michelle, *"Hypertension and meditation: can meditation be useful in preventing hypertension?"* In: *Int. Journal of Community Medicine and Public Health*, 3, 2016, pp. 1685-1695.

Lefevre, Michelle, *"Playing with sound: the therapeutic use of music in direct work with children"* In: *Child and Family Social Work,* 9, 2004, pp. 333-345.

Raffone, A., and N. Srinivasan, *"The exploration of meditation in the neuroscience of attention and consciousness"*, In: *Cognitive Processing,* 2010, pp. 1-7.

Smith, J.L., and J. Noon, *"Objective measurement of mood change induced by contemporary music"* In: *Journal of Psyhiatric and Mental Health Nursing*, 5, 1998, pp. 403-408.

Strevy, S.R., *Listen to the music,* In: *Nursing,* 29, 1999, pp. 32-38.

Taylor, I.A., and F. Paperte, *"Current Theory and Research in the Effects of Music on Behaviour"*, In: *Journal of Aesthetics*, 17, no. 2, 1958, pp. 251-258.

Web Sites

Consumers, Dorland's Medical Dictionary for Health, *The Free Dictionary. http://medical-dictionary.thefreedictionary.com/meditation* (accessed Nov. 7, 2016).

Madani, Linda, *"The Power of Mantra Chanting"*, In: *Intuitive Flow*, Aug. 06, 2016. *http://www.intuitiveflow.com* (accessed Jan. 9, 2017).

Ruth, Diana St, *BBC UK, Religions*, 08 18, 2005. *http://www.bbc.co.uk/religion/religions/buddhism/history/britishbuddhism_1. shtml* (accessed Oct. 15, 2016).

Appendix A: Types of Meditation

A brief description about the meditation types mentioned in the paper.

Chakra Meditation - the practitioner focuses on one of the seven chakras of the body (centers of energy), typically doing some visualizations and chanting a specific mantra for each chakra.

Guided Meditation - is a process by which one or more participants meditate with the help of a meditation teacher, or by listening to a guided meditation recording, helping to guide the meditator's attention to achieve a meditative state.

Mindfulness Meditation - is the practice of intentionally focusing on the present moment, while calmly acknowledging and non-judgmentally paying attention to the sensations, thoughts, and emotions that arise.

Sound Meditation - the type of meditation that is focusing on sound. Firstly, starts with meditation on external sounds, such as music, whereby the practitioner focuses all his attention on just hearing, to calm the mind. The final goal is to hear the internal sounds of the body and mind.

Taoist Meditation - the main characteristic of this type of meditation is the generation, transformation, and circulation of inner energy. The purpose is to calm the body and mind, unify body and spirit, find inner peace.

Transcendental Meditation - a technique for detaching oneself from anxiety and promoting harmony and self-realization by meditation, it involves the use of a mantra.

Vipassana Meditation - in general emphasize starting with mindfulness of breath in the first stages, to stabilize the mind, then the practice moves on to developing clear insight on the bodily sensations and mental occurrences, noticing them moment by moment and not clinging to any.

Zen Meditation - is a Japanese school of meditation emphasizing the value of meditation and intuition, revolves around observation of your thoughts and how mind and body operate.

THE IDEOLOGIZATION OF MUSIC IN THE STALINIST ERA

LOIS PAULA VĂDUVA[1]

SUMMARY. In the XXth century, the world witnessed some of the cruellest totalitarian regimes in history. In this time, the Soviet Union was confronted with the leadership of Stalin that proved to be much more dangerous that the one of his predecessor. The musical world was not exempt from the ideology promoted and imposed by Stalin and the Communist Party. Music had to be composed under the auspices of social realism and composers that refused to align themselves with this ideology found themselves suffering severe consequences varying from the loss of their job to the very loss of their freedom and life. Given the severity of the Stalin's regime, most musicians tried to publicly salute the communist ideology, but notably a number of composers started a path of resistance through clandestine music that was composed in accordance to their artistic values.

Keywords: social realism, music censure, ideology, clandestine music

Introduction

In the Soviet Union during the Stalinist Era, we notice that the political factor tends to exercise control over music, and musicians confronted with this totalitarian regime had a choice between letting themselves be politically accountable or bearing the consequences of resistance. The purpose of the dictatorship was to control all aspects of social and cultural life in order to strengthen the power of the regime and its leader. In this paper, we shall present the ideological and political context in which musician had to live and compose, in order to better understand the reality in which they had to survive. Next, we will present the musical life, with the most important events that shaped the directions of Soviet music and the diverse reactions of the composers and musicians.

---

[1] *University Lecturer, PhD, at Emanuel University of Oradea, Romania.*
E-mail: lois.vaduva@emanuel.ro

Ideological and political context

Soviet dictators, such as Lenin and Stalin based their ideology on the writings of Karl Marx and Friedrich Engels, whom are considered to be the founders of the Communist doctrine. Marx and Engels were exiled form Prussia due to the radical beliefs that they promoted and they were established in England, where Engels became the patron of a cotton manufacturing plant, while Marx dedicated himself to ample study. Marx's main work, *Das Kapital,* was the result of thirty years of study and had the goal of becoming the universal theory for human society. In reality, this work compiled fragment from the philosophies of Adam Smith, Hegel, Saint-Simon, Babeuf, Feurerbach, Bray and Thomson, which he took and fused them into messianic doctrine in which Marx himself was the Prophet and the proletariat were considered to be the chosen people.[2] After the death of Marx, Engels wrote the last two chapters of the book *Das Kapital*.

The Communist Manifesto, written by Marx and Engels, where communism was defined as the eradication of the private property, influenced the program and scope of the ideology promoted by the communist agenda.[3] Communism had as a main strategy the centralization of the whole economy and the ideal was to create a new type of establishment, with a homogenous distribution of humanity and wealth. The main activity would be the industry and agriculture and the whole society would merge into a new collective life.[4]

The Marxist ideology was the starting point for the Soviet ideology, but with time, the ideas and practices promoted by dictators moved considerably away from the main doctrine. For example, Marx foresaw an industrial revolution that will take place due to the struggle between social classes and based on this assumption, Lenin devised a plan to offer the peasants land, as this would determine them to support the dictator.[5] Lenin did not believe that the proletariat was the solution to the revolution, and that is why he gave up Marx's idea of a majority government and formed a small group of revolutionaries on which he could exert his dictatorial power. The drastic alteration of Marxism by Lenin had dangerous consequences for the future. As Michael H. Hart observed, while Marx was the one to

---

[2] Davies, *Norma*n, *Europe, A history*, Ed. Harper Perennial, New York, 1998, p. 837.
[3] Ree, Erik van, *The Political Thought of Joseph Stalin: A Study in Twentieth-Century Revolutionary Patriotism,* Ed. Routledge Courzon, New York, 2002, p. 25.
[4] *Ibid*, p. 26.
[5] In contrast to Lenin, Marx had a deep contempt towards the peasantry and considered that the proletariat is the only solution against a revolution.

draw the lines, Lenin did the pioneering work, but Stalin was the one who managed to abolish agriculture and private industry in the Soviet Union.[6]

Unlike the regimes in Italy and Germany, which came to power by pseudo-constitutional means, in the Soviet Union, the communists gained their power exclusively by using force and therefore never had the popular support.[7] Stalin went further than Lenin in the use of force to remove his opponents. Lenin removed his enemies by excluding them out of the party, while Stalin resorted to killing those who stood against him, either from the party or from other social circles.

The Stalinist ideology was defined during Stalin's campaign against Trotsky. In 1925, Stalin began to promote the theory of socialism. He distinguished two problems that the Soviet Union was facing at the time. Firstly, there was an internal contradiction on the division between the peasants and proletarians – and which, he considered, could be resolved through joint efforts to unite the two groups. The second problem was the external danger, coming from the capitalist countries, which were considered a threat that would attempt to bring back the capitalist system. Stalin thought that this problem could be avoided if all the advanced capitalist states around the Soviet Union would embrace Communism.[8]

One of the characteristics of the Stalinist ideology was the cult of personality, as the dictator wished to be shown in the press, arts and in books as a genius and hero.[9] This cult of personality further strengthened his power, giving him an „aura" of mysticism that Stalin used to gain support. The origin of the personality cult is actually found in Western Europe, where it was not uncommon for members of social democratic parties to idolize their leaders. For example, Marx and Engels were considered the prophets of a new era because of the knowledge they had. This is explained by the fact that at that time, the people who ruled the society were the professors.

Stalin was also promoted as a leader and teacher of the people, who was full of modesty and believed that he had to learn from peasants and labourers.[10] The image created a paradox, but it was aimed at giving

---

[6] Michael H., (trad. Dumitru Constantin), *100 de personalități din toate timpurile care au influențat evoluția omenirii (100 Personalities from all Times, Who Have Influenced the Evolution of Humankind),* Ed. Lider, București, 2002, p. 318.

[7] Pauley, Bruce F., *Hitler, Stalin and Mussolini: Totalitarism in the Twentieth Century*, Ed. Harlan Davidson, Wheeling, IL, 2003*,* p. 5.

[8] Evans, Alfred B. Jr., *Soviet Marxism-Leninism: The Decline of an Ideology*, Ed. Praeger Publishers, Westport, CT., 1993, p. 31.

[9] Ree, Eric Van, *op. cit.*, p. 155.

[10] *Ibid*, p. 163.

the people a perfect ruler, who was balancing his power with modesty. Thus, the dictator's weakness was self-image, which was something that obsessed him throughout his whole life.

From a political point of view, collectivization and industrialization were the two Stalinist initiatives that threw the country into an unprecedented chaos. In 1927, the agrarian collectivization process began, which seems like a civil war unleashed on the farmers by the party. Many lost their lives in this process and entire provinces were decimated.[11]

The industrialization process started with a five-year plan proposal, but in reality, it was carried out in four years. Any traces of capitalism were eliminated and the whole society was often mobilized with unattainable tasks.[12] Each sector of the company had a certain norm to fulfil and the entire control and propaganda apparatus was prepared to do anything to ensure that the rule was fulfilled. These economic transformations caused by collectivization and industrialization produced a devastating revolution in both society and culture.

The society had to be changed according to the state's need and this change had to be started in schools. Students were taught that their ultimate loyalty is not to the family, but to the State and the duty of parents and teachers was to teach children that they are not individuals with personal aspirations, but citizens, motivated by the love of the state. Stalin's desire to increase the level of education in the Soviet Union was determined by the fact that the majority of the population was illiterate. On the one hand, this fact helped him in manipulating the masses, but, on the other hand, it did not offer him the means to spread his socialist propaganda.[13]

At the end of this process, just when Stalin's power was recognized by the whole country and the party turned out to be united; the period of great terror was triggered, which was unprecedented in history. It all started with the assassination of Sergei Kirov, the head of the organization „Leningrad Party". Stalin used Kirov's death to introduce a series of anti-terror measures and a process of purifying all those suspected of being involved in actions against the state. Soon, these measures went beyond the party, and any Soviet citizen was under the danger of being the victim of purification. A person could be accused of treason by any means, even an anonymous letter or a telephone was often sufficient for arrest and conviction. People could be guilty even through association.[14]

---

[11] Wood, Alan, *Stalin and Stalinism,* Ed. Routledge, New York, 2004, p. 33.
[12] *Ibid*, p. 35.
[13] Pauley, Bruce F, *op. cit.*, p. 97.
[14] Wood, Alan, *op. cit.* p. 40.

The period of great terror brought numerous changes in all areas of Soviet life. For the Communist Party, it meant a change in the people, the majority of members being annihilated and replaced by a new generation of communists. For farmers, this period was nothing more than the continuation of the terror started by collectivization and for the majority of the population it simply meant fear of torture or execution.

Musical Life during the Stalinist Dictatorship and Ideology

Culture and art were also subject to change because Stalin was adamant to install the concept of socialist realism on every level of society. Because of this concept, Stalin declared that art has to be useful to society, and that is why it had to be accessible to the public and it was paramount that it contained patriotic themes and ideas. Socialist realism was imposed in all fields of art: painting, architecture, literature and music.

In the early years of the Soviet regime, led by Lenin, musical activity preserved its autonomy from socialist ideology. In contrast, during Stalin's reign, music education, cultural and musical organizations were controlled by the state and nationalized. Lenin considered music to be a bourgeoisie activity „Intended to cover human suffering."[15] In 1929, the conference led by Anatol Lunacearski, the official persona dealing with artistic problems, included debates on the subject of musical creation in the Soviet Union. This Conference highlighted the various attitudes of composers, some eager to bring music closer to socialist ideology, some looking towards the new agenda and others desiring to seize the situation for their own interest.

Lunacearski expressed his beliefs by highlighting that „A revolution in society should go hand in hand with a revolution in art."[16] However, he named Arthur Lourié in the leadership position of the music department. What is interesting is that Lourié was an avid composer of dissonant and emotional-laden music that went completely against official requirements. Lourié's position meant that in the early years of the Soviet regime, musical creation benefited from a certain degree of autonomy.

Even if from in ideological point of view, things were more acceptable for musicians, the social-political situation in the first months after the revolution was dire. There was an increased economic decline and famine was an overwhelming issue, especially in large cities where musicians were in the situation where artistic activities were no longer sought after. As a result, many musicians sought the opportunity to sing in exchange for food,

---

[15] Ross, Alex, *The rest is Noise*, Ed. Farrar, Strausand Giroux, New York, 2007, p. 218.
[16] *Ibid*, p. 219.

an example being a pianist who held a concert at Kronstadt in exchange for a sack of potatoes.[17] During the summer months, concerts and theatrical interpretations were resumed at the *Petrograd Malyi,* which in the cold months had been closed due to the lack of fuel necessary for heating the building. A positive aspect was that Russian musicians continued to compose and play music, despite the material deprivation that characterized the whole country. Many important music institutions had also been opened during this period, as for example the *Department for Music History* and *Moscow Musical Science Institute.*

The Contemporary Music Association, based in Leningrad was aimed at disseminating the scores of Stravinsky, Hindemith, Berg, Milhaud, Honegger, Krenek and other contemporary composers and promoting modern music, which would later be banned. Interestingly, the *Contemporary Music Association* was contracted by the *Russian Association of Proletarian Music,* which considered modern music a symbol of degradation in the arts.[18]

The situation intensified in 1933, when Stalin rose to power and demanded the nationalization of all aspects of culture. As a result, unions were created for every field of the arts. Stalin's directive was „The development of a national culture in form and socialistic in its content."[19] The artists were subordinated to the party's authority and the Union committee controlled their work, which had a duty to implement the party's doctrine. Lunacearski was dismissed and replaced by Andrei Bubnov, a party member with little knowledge in the arts field. A single Union of Soviet composers was formed with its basis in both Moscow and Leningrad. Composers such as Dmitri Kabalevski, Aram Khachaturian and others let the organizational committee in Moscow, *Orgkomitet*, and information on the Marxist-Leninist ideology was spread through the magazine *Sovetskaia Muzyka*.[20]

Maxim Gorki was named in the leadership position of the Union of Soviet Writers. In 1932, Gorki held a literary meeting at his home, with Stalin's participation, during which the term of *socialist realism* was conceived. The next day, the Doctrine of Socialist Realism was established as the official ideology of the Communist Party. Thus, the notion of proletarian music was replaced by the slogan of socialist realism.

---

[17] Slonimsky, Nicolas, *Soviet Music and Musicians*, Slavonic and East European Review, American Series, Vol. 3, No. 4 (Dec. 1944), pp. 1-18, p. 2.

[18] *Ibid,* pp. 3, 4.

[19] Stalin, Joseph, *Sovetskaya Muzïca*, No. 1, January 1934, p. 3.

[20] Ferenc, Anna, *Music in the socialist state, Soviet Music and society under Lenin and Stalin*, "The baton and The Sickle", (ed. Neil Edmunds), ed. Routledge, Taylor & Francis Group, New York, 2004, p. 13.

The musical activity was subjected to the aesthetics of socialist realism in the sense in which music was to be carried by political propaganda. The Communist Party considered that it has a duty to convey to the masses what they must believe and think, and in order to accomplish this purpose, it appealed to all means of communication, including music.[21] Socialist realism opposed modern music and imposed music accessible to the masses, with Soviet subjects to promote patriotism. To emphasize the importance of nationalism, the use of folklore in music was also encouraged. „Without folk material, composers knew that there was only the narrowest stretch of dry land between "formalism" on the one side, and banality on the other. Both faults were equally open to condemnation, the former because it ignored the (supposed) needs of the people, the latter second because it patronized and underestimated the people."[22] Anyone who opposed these tendencies was accused of formalism and had had to face the consequences that varied between job loss or even the loss of their life. This ideology constituted in fact a tool used to discipline anyone who did not adhere to the new ideology.

Despite the differences between the types of socialism applied by Lenin and then Stalin, there are four common ideas that underwent the theorizing of socialism in art and music. The first is *Narodnost'*, which refers to the use of folk material and the link between the composer and his people; The second is *Klasnost',* which refers to the relevance of socialist objectivity in a work towards the subjective view of the artist derived from his own perspective on life and society; The third concept is *Partiinost'*, meaning an artistic identification with the party, and the last concept is *Ideinost'*, representing the explanation or representation of the party's ideology.[23]

These concepts determined the value of an artistic work, which reflected the fact that the censorship of music began to be increasingly aggressive. Because of the intimidation campaign towards composers, they started to avoid abstract music and went towards composing folklore or instrumental music, including simple vocal passages, after the official requirement. Another direction in which the Soviet musicians decided to go was film music, such an example being Sergei Prokofiev who contributed to music for the films *Ivan Groznyi* and *Alexander Nevskii*, or Isaak Dunaevski who composed the music of comedies such as *Volga-Volga*, *Tsirk* and *Veselye Repoor*.[24]

---

[21] Olkhovsky, Andrey, *Music under the Soviets: The Agony of an Art*, Ed. Frederick A. Praeger, New York, 1955, p. 50.

[22] Walker, Marina Frolova, *Russian music and nationalism, from Glinka to Stalin*, Ed. Yale University Press, New Haven and London, 2007, p. 316.

[23] Morrison, Simon, *Sergei Prokofiev's Semyon Kotko as a representative example of Socialist realism*, MA diss., Ed. McGill University, Montreal, 1992, p. 20.

[24] Ferenc, Anna, *op. cit.* p. 15.

The composers who were musically trained in the pre-revolution period felt even more acutely the changes that took place, as they were subjected to an ideological change, illustrated by the words *Pereklyuchenie na Sovetskiyu Tematiku*, meaning the use of Soviet themes in art.[25] Of these composers, we mention Reinhold Gliere, Sergei Vasilenko, Maximilian Steinberg and Nikolai Miaskovski. The latter, Miaskovski, later described the difficult situation in which the composers of his generation were found.

Next, we will describe the way that the musical life survived in the context of social-political suffocation. Firstly, we observe the predilection for works with text or that were based on a libretto, such as choral creations, opera works and ballet, due to the opportunity to insert Soviet themes in them. However, the process of including such topics in music proved to be difficult, evidence being the first attempts in this direction. Gladkovski together with Prussak composed the work *Za Krasnyi Petrograd* (*For Red Petrograd*), which avows the White Army campaign against Petrograd in 1919. Another such work entitled *Ice and Iron* was composed by Deshevov and illustrates the 1921 uprising in Kronstadt. The public received both works with reservation and after the first performances; they were avoided, due to their inferior musical quality.[26]

The first to compose a successful Soviet opera was Ivan Dzerzhinski with *Tikhii Don* (*The Silent Don*), which premiered at the Malyi Opera Theatre and whose fame attracted a considerable audience. Stalin himself, who considered it the model of the Soviet opera, approved the success of the work. We mention that this event happened eleven days before the advent of the Pravda article that attacked Dmitri Shostakovich because of his modern work *Lady Macbeth of Mtsensk*.[27] The officials also appreciated Dzerzhinski's next opera, *Podnyataya Tselina* (*Virgin Soil Upturned*) because it includes a scene in which a story is read aloud by Stalin about the ideological problems of the kolkhoz movement.[28] Other works that followed the pattern drawn by Dzerzhinski were *North Wind* by Leo Knipper and *Potemkin Battle Vessel* by Oles Chişko.

Unlike these works that promoted the realistic socialist ideology and were praised, the work of Shostakovich, *Lady Macbeth,* went against the imposed line, which is why the composer was heavily penalized. Stalin heard the Opera and considered that both the subject and the music were of poor taste. After the dictator's opinion was heard, within a few hours,

---

[25] Slonimsky, Nicolas, *op. cit.,* p. 9.
[26] Slonimsky, Nicolas *op. cit.,* p. 10.
[27] Ironically, the work by Dzerzhinski, *Tikhii Don,* had been dedicated to Shostakovich.
[28] Kolkhoz is the name of the collective farms controlled by the Communist officials in the Soviet Union.

Shostakovich would fall from the position of appreciated national composer to the position of *Persona Non grata*. Following these events, an article appeared in the *Pravda Magazine,* in which the opera *Lady Macbeth* was characterized as fraught with dissonances and confusion. This article was a warning signal for all the composers and the message conveyed was clear: to survive it is necessary to obey the ideology of the party.[29]

In addition to opera creation, the Soviet ballet also had to contain a subject that resonated with the life and history of the Soviet people. Aram Khachaturian composed such a ballet entitled *Gayane that* portrays a collective farm in Armenia. The Ballet *Golden Age,* by Shostakovich is a satire of life in capitalist cities and *Zavod* by Alexander Mossolov presents the process of industrialization. In addition to the opera and ballet, there is also a development in the field of profane Oratorios and Cantatas, three major Soviet oratorios being sung at the Moscow Soviet Music festival in 1939. They are impregnated by social political allusions: *Alexander Nevskii*, composed by Prokofiev, *Kulikovo Field* by Yuri Şaporin and *Emelian Pugachov* by Marian Koval.[30]

Also on the direction of ideological music, many works in the classical repertoire received a new libretto to conform to the Soviet reality. For example, the work *Tosca* by Puccini was changed into a revolutionary work in which the heroine kills General Gallifet and the opera *Huguenots* By Meyerbeer was entitled *The Decembrists*.[31]

The German invasion of 1941 resulted in the control exerted on culture and especially music to be more relaxed, given that the country was filled with fear of a war. In these circumstances, the composers from the music centers of Moscow and Leningrad were evacuated, and they had the role of composing patriotic, war pieces, which would encourage the people. Composers such as Miaskovski, Khachaturian, Prokofiev and Shostakovich have composed Symphonies devoted to war, among them the most appreciated being Shostakovich's *Leningrad Symphony*.[32] Prokofiev composed The *Ballad of the Unknown Boy* that portrays the Soviet resistance against German armies. The opera *War and Peace,* based on the novel with the same name by Tolstoy, and composed by Prokofiev and the libretto highlighted similarities to the war against Germany.[33]

---

[29] Steen, Michael, *The Lives and Times of the Great Composers*, Ed. Oxford University Press, New York, 2004, p. 850.
[30] Slonimsky, Nicolas, *op. cit.,* p. 12.
[31] *Ibid,* p. 13.
[32] Ferenc, Anna, *op. cit.* p. 15.
[33] Slonimsky, Nicolas, *op. cit.,* p. 13.

Under the influence of these social political events, Yuri Shaporin composed the cantata *Skazanie a bitve za russkuyu zemnlyu* (The Story of the Battle for the Land of Russia) divided into twelve sections that paint the image of the war: 1. Spring day, 2. Invasion, 3. The longing of women, 4. The old man's story, 5. The singing of a Red Army, 6. Letter to a friend, 7. Partisan ballad, 8. On the Volga, 9. At Don, 10. The Eternal glory of the heroes, 11. Oath, 12. The return of spring. The cantata had a particularly touching impact at its premiere of 18th of April 1944.[34]

After the war, the establishment of the Iron Curtain marked the reiteration of the ideological campaign and the control of the party on cultural issues. At the forefront of the ideological campaign was named Andrei Jdanov, who drew attention to the tendency of Soviet musicians to compose instrumental music, without program, in favour of vocal genres. Such inclinations were declared to be against the need of the population and unethical. The Resolution of 1946 for literature, theatre and film meant the beginning of fierce attacks that would reach climax through the second Resolution of 1948. On February 10th, 1948„The historical decree," was issued, which threatened that music will no longer be tolerated. After this, during the meeting of Soviet musicians in Moscow, spokesperson Andrei Jdnanov stressed several aspects of the Central Committee Resolution. The first work concerned was the work *Great friendship* by V. Muradeli, a tribute to the birthplace of Stalin, Georgia, and composed for commemorating thirteen years after the revolution. In appearance, the program of the opera should have brought the composer a phenomenal success, but to everyone's surprise, Jdanov criticized both the music and the libretto of the opera.

Those focal points of the attacks were the most prominent Soviet composers of which: Shostakovich, Prokofiev, Miaskovski, Shebalin, Khachaturian and Popov. They were accused of formalism and anti-democratic tendencies, and as a result, some lost their jobs while others were removed from the concert program and other artistic engagements. Following the hearing, all the composers sent a letter to Stalin, in which they thanked them for his observations on their artistic mistakes.[35]

The reactions of the composers in the face of these pressures varied depending on the situation; For example, Prokofiev, who was struggling with poor health, aligned the ideological direction through creations such as ballet *Kamennyi Tsvetok* (*The story of a stone flower*), *Cello Sonata,* Oratorio *Na Strazhe Mira* (*On Guard for Peace*) and *The VIIth Symphony*. Despite the fact the Prokofiev had numerous conflicts with the authorities and he

---

[34] *Ibid*, p. 14.
[35] *Ibid,* p. 516.

seemingly accepted the soviet ideology, in reality, there are some instances in which it is clear that he wished to distance himself from the party agenda. An illustrative example of this is the opera *Semyon Kotko,* which at a first glance is a soviet work that respects all the rules of social realisms. At closer inspections, we can see that the hero of the opera is in fact a man torn between his duty towards the country and his duty towards family and love. The image presented in the closing of the opera is one of love that conquers all and the message of the opera that was supposed to be about military glory, becomes one of passion and love.

Shostakovich treated the tense situation in which he was by addressing two distinct artistic strands. On one side, he composed patriotic music with a program, and on the other side, he followed a clandestine musical line through works kept hidden until after Stalin's death.[36]

Conclusions

One of the most oppressive totalitarian regimes was the one installed by Stalin, all the society being in the stronghold of the Communist Party and its ideology. We looked at the transition between the Lenin's rule and that of Stalin from the point of view of the musical life. During Lenin's time, despite the obvious party agenda, artists and musicians could still have a certain degree of autonomy. Stalin's rise to power started the beginning of the era of terror, in which the soviet people lived in fear of repercussions if they did not fully adhere to the new socialist agenda. The musical world was encroached upon, with composers being forced to create works that were in line with the Communist Party propaganda. As we have seen, many composers tried to somehow survive in this context, some even benefitting from it. The interesting part is that the audiences received at best in a lukewarm fashion the musical works composed during this time, despite the fact that the authorities acclaimed them.

Another important factor to emphasize is that fact that there were composers who still managed to write in accordance with their artistic values, even if in a clandestine manner. Confronted with a totalitarian regime that prohibited any personal creative initiative, these composers found a way to keep their artistic integrity, without going into conflict with the Soviet authorities.

---

[36] *Ibid*, pp. 16-17.

REFERENCES

Davies, Norman, *Europe, A history*, Ed. Harper Perennial, New York, 1998.

Evans, Alfred B. JR., *Soviet Marxism-Leninism: The Decline of an Ideology*, Ed. Praeger Publishers, Westport, CT, 1993.

Ferenc, Anna, *Music in the socialist state, Soviet Music and society under Lenin and Stalin*, "The baton and The Sickle", (ed. Neil Edmunds), Ed. Routledge, Taylor & Francis Group, New York, 2004.

Hart, Michael H., (trad. Dumitru Constantin), *100 de personalități din toate timpurile care au influențat evoluția omenirii (100 Personalities from All Times Who Have Influenced the Evolution of Humankind),* Ed. Lider, București, 2002.

Morrison, Simon, *Sergei Prokofiev's Semyon Kotko as a representative example of Socialist realism*, MA diss., Ed. McGill University, Montreal, 1992.

Olkhovsky, Andrey, *Music under the Soviets: The Agony of an Art*, Ed. Frederick A. Praeger, New York, 1955.

Pauley, Bruce F., *Hitler, Stalin and Mussolini: Totalitarism in the Twentieth Century*, Ed. Harlan Davidson, Wheeling, IL, 2003.

Ree, Erik Van, *The Political Thought of Joseph Stalin: A Study in Twentieth-Century Revolutionary Patriotism,* Ed. Routledge Courzon, New York, 2002.

Ross, Alex, *The rest is noise*, Ed. Farrar, Strausand Giroux, New York, 2007.

Slonimsky, Nicolas, *Soviet Music and Musicians*, "Slavonic and East European Review, American Series", Vol. 3, No. 4 (Dec. 1944).

Stalin, Joseph, "Sovetskaya Muzïca", No. 1, January 1934.

Steen, Michael, *The Lives and Times of the Great Composers*, Ed. Oxford University Press, New York, 2004.

Walker, Marina Frolova, *Russian music and nationalism, from Glinka to Stalin*, Ed. Yale University Press, New Haven and London, 2007.

Wood, Alan, *Stalin and Stalinism,* Ed. Routledge, New York, 2004.

CRITICISM EVOLUTION IN ROMANIAN MUSICAL PERIODICALS: FROM *GAZETA TEATRULUI NAŢIONAL* (1835-1836) TO *MUZICA* (1908 – PRESENT)

CRISTINA ŞUTEU[1]

SUMMARY. The present study aims to analyse the publications that preceded the *Muzica* Journal [The Music], with a focus on their critical evolution: *Gazeta Teatrului Naţional* [National Theatre Journal, 1835-1836], *Musicul român* [Romanian Music, 1861], *Eco musicale di Romania* [1869-1871]*, Lyra română* [Romanian Lyra*, 1879-1880], *Arta* [The Art*, 1883-1885, 1894-1896], *Doina* [The Doina*, 1884-1886], *Musa română* [Romanian Muse*, 1888, 1894-1895, 1906-1907], *Romănia musicală* [Musical Romania, 1890-1904]. I will also emphasize their bibliographic aspects and the references to musical criticism, where appropriate. I will present the bibliographic details of the *Muzica* Journal (1908-1910, 1916; 1919-1923, 1925; 1950-present), as well as the musical criticism references of the same publication.

Keywords: musical criticism, periodicals, Romania

Dedicatio

This year we celebrate 110 years since the founding of the *Muzica* Journal [The Music, 1908-2018]. Therefore, we thought it important to go back to the origins (*ad fontes*) in order to observe musical criticism development in other periodicals up until the later Composers' Union periodical (1950). The *Muzica* Journal is the longest-living Romanian publication focused on musical issues.

It is important to understand that just like the stream flowing through mountainous rocks – from the spring to the sea – enriching its water with minerals and curative properties, over time, the musical art direction of the Romanian journal enriched itself due to the efforts of some Romanian music personalities, along with the genius of our music: George Enescu. Vivat *Muzica*!

---

[1] *Assistant lecturer at "Gheorghe Dima" National Music Academy, 25, Ion. I.C. Brătianu Street, Cluj-Napoca, Email: cris.suteu@gmail.com*

Preliminaries

"The awakening of the critical spirit", manifested by the intention of establishing an evaluative literary criteriology in the Romanian provinces was realized *in situ*, at the beginning of the 19th century, as stated by Ovid Densusianu[2]. The appearance of the first[3] weekly publication on the 8th of April 1829, *Curierul rumânesc* (*The Romanian Journal,* 1829-1848; 1859), edited in Bucharest by Ion Heliade-Rădulescu and C. Moroiu, and closely followed (1st of June, same year[4]) by the bimonthly publication *Albina românească* (*Romanian Bee*, 1829-1858), edited by Asachi in Jassy (Iași), created an appropriate climate for literary criticism, even though it was „rather adjectival and brief", as Densusianu says[5].

Gradually, music became "an untainted part of the good education among all upper social classes"[6] and the establishment of specialized schools was desired. Italian singers and players, who were not leaving when traineeships finished, remained in the country and taught private lessons. Some of their pupils have come to sing in the Italian opera choir and orchestra.

In 1833, the Philharmonic Society, whose members were G. Bibescu, C. Cantacuzino, P. Poienaru, C. Aristia, C. Faca, etc., was established. The following year, a Music School offering training programmes for artists was opened. Rădulescu presented to the youth lessons about "beauty, taste, prose and poetry"[7]. The Romanian musical criticism developed on this substratum, being realized through an excessive "literaturisation" of music and influenced by the cultural mutations emerged from the advent of press and componistic creation. In 1833, in a "musical and theatrical chronicle"[8], from *Curierul românesc* [The Romanian courier], Rădulescu described the performances of the musical

---

[2] Ovid Densusianu, *Literatura romînă modernă*, vol. II: *Poesia în spirit vechi şi cea de transiţie. Cel dintâi poet modern: V. Cîrlova. Curentul larg de afirmare a literaturei nouă: I. Heliade Rădulescu* [Modern Romanian Literature, vol. II: Poetry in the old spirit and the transition. The first modern poet: V. Cîrlova. The Broad Stream of the New Literature: I. Heliade Rădulesc] Editura Librăriei „Universala", Alcalay & Co. Publishing House, Bucharest, 1929, p. 130-131.

[3] Constantin Dediu states that the first musical chronicle was hosted in the „Curierul Moldovei" [Courier of Moldova] in 1790. This publication seems to have been the first Romanian newspaper. Constantin Dediu, *Din culisele muzicii*, Editura „Junimea", Iași, 1980, p. 16.

[4] M. Kogălniceanu în *Dacia Literară* [Literary Dacia] (1840), by mistake, will support the historic primacy of Albina.

[5] Ovid Densusianu, *op. cit.*, p. 136.

[6] Bujor Dânşorean, *Critica muzicală românească în sec*olul al XIX-lea, [Romanian Criticism in the 19th Century], Doctoral Thesis, „Gheorghe Dima" Conservtory of Music, Cluj-Napoca, 1982, p. 91.

[7] O. Densusianu, *op. cit.*, p. 138.

[8] Bujor Dânşorean, *op.cit.*, p. 66.

assembly conducted by Theodor Müller and underlined the reaction of the public: "This capital's theatre, with each passing day, satisfies more and more the audience and thus, the number of amateurs increases. The artists forming the theatrical society led by Mr. Müller are very fitting, music is well performed and, despite the building's limitations, they were capable of presenting the greatest masterpieces greeted with a standing ovation."[9] (our translation)

At the same time, in the north of the country, *Albina românească* [Romanian Bee] publishes articles dedicated to artists such as tenor L. Ricciardi who sang in Paris and London along with the celebrities of the time, namely Rubini, Lablache and Grisl who gave four concerts in Yassy (Iași) in December 1843. The 5th December 1843 issue presents on the first page the following text in French: "Last night's extraordinary performance was a complete success. Mister L. Ricciardi perfectly lived up to music lovers' expectations. With his powerful and vibrant voice, he embodied the entire modern school art. Especially his mezzo voice had a lovely effect during the famous scene from Lucia di Lamermoor: «Fra poco a me ricovero...». Mr. Ricciardi can be considered a distinguished artist. He was very well accompanied by Mrs. Steltzer și Mr. Reichmann who have competed this evening [...]. We look forward to enjoying more such wonderful performances, in which we had the privilege to listen to the gifted Ricciardi."[10] (our translation)

It is only now that the narrative act begins to adopt elements specific to dramatic action and interpreters' appreciation, method that will be largely used in musical criticism from now on.

***

In what follows, we will analyse – without claiming exhaustivity – the development of musical criticism in the following periodicals: 1. *Gazeta Teatrului Național* [National Theatre Journal, 1835-1836], 2. *Musicul român* [Romanian Music, 1861], 3. *Eco musicale di Romania* (1869-1871), 4. *Lyra română* [Romanian Lyra, 1879-1880], 5. *Arta* [The Art, 1883-1885, 1894-1896], 6. *Doina* [The Doina, 1884-1886], 7. *Musa română* [Romanian Muse, 1888, 1894-1895, 1906-1907], 8. *România musicală* [Musical Romania, 1890-1904] and finally 9. *Muzica* [The Music Journal, 1908-1910, 1916; 1919-1923, 1925; 1950-prezent].

---

[9] *Ibidem*.

[10] Teodor T. Burada, Viorel Cosma, *Opere* [Works], vol. 1, Editura Muzicală Publishing House, Bucharest, 1974, p. 151 and the article „Yassi" (Iași), in *Albina românească* [Romanian Bee], anul XV, 5 decembrie, No.096/1843.

1. Gazeta Teatrului Național (National Theatre Journal, 1835-1836)

The first review with musical criticism tendencies was *Gazeta Teatrului Național* (*National Theatre Journal,* 1835-1836), issued in Bucharest, under the direction of Ion Heliade Rădulescu (1802-1872). It is known as the first theatre journal from Wallachia. The introduction section from the November 1835 issue mentions:

"Based on article 12 of the Philharmonic Society Regulation, the creation of a periodical publication entitled *Gazeta Teatrului Național* [National Theatre Journal] has been decided [...]. This publication will include the Philharmonic Committee's works [...]; the donations [...]; the literary works [...] and the critique of their writing style, taste and moral aims. It will also comprise the plays which will be performed at the National Theatre and abroad and the critique of the actors' interpretation of their role."[11] (our translation)

The 13 numbers from 1 November - 1 December 1835 and 3 numbers between April - December 1836 were continued by the *Curier de ambele sexe* (Courier of both sexes) (1836-1848): "this is the last number

Gazeta Teatrului Național

of *Gazeta Teatrului* and […] it will be replaced by another magazine entitled «Curier de amândouă secsele [sic!] (Courier of both sexes)»"[12]. Inside this magazine, Costache Negruzzi (1808-1868) disapproved the use of Italian music in theatrical performances, demanding to be performed "national

---

[11] *Cf.* Ion Hangiu, *Dicţionarul presei literare româneşti: 1790-1990* [The Dictionary of Romanian Literary Press: *1790-1990*] Editura Fundaţiei Culturale Române Publishing House, Bucharest, 1996, *passim* and Nerva Hodoş, Al. Sadi Ionescu, *Publicaţiunile periodice româneşti (ziare, gazete, reviste). Tom I: Catalog alfabetic 1820-1906* [Romanian periodicals (newspapers, newspapers, magazines). Tom I: Alphabetic catalog 1820-1906,] Librăriile Socec & C. Sfetea, Bucharest, 1913, pp. 174-177, pp. 300-301.

[12] *Ibidem*.

music"[13]. During this period we still cannot talk about criteria in musical criticism, nor about the formulation of a specific terminology. More or less consciously, he has acted to spread music, to create artistic taste and to promote national music on stage, at a time when easy entertainment seemed dominant.

2. *Musicul român* (Romanian music 1861)

The first musical magazine in our country, the *Musicul român* [Romanian Music], was published on October 1, 1861 by the writer and professor Oprea Dumitrescu (1831-1919), student of Anton Pann (1790 1854). It was described by some musicologists as "an energetic man with ideas often connected to the artistic and pedagogical reverberations of European music"[14]. Unfortunately, only two numbers from the *Musicul român* are known. They contain two songs by T. Georgescu and a popular song „Măgurelele" ("Small Hills"); „Principii elementare de muzică" (Basic Music Principles), by F.L. Durand; and „Despre muzică" (About Music) – an article for popularizing some musical ideas about melody, rhythm, harmony[15].

Musicul Român

---

[13] Bujor Dânşorean, *op.cit.*, p. 65.

[14] See „Oprea Demetrescu, ucenic al protopsaltului Anton Pann" [Oprea Demetrescu, apprentice of Anton Pann protopsalt], (published on 24th of September 2014), at:
http://ziarullumina.ro/oprea-demetrescu-ucenic-al-protopsaltului-anton-pann-95187.html

[15] Octavian Lazăr Cosma, *Hronicul muzicii româneşti*, vol IV, „Romantismul" (1859-1898) [The Chronicle of Romanian Music, vol. IV, "Romanticism], Editura Muzicală Publishing House, Bucharest, 1976, pp. 198-200.

3. *Eco musicale di Romania* (1869-1871)

Between 4 October 1869 and 11 March [April?] 1871, was published in Bucharest the magazine *Eco musicale di Romania, diar de musică, bele arte, teatruri şi varietăţi. – Giornale di musica, belle arti, teatri e varieta* (and since January 10th, 1871 changed its name). From September 24, 1870, the director of the publication was Cav. I. Gargiulo, and N. Ţinc, subdirector from 24 September 1870 until 21 February 1871. The magazine was published bilingually, in Romanian / Italian. The program article of November 1869, called „Introducţiune", (Introduction), specifies:

"Today we all know that music is one of the most important elements of civilization; on the wings of the melody of the soul ascends to the heavens, to all that is great, and shaking our hearts, wears it for good, weighing it towards the region of abstract, beautiful and good."

A note from the Telegraph newspaper (April 13, 1871) mentions: "Since 11th of March, 1871, it has never seen the newspaper"[16]. On the pages of the periodical there appeared chronicles concerning Romanian composers like Flechtenmacher and Stephănescu, about which Octavian Lazăr Cosma emphasizes that "the formation of the musical taste of the Romanian public" was thus influenced favorably[17].

---

[16] *Cf.* Octavian Lazăr Cosma, *op.cit.*, p. 200 and N. Hodoş, *op.cit.*, p. 224.
[17] Octavian Lazăr Cosma, *op.cit.*, p. 202.

4. *Lyra română* (Romanian Lyre 1879-1880)

From December 2nd, 1879 until October 31st, 1880, under the direction of I. Vasilescu appeared in Bucharest, the *Lyra română, foia musicală şi literară* [Romanian Lyra the musical and literary sheet].

The magazine has been focusing on national music since its begining. In the program article of the first issue, it is specified: "Music is one of the most powerful elements of civilization. [...] One more reason to start a waking up in the field of art is that of our national music, of the genius and originality of our songs."[18]

The program of the magazine demonstrates the plea for synchronicity and assimilation of European music elements.

Concerns have expanded over time to inform and educate the public through translations and articles dedicated to European music.

Romanian Lyra insisted on some exploratory incursions of musical works from the "dark time of creation". The publication abounds in articles devoted to European music, biographies of great musicians, or extracts from works of foreign musicology (F. J. Fétis, A. Richter)[19].

---

[18] *Ibidem*.
[19] *Ibidem*.

5. *Arta* (Art 1883-1885; 1894-1896)

On 10th of September 1883 appeared in Yassi, *Arta, revistă bi-lunară* [Art, bi-monthly magazine], entitled since 15th of November 1884 *Arta, revistă musicală* [Art, musical magazine].

It was published until June 30, 1885, and continued from 1st of January, 1894 to June 1896 (In Yassi in 1903 appeared a periodical with the name *Arta. Revistă pentru teatru şi literatură* [Art. Magazine for theater and literature])[20].

Under the editorial of Titus Cerne, the magazine makes an important step towards professionalizing musical criticism. George Pascu will immortalize Titus Cerne in *Iaşul literar* (Literary Yassi) in No.11 / 1959, as it follows:

"In his writings, Titus Cerne understood to provide instructive information to music lovers and to contribute to raising the level of specialized culture of professional musicians who had been deprived in the Conservatory by courses on Music History, Musical Aesthetics and Music Morphology – strictly necessary courses for a true art man."[21]

In the first issue of the journal, on the first page, an article is proposed on *„Cum se critică"* (How to criticize); an important thing for that time was the *„Mişcarea teatrală / muzicală"* (*Theatrical / Musical Movement*) heading. Thus, in an exchange of press releases, Titus Cerne approached the issue of "foreignism", showing that many of the Romanian venetians had no interest in the progress of Romanian music: "A stranger cannot be interested in the progress of our music because as soon as it progresses, as soon as there are also Romanians who can replace the didactic mercenaries, the strangers will not have anything to do in our country."[22]

---
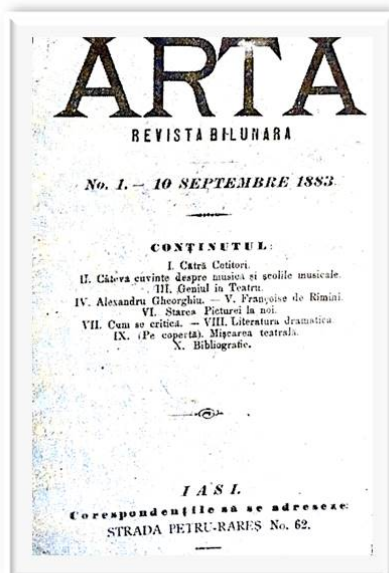
[20] *Cf.* Bujor Dânşorean, *op.cit.*, p. 171 and Nerva Hodoş, *op.cit.*, p. 54.

[21] George Pascu, *apud* Melania Boţocan, „Studiu introductiv" [Introduction Study], in: George Pascu, *Viaţa muzicală românească interbelică* [Romanian inter-war musical life], Editura Artes Publishing House, Yassi, 2007, p. 35.

[22] *Ibidem*.

Two of the contributors of the Yassi magazine were Constantin Dimitrescu (who nicknamed Cellini) and Gavriil Musicescu.

6. *Doina* (1884-1886)

In 1884 it was edited in Bucharest *Doina, a musical and literary paper* that became from December 1, 1884, *The artistic and literary magazine. Music – Theater – Fine Arts* and from 1st of October 1886 it has changed under the title in *The artistic and literary magazine. Theater – Music – Fine Arts.*[23] The series of the magazine were as follows:

Series 1: from 22nd of January 1884 to 5th of May 1886;

Series 2: from 1st of October to 1st November 1886.

The magazine outlined its musical profile having C. Bărcănescu, administrator and director (from January 22nd, 1884 to May 5th, 1886), then C. Gebauer, director (from February 5th to May 5th, 1886), A. Lupul-Antonescul (from 1st of October, 1885 to January 5, 1886) and finally Ionnescu-Gion (from 1st of October, 1886).

Through the program article entitled "Prospectus", the magazine proposed the establishment of a "Music

Doina

Journal" section: "This format, hopefully, based on the firm decision we have made, will form in the future the basis of a Musical Journal, which will include the writings of the most distinguished Musicologists, regarding the Romanian music, will include the musical productions of the most distinguished composers, will includes various popular songs, stripped of all influences [...]. Doina is [...] the adornment of Romanian songs, it is the name of our journal – a pleasant melody for all, because it expresses the noble feelings and great skill which Romanian people has for music."[24]

---

[23] At Bucharest wil apear another periodical entitled *Doina, foae pentru litere, sciinţe şi arte* [Doina, letter sheet, science and arts], in year 1892.

[24] Redacţia (aut.), „Prospectu" [Prospectus], in: *Doina*, Bucharest, anul I, 22 ianuarie, No.1 / 1884, p. 1, *apud* O.L. Cosma, *op.cit.*, pp. 206-207.

In the 9th number of the first year, the magazine adopted a critical attitude towards the establishment of the "Wagnerian Society" in Bucharest, and stigmatized the action: either Wagner is big without the need of the little ones, or "he has imposed himself to the public opinion" and too many honors have been brought to him [25].

7. *Musa română* (*The Romanian Muse* 1888, 1894-1895, 1906-1907)

Iacob Mureşianu (1857-1917) "editor and owner" together with editor Dr. Eugen Solomon founded in Blaj *The Romanian Muse. Musical and literary paper* – the first Transylvanian musical magazine.

The series of the magazine are the following (with two interruptions between June - August 1895 and December 1906 - January 1907):

Series 1 – *from 1 January to 31 December 1888;*

Series 2 – *from 1 January 1894 to September 1895; and*

Series 3 – from February 16 / March 1, 1906 to March 1, 1907[26].

O.L. Cosma affirms that the publication had another series, from January 1 to December 31, 1882[27].

The magazine aims to have the following goals:

- to collect folk music;
- the spread of folk music;
- to promote religious music;
- to educate readers through short musical articles.

The editorial board has decided to publish "several columns of musical literature", which in four years of activity over two decades reached diversed issues: from the necessity of art, of music to the presentation of great composers's biographies and to the education the musical taste.
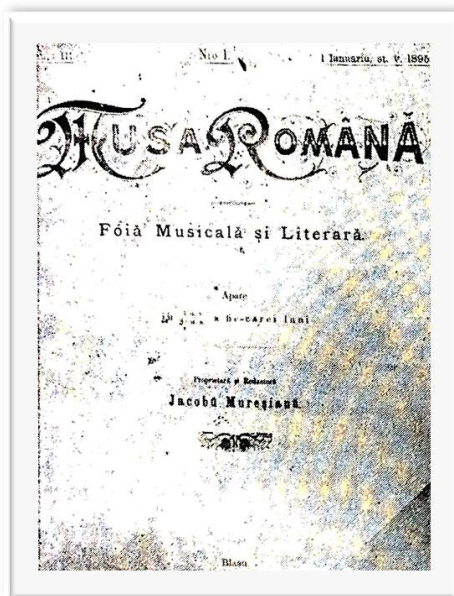
Musa Română

---

[25] O.L. Cosma, *op.cit.*, p. 208.

[26] *Cf.* Nerva Hodoş, *op.cit.*, p. 441, O.L. Cosma, *op.cit.*, pp. 208-210 and B. Dânşorean, *op. cit.*, p. 172.

[27] O.L. Cosma, *loc.cit.*

For the first time, the idea of a "national musical school" was stated solemnly, and was referred to "classical Romanian music"[28].

Otilia Constantiniu talks about "the first Romanian musical manifesto in the Transylvanian space" referring to an article signed by Iacob Mureşianu in the first issue of the magazine. He "establishes the national consciousness according to two principles: consciousness of identity, mking references to the poor circulation of the few Romanian musical works, and the disproportion between the foreign and the Romanian music played in the salons which determines the consciousness of the otherness."[29]

8. *Romănia musicală* (Musical Romania 1890-1904)

Musical Romania. Literary-music magazine was founded in Bucharest on 1st of March 1890 and it published 15 numbers until 28th of Dedember 1904. From 1st of March 1893 was named *Musical-Theatre-Literary Magazine* and from 1st of January 1897 was changed again in *Artistic-Literary Magazine.* Having a well prepared editorial staff[30], the magazine became a real source for public information, for musical criticism and even for positive censorship[31] („Anunciurile se primesc după învoială"– „the contents are published only with the approval of editorial staff") and sometimes it spread the ideas of european contemoporary music.

---

[28] O.L. Cosma, *op.cit.*, p. 209.

[29] See: Otilia Constantiniu, „Demersuri civilizatoare în Transilvania secolului al XIX-lea. Prima revistă muzicală românească" [Civilization in Transylvania in the 19th century. The first Romanian musical magazine], in: *Țara Bârsei*, No.1 / 2014, p. 184.

[30] *România musicală* had Constantin M. Cordoneanu, director (1st of March. 1891 – 1st of March 1893), and editor was V. Grigorescu Elvir (15th of June 1894 – 15th of December 1896; and between 1st of January – 15th of December 1897 was editorial secretary), Iuliu I. Roşca (since 1st of January1897) and editorial secretaries were Ilie Demetrescu (1st of January 1898 – 15 / 27 October 1899), Bozin Bozini / Bosini Bozin (1st / 13th of November 1899 – 1st / 14th of Aprili 1902) and Nicolae Ţinc (since 15 / 28 April 1902). *Cf.* O.L. Cosma, *op.cit.*, pp. 208-210 and B. Dânşorean, *op.cit.*, pp. 173-175.

[31] Redacţia, „Către cetitori" [For readers], in: *România Musicală* [Musical Romania], 1st of March, No.1 / 1890, p. 1

In the head-article entitled "For readers", the editor mentioned the following: "there are a couple of years since in our country is missing an artistic-literary journal and especially a musical journal." And then continued: "We, who took the responsibility to present our bad situation, both moral and intelectual regarding musical art, we now publish the first number of *Musical Romania* and we engage ourselves to sustain, with all the efforts, this very persecuted art and to show which are the real causes who hinder in our country the development of musical art. "[32]

In order subsitute the absence of some theoretical works, the magazine published treatises on harmony and counterpoint. From the first number, the magazine published alsoarticles and studies about the situation of romanian music in european context.[33] With collaboratos as Ilie Demetrescu, Bosini Bazin, Nicolae Ţinc, C.M. Cordoneanu or Iuliu I. Roşca and with papers published by renewed authors as L.A. Bourgault-Ducoudray şi Charles Gounod, and with articles dedicated to "modern music" [34], of the epoch, *Musical Romanian* was described by O.L. Cosma as "the most imposing musical magazine from the past century"[35].

---
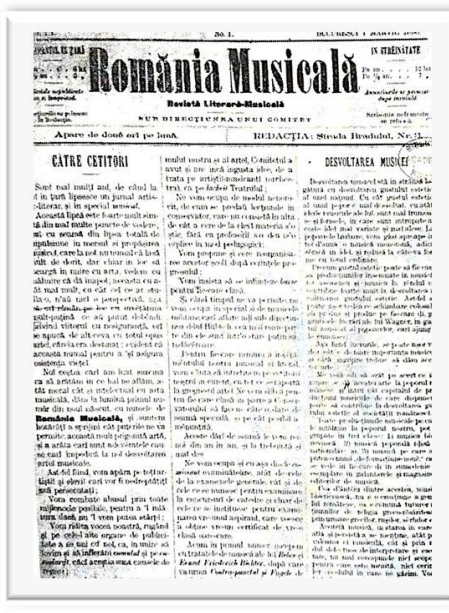
[32] *Ibidem*.

[33] B. Dânşorean, *loc.cit*.

[34] O.L. Cosma, *op.cit.*, p. 214.

[35] The author refers to the nineteenth century. O.L. Cosma, *op.cit.,* p. 210. In fact, this publication functioned at the crossroads of the two centuries: the 19th and the 20th.

8. *Muzica* (*Music* 1908-1910, 1916; 1919-1923, 1925; 1950-present)

8.1. The **Muzica** Journal *in bibliographic data*

Having its headquarters in Bucharest (1908-1910; 1916; 1919-1922; 1950-prezent) and temporary in Timişoara (1923; 1925), the journal belongs to The Union of Romanian Composers and Musiclogists since 1950. Over time, the editors-in-chef were:
- Mihai[l] Mărgăritescu (1908-1910),
- Ion Nonna Ottescu (1916, 1919-1920),
- Maximilian Costin (1916, 1919-1923, 1925),
- G.N. Georgescu Breazul (1921-1923, 1925),
- Andrei Tudor, Nicolae Buicliu, Anatol Vieru, Zeno Vancea, Vasile Tomescu (1950- 1989),
- Octavian Lazăr Cosma (1990-2010),
- Antigona Rădulescu (2010-2014),
- Irinel Anghel, Mihai Cosma (2014-2015),
- Irinel Anghel (2015-present).

Muzica
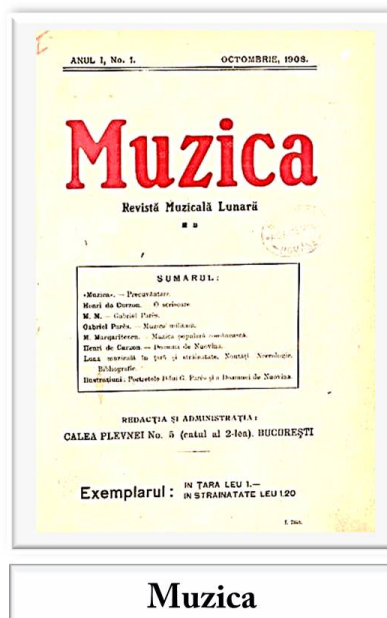
The editorial colleges / scientific councils of the magazine were made up of personalities of Romanian and international music such as:
- Zeno Vancea, Vasile Tomescu, George Breazul, Vasile Cristian, Liviu Rusu, Alexandru Tiberiu, Andrei Tudor (1958-1959),
- Nicolae Brânduș, Alfred Hoffman, Michaela Roșu, Octavian Nemescu, Anatol Vieru, Elena Zottoviceanu, Valentina Sandu-Dediu, Jim Samson, Franz Metz, Roman Vlad (1990-2010),
- Irinel Anghel, Andra Apostu, Nicolae Gheorghiță, Valentina Sandu-Dediu, Lavinia Coman, Antigona Rădulescu, Luminița Vartolomei, Laura Manolache, Ruxandra Arzoiu, Alexandru Leahu (*Editorial Board*: 2010-present),
- Octavian Lazăr Cosma, Corneliu Dan Georgescu, Dinu Ghezzo, Helmuth Loos, Franz Metz, Jim Samson, Roman Vlad, Costin Miereanu, Sever Tipei, Violeta Dinescu, Cornel Țăranu, Viorel Munteanu, Maria Alexandru, Achileus Chaldaiakis (*Scientific Council*: 2010-present).

A list – quite ample – with the authors who have published in the journal can be found in the journal *Muzica*, No.6 / 2018, p. 40-42.[36]

Thematic sections of the magazine are as follows:

(1) "Musical creation"; (2) "Issues and discussions"; (3) "Papers on Music History"; (4) "Music Life"; (5) "Reviews"; (6) "Studies" / "Analyzes"; (7) "Memorial"; (8) "Ethnomusicology"; (9) "Byzantinology"; (10) "Interviews"; (11) Essays. (12) A special heading is dedicated annually to the "George Enescu" International Festival.

The Music Magazine has dedicated some figures to important personalities or events:
- No.6 / 1916 (June), dedicated to Berlioz;
- No.3-4 / 1921, (March-April), dedicated to „Societăţii «Filarmonica»" (The Philharmonic Society);
- No.5-6 / 1921 (May-June), „number dedicated to George Enescu";
- No.9-10 / 1921 (September-October), „number dedicated to Maestro Castaldi";
- No.11 / 1921 (November), „number dedicated to Maestro I. Scărlătescu";
- No.5 / 1955 (May), dedicated to George Enescu;
- No.3 / 1961 (March), „The Second Competition and International Festival George Enescu";
- No.4 / 2010 (October-December), „dedicated to anniversary of 90 years from foundation of U.C.M.R.";
- No.2 / 2011, dedicated to SIMN („Săptămânii Internaţionale a Muzicii Noi" [International Week of New Music] , 21-29 May).

Below, I present two table segments:

Table 1 – *Muzica* Journal, Semester I (January – June) and
Table 2 – *Muzica* Journal, Semester II (July – December**)**, in which I systematized all numbers of the journal organized by months and years. I marked with hatch the temporal absences.

---

[36] Șuteu Cristina, „Revista Muzica la ceas aniversar (1908-2018) [Muzica Journal at Anniversary Time] in *Muzica* Journal, p. 31-52 at *http://www.ucmr.org.ro/Texte/RV-6-2018-3-CSuteu-Revista-M-aniversar.pdf*

Table 1

Muzica **Journal, Semester I (January – June)**

Month / Year	Jan	Feb	Mar	Apr	May	Jun
1908						
1909	No.4	No.5	No.6	No.7	No.8-9	
1910	No.4	No.5				
1916	No.1	No.2	No.3	No.4	No.5	No.6
1919						
1920	No.3	No.4-5		No.6-7		No.8[-9]
1921	No.1	No.2	No.3-4		No.5-6	
1922	No.1-2		No.3-4			
1923	No.1-2		No.3-4		No.5-6	
1925	No.1	No.2	No.3	No.4	No.5	No.6
1950						
1951	No.2			No.3-[4]		
1952					No.6	
1953	No.1 / No.2 / No.3 / No.4 (does not appear the Month)					
1954	No.1	No.2	No.3	No.4	No.5	No.6
1955	No.1-2		No.3	No.4	No.5	No.6
1956	No.1-2		No.3	No.4-5		No.6
1957	No.1	No.2	No.3	No.4	No.5	No.6
1958	No.1	No.2	No.3	No.4	No.5	No.6
1959	No.1	No.2	No.3	No.4	No.5	No.6
1960	No.1	No.2	No.3	No.4	No.5	No.6
1961	No.1	No.2	No.3	No.4	No.5	No.6
1962	No.1	No.2	No.3	No.4	No.5	No.6
1963	No.1	No.2	No.3	No.4	No.5	No.6
1964	No.1	No.2	No.3	No.4	No.5-6	
1965	No.1	No.2	No.3	No.4	No.5	No.6
1966	No.1	No.2	No.3	No.4	No.5	No.6
1967	No.1	No.2	No.3	No.4	No.5	No.6

Year \ Month	Jan	Feb	Mar	Apr	May	Jun
1968	No.1	No.2	No.3	No.4	No.5	No.6
1969	No.1	No.2	No.3	No.4	No.5	No.6
1970	No.1	No.2	No.3	No.4	No.5	No.6
1971	No.1	No.2	No.3	No.4	No.5	No.6
1972	No.1	No.2	No.3	No.4	No.5	No.6
1973	No.1	No.2	No.3	No.4	No.5	No.6
1974	No.1	No.2	No.3	No.4	No.5	No.6
1975	No.1	No.2	No.3	No.4	No.5	No.6
1976	No.1	No.2	No.3	No.4	No.5	No.6
1977	No.1	No.2	No.3	No.4	No.5	No.6
1978	No.1	No.2	No.3	No.4	No.5	No.6
1979	No.1	No.2	No.3	No.4	No.5-6	
1980	No.1	No.2	No.3	No.4	No.5	No.6
1981	No.1	No.2	No.3	No.4	No.5-6	
1982	No.1-2		No.3	No.4	No.5	No.6
1983	No.1	No.2	No.3	No.4	No.5	No.6
1984	No.1	No.2	No.3	No.4	No.5	No.6
1985	No.1	No.2	No.3	No.4	No.5	No.6
1986	No.1	No.2	No.3	No.4	No.5	No.6
1987	No.1	No.2	No.3	No.4	No.5	No.6
1988	No.1	No.2	No.3	No.4	No.5	No.6
1989	No.1	No.2	No.3	No.4	No.5	No.6
1990	No.1 / No.2 / No.3 / No.4 (does not appear the Month)					
1991	No.1 / No.2 / No.3 / No.4 (does not appear the Month)					
1992	No.1 / No.2 / No.3 / No.4 (does not appear the Month)					
1993	No.1			No.2		
1994	No.1			No.2		
1995	No.1			No.2		
1996	No.1			No.2		
1997	No.1			No.2		
1998	No.1			No.2		
1999	No.1			No.2		
2000	No.1			No.2		
2001	No.1			No.2		
2002	No.1			No.2		
2003	No.1			No.2		
2004	No.1			No.2		
2005	No.1			No.2		
2006	No.1			No.2		
2007	No.1			No.2		
2008	No.1			No.2		
2009	No.1			No.2		
2010	No.1			No.2		
2011	No.1 / No.2 / No.3 / No.4 (does not appear the Month)					
2012	No.1			No.2		
2013	No.1			No.2		

Year \ Month	Jan	Feb	Mar	Apr	May	Jun
2014		No.1			No.2	
2015		No.1-2			No.3-4	
2016	No.1 / No.2 / No.3 / No.4 / No.5 / No.6 / No.7 / No.8 (does not appear the Month)					
2017	No.1 / No.2 / No.3 / No.4 / No.5 / No.6 / No.7 / No.8 (does not appear the Month)					
2018	No.1 / No.2 / No.3 / No.4 [No.5 etc. va urma] (does not appear the Month)					

Table 2

***Muzica* Journal, Semester II (July – December)**

Year \ Month	Jul	Aug	Sept	Oct	Nov	Dec
1908				No.1	No.2	No.3
1909				No.1	No.2-3	
1910						
1916						
1919					No.1	No.2
1920	No.[8]-9	No.10-11		No.12		
1921	No.7-8		No.9-10		No.11	No.12
1922			No.5			
1923						
1925			No.7-8			
1950		No.1				
1951	No.[3]-4		No.5			
1952			No.7		No.8-9	
1953	No.1 / No.2 / No.3 / No.4 (does not appear the Month)					
1954	No.7-8		No.9	No.10	No.11-12	
1955	No.7-8		No.9	No.10	No.11	No.12
1956	No.7	No.8	No.9	No.10	No.11	No.12
1957	No.7	No.8	No.9	No.10	No.11	No.12
1958	No.7	No.8	No.9	No.10-11		No.12
1959	No.7	No.8	No.9	No.10	No.11	No.12
1960	No.7	No.8	No.9	No.10	No.11	No.12
1961	No.7	No.8	No.9	No.10	No.11-12	
1962	No.7	No.8	No.9	No.10	No.11	No.12
1963	No.7	No.8	No.9	No.10	No.11-12	
1964	No.7	No.8	No.9	No.10	No.11	No.12
1965	No.7	No.8	No.9	No.10	No.11	No.12
1966	No.7	No.8	No.9	No.10	No.11	No.12
1967	No.7	No.8	No.9	No.10	No.11	No.12
1968	No.7	No.8	No.9	No.10	No.11	No.12
1969	No.7	No.8	No.9	No.10	No.11	No.12
1970	No.7	No.8	No.9	No.10	No.11	No.12
1971	No.7	No.8	No.9	No.10	No.11	No.12
1972	No.7	No.8	No.9	No.10	No.11	No.12

Year \ Month	Jul	Aug	Sept	Oct	Nov	Dec
1973	No.7	No.8	No.9	No.10	No.11	No.12
1974	No.7	No.8	No.9	No.10	No.11	No.12
1975	No.7	No.8	No.9	No.10	No.11	No.12
1976	No.7	No.8	No.9	No.10	No.11	No.12
1977	No.7	No.8	No.9	No.10	No.11	No.12
1978	No.7	No.8	No.9	No.10	No.11	No.12
1979	No.7	No.8	No.9	No.10	No.11-12	
1980	No.7	No.8	No.9	No.10-11		No.12
1981	No.7	No.8	No.9	No.10	No.11	No.12
1982	No.7	No.8	No.9	No.10	No.11	No.12
1983	No.7	No.8	No.9	No.10	No.11	No.12
1984	No.7	No.8	No.9	No.10	No.11	No.12
1985	No.7	No.8	No.9	No.10	No.11	No.12
1986	No.7	No.8	No.9	No.10	No.11	No.12
1987	No.7	No.8	No.9	No.10	No.11	No.12
1988	No.7	No.8	No.9	No.10	No.11	No.12
1989	No.7	No.8	No.9-12			
1990	No.1 / No.2 / No.3 / No.4 (does not appear the Month)					
1991	No.1 / No.2 / No.3 / No.4 (does not appear the Month)					
1992	No.1 / No.2 / No.3 / No.4 (does not appear the Month)					
1993	No.3			No.4		
1994	No.3			No.4		
1995	No.3			No.4		
1996	No.3			No.4		
1997	No.3			No.4		
1998	No.3			No.4		
1999	No.3			No.4		
2000	No.3			No.4		
2001	No.3			No.4		
2002	No.3			No.4		
2003	No.3			No.4		
2004	No.3			No.4		
2005	No.3			No.4		
2006	No.3			No.4		
2007	No.3			No.4		
2008	No.3			No.4		
2009	No.3			No.4		
2010	No.3			No.4		
2011	No.1 / No.2 / No.3 / No.4 (does not appear the Month)					
2012	No.3			No.4		
2013	No.3			No.4		
2014	No.3			No.4		
2015	No.5 / No.6 / No.7 / No.8 (does not appear the Month)					
2016	No.1 / No.2 / No.3 / No.4 / No.5 / No.6 / No.7 / No.8 (does not appear the Month)					
2017	No.1 / No.2 / No.3 / No.4 / No.5 / No.6 / No.7 / No.8 (does not					

Year \ Month	Jul	Aug	Sept	Oct	Nov	Dec
	appear the Month)					
2018	No.1 / No.2 / No.3 / No.4 [No.5 etc. va urma] (does not appear the Month)					

8.2. *Muzica* Journal – *Music Criticism Forum*

In April 1916 an author who signed with the pseudonym "Pan," wrote about the subjectivity of narative criticism and the urgent need for an objective critique. "In the past days, my rebellious artist said indignantly to me: «Look what music criticism we have! There was played a concert in F major, the poster and the program notes were published by mistake with the title F minor and next day in all journals were written about endearing accents and minor chords at the F minor concert.» [...] To be a critic, in the true meaning of the word, which means before all to be impartial, with wide-minded, to be open, with vast general culture, and with deep knowledge on a specific area it is great but very difficult to find. Those critics are a truly advantage for art, performers, public and for entire cultural and artistic development."[37]

Maximilian Costin offered a characterization of the musical critic Emanoil Ciomac in No. 12 in 1921 (December): Art criticism, and specially music criticism, is a dangerous temptation for writers. Mr. Ciomac, from poetry, tends to become a specialist in this domain which is new to us, thus offering the mirage of an intellectual glory that no one has yet acchieved. In the vague field of musical impressions, any opinions can be exposed. The possibilities of controlling the originality of the presented ideas and the comparison criteria are rare, almost unknown to us. Lyricism can replace erudition, without our art suffer anything, too young to bear the weight of a mature and definitive criticism that could destroy it without any use."[38]

In 1951, A. Ghertzovich and I. Avachian in the article "Realism in Music and Interpretation", stated the following: „Criticism has an important task motivation and development of our performers. We believe that the passive attitude adopted by our critics towards the artistic creation, has serious cosmopolitan roots. Lack of confidence in their own powers and talent..."[39]

---

[37] „Pan", „Variaţii: despre critică şi critici, aiurea şi la noi" [Variations: about criticism and criticism, everywhere and to us], in: *Muzica*, year I, April, No. 4 / 1916, p. 150-152.

[38] Maximilian Costin, „Simfonia IX-a de Em. Ciomac", [The 9th Simphony by Em. Ciomac"], in: *Muzica*, year III, December, No.12 / 1921, pp. 225-230.

[39] A. Gherţovici, I. Avachian, „Realismul în muzică şi interpretare" [Realism in music and interpretation], in: *Muzica*, year I, April-July, No. 3-4 / 1951, p. 104.

Romeo Ghircoiaşiu in 1957 on a retrospective analyze on the history of our musical criticism, stated: "Nicolae Filimon, Titus Cerne sau Mauriciu Cohen-Lînaru in the epoch of the beginnings of our school, George Breazul, Mihail Jora, Constantin Brăiloiu, Ana Voileanu-Nicoară, Cella Delavrancea or Emanoil Ciomac in inter-war period have created through their writing the factor that enlivened our musical culture. The critical examination to which they subjected their original creation or interpretative art, the reception of music and its place in the life of society - constituted a decisive ground for the continuous progress of modern Romanian music. The ascendant way of our art was able to climb step by step because the musical criticism stopped with reference to each page, on every moment that could have meant either the quintessence of creative achievements or the impasse of future developmen."[40]

In 2016, composer George Balint, referring to the assessment of autochthonous music mentioned: "There is no critical exegesis, along with the practice of including in concert seasons the lyrical spectacles. Thus, both the competence of an axiological orientation and the ability to understand the value of the works of predecessors are drastically reduced, the emphasis being placed almost exclusively on the spectacular instrumental interpretative virtuosity. Even among the musicians the hyperbola of dichotomy seems to have passed the maximum threshold, irreversibly and anomically tending to the abyssal singularities. From the chroniclers, I expect to first reveal access bridges to the audited work and only then to do axiology. Criticism is to propose / promote criteria of understanding, not only to make redundant emotional / aesthetic appraisals, which is only valid if the object is considered as a good consumer. In relation to art we do not consume, but become. In the evaluations of works of art, we operate at most with the criteria of authentic false and competence / adequacy or their antonyms. To consider futile everything that does not fit the aesthetics of therapeutic music and / or entertaining music is a malicious mentality..."[41].

I could continue with the examples, but stop here.

Conclusions

Passages about musical criticism have been signed in the Muzica Journal by personalities of Romanian music such as Ion Nonna Ottescu, Eduard Caudella, Dimitrie Cuclin, Maximilian Costin, Alfred Mendelsohn,

---

[40] Romeo Ghircoiaşiu, „Rolul criticii muzicale în progresul culturii contemporane", [The Role of Musical Criticism in the Progress of Contemporary Culture], in: *Muzica*, year XXIX, May-June, No. 5-6 / 1979, p. 1.

[41] George Balint, „Puncte de vedere" (interviu realizat de Irinel Anghel), ["Views"(interview by Irinel Anghel)], in: *Muzica*, new series, year XXVII, No.1 / 2016, p. 63.

Iosif Sava, Anatol Vieru, Sorin Lerescu, Dumitru Avakian, Nicolae Brânduş, Georgeta Stoleriu, Constantin Ionescu Vovu, Romeo Ghircoiaşiu, Fred Popovici, Antigona Rădulescu, George Balint şi Octavian Nemescu etc.

Those who have signed chronicles and musical criticisms in the journal are very many. There are more than 5,600 critics and music chronicles published in *Muzica* by around 100 authors.

To note everyone is impossible here. Because the musical criticism directly targets the interpretative act (and the present study emphasizes the journalistic segment of the autochthonous musical critique), I restrict myself to finalizing with a paraphrasing text written by Paula Balan and thus to invite the reader to a final reflection:

"With the work that has just been done, all the happy moments, gathered with minuteness from the varied multitude of daily events, have melted irreversibly in the past. I have carefully transposed them on the paper, as long as it gets the white paper, some thoughts like these, and now, at the beginning [or at the end of the road], I offer them to you, reader, to determine you to accompany me once to Concert."[42]

Translated by Cristina Şuteu

REFERENCES

Books

Burada, Teodor T., *Opere* [Woks], vol. 1, Viorel Cosma (ed.), Editura Muzicală Publishing House, Bucharest, 1974.

Cosma, Octavian Lazăr, *Hronicul muzicii româneşti* [The Chronicle of Romanian Music], vol. IV, „Romantismul" (1859-1898), Editura Muzicală Publishing House, Bucureşti, 1976.

Dânşorean, Bujor, *Critica muzicală românească în secolul al XIX-lea* [Romanian Criticism in the 19th Century], Doctoral Thesis, „Gheorghe Dima" Conservatory of Music, Cluj-Napoca, 1982.

Dediu, Constantin, *Din culisele muzicii*, [From off-stage of music], „Junimea" Publishing House, Yassi, 1980.

Densusianu, Ovid, *Literatura romînă modernă* [Modern Romanian Literature], vol. II: *Poesia în spirit vechi şi cea de transiţie. Cel dintâi poet modern: V. Cîrlova. Curentul larg de afirmare a literaturei nouă: I. Heliade Rădulescu* [Old and Transitional Poetry. The first modern poet: V. Cîrlova. The Broad Stream of the New Literature: I. Heliade Rădulescu], Editura Librăriei „Universala" Publishing House, Alcalay & Co., Bucharest, 1929.

---

[42] Paula Bălan, „Clipe fericite" [Happy moments], in: *Cronica* [Review], January, 2004, p. 8 *apud* Laura Vasiliu (ed.), *Muzicologia şi jurnalismul: prezenţa muzicii clasice în media românească de după 1989*, [Musicology and Journalism: the presence of classical music in the Romanian media after 1989], Artes Publishing House, Yassi, 2007, p. 167.

Hangiu, Ion, *Dicţionarul presei literare româneşti: 1790-1990*, [The Dictionary of Romanian Literary Press *1790-1990*] Editura Fundaţiei Culturale Române, Bucharest, 1996.

Hodoş, Nerva, Al. Sadi Ionescu (descr. bibl.), *Publicaţiunile periodice româneşti (ziare, gazete, reviste). Tom I: Catalog alfabetic 1820-1906*, [Romanian periodicals (newspapers, newspapers, magazines). Tom I: alphabetical catalog 1820-1906], Librăriile Socec & C. Sfetea, Bucharest, 1913*.*

Pascu, George, *Viaţa muzicală românească interbelică* [Romanian inter-war musical life], Editura Artes, Yassi, 2007.

Vasiliu, Laura (ed.), *Muzicologia şi jurnalismul: prezenţa muzicii clasice în media românească de după 1989* [Musicology and Journalism: the presence of classical music in the Romanian media after 1989], Artes Publishing House, Yassi, 2007.

Articles

***, Redacţia, „Către cetitori" [For readers], in: *România Musicală* [Musical Romania], 1 martie, No. 1 / 1890, p. 1.

***, „Yassi" (Iași), în *Albina românească* [Romanian bee], anul XV, 5 decembrie, No. 096/1843, p. 1.

Balint, George, „Puncte de vedere" (interviu realizat de Irinel Anghel) [Views "(interview by Irinel Anghel)], in: *Muzica*, new series, year XXVII, No.1 / 2016, p. 63.

Constantiniu, Otilia, „Demersuri civilizatoare în Transilvania secolului al XIX-lea. Prima revistă muzicală românească" [Civilization in Transylvania in the 19th century. The first Romanian musical magazine], in: *Ţara Bârsei*, No.1 / 2014, p. 184.

Costin, Maximilian, „Simfonia IX-a de Em. Ciomac" [The 9th Simphony by Em. Ciomac"], in: *Muzica*, year III, December, No.12 / 1921, pp. 225-230.

Gherţovici, A., I. Avachian, „Realismul în muzică şi interpretare" [Realism in music and interpretation], in: *Muzica*, year I, April-July, No. 3-4 / 1951, p. 104.

Ghircoiaşiu, Romeo, „Rolul criticii muzicale în progresul culturii contemporane" [The Role of Musical Criticism in the Progress of Contemporary Culture], in: *Muzica*, year XXIX, May-June, No. 5-6 / 1979, p. 1.

Pan, „Variaţii: despre critică şi critici, aiurea şi la noi" [Variations: about criticism and criticism, everywhere and to us], in: *Muzica*, year I, April, No. 4 / 1916, p. 150-152.

Webography

„Oprea Demetrescu, ucenic al protopsaltului Anton Pann" [Oprea Demetrescu, apprentice of the protopsalt Anton Pann] (published on 24th of September 2014), at: *http://ziarullumina.ro/oprea-demetrescu-ucenic-al-protopsaltului-anton-pann-95187.html* [accessed October 13, 2018]

Șuteu, Cristina, „Revista Muzica la ceas aniversar (1908-2018)" [Muzica Journal at Anniversary Time] in *Muzica* Journal, p. 31-52, *http://www.ucmr.org.ro/Texte/RV-6-2018-3-CSuteu-Revista-M-aniversar.pdf* [October 14, 2018]

THE ODYSSEY OF A LOST AND FOUND ORATORIO

STELIAN IONAȘCU[1]

SUMMARY. Following a tough dispute arisen between the composer Paul Constantinescu and the Byzantinist Pbr. I.D. Petrescu, long-time colleagues in the artistic field – a dispute intensively publicized in the musical milieu – the composer made a firm announcement according to which he had just destroyed an impressive score, *Passion and Resurrection* (*Byzantine Easter Oratorio*), outgrowth of a collaboration between the two of them. Given the fact that this polemic was related to the authorship of the Oratorio, one can only imagine how deep must have been the tragedy born by Paul Constantinescu, so that he made the radical decision to 'burn' a work to which he had dedicated his vigour and artistical virtuosity for more than a decade! Paul Constantinescu rewrote the Oratorio, eliminating from the new version any contribution of Father Petrescu. Nevertheless, and despite the fact that all the influent niche media unanimously disseminated this piece of information and even the composer's closest friends strongly confirmed the destruction of the first version of the oratorio, 70 years after the unfortunate conflict, the score was discovered safe and sound in the Library of UCMR (Union of the Composers and Musicologists in Romania[2]), proving to have miraculously survived, just like baby Moses in the basket, sent adrift in the bulrushes of the Nile. It is indeed the original, the one and only general score in the form of a manuscript, on which was based the concert held in 1946, with George Enescu and Constantin Silvestri as conductors. The following article retraces the itinerary of the score back from the moment of its disappearance, putting forward all the clues that lead to its rediscovery.

Keywords: oratorio, Byzantine monody, polemic, libretto, ecclesiastical music, melody.

Paul Constantinescu is the author of two oratorios, one dedicated to Easter and the other to Christmas. The *Byzantine Easter Oratorio* (*Passion and Resurrection*), currently performed in all the concert seasons of both

[1] *Pbr. Lect. Ph.D., Faculty of Orthodox Theology 'Patriarch Justinian', Bucharest.*
  E-mail: ionascust@yahoo.com
[2] UCMR is the professional organization of the musicians' guild in Romania, founded in 1920.

Romanian and foreign major halls, is in fact the second version of the Oratorio. According to its author, he personally destroyed the first version as an outcome of a dispute that he had had with Pbr. I.D. Petrescu, a long-term collaborator of his who had purchased him the 13th century Byzantine monodies, translations and transcriptions of various manuscripts of the genre.

The first version of the *Byzantine Easter Oratorio* had been staged on the 3rd of March 1946 at the Romanian Athenaeum in Bucharest, conducted by George Enescu and performed by the Philharmonic Orchestra, the 'Romania Choir' trained by Nicolae Lungu and the soloists: Nicolae Secăreanu, I. D. Petrescu, Nella Dimitriu, Mircea Buciu, Marieta Carțiș, Elisabeta Moldoveanu and Valentin Teodorian. Two other concerts were held the same year on the 17th of April and 27th of May respectively, with the same distribution, but with Constantin Silvestri as a conductor. Afterwards, silence descended. Music was silenced as rumours arose on the topic. An apparently insignificant error had slipped into the poster announcing the first night on the 3rd of March 1946, as Father I.D. Petrescu was mentioned only as a soloist, while he had expected to be acknowledged as a co-author of the work. The event gave birth to a severe dispute between Paul Constantinescu and the latter, each of the two involving his own partisans. Consequently, Paul Constantinescu decided to entirely discard this first version and to rewrite the Oratorio, with an additional fourth part entitled *The Resurrection*.

He completed this new version in 1948, accompanying the news with the official announcement that he had destroyed the first one. These tidings left the musical milieux in a state of shock, and a confusing mixture of regret, astonishment and disapproval resists up to our days in relation to the topic. As well as this, Paul Constantinescu's decision to rewrite the Oratorio followed a letter sent by Pbr. I.D. Petrescu to Emanoil Ciomac, back then the director of the Philharmonic Orchestra, in which he threatened to bring the case in front of the court if another performance of the Oratorio was to be held without him being informed and neglecting the error on the poster of the first night. Paul Constantinescu wrote an answer to this letter, stating that he was determined to put an end to this collaboration and that he was planning to write a new Oratorio, 'much better than the first one – I am convinced – thus his threats of going in front of the court are more than inapposite, even aimless'[3]. Ever since 1946, this Oratorio has never again been performed. Not even the second version, as soon after its rewriting in 1948, Communism was installed in Romania – a political regime hostile to the Church, implicitly to ecclesiastical music. Only

---

[3] Stelian Ionașcu, *Paul Constantinescu și muzica psaltică românească* ['Paul Constantinescu and Romanian Psalm Music'], Editura Institutului Biblic, Bucharest, 2005, p. 381.

the *Byzantine Christmas Oratorio* (*The Nativity*) was much later programmed in the 'George Enescu' National Festival in 1967, cautiously disguised for the Communist Party leaders' eyes, namely without mentioning the work's title or author, specifying only the Philharmonic Orchestra, the conductor Mircea Basarab, the choir's conductor D.D. Botez and the soloists.

The first night of the *Byzantine Easter Oratorio – Passion and Resurrection* was held in 1973, in Dresden (GDR), conducted by Martin Flämig and attended by the composer's wife. In Romania, this Oratorio was first performed much later, in 1990, under the baton of conductor Cristian Mandeal, as a tribute paid by the Romanian people to the heros of the Revolution in 1989. Ever since, Paul Constantinescu's Oratorio is performed almost every year near Easter and various versions are recorded, which stands on every occasion as a truly exceptional gift for the public.

But there is still a question left without any proper answer: isn't there really any trace left of the first version of the *Byzantine Easter Oratorio*? Paul Constantinescu stated firmly enough that he had 'burnt' the score, considering that the second version, which he completed on the 21st of June 1948, was the authentic and definitive one, suitable for production. Vasile Tomescu, the most conversant biographer of Paul Constantinescu's work, who had learnt many details from the composer himself, perpetuated with no trace of doubt this piece of information according to which the Oratorio had been destroyed[4]. In his memoirs, Ion Dumitrescu, a close friend of the composer, also gives a firm testimony that the first version of the score was burnt[5]. On the other hand, Titus Moisescu, and apprentice of Pbr. I.D. Petrescu, states that Father Petrescu himself was surprised by Paul Constantinescu's radical act of destroying the score, leaving not even a trace of the work's parts[6]. I chose to entitle this article 'The Odyssey of a Lost and Found Oratorio' because despite all evidence, several clues progressively lead me to the (re)discovery of the general score of the mysterious first version of the *Byzantine Easter Oratorio* written by Paul Constantinescu.

The earliest decryption of the first version of the Oratorio was possible due to Father I.D. Petrescu, who was as inspired as to edit a brochure entitled *Patimile Domnului – Oratoriu de Paul Constantinescu și Părintele I. D. Petrescu. Explicațiuni și textul cântat*[7], though lacking the

---

[4] Vasile Tomescu, *Paul Constantinescu*, Editura Muzicală, Bucharest, 1967, p. 262.

[5] Ion Dumitrescu, 'Filele mele de calendar' ['My Calendar Sheets'], *Muzica*, No. 3/1996, pp. 107-112.

[6] Titus Moisescu, *Monodia bizantină în gândirea unor muzicieni români* ['The Byzantine Monody in the Conception of Several Romanian Musicians'], Editura Muzicală, Bucharest, 1999, p. 58.

[7] *The Passion of Our Lord – Oratorio by Paul Constantinescu and Father I.D. Petrescu. Scores and explanations*.

composer's consent. The brochure was edited in 1946 by Tipografia Cărților Bisericești[8] in Bucharest. I consider it 'inspired' because it outlines a first path leading to the libretto of the Oratorio, though not in accordance with Paul Constantinescu's vision, as the title of the brochure states Father I.D. Petrescu as co-author, while the original title of the Oratorio, given by Paul Constantinescu himself, offers a more nuanced account of the contribution each of the two had, with reference to the copyright: *Patimile Domnului – oratoriu de Paști pe texte bisericești bizantine din secolul al XIII-lea reconstituite și traduse de părintele I.D. Petrescu, autor Paul Constantinescu*[9]. The brochure has 42 pages and it comprises: a *preface* signed by I.D. Ștefănescu, several explanations written by Pbr. I.D. Petrescu, *the text of the Oratorio* (pages 14-36), a list of the members of the Philharmonic Orchestra, a list of the members of the 'Romania Choir', and on the last page, a list of the soloists' names and of the three performances held in 1946. This is a first draft that one can outline in relation to the content of the Oratorio – not to the music itself, but rather to its organisation: for instance, the choirs are different from the second version, but there are also several common elements, such as the Evangelist's recitative or the four choirs arranged exclusively by Paul Constantinescu. In my Ph.D. thesis[10], published in 2005, I made a first simultaneous presentation of the two librettos (pages 201-224). The named thesis comprises another uncommon element: the musical arrangements for the five choirs in the lost version of the Oratorio. This is a first account of the early music transcripted by Pbr. I.D. Petrescu and perfectly elaborated by Paul Constantinescu. Even though it lacks the entire orchestral apparatus, as the score parts are only for the choir, it still remains a first attempt to confront the prior obscurity on the topic. Starting with the years 1933-1934, 'auditions' were held at the Church of Saint Vissarion in Bucharest (13 auditions according to my sources), parish lead by Pbr. I.D. Petrescu. During these auditions, the choir of the church, lead by Paul Constantinescu, used to perform: Byzantine chants reconstituted by Father I.D. Petrescu from Greek manuscripts (many of whose texts and melodic patterns were to be found later on in the Oratorio itself), Gregorian chants, motets and excerpts from Paul Constantinescu's *Divine Liturgy*, a work completed on the 3rd of February 1936. Given the fact that it lacked the general score, the first version of the Oratorio could not have been integrally reconstituted, but still,

---

[8] Ecclesiastical Books' Printing House.
[9] *The Passion of Our Lord – an Easter Oratorio Based on Ecclesiastical Byzantine Texts from the 13th Century, Recomposed and Translated by Father I.D. Petrescu, author Paul Constantinescu.*
[10] Stelian Ionașcu, *op. cit.*, pp. 201-224.

one can get a general idea based on the libretto and on the analysis of the five choirs, as they were performed under the batons of George Enescu and Constantin Silvestri in 1946. The parts written by Paul Constantinescu were entrusted to the Choral Society 'Carmen', led by I. D. Chirescu. From certain reasons, the vocal part of the Oratorio was entrusted to 'Romania Choir', led by Nicolae Lungu[11]. These parts were strayed in the Library of Choral Society 'Carmen', a rather inaccessible division in the custody of the University of Music in Bucharest and I must confess that I came across them mostly by chance. The following list comprises the parts for the five mention choirs, never publicized before the above-mentioned date:

1. *Se adună acum soborul Iudeilor*[12] (choir No. 1 of Part I of the Oratorio; the first strophe of 'La laude'[13] on the Great and Holy Thursday);
2. *Iuda, cel fără de lege, Doamne*[14] (choir No. 6 of Part I; the second strophe of the Vespers on the Great and Holy Thursday);
3. *Iuda, vânzătorul, viclean fiind*[15] (choir No. 10 of Part I; the third strophe of the Vespers on the Great and Holy Thursday);
4. *Cu adevărat, Iuda*[16] (choir No. 12 of Part I; an excerpt from 'Slavă... Și acum...'[17] of the Vespers);
5. *Nimeni, o, credincioșilor*[18] (choir No. 14 of Part I; the fourth part of the Aposticha).

The first page of the score parts (SATB) comprises the title: *The Passion of Our Lord – an Easter Oratorio Based on Ecclesiastical Byzantine Texts from the 13th Century, Recomposed and Translated by Father I.D. Petrescu*, after which Paul Constantinescu's name stands as the composer of the work. The five choirs from the first part of the *Byzantine Easter Oratorio* offer a complete account of the 'sound' of the Oratorio. First of all, each and every choral part is based on monodies extracted from the 2nd

---

[11] Valentin Teodorian stresses that Nicolae Lungu received the score parts from Paul Constantinescu, 'after another choir of those times' [the 'Carmen' choir] had abandoned any approach to it, 'as the conductors had stated that this musical masterpiece comprises insurmountable difficulties for any group of the genre at that time.' Valentin Teodorian, *Pagini din viața muzicianului Nicolae Lungu. Scurtă monografie* ['Pages from the Life of Musician Nicolae Lungu. A Short Monography'], Holy-Prest, Bucharest, 1993, p. 38.
[12] 'The Judaeans' Synod Is Gathering Now'.
[13] 'Praise' – a part of the Orthodox religious service on the Great and Holy Thursday.
[14] 'Judas, the Outlaw, Oh, My Lord'.
[15] 'Judas, the Traitor, Sly as He Was'.
[16] 'Truly, Judas'.
[17] The trinitarian formula phrase.
[18] 'Nobody, Oh, Believers'.

volume of the work *Studii de paleografie muzicală*[19], transcripted and arranged by Pbr. I.D. Petrescu. In my Ph.D. thesis, I also presented a short analysis of these scores[20]. Apart from these five choir parts, which the composer adapted for the exigencies of an orchestra, in the Library of the Parish of Saint Vissarion in Bucharest there were also left several choir parts bearing the trace of Father I.D. Petrescu's processing: *Privegehaţi şi vă rugaţi*[21] (in Paul Constantinescu's second version it can be identified as No. 21 of Part II, third antiphon after The Gospel According to John – XIV 12, 13), *De trei ori tăgăduindu-te Petru*[22] (No. 29 of Part II, as the seventh antiphon) and *La cina Ta, Hristoase*[23] (No. 21 of Part II, as the third antiphon on the Great and Holy Thursday).

But, happily and mysteriously, the first version of the *Byzantine Easter Oratorio* (*The Passion of Our Lord*), fruit of the collaboration between Paul Constantinescu and Pbr. I.D. Petrescu, 'arose' 'by chance' in the Library of UCMR in 2010. Such an unexpected emergence of the score can be considered indeed miraculous, as Paul Constantinescu had apparently left it untouched, then somebody kept it hidden until that moment. Thus, the hypothesis of its destruction was declared invalid. Let us not forget, though, that in 2004, the 'reappearance' of this Oratorio was notified by Lect. Sanda Hîrlav-Maistorovici in a cultural periodical called 'Axioma'[24]. Nevertheless, her article stirred no notable echo in the musical milieux, despite the fact that the score has been exhibited at the Museum 'George Enescu' for several days. Therefore, I must confess that the excitement I felt when I first opened and went through this score, page by page, stirred some very subjective feelings which I find difficult to express[25]. After the special archive 'Paul

---

[19] 'Studies of Musical Paleography'.

[20] Stelian Ionașcu, *op. cit.*, pp. 59-166.

[21] 'Stay Awake and Pray'.

[22] 'Three Times Peter Denying You'.

[23] 'Sitting at Your Holy Supper, Christ'.

[24] Sanda Hîrlav-Maistorovici, 'Despre un manuscris «pierdut»... şi regăsit: *Oratoriul de Paşti* de Paul Constantinescu (I)' ['On a «Lost»... and Found Manuscript: the *Easter Oratorio* by Paul Constantinescu (I)'], in *Axioma*, No. 7 (52), July 2004 and 'Despre... (II) ', in: *Axioma*, No. 8 (53), August 2004.

[25] Such feelings are similar to those confessed by Arh. Sebastian Barbu Bucur in an interview taken by Elena Chircev: 'The Mother of Our Lord – the Lady of Mount Athos – who had helped me to reach Athos, also helped me discover, in the library of the Great Lavra, the original version of Mihalache Moldovlahul's «Anastasimatar», written in 1767, which I had considered lost for a long time.' (*Manuscrise muzicale românești în bibliotecile athonite* ['Romanian Musical Manuscripts in Athonian Libraries'], an interview by Elena Chircev with Arhid. Prof. Ph.D. Sebastian Barbu-Bucur, in *Tabor*, No. 4, year II, July 2008 ['Mount Athos'], approximate translation in English.) Several other lost scores are notable in the history of music. There is information about a certain original mass by J.S. Bach, namely *Markus-*

Constantinescu' from UCMR was inventorized, this score became indeed a 'treasure' previously buried and then brought to light as a true masterpiece, revitalized as a Phoenix, to be relaunched in the circulation of Romanian and universal music. In 2010, Mr. Octavian Lazăr Cosma – president of UCMR – entrusted me the score as a premiere and advised me to elaborate a short comparative analysis of the two versions of the *Byzantine Easter Oratorio*. Which I did in a study published in *Muzica* journal[26].

The general score of the first version of the *Byzantine Easter Oratorio* is a manuscript kept in the Library of UCMR, in a particular section, inventorized with the number 540. The actual cover of the manuscript comprises the following title: 'The Passion of Our Lord' (underlined), and beneath, 'an Easter Oratorio Based on Ecclesiastical Byzantine Texts, recomposed and translated by Father I. D. Petrescu'. Downwards, the signature: 'P. Constantinescu' and the years '1941-1943'. This cover is coated in a white sheet of paper (with a coloured verso), on which it is written, on the top, 'The Passion of Our Lord' (underlined), and on the bottom-right it is signed 'P. Constantinescu, 1943'. An additional false cover veils the score – a white sheet left unwritten; as far as I am concerned, this might have been the minimal 'concealment' used by the composer when he decided to 'bury' the manuscript, announcing in the musical milieux that he had burnt it. On the first page the title is repeated, with an additional note written in pencil by the composer himself: '... based on ecclesiatical themes [*from the 13th century*]', and the signature 'P. Constantinescu, 1941-1943'. On the bottom-left of the same page there is another text, obliquely written in blue: **'This score can be performed no more. Its copying, even fragmentary, is strictly forbidden'**; signed: **'P. Constantinescu'** and dated: **„20.VI.'948"**[27]. I remarked that in the author's handwriting, the line of

---

Passion (BWV 247), lost nowadays. Its existence is confirmed by current musicology (the libretto survived), but the score still remains untraceable. It is not impossible that this score, or at least its individual parts, should be rediscovered one day. There are two famous precedents in this respect: *Cello Concerto No. 1 in C Major* by Joseph Haydn, written in 1761, lost afterwards, was retrieved 200 years later in the archives of the National Museum in Prague and *Funeral Song*, by Igor Stravinski, written in 1908 in the memory of his mentor Nikolai Rimski-Korsakov, which had been played only once before it became untraceable and was found in 2015 in an uninventorized section of the Library of Sankt Petersburg State Conservatory, during some restoration works.

26 Stelian Ionașcu, *Mărgăritarul ascuns în țarină... sau Pasărea Phoenix* ['The Buried Treasure… or The Phoenix'], in *Muzica*, No. 1, 2010, pp. 39-50.

27 One can assume that between 1946-1948 the conflict between Paul Constantinescu and Father I.D. Petrescu 'rose as dough'; on the 22nd of June 1948, the composer was completing the score of the second version of the Oratorio and, two days earlier, on the 20th of June 1948, he was writing the 'sentence' by which he discarded the first version; nevertheless, he could not endure the destruction of the score.

the 't' from 'Constantinescu' and the underlining of the date are stressed, which outlines his firm determination and somehow the passion he experienced at that moment. This 'sentence' can disarm anyone who might dare to turn the page and to go through the manuscript. Of course, one cannot avoid wondering: To what point the composer's decision must be respected? What does 'copying' actually mean? Can this refer also to reproducing certain musical examples in a study or to extracting several choral pieces for partial performing? Might the infringement of the composer's wish arise moral or canonical issues more than half a century after his conflict with Pbr. I.D. Petrescu?

From the perspective of ecclesiastical canons, the ecclesiastical jurisdiction is prescribed if it failed to be exercised for a period of 30 years[28]. One can assume that the term of the prescription being 30 years, the conflict between the two has come to an end[29]. Moreover, given the fact that the two prominent figures of the Romanian musical environment have both died, the **reappearance** and the **revaluation** of this work, fruit of their collaboration, becomes an opportunity for symbolically coming to peace. I consider that the composer's statement is not irrevocable, nor does it constitute a damnation. By announcing that he had burnt the score and its parts, Paul Constantinescu **aimed to end the conflict with Father I.D. Petrescu, but, by still keeping the score, the composer left an open door so that the future generations could analyze, maybe even interpret it**. Eventually, the score remains the fruit of his work, which he had to deny formally, constrained by infelicitous circumstances.

The two versions of the score do not resemble, but they are not entirely different either; given the fact that hey are both the creation of the same composer, the two scores of the *Byzantine Easter Oratorio* share common elements, such as: the structure of the Gospels[30], the choir parts

---

[28] 'Canonul 17 de la Sinodul IV Ecumenic' ['The 17th Canon of the 4th Ecumenical Council'] and 'Canonul 25 de la Sinodul Trulan' ['The 25th Canon of the Council in Trullo'], in Arhid. Prof. Ph.D. Ioan N. Floca, *Canoanele Bisericii Ortodoxe. Note și comentarii* ['The Canons of the Orthodox Church. Notes and Commentaries'], Sibiu, 2005.

[29] Article 27 – (1) The duration of copyright for works elaborated in co-authorship is 70 years since the death of the last co-author. (Law No. 8 / 14th of March 1996 regarding copyright and related rights [Romanian Law]).

[30] The proportion of the Evangelist's recitative is quite significant, as this is the constant element of the Oratorio, which Paul Constantinescu extracted entirely from the first version, particularly as its completion was extremely quick... (according to Ion Dumitrescu, *art. cit.*, p. 111, Paul Constantinescu 'burnt the score' most probably in October 1947, after Ion Dumitrescu's wedding; the second version of the Oratorio was completed in brief for the soloists, choir and piano on the 24th of April 1948, and the completion of the general score followed on the 22nd of June the same year). Such an extensive work – 221 pages of orchestra score – could never have been completed in only half a year without keeping the

based on texts of the Bible, freely composed by the author[31], constructions with identical forms for different chants (to be compared: *Aliluia* and *Prohodul*[32] from each version), but also distinct elements issued from the difference between the chants and from the additional fourth part in the second version, *The Resurrection*.

To begin with, I am indicating the essential differences between the two versions. The similarities are to be identified in the table comprising the presentation of the two scores in parallel:

- the two versions have different titles: 1. *The Passion of Our Lord – an Easter Oratorio Based on Ecclesiastical Byzantine Texts*… and 2. *Easter Byzantine Oratorio – Passion and Resurrection*;
- the composer eliminates from the second version 30 chants recomposed and translated by Pbr. I. D. Petrescu[33] and replaces them with other ecclesiastical chants driven from the current practice of the Church;
- the second version does not end with the Funerals of Our Lord, but continues with the Resurrection, triumphantly ending with the hymn 'Christ is Risen';
- if, in both versions, Parts I and III can be considered 'mirrored', sharing the same structure, Part II is more developed in the first version, as the composer eliminated several excerpts from the Gospel without always replacing them with alternative chants, similar to those translated by Father Petrescu.

---

composer's original contribution from the first version. (Stelian Ionaşcu, *Paul Constantinescu...*, *op. cit.*, p. 171).

[31] *Nu cumva sunt eu?* ['Couldn't That One Be Me?'], *Bucură-te, Împărate al iudeilor* ['Rejoice, Emperor of the Judaeans'], *Să se răstignească* ['Crucify Him'], *Pe Varava* ['Exempt Barabas'] (approximate translations).

[32] 'The Requiem of Our Lord'.

[33] For reasons of space, I am enumerating here the titles of the chants only in approximate English translation. To confront them with the original Romanian titles, please see the comparative table of the two versions of the Oratorio in this study. The chants are entitled as follows: 'The Judaeans' Synod Is Gathering Now' (choir), 'Today, Judas' (baritone solo air), 'Judas, the Outlaw, Oh, My Lord' (choir), 'Judas, the Treacherous Servant' (alto solo air), 'Truly, Judas' (choir), 'Nobody, Oh, Believers' (choir), 'Aliluia' (choir), 'The Peoples' Noblemen' (bass solo), 'Judas Came Running and Said...' (choir), 'Sitting at Your Holy Supper, Christ' (choir), 'Today, Judas Leaves the Master' (choir), 'Let Us Love Our Brothers' (choir), 'Today, Judas Stays Awake' (alto and bass duet), 'Three Times Peter Denying You' (choir), 'Confess, You, Outlaws' (choir), 'They Paid for Him Thirty Pieces of Silver' (choir), 'The One Who Enclothes in Light...' (monody accompanied by choir and orchestra), 'For the Good You Did' (choir), 'These Are the Words of God' (choir), 'They Undressed Him' (choir), 'Lord, You, Who Took Upon You...' (baritone solo air), 'The Thief...' (choir), 'When Seeing You Crucified' (choir and alto solo), 'Two Wrongs...' (choir and bass solo), 'When Seeing You Crucified On Wood' (choir), 'My Son' (alto solo), 'In the Grave, You, Life' (choir).

First version of the *Easter Oratorio*	Second version of the *Easter Oratorio*
The Passion of Our Lord An Easter Oratorio **Based on Ecclesiastical Byzantine Texts [from the 13th Century], Recomposed and Translated by** *Father I.D. Petrescu*	*Passion and Resurrection Byzantine Easter Oratorio*
Signature: P. Constantinescu 1941-1943	Signature: P. Constantinescu 1948
Part I	
Page 1: **Orchestral debut**	Page 1: **Orchestral debut**
IDENTICAL Differences between measures 8-10; also between measures 13-17 there is a theme in version I which is not to be found in version II.	

First version	Second version
Page 12: Choir: ***Se adună acum...***[34], [monody from the 13th century, Echos 2]	Page 9: Choir: ***Aliluia***, Echos 8. [at the beginning of Monday Mattins]
DIFFERENT Identical orchestral structure, four measures	
Page 17: The Gospel According to Luke XXII, 1-6	Page 24: The Gospel According to Luke XXII, 1-6 [at Thursday Mattins]
IDENTICAL	
Page 20: Air. Baritone: ***Astăzi Iuda...***[35] [monody from the 13th century, Echos 8]	Page 27: Baritone solo: ***Cămara Ta, Mântuitorul meu***[36] [Exapostilaria, Echos 8, at Monday Mattins]

---

[34] 'The Judaeans' Synod Is Gathering Now'.
[35] 'Today, Judas'.
[36] 'Your Chamber, Oh, My Lord and Saviour'.

DIFFERENT
Identical beginning of the orchestral theme

Page 33: The Gospel According to Luke XXII, 7, 8, 13-21	Page 31: The Gospel According to Luke XXII, 7, 8, 13-21

IDENTICAL
Differences:
- the distribution of text on the same musical pattern:

- melodic changes[37]:

---

[37] The melodic changes in the liturgical recitative can be explained by Father Petrescu's accusation according to which Paul Constantinescu 'used the cadencies in the liturgical recitative similarly to the way I sing them in the Church of Saint Vissarion...' (approximate translation of the quotation; see 'Scrisorile' ['The Letters'], in Stelian Ionaşcu, *Paul Constantinescu...*, *op. cit.*, pp. 374-381).

Page 40: Choir: **Nu cumva sunt eu?**[38]	Page 37: Choir: **Nu cumva sunt eu?**
IDENTICAL	
In the second version, the composer makes a note on the bottom of the page, explaining the way in which the choir should interpret the piece.	
Page 43: Choir: **Iuda cel fără de lege**[39] [monody from the 13th century, Echos 2]	Page 40: Choir: **Ospătând la cină**[40] [Sedelna Echos 7, the religious service of the Passion of Our Lord]
DIFFERENT	
Page 48: Gospel According to Matthew XXVI, 36-39	Page 48: Gospel According to Matthew XXVI, 36-39
IDENTICAL	
Page 52: Air. Alto: **Iuda, sluga și vicleanul**[41] [monody from the 13th century, Echos 2]	Page 46: Alto solo: **Temându-ne, fraților**[42] [on Monday evening – at the 'Aposticha', Echos 8, stichos. 1]
DIFFERENT	
Page 61: The Gospel According to Matthew XXVI, 40-42	Page 49: The Gospel According to Matthew XXVI, 40-42
IDENTICAL	
- melodic differences:	

---

[38] 'Couldn't That One Be Me?'
[39] 'Judas, the Outlaw, Oh, My Lord'.
[40] 'Feasting at Supper'.
[41] 'Judas, the Treacherous Servant'.
[42] 'Let Us Have Fear, Brothers'.

Page 64: Choir: *Iuda vânzătorul*[43] [monody from the 13th century, Echos 2]	Page 52: Choir: *Iată Mirele*[44] [the hymn, Echos 8 – on Monday Mattins]
	DIFFERENT
Page 67: The Gospel According to Matthew XXVI, 43-46 + Cor: *Cu adevărat*[45] [melodie din sec. XIII, mod 6] p.77 Evanghelia Matei XXVI, 47-49	Page 54: The Gospel According to Matthew XXVI, 43-49 **The Evangelist's recitative is identical** **The choir is missing!**
Page 80: Choir: *Nimeni, o, credincioşilor*[46] [monody from the 13th century, Echos 8]	Page 61: Choir: *Nimenea să nu fie neîmpărtăşit*[47] [at the 'Aposticha', verses Echos 8, stichos 4 – at Thursday Mattins]
	DIFFERENT
Part II	
Page 89: Choir: *Aliluia* [monody from the 17th century, Echos 8] Construction similar to *Aliluia* from Part I, second version	Page 74: Orchestra
	DIFFERENT
Page 105: Gospel According to John XIII, 31, 32, 34-35	Page 75: Gospel According to John XIII, 31, 32, 34-35
	IDENTICAL Small textual differences: 's-a slăvit' (version 1), 's-a proslăvit' (version 2)

[43] 'Judas, the Treacherous'.
[44] 'Look, The Groom is Coming'.
[45] 'Truly, Judas'.
[46] 'Nobody, Oh, Believers'.
[47] 'Let No One Remain Outwards the Eucharist'.

Page 107: Choir: Antiphon I – ***Boierii popoarelor***[48] [monody from the 13th century, Echos 8]	Page 77: Choir and bass solo: ***Boierii popoarelor*** [the religious service of the Passion of Our Lord – Antiphon I, stichos 1, 2, Echos 8]
DIFFERENT The same chant, different melodic patterns.	
Page 108: Gospel According to John XIV, 1, 6 Choir: Antiphon II: ***Alergat-a grăind, Iuda***[49] [monody from the 13th century, Echos 6] Page 113: Gospel According to John XIV, 12, 13 Choir: Antiphon III: ***La cina Ta, Hristoase***[50] [monody from the 13th century, Echos 2]	**Absence**
DIFFERENT	
Page 122: Gospel According to John XVIII, 12-14	Page 80: Gospel According to John XVIII, 12-14
IDENTICAL	
Page 123: Choir: Antiphon IV: ***Astăzi Iuda lasă pre dascălul***[51] [monody from the 13th century, Echos 5] Construction similar to ***Astăzi S-a spânzurat pe lemn***[52], choir from Part III of the second version (page 134).	Page 81: Choir: ***Adună-se acum soborul***[53] ['Lauds', stichos 1, Echos 2, on Thursday morning]
DIFFERENT	
Page 128: Gospel According to John XIV, 15, 21 Choir: Antiphon V – ***Iubire de fraţi să avem***[54] [monody from the 13th century, Echos 1] Page 132: Gospel According	**Absence**

[48] 'The Peoples' Noblemen'.
[49] 'Judas Came Running and Said...'
[50] 'Sitting at Your Holy Supper, Christ'.
[51] 'Today, Judas Leaves the Master'.
[52] 'Today, Christ Was Crucified on Wood'.
[53] 'The Synod Is Gathering Now'.
[54] 'Let Us Love Our Brothers'.

to John XIV, 27 Choir: Antiphon VI: **_Astăzi priveghează Iuda_**[55] [monody from the 13th century, Echos 7, varis]	
DIFFERENT	
Page 135: Gospel According to Matthew XXVI, 57-58; 69-75	Page 89: Gospel According to Matthew XXVI, 57-58; 69-75
IDENTICAL	
Page 142: Choir: Antiphon VII: **_De trei ori tăgăduindu-te Petru_**[56] [monody from the 13th century, Echos 8]	Page 97: Choir: **_De trei ori tăgăduindu-te Petru_** [the religious service of the Passion of Our Lord – Antiphon VII, stichos. 2, Echos 8]
DIFFERENT The same chant, different melodic patterns.	
Page 143: Gospel According to John XV, 5 Choir: Antiphon VIII: **_Spuneţi călcătorilor de lege_**[57] [monody from the 13th century, Echos 6] Page 148: Gospel According to John XV, 10 Choir: Antiphon IX**: _Pus-au treizeci de arginţi_**[58] [monody from the 13th century, Echos 3]	**Absence**
DIFFERENT	
Page 151: Gospel According to John XVIII, 28-36	Page 99: Gospel According to John XVIII, 28-36
IDENTICAL Small textual differences: 'făcător de rău' (version 1), 'făcător de rele'[59] (version 2)	
Page 160: Choir: Antiphon X: **_Cel ce se îmbracă cu lumina_**[60] [monody from the 13th century, Echos 6]	Page 108: Choir: **_O, dumnezeiescul_**[61] [Kontakion Echos 4 – from the Resurrection religious service – chant No. 9, stichos 2]

---

[55] 'Today, Judas Stays Awake'.
[56] 'Three Times Peter Denying You'.
[57] 'Confess, You, Outlaws'.
[58] 'They Paid for Him Thirty Pieces of Silver'.
[59] Both phrases have the meaning of 'malefactor' or 'wrongdoer'.
[60] 'The One Who Enclothes in Light...'
[61] 'Oh, The Divine...'

DIFFERENT	
Page 164: Gospel According to John XV, 17-18 Choir: Antiphon XI: ***Pentru binele care ai făcut***[62] [monody from the 13th century, Echos 6] Page 169: Gospel According to John XVII, 1, 4, 5 Choir: Antiphon XII – ***Acestea zice Domnul***[63] [monody from the 13th century, Echos 8]	**Absence**
Page 174: Gospel According to Matthew XXVII, 15-17; 21, 22	Page 111: Gospel According to Matthew XXVII, 15-17; 21, 22
IDENTICAL	
Part III	
Page 185: Gospel According to Mark XV, 16-19	Page 122: Gospel According to Mark XV, 16-19
IDENTICAL	
Page 190: Choir: ***Dezbrăcatu-L-au de haina Sa***[64] [monody from the 13th century, Echos 6]	Page 127: Choir: ***Dezbrăcatu-M-au pe Mine***[65] [the religious service of the Passion of Our Lord, 'Stichera' Echos 6 ('Sinaxar')]
DIFFERENT The same chant, different melodic patterns.	

---

[62] 'For the Good You Did'.
[63] 'These Are the Words of God'.
[64] 'They Undressed Him...'
[65] 'They Undressed Me'.

Page 192: Gospel According to Mark XV, 20, 27	Page 132: Gospel According to Mark XV, 20, 27
IDENTICAL	
Page 193: Choir: Air. Baritone solo: ***Doamne, care ai primit***[66] [monody from the 13th century, Echos 8]	Page 134: Choir: ***Astăzi s-a spânzurat pre lemn***[67] [the religious service of the Passion of Our Lord – Antiphon XV, Stichos 1, Echos 6]
DIFFERENT	
Page 194: Gospel According to Luke XXIII, 39-43	Page 143: Gospel According to Luke XXIII, 39-43
IDENTICAL	
Page 197: Choir: ***Pre tâlharul***[68] [monody from the 13th century, Echos 3]	Page 146: Choir: ***Întru o zi***[69] ['Exapostilaria' – the religious service of the Passion of Our Lord (the 'Sinaxar'), Echos 3]
DIFFERENT The same chant, different melodic patterns, the topic of the text inverted.	
Page 198: Gospel According to John XIX, 25, 26	Page 146: Gospel According to John XIX, 25, 26
IDENTICAL	
Page 199: Choir and Alto solo: ***Văzându-te răstignit, Hristoase***[70] [monody from the 13th century, Echos 6]	Page 148: Choir and Alto solo: ***Pre lemn răstignit văzându-te***[71] [the religious service of the Passion of Our Lord, fifth 'Stichera' Echos 2 (the 'Sinaxar')]
DIFFERENT	
Page 200: Gospel According to Matthew XXVII, 45-48	Page 152: Gospel According to Matthew XXVII, 45-48
IDENTICAL	
Page 205: Orchestral interlude Gospel According to Luke XXIII, 45, 46	Page 153: Orchestral interlude Gospel According to Luke XXIII, 45, 46

---

[66] 'Lord, You, Who Took Upon You...'
[67] 'Today Christ Has Been Crucified On Wood'.
[68] 'The Thief'.
[69] 'In One Day'.
[70] 'When Seeing You Crucified'.
[71] 'When Seeing You Crucified On Wood'.

IDENTICAL	
Page 210: Bass solo and choir: ***Două şi rele a făcut***[72] [monody from the 13th century, Echos 3]	Page 161: Choir: ***Răscumpăra-tu-ne-ai pre noi***[73] [the 'Sedelna-Prosomion' – the religious service of the Passion of Our Lord, Echos 4 (chromatic)]
DIFFERENT	
Page 213: Gospel According to Mark XV, 43, 45	Page 163: Gospel According to Mark XV, 43, 45
IDENTICAL	
Page 215: Choir and Alto solo: ***Pre lemn văzându-te răstignit***[74] [monody from the 13th century, Echos 2]	**Absence**
DIFFERENT	
Page 218: Gospel According to John XIX, 39-42	Page 164: Gospel According to John XIX, 39-42
IDENTICAL	
Page 224: Choir: *The Requiem*: ***În mormânt, Viaţă***[75] [monody from the 17th century, Echos 5 – a manuscript dating from the times of Constantin Brâncoveanu]	Page 170: Choir: *The Requiem*: ***În mormânt, Viaţă*** [a compiled melodic pattern based on Musicescu, Filotei, Nifon Ploieşteanul and Macarie]
DIFFERENT	
The same chant and formal structure, similar orchestral structures, different melodic patterns.	
Page 235: The end and blessed be the Lord! Bucharest, the 6th of October 1943 Signature: P. Constantinescu	↓
Part IV	
Absence	Page 185: Orchestra

---

[72] 'Two Wrongs'.
[73] 'You Redeemed Us'.
[74] 'When Seeing You Crucified On Wood'.
[75] 'In the Grave, You, Life'.

	Gospel According to Mark XVI, 1-4 Page 188: Choir: **Plângerea mironosiţelor**[76] [As it is used to be sung in Jerusalem on the Great and Holy Friday after the Vespers – Echos 8] Page 196: Gospel according to Mark XVI, 5-7 [at Sunday Mattins] Page 199: Choir: **Hristos a înviat!**[77], Echos 2
	Page 220: Signature: P. Constantinescu Bucharest, the 22nd of May 1948

It is rather difficult to predict the events entailed by the rediscovery of this score. Paul Constantinescu's religious creation has become a true fountain for research, both in laic and in ecclesiastical musical environments. This new discovery is prone to draw the musicians' attention, who will value or – on the contrary – will criticize it. What is sure is that the score will truly be rebrought to life only when it is performed. If this first version of the *Easter Oratorio* is to be performed again, the concert should be a true feast, a celebration of ecclesiastical music and not an apple of discord that would stir partisans and belligerent sides to develop perpetual discussions on the 'paternity' or the superiority of one of the versions, or other sterile polemics as such. What I can actually predict is a certain confusion of the audience, faithful to the already known version, for whom the choir parts comprised in the patrimony of Orthodox chants are quite familiar, unlike the Byzantine monodies from the 13th century on which is based the first version of the Easter Oratorio.

REFERENCES

Score:

Constantinescu, Paul, *Patimile Domnului - oratoriu de Paşti pe texte bisericeşti bizantine din secolul al XIII-lea reconstituite şi traduse de părintele I.D. Petrescu* 1943, [*The Passion of Our Lord – an Easter Oratorio Based on Ecclesiastical Byzantine Texts from the 13th Century, Recomposed and Translated by Father I.D. Petrescu*], Biblioteca Uniunii Compozitorilor, nr. inventar 540.

Paul Constantinescu, *Patimile şi Învierea Domnului – Oratoriu bizantin de Paşti* [The *Byzantine Easter Oratorio*, *Passion and Resurrection*] 1948, Biblioteca Uniunii Compozitorilor, nr. inventar 498.

---

[76] 'Women's of the Passion Lament'.
[77] 'Christ Is Risen!'

Books and studies:

***, *Manuscrise muzicale româneşti în bibliotecile athonite* ['Romanian Musical Manuscripts in Athonian Libraries'], an interview by Elena Chircev with Arhid. Prof. Ph.D. Sebastian Barbu-Bucur, in *Tabor*, No. 4, year II, July 2008 ['Mount Athos'], approximate translation in English.

Coroiu, Petruța-Maria –Belibou, Alexandra, Originality of Approach to the Psalmodic Melody in *Liturgy in the Psalmodic Style* by Paul Constantinescu, in Studia UBB Musica, LXII, 2, 2017 (p. 87 – 94)
http://www.studia.ubbcluj.ro/download/pdf/1129.pdf

Dumitrescu, Ion, 'Filele mele de calendar' ['My Calendar Sheets'], *Muzica*, No. 3/1996, pp. 107-112.

Gheorghiță, Nicolae, *The Byzantine Chant in the Romanian Principalities during the Phanariot Period (1711 – 1821)*, in: Studia Universitatis Babeș-Bolyai, Musica, LIV, 1, 2009 (p. 39-82)
http://www.studia.ubbcluj.ro/download/pdf/436.pdf

Ghișa, Lucian, *Aspects of the Vocal-Symphonic Genre*, in: Studia UBB Musica, LVI, 1, 2011 (p. 23-31)
http://www.studia.ubbcluj.ro/download/pdf/610.pdf

Hîrlav-Maistorovici, Sanda, 'Despre un manuscris «pierdut»... şi regăsit: *Oratoriul de Paşti* de Paul Constantinescu (I)' ['On a «Lost»... and Found Manuscript: the *Easter Oratorio* by Paul Constantinescu (I)'], in *Axioma*, No. 7 (52), July 2004 and 'Despre... (II) ', in: *Axioma*, No. 8 (53), August 2004.

Ionașcu, Stelian, *Mărgăritarul ascuns în țarină... sau Pasărea Phoenix* ['The Buried Treasure… or The Phoenix'], in *Muzica*, No. 1, 2010, pp. 39-50.

Ionașcu, Stelian, *Paul Constantinescu şi muzica psaltică românească* ['Paul Constantinescu and Romanian Psalm Music'], Editura Institutului Biblic, Bucharest, 2005.

Moisescu, Titus*, Monodia bizantină în gândirea unor muzicieni români* ['The Byzantine Monody in the Conception of Several Romanian Musicians'], Editura Muzicală, Bucharest, 1999.

Ţiplea Temeş, Bianca *The Annunciation in Paul Constantinescús Christmas Oratorio: Musical and Iconographic Decoding*, in: Studia Universitatis Babeș-Bolyai, Musica, LV, 1, 2010 (p. 165-182)
http://www.studia.ubbcluj.ro/download/pdf/526.pdf

Petrescu, Pr. I. D., Patimile Domnului –Oratoriul de Paul Constantinescu și de Părintele I. D. Petrescu, Explicațiuni și textul cântat, [*The Passion of Our Lord – Oratorio by Paul Constantinescu and Father I. D. Petrescu. Scores and explanations*.], Tipografia Cărților Bisericești, 1946.

Teodorian, Valentin, *Pagini din viața muzicianului Nicolae Lungu. Scurtă monografie* ['Pages from the Life of Musician Nicolae Lungu. A Short Monography'], Holy-Prest, Bucharest, 1993.

Tomescu, Vasile*, Paul Constantinescu*, Editura Muzicală, Bucharest, 1967.

SÁNDOR VERESS: FADING INTO OBLIVION

KRISZTIÁN KÁLLÓ[1]

Motto:
Sándor Veress: „*I love Helvetia so much,
that I cannot forget Cluj.*"

SUMMARY. The composers of the 20th century bring several innovations, resulting in a multitude of new musical movements, which will make this period to be the most intense and prolific era in all of music history. The representatives of the Hungarian School of composition is made up of Jenő Hubay, Ernő Dohnányi, Béla Bartók and Zoltán Kodály, and those who follow the footsteps of the new generation of Hungarian composers, later becoming some of the most famous and appreciated creators of their time, namely György Ligeti and György Kurtág. The present study will reflect upon the music of the 20th century and a creator of outstanding importance. Sándor Veress shaped and influenced many generations of composers and has continued the legacy of Bartók and Kodály in his own style. The three sections of the study will approach important biographical data of composer Sándor Veress, noting a few representative works from his oeuvre. The subchapter dedicated to his compositional style will broach upon the topic of the composition techniques used by the Hungarian creator, revealing both his sources of inspiration, as well as his ideas, his conceptual approach.

Keywords: Veress, Bartók, Kodály, Ligeti, Kurtág, threnos, folklore, dodecaphonic system

Introduction

Music history has always had important characters, musicians that were in the limelight; however, there is a whole list of creators who have remained unknown for various reasons. The case of Johann Sebastian

---

[1] *PhD Student within the „Gheorghe Dima" National Music Academy, Cluj-Napoca, Associate Faculty Member at Babeş-Bolyai University, Faculty of Reformed Theology and conductor of the Hungarian Children's Choir of Cluj. Contact: krisztian_kallo@yahoo.com*

Bach comes to mind, for instance, a composer who was brought to the attention of music lovers by none other than Felix Mendelssohn Bartholdy in 1829, when the German creator gave an exceptional performance of the *St. Matthew Passion*. The immense success gave a strong impetus to Bach's reputation, and thus he became one of the most prominent representatives of the Baroque era.

There have always been different reasons behind certain composers' lack of success, whether that might be connected to specific historical backgrounds, cultural aspects, or simply matters that touched upon their innovative style being received with skepticism. It was quite difficult for them to convince their peers that their composition techniques were original and novel. The eternal struggle between the creator who is full of innovative ideas and the reluctance of his contemporaries to acknowledge or accept his ideas remains a topical subject throughout the 20th century, up until our present time.

The end of the 19th century and the beginning of the 20th century marked an essential transition in music history, making way for new directions in musical composition. The 20th century has been disrupted by several social and political events, such as the two world wars, technological advancements, etc. These changes also impacted the cultural sphere, and brought forth major innovations to the world of arts. Several parallel musical tendencies emerged: expressionism, neoclassicism, pointillism, serialism, aleatoric music, electronic music, experimental music, minimalism, etc. Among the outstanding figures of the 20th century are a number of creators who have contributed greatly to the development of the musical arts, by way of using different and innovative composition techniques. Two of the most prolific creators in this complex landscape of 20th century music are Hungarian composers György Ligeti and György Kurtág, while the one who contributed to the formation of this valuable generation is none other than the Swiss composer of Hungarian origin, Sándor Veress. In the graph below, we can observe important links between these composers: Sándor Veress is the spiritual heir of Béla Bartók and Zoltán Kodály, while also being a pedagogue who has influenced a new generation of composers who furthered their valuable legacy.

Figure 1

Professors and disciples of Sándor Veress

Sándor Veress

Sándor Veress was born on February 1, 1907, in Cluj-Napoca. He was a well-rounded person who gained recognition both as a composer and a pianist, but also as a teacher and ethnomusicologist, having been awarded with the Kossuth Prize (1949) and the Bartók-Pásztory Prize (1985) for his work. He belongs to an exceptional generation of composers, including Dmitri Shostakovich (1906-1975), Olivier Messiaen (1908-1992), Benjamin Britten (1913-1976) in Europe; John Cage (1912-1992) in the United States and Theodor Rogalski (1901-1954), Tudor Ciortea (1903-1982), Miklós Chilf (1905-1985), Max Eisikovits (1908-1983), Sigismund Toduţă (1908-1991), Paul Constantinescu (1909-1963), Constantin Silvestri (1913-1969) in Romania, and Pál Kadosa (1903-1983), Ferenc Farkas (1905-2000), Zoltán Gárdonyi (1906-1986), György Ránki (1907-1992) in Hungary.

In 1917, Sándor Veress moved from Cluj to Budapest with his parents, where he later studied with the foremost notable representatives of the Hungarian art world. Between 1923 and 1927 he studied composition with Zoltán Kodály, and later, between 1927 and 1933, he learned piano from Emánuel Hegyi and Béla Bartók. The knowledge he acquired from these masters was referred to by Veress by the German notion of *Granitfundament*. This concept illustrates the importance of the teachings received from Kodály and Bartók, as a result of which he became a follower and continuator such a valuable school of music. Veress's talent was described by Bartók as "*a composer who aligns himself with the most prominent [of his generation], a good pianist and folk music collector.*"[2] He showcased his piano playing abilities by interpreting his own works, not only on the occasion of the world

---

[2] Berlász Melinda, *Hazatérőben–Veress Sándor emlékkiállítás az MTA Zenetörténeti Múzeumában (Sándor Veress Memorial Exhibition at the Museum od Music History of the Hungarian Academy of Sciences),*
http://www.magyarszemle.hu/cikk/20180827_hazateroben_veress_sandor_emlekkiallitas_az _mta_zenetorteneti_muzeumaban, (author's translation). The original text, in Hungarian: „*aki zeneszerzőként a legjobbak közé tartozik, aki jó zongorista, és népdalgyűjtéssel foglalkozik*"

premiere of his Piano Concerto, but also that of his work entitled *Hommage à Paul Klee* or 2 pianos and string orchestra. In line with a well-established tradition in Hungary, during his studies he also worked for the Ethnographic Museum in Budapest, as a folk music collector, alongside the composer and ethnomusicologist László Lajtha. With the support of Magyar Néprajzi Társaság/Hungarian Ethnographic Society, Magyar Néprajzi Múzeum/Hungarian Ethnographic Museum and Uniunea Compozitorilor Români din Bucureşti/ the Union of Romanian Composers in Bucharest, he started the first folklore collection in Moldova, stating the following:

Figure 2
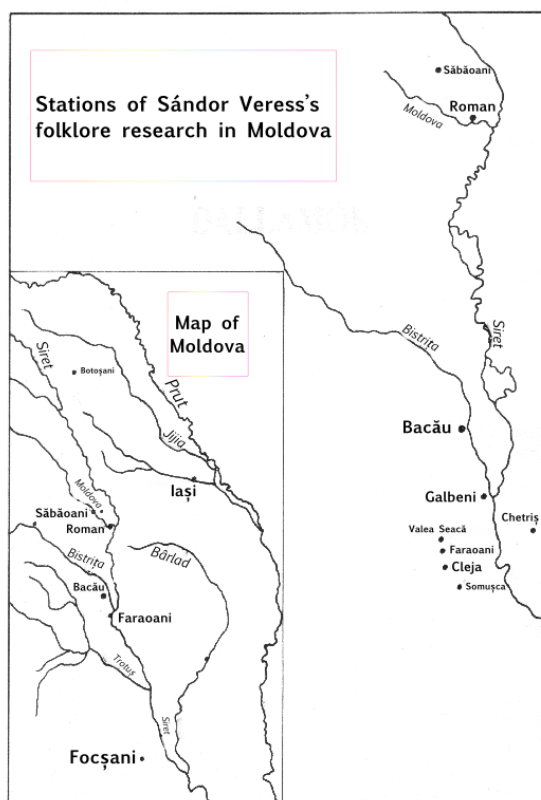
Stations of Sándor Veress's Folklore Research in Moldova[3]

[3] https://sites.google.com/site/moldvaaziskolaban/sulyan-andrea-a-magyar-nepzene-es-a-moldvai-dialektus-tanitasa-az-iskolaban/i-a-moldvai-nepzenei-dialektus-felfedezese-gyujtesek-es-gyujtok-moldvaban/i-3-a-moldvai-csango-vokalis-nepzene-es-kutatoi/i-3-4-veress-sandor-kolozsvar-1907-bern-1992.

"The idea of collecting [music] in Moldova [...] was gradually shaped during my ethnographic research period. [...] Moldova was missing from the map of collections, because we only knew about Kodály's collections in Bucovina, nothing else existed besides Péter Domokos Pál's first, unpublished collection. I did not know if it could be done, so I did not say anything to anyone and I prepared for it myself. That's how I went to Moldova in the summer of 1930, at my own risk."[4] The results of the research performed in Moldova are 57 cylinders of phonograph recordings and 137 folk songs.

E.g. 1

One of the folklore melodies scored by Sándor Veress

---

[4] Sulyán Andrea, *A magyar népzene és a moldvai dialektus tanítása az iskolában* (szakdolgozat) *(Teaching Hungarian Folk Music and Moldovan Dialect in School* – thesis), Eötvös Loránd Tudományegyetem, *http://www.sites.google.com/site/moldvaaziskolaban,* (author's translation). The original text, in Hungarian: *„Moldvai gyűjtésem gondolata […] fokozatosan alakult ki bennem, még néprajzi munkám idejében. […] Moldva nagy fehér folt volt a gyűjtőtérképen, hisz onnan csak Kodály bukovinai gyűjtését ismertük – más, Domokos Pál Péter akkor még publikálatlan első gyűjtésén kívül nem is volt. Nem tudtam, hogy egyáltalán keresztülvihető-e a dolog, ezért senkinek sem szólva, egyedül készítettem elő ezt a gyűjtést. Így történt, hogy 1930 nyarán, teljesen a magam szakállára elindultam Moldvába."*

After Kodály's departure from the Music Academy in 1943, Sándor Veress had the honor of taking over the position as Chief of the Musical Composition Department, at only 36 years of age. As mentioned above, during this period the composition class included students that later became world famous in their field: György Ligeti and György Kurtág. Moreover, alongside the composition students, there were also other disciples, such as ethnomusicologist Bálint Sárosi, conductors István Párkai and Lajos Vass, and renowned musicologist József Ujfalussy, who later taught musical aesthetics at the Music Academy.

Switzerland – A New Era

After a time of great of successes, in 1949 an important period of his life ended. Wanting to completely distance himself from the new communist regime that had taken over Eastern Europe, Sándor Veress left Hungary, choosing to settle in 1949 in his adoptive country of Switzerland. His Hungarian literary contemporaries – writers László Cs. Szabó or Sándor Márai –, found themselves in the same unfortunate situation: they were forced to emigrate because of the dictatorial system at home.[5] Starting with the year 1950, Veress taught composition and music theory at the Bern Conservatory, while later – between 1968-1977 – teaching at the Faculty of Musicology of the same institution. Among the students he taught

Dr. Edit Kaposi, Sándor Veress and Lajos Vass – Lugano, 1980

in the Swiss capital were a number of youngsters who soon would become famous in their own right: Heinz Holliger, Heinz Marti, Jürg Wittenbach.

Although the composer clearly devoted himself to his teaching career, his main preoccupation was writing music. As a composer, Sándor Veress debuted in Budapest, in 1933. Analyzing his oeuvre, we can safely state that Sándor Veress was a prolific composer, writing no less than 125-130 works of music. From the very beginning, he demonstrated an eclectic and striking style, as well as a distinct artistic personality. Folklore occupied

---

[5] *http://www.magyarszemle.hu/cikk/20180827_hazateroben_veress_sandor_emlekkiallitas_az_mta_zenetorteneti_muzeumaban*, accessed on February 20, 2019.

a central place in his works, especially in his early period, however, his music reached beyond this aesthetic framework, using even the dodecaphonic system in a number of his pieces.

We will next selectively enumerate some of the composer's works, highlighting also his openness towards numerous musical genres.

Table 1

BALLET MUSIC	A csodafurulya [The Magic Flute] (1937)
	Térszili Katicza (1943)
ORCHESTRAL MUSIC	Divertimento (1937)
	Musica ungaresca (1938)
	Symphony no. 1 (1940)
	Quattro Danze Transilvane (1944–1949)
	Threnos – in memoriam Bartók Béla (1945)
	Respublica Overture (1948)
	Sonata per orchestra (1953)
	Symphony no. 2., „Minneapolitana" (1953)
	Expovare (1964)
CONCERTOS	Concerto for violin and orchestra (1939, 1948)
	Cukaszőke Csárdás for violin and chamber orchestra (1940)
	Hommage à Paul Klee – for two pianos and string orchestra (1951)
	Concerto for piano, strings and percussion (1952)
	Passacaglia concertante for oboe and string orchestra (1961)
	Concerto for string quartet and orchestra (1961)
	Concerto for clarinet and orchestra (1982)
	Concertotilinkó [Concerto for flute] (1991)
CHAMBER MUSIC	Musica concertante (1966)
	Diptych (1968)
	Baryton-Trio (1985)
	Orbis tonorum (1986)
	Geschichten und Märchen (1988)
VOCAL MUSIC	Christmas Cantata (1934)
	Sancti Augustini Psalmus (1944)
	Zwei schweizerische Volkslieder (1953)
	Roedd gan mair un oenig dof (1961)
	Songs of the Seasons – (1967)
	Das Glasklängespiel per coro e orchestra su testi di Hermann Hesse (1978)
FILM MUSIC	Talpalatnyi föld (1948) [The Soil under your Feet]

Selected works by Sándor Veress

Despite the fact that he spent 42 years in Switzerland and never returned to Hungary, Sándor Veress confessed that he preserved the Hungarian language as a principal element in his compositional approach. Throughout his life, he has always been proud of his refugee status and of his Hungarian ethnicity. The Hungarian composer passed away on March 4, 1992. The news of his grave illness reached his former student, György Kurtág, who dedicated the work *Életút* (*Lebenslauf*, op. 32) to Veress. Later, this opus became a work dedicated to his memory, illustrating Kurtág's respect for his former musical composition teacher.

In 1997, at the initiative of musicologist József Ujfalussy, the Sándor Veress Society was established, to promote the work and music of the late composer. The Society has organized several annual chamber music recitals, and has published numerous volumes in order to preserve the valuable heritage left behind by Sándor Veress. We must also mention one of the great achievements of the Society, namely the establishment of the Veress Award. This prize is awarded to outstanding artists for their excellent interpretations of the Hungarian composer's works. Among the recipients of the award are: conductors Tamás Pál, János Mészáros; musicologists Melinda Berlász, Ferenc Bónis; soprano Adrienne Csengery, clarinettist László Horváth, pianists Klára Körmendi and Dénes Varjas.

The son of the composer, Claudio Veress – a musician and teacher himself –, set up the *veress.net* memorial site dedicated to the Hungarian composer. The website includes the list of his compositions, important biographical data, and, last but not least, a significant bibliographic list containing monographs, interviews and numerous publications. Veress's heritage is preserved and cared for by Claudio Veress: he organizes numerous events dedicated to the composer, so that his works are regularly performed, and his music and memory take their rightful place in universal music history.

Most of his manuscripts are currently in Basel, at the Paul Sacher Foundation; however, there are scores also in Budapest, at the Musicology Institute within the Hungarian Academy of Sciences.[6]

The Style of Sándor Veress' Work

In Ede Terényi's view, Veress' creation can be structured in three distinct periods. His first creative period (1931-1951) is characterized by the influence of the Hungarian folk song (Quartet No. 1, 1931, Erdélyi kantáta,

---

[6] Berlász, Melinda: *Veress Sándor Radó Ági zongoraművészhez intézett levelei (Sándor Veress' letter addressed to pianist Ági Radó),* Revista *Magyar zene/Hungarian Music Magazine*, year LI., no. 2., May 2013.

1936). Alongside his counterpoint technique and the development of sophisticated rhythms, melodiousness will be the foremost feature of this early stage (Violin Concerto, 1939, Symphony No. 1, 1940). His second creative period puts personal touches on his use of the dodecaphonic system (String Trio, 1954). Finally, his last period of creation is characterized by the synthesis of Hungarian and European music traditions.

Veress has studied with several outstanding figures, such as Zoltán Kodály and Béla Bartók, the latter leaving a strong impression upon Sándor Veress's style of creation. The most important elements that demonstrate this fact are the following: the Hungarian composer cites certain motifs from Bartók's creation, a testimony to the devotion, respect and reverence he felt towards Béla Bartók. The work *Threnos - in memoriam Béla Bartók*, written in Hungary, in 1945, is a highly complex work; a symphonic poem containing folk elements and a noteworthy reference to the music of Bartók, by the use of a *minor third* from his *The Miraculous Mandarin Suite*.[7]

E.g. 2

Excerpt from *The Miraculous Mandarin* ballet by Béla Bartók

In the example above, we note the previously mentioned minor third, which appears at the trombone, with the indication *glissando*.[8] In Bartók's work, the interval illustrates and suggests the intense pain and suffering experienced by the main character.

In the case of Sándor Veress, this interval can have two explanations. First of all, the descending trend of the melodic line, which creates a bleak and funereal atmosphere, highlighted by the use of the *glissando*. Secondly, although the work is entitled *In memoriam Béla Bartók*, the grandiose music of Sándor Veress can be interpreted as sorrow felt towards the European culture that had been destroyed in the war. The above mentioned interval appears both at the horn and the trombone.

---

[7] *http://figaro.reblog.hu/mozart-melankolikus-charme-ja*
[8] *http://www.kennedy-center.org/artist/composition/4766*

E.g. 3

Excerpt from the *Threnos – in memoriam Béla Bartók* orchestral work

Sándor Veress's works have a specific coloring through his frequent use of the dodecaphonic system, which does not however, eliminate melody. The composer brings a singable quality to the forefront, which is also intensified by the various composition techniques used. Due to his emigration in 1949, into an entirely new cultural sphere, he had to lay the foundations of a new beginning. He has gotten accustomed to the new surroundings very easily and quickly, in this way the "transition" process had been carried out without a hitch: "*Switzerland has helped me a great deal in distancing myself from the inner circle of the Hungarian school. Here, I was greatly preoccupied by the use of the dodecaphonic system in my own style and not in the [usual] Orthodox manner or as a simple composition technique.*"[9]

Having studied under two giants of musical folklore, it is not surprising that we would find folk songs (folk elements) in several pieces of the Hungarian composer's oeuvre.

Reviewing his life's work, we can safely state that Veress felt a particular affinity towards the instrumental genre. He preferred to compose chamber music and concerts, nevertheless, he has also written vocal works (*Elegia per baritono, arpa e archi su testo di Walther von der Vogelweide*), as well as music for choral ensembles.[10]

---

[9] Berlász Melinda, *Hazatérőben – Veress Sándor emlékkiállítás az MTA Zenetörténeti Múzeumában*, http://www.magyarszemle.hu/cikk/20180827_hazateroben_veress_sandor_ emlekkiallitas, (author's translation). The original text, in Hungarian: „*Svájc sokat segített abban, hogy leváljak a magyar iskola belső körétől. Behatóan foglalkoztam itt azzal, hogy a dodekafon technikát nem ortodox módon és tisztán technikaként a saját stílusom számára használhatóvá tegyem.*"

[10] An Interview by Éva Mikes: *Kétfélidős élet - Száz éve született Veress Sándor (The 100 Year Anniversary of Sándor Veress' Birth)*, Revista Muzsika Magazine, April 2007, year 50., no. 4., p. 3.

Among the works of the composer, we will also find two pieces that reflect his dedication and admiration for his birthplace, Transylvania. These two works are *Erdélyi Kantáta (Una cantata transilvana)*, composed in 1935 and *Quattro Danze transilvane,* written between 1944 and 1949. As previously mentioned, for Veress, his cultural and ethnic identity was particularly important for him, as also evidenced by an essential quote:

„I love Helvetia so much, that I cannot forget Cluj.”
(„Úgy szeretem Helvetiát, hogy nem feledhetem Kolozsvárt.”)

The quote may be an interesting reference to a fragment of *Törökországi levelek* ("Letters from Turkey") by Kelemen Mikes (1660-1761), the most famous work of the Hungarian writer:

„...I so love Rodosto, that I cannot forget Zagon.”
(Letter no. 37, Rodosto, 28 May 1720)

(„…úgy szeretem már Rodostót, hogy el nem felejthetem Zágont.”)
(37. levél, Rodostó, 1720. május 28.)

Veress's music is not without humor either, given the fact that behind the most dramatic melodic lines, there is often a playful, carefree, sometimes grotesque tone, as is the case of the *Hommage à Paul Klee*, the *Unten und oben* and *Kleiner Blauteufel* parts, *Mary had a little lamb* for female choir or *Songs of the Seasons*.

The composer's genius was appreciated quite early, by the time he was 30. In 1937, the Hungarian musicologist Aladár Tóth wrote words of praise regarding his work, demonstrating that through his work, the music of the 20th century was enriched with great musical pieces and music history was given a creator of utmost importance by way of his prodigious and irreplaceable figure, embodied by a man who lived his life in "two parts", one that played out in Hungary and the other in Switzerland, while never forgetting his native land.

"*A true artist speaks... an artist who has higher ideals, who expects and demands something serious from music to benefit his own soul and his fellow men…, who – using the sound of music - wants to and is able to clarify something of the chaos of life unfolding.*"[11]

Translated from Romanian by Juliánna Köpeczi

---

[11] Aladár Tóth (1937), (author's translation). The original text, in Hungarian: *„Igaz művész szólal meg…, akinek magasabb ideáljai vannak, aki a muzsikától komolyan vár és követel valamit saját lelke és embertársai számára…, aki a zene hangjaival tisztázni akar és tisztázni is tud valamit… a kavargó élet káoszából".*

REFERENCES

Benkő, András, Terényi Ede, *Laudatio musicae*, in *Zenetudományi írások* (*Musicology papers*), Kriterion Könyvkiadó, Bukarest, 1983, pp. 74-84.

Berlász, Melinda 2000, *Tradíció és jelen szintézise Veress Sándor 'Passacaglia concertantéjában': Utószó Veress kompozíciójának koncertelőadásához (The Synthesis of Tradition and Present in Sándor Veress' "Passacaglia concertante": Afterword to the Concert of Veress' work)*, Magyar zene, nr. 38, 200, pp. 117 - 126.

Berlász, Melinda - Demény, János - Terényi, Ede, *Veress Sándor*, Zeneműkiadó, Budapest, 1982.

Berlász, Melinda, Sándor Veress's Image of Kodály: *A Bilateral, Authentic Testimony. The historical role in the Kodály-literature of Veress's writings on Kodály*, Studia Musicologica Academiae Scientiarum Hungaricae, nr. 46, 2004, pp. 295 - 324.

Berlász, Melinda, *Veress Sándor egyetlen coréle tétele (The Only Chorale Movement by Sándor Veress)*, in. Márta Sz.-Farkas (ed.): *Szabolcsi Bence emlékére: Születésének 100. évfordulója alkalmából (In Memoriam Bence Szabolcsi: On the Occasion of the 100 Year Anniversary of His Birth)*, Budapest, 2000, pp. 169 - 182.

Moldován, Domokos, *Tisztelet Kurtágy Györgynek (Hommage to György Kurtág)*, Editura Rózsavölgyi és Társa, Budapesta, 2006.

Szomory, György, *Kis magyar zenetörténet (A Brief History of Hungarian Music)*, Editura Holnap, Budapesta, 2017.

WEB RESOURCES

http://epa.oszk.hu/00800/00835/00112/2337.html
http://epa.oszk.hu/02500/02557/00014/pdf/EPA02557_magyar_zene_2013_02_154-208.pdf
http://figaro.reblog.hu/mozart-melankolikus-charme-ja
http://www.magyarszemle.hu/cikk/20180827_hazateroben_veress_sandor_emlekki allitas_az_mta_zenetorteneti_muzeumaban
http://musicianswho.hu/mw2015!/2008/12/15/veress-sandordijak-2008/
https://www.paul-sacher-stiftung.ch/en/collections/u-z/sandor-veress.html
http://www.szegedilap.hu/cikkek/zene-tortenes/hegedus-bernadett--20-eve-hunyt-el-veress-sandor.html
https://szegedma.hu/container/Veress_eletrajz.pdf
https://veress.net

PUCCINI'S VERISMO AND INNOVATIVE STYLE
THROUGH THE LENSE OF *LA BOHÈME*

ZSUZSANNA KÁLLÓ[1]

SUMMARY. Being one of the last Italian composers who have dedicated themselves exclusively to the operatic genre, Giacomo Puccini is considered to be the foremost representative of the dawn of the glorious era of Italian opera. The genius of Puccini lies in the antithesis of the extremes - "simplicity - complexity" -, from a musical, as well as a literary, dramaturgical and psychological point of view. *La Bohème* is the essence of Puccini's verismo. The Italian composer uses a wide range of ways to illustrate the colorful dimensions of the human soul. In order to illustrate the musical language and the innovative style of the composer through *La Bohème*, we have chosen to focus on several pillars that help offer a general overview: tempo, rhythm and the composer's instructions marked in the score; the role of the orchestra; expression by a simple, yet rich and splendid melodic approach; a keen sense concerning the abilities of the human voice; a very insightful and refined way of building characters, especially female ones. Alongside the main elements of composition, Puccini has a propensity to use motifs and leitmotifs in his music, and to employ aesthetic values, as well as elements of rhetoric. In this study we will review some benchmarks and important issues in order to decipher the eternal mystery of *La Bohème*, a valuable and enigmatic heritage left behind by Puccini.

Keywords: Puccini's verismo, innovative style, opera, La Bohème, post-romanticism

1. Post-romanticism and Verismo in Music

Post-romanticism encompasses a range of secular and religious creative endeavors emerging at the end of the 19th century, up until cca. the 1950s, and can be defined as a logical and necessary consequence of the evolution of musical Romanticism. In the majority of cases, composers accept the paradigms of the romantic era, and continue them, as to, for

---

[1] *Associate Faculty Member at the Reformed Theological Highschool Cluj-Napoca, Church Organist. Contact: kallozsuzsanna@yahoo.com*

example, broadening the tonal principle, and including bitonality and polytonality. In terms of complexity, we are talking about certain elements that are molded unto old concepts, but are further developed.

A fundamental aspect approached by post-romanticism is the focus on greatness, grandeur, extreme dimensions; permanent dynamism also becomes an essential element of the era: musical structures are no longer static, enclosed, and musical sections are complex and variable. Nonetheless, their development is permanent: everything is resumed, is developed, is open and dynamic, and with regards to form, for instance, it is on the one hand extrapolated, developed, innovated, becoming syntheses of several formal principles. While the purpose of romantics was to explain the poetic content of a work, the post-romantic musical discourse is profoundly philosophical.

Musical verismo a musical trend taking place between 1870-1920 – alongside academism, neoclassicism, post-romanticism, impressionism, nonconformity, etc. –, however, the term itself is specific to the operatic genre. The movement encompasses opera works, in Italian, showcasing a realist ideological approach, in which the composer uses an augmented tonal system, but also musical modes, often mensural rhythmic notation, built on motifs rather than musical phrases, rich timbre combinations, interpreted by professional musicians.[2]

The term comes from the Italian *vero* of Italy and means "true", "realism"[3], thus being the artistic movement representing the Italian version of French naturalism, with origins found in the second half of the 19th century, reaching its peak between 1880-1890. French naturalism is born of the fusion of positivism and realism[4], one of the most important representatives of this movement being the French writer, Emile Zola. He sees the novel "not as a fiction, but as an instrument for investigating man and his environment through a careful analysis of the narrated facts."[5] The term "experimental" is the most appropriate adjective to briefly describe the essence of the novel conceived by Zola; it will become a particular way of creating, a manner that

---

[2] Elena Maria Şorban, *Muzica nouă (New Music)*, *Tranziţia muzicii de la romantism la polistilismul secolului XX (Musical Tradition from Romanticism to the Multiple Styles of the End of the 20th Century).*, *Post-romanticism*, Editura Eikon, Cluj-Napoca, 2014, p. 10.

[3] *Verism (Verismo)*, Jean Lupu, Daniela Caraman-Fotea, Gabriel-Constantin Oprea, Nicolae Racu, Eugen-Petre Sandu, *Dicţionar Universal de Muzică (Universal Music Dictionary)*, Litera Internaţional, Bucureşti – Chişinău, 2008, p. 361.

[4] Alexandru Emanoil, *Verismul (Verismo)*, chap. *Verismul (Verismo)*, Editura Semne, București, 2012, p. 11.

[5] *Idem*, (Author/s translation). The original text in Romanian: „...nu ca pe o ficţiune ci ca pe un instrument de investigare a omului și a mediului său de existenţă, prin analiza atentă a faptelor narate.", p. 11.

will study reality through scientific methods. "The artist has to become impersonal; he must act with the cold-blooded approach of a surgeon, conveying fragments of life without claiming to judge upon good or evil. In analyzing the facts, he must abandon his own morality to make room for brutal reality."[6]

The concept of realism and naturalism breaks the formal "restraint" of classicism and the fantastic imagination of romanticism, and delves into new themes. The forerunner of this new movement is found in France: Henry Murger, who published the novel *Scènes de la vie de bohème* in 1851, illustrating his own life as a starving artist. This work will be the major source of inspiration for Puccini in creating the environment and characters in his opera; for example, the two female characters are taken directly from Murger's work.[7]

Painters, such as Jean-François Millet, Gustave Courbet, or Édouard Manet, break with classic tradition and evolve into broaching realistic scenes. Exceeding the official requirements of painting mythical or heroic figures, they begin to paint ordinary people, moments of everyday life.

The two literary works, *Les fleurs du mal* by Charles Baudelaire and *Madame Bovary* by Gustave Flaubert (both published in 1857), constituted the sign of revolt against the bourgeois values for the Italian *scapigliatti*.[8] The Italian term *scapigliatura* is the equivalent of the French term *bohème* (artistic bohemianism).

This artistic movement tends to study and analyze the most nuanced, fine details, both the brightest and darkest ones of the human soul and psyche, and it makes way for countless masterpieces in all artistic areas. In music, the most illustrious representative of the Italian verismo was the famous Giacomo Puccini, who, through his works of generous musicality and melodic fluidity, of bold yet not unbearable harmonies (not even for the traditionalists), of arias of great beauty and nobility, which address dramatic themes, "covering a wide geographical and cultural area, manages to bring forth the extraordinary revitalization of Italian opera music, reviving the glorious era of Verdi in the last years of the 19th and those of the 20th century."[9] Giacomo Puccini was the composer who put emphasis on the

---

[6] *Idem*, p. 11.

[7] www.litkicks.com, *Henry Murger,* „Most of the characters in *Scenes de la Vie de la Boheme* were based on his friends and associates. Mimi and Musette were, in real life, Lucille Louvet (who died in 1848) and Marie-Christine Roux."

[8] *Idem*, p. 18.

[9] Jean Lupu, Daniela Caraman-Fotea, Gabriel-Constantin Oprea, Nicolae Racu, Eugen-Petre Sandu, *Dicţionar Universal de Muzică (Universal Music Dictionary)*, Litera Internaţional, Bucureşti-Chişinău, 2008, (Author/s translation). The original text in Romanian: „...care

deep feelings and emotions of people, thus, the topics approached in his works comprise different moments of everyday life, at the center of which is often a female protagonist who experiences an intensely dramatic event: Mimi in *La Bohème* – who suffers from tuberculosis; the main protagonist in *Tosca*, who suffers from abuse and dies by suicide; Cio-Cio-San in *Madama Butterfly* - is the victim of unfulfilled love and is abandoned by her family; Lauretta in *Gianni Schicchi*, a young girl, who is in love, even though her marriage to her lover is not allowed (the opera has a happy ending, this character is an exception to Puccini's tragic heroines); or Turandot, the princess with a tragic destiny from the work by the same title. Moreover, the subjects of his works "do not revive myths, they are not looking for historical heroes, Puccini was not interested in politics, he was not a revolutionary, and he did not become the follower of any of the trendy political movements of the era"[10], although we know of many verismo operas of his contemporaries such as: Mascagni's *Cavalleria rusticana* (1890), Leoncavallo's *Pagliacci* (1892); but also impressionist ones: Debussy's *Pelléas and Mélisande* (1902), Ravel's *L'heure espagnole* (1911); and expressionist ones: Bartók's *Bluebeard's Castle* (1911) and Berg's *Wozzeck* (1917-21).

Giacomo Puccini's figure remains a point of reference in the history of music, not only because of his rich and unique work, containing works that are permanently featured in the repertoire of opera houses throughout the world, but also due to his innovative style. Historically following the operatic language of Verdi and Wagner – which have reached new heights in the mindset of audiences – one of the biggest admirers of the aforementioned composers, namely Giacomo Puccini, becomes a renowned composer in his own right, representing an absolutely new style of writing music, while becoming a fellow composer admired by Verdi himself.

What makes his style innovative? Puccini's work has a "three-dimensional" quality by concentrating and synthesizing several concepts, and carrying these out in a deeply personal manner. These three concepts are the following: "the Romanticism of Verdi, French music - between Massenet's vocal approach and impressionist timbres -, and the principles of Wagnerian drama, amid a romantic musical backdrop, spiced with a temperate romantic

---

acoperă o întinsă arie geografică şi culturală, reuşeşte să aducă muzicii de operă italiene o revigorare extraordinară reînviind epoca gloriei verdiene în ultimii ani ai sec. XIX şi în cei ai sec. XX.", p. 364-365.

[10] Ecaterina Banciu, *Itinerarii muzicologice: Mozart, Puccini, Toduță, Terényi (Musicological Paths: Mozart, Puccini, Toduță, Terényi)*, chap. *„Enigme" pucciniene (Puccini's Enygmas)*, Editura Media Musica, Cluj-Napoca, 2009, (Author/s translation). The original text in Romanian: „...nu reînvie mituri, nu caută eroii istorice, Puccini nu era interesat de politică, nu a fost un revoluționar și nu a devenit adeptul nici uneia dintre curentele la modă.", p. 80.

impetus, constrained and conditioned by the convulsions of a transformed *Novecento*, in an age where romanticism provides only the framework and background for evoking perhaps the most peaceful and mediocre existence."[11]

In order to broach the topic of Puccini's verismo and depict a complex overview on his work and draw certain conclusions upon his innovative style, his oeuvre must be analyzed from several points of view, from the perspective of some basic elements, such as tempo and rhythm, the composer's instructions, orchestration and vocal aspects. Given that *La Bohème* is Puccini's fourth opera in chronological order, we consider it to be part of his first stage of creation. Nonetheless, *La Bohème* becomes the first landmark, not only in terms of its success, but also in terms of an absolutely innovative musical language, created in a highly personal style.

2. The Genesis of *La Bohème*

Following the success of *Manon Lescaut*, Puccini becomes the permanent composer of the publisher Ricordi, an event that also solves his financial difficulties: he buys back his family home - which will become the inspiring surrounding for later composing *La Bohème* – and could afford to participate in the preparation of the *Manon Lescaut* performances in several different cities.

The respect of the composer towards the well-known Italian librettist Luigi Illica, will slowly turn into a close friendship. Alongside many of Puccini's works, the Italian poet also wrote the libretto of several opera composers, such as: Pietro Mascagni, Alfredo Catalani, Umberto Giordano, or Baron Alberto Frachetti. While Puccini worked with him for a great number of years, the impulsive natures of both Italian artists hindered their collaboration at the beginning, however, Ricordi came up with a brilliant solution to resolve the issue, by introducing a third person in the mix, namely the Italian playwright and librettist Giuseppe Giacosa, who was more of a quiet type and wildly talented, and who became the mediator between the first two "friends-enemies" not merely on a personal level, but

---

[11] Sandu Vasile-Cristian, *Stilemele verismului în evoluția operei moderne (The Styles of Verismo in the Evolution of the Modern Opera – PhD Thesis)*, Teză de doctorat, conducător științific: prof. univ. dr. Eduard Terényi, chap. 5 *Verismul puccinian (Puccini's Verismo)*, Academia de Muzică „Gheorghe Dima", Cluj-Napoca, 2009, (Author/s translation). The original text in Romanian: „...romantismul de sorginte verdiană, muzica franceză, între vocalitatea massenetiană și timbralitate impresionistă și principiile dramei wagneriene, pe fondul unei drame muzicale romantice dar cu un elan romantic temperat, constrâns și condiționat de convulsiile unui Novecento în plină transformare, o epocă în care romantismul asigură doar cadrul și decorul pentru evocarea poate a celei mai pașnice și mediocre existente.", p. 169.

also in their creative work: he polishes Illica's lines and creates more "masterful" lyrics, as per the composer's wishes. Following the 10 year collaboration of the three artists, three world famous masterpieces will be born: *La Bohème* (1896), *Tosca* (1900) and *Madama Butterfly* (1904).

The letters of Ricordi and Illica from a period of time were lost, so we are not able to ascertain the first steps of the collaboration. However, when the exchange of letters continues, the subject of the next work is already established, and the creation of the libretto has already started.[12]

"The grotesque and seductive life of the Parisian poets, painters, philosophers and musicians, the picturesque fauna of the Latin Quarter, inspires the composer. The life lived by the composer at Torre del Lago reconstitutes the authentic French bohemian lifestyle of the French author from the 1830s."[13] Puccini was indulging in the company of Tuscan painters and poets, making up a true "Bohemian Club", and in this lifestyle and in the description of poor artists, we find a sort of self-description or autobiographical fresco, taking a retrospective look at his student life in Milan.

The collection of stories entitled *Scènes de la vie de bohème* by Henry Murger was first published in the *Le Corsair-Satan* magazine - a publication edited by Gérard de Nerval -, during in the last years of the reign of the d'Orléans dynasty.[14] The title's explanation is simple: "Bohème" was considered to be the region of the Gypsies, therefore, Murger's four characters were representatives of the Gypsy culture in Paris:[15] young artists, whose imagination surpasses their talent and who would rather choose poverty than to accept the limitations of bourgeois existence. These four people are direct models for Puccini's characters: Rodolfo, a poet, writer and journalist; Marcello, the painter, who submits the same painting to the Louvre, each time with another title; Schaunard, the musician who recounts many adventures; and Colline, the philosopher, whose character is the most expressive.

Murger's female characters are also portrayed without an expression of sensitivity: Phémie, Schaunard's girlfriend, is portrayed as a woman of questionable morals, Marcello's Musette is a singer with a beautiful voice,

---

[12] *Idem,* p. 156.

[13] Elena Andrieș-Moldovan, *Prototipuri feminine în creația pucciniană (Female Archetypes in Puccini's Oeuvre)*, chap. *Introducere (Introduction), Eternul feminin în creația pucciniană (Female Eternity in Puccini's Works)*, Mediamusica, Cluj-Napoca, 2007, (Author/s translation). The original text in Romanian: „Viața grotescă și înduioșătoare a poeților, pictorilor, filozofilor și muzicanților parizieni, fauna pitorescă a cartierului latin, îl inspiră pe compozitor. Viața pe care compozitorul o trăiește la Torre del Lago, reconstituie boema autentică de la 1830 a scriitorului francez." p. 1.

[14] *Idem*, p. 1.

[15] *Idem*, p. 1.

but who sometimes sings off pitch, and is the muse of many men, however, even Rodolfo's Mimi is described as a young, beautiful and fragile girl, but if she gets bored or is indisposed, she gets rough and lacks affect. The female character Francine is not part of the play, she is just the subject of a story told by another character: she is a modest seamstress with a good heart, but who has tuberculosis. Francine's love story with a poor sculptor named Jacques is one of the very few dramatic moments of the work.

The success of the subject broached by Murger will ensue after the premiere of the play *La vie de bohème*, adapted with the Parisian playwright Théodore Barrière. The performance took place in 1849, at the *Théâtre des Variétés*.[16] Obviously, the heroine is idealized: Mimi's character is refined by combining it with Francine's pure character, a model that will be adopted also by Illica, Giacosa and Puccini. The idea of self-description of the two main characters comes from Illica and is approved by the two coauthors; he borrows the idea of the first meeting between Francine and Jacques, which will result in the two famous arias of the first act: the tenor's *Che gelida manina* (Rodolfo) and the soprano's *Si, mi chiamano Mimi* (Mimi).

The world premiere of *La Bohème* took place on February 1, 1896, at the Teatro Regio in Torino[17], exactly three years after the premiere of *Manon Lescaut*.[18] The soprano Cesari Ferrari, who was the Manon's role creator for Manon Lescaut's worls premiere, had accepted the composer's invitation the second time around and became Puccini's first Mimi.[19] In addition to Cesari Ferrari, the cast of the premiere included also other famous singers of the time, such as Camilla Pasini (Musette), Evan Gorga (Rodolfo), Tieste Wilmant (Marcello), Michele Mazzora (Colline), Antonio Pini-Corsi (Schaunard), Allessandro Polonini (Benoit and Alcindoro) and Felice Foglia (Parpignol).[20] Ricordi ensures that the success of the work is equal or greater to that of the enormous success of Manon Lescaut, therefore, he introduced a new artist: the young conductor Arturo Toscanini.[21]

As always, the reaction was two-fold: while the audience was enchanted by this new type of music, the critics had a different opinion. However, the opinion of the latter group was not entirely without foundation.

---

[16] Julian Budden, *Puccini*, chap. 6, *Bohémélet* (*La Bohème*), Európa Könyvkiadó, Budapest, 2011, p. 157.

[17] Tibor Fajth, Dr. Tamás Nádor, *Puccini, Szemtől szembe (Puccini – Face to Face)*, chap. *Puccini művei (Puccini's Works)*, Gondolat Könyvkiadó, Budapest, 1977, p. 290.

[18] William Ashbrook, *Puccini Operái (Puccini's Operas)* chap. 3, *A három nagy mű. A Bohémélet, a Tosca és a Pillangókisasszony ("Three Immense Works. La Bohème, Tosca and Madama Butterfly")*, Zeneműkiadó, Budapest, 1974, p. 69.

[19] *Idem*, p. 69.

[20] *Idem.* p. 69-70.

[21] *Ibidem.*

The disappointment of the critics can be also understood: firstly, the Teatro Regio's season opened on December 22, 1895, with *Götterdämmerung*, a three-act opera by Richard Wagner, shortly before the premiere of *La Bohème*. It is not surprising that after such a complex opera, Puccini's music seemed to be "poorer" to the critics, especially as they previously found numerous "Wagnerian musical motifs" reinterpreted by Puccini in *Manon Lescaut*. In contrast to *Manon Lescaut*, the music of *La Bohème* does not allude to Wagner at all.[22] Secondly, while the cast was made up of well-known performers, some of them were not prepared properly for taking on such roles.[23] Thirdly, another reason that helps us understand why it was an initial "failure" is that the score of the opera was not entirely finished, honed and polished; the final version of the work – the one we all know and the one what is performed today – was later reworked by the composer himself.[24]

3. Innovative Language and Style

3.1. The Opera's Tempo, Rhythm, and the Composer's Instructions

In terms of tempo and rhythm, as with every musical work, they are the basic elements of that piece of music's character. In the case of Puccini's operas, the tempo is a constant dramatic element of musical discourse. An "incorrect" tempo, meaning a too swift or too slow tempo required from the conductor or the performers, can change the music's character – to either descriptive or emotional -, the atmosphere or dramatic message conceived by the composer. Within Puccini's operas, the tempo changes quite frequently, therefore, in order to convincingly interpret the work, both the orchestra and the singers must be able to be naturally flexible, while remaining professional. The indications set forth by the composer refer not only to tempo, but are more complex, since they are very specific musically and as pertaining to the storyline, and rhetoric. In this sense, Puccini's genius is noticed in the way he adapts the concept of tempo into a generally valid style of verismo: "equating musical time with biological time of actual spoken utterance."[25] In order to illustrate this flexible and natural method, I chose three musical examples not only from *La Bohème*, but also from *Madama Butterfly* and *Tosca*.

---

[22] *Idem,* p. 70-71.
[23] *Idem,* The tenor had great difficulties with the vocal requirements for the role, and Marcello was replaced almost in the last moment, since the previous singer was inadequate. p. 71.
[24] *Idem*, p. 71.
[25] *Idem*, p. 71.

The *Si, mi chiamano Mimi* aria from the first act of *La Bohème*, can be structured in three sections (with an external extension) from the standpoint of musical form. The third section is made up of 23 bars, in which the composer uses no less than 22 indications concerning musical expression and tempo. The basic tempo is *Andante sostenuto molto*, followed by several of the composer's indications: *con molto anima, tutta forza, con grande espansione, poco allargando, espresione intensa, ralletando, dolce, I. Tempo - Andante, con un po`d`agitatione, sostenendo, molto marcato, accentuato, allargando, tenuto, col canto, calmo come prima, I. Tempo – ma calmo, poco ritenuto, col canto, tempo, senza rigor di tempo, con naturalezza, rallentando*. Moreover, the palette of dynamic indications is just as rich, alternating frequently, and ranging from *ppp descrescendo* to *fortissimo (tutta forza)*. This richness of color, first of all, proves the suggestive creative genius of the composer, while on the other hand, requires the height of technical training and concentration for the singers, members of the orchestra and conductor alike.

The area ends with the above-mentioned external extension, which is actually a *recitativo secco* segment, of two bars, supported by a D major pedal point. At the level of the story, this recitative suggests Mimi's "defiance" towards her own boldness and passionate outburst with which she opened herself up to a stranger. She says, "I have nothing else to say about myself. I am your neighbor, disturbing you at this unsuitable hour." The composer's indication regarding the tempo is *senza rigoro di tempo, con naturalezza*, meaning its interpretation should be natural, uttered in a way that is as similar as possible to regular speech. This short fragment is a perfect example that illustrates the link between the composer's indications of tempo and rhythm, but also that of the proper way of pronouncing the words, which denotes a high-level of intelligence, rhetoric and know-how.

E. g. 1

Excerpt from *La Bohème*, Act I.
The *Si, mi chiamano Mimi* aria, recitativo – Mimi

In contrast with *La Bohème*, the composer also uses the recitative in a style uniquely designed specifically for almost every opera, as shown in the final scene of *Tosca*: the female protagonist waits for everyone to leave, then signals Mario to get up, but he does not act according to the plan of the "directed execution". Mario is shot to death, and Tosca - scared and desperate -, following a few cries, jumps off the roof of the castle into the abyss. These desperate shouts are marked by Puccini in a brilliant way, with numerous indications given, so that a proper interpretation can have a real effect on the audience, fully conveying the mindset of the character.

E. g. 2

Excerpt from *Tosca*, Act III, final scene – Tosca

The *Un bel di vedremo* aria, sung by the opera's lead female character, is a crucial moment of the work, both from the point of view of the plotline and the character's psychology: the naive belief that her loved one will return, that he has not left her for a moment; she dreams, waiting for smoke to appear in the sky, signaling that a white ship will enter the harbor bringing home the one who was away.[26] The fabric of the aria and its register are high, combined with a medium one, loaded with a lot of text, whose interpretation resembles a *parlando rubato*, which does not merely illustrates simple speech, but references also the Japanese language, with its own accents and linguistic elements.

---

[26] Gabriela Constantinescu, Daniela Caraman-Fotea, Grigore Constantinescu, Iosif Sava – *Ghid de operă (Opera Guide)*, chap. *Madame Butterfly*, Editura Muzicală a Uniunii Compozitorilor, Bucureşti, 1971.

E. g. 3

Excerpt from *Madama Butterfly*,
Act II, The *Un bel di vedremo* aria – Cio-Cio-San

3.2. Orchestration, Vocal Elements and Melody

Puccini is "one of the few opera composers who[se work], if played with just with a piano and not with an orchestra loses most of what it originally wanted to convey and express. In Puccini's work, the orchestra has a phenomenal capacity of conveying."[27]

---

[27] Tiberiu Soare, *Pentru ce mergem la operă? (Why do we go to the opera?), chap.* 2. *Frumusețea ascunsă a lucrurilor de zi cu zi în opera <Boema> de Giacomo Puccini* (*The Hidden Beauty of Everyday Things in Puccini's La Bohème)*, Fundația Calea Victoriei, București, 2007, (Author/s translation). The original text in Romanian: „...unul dintre puținii autori de operă care, dacă nu este interpretat cu orchestră, ci doar cu pian, pierde cea mai mare parte din ceea ce își dorea inițial să transmită și să exprime. La Puccini, orchestra are o capacitate de transmitere fenomenală." p. 31.

The original and complex orchestration used by the composer plays a highly significant role in the relationship between dramatic context and characters. Due to the fact that Puccini's orchestra is a highly complex one – not only in terms of the number of musicians who form it, but also as it relates to the descriptive, dramatic and emotional aspects of the score – a constant problem may arise in properly calibrating and adapting it to the voices on stage. In certain interpretation, Puccini's orchestra is said to be the objective "mirror" of the storyline, thus developing the drama of the characters also in a subtle and subconscious way.[28] "The overlapping sound planes, the novel ways of attacking a note and of articulation, the timbre and the generous color palette explored at the level of the inner voices, in the direct relationship with the vocal text, represent an exposition fit for a master regarding the concept of vocal dramaturgy."[29]

On the topic of the particular type of orchestration used by the verist composer, there are certain innovative elements of composition that make the fabric of musical discourse to be an absolutely individual one, specific for Puccini's own style.

As in *Edgar,* and many other operas, the audience first hears the female character, and only then sees her, basing their first impression upon the orchestra. In *La Bohème*, for instance, Mimi's motif is interpreted by the clarinet - alongside the string instruments - as an introduction, a musical motif that remains a main trait of her melodic portrait. Here, the uncluttered melody appears in an augmented form, but suddenly becomes troubled and indecisive, by the use of a Wagnerian dominant in the area of the subdominant, suggesting weakness and disease.[30] Therefore, the essence of the character's whole being is concentrated in these two melodic elements, just after she appears on stage. Hence, just in a few bars, the composer emphasizes her two essential attributes: her naive charm and her illness.

---

[28] Sandu Vasile-Cristian, *Stilemele verismului în evoluţia operei moderne (The Styles of Verismo in the Evolution of the Modern Opera – PhD Thesis)*, Teză de doctorat, conducător ştiinţific: prof. univ. dr. Eduard Terényi, chap. 5 *Verismul puccinian (Puccini's Verismo)*, Academia de Muzică „Gheorghe Dima", Cluj-Napoca, 2009, p. 170.

[29] *Idem.* (Author/s translation). The original text in Romanian: „Planurile sonore suprapuse, modurile inedite de atac şi articulaţie, timbralitatea şi paleta coloristică generos explorată la nivelul vocilor interioare, în relaţia directă cu textul vocal, reprezintă o magistrală expunere a conceptului de dramaturgie vocală." p. 170.

[30] Julian Budden, *Puccini*, chap. 6, *Bohémélet (La Bohème)*, Európa Könyvkiadó, Budapest, 2011, p. 188

E. g. 4

Excerpt from *La Bohème*, Act II, Mimi's motif

Not only the appearance of her character on stage is marked by the orchestra, but also her "disappearance": Puccini uses the simplest way to illustrate the moment of her death - a key change. However, the final tragedy, the death of the character is foretold since her first appearance on stage, and her staccato lines on the same note (a flat) from Act IV, just before her death, prove this. Each separate line is followed by ellipses, while the last one is not continued; her idea is suddenly cut off. The key of D flat major is followed by a chord I in b minor for the wind instruments. The death of each of Puccini's female protagonists is a unique moment in the most profound sense of verismo.

The musical discourse of Giacomo Puccini's *La Bohème* can be characterized by certain values, such as economy, naturalness, but also complexity.

As for the "economy" of the musical discourse, it becomes unmistakable if we take a comparative stance and observe the previous work, *Manon Lescaut*. In the case of *La Bohème*, the musical units - that is, a segment of music written in the same key, rhythm and tempo - are much shorter and more flexible than those of *Manon Lescaut*. While the transition from one scene to another in *Manon* are very brief, they are more professionally carried out in *La Bohème*, such as the transition from the climax of Musette's waltz, that denotes a highly complex emotional world to that of the soldiers' march, which brings forth a light, cheerful tone and a carefree, joyous atmosphere. In *La Bohème*, the treatment of the exhibition is much simpler and more natural. All in all – both in terms of the libretto and the music itself –, *La Bohème* is much "lighter" than *Manon Lescaut*, since the moments of culmination are relatively shorter, and the lengthier moments contain the presentation of characters rather than an emotional or sentimental musical discourse.

The terms "economy" and "naturalness" are closely related in this context. For example, in contrast with *Manon*, the final scene of *La Bohème,* where Mimi dies, the dominant element is "modesty", not only in terms of

the character's attitude, but also regarding the musical elements used. With the exception of Colline's aria *Vecchia zimarra* and Mimi's aria *Sono andati*, the entire scene is exclusively composed of motifs, leitmotifs and musical phrases previously used, the difference being that this time, the musical fabric, the orchestration is woven much finer. The musical discourse is a kind of a "re-exposition" of past events in the form of "recapitulated" motifs; the nostalgic character is interrupted in some cases by the lines of helpless friends, offering words of advice and encouragement. The conversation between characters is reduced to very short questions and answers, unfinished thoughts, as people tend to react in such situations. The maneuver to simplify and reduce the dialogue – one introduced by the two librettists and the composer – becomes the basic element used to escalate the tension, while the atmosphere becomes increasingly tragic. The replacement of the usual means of creating a dramatic atmosphere leading to a climax with such few words uttered becomes a leading element of verismo. Here are two examples of words uttered with the highest emotional level:

1. "Coraggio..." ("Courage…") uttered by Marcello when Rodolfo finds out that his lover is no longer breathing, as he is supported by his friends in perhaps the most difficult moment of his life. "The traditional *recitativo secco* of the Italian melodrama in Puccini's work makes way for a *parlando* – as though speaking or reciting –, in sharp contrast to Wagner's lyrical declamation."[31]

E.g. 5

Excerpt from *La Bohème*, Act IV, final scene – Marcello

---

[31] Elena Andrieș-Moldovan, *Puccini. Adevărul unei vocații, (Puccini. A Vocation's Truth)*, 2nd Part, chap. 1. *Elemente de atmosferă în opera pucciniană, (Atmospheric Elements in Puccini's Opera)*, 1.1 *Aspecte ale melodicii pucciniene (Aspects of Puccini's melodies)*, 1.1.1 *Parlando-ul puccinian (Puccini's Parlando)*, Media Musica, Cluj-Napoca, 2007, (Author/s translation). The original text in Romanian: „Tradiţionalul *recitativo secco* al melodramei italiene în creaţia lui Puccini face loc *parlando*-ului, termen al cărui echivalent românesc este de *vorbire muzicală*, spre deosebire de *declamaţia lirică* a lui Wagner." p. 89.

2. The name of his loved one, "Mimi", is repeatedly spoken by the leading male character as he approaches the bed of the dying young woman. This dramatic moment is a perfect example to illustrate the contrast between the "symphonic" style and the expressive force of rests. We are referring to a continuous musical discourse, "exactly what Wagner did in his works, but without imitating Wagner's work one bit."[32] As opposed to a continuous, uninterrupted musical score, the existing rests have an expressive value. They are crucial, since they convey important emotions. Returning to the dramatic moment mentioned above, the complex fabric of the orchestra speaks for the character. This coda concentrates an entire tragedy in 11 bars. The whole orchestra plays with *tutta forza*, while the initial dynamic marking steadily decreases from *fff* to *ppp*, as this way of expressing the deepest of human feelings is typical for Puccini's works. The fragment represents the most dramatic moment of the opera, and the culmination itself of the entire work. Instead of a long, poetic, wide-ranging musical discourse, Puccini tailors reality, as he lets an entire orchestra speak for the desperate character, instead concentrating the entirety of all human pain into two syllables: "Mi-mi":

E. g. 6

Excerpt from *La Bohème*, Act IV, final scene – Rodolfo

In Puccini's music melody undoubtedly dominates, and is first and foremost placed in the vocal score. The melody of the opera is created in an Italian fashion, but with a modern structure, "close to a singing declamation, conceived in the spirit of the *continuous melody*, with spontaneous, natural

---

[32] Tiberiu Soare, *Pentru ce mergem la operă? (Why do we go to the opera?)* chap. 2., *Frumusețea ascunsă a lucrurilor de zi cu zi în opera <Boema> de Giacomo Puccini* (*The Hidden Beauty of Everyday Things in Puccini's La Bohème*), Fundația Calea Victoriei, București, 2007, (Author/s translation). The original text in Romanian: „exact ceea ce a făcut Wagner în operele sale, dar fără a fi câtuși de puțin o imitație a operelor wagneriene din partea lui Puccini." p. 37.

lines, using a wide range of ways, from singing to speech, from laughter to crying, from crying to... silence, brief sentimental confessions replacing long winded arias."[33] Puccini's vocal score is, in fact, a sublimation of melody on the dramatic background of the declamation itself. The continuous musical discourse is characteristic for his style, "approaching some of the principles of Wagner's creation, such as the use of leading motifs, framed in a continuous declamation which sometimes reaches the level of sung and intonated speech, very similar to natural speech, attaining a kind of synthesis between *Spechstimme* and *Sprechgesang*, to great effect for the musical dramaturgy of his works."[34] This type of "musical speech" couples two necessary extremes: the cantilena - the fluency and the lengthy unfolding of the romantic phrase – and the impetuosity, vocal effects and timbre inflections of the spoken voice.[35] It is hard to think of a melodic subject that is not sung. Puccini's melodies generally contain narrow range melodies, as in, the themes are gradually ascending or descending, using close intervals. We find countless examples for this specific approach in the work's score.

There are very few melodic lines in *La Bohème* that are made up of large intervals; we will find most of them in Musette's score. Generally, Puccini's large intervals are used to highlight the scene's dramatic intensity; such is the case of *Tosca*, when in Act III the lead female character retells the story of killing Scarpia. As far as *La Bohème* is concerned, these musical motifs that include large intervals express Musette's desire to be at the center of attention, as in, for example, in "Vien, Lulu":

E. g. 7

Excerpt from *La Bohème*, Act II – Musette

---

[33] Vasile Iliuț, Anamaria Călin, *O carte a stilurilor muzicale (The Book of Musical Styles)*, vol. III, chap. *Giacomo Puccini*, Editura Muzicală, București, 2011, (Author/s translation). The original text in Romanian: „apropiată de declamația cântată, gândită în spiritul *melodiei continue*, cu replici date spontane, firesc și natural, utilizându-se o foarte variată gamă de modalități, de la cânt la vorbire, de la râs la plâns, de la strigăt la... tăcere, locul ariilor ample fiind luat de scurte mărturisiri sentimentale." p. 244.

[34] *Idem.* (Author/s translation). The original text in Romanian: „apropiinsu-se de unele principii de creație wagneriene, ca, de pildă, folosirea unor motive conducătoare, încadrate într-o declamație continuă ce uneori atinge nivelul vorbirii cântate și intonate, foarte apropiată de firescul exprimării, realizând un fel de sinteză între *spechstimme* și *sprechgesang*, de mare efect în dramaturgia muzicală a operelor sale." p. 243.

[35] Julian Budden, *Puccini*, chap. 6 *Bohémélet (La Bohème)*, Európa Könyvkiadó, Budapest, 2011, p. 188.

The melodies have a diatonic character, while Puccini uses ascending lines in this opera, which often anticipate a broken chord:

E. g. 8

Excerpt from *La Bohème*, Act II – Mimi

E. g. 9

Excerpt from *La Bohème*, Act III, The *Donde lieta* aria – Mimi

E. g. 10

Excerpt from *La Bohème*, Act III – Mimi

The abovementioned examples only contain ascending passages (broken chords), however, here is a well-known musical phrase – of a diatonic melody –, that is the beginning of *Musette's waltz*, beginning with a descending line in E major:

E. g. 11

Excerpt from *La Bohème*, Act II, *Musette`s Waltz*

3.3 Motifs, Symbols and Hidden Metaphors

Regarding the question of the balance of the opera's score, the most obvious answer is found in the analysis of the relationship between the first act and the last one. The action takes place in the same location – in the attic. Rodolfo and Marcello are both on stage when the curtain rises in both acts.

However, the structure and logic of the work is much more complex. The most common element in the whole work is the cold, being associated with several contexts, such as poverty, solitude, disease and death. Heat, spring, joy and love are just antitheses that appear in the form of dreams or figments of imagination. For example, in Mimi's self-characterization, she talks about the season she longs after – spring, about the cold making way for the first rays of sunshine.

Another literary motif - which is somewhat hidden – making it not always as obvious to the public – is the moon: towards the end of Act I, Mimi appears in the moonlight, which may suggest the one hand the delicate nature of a woman in love, while on the other hand symbolizing melancholy and ending. Generally speaking, directors place the first scene with moonlight in contrast with Act IV: here, Rodolfo strives to cast a shadow over Mimi, since she is in the sunlight.

We can find these hidden motifs, symbols and metaphors in the extremely rich libretto written by Illica and Giaccosa. For example, the text of the *Addio* aria of Act III includes some crucial symbols, such as the gold ring, the prayer book and Mimi's hat, three elements that boil down the whole essence of the complex drama: faithfulness, faith and eternal love, all mirrored in reality, when the girl realizes she will die.

The third section (C) of the aforementioned aria is carried out in an *Andante molto sostenuto* tempo and has a spectacular vocal fabric, this section being the culmination of the entire aria in terms of the character's state of mind, but also at the level of portrayal. The melody begins with *pp*, then, as it progresses, it bursts into *ff*, as it comes to the image of the spring kiss. The climax is reached gradually with a descending line. The orchestral score is dense: alongside the chords used in the form of a rhythmic pedal, the orchestra doubles also the soprano's melodic line. "Through the ample sinusoidal profile of the melodic line, section C of the aria offers the soprano the opportunity to fully engage her vocal timbre and range."[36] It is a defining moment for Mimi, her being a fiery human being,

---

[36] Elena Andrieș Moldovan, *Prototipuri feminine în creația pucciniană (Female Archetypes in Puccini's Oeuvre)*, chap. *Mimi – personajul principal feminin al operei „La boheme" (Mimi – Female Protaginist of the Opera La Bohème)*, *Aria lui Mimi din actul I. (nr. 35) – analiza*

eager to live, full of love, and especially hope, these traits being conveyed through the metaphor of spring and nature's rebirth.

A similar fragment where the helplessness of man is dominant is the continuation of the previous aria, namely the duet between Mimi and Rodolfo in Act III, in which the style device of parallels prevail among the two pairs: Mimi – Rodolfo and Musette – Marcello. The intense lyrical and dramatic musical discourse is suddenly interrupted by Musette's cry, followed by a quarrel with Marcello, a dialogue about trivial problems, which becomes grotesque in this context. The two pairs are in high contrast: on one hand, Musette and Marcello represent the pole of simple love with deep feelings but with a light tone, and on the other hand the contrasting pole, the relationship between Mimi and Rodolfo, which embodies eternal love, filled with pain and agonizing human emotions.

This contrast is carried out brilliantly not only in terms of the dramaturgy, but also at a musical level, Puccini thus creating increasing degrees of tension: in contrast with the everyday matters of Musette and Marcello – who become grotesque in this context – Mimi and Rodolfo's confrontation with reality becomes increasingly dramatic. The contrast between the two pairs is confirmed by the librettists and the composer, by their use of the words and expressions spoken by Musette and Marcello, uttered to each other in *parlando*, such as: *pittore da bottega* ("Wall painter"), *vipera* ("shrew"), and *rospo* ("frog").

In conclusion, taking into account all these points of view we can state that verist opera music is similar to that of impressionism, but also expressionism, not necessarily from the perspective of sound, but especially in terms of the "roughness and the brutality of resolving dramatic conflicts."[37] Thus, Italian verismo, alongside Giacomo Puccini, represents – as part of the European stylistic ensemble of the first decades of the 20th century – an "original solution to overcoming the impasse of traditional European Romanticism"[38], while at the same time opening a new perspective towards new paths.

Translated from Romanian by Juliánna Köpeczi

---

interpretativă, *(Mimi's aria from the 1st Act – interpretative analyse)*, Mediamusica, Cluj-Napoca, 2007, (Author/s translation). The original text in Romanian: „Prin profilul sinusoidal amplu a liniei melodice secţiunea C a ariei oferă sopranei posibilitatea de a-şi valorifica în totalitate consistenţa timbrală a vocii." p. 23.

[37] Vasile Iliuţ, Anamaria Călin, *O carte a stilurilor muzicale (The Book of Musical Styles)*, vol. III, chap. *Giacomo Puccini*, Editura Muzicală, Bucureşti, 2011, (Author/s translation). The original text in Romanian: „duritatea și brutalitatea rezolvării conflictelor dramatice.", p. 247.

[38] *Idem*, p. 247.

REFERENCES

Monographs

Andrieș-Moldovan, Elena, *Prototipuri feminine în creația pucciniană (Female Archetypes in Puccini's Oeuvre)*, Mediamusica, Cluj-Napoca, 2007.

Andrieș-Moldovan, Elena, *Puccini. Adevărul unei vocații (Puccini. A Vocation's Truth)*, Media Musica, Cluj-Napoca, 2007.

Ashbrook, William, *Puccini Operái (Puccini's Operas)*, Zeneműkiadó, Budapest, 1974.

Banciu, Ecaterina, *Itinerarii muzicologice: Mozart, Puccini, Toduță, Terényi (Musicological Paths: Mozart, Puccini, Toduţă, Terényi)*, Editura Media Musica, Cluj-Napoca, 2009.

Budden, Julian, *Puccini*, Európa Könyvkiadó, Budapest, 2011.

Constantinescu, Gabriela; Caraman-Fotea, Daniela; Constantinescu, Grigore; Sava, Iosif, *Ghid de operă (An Opera Guide)*, Editura Muzicală a Uniunii Compozitorilor, Bucureşti, 1971.

Emanoil, Alexandru, *Verismul*, Editura Semne, București, 2012.

Fajth, Tibor, Dr. Nádor, Tamás, *Puccini – Szemtől szembe (Puccini – Face to Face)*, Gondolat Könyvkiadó, Budapest, 1977.

Iliuț, Vasile - Călin, Anamaria, *O carte a stilurilor muzicale (The Book of Musical Styles)*, vol. III, Editura Muzicală, București, 2011.

Lupu, Jean; Caraman-Fotea, Daniela; Oprea, Gabriel-Constantin; Racu, Nicolae; Sandu, Eugen-Petre, *Dicţionar Universal de Muzică (A Universal Music Dictionary)*, Editura Litera Internaţional, Bucureşti-Chişinău, 2008.

Sandu, Vasile-Cristian, *Stilemele verismului în evoluția operei moderne (The Styles of Verismo in the Evolution of the Modern Opera – PhD Thesis)*, Teză de doctorat, conducător științific: prof. univ. dr. Eduard Terényi, Academia de Muzică „Gheorghe Dima", Cluj-Napoca, 2009.

Soare, Tiberiu, *Pentru ce mergem la operă? (Why do we go to the opera?),* Fundația Calea Victoriei, București, 2007.

Şorban, Elena Maria, *Muzica nouă (New Music),* Editura Eikon, Cluj-Napoca, 2014.

Scores, Recordings

Puccini, Giacomo, *Madama Butterfly, Tragedia giapponese in tre atti*, Editura Ricordi, Copyright Casa Ricordi, Milano, 2007.

Puccini, *La bohème, Opera completa per canto e pianoforte*, Editura Ricordi, Milano, 2005.

Online Sources

Aria *Donde lieta usci* with Angela Gheorghiu, *www.youtube.com*
Aria *Donde lieta usci* with Maria Callas, conductor: Tullio Serafin, *www.youtube.com*
Aria *Si, mi chiamano Mimi* with Maria Callas, *www.youtube.com*
Aria *Si, mi chiamano Mimi* with Mirella Freni, conductor: Herbert von Karajan,
 www.youtube.com
Duet Mimi – Marcello din actul III with Ilean Cotrubaş şi Brent Ellis,
 www.youtube.com
Duet Mimi – Marcello din actul III with Mirella Freni and Rolando Panerai,
 www.youtube.com
Duet Mimi – Rodolfo din actul III with Mirella Freni and Luciano Pavarotti,
 www.youtube.com
Duet Mimi – Rodolfo din actul IV, scena finală with Anna Netrebko and Piotr Baclaza,
 conductor: Daniele Gatti, *www.youtube.com*
Duet Mimi – Rodolfo din actul IV, scena finală with Mirella Freni and Luciano
 Pavarotti, *www.youtube.com*
Duet Mimi-Rodolfo din actul I with Mirella Freni and Luciano Pavarotti, conductor:
 James Levine, *www.youtube.com*
Murger, Henry, *http://www.litkicks.com*
Puccini, Giacomo, *La* bohème, film, *www.youtube.com/watch?v=GwjjCjudgzI*
Puccini, Giacomo, *La* boheme, *www.imslp.org*
Puccini, Giacomo, *Tosca*, *www.imslp.org*

MAURICE RAVEL BETWEEN IMPRESSIONISM, SYMBOLISM AND NEOCLASSICISM

BOGLÁRKA ESZTER OLÁH[1]

SUMMARY. Maurice Ravel together with Claude Debussy are considered the two great impressionist composers of the twentieth century, however both of them refused this appellation. The truth, as usual, is somewhere in the middle: although Ravel's music through his harmonies belongs to Impressionism, through the thematism of his works belongs to Symbolism and through the use of traditional forms belongs to Neoclassicism, each association can be only partially correct. This study tries to demonstrate this affirmation through a short overview of the composer's art.

Keywords: Ravel, Impressionism, Symbolism, Neoclassicism, Skills

Copy, and if while copying, you remain yourself, that's because you have something to say[2]. This famous quotation of Ravel recalls the whole art of the twentieth century, synthesizes the layers of the previous periods, differentiates the artistic movements by reflecting the essence of composing: being original despite the inevitable influence of the precursors or contemporaries.

We often find certain composers that are considered less important or even unjustly forgotten. The phenomenon occurs in all the nuances of the problem and it is our duty to approach the theme in such a way that no important aspect will remain without consideration. The composers - such as Georg Friedrich Händel in the shadow of Johann Sebastian Bach, Franz Schubert (who, although representing another musical period, are contemporary with the genius of classicism, with Ludwig van Beethoven) or even Maurice Ravel (by mistake considered impressionist, living in the shadow of Claude Debussy) - are not only representing extremely important values, but they are the mirror, the basic source of inspiration of their contemporaries.

---

[1] *University Assistant Ph.D. "Gheorghe Dima" National Music Academy, 25, Ion I. C. Brătianu Street, Cluj-Napoca, email: boglarkaeszter@yahoo.com*

[2] Nancy, Bricard, *Ravel – "Le Tombeau de Couperin",* An Alfred Masterwork Edition, New York, 2003.

Maurice Ravel was born in 1875 in *Ciburne* - a basque town near the French border. The Ravel family moved to Paris, when Maurice was only three months old. Being a family of intellectuals and music lovers, they quickly discovered their son's talent, taking the only six years old Ravel to piano and composition lessons. The years spent at the Paris Conservatory and the diversity of the *Paris Exposition 1900* influenced and shaped Ravel in a unique way. He meets *Modest Mussorgsky, Nikolay Rimski-Korsakov, Alexander Borodin*, and their particular harmonic-musical language, which remains a source of inspiration throughout his life. He also became acquainted with French artists, along with them in the early 1900s, forming a group of intellectuals called *Les Apaches*. They met each Saturday afternoon in the house of the painter *Paul Sordes*, where everyone had the opportunity to present his newly created works. During the years of study, he tries five times consecutive without success to win the prestigious *Prix de Rome* contest, but failure does not destroy his morale of work. He composes continuously, his works are sparkling of the new ideas and his compositional genius is reflected by the orchestration of his own compositions, one of the most beloved orchestration techniques being the separation of voices by grouping the instruments with similar timbre. His musical language is unique and his harmonies often contains basic jazz elements, the overlapped tonalities evokes polytonality, through which his music obtains freshness and virtue. The *Great War* leaves persistent traces both on the composer's physique and soul. He finishes the work *Le Tombeau de Couperin* dedicating each part to a friend deceased in the war. His crystallized style is reflected on his famous composition *Bolero*, made up of two repetitive themes on an *ostinato bass*. Madeleine Goss, in her book *Bolero: The Life of Maurice Ravel*[3], ascertains that the material used in Bolero contains a tragic intensity, putting the piece in parallel with the life of the composer. She considers the *Bolero* a musical image of suffering: the obsession of the rhythm, the hallucinating insistence of the theme and the heaviness of the accents creates the atmosphere of a *Dance Macabre*, a nightmare of the dark pain in the composer's soul.

Maurice Ravel on the one hand did not compose loads of works, but on the other hand his works are very varied, which reflects the composer's desire, always to find something new and unique. Therefore, we can meet several musical genres, as instrumental works (most of them being written for solo piano), chamber music works, instrumental concerts, symphonic works, songs, ballets, cantatas and operas. There are several theories about his

---

[3] Madeleine, Goss, "*Bolero: The Life of Maurice Ravel*," Tudor Publishing Company, New York, 1945.

compositional periods, but the Great war represents an irrefutable and obvious change in the composer's life. However, the pre-war period can be divided into two subdivisions: the years of youth in which Ravel evolves and composes under the guidance of his professors at the Paris Conservatory and the years after faculty in which Ravel - still young but already independent - enjoys his freedom in creation.

In the first period between 1875-1905, Ravel takes advantage of the instructions of his teachers, both before and after his admission to the prestigious Music Conservatory in Paris. The period includes masterpieces like the *F-major String quartet* composed in 1902, *Introduction and Allegro* for Harp, Flute, Clarinet and String Quartet (1905), the song cycle *Shéhérazade* for Soprano and Orchestra (1903), *Habanera* for two pianos (1895) and numerous solo piano pieces like the *Ancient Menuet* (1895), *Pavane pour une infante défunte* (1899), *Jeux d'eau* (1901), *Fugue in e-minor* (1903), *Menuet in c sharp minor* (1904) or the *Fugue in C-major* (1905). The title of his piano works, like *Ancient Menuet*, *Pavane*, or *Fugue* represents the composer's interest and passion over the genres of earlier periods, which manifests itself by avoiding the leading tones of the minor tonalities or applying the rules of the classical forms.

The second period begins with the great scandal around the *Prix de Rome* contest. Although Ravel tries five times unsuccessfully to win the competition, his work-morale remains on the top. His genius is reflected by the works of the second period, like in the *Trio in a-minor* (1914), the songs with accompaniment *Noël des jouets* (1906), the song cycle *Histoires naturelles* (1906), the Opera *L'Heure espagnole* (1907) , the *Spanish Rhapsody* (1907), the ballet *Daphnis et Chloé* (1912), the four-hand cycle *Ma Mère l'Oye* (1910, orchestrated in 1911) and his solo piano works: *Sonatina* (1905), the suite *Miroirs* (*Nocturelles, Oiseaux tristes, Une barque sur l'océan, Alborada del gracioso, La valée des cloches* – 1906), the suite *Gaspard la nuit* (*Ondine, Le Gibet, Scarbo* - 1908), *Menuet sur le nom de Haydn* (1909) and *Valses Nobles et sentimentales* - eight waltzes in Chopin's manner, composed in 1911.

The last compositional period between 1918-1937 differs greatly from the first two. His friend and disciple, Alexis Roland-Manuel, testifies to the popularity of the master during the post-war period. In his biography[4], these late works of Ravel are characterized by classical forms, distinctive and clear melodies, by polytonality and by "l'art dépouillé" (the naked art). Along with the aspects described above, the period also carries a basic drama created by the First World War. The representative works of this

---

[4] Alexis, Roland-Manuel, "*Maurice Ravel",* Dover Publications, New York, 1947.

period are the *Sonata for violin and cello* (1922), the *Rhapsody* called *Tzigane* for violin and piano or orchestra (1924), *Sonata for violin and piano* (1927), the Symphonic Poem *La Valse* (1920), *Bolero* (1928), the song cycle *Don Quichotte à Dulcinée* for Baritone and Orchestra (1933), the piano suite *Le Tombeau de Couperin* (*Prélude, Fugue, Forlane, Rigaudon, Menuet, Toccata* finished in 1918 and transcribed for orchestra in 1919) and the two *Piano Concerts (*the first one in D major, written for the left hand in1930, the second one in G major composed one year later in 1931). Roland-Manuel, in his biography[5], draws our attention to the contrast between Ravel's harmonic and melodic language. He calls the composer a *sensual logician,* argued by the magic of his harmonical combinations. In addition to appealing to classical forms, Ravel was always looking for new sonorities and timbres. The most obvious example is his piano work called *Jeux d'eau* (1901), which anticipates the sonorities of Claude Debussy, used in his piano works *Jardins sous la pluie* (1903) and *Reflets dans l'eau* (1905). On one hand, according to Ravel, the individual works born from original ideas and themes, the counterpoint and harmony represents only the superficial part of composing. The sensitivity together with the personal reaction of the composer is much more important – notices Barbara L. Kelly in her article on Ravel[6]. On the other hand, the composer writes with great pleasure about the technical part of composing, which from his point of wiev can be taught, however the originality can only be noticed.

Vladimir Jankélévitch declares that Maurice Ravel's skills could be divided into several categories[7]:

1. **Challenge**: Ravel's audacity is expressed on the one hand by the technical difficulty of his pieces, on the other hand by his artificial spirit. He taught, beautiful things are difficult, however he didn't trust in the romantic conflict between vocation and destiny. So Ravel invented his own language, based on his own rules by which he tries to overcome his limits.

2. **Artifice** is one of Ravel's most surprising feature. For him music is a parallel magical world, that never appears in the dimension of ordinary life, but is represents the secret oasis of the composer. Through cynicism and frivolity, he rejects romanticism, he considers music to be a luxury entertainment. He was not obsessed with work and his mental, physical or emotional state did not leave any trace on the final result.

---

[5] Idem.

[6] Barbara, L. Kelly: *Re-presenting Ravel: Artificiality and the Aesthetic of Imposture* from Peter Kaminsky, "*Unmasking Ravel*", University of Rochester Press, Rochester, 2011.

[7] Vladimir, Jankélévitch, "*Ravel*", Grove Press, New York, 1959.

3. **Virtuosity:** although he was not considered an extremely gifted pianist, technique becomes a device in Ravel's hands by which the public is amazed and enchanted. The idea of virtuosity hails from Franz Liszt, whom Ravel admired in a special way. Most likely, without the *Hungarian Rhapsodies* there would never been *Tzigane* or *Scarbo* without *Mephisto Waltz*, *Jeux d'eau* without *Jeux d'eau à la Villa d'Esté*. Passion for speed means to Ravel lucidity and inspiration.
4. **Rhythm** in Ravel's works becomes complete together with harmony and counterpoint. Being obsessed with the classical dance forms, he used with a great pleasure the form and the rhythm of these. The asymmetric measure together with syncopations represent the basic elements of Ravel's rhythm. Accuracy compels him to respect the rules of old dances, by altering the time and the measure, he gets extremely long and complicated phrases. Polyrhythm is present by irregular accentuation of notes or by subdivision of the measure in different ways, such as 6/8 used alternately by 3/4. The use of metronome is recommended in any case, by Ravel even the cadences are measured by an extreme precision.
5. **Harmony** by Ravel means a continuous search for the most special and rare acoustic combinations. Typical intervals, such as seventh or second, are the basics for the chords often decorated with appoggiaturas or other ornaments. Most of Ravel's piano works begin or end with a second or seventh, the most obvious example being the six parts of the Le Tombeau de Couperin suite. While in Debussy's works the second represents the cry of pain, by Ravel means the smallest possible interval, the sign of modesty[8].
6. **Modes:** by rehabilitating the Gregorian modes, the tonal-functional system loses its predominant value. The close relationship between minor tones and its major parallels together with the avoidance of the leading tone in a consecutive manner creates a modal atmosphere.
7. **Counterpoint:** although in his youth Ravel shows great interest in horizontal composition (composing several fugues), Ravel is the master of harmonies and of vertical composing. However, alongside the fugue from the *Le Tombeau de Couperin* suite, it is worth mentioning the *Menuet Antique,* where the reappearance of the menuet is counterpointed by the middle section, respectively the *Menuet* in the *Le Tombeau de Couperin* suite, where the reappearance of the Menuet is combined with the theme of the *Musette* part.

---

[8] Vladimir, Jankélévitch, "*Ravel",* Grove Press, New York, 1959.

The famous music critic, Michel-Dimitri Calvocoressi, often draws our attention to the artificiality of the composer, however Ravel refuses this trait by considering his artificiality natural, conceived from his own personality. From the point of view of his harmonical language, Ravel's music is full and bright, optimistic and radiant. Antiquity represents a great source of inspiration: he uses diatonic and plagal modes, neoclassical principles in his clear and optimistic vision. Applies the symbolism of the tonalities, however C-major means light and clarity, G-major represents the pastoral character, thirds evoke the chirping of the birds and descendent arpeggios represent the waterfall.

Sviatoslav Richter, the great pianist of the twentieth century, considers Ravel's music too dynamic to be considered impressionist, but too colorful not to be considered.[9] The truth is somewhere in the middle: although Ravel's music through his harmonies belongs to **Impressionism**, through the thematism of his works belongs to **Symbolism** and through the use of traditional forms belongs to **Neoclassicism**, each association can be only partially correct.

Translated by Oláh Boglárka

REFERENCES

*** *Dicţionar de termeni muzicali*, Editura Ştiinţifică şi Enciclopedică, Bucureşti, 1984

*** *Die Musik in Geschichte und Gegenwart* (Friedrich Blume), Bärenreiter Verlag, Basel-Kassel, 1965

*** *The New Grove Dictionary of Music & Musicians,* Macmillian Publishers Limited, London, 2001

Bricard Nancy, "*Ravel – Le Tombeau de Couperin",* An Alfred Masterwork Edition, New York, 2003

Bruhn, Siglind, "*Images and Ideas in modern French piano music",* Pendragon Press, New York, 1997

Cortot, Alfred, „*Französische Klaviermusik",* Limes Verlag, Wiesbaden, 1956

Dunoyer, Cecilia, "*Marguerite Long, A Life in French Music",* Indiana University Press, Bloomington and Indianapolis, 1993

---

[9]Oleksii, Ivanchenko, "*Characteristics of Maurice Ravel's Compositional Language as Seen Through the Texture of his Selected Piano Works and the Piano Suite "Gaspard de la Nuit"*, Electronic Theses and Dissertations, Coral Gables, Florida, 2015.

Fodor, Attila, *"Ravel on (his) Impressionism"*, in STUDIA UBB MUSICA, LXII, 1, 2017 (p. 77 – 82)

Fodor, Attila, *"The Mother Goose* Piano Suite – an Aesthetic Paradigm of Ravel's Music", in STUDIA UBB MUSICA, LVI, 1, 2011 (p. 67-84)

Fodor, Attila, *"The Osmosis of the Diversity in Maurice Ravel's Work"*, in STUDIA UBB, MUSICA, LV, 1, 2010 (p. 131-143)

Fodor, Attila, *"Trois Poèmes de Stèphane Mallarmè: a Debussy – Ravel Comparison"*, in STUDIA UBB MUSICA, LVIII, 1, 2013 (p.15-29)

Goss, Madeleine, "*Bolero: The Life of Maurice Ravel",* Tudor Publishing Company, New York, 1945

Howat, Roy, *Ravel and the piano, "The Cambridge companion to Ravel",* Cambridge University Press, United Kingdom, 2015

Ivanchenko, Oleksii, "*Characteristics of Maurice Ravel's Compositional Language as Seen Through the Texture of his Selected Piano Works and the Piano Suite "Gaspard de la Nuit"*, Electronic Theses and Dissertations, Coral Gables, Florida, 2015

Jankélévitch, Vladimir, "*Ravel",* Grove Press, New York, 1959

Kaminsky, Peter, "*Unmasking Ravel",* University of Rochester Press, Rochester, 2011

Long, Marguerite, "*At the Piano with Ravel",* Orion Publishing, London, 1974

Mawer, Deborah, "*The Cambridge Companion to Ravel",* Cambridge University Press, United Kingdom, 2000

Roberts, Paul, "*The Piano Music of Maurice Ravel"*, Amadeus Press, USA - Milwaukee, 2012

Roland-Manuel, Alexis, "*Maurice Ravel",* Dover Publications, New York, 1947

Trezise, Simon, *The Cambridge Companion to French Music,* Cambridge University Press, United Kingdom, 2015

DEAD DRAW? AN ENCOUNTER BETWEEN
KURTÁG AND BECKETT: THE OPERA *FIN DE PARTIE*[1]

BIANCA ŢIPLEA TEMEŞ[2]

SUMMARY. One could consider that over a period of six decades, between 1957 and 2017, Kurtág developed the ever-expanding idea of an opera based on the writings of Samuel Beckett. It started in 1957 when Ligeti, then living in Vienna, strongly suggested to his friend Kurtág, who was based in Paris, to go and see Beckett`s latest plays, *En attendant Godot* and *Fin de partie.* The experience inspired Kurtág's immediate and enduring admiration for the Irish writer and since then, he has come a long way through the labyrinth of his own work. He made use of Beckett in his piece for the Hungarian singer Ildikó Monyók *What is the word*, then in ...*pas à pas – nulle part...*, always proving that sounds and words share equal importance in musical setting. With his rich experience and mastery, the 92-year old Kurtág approached his first opera, plunging into the depths of Beckett's piece *Fin de partie*; he infused the theatre of the absurd with exquisite lyricism, thus enhancing the metaphorical power of the text with a refined musical discourse. The outcome of seven years of intense work (2010-2017), Kurtág's *Fin de partie* surprises the listener by the freshness of its musical language, an accurate translation into sound of Beckett's poetic theatrical universe. Rather than resulting in a mere tie, this encounter between two great artists sees music and text as equal winners in terms of expressive content, a true collaboration enriching the contemporary dramatic repertoire with a unique masterpiece.

Keywords: contemporary opera, Kurtág, Beckett, world premiere

Affording a welcome break from the expected La Scala repertoire, with its Verdian ethos, the world premiere of György Kurtág's opera *Fin de partie* took place on the 15th of November 2018. For the sold-out, rapt

---

audience, comprising both an international elite and amateur music-lovers alike, this unique dramatic work of the 92-year old composer proved a deeply immersive experience.

The choice of a Samuel Beckett text is an ambitious undertaking for any composer, considering the complex source material; translating such a text, carved to intimately address existential questions and confronting the spectre of life itself becomes a rather difficult task.

Theodor Adorno[3] interprets the Beckett text as a drama of decay in which the lack of significance is the only significance, while Martin Esslin[4] regards the work as a synonym for the desintegration of language as a tool of communication.

György Kurtág himself offers new approaches to Beckett by infusing the apparently arid text with an ineffable musical-poetic quality, unique to his artistic personality, showing an almost Schumann-esque musical sensitivity. It is possible to observe here a musical sublimation of the decrepitude depicted in the text, a similar procedure to the transmutation effected by Charles Baudelaire in *Les fleurs du mal* or by the Romanian writer Tudor Arghezi in his poem *Testament*. Beckett's work has also aroused the interest of another composer born in Romania, and one who later gained recognition abroad, namely Marcel Mihalovici who completed in Paris, in 1961, the one-act opera *Krapp, ou, La dernière bande*, and the music for the radio piece inspired by Beckett's writings, *Cascando*.

Information received during a telephone conversation with György Kurtág on November 20th, directly after the premiere, allows us to view Beckett's piece with new eyes. The composer suggests that *Fin de partie* should not be classified as theatre of the absurd. He plumbs the depths of the text and brings its concealed meanings to the surface, merging words and music in a perfect organic fusion.

Beckett's unique universe had a strong impact on the composer from the early days of his youth. In the aforementioned conversation, Kurtág generously shared valuable memories dating back over six decades, including the fact that in a letter of 1957, directly after his arrival in Paris, György Ligeti, already based in Vienna, strongly advised his close friend not to miss Beckett's *En attendant Godot* and *Fin de partie*. This was a revelation that remained with Kurtág throughout the ensuing sixty years, and made him forge with the patience of an alchemist a masterpiece of music theatre.

---

[3] Adorno, Theodor: "Intento de entender Final de partida", *Notas sobre Literatura II*. Madrid: Akal, 2003, p. 294.
[4] Esslin, Martin: *El teatro del absurdo*. Barcelona: Seix Barral, 1966, pp. 64-65.

Kurtág had previously engaged with Beckett's writings in the form of the text *What is the word*, which inspired a striking, touching piece written in two timbral versions (op. 30a/1990[5] and op. 30b/1991) for the Hungarian singer and actress Ildikó Monyók, who lost her ability to speak after a terrible accident. Kurtág's dedicated, empathetic collaboration with the artist in preparing the performance of this piece contributed greatly to the gradual recovery of Ildikó Monyók's powers of speech.

Kurtág's approach to Kafka's, Hölderlin's or Anna Akhmatova's texts (to name but a few authors who inspired his music) provided ideal opportunities for the composer to demonstrate his ability to form an unbreakable unity between sound and word.

In the following years, Kurtág reconsidered Beckett's *oeuvre*, completing *…pas à pas - nulle part…* (1993-1998) which draws on passages from the Irish author's *mirlitonnades.* Regarding the composer's preoccupation with translating words into music, Catherine Laws acknowledges that "Kurtág's sensitivity to the meanings and sounding qualities of the texts he sets is apparent in all his settings"[6]. The same aspect is also emphasized in other perceptive studies written by Grégoire Tosser[7], Geneviève Mathon[8], and Haydée Chabagi[9]. Chabagi concedes: "…*pas à pas - nulle part…* est le fruit d'un long travail de lecture et d'écoute des poèmes de Beckett, comme si, avant d´écrire, Kurtág avait laissé résonner en lui ces brèves *mirlitonnades*. Dans chaque pièce […], la musique épouse au plus près la forme du poème de Beckett, à tous les niveaux du discours: la construction syntaxique, le jeu des rimes et des échos sonores, les motifs rythmiques, le travail des images et la progression du sens. Mais le compositeur explore aussi toutes les *résonnances* du poème: il s´agit pas alors de développer – de prolonger le discours, musical cette fois – mais de faire résonner, dans le jeu des modulations (le ton) et des couleurs sonores (le timbre), le bruissement des mots"[10]. Similarly, meticulous

---

[5] The initial title of the first version was very suggestive: *Samuel Beckett Sends a Message through Ildikó Monyók in István Siklós Translation: What is the Word?*.

[6] Laws, Catherine: *Headaches Among the Overtones. Music in Beckett, Beckett in Music*, Editions Rodopi, Amsterdam – New York, 2013, p. 415.

[7] Tosser, Grégoire: "Maximes et mirlitonnades : '…pas à pas -nulle part…' op. 36 de György Kurtág, long after Beckett", in *Beckett et la musique* (Geneviève Mathon, David Lauffer eds.), Presses Universitaires de Strasbourg, 2014, pp.121-159.

[8] Mathon, Geneviève: "Quelques mots de Beckett dans la langue de Kurtág", Pierre Maréchaux, Grégoire Tosser (eds.), in *Ligatures: la pensée musicale de György Kurtág*, Presses Universitaires de Rennes, (collection "Æsthetica"), 2009, pp. 67-78.

[9] Chabagi, Haydée: "Comment le dire ? Sur '… pas à pas – nulle part...', une œuvre de György Kurtág sur des poèmes de Samuel Beckett et des maximes de Sébastien Chamfort. Pour baryton solo, trio à cordes et percussions, opus 36 (1993-1998)", in *Po&sie* 2007/2, N° 120, pp. 142-164.

[10] Chabagi, Haydée: *Op. cit.*, p. 143-144.

translation of the words into musical notation is evident also in folklore-inspired pieces, as exemplified in the *Colindă-Baladă* (2009), in which the text of the Romanian carol collected by Bartók and employed by Kurtág as a principal melodic theme, is reflected in sounds "almost in an Augenmusik manner"[11].

Figure 1
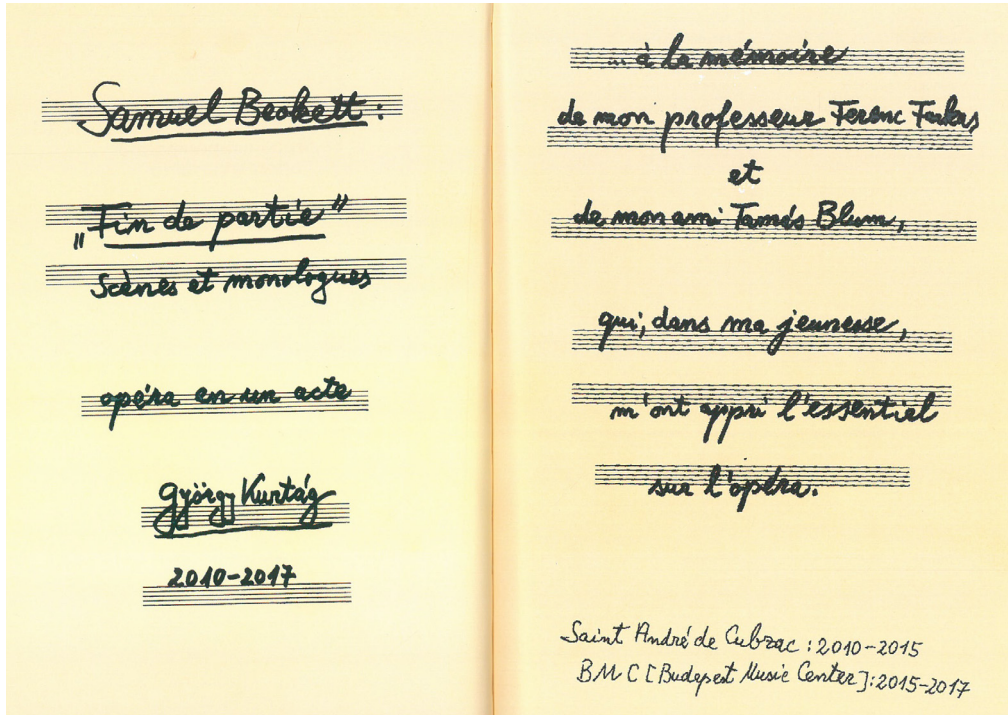
György Kurtág: *Fin de partie*, **manuscript title pages,
reproduced by the composer's kind permission**

Dedicated both to his composition teacher Ferenc Farkas, who, in order to encourage his student, analyzed for him the dramaturgy of Verdi's *Rigoletto* at a composition course, and also to Tamás Blum, general musical director of the Opera House in Debrecen, who entrusted the young Kurtág

---

[11] Țiplea Temeș, Bianca: "Modern Tapestry from Vintage Fabrics; 'Colindă Baladă' by György Kurtág", in *Folk Music as a Fermenting Agent for Composition, Past and Present* (Bianca Țiplea Temeș, William Kinderman eds.), MediaMusica, Cluj-Napoca, 2019, p. 113.

with the preparation of Verdi's Falstaff[12], *Fin de partie* marks a new stage in the history of the operatic form. György Kurtág stated in our conversation of November 20th that he learnt to compose opera by taking as models works by Monteverdi, Mussorgsky, Verdi (especially *Falstaff*) and Debussy (*Pelléas et Mélisande*). Yet, he admitted at the same time that for him Ligeti forever remains "the God of Music". *Fin de partie* completes the succession of twentieth and twenty-first century masterpieces of the form.

Figure 2

Gy. Kurtág's *Fin de partie*
(Premiere at La Scala, Milan, November 2018)
Photo credit: Brescia e Amisano

With characteristic meticulousness, Kurtág composed the work over a period of about seven years (between 2010 and 2017), and the opera displays a panoply of emotions, ranging from the tragic and lyrical, to the grotesque and oneiric, but never abdicating the poetic. This is a hallmark of the composer, always resistant to belonging to anything that might be called a trend.

---

[12] Both biographical details have been generously shared by György Kurtág over the telephone, during the same conversation.

Viewed through Kurtág's soundworld, Beckett's text acquires an even greater expressivity, and the sheer black and white of his literary style, in which the dialogue is stripped of any communicative function, becomes a living universe, rich in nuances, enhanced by the four vocal parts (at the world premiere in Milan, Hamm/Frode Olsen, Clov/Leigh Melrose, Nell/Hilary Summers and Nagg/Leonardo Cortellazzi), by the skills of the conductor Markus Stenz, by the stage direction of Pierre Audi, and also by the stage setting, kept within the bounds of the minimal and quintessential.

Still under the overwhelmig spell of the performance (which required the utmost attention from the audience because of its complexity), I automatically drew a parallel between the freshness of the musical language the nonagenarian composer outlined in his work and the ever-young Dorian Gray, the famous character of another brilliant Irish writer, Oscar Wilde. Yet, the parallel needs to be read as though reversed in a mirror; if Dorian Gray remained untouched by the passing of time, as only his painted portrait became older, in Kurtág's case the music stays forever young. Trying to discover the secret of this eternal freshness I asked him from whence the modernity of the work arises, apart from the timbral source[13]. With his characteristic modesty, he answered that „the piece is modern only through the intention of translating each moment of the text in musical gestures, the harmonies and the semantics accurately responding to the situation of the text itself"[14].

---

[13] The cymbalom and the accordeon, acknowledged as sonorous hallmarks of the composer's music, are present in the orchestra, in a subtle way, connoting, according to Kurtág's words in our conversation, the folklore of all the peoples.

[14] Same conversation on the 20th of November 2018, Romanian original: „piesa este modernă doar prin prisma încercării de a traduce fiecare moment al textului în gesturi muzicale, armoniile și semantica depinzând cu acuretețe de situația textului".

Figure 3

György Kurtág: *Fin de partie*, **manuscript pages,**
reproduced by the composer's kind permission

Undoubtedly, György Kurtág knew how to interpret Beckett's expressiveness with an imaginary stethoscope, which he built into the score. With superlative melotherapy, he addresses the somber tensions embedded in the text. The original French title's hint at a game of chess insinuates a decisive victory of one competitor over the other. I initially hypothesized that the encounter between Kurtág and Beckett on the musical chessboard concluded with a tie. This was not so! Rather, a seven-year game ensues in which two grandmasters emerge as equal winners: Beckett's text stimulated the finest compositional strategies from the musician, while Kurtág's music admirably responded to the profound depths of the text. Such a masterpiece does not resolve with absolutes, nor conclusive thoughts crystallize. Rather, they naturally surface from Beckett's script:

„*Et pour terminer? Jeter! Mes compliments*!"

R E F E R E N C E S

Adorno, Theodor: "Intento de entender Final de partida", *Notas sobre Literatura II*. Madrid, Akal, 2003.

Chabagi, Haydée: „Comment le dire ? Sur '… pas à pas – nulle part...', une œuvre de György Kurtág sur des poèmes de Samuel Beckett et des maximes de Sébastien Chamfort. Pour baryton solo, trio à cordes et percussions, opus 36 (1993-1998)", in *Po&sie* 2007/2, No. 120, pp. 142-164.

Esslin, Martin: *El teatro del absurdo*. Barcelona, Seix Barral, 1966.

Laws, Catherine: *Headaches Among the Overtones. Music in Beckett, Beckett in Music*, Editions Rodopi, Amsterdam – New York, 2013.

Mathon, Geneviève: „Quelques mots de Beckett dans la langue de Kurtág", Pierre Maréchaux, Grégoire Tosser (eds.), in *Ligatures: la pensée musicale de György Kurtág*, Presses Universitaires de Rennes, (collection "Æsthetica"), 2009, pp. 67-78.

Tosser, Grégoire: „Maximes et mirlitonnades : …pas à pas -nulle part… op. 36 de György Kurtág, long after Beckett", in *Beckett et la musique* (Geneviève Mathon, David Lauffer eds.), Presses Universitaires de Strasbourg, 2014, pp.121-159.

Ţiplea Temeș, Bianca: "De la Cluj Modern la Palais Garnier. Itinerarul Colindei-Baladă op. 46 de György Kurtág (From Cluj Modern to Palais Garnier. The Itinerary of György Kurtág's Colindă-Baladă op. 46), in *Actualitatea Muzicală*, No.1/2011, p. 17.

Ţiplea Temeș, Bianca: "Modern Tapestry from Vintage Fabrics: 'Colindă Baladă' by György Kurtág", in *Folk Music as a Fermenting Agent for Composition, Past and Present* (Bianca Ţiplea Temeş, William Kinderman eds.), MediaMusica, Cluj-Napoca, 2019, pp.105-118.

Ţiplea Temeş, Bianca: „Remiză Kurtág – Beckett? Premiera operei *Fin de partie* la Scala din Milano", in *Muzica*, No. 1/2019, pp. 52-58.

THE HISTORY OF THE TEXT AND MELODY OF THE GREGORIAN SEQUENCE LAUDA SION

ÁDÁM MIKE[1]

SUMMARY. This study intends to introduce the origin and the historical importance of Lauda Sion, one of the 5 sequence, that are allowed by the Council of Trent. After a detailed analysis of the melody and lyrics, we can learn about the different figures in the liturgy of variable sects, and its' special relation to Zoltán Kodály Psalmus Hungaricus.

Keywords: Lauda Sion, gregorian, sequence, plainsong, Psalmus Hungaricus

1. Plainsong and Gregorian sequences

Plainsong (mediaeval lat.: cantus planus, i.e. plain song) is the monophonic, a cappella liturgical Latin chant of the Roman Catholic Church. Its origins are to be found in the Mediterranean musical culture of the beginnings of our time: plainsong developed from Greek hymns and ancient Jewish psalms through a three phase process of editing and compiling. The first developmental phase of Gregorian melodies is the second half of the 4th century AD. This is the time of the spread of monasticism, which started in the East and was followed by the West. Institutional education of future monks also began at this time with the emergence of scholas which were not only bases of teaching but also workshops for the preservation and development of songs. The second phase of plainsong melodies' development can be dated to the beginning of the 7th century, the time of Pope Gregory I. The third significant phase took place during the rule of the Karoling dynasty in the 8th century. This period was one of creation, experiments and innovation which added tropes and sequences to the collection of Gregorian melodies.

---

[1] *Institute of Music, University of Nyíregyháza; Faculty of Music, University of Debrecen; Hungary. E-mail: mike.adam@nye.hu*

A Gregorian sequence is a usually syllabic rhyme song added to the Alleluia as a variable part of the Mass, the mediaeval term for it being 'sequentia' or 'prosa'. The origin of the genre is disputed. Some believe it to have originated from Byzantine motives. Others hold a view which is based on the account of the first composer of sequences, Notker[2]. They consider sequences to have initially been closely connected with alleluias, serving the purpose of aiding the memorization of the longer 'jubilus' (melody improvisation) parts of them. In time, this connection became looser and the sequence received the status of an independent composition. The contents of the texts were interpretative and contemplative commentaries, always linked to a particular religious celebration. The sequence gained its artistic quality as a genre through sophisticated thoughts, complicated grammatical structures and passionate wording.

The history of sequence poetry can be divided into two large periods. The representative pieces of the first period are Notkeranian sequences originating from the 10-11th century. Although these sequences have irregular versification and lines of different lengths, their strophic pairs have a regular pattern. Examples for such sequences are *Sancti Baptistae Christi praeconis* and *Eja, recolamus laudibus piis digna*. The first intonation-like line is followed by two parts of identical structure but different text. The second period began in the latter half of the 12th century. Music history attributes the creation of Victorine sequences to the monks of the Notre Dame and the Abbey of Saint Victor. These compositions are characterised by perfect versification, plenty of wordplay and theological depth. In Victorine sequences, the odd starting line is omitted. The syllabic structure of the strophic pairs is 8-8-7/8-8-7. At the turn of the 11th and 12th century, there was a transitional period in which the greatest progress made was the connection of strophic pairs with rhymes[3] (rhyme scheme: a-a-b c-c-b).

1. Lauda Sion Salvatorem / lauda ducem et pastorem / in hymnis et canticis.
2. Quantum potes tantum aude, / quia maior omni laude / nec laudare sufficis.

Sequences became extremely popular in mediaeval times: a few hundred were in existence by then. Composers wrote long, meditative pieces at the time. The large scale liturgical reform at the Council of Trent (1545-1563) in the 16th century banished sequences form the liturgy together with a large number of other melodies and genres. The Council retained the following five movements which are all connected to celebrations in the

---

[2] Notker Balbulus: Notker, otherwise known as Notker the Stammerer (born ca. 840), was a composer, poet, composer of sequences and a monk and librarian of the Benedictine Abbey of Saint Gall. He is considered to be the author of the book "De Carolo Magno" (Concerning Charles the Great). Notker died on the 6th of April 912 and was beatified in 1512.

[3] László Dobszay: *A gregorián ének kézikönyve*; 1993, Editio Musica, Budapest, p. 326.

liturgical year: *Victimae paschali* – Easter, *Veni Sancte Spiritus* – Pentecost, *Lauda Sion Salvatorem* – Corpus Christi, *Stabat mater* – Our Lady of Sorrows, *Dies irae* – All Souls' Day.

The sequences *Dies irae* and *Stabat mater* were banned by the Second Vatican Council (1962-1965), at which time they were sectioned into smaller parts which were then classified as hymns.

2. Lauda Sion

2.1 The author

The author of the text of this sequence and the rewriter of the melody was Thomas Aquinas. He was born on the 28th of January 1225 in Roccasecca and was a descendant of the Neapolitan dukes of Aquino. He was a Dominican monk, philosopher, ontologist, theologist, alchemist, astronomer, church diplomat and a representative of Christian mysticism. His work *Lauda Sion* was composed in 1263 at which time he was teaching in Italy. Among the places of significance in his life were Naples, Cologne, Paris, Orvieto, Rome, Toulouse and Lyon. His major works include *Officium de corpore Christi – Office for Corpus Christi* (1264), *Summa Theologiae* (1265-72) and *De substantiis separatis – On separate substances* (1272-73). Thomas Aquinas died in Fossanova on the 7th of March 1274 and was beatified in 1323.

2.2 The text

During the 13th century, one particular Church feast – the Feast of Corpus Christi[4], held on the first Thursday after Trinity Sunday[5] – was gaining growing popularity in Italy. On one occasion St. Thomas Aquinas presented Pope Urban IV with a Bible commentary. As a token of gratitude for this gesture, the pope wished to offer him a religious title. Thomas Aquinas declined this offer and asked instead for the pope to introduce the Celebration of the Eucharist[6] in the whole of the Catholic Church. The pope accepted this request which had already been proposed by others before St. Thomas Aquinas, who was then given the task of composing the

---

[4] The Feast of Corpus Christi /lat./: Festum Eucharistiae (the Feast of the Holy Eucharist), Solemnitas Corpus Domini (The Feast of Corpus Christi); named the Feast of Christ's sacred body and blood in Hungarian ecclesiastical wording

[5] Church holiday of one God as three coeternal persons. It has been held on the first Sunday after Pentecost since the 10th century.

[6] eucharistia /Greek/: giving of thanks; in a wider sense, the mass as a whole; in a narrower sense, Holy Communion itself

structure of the liturgy of the holy day in question in 1264. The Gregorian sequence *Lauda Sion* was also included in this liturgy as part of the Holy Mass, introducing us into the sacred mystery of the Holy Eucharist and drawing attention to all of its significant points before finally praying to Christ of the altar bread by evoking Biblical images. St. Thomas Aquinas also wrote other poems connected to celebrations of the Eucharist. These include *Pange lingua* (the most well-known part of which is *Tantum ergo* which is also used separately), *Sacris solemnis* (the last two verses of which are *Panis Angelicus*) and *Verbum supernum prodiens* (the most well-known section of which is *O salutaris hostia*).

Lauda Sion is comprised of 24 rhyming verses of stress-based versification containing 18 three-line, 4 four-line and 2 five-line verses[7]. The author's profession of faith is already discernible from the first two verses (or first strophic pair): the Holy Eucharist is none other than the greatest gift of life which is perceivable only with much difficulty by the human mind and better conceptualised through the art of words.

As was typical for the poesy of the era, the poem consistently keeps the order of strophic pairs almost throughout. The regular syllable count of its three-lined verses is 8-8-7. Exceptions to this rule can be found in the sixth and eighth verses, where the syllable count is 10-10-7 and 7-7-7 respectively. It is worth mentioning that Hungarian translations of these verses differ in their syllable count. Sándor Sík translated the two irregular verses in question with a regular syllable count, whereas Mihály Babits adopted the structure of the original text completely, together with the irregular verses. In the case of Victorine sequences, there is often a prosodic climax at the end of the piece: the syllable count changes, the independent closing line is omitted and, in some cases, new lines are added to the sequence. *Lauda Sion* is an example of such a sequence: after many three-line verses, the piece is ended with 4 four-line and 2 five-line verses, in which the verse in question is extended by one or two eight-syllable lines respectively. The rhyme scheme is: a+a(+a+a)+b | c+c(+c+c)+b.

As was the case with most sequences, *Lauda Sion* was translated into a multitude of various languages without any one translator succeeding to convey completely the simplicity, depth, strength and piety of the original text. The first Hungarian translation accepted by the Church was created by János Kájoni.

For centuries, liturgical books contained the complete text which was first published in print in the 1570 edition of *Missale Romanum,* the 1962

---

[7] Some sources mention 12 verses; in this case, the verses are fused together two by two as strophic pairs.

edition of which was the last printed occurrence of the complete text. Today only the last four verses (the part beginning with *Ecce panis Angelorum*) are generally used in church services. These verses also appear in three other poems of the author and, in addition, bear a striking resemblance to *Panis Angelicus*. Both texts are extremely popular due to the fact that they can be performed at any time when Holy Communion is taken, not only at the Feast of Corpus Christi.

2.3 The melody

The melody of the sequence *Lauda Sion* was written by the famous sequence composer Adam de Saint-Victor[8]. The original text (which was also written by Saint-Victor) of this 11th century melody was that of the sequence of the Holy Cross starting with *Laudes crucis attollamus*. At the time, it was not at all rare for a melody to be endorsed with multiple different texts. For this reason, the melody of *Laudes crucis attollamus* is related to and in many cases identical to that of many other sequences, for example *Laetabundi iubilemus.* The first line of *Lauda Sion* is likely to have originated from the alleluia of *Dulce lignum,* the melody of the Exaltation of the Cross.

E.g. 1

The first lines of Lauda Sion, Dulce Lignum and Dulce Lignum's Alleluia

---

[8] Adam de Saint-Victor (1112?-1146,) was a French monk, poet, composer of Victorine sequences and a member of the Notre Dame school.

The interval steps characteristic for the seventh-tone Myxolidian melody of *Lauda Sion* are the second, the third and the fifth. Its range is an octave plus a fifth, that is, a twelfth. The ambitus of the melody is d-s', the central and closing note being s (sol). This sequence consists of twelve different melodic verses, which I distinguish using the letters a), b), c), d), e), f), g), h), i), k) and l). Each verse can be divided into 3, 4 or 5 parts according to the number of lines in the verse. It is important to note that the previously mentioned inherence of the strophic pairs is further reinforced by the repetition of the melody sections of the verses, with only one exception (see table below). Zoltán Gárdonyi considered the form of the sequence to be similar to that of a period extended by a further consequent. According to his statement, "*Lauda Sion Salvatorem*" is the antecedent of the period and "*lauda ducem et pastorem*" is the consequent with a feminine tonic cadence. A further consequent, „*in hymnis et cancitis*" is then attached to the period, albeit with the same length as the first consequent, but with different musical material and a stronger, masculine cadence.

The strongest link between the lines is the last motif which, in most cases, ends with the "quinterno" "l-s-f-s-s". Compared to the first "l-t-l-s-f-s-s" line, which occurs eight times, there is also a slightly varied "d'-t-l-s-f-s-s" line, occurring twice. The line "r'-t-d'-l-s-f-s-s" which also occurs eight times is unequivocally a variation of the first line. The line "s-l-s-l-f-s-s", which occurs twice, also reminds one of the first line. Firstly, its tonal system contains the more important notes, l (la) and s (sol), albeit in a different order. Secondly, this line, similarly to the first line, approaches the closing "s" (sol) note from below. In the ending, there are two consequents which receive a role twice each and are entirely different from the other lines. The only characteristic they have in common with the other, previously mentioned lines is the closing tone "s" (sol). However, in the case of the two consequents, this closing tone is preceded by its upper auxiliary note, "l" (la). These consequents are the closing lines of verses 13-14 and 23-24. The "s-l-s-f-s" melody of the "amen" also bears resemblance to the first closing line.

The opening notes of the lines can be m-s-t-d'-r'. I demonstrate melodic characteristics in the following table for clarity.

Table 1

Verse number	Letter	Number of lines	Text	Opening motif	Ending motif
1.	a	3	Lauda Sion / *Sion, lift thy voice and sing*[9]	m s l s d' t l s	l t l s f s s
2.	a	3	Quantum potes / *Dare thy most to praise him well*		
3.	b	3	Laudis thema / *Special theme of praise is thine*	t s l s r' d	l t l s f s s
4.	b	3	Quem in sacrae / *At the Supper of the Lord*		
5.	c	3	Sit laus plena / *Let the chant be loud*	s r' m' d' r' t	l t l s f s s
6.	d	3	Dies enim / *On this festival divine*	s f mr d sl	d t l s f s s
7.	c_v[10]	3	In hac mensa / *Our new Paschal offering*	s r' m' d' r' t	l t l s f s s
8.	d_v	3	Ventustatem / *Here, instead of darkness, light*	s f mr d sl	d t l s f s s
9.	e	3	Quo din cena / *His own act*	r' d' r' r' m' s'	l t l s f s s
10.	e	3	Docti sacris / *Wherefore now, with adoration*		
11.	f	3	Dogma datur / *Hear what holy Church maintaineth*	r' d' r' d' f' m'	r' t d' ls f s s
12.	f	3	Quod non capis / *Doth its pass thy comprehending*		

---

[9] The English translations were taken from *http://www.chantcd.com/lyrics/sion_lift_thy_voice.htm.*
[10] The formation of variants can be explained by the different number of lines in the verses.

13.	g	3	Sub diversis / *Here in outward signs are hidden*	r' d' td' ls	d' r' s l f l s **!**
14.	g	3	Caro cibus / *Flesh from bread, and Blood from wine*		
15.	h	3	A sumente / *They too who of Him partake*	r' r'm' s' r' s'	r' t d' ls f s s
16.	h	3	Sumit unus / *Whether one or thousands eat*		
17.	i	3	Sumunt boni / *Both the wicked and the good*	s r' r' d' r' f'	s l s l f s s
18.	i	3	Mors 'est malis / *Here 'tis life, and there 'tis death*		
19.	j	4	Fracto demum / *Nor a single doubt retain*	d' t l s l f s	r' t d' ls f s s
20.	j	4	Nulla rei / *Since the simple sign alone*		
21.	k	4	Ecce panis / *Lo! upon the Altar lies*	r' d' r' t d' l	r' t d' ls f s s
22.	k	4	In figuris / *In the manna from the skies*		
23.	l	5	Bone pastor / *Jesu! Shepherd of the sheep!*	s s l s t d'	f l d'r' s l s s **!**
24.	l	5	Tu qui cuncta / *Thou, who feedest us below!*		
A	-	1	Amen / *Amen*	s l s f s	

Due to the importance the sequence *Lauda Sion* bore for centuries in the liturgy of the Roman Catholic Church, many adaptations of both the text and the melody can be found in the history of European music.

3. The emergence of the text and melody in the music of later periods

The text of *Lauda Sion* has been popular for its depth and message with many composers of several different periods from the renaissance to the 21st century. The musical interpretations of the text include a wide variety of musical genres from simpler pieces for children's choirs to oratorical works.

Most composers only used particular verses of this lengthy poem. The first verse can be found in all adaptations. As for the rest of the verses, it was up to the composer as to which ones they included and which ones they omitted. Some only used verses 2 - 4, whereas others omitted some verses because of their text or content using only the verses judged by them to be more important. As previously stated, the passage *„Ecce panis Angelorum"* was often used to compose an independent piece, albeit with a reference to the text in question being part of *Lauda Sion.* The significant oratorical works of music history usually contain the complete text. Thanks to the romantic tradition of vernacular music, many composers wrote new pieces based on *Lauda Sion* in English, German or French. The opening lines of these pieces are, respectively, *„Deinem Heiland, deinem Lehrer"* (*„Lobet Christen, euren Heiland")*, *„Sion, lift up thy voice and sing"* and *„Loue, Sion, ton Sauveur"*.

The melody of *Lauda Sion* a frequently used Gregorian melody. As the original text and melody don't always appear together in later adaptations, citations of the melody can also be found in instrumental music. The general tendency has been the use of the characteristic motif of the a) melody line only, but in a few pieces, other lines of this Gregorian sequence are also present. The melody often appears in both vocal and instrumental pieces connected to Corpus Christi or the Celebration of the Eucharist, be that as a whole, in part or as some kind of transformation. The melody is usually written for "church instruments" (i.e. the organ or a choir) in the adaptations of later periods to preserve its sacred quality.

Lauda Sion is in everyday use in the Liturgy of the Catholic Church as a Corpus Christi song. It is sung as song number 107 of the Catholic Songbook with Sándor Sík's Hungarian text. All the 18 verses are performed with the same a) melody line.

E.g. 2

**Dícsérd Sion Üdvözítőd (lit. Praise Sion thy Saviour) –
Roman Catholic Song**

In the context of Roman Catholicism, it is also important for me to mention "Magyar Graduale", a gap-filling collection of works edited by Mihály Dobos and published in Debrecen in 2016. This collection contains the hymns of the Roman Catholic liturgy in Hungarian, including the sequence *Lauda Sion* based on the translations of Mihály Babits and Sándor Sík. This work is the first publication of a complete set of Gregorian melodies with a complete set of the texts in Hungarian translation.

The opening motif of Psalm 55 in the Protestant songbook most likely preserves the melody of the sequence *Lauda Sion*. The text of the first verse of the psalm composed in Geneva in 1562 marked with the theme "Prayer against false friends" is as follows: *"Listen to my prayer, O God /do not ignore my plea / hear me and answer me / My thoughts trouble me and I am distraught/ because of what my enemy is saying /because of the threats of the wicked"*[11].

E.g. 3

**Hallgasd meg az én könyörgésem (Listen to my prayer) –
The beginning of the 55th Geneva psalm**

---

[11] English text sourced from
https://www.biblegateway.com/passage/?search=Psalm+55&version=NIV .

What makes this psalm special is the fact that Zoltán Kodály composed his oratorical piece "Psalmus Hungaricus" in 1923 based on a paraphrase of the text of Psalm 55 written by Mihály Kecskeméti Vég between 1561 and 1567 ("*As David was weeping..."*). The original title of Kodály's piece was Psalm 55. Later he changed the title to "Magyar zsoltár" (Hungarian Psalm) which was subsequently changed to the Latin title used today. Although there is no melody citation in Psalmus Hungaricus, it does contain a musical acrostic[12]: the opening notes of the "rhondo theme" in this major oratorio make out the opening line of the 55th Geneva Psalm, which is identical to the first motif of the melody of *Lauda Sion.*

E.g. 4

Kodály: Psalmus Hungaricus; bar 16-24; "rondo theme"

The melody attributed to Adam de Saint-Victor was one of the most popular ones of the 13th century, hence its many adaptations and contrafacta which varied the form further and further. Examples for such contrafacta are two sequences with the title *Prosa.* These can be found in the first Hungarian Protestant collection, the "Öreg radual" (Old Gradual). Both of these sequences are free poems paraphrased from Our father, their initial lines being „*Mi Atyánk ki vagy mennyekben" (Our father, who art in heaven)* and „*Meny országban Vr Istenhez" (Unto the Lord God in Heaven).* Both utilise the *Lauda Sion* melody, albeit omitting multiple lines due to the brevity of their text. The most obvious difference in their melodies compared to that of *Lauda Sion* is that the first interval step is a fourth instead of a third.

---

[12] acrostic /Greek /: A poem in which the initials of the individual lines or verses read together as a saying or name. This poetic device is used not only in poetry, but also in music.

E.g. 5
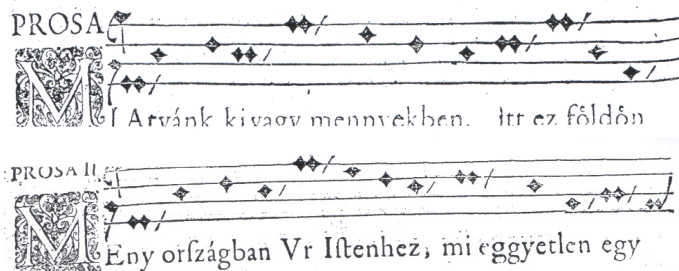
Öreg gradual ("Old Gradual"); Initial lines of Prosa and Prosa II

Due to significant doctrinal differences between the Catholic and the Protestant Church interpretations, the original Latin text referring to the Eucharist could not be translated into Hungarian for use in Protestant church services. As the melody was worth keeping for its simplicity and beauty, this problem was solved by simply creating a new text for it.

E.g. 6
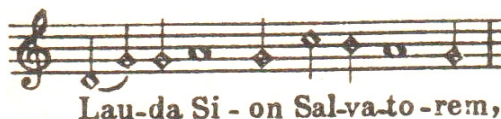
Melody of Lauda Sion with an opening fourth

The above melody with an opening fourth must have been a widespread variant of the sequence. Evidence for this can be found in many, mainly renaissance pieces I examined, for they all contain the sequence with the above described starting motif.

The melody of *Lauda Sion* served as inspiration for vocal adaptations of most periods in music history, most of all of the renaissance period. Many masses of the period, mainly parody or motto masses, are based on this sequence. As for the masterpieces of instrumental music, *Lauda Sion* can be found mainly in compositions intended for liturgical use, i.e. for the organ such as improvisations, free compositions and preludes.

Composers of all periods in music history used the texts and melodies of Gregorian sequences in their adaptations. However, citations of both the text and melody of a sequence in the same piece are rare. Reasons for using both the text and melody in the same piece were most probably emotional ties with the sequence in question or the composition of the piece for a specific Church celebration, namely Corpus Christi. Having completed in depth research, I found several pieces of this nature, all of which were written by Renaissance composers. A logical conclusion derived from this fact is that the adaptation of both text and melody in such a manner was characteristic for the Renaissance period and, following this period, ceased to be general practice.

Translated from Hungarian by Ware Anna Júlia

REFERENCES

Babits, Mihály, *Amor Sanctus*; Magyar Szemle Társaság, Budapest, 1933.

Blom, Eric (Sir George Grove), *Grove's Dictionary of Music & Musician*, The Macmillan Press LTD, London, 1977.

Boronkay, Antal (szerk.), *Brockhaus Riemann Zenei Lexikon*, Zeneműkiadó, Budapest, 1983.

Brown, Howard M., *A reneszánsz zenéje*, Zeneműkiadó, Budapest, 1980.

Dobszay, László, *A gregorián ének kézikönyve*, Editio Musica, Budapest, 1993.

Gárdonyi, Zoltán, *Elemző formatan: A bécsi klasszikusok formavilága,* Editio Musica, Budapest, 2014.

Gülke, Peter, *Szerzetesek, polgárok, trubadúrok; A középkor zenéje*, Zeneműkiadó, Budapest, 1979.

Kovács, Andrea, *A gregorián ének*, Harmat Artúr Kántorképző, jegyzet, Budapest, 2003.

Liber usualis missae et officii pro dominicis et festis, S. Sedis Apostolicae et Sacrorum Rituum Congregationis Typographi, Parisiis, Tornaci, Romae, 1954.

Mike, Ádám, *A Dies irae gregorián szekvencia szövegének és dallamának története, és megjelenése az európai zenetörténetben*, dissertation, Debrecen, 2014.

Rajeczky, Benjamin, *Mi a gregorián?*, Zeneműkiadó, Budapest, 1981.

Szabolcsi, Bence – Tóth Aladár: *Zenei lexikon*, Zeneműkiadó Vállalat, Budapest, 1965.

Tóth, Anikó, *Sequentiák a protestáns graduálokban*, PhD thesis, Budapest, 2011.

Internet citations:

http://lexikon.katolikus.hu/
http://archiv.alsogod.plebania.hu/urnap/laudasion.html
http://aisz.oromhirek.hu/Gregorian/tonusok.htm
http://imslp.org/
https://en.wikipedia.org/wiki/Thomas_Aquinas
https://www.biblegateway.com/passage/?search=Psalm+55&version=NIV
http://www.chantcd.com/lyrics/sion_lift_thy_voice.htm

THE TRADITION OF "CUNȚANU" CHURCH MUSIC
BETWEEN THE ORALITY AND THE UNIFORMIZATION TRENDS

DANIEL MOCANU[1]

SUMMARY. The Orthodox Church music in Transylvania, unlike the other regions of the country, had a special path. Circulating in oral form, it was first fixed in writing, in 1890, in the collection belonging to Professor Dimitrie Cunţanu. Alongside this, there were other attempts to fix in music notation a local variant or to supplement and disseminate some of the indigenous musical variants. Analysing the content of these musical works, we can observe the similarities and the distinctions that can be seen both at the melodic line and at the level of the cadential structures. Circulating in an academic form, but also in an oral variant, both styles are part of the same Transylvanian church musical tradition, having their source in Byzantine music.

Keywords: church music, orality, "cunțanu style", uniformization.

The orthodox church music, performed in the main regions of our country has a different evolution from one area to another, being influenced by historical, cultural and political factors. The pressure exerted by these factors determined the appearance of several local church musical variants, folded on the specificity and ethos of each area.

Starting from these aspects, the purpose of this research is to show the course of the Orthodox church chants in the Transylvanian area, beginning with the nineteenth century, with the first attempts to fix in the linear notation a regional musical variant.

To limit the scientific approach, we will only stop at the local musical variants, developed around the main university centres: Sibiu and Cluj-Napoca. The boundaries of the area are dictated by the role they have played in editing, broadcasting, and implementing a style of church music.

---

[1] *Assist. univ. Dr. Daniel Mocanu, Faculty of Orthodox Theology, "Babeş-Bolyai" University, Cluj-Napoca, danmocanu2006@yahoo.com*

Unlike the other regions of Romania, the orthodox church chant is built, in Transylvanian, at the intersection of historical, socio-political, religious and cultural factors, which gave it a distinctive dynamics and a series of specific features. Following the diachronic course of the Orthodox cult music from the Romanian territories, we can see how the historical and social context in Transylvania was less favourable to the development of psaltic chant than in Wallachia and Moldova.[2]

Overall, in its evolution, the church music in Wallachia, Moldavia and Transylvania was marked by two major events: the romanianisation[3] of the church byzantine songs, started with the works of Filothei Sin Aga Jipei and the union of a part of the Transylvanian Romanians with the Church of Rome. Following the two events resulted, on the one hand, the action of the romanianisation or adaptation the Greek Church songs to the Romanian text[4], and, on the other hand, the enclavization and diversification of the church chants, caused by the church consequences of the union act with Rome (1701).

These historical events would develop in Transylvania and Banat a special church music, grafted on the Byzantine music. In this regard, the researcher Constanța Cristescu states that: "Through a multi-secular oral practice, the regional styles, derived from the Byzantine musical tradition, has crystallized in Transylvania, Maramureş, Oaş, Banat and Crişana a special church music, assimilating various musical elements from folklore,

---

[2] Several details about the history and evolution of the cult and church music in Transylvania, until the nineteenth century, see: Ioan Lupaș, *Istoria bisericească a românilor ardeleni,* (*The Church History of the Transylvanian Romanians*), Sibiu, 1918; Ștefan Meteș, *Istoria Bisericii și a vieții religioase a românilor din Transilvania şi Ungaria*, (*The History of the Church and the Religious Life of the Romanians in Transylvania and Hungary*), vol. I, Sibiu, 1935; Petru Gherman, „Muzica bisericească din Ardeal" ("The Transylvanian Church Music"), in: Omagiu I.P.S.S. Dr. Nicolae Bălan, Sibiu, 1940, pp. 426-437; C.C. Ghenea, *Din trecutul culturii muzicale românești,* (*From the Past of the Romanian Musical Culture*), Editura Muzicală a Uniunii Compozitorilor, 1965; I.G. Popescu, „Învăţământul muzical în Biserica Ortodoxă Română. De la începuturi până în secolul al XVIII-lea inclusiv" ("Musical Education in the Romanian Orthodox Church. From the beginnings until the eighteenth century inclusive"), in: *Biserica Ortodoxă Română*, (9-10), 1969, pp. 1027-1061; Ioan Lupas, *Istoria bisericească a românilor ardeleni,* (*The Church History of the Transylvanian Romanians*), Sibiu, 1918.

[3] The concept of romanianisation designates the process of translation, copying and adaptation of the Byzantine music into Romanian texts. The term was used for the first time by Anton Pann, in the preface of the book *Fabule şi istorioare* (*Fabule and the stories*), where he stated: "After learning the canons and the spelling of this of this art, I began to romanianisation and to put on notes the most needed books". Anton Pann, *Fabule şi istorioare* (*Fabule and the stories*), Bucharest, 1841, p. 4.

[4] Effort sustained by the process of romanianisation, editing and dissemination of musical books of the great artists of Romanian musical tradition: Macarie Ieromonahul, Anton Pann, Dimitrie Suceveanu, Ion Popescu-Pasărea.

from cult music of other religions (Catholicism, Protestantism) and from secular music and entertainment".[5]

Developed under historical and religious conditions unfavourable to the Orthodox cult, the church music in Transylvania preserved, in its melodic structures, the old Byzantine formulas. For the Byzantine origin of Transylvanian chants advocates and the existence of numerous music schools that have activated in this province, until the year 1701, but also the phenomenon of the circulation of musical manuscripts between churches and monasteries.

More specifically, the church chant was developed in Transylvania through the existing monastery schools in Bălgrad, Prislop, Sâmbăta de Sus, Moisei, Peri, Vad, Hodoș-Bodrog, Șemlacul Mic, Srediștea Mică, Caransebeș, Scorei, Apșa, Budești, Giuleşti, but also through the churches of Streisângeorgiu, Feleac, etc., where, alongside cultural-spiritual activities, there were also activities for learning the Byzantine musical notation.[6]

As for the church musical manuscripts, on the territory of Transylvania, they enjoyed the careful and competent research undertaken in works signed by Nicu Moldoveanu[7], Sebastian Barbu-Bucur[8], Gheorghe Ciobanu[9], Gheorghe Petrescu[10], Hrisanta Trebici-Marin[11], Vasile Stanciu.[12]

---

[5] Constanța Cristescu, „Trăsături stilistice ale cântării românești de tradiție bizantină din Ardeal", în: *Contribuții la valorificarea tradiției muzicale din Banat și Transilvania*, ("Stylistic Traits of the Romanian Byzantine Tradition in Transylvania", in: *Contributions to the Validation of the Musical Tradition in Banat and Transylvania*), Editura Muzicală, București, 2011, p. 68.

[6] See: Ștefan Meteș, *Mânăstirile românești din Transilvania și Ungaria,* (*The Romanian Monasteries of Transylvania and Hungary*), Sibiu, 1936, pp. CVII; Ștefan Meteș, *Istoria bisericii și a vieții religioase a românilor din Transilvania și Ungaria*, volumul I (până la 1698), ediția a II-a, revăzută și întregită cu 115 ilustrații, (*The History of the Church and the Religious Life of the Romanians in Transylvania and Hungary*, Volume I (until 1698), 2nd edition, revised and completed with 115 illustrations), Sibiu, 1935, Editura Librăriei Arhidiecezane, pp. 112-113 ; 442-444; Ioan G. Popescu, „Învățământul muzical…", ("Musical Education ..."), p. 1034; Vasile Stanciu, *Muzica bisericească ortodoxă din Transilvania*, (*Orthodox Church Music in Transylvania*), Editura Presa Universitară, Cluj-Napoca, 1996, pp. 16-19. Father Vasile Stanciu also reminds about the denominational music schools in Transylvania, Calvin (Sighișoara, Caransebeș, Hațeg and Turda) and Catholic (in Oradea and Alba-Iulia), who are in a proselytizing competition, pp. 20-27.

[7] Nicu Moldoveanu, „Izvoare ale cântării psaltice în Biserica Ortodoxă Română – Manuscrise muzicale vechi bizantine din România, greceşti-românești și româno-greceşti, până la începuturile secolului al XIX-lea", Teză de doctorat. ("Sources of Psaltic Chants in the Romanian Orthodox Church - Old Byzantine Musical Manuscripts of Romania, Greek-Romanian and Romanian-Greek, until the Beginning of the 19th Century", PhD Thesis), Extras, în: *BOR*, XCII (1974), nr. 1-2, pp. 131-280; Nicu Moldoveanu „Manuscrise muzicale vechi bizantine din România", ("Old Byzantine Musical Manuscripts of Romania") in: *MO*, XXVIII (1971), nr. 9-10, pp. 759-769.

The situation of the church music, in Transylvania, is changing radically after the act of the Union, since 1701, when Orthodox believers are forced to recognize the authority of the Roman Catholic Church.[13] The cessation of ties with the others Romanian lands, the isolation of the rest of the Orthodox Christians, the destruction of monasteries and schools of church singers[14], had as a consequence, in the musical plan, the emergence of variants based on the oral tradition[15] and crystallized around the main

[8] Sebastian Barbu-Bucur, Cultura muzicală de tradiţie bizantină pe teritoriul României în secolul XVIII şi începutul secolului XIX şi aportul original al culturii autohtone. Teză de doctorat, cu o prefaţă de prof. univ. dr. Sigismund Toduţă şi o postfaţă de prof. univ. dr. Romeo Ghircoiaşu, (Musical culture of Byzantine tradition on the territory of Romania in the 18th and early 19th centuries and the original contribution of the native culture, PhD thesis, with a preface by prof. dr. Sigismund Toduţă and a post of prof. dr. Romeo Ghircoiaşu), Bucureşti, 1990, 250 p.

[9] Gheorghe Ciobanu, „Izvoare ale muzicii româneşti", în: *Studii de etnomuzicologie şi bizantinologie*, ("Sources of Romanian Music", in: *Ethnomusicology and Byzantinology Studies*) vol. II, Editura Muzicală a Uniunii Compozitorilor, Bucureşti, 1979, pp. 263-269.

[10] Gheorghe Petrescu, *Elemente de propedeutică muzicală în manuscrisul psaltic 1106*, (*Elements of musical propedeutics in the psaltic manuscript 1106*), BCU, Cluj-Napoca, 1991, pp. 77-79.

[11] Hrisanta Trebici-Marin, *Anastasimatarul de la Cluj-Napoca. M.S. 1106*, în „Izvoare ale muzicii româneşti", (*Anastasimatarul from Cluj-Napoca. MS* 1106, in "The Springs of the Romanian Music"), vol. VIII. Monumenta et transcripta, Bucureşti, Ed. Muzicală, 1985.

[12] See, at Vasile Stanciu, *Muzica bisericească ortodoxă*, (*The Orthodox Church Music*), pp. 34-36, the detailed presentation of the Oriental Manuscript 365 (signalled by Gheorghe Ciobanu, dated by the composers, in the 14th century, and after writing, in the 16th century), Ms. Oriental 362 (signalled by Nicu Moldoveanu in the doctoral thesis, along with other 144 manuscripts from the 18th century), Ms. Oriental 356 (dated 1758, belonging to Archbishop Ghermanos), Ms. Oriental 359 (Irmologhion, which includes the Heyrmos of the Octoechos), Ms. oriental 355 (dated 1814 and before 1817, contains the compositions of fifteen church authors, among which the psaltes, like Petros Vizantie Berechet, the archbishop and patriarchs Athanasius of Jerusalem), Ms. oriental 354 (an Irmologhion, written in hrysantic notation, after 1818, compiled from Petros Vizantie), Ms. oriental 366 (written at the beginning of the 19th century, having several protopsaltis authors).

[13] Mircea Păcurariu, *Istoria Bisericii Ortodoxe Române,* (*The History of the Romanian Orthodox Church)* vol. III, Editura Institutului Biblic și de Misiune a Bisericii Ortodoxe Române, Bucureşti, 1981, p. 309.

[14] Ștefan Meteș, *Mînăstirile româneşti…,* (*Romanian Monasteries …)* p. XIX. The destruction of the monasteries and, implicitly, of the schools of singers took place, in the XVIII century, in two stages, in 1761, by order of general Adolf von Buccow and in 1782 by order of emperor Joseph II (1765-1790).

[15] For the influence of the orality on the church music in Transylvania, see the works signed by: Vasile Grăjdian, Sorin Dobre, „Cântăreţi bisericeşti din Ardeal", ("Church Performers from Transylvania"), vol. I, Sibiu, 2003; Vasile Grăjdian, *Oralitatea cântării bisericeşti din Ardeal*, (*The Oralities of Church Music in Transylvania*), Sibiu, 2004.

cultural centres in the provinces under the Austro-Hungarian dominion: Banat[16], Arad[17], Oradea[18], Blaj[19], Sibiu[20].

As a result of all the historical hardships through which the Transylvanian church music passed, according to musicologist Constanța Cristescu, two distinct main regional styles have been crystallized: a central-Transylvanian and Nordic style, called "Cunțana Song", after the name of the one who fixed it, in a linear notation, Dimitrie Cunțanu, and a south-western and western border style from Banat and Crișana, arranged on notes by various priests and teachers, from the end of the 19th century and the first half of the 20th century.[21]

Regarding the Byzantine musical background kept in the melodic structures of central Transylvanian style "cunțanu", which we deal with in this study, musicologist Gheorghe Ciobanu, in his study "Ecclesiastical Music in Transylvania and Banat", specifies that in maintaining the circulation of Byzantine chant in Transylvania contributed the permanent links with the Romanian countries, like for example:

---

[16] Sentinela Cântărilor Bisericeşti Române, (The Sentinel of the Romanian Church Chants) written by Terentius Bugariu, Temesvar, 1908; Cele opt glasuri bisericeşti, (The Eight Ecclesiastical Tones) arranged on the liner notes after the old tunes used in the Banat and Crişana, by Atanasie Lipovan, Arad, 1926¹, 1936²; Cântări bisericeşti. Răspunsurile la Sfânta Liturghie, Irmoase, Pricesne şi alte cântări de peste an, Cele opt glasuri, (Church chants. The responses at Holy Mass, Irmoase, Pricesne and other chants over the year, The eight tones), written on the notes by Nicolae Firu, Timişoara, 1943; Dimitrie Cuşma, Ioan Teodorovici, Gheorghe Dobreanu, Cântări bisericeşti (Vecernia, Utrenia şi Sfânta Liturghie), (Ecclesiastical Songs. Vespers, Matins and Divine Liturgy), Ed. Mitropoliei Banatului, Timişoara, 1980.

[17] Strana. Colecţie de cântări bisericeşti pentru strană pe cele opt glasuri (adică Anastasimatarul), (A collection of church chants for the strana on the eight tones, Anastasimatarion), arranged on notes by Trifon Lugojan, Arad, 1905¹, 1907², 1927³; Cele Opt Glasuri după Episcopul Ioan Papp, (The Eight Tones after Bishop Ioan Papp), arranged on notes by Trifon Lugojan, Arad, 1912¹, 1939²; Cele opt glasuri la Utrenie, (The eight tones at Matins) arranged on notes by Trifon Lugojan, Arad, 1927.

[18] Cântări bisericeşti pe cele opt versuri ale bisericii orientale, prescrise pentru Dieceza română unită de Oradea. (The church songs on the eight tones of the oriental church, prescribed for the Romanian diocese united by Oradea) Partea I. Vespers, Partea a II-a. Utrenia, Oradea, 1928.

[19] Cele opt versuri bisericeşti în felul cum se cântă la Blaj, (Vecernia vol. I şi Mânecatul sau Utrenia vol. II), (The eight ecclesiastical tones as they are played in Blaj, Vespers vol. I and Matins vol. II) written on linear notes by Celestin Cherebeţiu, Cluj, 1930.

[20] Cântările bisericeşti după melodiile celor opt glasuri ale Sfintei Biserici Ortodoxe Române, (The church chants after the songs of the Eight Tones of the Holy Romanian Orthodox Church) collected and arranged by Dimitrie Cunţanu, a former professor at the Andreian Seminar in Sibiu, 1925², 1932³. The third edition of the church authorship cared for by Timothy Popovici, priest, professor of music at the normal school Andrei Şaguna and Conductor of the Metropolitan Choir, Institutul de Arte grafice Krafft & Drotleff S. A., Sibiu, 1932.

[21] Constanța Cristescu, Sigismund Toduţă şi stilul liturgic de la Blaj, (Sigismund Toduţă and the liturgical style of Blaj) Fundaţia „S. Toduţă", Editura Arpeggione, Cluj-Napoca, 2011, p. 10.

"the spread of the cult books, by different clerics and teachers, which were supposedly taken with them and how to sing; the ordination of the Transylvanian hierarchs in the Romanian Lands, which return to the Transylvanian lands brought with them the cultural and musical tradition; the existence of properties of rulers of the Romanian Lands in southern Transylvania, where they built churches and monasteries; the literary creation and the manuscripts of some Transylvanian authors who have learned books in the cultural centres of the Romanian Lands, such as: Bucur Grămăticul of Sâmbăta de Sus, Ioan Duma of Braşov, Naum Râmniceanu".[22]

Given the historical contexts in which the church music was developed in Transylvania, it should be pointed that it has been transmitted eminently orally and has been maintained by the people. The church music was the coagulating factors for the unity of language and nation. This situation, determined by various external factors, is not foreign to the Byzantine musical tradition, characterized, in its turn, by this process of orality.[23] In his work on byzantine music, Egon Wellesz affirmed that the Byzantine musical notation: "It was only an *aide-mémoire* for the singer, not just in the early stage of the musical notation, when the scale of the intervals was not fixed, but also in the 13th century notation, with the intervals fixed from a theoretical point of view. The psalt, that used the songbooks, knew the songs on the outside".[24]

The orality of the music, in Transylvania, implies the existence of a musical background, of a matrix, which the variant fixed by Cunţanu tries to encompass it in writing.

---

[22] Gheorghe Ciobanu, „Muzica bisericească în Transilvania şi Banat", în vol. *Studii de etnomuzicologie şi bizantinologie,* ("Ecclesiastical Music in Transylvania and Banat", in volumes, *Ethnomusicology and Byzantinology Studies*), Ed. Muzicală, Bucureşti, 1974, p. 346-384.

[23] The phenomenon of the orality in Byzantine music culture took: Troelsgård, Christian „Byzantine chant notation: Written documents in an aural tradition", in: *Aural Architecture in Byzantium: Music, Acoustics, and Ritual*. ed. Bissera Pentcheva. Abingdon (Oxon) & New York: Routledge, 2017. p. 52-77; Walter Ong, *Orality and Literacy: The Technologizing of the world,* (3rd ed.), Routledge, 2015; Mary Carruthers, *The Book of Memory,* A study of Memory in Medieval Culture, Cambridge University Press, 2008; Tore Tvarnø Lind, *The Past Is Always Present. The Revival of the Byzantine Muzical Tradition at Mount Athos*, Europea: Ethnomusicologies and Modernities Series, No. 13, The Scarecrow Press, Lanham, 2012.

[24] Egon Wellesz, *A History of Byzantine Music and Hymnography*, ed. II, Oxford Clarendon Press, 1961, p. 24.

„Orality seems to be an active element, an expression of the living, creative character, which leads further into its evolution, by gradually accumulating variants, often beyond the perception of generations, while the attempts of uniformization seem to express the need of unity as well as the stability of the spiritual fund of Christian singing".[25]

Gheorghe Șoima coming to the department of Church Music in Sibiu (1941) and investigating the dynamics of the evolution of liturgical chanting in the orthodox church of Transylvania, he would assert:

"For centuries, the church singers from Transylvania were people without a theoretical musical teaching. Thus, it was not possible to preserve or occasionally relearn the psaltic chanting, loaded with a lot of melodic ornaments, which these Transylvanian singers were simplifying them. Simplifying them, the chants of the Divine Liturgy and some melodies of the troparion, kontakion, and other church services, became accessible to all believers with musical voice and hearing. They can be sung in common by almost all those who participate at the Divine Liturgy or service. These were the characteristics of the songs of the Transylvanian Orthodox Church, at the time when the Theological School in Sibiu was founded, in 1811. It was a simple eastern church music with a pronounced Romanian folk trait".[26]

At the level of the modal configurative line structure of the variants of the style "cunțanu" it may be established the existence of defining cadential formulas for each tones. The consigning in linear notation of a local variant constitutes the petrification of a song model, which serves as a melodic pattern for future applications on liturgical texts. About the normative petrification of an variant enclave, Constanța Cristescu said that:

---

[25] Vasile Grăjdian, „Oralitate și uniformizare în evoluția cântării bisericești de origine bizantină", ("Orality and uniformity in the evolution of Byzantine chants") în: Vasile Grăjdian; Sorin Dobre; Corina Grecu; Iuliana Streza, *Cântarea liturgică ortodoxă din sudul Transilvaniei. Cântarea tradițională de strană în bisericile Arhiepiscopiei Sibiului*, (*Orthodox liturgical chant in southern Transylvania. Traditional song in the churches of the Archdiocese of Sibiu*), Editura Universității „Lucian Blaga", Sibiu, 2007, pp. 22-32.

[26] Gheorghe Șoima, „Muzica bisericească și laică în Institutul Teologic din Sibiu", ("Church and laic music in the Theological Institute of Sibiu") în: *Mitropolia Ardealului*, VI (1961), nr. 11-12, pp. 798-806.

"The oral tradition has conserved and preserved the liturgical model in several melodic variants, so the melodic patterns are preserved by scribbling on the portative and printed in close variants, proving their stylistic unity. The melodic patterns, noted by various priests and teachers, are local rhetoric clichés preserved for a long time by the oral tradition and church practice. They are singed as such on their own text, but they are also models to adapt and multiply on other liturgical texts, generating another group of variants. The variability of the rhetorical clichés is even more eloquent for the melodic models representative of each tones in the ritual of vespers and matins".[27]

In Transylvanian church music, because of the lack of manuscripts and a musical variants fixed in musical notation, the connection with the past can be done from de practice of the current chanting, with all the mutations occurred throughout the history. In Transylvania, the fixation of a local church musical variant was first made in 1890, through the efforts of the priest Professor Dimitrie Cunțanu. But this action was not singular. Throughout its historical evolution, church music in Transylvania has also known several attempts to petrify a church music taken from the oral tradition. All these composing efforts were looking for nothing more than to create a uniformized musical variant, that would contribute to the unity of language, faith and Orthodox feeling in a geographic area confronted with many internal conflicts.

In the following we will refer to those regional church musical variants of Transylvania that remained only in manuscripts and sample editions, not accepted by the community of church singers, tributaries to a style become normative, the style of "cunțanu". Exceeding the entire opposition manifested by the partisans of the style of "cunțanu", in connection with their attempts to record a zonal variation, we must emphasize that, in its evolution, the church music in Transylvania was and is constantly marked by the phenomenon of orality. Oral musical variants have preserved in their structures formulas and melodic cadences specific to the Transylvanian ethos, which have been perpetuated from generations to generations of singers, forming an unmistakable melodic pattern, which served as a model for all church music teachers from Sibiu and Cluj-Napoca. These melodic patterns will be found in the manuscripts discovered in recent years, but also in the creations of the Transylvanian composers, which we will continue to analyse.

---

[27] Constanța Cristescu, „Retorica și stilistica muzicii românești de tradiție bizantină", în: *Contribuții la valorificarea tradiției muzicale din Banat și Transilvania*, ("Rhetoric and stylistics of Romanian music of Byzantine tradition", in: *Contributions to the valorisation of the musical tradition in Banat and Transylvania*), Editura Muzicală, București, 2011, p. 26.

Stages of uniformization of a zonal musical variant.
Petru Băcilă și Petru Sîntion

The first attempt to write in musical notation a church variant in Transylvania belonged to teachers from the Sibiu area. In pastoral of 6 December 1859, Metropolitan Andrei Şaguna urged teachers and priests from the Transylvanian Metropolitan Church, to collect folk songs and carols.

In this regard, two teachers from Răşinari, Petru Băcilă and Petru Sîntion, respond to the circular given by the Metropolitan and send him a 17-page manuscript containing: "The song of the Divine Liturgy, the evening and morning church music, which is more lacking for learning the eight tones; such as the first stihologia and athiphones of every tones and troparion; the troparion of the most important feasts and all the axions".[28]

Unfortunately, the manuscript is no longer found, the only researcher who studied it and published some data about him was Ilie Frecea, after which, the manuscript is missing. For the history of church music in Transylvania, it would have had of great value. It is not known precisely the date when it was written, but from the way that the authors are signed, teachers in Răşinari, it is assumed that it was dated in the period 1861-1879, so before the edition printed by Dimitrie Cunţanu. From the references of Ilie Frecea, the manuscript contained the church tones as they sang in the churches of Sibiu and its surroundings.[29]

Iosif Micu

The second attempt, in chronological order, of the fixation in written of a zonal musical variant, belonged to Iosif Micu. The Sibiu researcher, Sorin Dobre, lecturer at the Faculty of Theology of Sibiu, revealed, in the year 2006, from the heritage of the Library, belonging to Metropolitan Andrei Şaguna, issue 3296, an extremely valuable document for the evolution of church music in Transylvania.[30] He discovered a musical collection belonging to the student Iosif Micu, who notes, in the manuscript dated 1867, the songs of the eight church tones, much earlier than Cuntanu's edition of 1890. Iosif

---

[28] Gh. Tulbure, *Mitropolitul Şaguna. Opera literară. Scrisori pastorale. Circulări şcolare. Diverse,* (*Metropolitan Şaguna. Literary work. Pastoral letters. School circulations. Miscellaneous*), Sibiu, Tipografia Arhidiecezană, 1938, pp. 226-227.

[29] Ilie Frăcea, „La 140 de ani de la naşterea lui Dimitrie Cunţanu" (140 years after the birth of Dimitrie Cunţanu), în: *Mitropolia Ardealului*, Sibiu, nr. 4-6, 1978, p. 275-285, nota 22.

[30] Sorin Dobre, „Cântarea bisericească din Ardeal într-un manuscris inedit din a doua jumătate a sec. al XIX-lea", ("The church singing in Transylvania in a manuscript of the second half of the nineteenth century") in: Vasile Grăjdian; Sorin Dobre; Corina Grecu; Iuliana Streza, *Liturgica chant…,* p. 79.

Micu's collection was the result of the appeal that Metropolitan Andrei Şaguna made it to the priests, in a post-scriptum at the Christmas Pastoral on December 6, 1859, to collect folk songs and carols.

After all the research undertaken, we know that Iosif Micu attended the pedagogical course between 1862-1864, and after graduation, he attended the theology courses, between 1864-1867. After completing his studies, he works as a teacher in his native village (1876-1878), after which he is elected priest in Feldioara city, Braşov county.[31]

The manuscript found has an indication that reveals us the date when it was written and who is the author: "Made by Iosif Micu, cleric in the 3rd year 14/6/1867". The recorded variants are made up of the songs of Saturday evening Vespers: *Lord, I cried*...; *Let my prayer be set forth before thee*..., and the first stich and the first sticherion of all eight tones. Structurally, between the Micu and Cunțanu variants, there are some differences regarding the cadential formulas and the configurationally modal line of each tones. The Micu collection is closer to the oral variant of the church tones.

It should be noted that the presence of this musical manuscript in the library of the Theological Academy of Sibiu raises a whole series of essential questions for the evolution of Transylvanian music: Where did Iosif Micu collect the mentioned variants? Was there another manuscript he copied? The variants recorded by Iosif Micu were the only ones singing in the church? As long as we study a musical phenomenon mainly transmitted orally, it is not protected from the influences and changes that may occur in its contact with the local musical tradition, hence and the structural mutations that appear in its recording. The answers that can be given to the above questions are relative and, because of the lack variants, they can not be avoided from the influence of subjectivism.

Dionisie Făgărăşanu

Another important moment in the history of church music, in Transylvania, is the discovery made by researcher Gheorghe Malene, teacher of church music at the Orthodox Theological Seminary, in Făgăraş. It reveals to the academic community a manuscript dated to 1886, which belonged to Dionisie Făgărăşanu. The collection of church chants of Dionysius Făgărăşanu was discovered in the library of the museum "Valeriu Literat", in the citadel of Făgăraşului, at No. Inv. 3379.[32]

---

[31] *Ibidem*, p. 81

[32] Gheorghe Malene, *Muzica bisericească în Ținutul Făgăraşului*, (*Church Music in the Land of Fagaras*, doctoral thesis), teză de doctorat, Cluj-Napoca, 2009.

The musical manuscript is divided into two parts:

1. *The musical manuscript of I. Maximilian*. 1878, identical to Cunţanu;
2. *The collection of Dionisiu Făgărăşanu's church chants*. 1886.

In our research, we will only refer to the second manuscript, composed by Dionisiu Făgărăşanu, which includes the songs from the Vespers: *Lord, I cried*...; *Let my prayer be set forth before thee*...; the first sthichera, the troparion and the antiphon of the tone.[33]

I. Maximilian's manuscript is identical to the variant that Cunţanu recorded, which proves the existence of a stable oral tradition. The Făgărăşanu collection, in turn, is a synthesis between the Maximilian variant and the oral tradition in the Făgăraş area. Compared to the collection of Cunţanu, which will appear four years later, there are no major differences, that can be spotted at the level of the modal line and the cadential formulas.

These structural aspects entitled us to say that in the area of Sibiu and Făgăraş was a musical maturity, in which the oral tradition had its own modal pillars, around which the melodic line was constructed. At the same time, the Făgărăşanu collection also represents the attempt to write another enclaveled musical variant, far from the centralism that the collection of Dimitrie Cunţanu wanted to impose.

Dimitrie Cunțanu (1837-1910)

In Transylvania, the process of Romanianization and uniformization of church music was made through the collection of Dimitrie Cunţanu, in 1890. This process of uniformization of a local variant, did not automatically imply the imposition of a new style of singing, but only the fixation in linear notation of an indigenous style, cultural-scholarly style.[34]

---

[33] Gheorghe Malene, „Două manuscrise muzicale inedite din Ţara Făgăraşului", în: *Dimitrie Cunţan (1837-1910) şi cântarea bisericească din Ardeal*, ("Two unpublished musical manuscripts from the Land of Făgăraşului", in: *Dimitrie Cunţan (1837-1910) and the church singing in Ardeal*), Editura Universităţii „Lucian Blaga", Sibiu, 2010, p. 133.

[34] Vasile Grăjdian, „Oralitate şi uniformizare în evoluţia cântării bisericeşti de origine bizantină", ("Orality and uniformity in the evolution of the church singing of Byzantine origin"), in: Vasile Grăjdian; Sorin Dobre; Corina Grecu; Iuliana Streza, Cântarea liturgică…¸ p. 31.

Thanks to the crucial role that priest Dimitrie Cunțanu[35] played in the ecclesiastical musical culture of the Romanian intracarpatic province, Professor Vasile Stanciu rightly named him a "road opener" and "the patriarch of the ecclesiastical music in Transylvania".[36]

With the arrival of Metropolitan Andrei Șaguna, Dimitrie Cunțanu was appointed, in 1864, a music teacher at the Theological Seminary in Sibiu, receiving the hierarchical counsel[37] to seriously dedicate himself to the study of music, as he confesses himself:

"Recognizing the necessity and usefulness that the songs of the churches should be fixed by putting them on the notes, since 1868, Metropolitan Andrei advised me that, for their preservation and cultivation safer, to gather all the church songs and put them on the notes".[38]

Regarding Saguna's role in shaping church music in the re-established eparchy, musicologist Constantin Catrina believes that behind the mission entrusted to Dimitrie Cunțanu was, in fact, the Metropolitan's dissatisfaction towards the manner in which the singers of the Transylvanian churches practiced the song: with unclear pronunciation of the liturgical text and with a rhythmically and melodically deficient intonation.[39] This state prompted the

---

[35] Valeriu Popa, „Dimitrie Cunțan", în: Școala Ortodoxă Română de Cântăreți Bisericești „Dimitrie Cunțan" din Sibiu, (Romanian Orthodox School of Singers "Dimitrie Cuntan" from Sibiu), Anuarul II, 1927-1937, Tipografia Bucur Orendovici, Suceava, 1947, pp. 1-14; Vasile Stanciu, Muzica bisericească ortodoxă…, (Orthodox Church Music), pp. 68-86; Gheorghe C. Ionescu, Muzica bizantină în România. Dicționar cronologic, (Byzantine Music in Romania. Chronicle Dictionary), Editura Sagittarius, București, 2003, pp. 205-206; Nicu Moldoveanu, Istoria muzicii bisericești la români, (The history of church music in Romanian), Ed. Basilica, București, 2010, pp. 192-194; Pr. lect. univ. dr. Sorin Dobre, „Dimitrie Cunțan – repere biografice", în: Simpozionul Național: Dimitrie Cuntan(1837-1910) şi cântarea bisericească din Ardeal, (Dimitrie Cuntan - biographical references", in: The National Symposium: Dimitrie Cuntan (1837 – 1910) and the church singing in Transylvania), Editura Universităţii „Lucian Blaga", Sibiu, 2010, pp. 4-25; Vasile Grăjdian, „Dimitrie Cunțan (1837-1910) şi cântarea bisericească din Ardeal", în: Simpozionul Național: Dimitrie Cuntan (1837-1910) şi cântarea bisericească din Ardeal, ("Dimitrie Cunțan (1837-1910) and the church singing in Transylvania", in: The National Symposium: Dimitrie Cuntan), Editura Universităţii „Lucian Blaga", Sibiu, 2010, pp. 31-47.

[36] Vasile Stanciu, *Muzica bisericească ortodoxă…,* (*Orthodox Church Music*), p. 75.

[37] *Ibidem,* p. 73.

[38] Dimitrie Cunțanu, *Cântările bisericeşti…*, (*Church chants*), Third edition, preface.

[39] Constantin Catrina, „Mitropolitul Andrei Şaguna – despre practica şi tradiţia cântării de sorginte bizantină în Biserica Ortodoxă din Transilvania", ("Metropolitan Andrei Şaguna — about the practice and tradition of Byzantine singing sorences in the Orthodox Church of Transylvania"), in: *Acta Musicae Byzantinae,* 1999, pp. 69-73. Cf. Nicu Moldoveanu, „Cântarea corală în Biserica Ortodoxă Română în secolul al XIX-lea", ("The choral chant in the Romanian Orthodox Church in the 19th century"), pp. 513-514.

Metropolitan to charge the young music teacher Dimitrie Cunţanu with an ample action to collect the church music from Transylvania and transcribing it in a linear notation. Thus, the musical work done by Dimitrie Cunţanu, over twenty-five years, is based on this extremely laborious activity of "investigating and selecting church chants, in the context of the principles of culturalization imprinted in Transylvania by Metropolitan Andrei Saguna".[40]

The lack of a collection of songs fixed in musical notation, observed by Cunţanu, was, at that time, a reality of Transilvania's church music life, alongside what Vasile Stanciu called "the exclusive oral transmission of certain variants of tones, structured roughly on the same coordinates of the psaltic Byzantine modalism"[41], but also "the existence of a variety of singers, some of them with possible psaltic musical training in Braşov or even in the Moldavia and Wallachia".[42] Among them, we can mention: the singer Toader of Ibaşfalău (Dumbrăveni - Sibiu), also known as a copy-calligrapher and author of an Antologhion, which includes all the services of the feasts; Picu Pătruţ and the old singer Florea Simeon, who worked as a teacher and singer, since 1834.[43]

In his collection, Dimitrie Cunţanu transcribed the chants that were sent to him, in an oral form, by Ion Bobeş and Ioan Dragomir, as he confesses:

"All the songs of our church I began to write them according to the notes of the modern musical as I had learned from my predecessors, teachers Ioan Bobeş, today in Boiţa, the protopresbital tract of Sibiu and Ioan Dragomir".[44]

Regarding the geographical area, in which this style of music is played, Stanciu Vasile said:

"The entire county of Sibiu, the north-western part of Braşov County, the Târnavelor area, in the Orthodox parishes, the largest part of the Alba county with the Apuseni Mountains, the Cluj County, in the Orthodox parishes, Nicula Monastery, Bistriţa-Năsăud County, in the south, Maramureş County with the Rohia Monastery; part of the Sălaj and Bihor counties and even Satu-Mare County. Considering that at the Andreian Seminary in Sibiu students from all over Transylvania were trained both in the theological and pedagogical section (see the students' matrices of 1865-1909/1910), we believe that, since Dimitrie

---

[40] Vasile Stanciu, *Muzica bisericească ortodoxă…,* (*Orthodox Church Music*), p. 76.
[41] *Ibidem*, p. 76.
[42] *Ibidem*, p. 77.
[43] *Ibidem*, p. 78.
[44] Dimitrie Cunţanu, *Cântările bisericeşti…,* (*Church chants*), Third edition, preface.

Cunțanu's time, this model of church singing was generalized in the entire Orthodox Church of Transylvania, except for the United parishes, where is practiced the so-called chant of Blaj".[45]

Regarding the reception, today, of the church music in Transylvania, written by Dimitrie Cunțanu, in the academic circles of Sibiu, is talk about "an original contribution and an expression of the Romanian genius in the Transylvanian process of Romanization of the singing Byzantine tradition"[46], a successful combination between the orthodox Byzantine ethos, transmitted orally, and the influences of the Romanian folklore.[47]

Vasile Grăjdian believes that, in the case of "cunțanu style", in this meeting of the Romanian folk genre with the great Byzantine musical culture, is also about the participation at a post-Byzantine continuation of the Byzantine cultural synthesis, in which so different Eastern and Western cultures have not lost their specific identity in a huge syncretic and eclectic globalization, but have found a wonderful fulfilment through fellowship to the divine christian symphony".[48]

Dimitrie Cunțanu's work will remain a landmark for all the future generations of the church singers and music teachers from Transylvania. Thanks to Cuntanu's position in ecclesial structures, his variant will become normative. Starting with the 1890 edition, all attempts to fix in writing a local variant will be made taking into account the rules set by Cunțanu. These considerations entitle us to affirm that, the work undertaken by Professor Dimitrie Cunțanu, is defining for the church music in this region.

Timotei Popovici (1870-1950)

The imposition at the central level of the chants fixed by Dimitrie Cunțanu did not automatically mean the disappearance of the oral variants or the blocking of the development of new regional musical forms, influenced by various factors. I noticed that, in Transylvania, in addition to the action taken by Cunțanu, there were other actions of "petrification" of some zonal and microzonal musical variants.

---

[45] Vasile Stanciu, *Muzica bisericească ortodoxă…,* (*Orthodox Church Music*), p. 83.

[46] Vasile Grăjdian, „Dimitrie Cunțan (1837-1910)…", p. 35.

[47] Vasile Grăjdian, „Dimitrie Cunțan (1837-1910)…", p. 35. Cf. Petru Gherman, *Muzica bisericească din Ardeal*, (*Church Music from Transylvania*) Tiparul Tipografieie Arhidiecezane, Sibiu, 1940, p. 7; Gheorghe Șoima, „Muzica bisericească…", ("Church Music ..."), pp. 798-806; Ion Popescu, „Muzica bisericească din Transilvania", în: *Muzica românească azi*, ("Church Music in Transylvania", in: *Romanian Music Today*), ediție de P. Nițulescu, București, 1939, pp. 597-602; Gh. Ion Popescu, „Elemente bisericești tradiționale în opera muzicală a lui Dimitrie Cunțanu", ("Traditional church elements in the musical work of Dimitrie Cunțanu"), în: Mitropolia Ardealului, 2008, nr. 11-12, pp. 789-806.

[48] Vasile Grăjdian, „Dimitrie Cunțan (1837-1910)…", p. 46.

The structural differences at the melodic lines between the "cunțanu" style and the oral variants were also noticed by Timothy Popovici who, together with Candid Popa[49] and Aurel Popovici[50], in 1925, are printing the second edition of the book "Church Songs" of Dimitrie Cunțanu, with extensive changes. The reason for the revision of the first edition is explained in the preface of the paper:

> "Following the exhaustion of the Church Chants Manual, published in 1890, by the Dimitrie Cunțanu, the Archdiocese Consistory initiated the issue of a new edition of this book. For this purpose, through Act Nr. 2855 bis. of 12 March 1924, they asked the undersigned to present proposals on the reprint of the manual. In our response we have shown that in order to meet the current requirements, the manual must be submitted to a review. The review can be done in two ways: supporting the songs used in the archdiocese, but making the necessary adjustments, or applying the principle of unification of church chants. In the first case, the review can be done immediately, while, in the second case, it requires, in addition to time and lengthy work, a principled decision form the part of the church. The book has to be reprinted, subjecting the whole material to a review both in terms of songs and the application of texts to them".[51]

The review of the songs, fixed by Dimitrie Cunțanu, made by the members of the commission was not welcomed by the singers and priests, which led the return to the princeps version for the following editions: Sibiu III, 1933 and Sibiu IV, 1945.

In the absence of scriptural testimonies, we do not know what was the real reasons for returning to the original version. However, some historical considerations require us to nuance this conservative attitude. Firstly, the Theological Academy in Sibiu was the only higher education institution in Transylvania. Here come to school all the young people who wants to became priests. Secondly, the church music taught at the Academy,

---

[49] Professor of church music at the "Andreian" Theological Academy.
[50] Professor of church music at the "Andrei Şaguna" Normal School.
[51] *Cântările bisericești* după melodiile celor opt glasuri ale sfintei Biserici Ortodoxe culese, puse pe note și aranjate de Dimitrie Cunțanu, profesor la Seminarul Andreian Arhidiecezan din Sibiu, ediția a II-a, revăzută și augmentată – publicată de consistoriul arhidiecezan, Sibiu, 1925, prefața la ediția a II-a. (*The ecclesial chants* after the songs of the eight tones of the holy Orthodox Church, gathered on the notes and arranged by Dimitrie Cunțanu, professor at the Andreian Archdiocese Seminary in Sibiu, 2nd edition, revised and augmented - published by the Archdiocese Consistory Sibiu in 1925, the preface at the second edition).

was assimilated and then later disseminated throughout Transylvania, hence its large geographic expanse. Another aspect that is worth mentioning is that we do not know to what extent the graduates, familiar with "cunțanu style", put it into practice, in the rural or urban parishes, given the lack of a structure of specialized church singers. Considering the oral tradition, we notice that then, as today, the music performed in the rural parishes and even in the urban parishes was not the same as the uniformed variant of Cunțanu. It should also be mentioned that, this eight-year interval between the two editions of 1925 and 1933, does not justify the automatic change of the way of interpretation of the church chants, which leads to a conservative attitude. From the point of view, of the melodic lines, the differences between the two editions are not so large as to cause mutations at the reception level of the new variants.

Certainly, the local oral variant was not influenced by the second edition of Timotei Popovici. All these considerations lead us to believe that, the conservative opposition was rather a central one, dictated by the need to assert stability and continuity in order to legitimize a musical tradition. The need for a stable, uniformized, unanimously accepted musical tradition, was also dictated by the process of unification of the psaltic music in the Principate, beginning with the desiderate of Bishop Melchisedec Ştefănescu, in 1881.[52]

Returning to the second edition, it was considered by some musicologists to be more successful than the first collection made by Dimitrie Cunțanu. Ion Popescu, referring to this edition, says: "it is recognized that it is superior to the first edition".[53] Gheorghe Şoima also shares the same opinion: "Professor T. Popovici, in collaboration with Prof. Aurel Popovici and Candid Popa, notes again and with more competence the songs of the eight tones and the other church songs, selecting some more successful variants and more widespread than those printed by Cunțanu".[54]

---

[52] In the vision of Bishop Melchisedek, in order to cultivate their sense of belonging to the same people, led by the same ideals, all Romanians should sing the same church repertoire, composed in Romanian and on the musical structures of the Romanian ethos, where the need that the most successful chants, "the best and more compatible with our old national music" to be played in monodic and harmonic variants. Melchizedek Ştefănescu, "Memoir for the Church Songs in Romania", in: *BOR*, 1882, no. 6, pp. 11-47.

[53] Ion Popescu, "Church music...", p. 312.

[54] Gheorghe Şoima, "Church music...", p. 803.

Vasile Petrașcu (1889-1973)

Vasile Petrașcu[55] was the first teacher of the Church and Ritual Music Department, from the Theological Academy of Cluj, founded in 1924. Following the courses of the Andreian Theological Institute in Sibiu, he had as teachers Dimitrie Cunțanu and Timotei Popovici, who contributed to his formation in the line of the Transylvanian church musical tradition.

During his teaching activity, but also after his completion, he was very much dedicated to continuing the process of restitution and writing of the Transylvanian musical tradition. In this sense, all its church musical works are characterized by the use of the melodic structures specific to the "cunțanu style ". The musical style imposed by Dimitrie Cunțanu was continued by Vasile Petrașcu. This can be seen in the melodic formulas and in the musical discourse of his choral creations.

Regarding the evolution of ecclesiastical music in Transylvania, the compositional works of Vasile Petrașcu was an editorial event with great significance in the landscape of the church music at that time, because from the first edition of the work of Dimitrie Cunțanu, no music books have been printed for the use of church singers.

Among the most representative works, it is worth mentioning: *Catavasier[56], Glory ... And now... Preblessed* and *Doxologii* on all eight tones[57]. In the preface of his *Catavasier*, Petrașcu places his contribution in the continuity of the church musical tradition noted by his Sibiu teacher, stating that: "in the prosodic application of the church songs, the main

---

[55] Biobibliographic details at Vasile Stanciu, „Viața, activitatea şi opera muzicală a prof. dr. Vasile Petrașcu", ("Life, activity and musical work of prof. Dr. Vasile Petrascu") în: *Mitropolia Ardealului*, XXXIII (1988), nr. 2, pp. 20-36; Vasile Stanciu, *Muzica bisericească ortodoxă…,* (*Orthodox Church Music*), pp. 233-238; Gheorghe C. Ionescu, *Muzica bizantină în România. Dicţionar cronologic*, (*Byzantine Music in Romania. Chronological Dictionary*), Bucureşti, Editura Sagittarius, 2003, pp. 373-374; Viorel Cosma, *Muzicieni din România. Lexicon,* (*Musicians from Romania. Lexicon,*)vol. VII, Editura Muzicală, Bucureşti, 2005, pp. 363-364; Vasile Stanciu, „Petraşcu Vasile", în: *Dicţionar de muzică bisericească…*, (*Dictionary of Church Music*...) s. v. *Petrașcu Vasile*; Daniel Mocanu, „Vasile Petrașcu – reperele unui traiect intelectual", în: *Icoană, mărturie creştină, totalitarism*, ("Vasile Petrașcu – the landmarks of an intellectual tract", in: *Icon, Christian testimony, totalitarianism*) editors: Vasile Stanciu și Cristian Sonea, Cluj-Napoca, Editura Presa Universitară, 2017, pp. 597-621.

[56] *Catavasier, cuprinzând odele sau pesnele canoanelor (catavasiilor) mai însemnate din Duminici și Sărbători peste întregul an bisericesc*, aplicate și fixate în notaţie liniară de Dr. Vasile Petrașcu, profesor la Academia Teologică din Cluj, 1933. (*Catavasier, comprising the most important catavasies of Sundays and Celebrations over the entire church year*, applied and fixed in a linear notation by Dr. Vasile Petrascu, professor at the Theological Academy of Cluj, 1933).

[57] *Slavă… Și acum… Preabinecuvântată și Doxologiile pe toate cele 8 glasuri.* Cluj-Napoca.

forms, figures and phrases were preserved and used together with the main cadences of the songs used today in the Archdiocese of Sibiu and in the Eparchy of Vad, Feleac and Cluj".[58]

Vasile Petrașcu wanted, that through his compositional works, to continue the editorial work that Cunțanu, which due to the lack of material resources, failed to accomplish it, leaving many liturgical texts, from the church services, without the melodic text. This work, of course, was not covered by Petrașcu's compositional and editorial efforts, and he also left it for future generations to fix in writing what is sung in the oral tradition.

Vasile Grăjdian (1953)

Teacher of church music at the "Andrei Șaguna" Orthodox Theology Faculty in Sibiu. During his teaching, he reprinted the exact Cunțanu's edition of 1890, "in order not to awaken reforming suspicions from pious conservatives of the *style cunțanu* memory"[59] with an appendix, containing the most used oral formulas that are sung in the orthodox churches of Transylvania.

Vasile Grăjdian was preoccupied with the dynamic oral musical tradition, so that, through an eparchial project, he researched a lot of parishes, recording the local musical variants, for the purpose to build a digital archive. As a result of the research, he noticed the method of the singers to use the version noted by Cunțanu, to sing the *Lord, I cried* ... and then apply the model to the other liturgical texts, but using a series of "oral formulae" distinct from those recorded in the 1890 edition. These formulas are often more ornamented than those recorded, with other melodic variations, matched with the degree of reception and vocal performances of the singers.

The merger of the "academic variant" with the "traditional variant" led to emerge a stylistic compromise, resulting in the "cunțanu style". This style does not mean the identical reproduction of Cunțanu's melodic line, but it is more a church music in the "cunțanu style". This "cunțanu style" turned out to be a mature one, a collective creation of several church singers who determined the proliferation of a stable and well defined local musical variant in its melodic structures.[60]

---

[58] *Catavasier*…, p. 3.

[59] Vasile Grăjdian, „Aspecte de oralitate…", ("Aspects of orality..."), p. 57.

[60] Vasile Grăjdian, „Importanța activității lui Dimitrie Cunțan pentru evoluția cântării bisericești din Ardeal", ("Importance of Dimitrie Cuntan's activity for the evolution of the church chanting in Transylvania"), in: Vasile Grăjdian; Sorin Dobre; Corina Grecu; Iuliana Streza, *Cântarea liturgică…,* p. 67.

Vasile Stanciu (1958)

Vasile Stanciu is a professor of church music and ritual at the Faculty of Orthodox Theology in Cluj-Napoca. His musical preoccupations include the action of composition, publishing and broadcasting of the church music books, starting from the variant "cunțanu".

The fact that, out of the total number of chants used in the liturgical context in Transylvania, over time, only few of them have been fixed in a linear notation and put at the disposal of the singers, determined Vasile Stanciu to revive the tradition of his illustrious predecessors Dimitrie Cunțanu, Timotei Popovici, Vasile Petrașcu, conducting an ample project of composing, fixing on the notes and publishing of the church songs.[61]

In the preface to his collection *Anastasimatarion*, the author explains the compositional principles that were the basis of this work:

> "The church music with his Byzantine origin cannot remain at the level it has recorded by Dimitrie Cunțanu, but it must be perfect, both qualitatively and quantitatively. This music has all the objective data to support melodic composition and processing in the style already shaped by the orality, which turns out to be incomplete and deficient, if it is conserved and asserted only in oral".[62]

---

[61] Thus, during his activity as a professor of church music, he printed: *Slujbele Sfinţilor români din Transilvania şi alte cântări religioase*, (*The Services of Romanian Saints in Transilvania and other religious chants*), Cluj-Napoca, 1990; *Compoziţii prelucrări şi armonizări pentru o voce, două şi trei voci egale şi pentru cor mixt*, (*Composition, processing and harmonizing for a voice, two and three equal voices and mixed choirs*), Editura Arhidiecezana, Cluj-Napoca, 1996; *Cântările Sfintei Liturghii pentru cor mixt*, (*The Songs of the Divine Liturgy for Mixed Chorus*), Editura Arhidiecezana, Cluj-Napoca, 1997; *Liturghia Sfântului Ioan Gură de Aur în Do major, pentru cor bărbătesc*, (*The Liiturgy of Saint John Chrysostom in Do Major, for male choir*), Editura Arhidiecezana, Cluj-Napoca, 1999; *Slujbele şi Acatistul Sfântului Pahomie de la Gledin, Episcopul Romanului*, (*The Liturgy and Acatist of the Holy Pachomie of Gledin, Bishop of Roman*) Editura Renaşterea, Cluj-Napoca, 2007; *Slujbele Sfinţilor Martiri şi Mărturisitori Năsăudeni Atanasie Todoran din Bichigiu, Vasile din Mocod, Grigore din Zagra şi Vasile din Telciu*, (*The services of Saints martyrs and confessor Năsăudeni Atanasie Todoran from Bichigiu, Vasile of Mocod, Grigore of Zagra and Vasile of Telciu*), Editura Renaşterea, Cluj-Napoca, 2008; *Anastasimatarul sau Cântările vecerniei de Sâmbătă seara şi ale utreniei de Duminică dimineaţa*, compuse şi fixate pe notaţie liniară după melodiile celor opt glasuri bisericeşti, notate de preotul Dimitrie Cunţanu, (*The Anastasimatarion or the songs of the Saturday Night Vespers and Sunday morning Matins, composed and fixed on a linear notation after the songs of the eight church tones, noted by the priest Dimitrie Cunţanu*), Editura Reîntregirea, Alba Iulia, 2010, retipărit la editura Renașterea, în anul 2016.
[62] Vasile Stanciu, *The Anastasimatarion*…, preface.

And in terms of working method, the author tells us:

"I combined the two Byzantine traditions of the church, the psaltic and the transylvanian, recorded by Dimitrie Cunțanu. I have put into practice the principle of the symphony of the most successful variants, in order to highlight, on the one hand, the Byzantine common fund, and on the other hand, to highlight the qualities that Transylvanian church music enjoys and which Vasile Petrașcu, Augustin Bena, Gheorghe Şoima discovered".[63]

The Transylvanian traditional church music, starting with the 18th century, had a special path towards the psaltic music in Wallachia and Moldavia. Having its source in Byzantine music, it has developed in a special way, combining several elements of cult, folkloric and secular invoice. Surviving all external and internal oppressive factors, the church music in Transylvania, after almost two centuries of orality, was crystallized into an academic scriptural form, spread throughout the Orthodox Church in Transylvania.

The first edition made by Dimitrie Cuntanu will be the model that his descendants will follow, in their compositional works, keeping the ethos of church music. Of course, the oral variant of this musical tradition also survives today, alongside the academic variant, being two musical manifestations of the same common Byzantine background.

Translated from Romanian by Marcela Stănescu

REFERENCES

Barbu-Bucur, Sebastian, Cultura muzicală de tradiţie bizantină pe teritoriul României în secolul XVIII şi începutul secolului XIX şi aportul original al culturii autohtone. (The musical culture of Byzantine tradition on the territory of Romania in the 18th and early 19th century and the original contribution of indigenous culture), Teză de doctorat, cu o prefaţă de prof. univ. dr. Sigismund Toduţă şi o postfaţă de prof. univ. dr. Romeo Ghircoiaşu, Bucureşti, 1990.
Carruthers, Mary, The Book of Memory, A study of Memory in Medieval Culture, Cambridge University Press, 2008.

---

[63] *Iibidem*, preface.

Catrina, Constantin, „Mitropolitul Andrei Şaguna – despre practica şi tradiţia cântării de sorginte bizantină în Biserica Ortodoxă din Transilvania" ("Metropolitan Andrei Saguna - about the practice and tradition of the Byzantine song in the Orthodox Church in Transylvania"), în: Acta Musicae Byzantinae, 1999, pp. 69-73.

Cântările bisericeşti după melodiile celor opt glasuri ale Sfintei Biserici Ortodoxe Române, (The ecclesiastical chants according to the songs of the eight tones of the Holy Romanian Orthodox Church) culese şi aranjate de Dimitrie Cunţanu, fost profesor la Seminarul Andreian din Sibiu, 1925², 1932³, Ediţia a III-a din autorisaţia bisericii îngrijită de Timotei Popovici, preot, profesor de musică la Şcoala normală Andreiu Şaguna şi dir[ijorul] Corului Mitropoliei, Institutul de Arte grafice Krafft & Drotleff S. A., Sibiu, 1932.

Christian, Troelsgård, „Byzantine chant notation: Written documents in an aural tradition", in: Aural Architecture in Byzantium: Music, Acoustics, and Ritual. ed. Bissera Pentcheva. Abingdon (Oxon) & New York: Routledge, 2017, pp. 52-77.

Ciobanu, Gheorghe, „Izvoare ale muzicii româneşti" ("Sources of Romanian music"), în: Studii de etnomuzicologie şi bizantinologie (Ethnomusicology and Byzantine Studies), vol. II, Editura Muzicală a Uniunii Compozitorilor, Bucureşti, 1979, pp. 263-269.

Ciobanu, Gheorghe, „Muzica bisericească în Transilvania şi Banat" ("The Church Music in Transylvania and Banat"), în vol. Studii de etnomuzicologie şi bizantinologie, (Ethnomusicology and Byzantine Studies), Ed. Muzicală, Bucureşti, 1974, pp. 346-384.

Cosma, Viorel, Muzicieni din România. Lexicon, (Musicians from Romania. Lexicon) vol. VII, Editura Muzicală, Bucureşti, 2005.

Cristescu, Constanța, „Retorica și stilistica muzicii românești de tradiție bizantină" ("Rhetoric and stylistics of Romanian music of Byzantine tradition"), în: Contribuții la valorificarea tradiției muzicale din Banat și Transilvania, (Contributions to the valorisation of the musical tradition in Banat and Transylvania), Editura Muzicală, București, 2011, pp. 9-68.

Cristescu, Constanța, „Trăsături stilistice ale cântării românești de tradiție bizantină din Ardeal" ("Stylistic features of the Romanian song of Byzantine tradition in Transylvania"), în: Contribuții la valorificarea tradiției muzicale din Banat și Transilvania (Contributions to the valorisation of the musical tradition in Banat and Transylvania), Editura Muzicală, București, 2011, pp. 68-100.

Cristescu, Constanța, Sigismund Toduță și stilul liturgic de la Blaj, (Sigismund Toduţă and the liturgical style of Blaj), Fundația „S. Toduță", Editura Arpeggione, Cluj-Napoca, 2011.

Dicţionar de muzică bisericească românească, (Dictionary of Romanian Church Music) (coord): Nicu Moldoveanu; Nicolae Necula; Vasile Stanciu; Sebastian Barbu-Bucur, Editura Basilica, Bucureşti, 2013.

Dobre, Sorin, „Cântarea bisericească din Ardeal într-un manuscris inedit din a doua jumătate a sec. al XIX-lea", ("Church chant from Transylvania in a unique manuscript from the second half of the 19th century"), în: Vasile Grăjdian;

Sorin Dobre; Corina Grecu; Iuliana Streza Cântarea liturgică ortodoxă din sudul Transilvaniei. Cântarea tradiţională de strană în bisericile Arhiepiscopiei Sibiului, (Orthodox liturgical chant in southern Transylvania. Traditional song in the churches of the Archdiocese of Sibiu) Editura Universităţii „Lucian Blaga", Sibiu, 2007, pp. 77-109.

Dobre, Sorin, „Dimitrie Cunţan – repere biografice", („Dimitrie Cuntan - biographical references"), în: Simpozionul Naţional: Dimitrie Cuntan(1837-1910) şi cântarea bisericească din Ardeal, (National Symposium: Dimitrie Cuntan (1837 – 1910) and the church singing in Ardeal), Editura Universităţii „Lucian Blaga", Sibiu, 2010, pp. 4-25;

Frăcea, Ilie, „La 140 de ani de la naşterea lui Dimitrie Cunţanu", („140 years since the birth of Dimitrie Cuntanu"), în: Mitropolia Ardealului, Sibiu, nr. 4-6, 1978, pp. 275-285.

Gherman, Petru, Muzica bisericească din Ardeal, (Church Music in Transylvania), Tiparul Tipografieie Arhidiecezane, Sibiu, 1940.

Grăjdian, Vasile „Oralitate şi uniformizare în evoluţia cântării bisericeşti de origine bizantină" („Orality and uniformity in the evolution of the church singing of Byzantine origin"), în: Vasile Grăjdian; Sorin Dobre; Corina Grecu; Iuliana Streza, Cântarea liturgică ortodoxă din sudul Transilvaniei. Cântarea tradiţională de strană în bisericile Arhiepiscopiei Sibiului, Editura Universităţii „Lucian Blaga", Sibiu, 2007, pp. 22-32.

Grăjdian, Vasile, „Dimitrie Cunţan (1837-1910) şi cântarea bisericească din Ardeal" („Dimitrie Cunţan (1837-1910) and the church singing in Ardeal"), în: Simpozionul Naţional: Dimitrie Cuntan (1837-1910) şi cântarea bisericească din Ardeal, Editura Universităţii „Lucian Blaga", Sibiu, 2010, pp. 31-47.

Grăjdian, Vasile, „Importanţa activităţii lui Dimitrie Cunţan pentru evoluţia cântării bisericeşti din Ardeal" („The importance of the work of Dimitrie Cunţan for the evolution of the church singing in Ardeal"), în: Vasile Grăjdian; Sorin Dobre; Corina Grecu; Iuliana Streza, Cântarea liturgică ortodoxă din sudul Transilvaniei. Cântarea tradiţională de strană în bisericile Arhiepiscopiei Sibiului, Editura Universităţii „Lucian Blaga", Sibiu, 2007, pp. 64-69.

Grăjdian, Vasile, Oralitatea cântării bisericeşti din Ardeal, (The orality of the church singing in Ardeal), Sibiu, 2004.

Grăjdian, Vasile; Dobre, Sorin, Cântăreţi bisericeşti din Ardeal, (Church Singers from Ardeal), vol. I, Sibiu, 2003.

Ionescu, Gheorghe C., Muzica bizantină în România. Dicţionar cronologic, (Byzantine music in Romania. Dictionary cronologic), Editura Sagittarius, Bucureşti, 2003.

Lind, Tore Tvarnø, The Past Is Always Present. The Revival of the Byzantine Muzical Tradition at Mount Athos, Europea: Ethnomusicologies and Modernities Series, No. 13, The Scarecrow Press, Lanham, 2012.

Malene, Gheorghe, „Două manuscrise muzicale inedite din Ţara Făgăraşului" („Two unique musical manuscripts from Fagaras Country"), în: Dimitrie Cunţan (1837-1910) şi cântarea bisericească din Ardeal, Editura Universităţii „Lucian Blaga", Sibiu, 2010, pp. 127-138.

Malene, Gheorghe, Muzica bisericească în Ținutul Făgărașului (Church Music in Făgăraș County), teză de doctorat, Cluj-Napoca, 2009.

Meteș, Ștefan, Mînăstirile românești din Transilvania și Ungaria (The Romanian Monasteries of Transylvania and Hungary), Sibiu, 1936.

Meteș, Ștefan, Istoria bisericii și a vieții religioase a românilor din Transilvania și Ungaria (The history of the church and the religious life of the Romanians in Transylvania and Hungary), volumul I (până la 1698), ediția a II-a, revăzută și întregită cu 115 ilustrații, Sibiu, 1935, Editura Librăriei Arhidiecezane.

Moldoveanu, Nicu, Istoria muzicii bisericești la români, (The History of Church Music in Romanians), Ed. Basilica, București, 2010.

Moisil, Costin, "Problems of identity in the orthodox churc music in Transylvania", in: New Europe College „Ștefan Odobleja" Program Yearbook 2012-2013, pp. 125-146.

Ong, Walter, Orality and Literacy: The Technologizing of the world, (3rd ed.), Routledge, 2015.

Pann, Anton, Fabule și istorioare, (Fables and stories), București, 1841.

Păcurariu, Mircea, Istoria Bisericii Ortodoxe Române, (History of the Romanian Orthodox Church), vol. III, Editura Institutului Biblic și de Misiune a Bisericii Ortodoxe Române, București, 1981.

Petrescu, Gheorghe, Elemente de propedeutică muzicală în manuscrisul psaltic 1106, (Elements of musical propedeutics in the psaltic manuscript 1106), BCU, Cluj-Napoca, 1991, pp. 77-79.

Popa, Valeriu, „Dimitrie Cunțan", în: Școala Ortodoxă Română de Cântăreți Bisericești „Dimitrie Cunțan" din Sibiu (The Romanian Orthodox School of Singers "Dimitrie Cuntan" from Sibiu), Anuarul II, 1927-1937, Tipografia Bucur Orendovici, Suceava, 1947, pp. 1-14.

Popescu, Gh. Ion, „Elemente bisericești tradiționale în opera muzicală a lui Dimitrie Cunțanu" ("Traditional church elements in the musical work of Dimitrie Cuntanu"), în: Mitropolia Ardealului, 2008, nr. 11-12, pp. 789-806.

Popescu, Ioan G., „Învățământul muzical în BOR, de la începuturi până în secolul al XVIII-lea inclusiv" ("Musical education in the BOR from the beginning until the 18th century inclusive"), în: BOR, 1969, nr. 9-10, pp. 1027-1061.

Popescu, Ion, „Muzica bisericească din Transilvania" ("Church Music in Transylvania"), în: Muzica românească azi (Romanian Music Today), ediție de P. Nițulescu, București, 1939, pp. 597-602.

Stanciu, Vasile, „Viața, activitatea și opera muzicală a prof. dr. Vasile Petrașcu" ("Life, activity and musical work of professor Vasile Petrașcu"), în: Mitropolia Ardealului, XXXIII (1988), nr. 2, pp. 20-36.

Stanciu, Vasile, Anastasimatarul sau Cântările vecerniei de Sâmbătă seara și ale utreniei de Duminică dimineața, (Anastasimatarion or the songs of the Saturday Night Vesper and Sunday morning Matins) compuse și fixate pe notație liniară după melodiile celor opt glasuri bisericești, notate de preotul Dimitrie Cunțanu, Editura Reîntregirea, Alba Iulia, 2010.

Stanciu, Vasile, Muzica bisericească ortodoxă din Transilvania (Orthodox Church music in Transylvania), Ed. Presa Universitară, Cluj-Napoca, 1996.

Șoima, Gheorghe, „Muzica bisericească și laică în Institutul Teologic din Sibiu" ("Church and secular music in the Theological Institute of Sibiu"), în: Mitropolia Ardealului, VI (1961), nr. 11-12, pp. 798-806.

Ştefănescu, Melchisedek, „Memoriu pentru cântările bisericesci în România" ("Memoir for church chants in Romania"), în: BOR, 1882, nr. 6, pp. 11-47.

Trebici-Marin, Hrisanta, Anastasimatarul de la Cluj-Napoca. M.S. 1106 (Anastasimatarion from Cluj-Napoca. M.S. 1106), în „Izvoare ale muzicii româneşti", vol. VIII. Monumenta et transcripta, Bucureşti, Ed. Muzicală, 1985.

Tulbure, Gh., Mitropolitul Șaguna. Opera literară. Scrisori pastorale. Circulări școlare. Diverse (Metropolitan Saguna. Literary work. Pastoral letters. School circulars. Miscellaneous), Sibiu, Tipografia Arhidiecezană, 1938.

Wellesz, Egon, A History of Byzantine Music and Hymnography, ed. II, Oxford Clarendon Press, 1961.

MISSIONARISCHE VALENZEN DER KIRCHENMUSIK VON HEUTE

MIHAI BRIE[1]

SUMMARY. The ecclesiastical Music plays a liturgical and pastoral Role in the life of a Church. The words and the dogmas are very important, as they fit to the melody for the faithful. Through the words from the liturgical songs, the people can praise to God in a proper way. From the Antiquity, the most important dogmas in the Church were put in verses to fit the melody of ecclesiastical music. The best method for the unity of the faithful in the Churches is the music, because the music binds the Christians. The Christian songs which are singed by all the faithful are no innovations in the Church, they are old and traditionally in the Eastern Church.

Keywords: Music, Church, ecclesiastical music, liturgical songs.

Es ist eine unbestreitbare Tatsache, dass Musik neben ihrer Rolle, unseren unterschiedlichen Gefühlen Ausdruck zu verleihen, auch Wohlgefühl verschafft. Dasselbe ist auch für den Kirchengesang gültig. Indem wir von dieser Feststellung hinausgehen, entdecken wir, dass er auch eine katechetische, pastorale Rolle spielt, eben weil er auch Wohlgefühl verschafft. Deshalb haben die Leiter der Kirche, die Pfarrer und Verfasser von kirchlichen Texten, immer wenn das die Umstände nötig machten und es genehmigt wurde, die Rolle des Gesangs in der Religion in fast all seinen Aspekten besonders gut betont. Wer könnte die Aussagen vom Heiligen Vasile hinsichtlich der didaktisch-katechetischen Rolle des Gesangs bestreiten? „Was hat der Heilige Geist getan, als Er sah, wie schwer es ist, die Leute auf dem Wege der Tugend zu behalten, wie oft sie wegen ihrer natürlichen Zuneigung zu körperlichen Genüssen vom Pfad des Rechten abgewichen sind? Er vermischt die religiösen Konzepte mit der Süße der Melodie, damit uns mittels unseres Ohres der nützliche Inhalt der Worte zweifelsohne vermittelt wird. Die harmonischen Melodien der

---

[1] *Pfr. Doz. Dr. Habil. Ortodoxe Theologische Facultät, „Episcop Dr. Vasile Coman", Oradea Universität. Mail: mihaibrie@yahoo.com*

Psalmen wurden deshalb hinzugegeben, damit diejenigen, die noch Kinder und altersmäßig und geistig noch unterentwickelt sind, ihre Seelen wirklich formen können, während sie glauben, nur gesungen zu haben"[2].

Dasselbe sagt auch der Heilige Johannes Goldmund: „Als er sah, dass die meisten Menschen uninteressiert und wenig bereit sind, über geistige Sachen zu lesen und sich gerne zu bemühen, wollte Gott ihre Arbeit angenehmer machen. Er fügte den profetischen Worten die Melodie hinzu, damit Ihm diese vom Rythmus des Gesangs angezogen, heilige Hymnen widmen. Denn nichts auf der Erde eröffnet und beflügelt die Seele so sehr, befreit sie von den irrdischen Hinder- nissen und trennt sie vom Körperlichen, indem es ihr die Muße zur philosophischen Meditation gönnt, sie von allem Irrdischen trennt, als eine Melodie und ein göttlicher Gesang" (Erklärung zum Ps. XLI)[3].

Aus den erwähnten Texten wird ersichtlich, dass die Heiligen Kirchenväter Melodie geschätzt haben, eben weil sie nichts anderes als das geeignetste Mittel zur Erziehung und zum Erlernen des religiösen Textes ist, indem sie ein leichtes und nützliches Mittel zur Verkündigung und Aneignung der Doktrine darstellt. Der Heilige Ambrosie vermerkt sogar, dass „im Psalm die Lehre mit der Gnade zusammenarbeitet. Wir singen ihn gerne, aber zur gleichen Zeit lernen wir ihn auch für unsere Entwicklung. Die erpressten Lehren sind nicht dauerhaft, aber was gerne erlernt wurde und unsere Seele umfasst hat, verschwindet nicht mehr"[4].

Der Gesang ersüßt das Gebet und die Worte der Verehrung vonseiten der Gläubigen. Durch den Gesang erweckt der Sänger in sich eine zärtliche Beziehung zum Gegenstand seines Gesangs. Anders gesagt wird der Gegenstand des Gesangs in dieser liebevollen Beziehung erlebt oder erfahren. Deshalb ist der Gesang das geeignetste Modell über oder zu Gott, also über oder zu Dem zu sprechen, Den man in klaren, präzisen Worten nicht fassen kann. Aber zur gleichen Zeit ist er auch die geeignetste Weise, aus allem Herzen Gott zu danken, Ihn zu loben und zu verehren. Durch den Gesang kann man mehr sagen, als man mit Worten ausdrücken könnte. Durch ihn drückt man die unendliche Bewunderung angesichts Gottes Macht, Güte aus, die unsere einfach ausgesprochenen Worte übertreffen,

---

[2] Sfântul Vasile cel Mare, *Cercetări în cartea psalmilor,* trans. de către reverendul Dumitru Fecioru, editor al Institutului biblic şi misionar al ROK, Bucureşti, 2000, p. 85. (Der Heilige Vasile der Große, *Geistliche Erklärung der Psalmen,* übers. von Pfr. Dumitru Fecioru, Verlag des Biblischen und Missionarischen Instituts der ROK, Bukarest, 2000, S. 85.)

[3] Psalmul XLI după P. P. Vintilescu, *Despre poezia imnografică*, Bucureşti, 1937, pp. 210-217. (Predikt zum Ps. XLI nach Pfr. P. Vintilescu, *Über das hymnische Gedichtsschreiben…,* Bukarest, 1937, S. 210-217.)

[4] Ebenda, S. 215.

man drückt das Unausdrückliche, das Apophatische, aber auch die unendliche Dankbarkeit Ihm gegenüber aus, die in einfachen Worten nicht zu fassen sind[5].

Darin besteht die Erklärung dafür, dass fast alle Gesänge der Orthodoxen Kirche deshalb entstanden sind, diese katechetische und erzieherische Rolle zu erfüllen. Die liturgischen Texte, die im Rahmen der Religion gesungen werden, umfassen vor allem Lehren über die Religion und Moral, sowie: das Dogma der hypostatischen Vereinigung (die Dogmatik der acht Stimmen), das Dogma über die überirrdische Geburt Jesu Christi durch die Jungfrau Maria (vor allem beim Abendgebet und bei der Frühmesse zum Festtag Jesu Geburt oder Mariä Verkündung), das Dogma über die Auferstehung des Erlösers (zur Auferstehungsmesse und in allen Gesängen des Choralbuches), das Dogma über Gottes Dreieinigkeit und die Konsubstanzialität der Dreieinigkeit (in den Dreieinigkeitskanons zur Mitternacht und in den kurzen Dreieinigkeitslobgesängen), das Dogma über das Werk des Heiligen Geistes in der Welt (bei der Messe zu Pfingsten)[6], Anregungen zum Glauben, Mitleid, zur Liebe und Hilfeleistung den Mitmenschen gegenüber, usw.

In der christlichen Auffassung wir der Mensch durch die Gabe des Singenkönnens den Engeln und den Heiligen gleich, die unermüdlich Gott verehren (Jesaja, VI, 2-3). Es ist also selbstverständlich, dass der Gesang in der christlichen Religion schon vom Anfang an einen wichtigen Platz innehatte. Die missionarische Rolle des religiösen Gesangs geht bei den Orthodoxen auch daraus hervor, dass er einen starken moralisch-religiösen Erziehungsfaktor darstellt.

Durch den Gesang kann sich der Gläubige im Geistlichen entwickeln, er wird empfindlicher gegen die existenziellen Probleme des Lebens, tritt mit mehr Ernsthaftigkeit ans Problem der Unsterblichkeit der Seele und an die Beschäftigung um die Erlösung heran. Der Gesang reisst den Menschen oft aus der Interesselosigkeit und weckt ihn zur Realität, so wie das auch der Lobgesang macht: „Meine Seele, meine Seele, wach auf! Warum schläfst du noch? Das Ende naht, willst du zittern? Wach auf, damit sich Christus, der Gott, der Überallanwesende und Der alles erfüllt, dir erbarmt (Lobgesang zum sechsten Gesang des Großen Kanons, des Heiligen Andrei Criteanul).

---

[5] Prof. Dumitru Stăniloae, *Spiritualitatea şi comuniune în Liturghia ortodoxă,* Editura Mitropoliei Olteniei, Craiova, 1986, p. 421. (Pfr Prof. Dumitru Stăniloae, *Geistlichkeit und Kommunion in der Orthodoxen Liturgie,* Verlag des Metropolitenamtes Olteniens, Craiova, 1986, S. 421.)

[6] Prof. Gheorghe Şoima, *Funcţiile muzicii liturgice,* Sibiu, 1945, pp. 59-60. (Doz. Pfr. Gheorghe Şoima, *Die Funktionen der liturgischen Musik*, Hermannstadt, 1945, S. 59-60.)

Der Gesang macht den Gläubigen von der Überallanwesenheit Gottes bewusst und regt ihn zur Frömmigkeit und Unterordnung an, indem er sich Seiner Größe bedenkt: „Gott ist mit uns, ihr Völker sollt das verstehen und Ihm huldigen". Ebenfalls durch den Gesang wird in die Seele des Christen der Balsam des heißen und frömmigen Gebets eingeflößt: „Bis wann, oh Herr wirst Du mich vergessen? Bis wann drehst Du Dein Antlitz weg? Bis wann bekomme ich Ratschläge für meine Seele? Bis wann wird mich mein Feind bewältigen?"

Die religiöse Musik pflegt das starke Gefühl der Erneuerung des Lebens durch und in Christus: „Ich bin die Auferstehung und das Leben. Wer an mich glaubt, wird leben, auch wenn er stirbt, und jeder, der lebt und an mich glaubt, wird auf ewig nicht sterben".

Der Kirchengesang vermittelt etwas von Gottes Erhabenheit und Größe, durch ihn empfinden wir Ihn stärker und uns näher, aber zur gleichen Zeit auch voller Liebe: „Erhaben bist du mein Herr und wunderlich sind Deine Taten und kein Wort könnte für den Lob Deiner Wunder genügen" oder „Dich loben wir, oh Herr, zu Dir, mein ewiger Herr bekennen wir uns, Dich verehrt die ganze Erde".

Durch den Gesang erleben wir wirklich die erlösende Präsenz der Gnade der Dreieinigkeit: „Meine Hoffnung ist der Vater, meine Erlösung ist der Sohn und meine Zuflucht ist der Heilige Geist, Heilige Dreieinigkeit, Dich verehren wir!".

Der Kirchengesang enthüllt Gottes Größe und weckt in unserer Seele die Realität der apophatischen Theologie, der unaussagbaren Stille: „Wie sehr Sion den Herrn verehrt, kann die Zunge nicht wiedergeben".

Kirchenmusik verfügt dank ihrer innigen Verbindung mit der menschlichen Seele über diese Valenzen, diese Fülle an Resonanz in der Seele des sich nach Gott sehnenden Gläubigen. Die Gesänge oder liturgischen Hymnen drücken durch unterschiedliche Formen und unter verschiedenen Bezeichnungen vor allem die dienstleistende Rolle im Sinne einer Mission der Religion, also Gottes Verehrung und Anpreisung aus [7]. Musik erfüllt auch eine verteidigende und schützende Rolle der Glaubenswahrheiten, da die Gläubigen, indem sie der Kirche gegenüber öffentlich und gemeinsam ihren Glauben bekennen, sich durch den Gesang mit ihrem ganzen Wesen mit der Kirche verbinden und ihren Glauben bewahren, wie sie ihn von der Kirche erhalten haben. Unsere orthodoxen Gesänge sind für alle Gläubigen leicht erlernbar, weil ihre Texte unsere Dogmen hinsichtlich des Erlösers, der Gottesmutter, der Heiligen, des Kreuzes, usw. behandeln.

---

[7] Prof. Ene Branişte, *Liturgica specială,* ediţia a IV-a, Bucureşti, 2005, p. 16. (Pfr. Prof. Ene Branişte, *Die besondere Liturgie*, IV. Aufl., Bukarest, 2005, S. 16.)

Das gemeinsame Singen der Gläubigen entpuppte sich „eins der besten Mittel für deren aktive Teilnahme an der heiligen Messe zu sein"[8]. „Was braucht Kirchengesang, um gut zu sein: (…) einen Sänger mit guter Stimme, einen harmonisch, mehrstimmig singenden Chor, einen oder mehrere professionelle Sänger, die vom eventuellen Chor ein professionelles musikalisches Niveau erwarten? (…) Das ganze Volk soll singen!"[9]. Durch diese aktive und lebendige Teilnahme wird auch die pastorale Tätigkeit des Priesters unterstützt und durchgeführt. Im Rahmen der Heiligen Liturgie drücken die Gläubigen nicht nur ihren Glauben an der Heiligen Dreieinigkeit und an den Erlösertaten Jesu Christi aus, sondern erleben sie sogar in der Gegenwart. Christus wird als Lehrer angesehen, der jetzt belehrt und sich als Erzpriest für die Gläubigen opfert. Der Pfarrer ist derjenige, durch den Christus diese Taten für sie heimlich erneut durchführt. „Deshalb hat der Gesang der Gläubigen nicht nur die Funktion, das zu bekennen, was einst von Christus durchgeführt war, sondern auch das zu sagen, was jetzt durch den Priest verwirklicht wird"[10]. Nichts trägt zur Vereinigung der Gläubigen besser bei als Kirchenmusik. Aus der Durchführung des gemeinsamen Gesangs in der Kirche ergibt sich „das Erwecken und Erhalten des Gemeindegefühls"[11]. Der Gesang macht die Leute miteinander verwandt, nähert sie zueinander, bringt sie durch eine gemeinsame Beschäftigung und Idee zusammen. Im Rahmen der Heiligen Liturgie vereinigt der Gesang die Gläubigen, weckt bei ihnen dieselben Gedanken und Gefühle, hilft ihnen die Aufmerksamkeit an die religiöse Idee oder die im betreffenden Gesang ausgedrückte moralische Anregung richten. Auf dieser Weise wirkt der Gesang als ein Verstärkungsfaktor der religiösen Gemeinde und eben deshalb wird womöglich empfohlen, ihn gemeinsam durchzuführen. Aber eben die gemeinsame Liebe Gott gegenüber vereinigt die Gläubigen im Lobgesang an den Herrn. Und diese Vereinigung verstärkt noch mehr die gefühlsmäßige Angliederung der Seelen zum Herrn. Die Einheit des liebenden Denkens an den Herrn schafft den

---

[8] Necula Nicolae, *Participarea credincioşilor laici în cultul Bisericilor răsăritene,* în "Studii teologice", nr. 3-4, 1970, p. 278. (Necula Nicolae, *Die Teilnahme der laischen Gläubigen am Kult in den östlichen Kirchen,* in „Theologischen Studien", Nr. 3-4, 1970, S. 278.)

[9] Rev. Vasile Gräjdian, *Cântarea ca teologie,* Editura Universităţii "Lucian Blaga", Sibiu, 1998, p. 125. (Pfr. Vasile Gräjdian, *Sänger der Kirche,* in „Der Gesang als Theologie", Verlag der „Lucian Blaga" Universität, Hermannstadt, 1998, S. 125.)

[10] Prof. Dumitru Stăniloae, *Cântarea liturgică, mijloc al unităţii de credinţă,* în "Ortodoxia", nr. 1, 1981, p. 61. (Pfr. Prof. Dumitru Stăniloae, *Der gemeinsame liturgische Gesang, Mittel zur Verstärkung der Einheit im Glauben,* in „Orthodoxie", Nr. 1, 1981, S. 61.)

[11] Prof. Ene Branişte, *Participarea liturgică şi metodele de implementare ale acesteia*, în "Studii teologice", II, (1949), nr. 7-9, pp. 567-637. (Prof. Ene Branişte, *Teilnahme an der Liturgie und Methoden zu deren Durchführung*, in „Theologische Studien", II, (1949), Nr. 7-9, S. 567-637.)

gemeinsamen Gesang und die Aufregung des gemeinsamen Singens und verstärkt die Einheit des Denkens an Ihn[12].

Folglich ist der Kirchengesang nicht nur eine Ausdrucksform des religiösen Lebens des Menschen, sondern auch ein Mittel zum Kennenlernen der Wahrheiten des Glaubens, sowie auch ein Kommunikationsmittel der Mitglieder der Kirche. In der Kirche zu singen ist Recht und Pflicht jedes Gläubigen, der an der heiligen Messe teilnimmt und der Gesang soll gemeinsam durchgeführt werden, so wie das zu den Anfängen der christlichen Kirche geschah.

Der gemeinsame Gesang hat die Rolle, die Unterschiede und Uneinigkeiten unter den Menschen zu verwischen, sie zu einer Gruppe zu vereinigen und unter ihnen starke brüderliche Beziehungen von Liebe und Menschlichkeit zu schaffen. Der gemeinsame Gesang vereinigt uns heimlich nicht nur mit den Heiligen, sondern auch untereinander, indem er uns die Nächstenliebe lehrt und uns zur Gutmütigkeit und Brüderlichkeit anregt.

Der Heilige Vasile der Große fasst in lebendige Worte die psalmische Macht, den Seelen das Allerbeste einzuflößen, die stürmischen und aufwühlerischen Gedanken zu zähmen, sie zur Ruhe und zum Frieden zu bringen. „Denn wer könnte noch, meint der Heilige Vasile, Feind des anderen Sein, wenn er seine Stimme mit dessen Stimme zum Lobgesang an Gott vereinigt?"(Predikt zum PS. I 2, 25)[13].

„Der gemeinsame Gesang schafft denjenigen unsichtbaren und fast unausdrückbaren Fluss, der die Christen miteinander vereinigt und die Liebe unter ihnen verstärkt"[14]. „Durch den gemeinsamen Gesang in der Kirche ist jeder einzelne Gläubige seiner Rolle als Glied der Kirche bewusst und erlebt auf dieser Weise das tiefe Gefühl der Kommunion mit seinen Glaubensbrüdern, gliedert sich freiwillig und bewusst in die Gemeinde oder Parochie ein, deren Teil er ist. Also indem alle einstimmig in Gesängen Gott loben, auf der harmonievollen Leiter des gemeinsamen Gesangs den Himmel zu Erden hinunterbringen und die Erde zum Himmel emporsteigen"[15]. Durch den gemeinsamen Gesang schafft man „die erhebende Ordnung" zu

---

[12] Ebenda, S. 60.

[13] Ştefan Alexe, *Foloasele cântării liturgice,* conform Sfântului Niceta de Remesiana, în "Biserica Ortodoxă Română", LXXV (1957), nr. 1-2, p. 181. (Ştefan Alexe, *Der Nutzen des gemeinsamen Gesangs laut des Heiligen Niceta de Remesiana*, in "Rumänische Orthodoxe Kirche", LXXV (1957), Nr. 1-2, S. 181.)

[14] Prof. N. Lungu, *Cântarea omofonă a credincioşilor în Biserică*, în "Studii teologice", III, 1951, 1-2, p. 24. (Prof. N. Lungu, *Der gemeinsame Gesang des Volkes in der Kirche*, in „Theologische Studien", III, 1951, 1-2, S. 24.)

[15] Prof. Ene Branişte, *Argumente biblice şi tradiţionale pentru cântarea în comun a credincioşilor,* în "Studii teologice", 1954, nr. 1-2, p. 24. (Prof. Ene Branişte, *Biblische und traditionelle Gründe für den gemeinsamen Gesang der Gläubigen*, in „Theologische Studien", 1954, Nr. 1-2, S. 24.)

allem, was gut, recht und schön ist, Zustand, in dem sich der Mensch vervollkommt, so wie das die Weisen der frühen Zeiten meinten.[16]

Der Heilige Apostel Paul meint: „Der Gott der Geduld und des Trostes schenke euch die Einmütigkeit, die Christus Jesus entspricht, damit ihr Gott, den Vater unseres Herrn Jesus Christus, einträchtig und mit einem Munde preist" (Römer. XV, 5-6). Der einstimmige Lob kann nur durch den Gesang geschehen. „Indem alle an denselben Inhalt denken und das einander mitteilen, verstärkt sich ein jeder durch die gemeinsame Kraft des gemeinsamen Denkens, im gemeinsamen Glauben, aber auch in der gemeinsamen Liebe an denselben Gott. Denn Er selbst schafft in allen dasselbe Gefühl des Glaubens und der Liebe, dieselbe Anregung also, Ihn mit gemeinsamer Stimme, wie aus einem einzigen Mund zu loben, die dank des Beitrags von allen die Stärke der Bekennung jedes Einzelnen erhält oder deren Stärke steigert. Die Tatsache, dass dieser Spruch des Heiligen Apostels Paul bis heute noch in der Religion existiert, zeigt, dass dieser Lobgesang an Gott in der Kirche ununterbrochen fortgelebt hat und so ein Mittel zur Bewahrung ihrer Glaubenseinheit bildet. Aus den vorher Gesagten resultiert, dass man über die durch den Gesang produzierte Aufregung der Liebe Gott gegenüber nicht sprechen kann, ohne die Bedeutung des gemeinsamen Gesangs zu erwähnen"[17].

Der gemeinsame Gesang ist keine Innovation neu-protestantischen Charakters, er existierte im Ritual der christlichen Gemeinden von ihren Anfängen an. Es ist wahr, dass der gemeinsame Gesang in den neu-protestantischen Kulten als Anziehungspunkt funktioniert. Der Mensch spürt das Bedürfnis, je näher zu Gott zu sein, sich vom Irrdischen zum Himmlischen zu erheben. Musik berührt die tiefsten seelischen Saiten, führt den Menschen zum Himmlischen und der gemeinsame Gesang ergibt den wahren Sinn der Einheit und Brüderlichkeit der religiösen Gemeinde. Der Gläubige ist nicht mehr allein, er ist Teil der Gemeinde, in der er seine Stimme zu einem einzigen Gedanken und Gefühl der Verehrung des Herrn vereinigt. Die Seele des Gläubigen läuft diesem Gefühl nach und dort, wo er es findet, fühlt er sich in Ruhe und nimmt wahr, dass das Gefühl des Mangels in seiner Seele enthoben wurde. In dieser Weise, durch den gemeinsamen Gesang, ist die Gemeinde der Christen entstanden, hat sich verstärkt und verbreitet. Mit der Zeit hat ihn die Kirche vernachlässigt und

---

[16] Prof. N. Lungu, *Problema uniformizării cântărilor cultice în Biserica noastră,* în "Studii teologice", VIII, (1956), nr. 3-4, p. 241. (Prof. N. Lungu, *Das Problem der Umschreibung und Vereinheitlichung der psalmischen Gesänge in unserer Kirche*, in „Theologische Studien", VIII, (1956), Nr. 3-4, S. 241.)

[17] Pfr. Prof. Dumitru Stăniloae, op. cit., p. 61. (Pfr. Prof. Dumitru Stăniloae, der zit. Art., zit. Zeitschrift, S. 61.)

dann völlig weggelassen. Andere, neue Religionen haben ihn aber gepflegt und zum höchsten Anziehungspunkt gemacht. Sie haben ihn nicht erfunden, sondern restauriert, also ins Laische hinübergeführt, so ist er ihnen neben der Predikt die wichtigste Anziehungs- und Verlockungsmöglichkeit geblieben.

So kann man sich denken, was für eine Bedeutung für unsere Kirche der gemeinsame religiöse Gesang hat, denn der orthodoxe Gläubige, da ihm ein tiefes seelisches Bedürfnis und ein heftiges Verlangen befriedigt sind, sieht sich von etwas, was er schon undzwar auf einem höheren Niveau hat, nicht mehr angezogen.

Deshalb führen die Hinweise des Heiligen Patriarchen Justinian, uns dazu zu bemühen, in unseren Kirchen den gemeinsamen Gesang zu verwirklichen, die Orthodoxe Kirche zu ihrem wahren früheren Zustand zurück, der auch einem tiefen Bedürfnis und Verlangen nach Erlösung vonseiten des Menschen entspricht. „Ich rege alle Priester und Gläubigen dazu an, den gemeinsamen Gesang an unseren Heiligen Messen ununterbrochen zu lieben, sowohl die örtlichen Melodien zu bewahren als auch die traditionelle Kirchenmusik des ganzen Landes zu erlernen, weil er auch eine wichtige Rolle in der Verstärkung des Bewusstseins unserer seelischen Einheit spielt. Wenn alle Gläubigen die Messen unserer Kirche gut kennen und bei der Heiligen Liturgie singen werden, wird niemand mehr den uralten Glauben verlassen und sich zu einer anderen Konfession bekehren"[18].

Deshalb haben auch die Ketzer der frühen Jahrhunderte den Gesang dazu verwendet, die Leute anzuziehen. „Vom III. Jahrhundert an wurde der gemeinsame Gesang zu einem großen Maße in der missionarischen Tätigkeit der Kirche als Waffe gegen die Ketzerei und als Mittel in der Erklärung, Verstärkung und Verteidigung der orthodoxen Doktrine verwendet. Da alle Ketzer versucht haben, ihre verfehlten Lehren unter den Massen zu verbreiten und zu popularisieren, indem sie dasselbe Mittel der in ihren kultischen Versammlungen gesungenen Hymnen verwendet haben (so wie es z.B. die Gnostiker Marcion und Valentin aus Rom, im III Jahrhundert, der die Dreieinheit leugnende Paul aus Samosata, im III Jahrhundert, Arie aus Alexandria, im IV Jahrhundert gemacht haben), hat die Orthodoxie zu dieser ketzerischen Propaganda mit der Verwendung derselben Mittel reagiert, also diesen ketzerischen Hymnen diejenigen mit orthodoxem Inhalt entgegengesetzt. So hat z. B. der Heilige Johannes Goldmund in Konstantinopel gehandelt, indem er Aufzüge mit den Choren der Orthodoxen organisiert hat, damit diese Hymnen über die Konsubstanzialität des Sohnes

---

[18] Patriarhul Justinian, *Apostolatul Social,* IX, p. 277. (Patriarch Justinian, *Gesellschaftliches Apostelamt,* IX, S. 277.)

mit dem Vater singen, weil die Arier auch Hymne zur Verbreitung Ihres Glaubens verwendet haben"[19].

Der Verteidigungskampf der Urkirche gegen die von den Vertretern unterschiedlicher Häresien verbreiteten, verfehlten Lehren ist auch noch in unserem Zeitalter nötig, da die Sekten die Steigerung der Nummer ihrer Mitglieder mit Vorliebe von den Reihen der orthodoxen Gläubigen verfolgen. Es wurde festgestellt, dass einer der wichtigsten Gründe des Hinübergehens zu den Neu-Protestanten der Mangel an aktiverer Teilnahme vonseiten der Gläubigen am Religionsleben ist. Um diesen Einfluss der Sekten aufzuhalten, hat die Heilige Synode der Rumänischen Orthodoxen Kirche 1950 die nötigen Maßnahmen für die Einführung des gemeinsamen Singens der Gläubigen in der Kirche und vor allem an der Heiligen Liturgie getroffen. So wurde in der Sitzung vom 5. Oktober 1950 die Rückgabe des aktiven Teilnahmerechts der weltlichen Gläubigen an den Gesängen, Vorlesungen und Gebeten im Rahmen der Messe bestimmt, was ein legitimes, auf einer alten und lang verwendeten christlichen Praktik basiertes Recht ist[20].

BIBLIOGRAPHIE

Alexe, Ștefan, *Foloasele cântării liturgice,* conform Sfântului Niceta de Remesiana, în "Biserica Ortodoxă Română", LXXV (1957), nr. 1-2, p. 181. (Alexe, Ștefan, *Der Nutzen des gemeinsamen Gesangs laut des Heiligen Niceta de Remesiana*, in "Rumänische Orthodoxe Kirche", LXXV (1957), Nr. 1-2, S. 181.)

Branişte, Ene, *Argumente biblice şi tradiţionale pentru cântarea în comun a credincioşilor,* în "Studii teologice", 1954, nr. 1-2, p. 24. (Branişte, Ene, *Biblische und traditionelle Gründe für den gemeinsamen Gesang der Gläubigen*, in „Theologische Studien", 1954, Nr. 1-2, S. 24.)

Branişte, Ene, *Liturgica specială,* ediţia a IV-a, Bucureşti, 2005, p. 16. (Branişte, Ene, *Die besondere Liturgie*, IV. Aufl., Bukarest, 2005, S. 16.)

Branişte, Ene, *Participarea liturgică şi metodele de implementare ale acesteia*, în "Studii teologice", II, (1949), nr. 7-9, pp. 567-637. (Branişte, Ene, *Teilnahme an der Liturgie und Methoden zu deren Durchführung*, in „Theologische Studien", II, (1949), Nr. 7-9, S. 567-637.)

---

[19] Prof. Pfr. Ene Branişte, op. cit., p. 21. (Prof. Pfr. Ene Branişte, der zit. Art., zit. Zeitschrift, S. 21.)

[20] Antim Târgovişteanul, *Despre cântarea credincioşilor în Biserică,* în "Biserica Ortodoxă Română", n. 11-12, 1953, p. 11-20. (Antim Târgovişteanul, *Über den Gesang der Gläubigen in der Kirche,* in „Rumänische Orthodoxe Kirche", Nr. 11-12, 1953, S. 11-20.)

Grăjdian, Vasile, *Cântarea ca teologie,* Editura Universităţii "Lucian Blaga", Sibiu, 1998, p. 125. (Grăjdian, Vasile, *Sänger der Kirche,* in „Der Gesang als Theologie", Verlag der „Lucian Blaga" Universität, Hermannstadt, 1998, S. 125.)

Lungu, Nicolae, *Cântarea omofonă a credincioşilor în Biserică*, în "Studii teologice", III, 1951, 1-2, p. 24. (Lungu, Nicolae, *Der gemeinsame Gesang des Volkes in der Kirche*, in „Theologische Studien", III, 1951, 1-2, S. 24.)

Lungu, Nicolae, *Problema uniformizării cântărilor cultice în Biserica noastră,* în "Studii teologice", VIII, (1956), nr. 3-4, p. 241. (Lungu, Nicolae, *Das Problem der Umschreibung und Vereinheitlichung der psalmischen Gesänge in unserer Kirche*, in „Theologische Studien", VIII, (1956), Nr. 3-4, S. 241.)

Necula, Nicolae, *Participarea credincioşilor laici în cultul Bisericilor răsăritene,* în "Studii teologice", nr. 3-4, 1970, p. 278. (Necula, Nicolae, *Die Teilnahme der laischen Gläubigen am Kult in den östlichen Kirchen,* in „Theologischen Studien", Nr. 3-4, 1970, S. 278.)

Patriarhul Justinian, *Apostolatul Social,* IX, p. 277. (Patriarch Justinian, *Gesellschaftliches Apostelamt,* IX, S. 277.)

Psalmul XLI după P. P. Vintilescu, *Despre poezia imnografică*, Bucureşti, 1937, pp. 210-217. (Predikt zum Ps. XLI nach Pfr. P. Vintilescu, *Über das hymnische Gedichtsschreiben…,* Bukarest, 1937, S. 210-217.)

Sfântul Vasile cel Mare, *Cercetări la cartea psalmilor,* trans. de către reverendul Dumitru Fecioru, editor al Institutului biblic şi misionar al ROK, Bucureşti, 2000, p. 85. (Der Heilige Vasile der Große, *Geistliche Erklärung der Psalmen,* übers. von Pfr. Dumitru Fecioru, Verlag des Biblischen und Missionarischen Instituts der ROK, Bukarest, 2000, S. 85.)

Stăniloae, Dumitru, *Cântarea liturgică, mijloc al unităţii de credinţă,* în "Ortodoxia", nr. 1, 1981, p. 61. (Stăniloae, Dumitru, *Der gemeinsame liturgische Gesang, Mittel zur Verstärkung der Einheit im Glauben,* in „Orthodoxie", Nr. 1, 1981, S. 61.)

Stăniloae, Dumitru, *Spiritualitatea şi comuniune în Liturghia ortodoxă,* Editura Mitropoliei Olteniei, Craiova, 1986, p. 421. (Pfr Prof. Dumitru Stăniloae, *Geistlichkeit und Kommunion in der Orthodoxen Liturgie,* Verlag des Metropolitenamtes Olteniens, Craiova, 1986, S. 421.)

Şoima, Gheorghe, *Funcţiile muzicii liturgice,* Sibiu, 1945, pp. 59-60. (Şoima, Gheorghe, *Die Funktionen der liturgischen Musik*, Hermannstadt, 1945, S. 59-60.)

Târgovişteanul, Antim, *Despre cântarea credincioşilor în Biserică,* în "Biserica Ortodoxă Română", n. 11-12, 1953, p. 11-20. (Târgovişteanul, Antim, *Über den Gesang der Gläubigen in der Kirche,* in „Rumänische Orthodoxe Kirche", Nr. 11-12, 1953, S. 11-20.)

JOHANN SEBASTIAN BACH - THE ONLY
FUNERAL CANTATA IN HIS WORKS:
„GOTTES ZEIT IST DIE ALLERBESTE ZEIT", BWV 106

PETRUȚA-MARIA COROIU [1]

SUMMARY*.* The funeral repertory represents a privileged field in the history of music, which reflects the deepest expression of each composer or era. Funeral music was generally approached at the end of the works or at mature moments in composing art. We generally find in this type of repertory the most obvious spiritual and compositional refinement, a climax of stylistic values in the art of each composer; a synthesis of the creativity of great artists. Bach has entered the field of funeral music only in a very small vocal portion of his vocal-symphonic repertory, small in size and means of composition: cantata *Gottes Zeit ist die allerbeste Zeit*, BWV 106. The work is part of his religious cantatas, being composed during his early years, in 1707-1708.

Keywords: pray, cantata, funeral, religion, faith.

1. Introduction

The funeral repertory represents a privileged field in the history of music, which reflects the deepest expression of each composer or era. Funeral music was generally approached at the end of the works or at mature moments in composing art. We generally find in this type of repertory the most obvious spiritual and compositional refinement, a climax of stylistic values in the art of each composer; a synthesis of the creativity of great artists. Drawing near to death has always inspired piety and holy fear, generally translated in art through drama, strong emotion, and inner effervescence of high spiritual fervour. "The Holy Fathers have arranged that on Saturday, there should be remembrance of the departed, because that is the day when Christ was in the tomb in body and in hell in soul, to liberate deceased righteous ones. On the other hand, Saturday points towards Sunday, the day of the Resurrection of Christ our Saviour. Remembering the deceased during wintertime marks the beginning of the Saturdays of those

---

[1] *Univ. Prof. dr. habil., Transylvania University Brașov, Faculty of Music, E-mail: maniutpetruta@yahoo.com*

who have passed away, seven in number, that will suggestively end with the Saturday of Lazarus, before Holy Week, or the Week of Passions. For Christians, death is but a sleep and a "paschal" moment of passing or "moving" to eternal life. Therefore, all the services for the deceased are sung with "Halleluiah" which is the funeral chant of Christians"[2].

2. J. S. Bach, *Gottes Zeit ist die allerbeste Zeit*, BWV 106 (analitycal perspectives)

Bach has entered the field of funeral music only in a very small vocal portion of his vocal-symphonic repertory, small in size and means of composition: cantata GottesZeit ist die allerbeste Zeit, BWV 106. The work is part of his religious cantatas, being composed during his early years (not in maturity), in 1707-1708. It is made up of only four movements, being the smallest vocal-symphonic work with a funeral character, of which we know. On a textual basis, we note the focus of the author on four quotes extracted from the Old Testament: Psalms 90 (verse 12) and 30 (verse 6); the Book of Isaiah (38, 1) and the Book of Sirach (14, 17) and on four quotes from the New Testament: the Gospel of Luke (18, 31-34) and Revelation (22, 20).

The work uses the choral song Ich hab mein Sach Gott, being written for four vocal soloists (soprano, alto, tenor, bass) and choir, accompanied by two flute recorders, two viola da gamba and continuo (a completely poor formulation, unusual but very appropriate for rendering a funeral atmosphere).

"Researchers studying the musical works of J. S. Bach have been all too pleased to limit themselves to singular symbols and layers of symbols (reduced to cabbalistic-numeralistic or linguistically rhetorical detailed aspects of the external textual grammar) for motivic reasons in order to salvage simplifying 'spiritual' messages from the musical material using configurations reduced in such a way. In this respect, Bach's cantatas and passions are still being interpreted from the point of view of proclamation; their sophisticated, compositional idiomatics and the complicated interplay between the principles of aesthetic composition as well as the theologically significant through-formatting of the musical material leave mostly in the background. The attempt to place Bach's music in a theological setting in a comprehensive religious / historical sense which, moreover, would do justice to its special morphological status, as well as from a religious / phenomenological point of view, can hardly be detected in a deductive, historical view of piety"[3].

---

[2] Makarios Simonopetritul, *Triodul explicat. Mistagogia timpului liturgic (The Explained Triodian.Mystagogy of Liturgical Time)*, 3rd edition, Deisis Publishing House, Sibiu, 2008, p. 31.

[3] Adolph, W., *Theological Aesthetics of Music as a hermeneutic Task of Post-Postmodernism*, in *Neue Zeitschrift für Systematische Theologie und Religionsphilosophie*, Volume 57, Issue 4, 2015, p. 503.

Gottes Zeit ist die allerbeste Zeit (God's time is the very best time) BWV 106 is known by the name of *Actus tragicus*, being composed for the funeral of the mayor of the town in which Bach lived at that moment of his youth: Mühlhausen, the author not being more than 20 years old (at the time his mother was leaving to eternal life). Bach's original manuscript was lost; perhaps this is the reason why many suspicions arose that the music could have other presumed authors.

The beginning is by an instrumental segment called Sonatina, intoned in *Molto* adagio by two alto flutes that look for one another in a tragic but smooth echo, with the violas da gamba and a continuous bass in the background. E-flat major tonality is very significant for a more detached vision, assumed in a Christian manner in the soul of the one who believes that death is a beginning and passing into eternity. Calling again the name of Our Saviour Jesus Christ is equally significant.

E.g. 1

J. S. Bach, GottesZeitist die allerbesteZeit, BWV 106

From a semantical point of view, the repeated throb of an eighth note is of great importance (especially that in the basso continuo voice) for it creates an atmosphere of piety and inner silence necessary for drawing close to death from a Christian perspective. In bars seven-eight, the flute engages in a sort of dialogue with echoes (canon) intoned on a slightly modulated tract; an original way of suggesting the idea of going far, serenity, with a certain stereophony.

The second section comprises four sub-sections: *Gottes Zeit ist die allerbeste Zeit*, with an original poetical text that shows the soul's moment of preparation in passing the threshold of eternity: God's time is the best of all times. Within this first choral moment, a segment of the type fugato Allegro intervenes, so that the fluctuation of the tempo brings an end in

Adagio (according to the first edition of his complete works in which the work was included in 1876) with the text *In ihm sterben wir zu rechter Zeit* (In Him we will die at the right time). The phrase is significantly completed only on the final cadence (left open, as a symbol of the almighty divine wills, with the text *wenn er will* / if He wishes.) The many fluctuations in tempo, character, musical structure and text are quite unusual for the genre and for his era given the small size of the work (also, it deals with one of the most serious themes in the life of humanity.)

A quote from Psalm 90 (*Ach, Herr, lehre uns bedenken, daß wir sterben müssen* - Ah, Lord, teach us to consider that we must die) supports the second sub-section marked by an arioso of a soloist tenor voice (Lento). Several researchers have considered the Psalm as being a source of inspiration in Bach's music for his instrumental work (for instance, for *The well-tempered harpsichord*)[4].The musical discourse is opened by an exclamation that marks an emotional way of direct addressing (*Ach, Herr!* / *Oh, God!*).

The third sub-section is based on an excerpt from the Book of Isaiah, which refers to preparation for death, rendered by an aria of the bass: *Bestelle dein Haus; denn du wirst sterben* (Put your house in order; for you will die) - Vivace. The last sub-section (Andante) opposes two states, two worlds that seem to answer one another: *Es ist der alte Bund: Mensch, du mußt sterben!* (It is the ancient law: human, you must die!) with a text extracted from the Book of Sirach (performed by the voices of the choir) and the higher level of the soprano voice, which intonates three times *Ja, komm,* Herr *Jesu, komm!* (Yes, come, Lord Jesus!). The last phrase of the soloist voice has an open ending, entirely unexpected, a cadence around which the voice remains to sing without an accompaniment, as a symbol of a last breath that leaves to eternity.

The voice of the soprano intones a solo segment made up of high embroideries and short passages in a major tone. We cannot help making a connection with the last words uttered on the threshold of death by the saints who left behind such a mysterious testimony, one of them being the greatest Romanian Orthodox theologian, father Dumitru Stăniloae who left to eternity while saying: "Let us get out of here… Take us out of here, Lord, we do not want to remain here anymore…(…) We talk about You, Lord… Let us be awake... Let us talk… Come on, Lord… Let us talk… "[5].

---

[4] Tomita, Y., *Psalm and the 'Well-tempered Clavier II': Revisiting the old question of Bach's source of inspiration*, Riemenschneider Bach Institute, USA, Volume 32, Issue 1, 2001, p. 17.

[5]Stăniloae, Lidia, *Lumina faptei din lumina cuvântului – împreună cu tatăl meu, Dumitru Stăniloae" ("The Light of Deed from the Light of Word – together with my father, Dumitru Stăniloae)*, Humanitas Publishing House, Bucharest, 2018, p. 28.

The third section opens with two diatonic ascendant passages, over an octave (as symbols of resurrection and death as a passage, segments that will perpetuate throughout the soprano's intervention) and is based on texts taken from the New Testament, more precisely from the Gospel of Luke: *In deine Hände befehlich meinen Geist* (Into Your hands I commit my spirit), words uttered by our Saviour on the Cross. The simplicity of the discourse is remarkable and supports the thesis that the work is also very unusual from this point of view.

An aria of the alto voice follows immediately with a text taken from Psalm 31: *du hast mich erlöset, Herr, du getreuer Gott* (You have redeemed me, Lord, faithful God). Inserted after this short sub-section, we note the answer offered by our Crucified Saviour to the good thief who repented, as a promise of happy eternity: *Heute wirst du mit mir im Paradies sein* (Today you will be with Me in Paradise). The end of this segment is overlapped with a choral of alto solo voice on the lyrics: *Mit Fried and Freud ich fahr dahin*, a Luther hymn of 1524 paraphrasing Simeon's song receiving the Savior in his arms); the anthem was used by Bach in cantata BWV 125.

The last section is strictly choral (*Glorie, Lob, Ehr und Herrlichkeit*" - Glory, praise, honor, and majesty), having a regular final character for vocal-symphonic works of this type. A symmetry act is also produced when echoes from the initial Sonatina re-occur, followed by a double fugue on the word: Amen (Allegro).

3. Conclusion

"...nomination of ritually organizing the stimulus of expression, justified by the deep religiosity of the composer and direct support of him in the adopted Lutheran life melodies of hymns in the analysis of works of Bach. The latter capture in the artistic whole the moral and behavioral complex, which is indicative for the Lutheran-Pietist, and which has a collision with the Orthodox ethics of the joy of perception of the world as the basis for moral orientation in the world"[6].

The work presents the Christian vision on death as passage unto the Kingdom of eternity, not as a dramatic ending: the first part renders the defining of death in the Old Testament, and the second one in the New Testament. The short duration (less than half an hour) and getting close to the moment of his mother's passing to eternity justify the opinion according

[6]Volkova, G., *Ontological Aspect of Familiarizing with the Creative Work of J.S. Bach and to the Symbolism of Spiritual Christian Music*, in National Academy of Managerial Staff of Culture and Arts Herald, Issue 3, 2018, p. 383.

to which the completely special character for a funeral vocal-symphonic music would be due to these arguments. Another original aspect is that Bach performs very fluent passages between the subsections of the four sections, so that an impression of continuity is created (although it does not exist in the score): here is another sign of maturity, of modernity offered by the author at a very young age.

REFERENCES

Adolph, W., *Theological Aesthetics of Music as a hermeneutic Task of Post-Postmodernism*, in: Neue Zeitschrift für Systematische Theologie und Religionsphilosophie, Volume 57, Issue 4, 2015.

MakariosSimonopetritul, *Triodul explicat. Mistagogia timpului liturgic (The Explained Triodian. Mystagogy of Liturgical Time)*, 3rd edition, Deisis Publishing House, Sibiu, 2008.

Stăniloae, Lidia, *Lumina faptei din lumina cuvântului – împreună cu tatăl meu, Dumitru Stăniloae (The Light of Deed from the Light of Word – together with my father, Dumitru Stăniloae)*, Humanitas Publishing House, Bucharest, 2018.

Tomita, Y., *Psalm and the 'Well-tempered Clavier II': Revisiting the old question of Bach's source of inspiration*, Riemenschneider Bach Institute, USA, Volume 32, Issue 1, p. 17-43, 2001.

Volkova, G., *Ontological Aspect of Familiarizing with the Creative Work of J.S. Bach and to the Symbolism of Spiritual Christian Music*, in: National Academy of Managerial Staff of Culture and Arts Herald, Issue 3, 2018.

COMPARATIVE ANALYSIS OF FRYDERYK CHOPIN'S AND JOHN FIELD'S NOCTURNES

PART I

TÍMEA SZILVESZTER[1]

SUMMARY. Music History holds John Field as the creator of the nocturne genre. The purpose of this work is to reveal the formal, tonal and stylistic features that prove the influence of the Irish composer on Fryderyk Chopin's compositions of the same genre.

Keywords: John Field, Fryderyk Chopin, nocturne, formal structure, tonality, ornaments, comparative analysis

1. The History of the Nocturne's Development

The genre of nocturne is a distinctive achievement of romantic music literature, which is a meditation-style, slow-rhythmic, tranquil-like piano work that depicts a night view.

The name of the Italian *notturno* often appears as the title of the 18th century works, but John Field was the first who used the French terminology as the title of his lyrical piano works created between 1812 to 1836. Field's nocturnes are remarkable from the perspective of musical history, as they constitute the source of inspiration for Fryderyk Chopin's works of the same genre.

Field's nocturnes exploited the possibilities of using a new type of *piano*; the sustained pedal made it possible to create a richer form of accompaniment, which was very different from the widely used Alberti bass. The melody of the Nocturne conferred the piano the Italian opera's cantilena-like character, which the author got acquainted with in the early 1800s in Russia.

[1] *Babeș-Bolyai University, Faculty of Reformed Theology, Musical Pedagogy Department, RO-400174 Cluj-Napoca, Horea str. 7. E-mail: szilveszter.timea@yahoo.com*

Though the emotional intensity of Field's nocturnes moves on a relatively narrow scale and its phrase structures are foreseeable, the subdued elegance of his musical language had a profound effect on the representatives of the romantic era, especially on Fryderyk Chopin (1810-1849), an admirer of Field's compositions and performing art.

Soon most composers of the age made attempts to write nocturnes, including Franz Liszt (1811-1886) - Liebesträume transcriptions bearing the nocturne subtitle-, Robert Schumann (1810-1856) - Nachtstücke op. 23-, Carl Czerny (1791-1857)-, Henri Bertini (1798-1876), Theodor Döhler (1814-1856), etc. In the history of the genre, however, Fryderyk Chopin's 21 nocturnes remained truly outstanding.

The emotional saturation of Chopin's nocturnes is far beyond Field's experiments. His harmonious richness, counter-point complexity, and melodic variety have an exciting effect, avoiding monotony. Nonetheless, he often resorts to Field's ABA model of formal structure.

Field's fourth nocturne (A major) has had perhaps the greatest impact on Chopin. The traces of its diverse harmony and its complex middle part can be found in many of his later composed works of the same genre.

Though the nocturne as a piano composition genre has reached its development's peak through Chopin`s lifework, it has remained a popular genre in music history. Among the French nocturn composers we can enumerate Gabriel Fauré (1845-1924), Erik Satie (1866-1925) and Francis Poulenc (1899-1963). The late works of Liszt also contains a nocturne called *En rêve* (1880). Mikhail Ivanovich Glinka (1804-1857), Mily Alexeyevich Balakirev (1837 -1910), Pyotr Ilyich Tchaikovsky (1840-1893), Nikolai Rimsky-Korsakov (1844-1908), Alexander Skriabin (1872-1915) and Edvard Grieg (1843-1907) all contributed to the expansion of the the nocturne genre`s repertoire.

We can also find nocturnes written for the orchestra, such as Mendelssohn's *A Midsummers Night's Dream*. Bizet composed a nocturne for the orchestra, but he did not publish it. Debussy's work entitled *Trois Nocturnes* represents the first such realization of the French impressionist music. The titles of the three movements are *Nuages, Fêtes and Sirènes*. The second one is rather a musical background for a soirée because of its lively rhythm.

In some of the listed works the emerging lyricism characterizing Field's and Chopin's nocturnes is replaced by the interest in visions, apparitions, dreams, natural night time sound effects. Schumann's *Nachtstücke* depicts the change in terminology, which is later enhanced by the 20th century composers. We mention Paul Hindemith (1895-1963), Ralph Vaughan

Williams (1872-1958), Benjamin Britten (1913-1976) and Béla Bartók (1881-1945) who further developed and expanded the concept of the Nocturne genre in their work.[2]

2. John Field's Life and Work 3

John Field was born in 1782 into a Protestant Irish family. His father was a violinist, his grandfather an organist and he received his basic instrumental training from the latter.

As a child he has impressed the audience many times with his excellent piano technique. By 1793 he already started studying with Muzio Clementi. Among others, the world-renowned Haydn has praised him as a young talent. Field became a recognized virtuoso by the age of 18 in London's concert halls.

The Irish composer settled in St. Petersburg in 1803. In 1832 his condition got worse, nevertheless he continued his concert tour across Europe. After London and Paris, he performed in Vienna, and his last concert was organized by his student Charles Mayer in March 1836 (Dussek's quintet op. 41 was played). Field died in 1837 in Moscow.

Most of his creations begin and/or close on a low volume, approaching the virtuoso role in an original way. His quiet, mysterious piano play was as unusual as it was impressive. It did not become charismatic by the technique, but by its musical, unparalleled tonal colours.

His disciple V.F. Odoyevsky remembers him by using the following words: *he defeated his opponents with his first chords on the piano; under his fingers, the piano became a completely different instrument*.

As a teacher, Field taught Bach's works beside his owns and contemporary music too. Particular emphasis was placed on the accuracy of articulating the fingers, exercising at a slow pace, and predicting the melody line through internal hearing (far beyond the pedagogical conceptions of his age).

Many of his students spread his pedagogical style across Europe, such as Charles Mayer, Anton Kontski and Maria Szymanowska, while others, like Aleksander Gurilyov, Jean Rheinhardt and Alexandre Dubuque contributed to laying the foundation for Russian modern music pedagogy.

---

[2] Brown, Maurice J.E./ Hamilton, Kenneth L., *Nocturne*, in: *The New Grove Dictionary of Music and Musicians*, Macmillan Publisher, London, 1992-online edition

[3] The *Fryderyk Chopin's Life and Work* chapter is contained in my previous thesis (*The Conception of the musical Form of Fryderyk Chopin's Preludes op. 28* - 2009), which preceeds this dissertation.

His creative style was greatly influenced by Clementi, the most tangible example of which is his sonata in A major (Op. 25 No. 3, 1790). Haydn and Dussek also left their mark of influence on the works of the Irish composer through the harmonic language inspired by folklore.

Field's nocturnes and works in the style categories of *pastoral*, *romance* or *serenade* are among the most characteristic creations of early romantic music. Melodic variations obey rigid formal constraints, wich represent a consistent emotional state, though the preconceived narrative, the programme is completely absent.

The genre of *fantasy* in Field's oeuvre is built on a virtuoso, episodic structure. The variations are decorated following the Mozartian style, with fewer elements of Beethoven's compositional technique. These Individualized *rondo*s, which provided the well-known, luxurious entertainment music of the time carry less meaning nowadays.

Three of his *sonatas* (1798-1801) were influenced by Dussek. His *concerto*s formed the basis for the genre of the 19th century's *piano concerto*, despite the fact that Field composed these works in an unconventional manner. The instrumentation demonstrates beyond doubt his rich musical imagination.

His *miniature*s are short dances, mostly based on a simple (ternary) waltz rhythm. He composed his chamber music entirely for string instruments and piano.

The years 1821-31 were characterized by a general creative crisis. Field rather revised and perfected his works to make them harmonically more complex and reconsidered the division of formal proportions, especially in his sonatas. Concertos no. 6 and 7 have also been revised. Of his new compositions only nocturnes no. 9, 10 and fantasy no. 3 had been published.[4]

3. Musical Analysis of Fryderyk Chopin's Nocturnes

It is a coincidence that during his lifetime Chopin published exactly 18 nocturnes as his predecessor. The lyrical pieces first appeared in groups of three and then in two.[5]

---

[4] Langley, Robin, *Field, John*, in: *The New Grove Dictionary of Music and Musicians*, Macmillan Publisher, London, 1992-online edition

[5] Pándi Marianne, *Hangversenykalauz-Zongoraművek (Concert Guide – Pieces for Piano)*, Saxum Bt., 2006, p. 240

Table 1

	Op. No.	Beginning Motif
1	Op. 9 No.1	
2	Op. 9 No. 2	
3	Op. 9 No. 3	
4	Op. 15 No. 1	
5	Op. 15 No. 2	
6	Op. 15 No. 3	
7	Op. 27 No. 1	
8	Op. 27 No. 2	
9	Op. 32 No. 1	
10	Op. 32 No. 2	
11	Op. 37 No. 1	
12	Op. 37 No. 2	

13	Op. 48 No. 1	Lento *m.v.* ... *stretto* — Opus 48 No. 1
14	Op. 48 No. 2	Andantino *p* — Opus 48 No. 2
15	Op. 55 No. 1	Andante *p* — Opus 55 No. 1
16	Op. 55 No. 2	Lento sostenuto *f* — Opus 55 No. 2
17	Op. 62 No. 1	Andante *f* *dolce legato* — Opus 62 No. 1
18	Op. 62 No. 2	Lento *sostenuto* — Opus 62 No. 2
19	Op.P 72No.1	Andante *P molto legato* — Opus posth. 72 No. 1
20	Op.P. No. 16	Lento con gran espressione — KK IVa No. 16
21	Op. P. No. 8	KK IVb No. 8

3.1 Op. 9 No. 1

Formal structure:

A (measures no. 1-19): a + b + a_{v1} + b_v + addition
B (meas. no. 19-50.): c + c_{v1} + c + c_{v1} + d + c_{v1} + d + c_{v1}
C (51-66.): e + f + addition (59-60) + e_{v1} + f_{v1} + transition (67-69)
A (measures no. 70-81.): a_{v1} + b_{v1} + b_{v2}
Coda – (measures no. 82-85)

The first piece of Fryderyk Chopin's Op. 9 nocturne collection has a recurring four-part structure, its basic tonality is in *B-flat minor*. This tone will dominate the entire first part. However, *D-flat major* is already present in part B, while in part C the musical material modulates to *G-flat major*. The returning section (A) and the Coda will lead to the original tone. The leading tonality, *B-flat minor*, is considered by music literature to have a morose, ill-tempered tone that suggests dissatisfaction.[6]

The original tempo is *Larghetto*. The cycle-opening work is characterized by rich ornamentation, the varied repetition and returning of the starting theme, the 9-, 11-, and 22-note units floating over the six-note broken chords.

E.g. 1

measures no. 1-3

From dynamical pont of view, we have a very diverse piece in front of us: starting in *piano*, with smaller or larger *crescendo*s and *decrescendo*s, increasing with *forzato*-s to reach *forte* at the end of the first part. The second part begins with *pianissimo* and reaches *piano-pianissimo*. Then follows *forte* and then *piano* again. Part C begins with *fortissimo* as contrast, from measure no. 57 it returns to the soft dynamics (*pp*, *ppp*) characteristic for the nocturnes. In the course of the recurring first part (A), the volume reaches the *forte*, *fortissimo* culmination (77th, 79th, 82th meas.). This is only a temporary state, during the last three measures, the volume of the work returns to the mysterious *ppp* that evokes the atmosphere of the night.

From formal point of view, we are dealing with a four-part, recurrent structure.[7]

---

[6] Schubart, Chr. Fr. Daniel, *O istorie a muzicii universale (A History of Universal Music)*, Editura muzicală, Bucureşti, 1983, p. 324

[7] Frank, Oszkár, *A romantikus zene műhelytitkai-II. Chopin: Mazurkák, prelűdök, noktürnök, balladák (Chopin: Mazurkas, preludes, nocturnes, ballads: the Secrets of Creating Romantic Music-II.),* Akkord Zenei Kiadó Kft, Budapest, 1999, p. 93

3.2 Op. 9 No. 2

Formal structure:

A (meas. no. 1-4)
A (meas. no. 4-8)
B (meas. no. 8-12)
A (meas. no. 13-16)
B (meas. no. 16-20)
A (meas. no. 21-24)
Coda – (m. no. 25-34)

In the second nocturne of Opus 9, the composer imagines the basic tempo of the work in *Andante*. It launches with *espressivo*, *dolce* basis, reaches *fortissimo* after shorter or larger *crescendo*s and frequent *piano* returns, and then returns to *pianissimo* in a single measure.

In formal terms, opinions are divided, as some experts say we have a rondo-like series of variations (Hugo Leichtentritt), other than simply *ABA'* + *Coda* (William Rothstein).[8] Oscar Frank's analysis is very much in line with Lennox's Berkeley's view that it would be a three-part, repetitive, recurring structured work with a longer, 10-measure Coda.[9]

The movement of the melody is swinging, waltz-like, critics may find in it features similar to the Italian belcanto.

As for ornamentation, the *Urtext* edition has two versions: the first one is Chopin's original, published nocturne, the second version contains the ornamental formulas the author has assigned to his students individually in their scores. In both cases, we are talking about Chopin's own ideas.

E.g. 2

2.

---

[8] Rink, John, *„Structural momentum" and enclosure in Chopin's nocturne Op. 9 No. 2,* Shenker Studies 2, Volume 2, Cambridge University Press, 1999, p. 109-110
[9] Frank Oszkár, *op.cit.*, p. 93

2a

measures no. 13-14
(the difference between the ornaments of the two versions)

We will find the following ornamental formulas: *grupetto*, simple *mordent*, *appoggiatura*, *trill*. The formulas containing small note values cannot be regarded as an integral part of the melody, but rather as complementary decorations. In this case, the main notes written as regular values are completed by notes smaller in size. Regardless of the tempo of performance, the notation remains of eighths.[10]

It is common that different asymmetric formulas (triplet, quadruplet, etc.) appear on one or more voices of a uniformly moving accompaniment.

On tonal plan, *E-flat major* and *B-flat major* alternate with each other regularly, depending on the formal parts (part A – *E-flat major*, part B – *B-flat major*). The Coda rounds out the musical message in *E-flat major.*

3.3 Op. 9 No 3

Formal structure:

A (measures no. 1-20): a + a_{v1} + a_{v2} + b + b_v
A (meas. no. 21-40): a + a_v + a_{v2} + b + b_v
B (meas. no. 41-56): c + c_v + d + d_v
A (meas. no. 57-64): b + b_v
B (meas. no. 65-80): c + c_v + d + d_v
A (meas. no. 81-87): b + b_v
C (88-129): e + f + e_{v1} + f_{v1} + e_{v2} + f_{v2} + e_{v3} + f + transition + e + f_{v1} + transition
A (m. 132-156): transition + a + a_{v1} + a_{v2} + b + b_{v1} + addition
Coda (measures no. 156-157)

---

[10] *U.o.*, p. 85.

Compared to the previously analyzed nocturnes of the Op. 9th cycle, we are dealing with a much longer work, based on a ternary structure. The piece composed in B major is (relatively) rarely performed. It was created around 1830/1832 and published in 1833 with dedication to Marie Pleyel.[11]

The tempo, unlike the usual slow indications, is *Allegretto*. The *piano* and the related expressions dynamically suited to the nocturne typology are clearly dominant. The third part (C) begins with the agogical sign *Agitato*.

From tonal point of view, there is less variation in parts A and B (alternation of *B major* and *F-sharp major*), part C alone is more colorful (*B minor, E minor, G major, B minor, D minor, G-sharp major, B minor, G major, B minor* tonalities follow each other). The closing parts of the work (A + Coda) return to *B major*.

From rhythmic point of view, the starting theme of the nocturne varies with quintuplets, septuplets, and eight-note formulas associated with three-note broken chords.[12]

E.g. 3

measures no. 1-2, 9-11 and 29

[11] *www.chopinmusic.net/works/nocturnes*

[12] Frank Oszkár, *op.cit.*, p. 83

For the performance of longer asymmetric rhythms, the expression *senza tempo* (e.g. measure no. 155) appears to emphasize the improvisational character.

3.4 Op. 15 No. 1

Formal structure:

A (m. 1-24) – a + b + a_{v1} + b_{v1} + a_{v2} + a_{v3}
B (m. 25-48) – c + d + d_{v1}+ c + d_{v2}+ d_{v3}
A (m. 49-74) – a + b +a_{v1} + b_{v1} + a_{v2} + a_{v3} + addition

The F major nocturne has a perfectly symmetrical form, this is reflected in the harmonic structure too. The middle part (B) dissolves the effect of the "*semplice e tranquillo*" performance, the *Andante cantabile*, contradicting the calmness of the first part. In this case, the "*con fuoco*" direction applies, steep arpeggios in *crescendo* changes without stopping. Near the end of this part the gradually accumulated tension begins to decrease (*p*, *pp*, *dim*, *rall*., *calando*) until it melts back into the frame part A in *sotto voce*.

The triplet pulsations at the beginning and the end of the work, the repeated notes remind us of Chopin's prelude Op. 28 No. 15.

E.g. 4

Op. 15 no. 1

Op. 28 No.15

measures no. 1.-4 (comparing the bass vocals of the two works)

The rhythmic division of the first and last unit is remarkable: ,

noted in the preface of the Urtext edition as: .
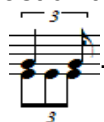
From ornamental point of view, we can find usual asymmetric formulas, with 5-6-7 or more decorating notes.

Although the time signature is ¾ at the beginning of the first part, it is not of a constant nature. In the middle and at the end of part B (more precisely in measures no. 36 and 48) it changes for a short period to 6/8.

3.5 Op. 15 No. 2

Formal structure:

A (m. 2-10) – (a+b) + (a_{v1} + b_{v1})
B (m. 17-25) – (c + c_v)
C (m. 25-48) – (d + d_{v1} + d_{v2} + d_{v3} + d_{v4} + d_{v5})
A (m. 49-58) – (a_{v2} + b_{v2} + addition)
Coda – (m. 58-62)

According to the Urtext edition the release year of this piece with the direction *Larghetto* is 1833. We will see further indications already in the first measure: *sostenuto*, *restraining the tempo*.[13] In the second stage of the work following the slow, even-measured dance slope (from m. 17), we find accentuated pulsations, doubled in octave, under the gentle, soft melody line. The *i due pedal* indication for the use of damper pedal also warns of the discreetness of the accompaniment:[14]

E.g. 5

measures no. 17-18

---

[13] Michels, Ulrich, *Zene Atlasz (Musical Atlas)*, Athenaeum 2000 Kiadó, 2003, Budapest, p. 79
[14] Frank Oszkár*, op.cit.*, p. 90

From tonal point of view, the 62-measure work goes on through a diverse route. While the initial part A is dominated by *F-sharp major*, in part B *C-sharp major* and *D-sharp minor* alternates, in part C *F-sharp major* returns again (this time not independently, but by modulating to *A major* and then to its relative *F-sharp minor* which is also the homonym of the original tonality). The returning part A is also in *F-sharp major*, maintaining this tonality through the Coda till the last closing chord.

In terms of dynamics, the expressions that require soft sound effects are dominant (*p, pp, sotto voce, smorzando, dolcissimo, legierissimo,* etc.), however we also meet more powerful dynamics too (e.g., *con forza, fz*), for example in measures no. 14, 23, 54.

As for ornamentation, we have a richly decorated cantus firmus. The formulas that give the impression of rubato-like impromptu impart this nocturne its improvisational character.

In the central part of the work (C), the melody is divided into five

parts: in the right hand there are three rhythm formulas built

on each other. In the upper vocal there are dotted eighths and sixteenths, the middle section is composed of eighteenth and sixteenth groups, in the lower vocal quintuplets are decorating the melody line.

3.6 Op. 15 No. 3

Formal structure:

A (a+ b+ a + b$_{v1}$) – (measures no. 1-24)
A (a+ b + a$_v$+ b$_{v1}$) – (meas. no. 24-50)
B (c+ c$_{v1}$ + c$_{v2}$ + c$_{v3}$+ d + d$_{v1}$+ transition) – (m. 51-88)
C (e + f + g + transition) – (meas. no. 89-112)
D (f+ h + h$_{v1}$ + h$_{v2}$+ h$_{v3}$ + h + h$_{v1}$+ h$_{v2}$) – (m. 113-148)
Coda – (measures no. 148-152)

The author composed the closing nocturne of the Op. 15 series in *Lento* tempo and ¾ time signature. The work is mainly characterized by anomaly and unpredictability. The framing parts can be called dreamy, while the middle hymnic (religioso). It is extraordinary in the sense that at the end of the work, rather than returning to the initial theme, the musical message is further complicated by new ideas, motifs, and formal parts.

Frank Oszkár divides the formal structure of the nocturne, he describes the work with expressions as *recomposed* and with *section repetitions*:[15]

A	A	A	A	B	C	D	C	D	E	E
(1-11)	(13-23)	(23-35)	(37-50)	(51-66)	(89-96)	(97-104)	(105-112)	(113-120)	(121-136)	(137-152)

Langido e rubato, noted in the first part of the nocturne, requires a fragile, languid, free-moving pianistic performance.

E.g. 6

measures no. 1-4

In this composition the phrases are of 5-7-measures, differing from the classical division.

As far as the aspect of tonality is concerned, we are faced with an extremely varied creation: *G minor, B-flat major, E minor, G major, F-sharp major, F major, D minor, C major,* and *A minor* tonalities appear to alternate each other. Oszkár Frank mentions in several places the *D aeolian* mode (for example, measures no. 89-96).

Based on viva voce, it can be assumed that Chopin was inspired by Hamlet's drama to compose this work, and its original title was "On the Graveyard". When asked later about why he changed the title of his composition, he replied: "let them guess...". It was composed in 1833 and printed in 1833-34, dedicated to Ferdinand Hiller (German composer, conductor, writer) as well as the previous two Op. 15 nocturnes.[16]

---

[15] Frank Oszkár, *op.cit.*, p. 94
[16] *http://www.chopinmusic.net/works/nocturnes/*

3.7 Op. 27 No. 1

Formal structure:

A (introduction + a + a) – (m. 1-9)
B (transition + b + b) – (m. 10-18)
A (a + a + addition) – (m. 19-28)
C (c + c_{v1} + c' + c_{v1}') – (m. 29-44)
D (d + d_v) – (m. 45-52)
E (e + e_{v1} + e_{v2}) – (m. 53-64)
F (f + f_{v1} +f_{v2} + f_{v3} + f_{v4}) – (m. 65-83)
A (transition + a + a) – (m. 84-93)
Coda – (measures no. 94-102)

The first nocturne of the Op. 27 series runs the path between the *C-sharp minor – C-sharp major* tonalities (and not only). Part A is in *C-sharp minor*, the B-part fluctuates between *C-sharp minor* and the *phrygian mode* (natural d). In part C, *C-sharp minor* and *F-sharp minor* alternate (also observed in octave shift). Part D spins around *E major* and *A-sharp major*, while Part E, modulates into the former *A-sharp major*, then into *E-flat minor* and *F minor*. Part F plays with the variation of *D-flat major* and *C major*, and then the *C-minor*-centered Part A recurs. The Coda closes in the homonymic tone *C-sharp major* as a conclusion.

From formal point of view, we have a recurring structure, as the middle part (F) is surrounded by a symmetrical frame. It fits almost as a separate piece that has its own melody world and Coda. The phrases are highly symmetrical, often with just one difference of note or octave shift as a distinctive feature (e.g., c_{v1}, c_{v2}, c_{v3}, c_{v4}).

Indication of piano performance also corresponds to the formal structure: parts A and B are required with *Larghetto*, the middle part (C-E-F) with *Piú mosso*, and the last 2 measures of Coda after the returning Part A with *Adagio*. The framed structure is also supported by the time signature, in the frame formed by the extremities **C**, in the middle "movement" 3/4 are marked.

measures no. 1-2, 29-31 and 84-85

3.8 Op. 27 No. 2

Formal structure:

A (m. 2-9) - a + b
B (m. 10-25) – c + c_{v1} + c_{v2} + c_{v3}
A_{v1} (m. 26-33) – a + b_{v1}
B_{v1} (m. 34-45) – c_{v4} + c_{v5} + c_{v6}
A_{v2} (m. 46-53) – a + b_{v2}
B_{v2} (m. 54-62) - c_{v6} + c_{v7}
Coda - (m. 62-77)

The second nocturne of the Op. 27 cycle is based on a relatively simple two-part variation. Parts A and B dominate, alternating each other. Fantasy-like variation formulas can be found in the work.

From tonal point of view *D-flat major* plays an outstanding role, it sometimes modulates into the parallel *B-flat minor*, then *D-flat minor, A major,* and *E-flat major*.

It is interesting to mention the enharmonic shift prepared from measure no. 40: in the bass we have a chromatic elevation that increases the tension (*G# minor - A min. - Bb min. - Cb min. - C min. - C# min. - D min.*), while in the right hand there is the actual modulation from *C-sharp major* to *D-flat major* (measures no. 44-45). Here, the place of the *F-sharp minor* is clearly taken over by the *G-flat minor*, returning to the basic tonality. In the

same measure, highlighting the importance of the shift, we can discover a *hemiola (*ratio 3:2*)*, the sixteenth notes of the left hand combined with the sixteenth triplets of the right hand.

E.g. 8

In addition, the dance-like dotted eighth with sixteenth notes and triplet turns are also interesting from rhythmic point of view.

E.g. 9

The coda of the work is extremely long, 15 bars. We can observe chromaticly descending four-note chords, the harmonic progression can be extracted as follows:

E.g. 10

3.9 Op. 32 No. 1

Formal structure:

A (measures no. 1-12)
A (measures no. 13-19)
B (measures no. 20-40)
B (measures no. 41-61)
Coda – (meas. no. 62-65)

The first nocturne of Op. 32 is highly symmetrical in form. The melody of part B is mostly based on the melody structures used in part A, varying them. Part A and B are repeated after their first musical appearance.

It is important to mention the fermata at the end of the sixth measure, which unexpectedly interrupts the melody line. The same phenomenon can be observed in the 18th measure, then in part B in measures no. 35, 56. In the Coda the melodic line gets interrupted after the first pulsations of the improvisation-like measure no. 63.

E.g. 11

measures no. 5-6

The character of the Coda is radically different from the basic mood of the composition, the repeated sounds, the stressed dissonances give a dramatic character to the end of the work. In measures no. 64-65 the closing chords have different character, and the author returns to the relaxed Adagio-like atmosphere preceding the Coda. The *B minor* closing produces a bizarre effect in the *B major*-based nocturne.

In short, the harmonic structure of the nocturne modulates from the *B major* main tonality to *F-sharp major* for a short time, then to *D-sharp minor*, and *G-sharp minor* within the 65 measures.

3.10 Op. 32 No. 2

Formal structure:

Introduction (m. 1-2)
A (a + a$_{v1}$+ b) – (m. 3-14)
A (a + a$_{v1}$+ b) – (m. 15-26)
B (c+ c$_v$ + d) – (m. 27-38)
B (c+ c$_v$ + d$_v$) – (m. 39- 50)
A (a + a$_{v1}$+ b) – (m. 51- 62)
A (a + a$_{v1}$+b + a$_{v2}$) – (m. 63 -74)
Coda (= Introduction) – (m. 75-56)

348

The main key of the work indicates *A-flat major*. The composition is based on three main parts, with a symmetrical structure, the introduction returns in the end. Its melodic world evokes the style of Vincenzo Bellini with its Italian waltz-like features.[17] The musical texture is densely decorated by irregularly added notes typical of Chopin's ornamentation, which change each time they are repeated.

E.g. 12

(Measure no. 14)

Ornamental formulas of measures no. 8-9 and 14

Dynamic ascendence can be detected in the repetitive parts. Part A returning at the end of the work appears in *Appassionato* and *ff*, as opposed to the starting section, which was played in *piano*.

The main tone of the nocturne is *A-flat major*, it also touches *B-flat minor*, *F minor*, *D-flat major*, *E-flat minor*, *F-sharp minor*, *D major*, etc. tonalities too.

Of great importance is the fermata after the introductory two measures, and before the last two (after the 1st and the 2nd measure and before the final measures no. 75-76), which interrupts the musical message, and prepares a tempo change in both cases. From the 3rd measure, the initial *Lento* is replaced by a 60 beats tempo. The fermata before measures no. 75-76 adumbrates the change of the author's expression mark *Appassionato* to *Lento tempo*.

---

[17] Oszkár Frank, *op. cit.*, p. 91

3.11 Op. 37 No. 1

Formal structure:

A (a + a$_v$ + b + c) – (m. 1-16)
A (a+a$_v$ + b +c) – (m. 17-32)
A$_v$ (a + a$_v$) – (m. 33-40)
B (d + d + e + f + d + d) – (m. 41-65)
A (a + a$_v$ + b + c) – (m. 66-82)
A$_v$ (a + a$_v$) – (m. 83-90)
Codetta – (measures no. 90-91)

The nocturne composed in 1838/39 and published in 1840 became well known as *Les Soupirs*. Technically it's less demanding. From a formal point of view, it is characterized by symmetry, like many of the previous nocturnes. The middle part (B) surrounded by the A parts is a choral-like segment, that consists of chords only. It is an interesting phenomenon, as sacred sounding melodies are embedded in the night music.

The tone of the nocturne is *G minor* (the initial part suggests it), but the work ends in the homonym *G major*. The middle part (B) does not only change its basic mood, but also its tonality: from *G minor/B-flat major*, the key also indicates that it modulates into *E-flat major*. However, the chord rounding the Coda-like closure suggests *G-minor*. In the five-measure closing *d$_v$* phrase we encounter fermatas that gradually end the narrative of the choral character.

E.g. 13

measures no. 61-64

As far as parts (A) that constitute the frame are concerned, the unique ornamental art of Chopin can be observed, allowing to vary the appearance of the theme each time without compromising the structure of the basic motif. Every repeated phrase or motif is enriched with a new meaning by the aesthetic effect of decorations, the improvisation-like ornaments.

From rhythmic point of view, the „improvised" soprano vocal is drawn above the bass blocks of tranquil quarter values. The melody line is often contradicted by breaks and offbeat entrances.

3.12 Op. 37 No. 2

Formal structure:

A (measures no. 1-27)
B (measures no. 28-67)
A (measures no. 68-83)
B (measures no. 84-123)
A (measures no. 123-132)
Coda (measures no. 132-139)

Within the framework of the nocturne, a sharp contrast can be observed between the playful returning parts A and the lullaby-like B-parts. In terms of tonality, we are faced with an extremely colorful composition, because each and every one of the recurring theme variations comes up with different central notes based on different harmonics.

For example, as part A appears for the first time, the following modulations occur:

1-2nd measure: *G Major* / measures no. 3-5: *A Minor* / m. 6-7: *G Major* / m. 7-8: *B-Flat Major* / m. 8: *D-Flat Major* / m. 9: *E-Flat Minor* / m. 9-14: *B-Flat Minor* / m. 15-16: *F Major* / m. 17-21: *A Minor* / m. 21-22: *G Major* / m. 22-26: *F Minor* / m. 27: *B Minor*

E.g. 14

Harmonic Evolution

The positive golden section of the work falls into the measure no. 85 (139 x 0.618 = 85.902), where part B appears for the second time.

One of the rhythmic features of the nocturne is the parallel triple- and six-group formula. The main tempo is *Andantino*.

The work was released immediately after the arrival of Chopin in Nohant in July 1839.[18]

3.13 Op. 48 no. 1

Formal structure:

A (a + a_v + b + c + a_{v1} + d) – (meas. no. 1-24)
B (e + e_v + f + e_{v1} + g + g_v + h) – (m.25-48)
A_v (a' + a_{v1}' + b' + c' + a_{v1}' + d') – (m.49-71)
Coda – (measures no. 72-77)

Chopin's *C minor* nocturne is no longer a lyrical miniature but a serious drama. The theme is presented by dignified, heavy steps. Above the simple accompaniment consisting of slow chords, plays an uneasy and changing melody that carries the tragedy.

At first hearing, the theme shows a great resemblance to the same author's etude Op. 25 No. 10, by its chromatically ascending passages increasing in tension. As we will see, the following scores differ to some extent, however, there is a rhythmic and aural similarity between the chromatic chords of the etude curving upwards, and the chromatic harmonics of the central part (B) of the nocturne towards the peak.

E.g. 15

measures no. 11-12 of Etude op. 25 no. 10

---

[18] *www.chopinmusic.net/works/nocturnes/*

E.g. 16

measures no. 42-44 of Nocturne Op. 48 No. 1

The middle part of the nocturne is choral at first, but later on takes a strong dramatic character. As a result of the increasing tension, the main theme returns no longer in a dignified manner, but it takes a new shape. This time, the melody is accompanied by fierce chords, which are increasingly louder, and the melody will be dramatic as well.[19]

The trio-shaped nocturne has a wide range of tonality: *C minor, G minor, D-flat major, E-flat major, C major, A major*, etc. Sometimes it is difficult to identify the current tone, because the parts are very rich in chromatic steps (mainly the central part B: m. 25-48).

---

[19] Smoleńska-Zielińska, Barbara, *Fryderyk Chopin élete és zenéje (Fryderyk Chopin's life and music)*, Európa könyvkiadó, Budapest, 2009, p. 230

3.14 Op. 48 no. 2

Formal structure:

Introduction (measures no. 1-2)
A (a + b + a^5 + b^5 + c + a_{v1}) – (m. 3-28)
Introduction (m. 29-30)
A_{v1} (a + b + a^5 + $b^{5'}$ + c' + a_{v1}') – (m. 31- 56)
B (d + e + f + g + d_{v1} + e_{v1} +f + g + d_{v1} + e_{v1} + h) – (57-99)
A_{v2} (a + b_{v1} + a_{v3}) – (m. 112)
Coda – (measures no. 113-136)

The structure of this nocturne with its main tempo *Andantino* is determined by fantasy-like variations. The thrice sounding A section is framing the melodic unfolding of the nocturne: twice at the beginning of the work, with minor modifications (*A*, *A_{v1}*), and then, in part B, as in the former nocturnes, a new theme-, tone- and cadence change occurs. The quiet start and gradual sound gain of the A parts are associated with the *forte* initiation and dying *diminuendo* in part B.

The first and second occurrences of A are preceded by two bars of introductions, which can be considered contrasting with the cheerful, inspiring starting motif: they are more melancholic, more hesitant.

E.g. 17

the beginning measures of the A parts

The main tonality is *F-sharp minor*, but also visits *A major, C-sharp minor, E major, G-sharp minor, D-flat major*, and so on. It is a very interesting phenomenon that the work closes not in the starting tone *F-sharp minor*, but in its homonym, *F-sharp major*.

3.15 Op. 55 No.1

Formal structure:

A (a + a_{v1} + a + a_{v1} + b + c) – (m. 1-24)
A_{v1} (a_{v2} + a_{v1} + b + c + a_{v2} +a_{v1}) – (m. 24-47
B (d + d^5 + e + e^4 + f + transition) – (m. 48-72)
A_{v2} (a_{v2}) – (measures no. 73-77)
Coda – (measures no. 78-101)

The volume opening nocturne of Opus 55 has an irregular structure and variation-like character. The starting part A varies two times, or contains only traces or cells from the original setup of the phrases. Part B extends from measures no. 48 to 72: the phrase d begins with a transitional succession of triplets, which prepares the subsequent f note repeated three times. In the next four measures, the musical message of phrase d is repeated a fifth above. Triplet passages and repetitive sounds will be present throughout and will occur in a specific way in part B. At the end of fragment B there is a transition, a passage that contains a completely new melody.

Part A, which appears for the third time, is extremely short-lived and has a limited structure (only one phrase – a_{v2}). After that we have a very long Coda, which can be divided into Part C + Coda because of its size [C (g + g_v m. 77-84); Coda (m. 85-101)]. From measure no. 77 onwards, there is a musical texture composed of triplet passages based on latent polyphony, which makes it more rational to classify it into one part (Coda). From measure no. 85 onwards, a new cantus firmus appears in the bass, over which triplets run in an increasingly virtuoso-like manner. The last four chords end up in *F-major* and the musical message transitions from troubled to solemn.

E.g. 18

measures no. 98-101

From tonal point of view it has a less diverse path compared to the former nocturne (*F minor - A-flat major - C minor - G minor - B-flat minor - G-flat minor - F major*). The phenomenon observed in the previous nocturne occurs again, as this nocturne is also closed in the homonymic tone (*F major*).

3.16 Op. 55 No. 2

Formal structure:

A (a + b +a$_v$) – (measures no. 1-12)
B (c + d + e + f + g + h + transition) – (12-34)
A (a$_{v2}$) – (measures no. 35-38)
B (c + d + d$_{v1}$ + d$_{v2}$ + d$_{v3}$ + d$_{v4}$) – (m. 39-55)
Coda – (measures no. 56-67)

The work has four sections, but the author does not depict this with spectacularly built in, varied tones or rhythmic returning parts; the B part is organically connected to the previous part.

From rhythmic point of view, the musical texture of the 12/8-time signature has three vocals with offbeat solutions and frequent rhythm shifts:

E.g. 19

measures no. 5-7

The bass vocal is always based on the same rhythmic scheme: the triple pulsating eighth notes.

The nocturne's negative golden section falls on the 25th measure (67 x 0.382 = 25.594), where we can find a ten-grouped eighth note decoration.

356

measure no. 25

The central tonality of the nocturne is *E-flat major,* making minor or major deviations to *G minor, C minor, G major, F major,* and *A-flat major*.

3.17 Op. 62 No. 1

Formal structure:

Introduction (m. 1-2)
A (a + a_{v1}) – (m. 3-10)
B (b + c + d + d_v) – (m. 11-27)
A_{v1} (a_{v2} + a_{v3}) – (m. 27.-36)
C (e + f + g + h + e_v + f_v + i +j) – (37-67)
A_{v2} (a_{v4} + a_{v5}) – (m. 68-75)
D (k) – (meas. 76-81)
Coda – (m. 81-94)

Fryderyk Chopin dedicates his 17th nocturne to one of his students, Mademoiselle R. de Könneritz. An unusual, meditative start reminds us of nocturne Op. 32 No. 2. There is also a slight reference to the same nocturne in part C (the bass vocal of the ending prepared at measures no. 40-41 can be correlated with measures no. 9-10 of the 10th nocturne). It is not a coincidence that the measures quoted from the two works are written in the same tonality, in *A-flat major*.

E.g. 21

Op. 32 nr. 2 measures no. 9-10

Op. 62 no. 1) measures no. 40-41

The main tonality of the seventeenth nocturne *is B major*, the most spectacular modulation is in part C, where the key signature also clearly refers to *A-flat major*. Parts A are generally grouped around *B major*. In part B we have *G-sharp minor*, *C-sharp minor*, *D-sharp minor*, the Coda guides the musical message towards the frame forming *B major*.

Turning to the beginning measures of part B (m. 11-14), a purely polyphonic melody structure is revealed. The offbeat structure of frequent, intertwined syncopes is a rhythmic curiosity. In addition, the exceptional division of the beat results from the discontinuity of the third value of triplet formulas by the sixteenth rest, with the rhythm above consisting of dotted eighth and sixteenth notes, and the base being of evenly eighth pulsations (measure no. 12).

E.g. 22
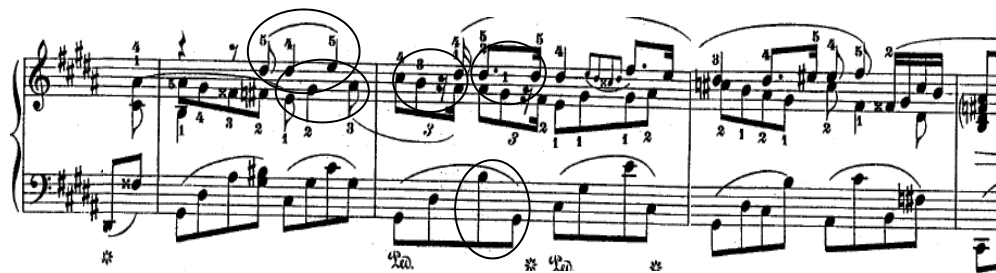
measures no. 11-13

It is worth mentioning Chopin's frequently used fermata at bar no. 34 while coupling part A with C. On the third return of part A (m. 68), the starting motifs of the nocturn's cantus firmus appear imitating a plucking instrument, highlighting each note with a trill.

358

3.18 Op. 62 No. 2

Formal structure:

A (a + b + a$_{v1}$ + b$_{v1}$) – (m. 1-16)
A$_{v1}$ (a$_{v2}$ + transition) – (m. 17-25)
A$_{v2}$ (a$_{v3}$ + c) – (m. 25-33)
B (d + d$_v$) – (m. 33-39)
C (e + e$_{v1}$ + transition) – (m. 40-48)
C$_v$ (e$_{v2}$ +e$_{v3}$ + transition) – (m. 49-58)
A$_{v3}$ (a$_{v4}$ + f +g) – (m. 58-70)
Coda – (measures no. 70-81)

Despite its initial cheerful simplicity, Chopin's nocturne published in his last year of his life has a very serious dramatic charge. Its formal structure shows recurring sections, but these are not symmetrical. They are rather varied and turn up shaped as a fantasy. The theme of the initial part A recurrs often later on, but each time in different ways, varied up to an unrecognizable state.

E.g. 23

measures no. 1-4

The short closures found in the first part are based on classical, pure harmonies (e.g. in the measures 15-16 the *B major* delay). Afterwards the musical message will become more and more distressed, the initial *Lento* tempo mark will be replaced by the *Agitato* marking. There is a wide range of tonalities in the work, besides the main tone and its parallel minor, we visit *F-sharp minor, G-sharp minor, E minor, G major, D major*, etc.

3.19 Opus posth. E Minor

Formal structure:

Introduction (measure no. 1)
A (a +b + a$_{v1}$) – (measures no. 2-13)
B (c+ d + e + e$_v$) – (measures no. 14-30)
A$_v$ (a$_{v2}$+ b$_v$ + a$_{v1}$') – (measures no. 31-42)
C (f + g + + h) – (measures no. 43-54)
Codetta – (measures no. 55-57)

Fryderyk Chopin's first posthumously published nocturne was written in 1828-1830, and printed for the first time in 1855[20].

It has a four-member structure with recurring variations (*A* and *A$_v$*). Interestingly, it is not based on the usual framed structure, does not return to the original melody at the end of the work, but adds another thematic part (form part C).

The bass vocal is always based on triplet arpeggios. From harmonic point of view, the short work is characterized by extraordinary tone complexity. It begins in *E minor* and closes in *E major*, it touches the *harmonic-* and *melodic B minor*, *harmonic B major*, *harmonic A minor*, *natural D minor*, and *harmonic F-sharp minor* scales.

We also find examples of rhythmic curiosities through the intricate value associations:

E.g. 24

measures no. 2-4

---

[20] Nádor, Tamás, *Fryderyk Chopin életének krónikája (A Chronicle of Fryderyk Chopin's Life)*, Zeneműkiadó, Budapest, 1982, p. 174

In the second appearance of part A A_{v1}), according to Chopin's ornamentation features, we have a great number of long-lasting trills and extraordinary thirty-second note groups, their execution requires a virtuoso technique (6, 8, 10, 11 thirty-second notes during one single beat).

The Codetta is small in size, covering only three measures. The melancholic sonant night music rounds out a particularly cheerful finale, fading to *E major*.

3.20 Op. posth. C-Sharp Minor

Formal structure:

Introduction (measures no. 1-4)
A (a + b + a_{v1} + c) – (m. 5-20)
B (e + e_v + f + g + g_{v1} + g_{v2}) – (21-44)
A (a_v + b_v + h) – (meas. 45-56)
Coda – (measures no. 57-64)

Chopin's second posthumously published nocturne was composed in 1830, dedicated to his sister Louise.[21] However, it had only been put in print 45 years after the death of the author in 1875.

The author's indication demands a *Lento con gran espressione* pianistic performance, it is a very romantic, melodic composition. We can find mild similarities with the middle of the second piano concert of the same composer.

We have a ternary structure (ABA), the middle section is the most diverse in musical phenomenons. The melody in *ppp* becomes especially singing, the special time signatures change (within 3 measures 𝄵, 5/4 and 3/4), and the most spontaneous rhythm formulas alternate (dotted eighth – sixteenth acciaccatura, triplet, dotted quarter – eighth, dactyle, eighth – dotted quarter).

Part A, returning for the second time, though builds on familiar melody, leads to a Coda rich in highly complex rhythm formulas (6, 18, 35, 11, 13) and virtuoso passages. The work ends with a picardy third (*E-sharp minor*).

---

[21] Chopin, Frédéric, *Nocturnes*, Wiener Urtext Edition, Wien, 1980, p. 107

E.g. 25

the last two measures

The harmonic structure of the nocturne is relatively simple, it follows the *C-sharp minor*, *F-sharp minor*, *A major*, *G-sharp major* (8#!) and *E major* scales.

3.21 Op. posth. C Minor

Formal structure:

A (a + a$_{v1}$ + a +a$_{v2}$) – (m. 1-16)
B (b + c + d) – (m. 16- 28)
C (e) – (m. 29-32)
B (b$_4$ +c$_4$ +d$_4$) – (m. 33-44)

Chopin's third posthumous nocturne is much shorter than every analyzed composition of the same genre. In terms of tones, however, it is much more complex than the previous Opus-numbered nocturnes. Sometimes it is difficult to determine the tonality because of the frequently used auxiliary notes and the dissonant coincidence of the accidentals (e.g., f-sharp and f sound at the same time in the 16th measure).

E.g. 26
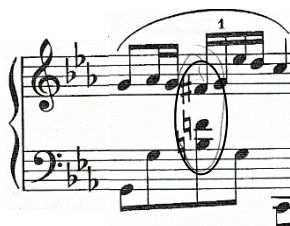
measure no. 16

The two main scales that the composer mostly modulates into are *F minor* and *A-flat major*. This time the short piece of music comes to an end without a Coda.

In this composition we can also find rhythm formulas similar to the *E minor* posthumous nocturne, with pairs of eighths and triplets (e.g. in m. 17), quintuplets and pairs of eighths (m. 31), dotted eighth-sixteenths and eighths built on each other (m. 33).

Translated by Szilveszter Tímea

TO BE CONTINUED

REFERENCES

Balázs, István, *Zenei Lexikon (An Encyclopedia of Music)*, Corvina kiadó, 2005.

Bălan, Theodor, *Chopin*, Editura Muzicală a Uniunii Compozitorilor din R.P.R, 1960.

Bălan, Theodor, *Chopin, poetul pianului (Chopin, the Poet of the Piano)*, Editura Tineretului, Bucureşti, 1968.

Bárdos, Lajos, *Modális harmóniák (Modal Harmonies)*, Zeneműkiadó, Budapest, 1979.

Brown, Maurice J.E. – Hamilton, Kenneth L., *Nocturne,* in: The New Grove Dictionary of Music and Musicians, Macmillan Publisher, London, 1992 – Online edition.

Bughici, Dumitru, *Dicţionar de forme si genuri muzicale (Dictionary of Musical Forms and Genres)*, Editura Muzicală a Uniunii Compozitorilor, Bucureşti, 1974.

Chevalier, Jean – Gheerbrant, Alain, *Dicţionar de simboluri (Dictionary of Symbols)*, vol 3, Editura Artemis, 1994.

Chopin, Frédérik, *Muzica unei vieţi-Corespondenţă (The Music of a Lifetime – Letters)*, redactor Potopin, Ion, Editura Muzicală, Bucureşti, 1982.

Chopin, Frédéric, *Nocturnes*, Wiener Urtext Edition, Wien, 1980.

Coca, Gabriela, *Fryderyk Chopin, a Forerunner of the Harmony of the 20th Century*, in: STUDIA UNIVERSITATIS BABEŞ-BOLYAI, MUSICA, LV, 1, 2010 (p. 107-116) *http://www.studia.ubbcluj.ro/arhiva/abstract_en.php?editie=MUSICA&nr=1&an=2010&id_art=7847*

Darvas, Gábor, *Zene Bachtól napjainkig (Music from Bach to Contemporary Times)*, Zeneműkiadó, Budapest, 1981.

Desportes, Yvonne – Bernaud, Alain, *Manuel pratique pour l'approche des styles de Bach à Ravel (Handbook for approaching styles of Bach and Ravel)*, Ed. Gérard Billaudot, Paris, 1979.

Dobák, Pál, *A romantikus zene története (History of Romantic Music)*, Nemzeti Tankönyvkiadó, Budapest, 1998.

Frank, Oszkár, Chopin: *Mazurkák, prelűdök, noktürnök, balladák-A romantikus zene műhelytitkai-II. (Chopin: Mazurkas, Preludes, Nocturnes, Ballads: The Secrets of Creating Romantic Music-II.)*, Akkord Zenei Kiadó Kft., 1999.

Gál, Zsuzsa, *Fryderyk Chopin*, Holnap Kiadó, Budapest, 2003.

Lendvai, Ernő, *Bartók és Kodály harmóniavilága (The Harmonic World of Bartók and Kodály)*, Akkord kiadó, Budapest, 1996.

Lendvai, Ernő, *Szimmetria a zenében (Symmetries of Music)*, Kodály Intézet, Kecskemét, 1994.

Lendvai, Ernő, *Verdi és a 20. század. A Falstaff hangzás-dramaturgiája (Verdi and the 20th Century. Dramaturgy of the Falstaf Harmony)*, Akkord kiadó, Budapest, 1998.

Liszt, Franz, *Chopin*, Editura muzicală a Uniunii Compozitorilor, Bucureşti, 1958.

Malina, János, *A párizsi szalonok kedvence (The Favourite of the High Society of Paris)*, in: Lege Artis Medicinae, 10. évf., 5. sz. (2000 május).

Michels, Ulrich, *Zene Atlasz (Musical Atlas)*, Athenaeum 2000 kiadó, Budapest, 2003.

Nádor, Tamás, *Fryderyk Chopin életének krónikája (A Chronicle of Fryderyk Chopin's Life)*, Zeneműkiadó Budapest, 1982.

Pándi, Marianne, *Hangversenykalauz- Zongoraművek (Concert Guide – Pieces for Piano)*, Saxum Bt., 2005.

Rink, John, *„Structural momentum" and enclosure in Chopin's nocturne op. 9 No. 2*, Shenker Studies 2, Volume 2, Cambridge University Press, 1999.

Rolland, Romain, Grétry, in: Rolland, Romain, *Călătorie în ţara muzicii (A Trip in the Land of Music)*, Editura Muzicală, Bucureşti, 1964.

Rosen, Charles, *A klasszikus stílus (The Classical Style)*, Zeneműkiadó, Budapest, 1977.

Samson, Michałowski Kornel, *Chopin*, in: *The New Grove Dictionary of Music and Musicians*, Macmillan Publisher, London, 1992 – online edition.

Schonberg, Harold C., *A nagy zeneszerzők élete (Life of the Great Composers)*, Európa könyvkiadó, Budapest, 2002.

Schubart, Chr. Fr. Daniel, *O istorie a muzicii universal (A History of Universal Music)*, Editura muzicală, Bucureşti, 1983.

Smoleńska-Zielińska, Barbara, *Fryderyc Chopin élete és zenéje (Chopin's Life and Music)*, Európa Könyvkiadó, Budapest, 2009.

Szabolcsi, Bence, *A zene története (The History of Music)*, Zeneműkiadó, Budapest, 1968.

Szelényi, István, *A romantikus zene harmóniavilága (The Harmonic Realm of Romantic Music)*, Zeneműkiadó Vállalat, Budapest, 1965.

Terényi Ede, *Armonia muzicii moderne* (1900-1950*) (Harmony of Modern Music),* Editura MediaMusica, Cluj-Napoca, 2001.

Terényi, Ede, *Succesiuni acordice specifice muzicii moderne. Unele aspecte ale întrebuinţării octavei micşorate (Specific Chord Successions of Modern Music, Aspect in Using the Diminished Octave)*, in: Lucrări de muzicologie (*Musicological Works*), Conservatorul de Muzică „G. Dima", nr. 2/1996.

Vieru, Nina, *Dramaturgie muzicală în opera lui Chopin (Musical Dramaturgy in Chopin's Works)*, Editura Muzicală, Bucureşti, 1960.

Witten, David, *A rubato kérdése Chopin műveinek előadásában (The Rubato Style in Chopin's Compositions)*, Parlandó folyóirat, 2011/1

Wörner, Karl H, *A zene története (The History of Music)*, Vivace Zenei Könyvkiadó, Budapest, 2007.

www.chopinmusic.net/works/nocturnes

BÉLA BARTÓK: *"CONCERTO FOR ORCHESTRA".* ELEMENTS OF TURKISH FOLKLORE IN THE SOURCES OF A MASTERPIECE

BOGLÁRKA SZAKÁCS[1]

SUMMARY. Béla Bartók's *Concerto for Orchestra* represents one of the masterpieces of the 20th century. In the field of musicology there are countless analyses of this work from different points of view. The *Concerto* combines elements of Western classical music (for instance the use of the sonata-form) and Eastern European folk music. The influence of the Hungarian, Slovakian, Romanian and Serbian folk music is evident in this work of Bartók, but there is limited information available about the traces of the last collecting tour of the composer and ethnomusicologist in 1936 to Anatolia, Turkey. Beside enumerating different sources of inspiration for this composition, present article aims to identify the influence of the Turkish Folk Music Collection in Béla Bartók's Concerto.

Keywords: Béla Bartók, Concerto for Orchestra, Turkish Folk Music Collection, Sources of Inspiration

It is a well-known fact that the ethnomusicologist's findings can be traced in Bartók, the composer's music. Musicological studies treat Bartók and the effect of oriental music in his compositions. Hungarian musicologist, János Kárpáti details even the far-East influences in his music. Arabic influences can be found for example in the *Piano Suite op. 14,* in the *Second String quartet,* or *The miraculous mandarin*, in the *Forth String quartet, Violin Duos, Dance Suite,* etc.

Musicologists were naturally interested in Bartók's collections on Slovak, Hungarian, Romanian or Arab folk music. Attempting to follow Bartók's footsteps, János Sipos researched Turkish folk music and tried conducting similar studies to Bartók in regard to the regions he covered and the methods he used.

---

[1] *Master student at the Musical Pedagogy Department at "Babeş-Bolyai University", Faculty of Reformed Theology and Musical Pedagogy. E-mail:szakacsb@yahoo.com*

The most important document that has to be mentioned is Vera Lampert's source catalog, which brings together all the folk melodies that appear in Bartók's compositions.

The *Concerto for Orchestra* by Béla Bartók is one of the best-known, most popular work among his compositions. There are countless analyses concerning the origin of the melodies and the different musical sources he uses. For instance, a very detailed analysis is one of the musicologist's David Cooper, we can mention here Elliot Antokoletz, John McCabe, László Somfai, etc.

Apparently Turkish folk music didn't have such strong influence in Béla Bartók's oeuvre. There is even a strong statement from musicologist Ferenc László, in who's opinion "The Turkish music didn't leave any remarkable evidence in his [Bartók's] compositions, probably because in Turkey his discovery was not one of the differences but concerning the similarities."[2] In his musical style we really cannot find a specific element that he incorporated in his works from Turkish folk music. But in the composition of the *Concerto for orchestra* there can be traced a fragment of a Turkish melody the ethnomusicologist Bartók wrote down in Istanbul*.*

During the same period when he was composing the Concerto in 1943, Bartók had prepared the Turkish Folk Music Collection for publication. Thus the Turkish Folk Music Collection must have had an impact on the *Concerto for Orchestra.* In fact it did: the artist incorporated in its 1st and the 3rd movement a melody he noted in Istanbul.

An extremely relevant material aspect is the fact that the sketches of the *Concerto* are in the same field sketchbook as the melodies heard and transcribed in Turkey by Bartók[3]. Before going to Ankara and Anatolia, the composer had the opportunity to listen to a number of sixty-five double-faced records of performers – mostly peasants – who had been brought there in Istanbul for recording purposes from different villages. Two melodies from Istanbul appear exactly on the first pages of the field book.

Composed in 1943, the *Concerto for Orchestra* represents the first musical composition after the longest inactive period in the career of the Hungarian composer. It's a composition with a huge impact. It is in strong

---

[2] Ferenc László, *Bartók markában* (*In the grip of Bartók,)* Polis Könyvkiadó, Kolozsvár, 2006, p. 140. „A török zene nem hagyott kimutatható nyomot Bartók zeneszerzői művében, alighanem azért, mert számára a törököknél a döntő élményt nem a másmilyenség, hanem éppen hogy a rokonság felfedezése jelentette."(„The Turkish music didn't leave any remarkable evidence in his [Bartók's] compositions, probably because in Turkey his discovery was not one of the differences but concerning the similarities.")

[3] NYBA MS. code no.8OFSS1, found at Bartók Archive, Music Science Institute, Budapest.

relation with his young works, not only in the musical language, but also concerning the structure (for example the *Suite No. 1 for Orchestra,* thought as a five-movement composition and the *String Quartets No. 4 and No. 5*). Another common feature is the so-called "Symphonic character", which the composer himself explains in the comments to his compositions. "The general mood of this work," he wrote, "represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third to the life-assertion of the last"[4]. Probably drawing on some of his fleeting ideas from 1942, in August 1943, Bartók started to draft the work in five movements, less overtly symmetrical, however, than his other recent five-movement compositions. The new composition was complete in just 45 days.[5] The various folk-music and art-music components of its style are also less integrated than in his music from the 1930s. He named the piece a *concerto* because of its tendency, as he put it, "to treat the single instruments in a *concertante* or soloistic manner."[6] In the inner structure the movements are organized as in a suite: *Introduction (Andante non troppo)* having a theme built on fourths; *Allegro vivace (Allegretto scherzando),* with a specific melody and a dance rhythm; *Elegia (Andante non troppo)* with its passionate expression, almost impressionist and romantic; *Intermezzo Interrotto (Allegretto),* a genuine scherzo, fantastic and poetic and the *Finale (Pesante. Presto)* full of dynamism, with the rhythm of a Transylvanian dance.[7]

The orchestration of the piece implies a rich sound, which includes woodwind instruments, brass instruments, timpani, percussions, two harps and string instruments. The sketches of the *Concerto for Orchestra* can be found in the composer's second field book, from a series of three sketch books and transcriptions. As already mentioned, this second field book is the one that also contains the transcription of the Turkish folk melodies by Bartók in 1936.

---

[4] Joseph Machlis, *Introduction to Contemporary Music,* (second edition), Ed. W.W. Norton & Company, New York, 1979, p. 435.

[5] During his stay in the hospital in New York, Bartók's friend, József Szigeti approached the conductor Serge Koussevitzky, suggesting that he should commission a new orchestral work from Béla Bartók. He visited him in the hospital and they agreed. The requirement was that it has to be a work for orchestra and dedicated to the memory of Natalie Koussevitzky, the conductor's wife. A month later Bartók returned home from the hospital, he moved to a sanatorium in Saranac Lake, staying there from 1 July until 12 October. It was during this stay, from 15 August until the 8th of October that the Concerto for Orchestra was composed.

[6] Joseph Machlis, *Op. cit,,* p. 435.

[7] Vasile Iliuţ, *De la Wagner la contemporani (From Wagner to Contemporary),* vol. IV, Editura Muzicală, Bucureşti, 1998, p. 260-261.

The *Concerto* received its first performance in 1944, the year before Bartók died. The first audition took place in the concert hall of the Boston Symphony Orchestra, conducted by Serge Koussevitzky, the permanent conductor of this famous orchestra between 1924-1949.[8]

In the first movement, *Introduzione,* a division of the musical form can be observed with two distinct articulations: *Andante* and *Allegro*.

The slow part of the movement, *Andante* is filled with a dramatic content, the first theme is based on the interval of the fourth, which occupies a prominent position in the melodic formations of this composer. These are played by cellos and basses set off by tremolos on upper strings and flute.

E.g. 1

Béla Bartók, *Concerto for Orchestra (Introduzione,* **b. 1-6)**

In the *Andante,* after the primary theme in bar 30, the secondary theme intonated by the flute actually follows a Turkish theme, a melody noted in Istanbul by Bartók in his field book, along the sketches of the *Concerto for Orchestra.*

E.g. 2
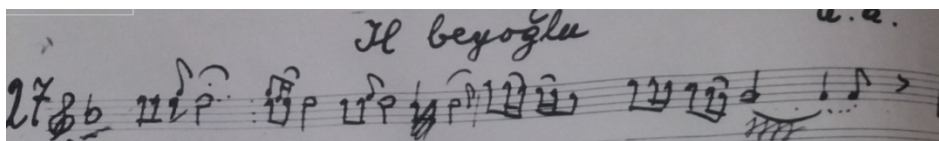
Béla Bartók, *Concerto for Orchestra (Introduzione,* **b. 30-34)**

---

[8] David Cooper, *Concerto for Orchestra,* Cambridge Music Handbooks, Cambridge University Press, 1996, p. 30.

Melody collected by Bartók from Turkish folklore, reproduced from the sketch book of the composer, NYBA MS. code no.8OFSS1, found in Bartók Archive, Music Science Institute, Budapest

This harmonized melody, played by three trumpets, appears in bars 39-42, David Cooper calls it a synthetic melody of the type *parlando-rubato*:

E.g. 3

Béla Bartók, *Concerto for Orchestra (Introduzione,* b. 39-42)

The primary theme of the 1st movement is inspired by a melody from the Parry collection. The melody is contoured on the base of the characteristic scale of the Serbo-Croatian folk music, which contains the following sequence of notes *F – G – A sharp – B sharp – B – C flat.* In this collection Bartók refers to this scale as a very peculiar scale formation.

E.g. 4

The melody from the Serbo-Croation Heroic Songs from Milman Parry – Albert B: Lord – Béla Bartók, no 27c, b. 6:

E.g. 5

Béla Bartók, *Concerto for Orchestra (Introduzione,* b. 76-85)

In the middle section of the exposition a lyrical theme appears, which alludes to the nostalgic melody from the *Intermezzo* and is not repeated in the reprise of the first movement. This thematic group closes with an "alarm", followed by a new melody idea, marked by Bartók in the musical score with the indication *tranquillo*, played by the oboe, at an extremely narrow range (at first an oscillation between just two pitches), and a rhythmic pattern derived from the second bar of the first subject. This is a melody that evokes an Arabic song, collected by Bartók in the North of Africa.

E.g. 6

Béla Bartók, *Concerto for Orchestra, (Introduzione,* b. 149-162)

In the development, one episode played by the woodwind instruments recalls the secondary theme, the one of Turkish influence.

The second movement (*Giuoco delle coppie)* is the only movement full of humor, as the composer himself puts it. It interrupts the progression of the serious atmosphere in the first part until the "resignation of life" in the last part. Confirm Tibor Tallián "Listening to the 2nd movement, the assumption seems to be confirmed that for the composition of the *Concerto,* Bartók used the sketches of a ballet symphony, which he started and did not finish. This movement is a scenic dance, and gives the impression of an inward *pas de deux.*"[9] In the second part of the Concerto a jesting "game of pairs"

---

[9] Tallián Tibor, *Bartók Béla,* ed. Rózsavölgyi és Társa, Budapest, 2016*,* p. 379: „A II. tételt hallgatva igazolódni látszik a feltételezés, hogy a *Concerto* komponálásához Bartók egy korábban elkezdett és félbemaradt szimfonikus balettzene vázlatanyagát is felhasználta. A második tétel színpadi tánc, egy bensőséges *pas de deux* lépéssorozatának benyomását kelti."

is exposed, in which he has imitated the two-parallel Dalmatian style found in Parry's collection"[10].

Béla Bartók, *Concerto for Orchestra (Giuoco delle coppie,* **b. 8-16)**

The 3rd movement, *Elegia,* appears in a contrasting tempo to the previous movement, emphasizing the tragic atmosphere of the movement. Bartók's cyclic thinking of the piece opens the composition with an interlocking-fourths figure in the same form as it appeared from the last beat of the third bar of the Introduction to the first movement, now played on the double basses.

Apart from the inspirational sources of folk music from different ethnical groups, in the *Concerto for Orchestra* Bartók evokes moments from other compositions of his own creation. Based on gloomy, dark motifs, the *Elegia* alludes to the motive called lake of tears from the opera *Bluebeard's Castle*, with the *glissandos* played by the harp and the dialogue between the clarinet and flute.

("Listening to the 2nd movement, the assumption seems to be confirmed that for the composition of the *Concerto,* Bartók used the sketches of a ballet symphony, which he started and did not finish. This movement is a scenic dance, and gives the impression of an inward *pas de deux.*" In the second part of the Concerto a jesting "game of pairs" is exposed, in which he has imitated the two-parallel Dalmatian style found in Parry's collection.")

[10] *The New Grove Dictionary of Music and Musicians,* vol. II, IV, Oxford University Press, New York, 2005, p. 805.

E.g. 8

Béla Bartók, ***Concerto for Orchestra (Elegia,*** **b. 10-11)**

E.g. 9

Béla Bartók, ***Bluebeard's Castle***

In the analysis Bartók himself made of his own composition, he calls this part a "lament", and indeed the themes suggest an atmosphere of funeral music.

In this movement the composer returns to the Turkish theme noted in Istanbul and played in the first movement, *Andante.* In this new aspect the theme is presented with a rich sound and has a more emphasized dramatic charge.

E.g. 9

Béla Bartók, *Concerto for Orchestra (Elegia,* **b. 34-38)**

The sources of inspiration continues to appear in this piece, so that the theme played by viola, which (conform to the analysis of the Hungarian musicologist Tibor Tallián) one represents the peasant wailing, but in a chromatic variation.[11]

E.g. 10

Béla Bartók, *Concerto for Orchestra (Elegia,* **b. 62-71):**

The melody collected in Instanbul is vital in forming the musical discourse; it is reduced to the string instruments, in a varied form, more exactly, in mirror:

---

[11] Tibor Tallián, *Bartók Béla,* Rózsavölgyi és Társa, Budapest, 2016, p. 380.

E.g. 11

Béla Bartók, *Concerto for Orchestra (Elegia,* b. 85-88)

Regarding the 4th movement, *Intermezzo,* Bartók himself confirms, that it is the "only one programmatic movement" of this composition.

Composed in a form with the structure A-A-B-A, the 4th movement expands the zone of inspirations from Turkish, Croatian and Hungarian folk music, to the zone with unexpected repertoire. The expressive melodic line of violins, which is on the base of B section, represents a variant of a phrase from an operette of Zsigmond Vincze, *A hamburgi menyasszony (The bride from Hamburg).* The song called "Szép vagy gyönyörű vagy Magyarország" (You are lovely, you are beautiful, Hungary), was identified by György Sándor, a pianist who met Bartók in America. For Sándor it was not easy to recognize the source of inspiration, because Bartók is not directly quoting the melody. Still, the urban origin of the melody is evident.

E.g. 12

Béla Bartók, *Concerto for Orchestra (Intermezzo interrotto,* b. 42-46)

The spectrum of sources is even wider, because the composer makes a parody of the 7th Symphony of Dimitri Shostakovici, called *Leningrad*:

E.g. 13

Béla Bartók, *Concerto for Orchestra (Intermezzo Interrotto,* **b. 75-82)**

As can be seen from the above analysis, the composition is one among the few in which Bartók has capitalized the melodic material collected in Turkey. Apart from this piece, some musicologists consider that the compositions written in the *aksak* rhythm after the composer's return from Anatolia, show an influence of the Turkish music, although the composer uses this rhythm already before 1936. An example of this direction would be the piece *Bulgarian Rhythm* from *Mikrokosmos VI (*the *aksak* rhythm is also called Bulgarian rhythm, it is linked to similar patterns found in Greece, Madeconia, Turkey and the Caucasus*).*

The *Concerto for orchestra*, this masterpiece composed among Bartók's last works, uses varied sources. It is a genuine work which combines inspirations of folklore-elements and western classical music. Beside the folk music, the author uses elements from his own composition – in the 2nd part, *Elegia* he evokes the lake of tears motive. He uses a melody from a Hungarian operetta from Zsigmond Vincze, "Szép vagy, gyönyörű vagy Magyarország" (You are lovely, you are beautiful, Hungary).
The impact of the Turkish material in Bartók's oeuvre is much smaller than the Romanian, Hungarian, Slovakian or Arab folklore's inspiration. Still, due to lack of specific prior analyses and lack of references, I consider it important to introduce this peculiar aspect into the actual field of Bartók-research.

REFERENCES

*** *The New Grove Dictionary of Music and Musicians,* Vol. II*,* Oxford University Press, New York, 2005.
Angi, István, *The Rhetoric of Bartók's Melodic World*, in: STUDIA UNIVERSITATIS BABES-BOLYAI, MUSICA, LIV, 1, 2009 (p. 3-7).
http://www.studia.ubbcluj.ro/arhiva/abstract_en.php?editie=MUSICA&nr=1 &an=2009&id_art=6499

Bartók, Béla edited by Benjamin Suchoff – *Turkish Folk Music from Asia Minor,* Princeton University Press, 1976.

Burkholder, J. Peter; Grout, Donald Jay; Palisca, Claude V. – *A History of Western Music,* (seventh edition), Ed. W.W. Norton & Norton, New York, London, 2006.

Cooper, David – *Concerto for Orchestra,* Cambridge Music Handbooks, Cambridge University Press, 1996.

Crocker, Richard L. – *A History of Musical Style,* Dover Publications, New York, 2014.

Dobszay, László, – „The Absorption of Folk Song"*, Studia Musicologica*, Akadémiai Kiadó, Budapest, 1982.

Kárpáti, János – *Bartók-Analítika. Válogatott tanulmányok. (Bartók Analytics. Selected Studies.),* Ed. Rózsavölgyi és társa, Budapest, 2003.

Iliuţ, Vasile – *De la Wagner la contemporani (From Wagner to the contemporary),* vol. IV, Editura Muzicală, Bucureşti, 1998.

Lampert, Vera – *Folk Music in Bartók's Compositions a Source Catalog,* (second edition) Helikon Kiadó, Budapest, 2008.

László, Ferenc (ed.) – *Bartók-dolgozatok 1981 (Bartók studies 1981),* Kriterion Könyvkiadó, Bukarest, 1982.

László, Ferenc (ed.) – *Bartók-dolgozatok (Barók studies)*, Kriterion Könyvkiadó, Bukarest, 1974.

László, Ferenc - *Bartók markában (In the grip of Bartók),* Polis Könyvkiadó, Kolozsvár, 2006.

Lendvai, Ernő – *Béla Bartók: An Analysis of His Music*, Kahn & Averill; New edition, 2001.

Lendvai, Ernő – *Bartók stílusa (The style of Bartók),* Akkord Zenei Kiadó, Budapest, 1993.

Machlis, Joseph – *Introduction to Contemporary Music,* (second edition), Ed. W.W. Norton & Company, New York, 1979.

Sipos, János – *Bartók nyomában Anatóliában; hasonló magyar és török dallamok (In the wake of Bartók in AnatoliaL; similar Hungarian and Turkish tunes,* Balassi Kiadó, Budapest, 2002

Suchoff, Benjamin – „Bartók and Serbo-Croatian Folk Music"*,The Musical Quarterly*, 58, 1972.

Ujfalussy, József (ed.) – *Bartók Breviárium: Levelek – írások – dokumentumok (Bartók Breviary: Letters – writings – documents)* (második kiadás)*,* Zeneműkiadó, Budapest, 1974.

Tallián, Tibor – *Bartók Béla,* Rózsavölgyi és Társa, Budapest, 2016.

Taruskin, Richard – *The Oxford History of Western Music,* vol. IV, Oxford University Press, 2010.

Vikárius, László – „Bartók's Orbit. The Context and Sphere of Influence of His Works", *Studia Musicologica Academiae Scientiarum Hungaricae,* Budapest, 2006.

LIVIU GLODEANU'S "*MIKROKOSMOS*": AN INTRODUCTION

OLGUȚA LUPU[1]

SUMMARY. The works that great composers wrote for children often provide us with the unique chance to enter their laboratory. It is also the case of Liviu Glodeanu's collection of nine pieces for piano, which reveals some of his characteristic features: a music instantly attracting notice, the option for polymodal chromaticism and essentialized expression, the constant appeal to symmetry and clearly defined architectures.

Keywords: Liviu Glodeanu, bimodalism, polymodal chromaticism

Many of great composers wrote pieces for children. We can think of Bach, Mozart, Beethoven, Schubert, Schumann, Bartók, Prokofiev, Shostakovich, for example, but also of Mihail Jora (*Pictures and Pranks*), Silvestri, Miriam Marbe, Dan Voiculescu or Liviu Comes. More often than not, these works are not just a simplification of the musical discourse, adapted for the children's technical and intellectual level, but a unique opportunity to enter the composers' laboratory as well. For composers often reveal, in these very miniatures, the techniques and strategies at the foundation of their larger works.

The idea to investigate Liviu Glodeanu's collection of nine piano pieces for children[2] in fact originated in this very hypothesis and its confirmation following the subsequent analytical process: indeed, in the whole of Glodeanu's oeuvre, this collection plays the role of a *Mikrokosmos* and, while it doesn't have the Bartókian work's dimension[3], it does serve the two important objectives mentioned earlier, namely, that of giving the

---

[1] *National University of Music Bucharest*, *Professor, olguta.lupu@unmb.ro*

[2] Without opus number, they were written for his older daughter Ioana, approximatively between 1970 and 1975. The order in which they now appear was chosen later by the composer's wife together with Ioana, currently a piano teacher at the "George Enescu" National College, and her husband, Nicolae (Nucu) Teodoreanu. I have this information from Mrs Ioana Teodorescu herself.

[3] 153 pieces grouped in six volumes.

means to taking the first steps in music, and that of formulating an *ars poetica* which includes certain musical language options and elective affinities, expressed by possible allusions to his sources of inspiration, be it other composers or folk music.

Piece No. 1 - *Horns Signals*

Despite its only 16 bars, this miniature contains a host of musical ideas. The main motif, specific to horns, is also an allusion to the famous *Les Adieux* (exposed as inversion of the leader and concatenated with it), brought back in a bimodal context reminiscent of Bartók's music (see example 1). The perception of a depiction of hunting scenes becomes even more realistic with the dynamics going from *piano* to *forte* and then back to *piano*, suggestive of a gradual getting closer or moving further away.

E.g. 1

The music is built on two tetratonic scales separated by an augmented fourth (being the harmonics 1, 3, 5, 9 of C and G flat, respectively), fitting into the Bartókian axis system but forming at the same time an eight-tone mode which, accidentally or not, coincides with Messiaen Mode VI (third transposition) (see examples 2a and 2b).

E.g. 2a

Tetratonic scales separated by an augmented fourth

Ex. 2b

The resulting scale (Messiaen Mode VI)

The work is written in ternary form: A (6 measures) - B (4 measures) - A (6 measures). In the first section (A), antiphonic/ imitative, in three small arch-like melodic profiles, Glodeanu employs the Stravinskian technique of motif amplification and reduction, which Messiaen would later theorize as "rhythmic characters": motif 1 (4 attacks), motif 2 (6 attacks), motif 3 (2 attacks) (see example 1).

In the second section (B, m. 7-10), the discourse becomes denser and conquers the high register. The composer gives up the previous antiphonic (imitative) technique. At first, it transforms into homophony. But given the different dimensions of the two structures (five and four attacks, respectively) and their slightly distinct profile, another method, that of phasing, specific to American minimalists and to Steve Reich in particular, is introduced. In the reprise, the division of the musical discourse between the two hands from section A is reversed.

Piece No. 2 - *The Cimbalom*

This single-section miniature suggests the process of the birth of a melodic fragment. The characteristic folk dance melody is alluded to by superposing an Alberti bass with its mirror image, again in a bimodal relation but spaced at a minor second (major arpeggios on G and F sharp, respectively) (see example 3), with the play of white and black keys sending us to Prokofiev (*Fugitive Visions* No.5) or Stravinsky (*Petrushka*, with the second exposition of the main character's motif on the same notes).

379

From a short, deep groan in *marcato* (m. 3-4, 7-8, 9, 10), a diminutive, four-note melodic profile is slowly born (a descending Doric tetrachord), reminiscent (also because of its attack in *staccato*) both of the famous Romanian urban folk tune *The Lark*[4] and of Enescu's *Rhapsody no. 1*, where it is quoted (see example 3). The melodic phrase is presented through imitation, (m. 11-18) transposed by a minor ninth, and culminates with a superposition (m. 19-22). Everything is repeated, and at the end comes a coda whose first motif represents a harmonically fortified reiteration of the climax (m. 23-24, *forte*), followed by the whispering of the beginning, with a rhythmic augmentation and a melodic diminution.

E.g. 3

Piece No.3 - *Evening at the Sheep Yard*

Glodeanu once more uses a ternary form (8 + 7 + 8 measures and 40+42+40 eighths, respectively), remaining faithful to bimodality and partially retaining the previous distribution of white and black keys, which leads to

---

[4] "A wide-spread dance tune, also found in the repertoire of the traditional music players in Hungary, Poland and some countries in the Balkan Peninsula" (*Dicționar de termeni muzicali* [Dictionary of Musical Terms], scientific coord. Zeno Vancea, coord. by Gh. Firca, București, Ed. Științifică și Enciclopedică, 1984: 92).

an easier assimilation. This time, he turns to a tetratonic scale of intervals in gradual contraction (minor third, major second, minor second) with the center on B and D sharp, respectively (see example 4).

E.g. 4
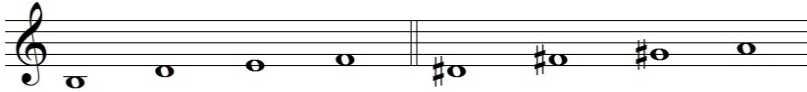
The first and last sections are governed by the number 5. The meter is 5/8 and the melodic cells at the left hand have, all, a duration of five eighth notes, grouped 3 + 2. The right hand plays the same cell transposed upwards by a major third, but diminished, resulting in a thirty-second note quintuplet continued, with the exception of the last cell, by a duration of 5 eighth notes, which gives the impression of a *parlando rubato* (see example 5, m. 1-8). This long duration leads to the cell being phased by an eighth note and to a desynchronization in relation to the structure of the left hand. Both trajectories are subjected to sound permutation. As evident from the table below, the right hand goes through the tetratonic scale in an ascending-descending arch-like melody, occurring in a seven-sound cycle (1234321), with a common sound, but fragmented, asymmetrically, after each 5-note group by the arrival of the long duration.

The measure number	11	22	33	44	55	66	77	88
Notes at the right hand		12343	21234	32123	43212	34321	-	23432
Notes at the left hand	1234	1212	3412	3212	3412	3432	1234	1234

E.g. 5

The short median section (*più mosso,* then *meno mosso*) switches the two tetratonic scales and transforms the asymmetrical meter (5/8) into symmetrical meter (6/8). Even if with no apparent origin, this 6/8 time was a potentiality hidden in the permutation of the right hand cell (123432/ 123432/ 123432 - measures 2-8). But after only two displays of the motif, the 5/8 time is reinserted into the right hand's text (see example 5, m. 9-11). The resulting superposition of an *ostinato* structure (left hand) with a structure in the process of transformation (right hand) leads to another phasing. The reprise is an almost identical repetition of the first section, the elision of the first bar being compensated by the addition of a final one.

Piece No.4 - *Jump Rope*

Glodeanu works here with the chromatic whole and, using Vieru's model, divides it into three Doric complementary tetrachords (see example 6) with which he builds a three-level polyphonic structure: an intermediary one as the axis of symmetry and two extremes in symmetric, isorhythmic meter.

E.g. 6
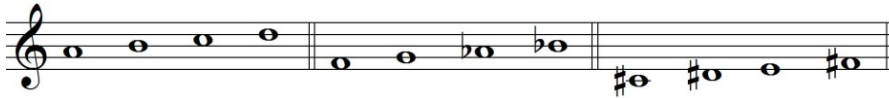
In the first of the three micro-sections (m. 1-4), the notes of the first tetrachord (A-B-C-D), placed in pairs as minor thirds (B-D, A-C), constitute the intermediary level, featuring long durations. Above and below this layer, this time in parallel major thirds and in the middle register, the other two tetrachords (F-G-A flat-B flat at the right hand; C sharp-D sharp-E-F sharp at the left hand) can be softly heard, in *piano*, one of the outcomes being a distantial chromaticism[5] (the "clashes" the ear perceives are B–B flat but also, despite the enharmonic representation[6], G–G flat, F-F flat), characteristic to the Bartókian polymodal chromaticism (see example 7, m. 1-4).

The median section (m. 5-8) is altogether a different stage: the sounds of the first tetrachord are now given simultaneously (like a spatialized cluster), and from the other two tetrachords Glodeanu selects two sounds, maybe deliberately those that make up the major-minor Bartókian chord (G-B flat- E flat- G flat) (see example 7, m. 5-6). The gradual amplification of registers is also underlined by the chosen dynamics (*mf, f*).

---

[5] The distantial/diatonic chromaticism (see Gheorghe Firca, *Bazele modale ale cromatismului diatonic* [The Modal Fundamentals of the Diatonic Chromaticism], Ed. Muzicală, 1967) is present in all the pieces of the cycle.

[6] Because the interval between the two outer voices will be perceived as a major third, and not a diminished fourth.

E.g. 7

The last section (m. 9-15), a variation of the first one, serves, by an unequivocal affirmation of the cluster A-B-C-D (*ff*), as the previous section's conclusion. The first two bars of the work are repeated, in *piano*, broken as if into small pieces by the insertion of several rests which create a nostalgic disposition and generate the image of a far-off. In the last three bars, starting from the technique of development through elimination, Glodeanu only keeps the last two quarter notes of the motif and then playfully switches the roles: he assigns the long durations to the extreme layers and the counterpoint to the intermediary layer.

Piece No. 5 - *The Little Teddy Bear is Sad*

The single-section miniature (16 bars) proposes an arch-like shape on several coordinates: from bichord to tritone structures and mixed (hemitonic) pentatonic scales (see example 8) and then backwards, from *piano* to *forte* and back to *piano*, from regular imitation to an ever more condensed *stretto* (4, 3, 2 beats) and then to a return to the former, everything suggesting an accumulation followed by a release. The idea of distantial chromaticism is still present (F-F sharp).

E.g. 8

Piece No. 6 - *Two Hedgehogs on A Swing*

This one-part form piece follows closely the concept of mirror symmetry, already induced by the title. In the short introduction (m. 1-4), a minor descending arpeggio corresponds to a major ascending arpeggio (see example 9), in an alternating *legato* -*staccato*. Two sounds are afterwards added to these triads, so that two anhemitonic mirror pentatonic scales (see example 9) in a bimodal relation result which Goldeanu uses to build a symmetric melody, of the "question and answer" type. The idea of highlighting only once voice is introduced, as each hand is given different dynamics (see example 10), so that both melodies become, by turns, clearly audible. The short reprise (m. 13-14) brings back the triad, restating the dynamic and timbral contrast but also introducing the idea of a *stretto*.

E.g. 9
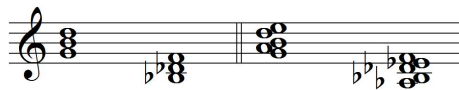
Triads (m. 1-4, 13-14) Pentatonic scales (m. 5-12)

E.g. 10

Piece No. 7 - *The Harpsichord*

The sound material is reminiscent of the first miniature, as it is composed of two pentachords (C-D-E-F-G; G-A-B-C-D) which make up a heptachord and are placed over a tri-chordal *ostinato* spaced at an

385

augmented fourth/ diminished fifth again clothed in the Alberti bass (see Piece No. 2). As such, the same bimodal ambiance which has become the distinctive trait of the whole cycle is once more generated (see example 11), and, in this work in particular, it brings to mind the idea of a deliberately incongruent juxtaposition, characteristic to the eccentric Erik Satie and to Dadaism and Surrealism in general. The extended ternary form based on alternating subject and answer is emphasized by the dynamics as well (*f-p-f-p-f*), introducing the idea of the Baroque *tutti-soli* pair. The subtle development of the dancing theme in 6/8 requires that the incipit of the first motif (G-E-F-D) undergo a rhythmic diminution and be converted into the conclusion of the second cell (G-A-*G-E-F-D*), while the ending of the first motif (E-D-E-F) become the beginning of the cadential motif. The Alberti bass, on a hemiolic rhythm, permanently contradicts the ternary pulse of the melody, and its migration from one octave to another introduces a more evolved technique, that of crossing hands, which requires a higher level of motor coordination and independence in highlighting the various aural layers.

Ex. 11

Piece No. 8 – *Hopscotch*

The most complex from the nine pieces, it exploits the spatial symmetry suggested by the title, to which it opposes the time asymmetry (regular meter, phrases of unequal durations, seven-bar sections). Glodeanu again uses the chromatic whole, this time dividing it in two complementary modes.

The first section (m. 1-7) features two contrasting phrases: it starts with a mirror superposition of two melodies on augmented fourth tritone structures - which maintains the idea of crossing voices (m. 1-4) – and goes on to a sudden densification (by an abrupt change in the dynamics and the number of voices) which arrives at the chromatic whole (see example 12, m. 1-7).

E.g. 12

It is interesting to see how, despite the suggestion contained in the initial material, Glodeanu avoids the evolution, logical and predictable, towards two hexatonic scales which would have formed, again by complementarity, the chromatic scale. He prefers instead a subtle change, moving one sound at a time from the hypothetical hexatonic scale to the complementary scale (see example 13).

E.g. 13

The piece has a strophic form, with a first section repeated with variations (A1A2A3Coda). In the second section (A2, m. 8-14) the idea of a pedal appears (double ison) and the melody is presented in canon (see

example 12, m. 8). The second phrase (m. 12-14) reverses the musical discourse of the two hands. In the third section (A3, m. 15-20), more condensed, the variations target register expansion and movement stimulation (by transforming the long, pedal-like sound into a repeated sound at the inner voices). The Coda represents a dynamic and registral reflux, reiterating the technique of crossing voices and ending, symmetrically, on a chord formed of augmented fourths superposed at a semitone.

Piece No. 9 - *Children at Play*

Glodeanu partially repeats the play of white and black keys (another possible allusion to Prokofiev and/or Stravinsky) (see example 14) and builds, this time, an extended ternary micro-form where structure A is, by turns, introduction (A1) [see example 15, m. 1-2], interlude (A2, m. 7-10) and coda (A3, m.15-18), and structure B comes with a quadrate, "question and answer" type of melody, first as the mirror of the leader (B1, m. 3-6) [see example 15, m. 3-6], and then as accompanied monody, by means of converting one of the melodies in a rhythmically asymmetrical accompaniment (B2, m. 11-14). Dynamic contrasts, too, serve to underline the architectonic structure (*p-f-p-mf-p-mf-f)*.

E.g. 14

E.g. 15

By the way the sound material is conceived, Glodeanu highlights, simultaneously, two apparently irreconcilable principles: *congruence* – by using mirror symmetry, characteristic to Bartók – and *contrast* – by superposing major and minor, first at the level of chords (m. 1-2, 7-10, 15-18), later of the pentatonic scale (m. 3-6, 11-14).

The work stands out through its liveliness and its rhythmic variety, obtained by complementary rhythms which superpose crusic and anacrusic as well as accents on the beat and on the offbeat (in a folk dance-like manner) and by placing one same structure on different beats of the bar (left hand, m. 11-14) – a technique which again sends us to Stravinsky.

Some conclusions

The table below is a synthesis of several of the main characteristics of this cycle.

Table 1

Piece number	Time signarutre	Tempo	Form	Number of measures	Sound material	Syntaxes and techniques	Possibile allusions
1	6/8	Moderato	Ternary (A1A2A1 v)	16 (6+4+6)	Two tetratonic scales separated by an augmented fourth (Messiaen Mode VI, 6 different pitches)	Polyphony, homophony, imitation, phasing	Beethoven, Stravinsky, Messiaen, Bartók, S. Reich
2	2/4	Vivace	Single section	28	Two major chords, then two tetrachords (Doric and Ionic), all separated by a semitone (9 different pitches)	Accompanied monody, ostinato	Prokofiev, Stravinsky, traditional music, Enescu

Piece number	Time signarutre	Tempo	Form	Number of measures	Sound material	Syntaxes and techniques	Possibile allusions
3	5/8, 6/8, 5/8	Lento	Ternary (ABA)	23 (8+7+8)	Two identical tetratonic scales (3m, 2M, 2m), separated by a major third (8 different pitches)	Polyphony, phasing, ostinato	Prokofiev, Stravinsky, traditional music (*parlando-rubato*), S. Reich
4	4/4	Moderato	Ternary (ABA)	15 (4+4+7)	Chromatic whole, resulted from the reunion of three Doric tetrachords separated by a major third	Polyphony and homophony (median axis of symmetry and two folds in homophony)	Bartók, Anatol Vieru
5	4/4	-	Single section	16	Two mixed (hemitonic) pentatonic scales , separated by a major second (8 different pitches)	Polyphony, imitation, *stretto*	Bartók
6	4/4	Allegretto	Single section with introduction and a short Coda.	14 (4+8+2)	Two arpeggios (major and minor) in a mirror, then two anhemitonic scales in a mirror, separated by a major second (10 different pitches)	Polyphony, homophony (accompanied monody)	Bartók

Piece number	Time signarutre	Tempo	Form	Number of measures	Sound material	Syntaxes and techniques	Possibile allusions
7	6/8	Presto	Extended ternary form (A1A2A1A2A1)	20 (4+4+4+4+4)	Two major pentachords, separated by a perfect fifth, and a tri-chordal ostinato spaced at an augmented fourth (10 different pitches)	Accompanied monody, imitation, polyrhythm (hidden polymeter)	Baroque style, Erik Satie
8	5/8	-	Ternary (strophic) (A1A2A3Co	27 (7+7+6+7)	Chromatic whole, resulted from the reunion of two scales of 6 pitches each	Homophony, polyphony, pedal, mirror superposition, canon	Bartók, Anatol Vieru
9	4/4	Andantino	Extended ternary form (ABABA)	18 (2+4+4+4)	Two triads, then two pentachords in mirror (major and minor) (9 different pitches)	Polyphony, homophony	Bartók, Prokofiev, Stravinsky, traditional music

This collection of nine pieces represents the composer's obvious option for the modal universe, more precisely for the chromatic polymodal language[7], whose simpler version, bimodalism, he exploits. The scales are generally of the archaic kind (tritonic, tetratonic, pentatonic scales, tetrachord or pentachord structures), but the result of their superposition creates complex tones. Glodeanu carefully avoids the aural satiation which would have resulted from the too frequent utilization of the chromatic whole, to which he turns in only two of the nine works (no. 4 and no. 8), and constantly transcends instead the traditional heptatonic, using eight-, nine-, or ten-sound scales in all the other miniatures.

---

[7] In Bartók's acceptation of the term (see the conferences he gave at Harvard in 1943, later published in *Béla Bartók Essays*, edited by Benjamin Suchoff, London, Faber & Faber, 1976).

Distantial chromaticism is present in each piece, but not as the folk music type of moveable steps at the same voice, but as the clash, on distinct registers, of the same step, differently altered - a technique intensely fructified by Bartók.

While exploring the nine miniatures the young pianist comes in contact with three of the four musical syntaxes (monody - in the accompanied version, homophony and polyphony) and with a number of older or newer writing techniques: imitation and canon (including mirror canon), *ostinato*, isorhythm, complementary rhythms, polyrhythms (and hidden polymeter), phasing, variational technique, alternating *soli* and *tutti*, progressive evolution (bichord structure - tritonic – pentatonic scales), contrast (in dynamics, tempo, register, timbre etc.)

Through its numerous possible allusions to other musical areas - rarely quotations as such (no. 1 and no. 2), mainly borrowings of a certain writing technique - Glodeanu shares some of the particular elective affinities in resorting to specific sources of inspiration: traditional and Baroque music, Beethoven, Satie, Bartók, Stravinsky, Enescu, Prokofiev, Messiaen, Steve Reich, Anatol Vieru.

The complex sound is carefully balanced by the constant appeal to symmetry and to firmly shaped architectures.

The straightforward, clear and powerful ideas, the balance of the contraries, the elementariness, the essentialized expression and the dramatic effects characterize not only this collection of nine piano pieces, but Glodeanu's music as a whole, one which brings to mind Brâncuși's sculpture and which has made him one of the most prominent composers of his generation.

Translated into English by Maria Monica Bojin

REFERENCES

* * * *Béla Bartók Essays*, edited by Benjamin Suchoff, London, Faber & Faber, 1976

* * * *Dicționar de termeni muzicali* [Dictionary of Musical Terms], scientific coord. Zeno Vancea, coord. by Gh. Firca, București, Ed. Științifică și Enciclopedică, 1984

Firca, Gheorghe, *Bazele modale ale cromatismului diatonic* [The Modal Fundamentals of the Diatonic Chromaticism]*,* Ed. Muzicală, 1967

CHURCH AND SCHOOL – BIRTALAN JÓZSEF'S CREDO

ATTILA FODOR[1]

SUMMARY. József Birtalan is one of the prominent personalities of the Transylvanian music education and choral culture of the 20th century. The present study proposes to summarize his aesthetic motivations as a composer, conductor and pedagogue through a paradigmatic choir work, based on the well-known poem of the Transylvanian poet Reményik Sándor: Church and school. It is not only one of his most important works, but also one of the Transylvanian choral music, both in aesthetic and musical sense. Its passionate atmosphere and ideological depth reflect his author continuous aspirations as an artistic credo: the promotion of the musical mother tongue through the folk and church music, and so, the affirmation of his cultural identity.

Keywords: József Birtalan, Reményik Sándor, poem setting, ars poetica, church and school, choir music.

The aesthetic motivations of József Birtalan's oeuvre are quite easy to reveal since his work is widely linked to his assumed social tasks, especially that of the conductor and pedagogue. His primary aim as a composer was to serve his community in a broader sense. Instead of promoting hermetic messages and abstract poetics, Birtalan conceived his compositions in order to transmit traditional values and to educate through them. Therefore, the utmost part of his work consists of settings.

However, this particular genre, based on the elaboration of preexistent materials is not necessarily a purely technical task. On the one hand, the subject of the setting is a matter of creative choice, on the other, its nature determines a specific context (personal view, language, style).

Birtalan's works cover a wide range concerning the relationship between the subject and its elaboration due to several factors: the skills of the future interprets as well as the nature and genre of the initial material. Since he composed mainly for children and amateurs in order to promote

[1] Partium Christian University, Faculty of Letters and Arts, Department of Arts, RO-410209 Oradea, Primariei Str. 36, senior lecturer, Ph. D., E-mail: fodorattila@partium.ro

the choir singing, his oeuvre, consisting almost entirely of choral works is characterized by the simplicity of compositional tools. Meanwhile, during his career, he had several opportunities to create more complex pieces for high-level singing groups.

Regarding their sources, they belong to the following categories: folk settings, sacred pieces, music for youth and compositions inspired by poems. During the communist regime, Birtalan mostly created folk settings for children and women choruses with the intention of creating a repertoire for a mother tongue-based music education, and to encourage the choir singing. After the 1989 regime change he turned to sacred music. The most explicit message of Birtalan's choral works demonstrates the undertaking of a declared social role, whether are based on folk, religious or poetic texts.

As an excellent and experienced conductor, Birtalan is well versed in choir composition. Thus he considers first of all the musical skills of the presumptive interprets in the sketching of the settings' technical and expressive requirements. However, even his simplest scores denote a remarkable fastidiousness, for example in the careful treatment of the texts, that always shows a profound knowledge of the Hungarian intonation and declamation. Meanwhile, the richness of tone color and character demonstrate his talent in vocal arrangement.

A particular and precious segment of his output is represented by the poem settings, perhaps the most demanding choral genre in the matter of autonomous creative thought. In his case, their topics focus on significant subjects of Hungarian history. In the lack of preexisting musical materials, this genre offers an increased level of freedom in the treatment of the texts, frequently with much complex results.

Subsequently, we turn in our analysis towards such work, entitled *Church and school.* The composition is based on a well-known poem of the Transylvanian poet Reményik Sándor. Beyond the fact, that this is one of the most significant pieces of Birtalan, it expresses – in our view – the core of his artistic credo.

The poem, written in 1925 puts into the center two fundamental symbols of every Christian and national community, that seeks the ways of preserving its language and cultural heritage. These two words return in the refrain as some mighty symbols, like permanently changing comments of the poet's passionate words. Finally, in their metaphoric waving unfolds many symbols of survival – mother tongue, faith, tradition, hope, national belonging – in a sacred dimension.

József Birtalan's work was written – according to the front page dedication – "in honor of the 250th anniversary of the Debrecen Reformed College's Kántus choir, and that of the poet's 100th birth."

The premiere of the composition commissioned by the Kántus took place in Debrecen in 5th November 1989, conducted by Sándor Berkesi. Though the communist regime was on his last legs, the severe limitations regarding the travelling abroad prevented Birtalan from participating at the first audition. Under such circumstances, it's unsurprising, that he signed the score with the pseudonym Bagosi József.[2]

According to the historical experience, the setting of a great text, especially a well-known one may be a risky undertaking. However, the choir work genesis preceded the increasing popularity of Reményik's poem, characteristic for the 90' and after. This timing proved to be fortunate in other respects too. The fall of the communist regime brought new opportunities and challenges, enriching with fresh senses the semantic field of the text.

The *Church and School* also mirror the main aspirations of Birtalan's entire life: Reményik's passion his musical mission, the Transylvanian spirituality his aim for the peaceful coexistence of nations. Finally, it summarizes the basic values of the pedagogue, conductor, and composer, as a promoter of the musical mother tongue through the popular and church culture.

The particular tension of Reményik's poem results from an alternating ternary time structure: the severe, but encouraging sight of the ancestors and the sense of responsibility for the descendants that weigh heavily on the present. The increasing tension of the verses accompanied by the recurrent refrain-like warning culminates in a heavy call:

„Don't you leave the church,
The church and school!"

Birtalan's composition enhances in all respects the unfolding of the poetic thought. First – according to the nature of music – it makes possible a more profound emotional experience and transmission of the text, especially in such a case, when the passionate heightening of the recitation seems to be almost impossible. Further, Reményik's call for unity appears in the context of collective singing, increasing not also the power of text, but also its common experiencing.

It is also symbolic, that Birtalan uses the melody of the Geneva Psalm 90 (sometimes with text), both as a quote, both as a nucleus of the musical construction. He thus introduces a second meaning horizon, reinforcing the spiritual foundation of the message. So the psalm paraphrase is more than a quoted musical material. As a paradigmatic melody of the protestant church, it unfolds hundreds of years of history, revealing the power of religion

---

[2] The Bagosi pseudonym probably relates to his native village, Szilágybagos.

in the life of a community. According to László Dobszay, the Geneva Psalms have a normative and liturgical function, as well as communal-emotional and national-literary value.[3]

Moreover, the psalm *Lord, Thou hast been since Thou didst shape creation*[4] became since the Bocskai uprising a sort of popular church hymn among the reformed, with a great significance during the communist regime.

The composer set only four strophes of the initial five. The omission of the third has a dramaturgic reason, since it expresses the personal reflection of the poet. We quote the entire text, the omitted part in brackets.

Church and School

You do not intend any bad,
God is your witness to that.
But there isn't anyone
Who couldn't take this combat.
To this, God gives all of you
Undeniable right:
Don't you leave the church.
The church and school!

You honour all the order
That is basis for peace.
But not to hear ever again
God's Word in Hungarian?!
And your children at school
Not to hear their parent's word?
Don't you leave the church,
The church and school!

(Between this church and school
I used to run sometime
And cooled at the walls of church
This burning stern of mine.
How many times have I relived
The smooth springy age of my soul!
Don't leave the church,
The church and school!)

---

[3] Dobszay László: *A magyar népének* [*Hungarian Church Hymn*], I., Veszprémi Egyetem Kiadó Iroda, 1995.

[4] Translated into English by Wolter van der Kamp, 1972. *https://www.genevanpsalter.com* accessed: 28 04 2019.

Even the beggar, the pariah,
The wand'rer has the right
To use the language and methods
His fathers did to worship God.
You the only one to be offered
The wayside and sky as church?
Don't you leave the church,
The church and school!

In your small and white church
All kinds of powers gather.
In the small white church-benches
Even the dead sit next to you.
Our grandmothers, our grandfathers
Have encouragement or blame in the eyes:
Don't you leave the church,
The church and school!

(Translated into English by Vincze Zsófia)

The conceptual-emotional content of Reményik's poem led to a complex, sometimes very strained structure, with powerful contrasts, a polyphonic texture up to 8 divided voices, a speech-like rhythm, frequently changing tempo and character. It is articulated into four parts according to the strophes, with a musically increasing refrain. The psalm melody and its fragments have multiple roles in the economy of the work: cadence, interlude, transition material, or proper (even double) cantus firmus and choral melody. Moreover, Birtalan embeds the psalm text simultaneously with the poem in the first and last part of the work, connecting them metaphorically through music.

This structure is framed (so to speak: embraced) by an introduction and conclusion based on the same musical idea: a progressively widening texture sustained by a pedal point.

The opening material, a gradually evolving polyphony, is a melodic arch of more than 2 octaves, that passes from the lower to the upper voices. It is conceived in *d* Dorian mode, with a *d* Aeolian inflection in the cadence. This moderate introduction emanates a peaceful atmosphere, with several associations:

- the gradually built melody (always connected with a common note!) suggests the communion of generations in time and space, a central motif of the poem;

- the melodic arch that generates a solid, dense structure is a musical metaphor of the church, evoking the sublime value;

- the *a* vowel, as well as the closing descendant melodic curves, corresponds to the musical idea and emotional content of sigh;

- finally, the composer weaves into the soprano melody the psalm's beginning notes:

E.g. 1

József Birtalan: *Church and School*, m. 1-6.

The first verse of the poem is set in the tenor voice („You do not intend any bad"). The quasi parlando melody starts with the first five notes of the psalm, but with a characteristic dotted Hungarian rhythm. Similar to the introduction, Birtalan keeps the modal ambiguity of the discourse: though the mode is still Dorian, the triton melodic turns bring a Lydian flavor:

E.g. 2

József Birtalan: *Church and School*, m. 7-11.

The semantic unity of the first four verses appears in two connected phrases, where the second is a gradation of the first, especially through the divided tenor voice („But there isn't anyone/ Who couldn't take this combat.").

All these are accompanied by the psalm melody set as *cantus firmus* in the divided voices of the soprano, along with the original text ("Lord, Thou hast been since Thou didst shape creation"). Besides the semantic importance, it also has the function to unify the two phrases.

The essential verse of the strophe („To this, God gives all of you/ Undeniable right:") is emphasized by a contrasting *unison* material, rhetorically speaking a *noema*. During the cadence, that prepares the first refrain, the voices open to a wide E major chord:

E.g. 3

József Birtalan: *Church and School*, **m. 12-14.**

The passionate refrain ("Don't you leave the church/ The church and school!") is the first culmination point of the piece (by the *f* 2 note of the soprano):

E.g. 4

József Birtalan: *Church and School*, **m. 15-16.**

The first interlude continues the psalm melody ("Our dwelling place in evry generation."), but speechless, in a polyphonic setting. The relieved material (*in rilievo*) appears again in the tenor voice:

E.g. 5

József Birtalan: *Church and School*, m. 17-20.

Since the second strophe of the poem increases in passion, it demands almost necessarily a basic change in the character and construction. Thus the tempo becomes faster (*Poco piu mosso*), signaling the urge of the warning. Though conceived in imitation, the texture basically remains isorhythmic, and due to the *tenuto* indication the character is quite heavy, almost lazy, according to the poet's disapproval of resignation („You honour all the order/ That is basis for peace."):

E.g. 6

József Birtalan: *Church and School*, m. 21-24.

The poet's question ("But not to hear ever again/ God's Word in Hungarian?!") turns to a passionate (*con passione*) musical exclamation, where the soprano culminates on the *f* sharp 2, accompanied by seventh chords:

E.g. 7

József Birtalan: *Church and School*, **m. 28-30.**

The answer is extremely vehement. According to the *Furioso* indication, the refrain increases in tension and also by extent. Its vehemence evokes the *Dies irae* parts of the requiems, as a hyperbolic warning: "Don't you leave!". The exclamations appear in an avalanche of descendant stretto imitations, starting from the *g*2 of the soprano. The divided parallel motions generate a complex polyphonic texture, producing harmonic conglomerates of even 7 superposed thirds:

E.g. 8

József Birtalan: *Church and School*, **m. 33-34.**

The passing of the storm is signaled by the reentry of the *cantus firmus* melody (without text) in the alto and bass (*in rilievo*), accompanied by the calming down warning, like an echo: „Don't you leave the church/ The church and school!":

E.g. 9

József Birtalan: *Church and School*, m. 38-40.

In the penultimate strophe, Birtalan turns again – as a device of stressing – to the isorhythmic contrast, in a strongly syllabic discourse with permanent metre change ("Even the beggar, the pariah/ The wand'rer has the right/ To use the language and methods/ His fathers did to worship God."). The unison melodic development based on a *b* central note is again a tool of gradation, as well as the *organum* structure, that evokes musically the distant past:

E.g. 10

József Birtalan: *Church and School*, **m. 43-47.**

At this point, the composer inserts into the soprano and alto voice the psalm melody[5], as a prayer:

E.g. 11

József Birtalan: *Church and School*, **m. 48-51.**

Though structurally resembles the former, the refrain's inverted direction anticipates the hopefulness of the last strophe („Don't you leave…"):

---

[5] The corresponding text is: "Before the mountains were brought forth and grounded/ And Thou the earth and world hadst formed and founded."

József Birtalan: *Church and School*, m. 57-58.

The litotes that occur in the last strophe („In your small and white church/ All kinds of powers gather./ In the small white church-benches/ Even the dead sit next to you.") has a double function: on the one hand to signify the intimate atmosphere of timeless encounter with God and the ancestors, on the other, to emphasize the spiritual force that lies in the communion of tradition and faith. Therefore, Birtalan inverts the semantic levels applied during the piece: namely the text of the poem (explicit) with that of the psalm (implicit). In order to evoke the sacred space also by music, he introduces the passage related to the image of the church as recitation. Thus, the Psalm 90 appears first and last time in a full four-part setting, as a hyperbola of tradition and faith ("From everlasting stands Thy holy throne"):

József Birtalan: *Church and School*, m. 62-66.

The descendant mixture of the last refrain, though warning, brings peace („Don't you leave…"):

E.g. 14

József Birtalan: *Church and School*, **m. 70-71.**

The closing *d* note of the psalm („To everlasting") becomes a pedal point for the coda, conceived like an arch, similar to the introduction, that culminates on the *a*2 note of the soprano as a final exclamation:

E.g. 15

József Birtalan: *Church and School*, m. 74-79.

In the context of József Birtalan's oeuvre, consisting of approximately 300 – mostly choral – opuses, the *Church and School* is in our view a remarkable work. It testifies not only a precious artistic creed, but also his – scarcely exploited – outstanding compositional skills and aesthetic sensibility. He also followed in this respect – along with many of his Transylvanian fellows – the way of Zoltán Kodály, that of serving a community instead the promotion of a compositional career.

Translated into English by Attila Fodor

REFERENCES

*** Psalm 90 (Translated into English by Wolter van der Kamp, 1972). https://www.genevanpsalter.com accessed: 28 04 2019.

*** Régi Magyar költők Tára. XVII. század 6. *Szenczi Molnár Albert költői műve* [The Collection of Old Hungarian Poets. 17th Century vol. 6. *The Complete Poems of Szenczi Molnár Albert*], Akadémiai Kiadó, Budapest, 1971.

Dobszay László: *A magyar népének*, I. [*Hungarian Church Hymn*], Veszprémi Egyetem Kiadó Iroda, 1995.

Reményik Sándor összes versei [*The Complete Poems of Sándor Reményik*] *http://mek.oszk.hu/01000/01052/html/index.htm* accessed: 21 04 2019.

EDE TERÉNYI: PLAY SONGS FOR CHILDREN'S CHOIR AND PERCUSSION INSTRUMENTS
1. LITTLE SUITE – COMPOSITION TECHNIQUE

GABRIELA COCA[1]

SUMMARY. The topic of my paper is a series of choral works (Ede Terényi: *Little Suite* from *Play Songs for Children's Choir and Percussion Instruments*) that we study in choral arrangement class with my students from the point of view of composition techniques. By analysing the works, my goal is to introduce students to some of the composition techniques that can be used to musicalize children's poems.

Keywords: Terényi Ede, Little Suite, Play Songs, children choir, percussion, choir arrangement, structure, analysis, composition techniques

Ede Terényi composed his play songs called *Little Suite* for children's choir and percussion instruments based on poems of Sándor Weöres (1913-1989). The poems are the following: 1. *Száncsengő (Sleigh Bell)*, 2. *Márciusi szél (March Wind)*, 3. *Tavaszi induló (Spring March)*, 4. *Csöndes dal (Silent Song)*, 5. *Áprilisi tréfa (April Prank)*, 6. *Forgós – ropogós (Swirly – Crispy)*. The poems have enormous expressive power, musicality flows within them even when we read their text, greatly influencing the imagination. They not only influence children's imagination, but also that of the composer. The choral works' year of composition does not appear on the music sheet, nevertheless the author composed them in his youth, before 1977.

We see **strophic shapes**, mostly small works with a variation structure. There is, however, an exception, the 3rd play song, which is string shaped and the 5th play song, which consists of two **A** parts, *Introduction* and *Coda*. Only the 5th song has an *Introduction*, but each of them has a *Coda*. The length of the works ranges from 18 to 39 times. Summary of the structure formulas:

---

[1] Associate Professor, PhD, Babeș-Bolyai University, Faculty of Reformed Theology, Music Department; E-mail: gabriela.coca.66@gmail.com

Table 1

1. *Száncsengő*	A Av1 Av2 Coda 9 + 8 + 8 + 4	29 bars length (without repetitions)
2. *Márciusi szél*	A Av1 Coda 9 + 11 + 4	24 bars
3. *Tavaszi induló*	A B C Coda 8 + 4 + 4 + 2	18 bars
4. *Csöndes dal*	A Av1 Coda 8 + 9 + 4	21 bars
5. *Áprilisi tréfa*	Bev. A A Coda 5 + 15 + 15 + 4	39 bars
6. *Forgós – ropogós*	(Bev.) A Av1 Av2 Coda (4)(8) 8 + 8 + 8 + 4	28 bars

Table of the formal structures

The play songs' metre is uniformly 2/4, except for the 4th *Csöndes dal (Silent Song)*, which was written in 4/4.

A tempo marking only appears in the first four works. Except for the 4th song, which has a slow pace, the rest are moderately lively. In the works 5 and 6 there is no tempo marking, but the titles suggest a lively pace. Thus: 1. *Száncsengő (Sleigh Bell) = Allegretto*, 2. *Márciusi szél (March Wind) = Moderato,* 3. *Tavaszi induló (Spring March) = March tempo*, 4. *Csöndes dal (Silent Song) = Slowly*, 5. *Áprilisi tréfa (April Prank) = -*, 6. *Forgós – ropogós (Swirly - Crispy) = -*.

Concerning their tonality, half of the play songs are modal and half are tonal. The modal sound is represented by the pentatonic respectively the D-Dorian and H-Phrygian tonalities. The tonal world is only represented by D major. In the ethos imagination of the composer, the tonality of the *Spring March*, the *April Prank* and the *Swirly – Crispy* dance is D major. All three are vibrant, lively, cheerful works.

Table 2

1.	*Száncsengő*	Pentatonic
2.	*Márciusi szél*	D-Dorian
3.	*Tavaszi induló*	D major
4.	*Csöndes dal*	H-Phrygian
5.	*Áprilisi tréfa*	D major
6.	*Forgós – ropogós*	D major

Table of tonality

Voices versus Percussion Instruments

In the choral works, the children's voices, which the author divides into separate girls' and boys' voices within the homogenous choir, sometimes sound together, sometimes alternate.

In the choir works we find the following percussion instruments:
- triangulum
- big drum
- piatto
- wood block
- little drum
- xylophone

Percussion is used to create an effect!

The author also uses clapping as an organic percussion effect. Even if we are dealing with simple, small choir works, we should not forget that these were created in the third quarter of the 20th century, when the composers generally tried to expand the traditional instrumentation frame, especially in the field of percussion, paying attention to each sound effect. They also noted louder noises and delicate noises, which came into being through the contact or the simple use of different objects.

The author's musical dramaturgical and composition-technical solutions in relation to the content and atmosphere of the text

1. Száncsengő (Sleigh Bell)

This is a small choir work made up of 4 parts and it is composed in variation form. The initial form (**A**) presents the theme:

E.g. 1

Ede Terényi: *Száncsengő*, bars 1-9.

The melody line imitates the right-left movement of the bell's clapper. The two phrases that make up the 8-bar musical period are symmetrically divided into 4 + 4 bars. The peak of the initial 4 bars is the **C** note of the 3rd bar. Here (on the 10th note) there is the positive golden section point of the 16 quavers that make up the phrase (16 x 0,618 = 9,88). From the 5th bar, the melody continues its way in a varied mirror, the bars 7-8 change. The composer repeats the 8th bar three times, and then rings out this first part on a G organ point. All this is an external extension of the musical period. The melody sounds in *piano* as a result of the text (*„Éj mélyből fölzengő..."*[2]), the girls are singing rhythmically accompanied by the Triangulum. This accompaniment is an even pulsation that sounds in the antecedent phrase on every strong beat. The 5th time (the symmetry section) brings with it a change in the two quaver notes in the offbeat, as well as the 8th bar that is repeated three times, which repeats a dactyl made up of a quarter note and two quavers.

The **Av1** part creates a dynamic contrast, starting in *forte*, with a minor third lower. The boys intonate the melody of the **A** part in mirror imitation. The composer uses the forte dynamics as a result of the text: *„Földobban két nagy ló, kop, kop, kop nyolc patkó.*[3]*"* The strong beats are highlighted by the big drum's sounds and the end of the phrases divides into quarter notes and quavers. The drum sounds are played in *piano*, because the text is intonated by tender children's voices, even if they sing in *forte*.

E.g. 2

Ede Terényi: *Száncsengő*, bars 10-17.

---

[2] In translation: *„Resounds from the depths of night".*

[3] In translation: *"Up drum two big Horses, knock, knock, knock, eight horseshoes".*

The 3rd part combines the girls' and the boys' choir and places the melodies of the previous two parts into a mirror canon with a quarter note shift. The author finds the balance between the *piano* and the *forte* of the previous parts. The dynamics of this part is *mezzoforte*. It is accompanied by the *triangulum* and cymbals, which repeat two-bars ostinato rhythm motifs. There is a polyrhythm within the motifs of the parts of the two percussion instruments.

E.g. 3

Ede Terényi: *Száncsengő*, bars 18-25.

The **Coda** repeats the G note in the girls' part in a rhythmic *recitativo recto-tono*, as well as the **E** note in the boys' part. The three-quaver rhythm formula is retained in this part, with a quarter-note-shift between the two voices, like in the previous case. The *triangulum* continues the rhythm of the previous part, the novelty is the cymbal and the big drum, with the combined syncope rhythmic formula, in which the emphasis shift is in fact on a strong-beat:

413

E.g. 4

Ede Terényi: Száncsengő, bars 26-29.

In the play songs 2-3-4 the composer does not use percussion instruments!!! Due already to the titles of these works (2. *Márciusi szél – March Wind*, 3. *Tavaszi induló – Spring March*, 4. *Csöndes dal – Silent Song*) the atmosphere of the poems does not require it.

2. Márciusi szél (March Wind)

The musical atmosphere of the cycle's second choir work is perceived by the author as a stable *piano* at *moderato,* pace to represent the blowing of the wind. The initial four verses of the poem are sung alternately by the girls and then the boys. The composer brings together these four verses into an **A** part. The wavy profile of the melody, which moves within an octave, also represents the wind. The rhythm follows the rhythm of the poem's syllables:

E.g. 5

Ede Terényi: Márciusi szél, bars 1-9.

In verses 5-6-7 (part **Av1**) Ede Terényi unites the choir in three groups, which intones the three verses simultaneously (!) with a one-bar shift in a canon. A text amalgam is thus created, in which the consonance of the different words creates an impression of a mosaic with its pieces being "mixed together by the wind". The voices leave the canon in the same order they entered into it:

E.g. 6

Ede Terényi: *Márciusi szél*, **bars 10-20.**

A long-lasting **D** note at an organ point in the *Coda*, in a rhythmically augmented form, the motif circumscribing the major third from the beginning returns:

E.g. 7

Ede Terényi: *Márciusi szél*, **bars 21-24.**

3. Tavaszi induló (Spring March)

Ede Terényi composes a lively little choral work based on Sándor Weöres' poem. Without repetitions, the piece is barely 18 times long, but its complexity is remarkable and a good example for those looking for a model for composing children's choral works and studying the works of experienced composers for this purpose. The dotted rhythm of the melody and the use of the *triplet* greatly contribute to keeping up the liveliness. The alternate *mezzoforte, forte, piano, forte, piano, forte* dynamics support the energetic unfolding. The work is composed in an **A B C C Coda** string form, in which the composer mixes the verses of the poem.

Like the previous song, the first part (**A**) is monodically composed. Here, the composer pairs up the 1st and 3rd verses, and the children's choir sings a single melody monodically.

Though it is D major, it is a pentatonic melody, the rhythm of which is given by the rhythmic sound of the syllables of the poem's verses.

E.g. 8

Ede Terényi: *Tavaszi induló*, **bars 1-8.**

In part **B**, the refrain of the 1st verse and the starting line of verse 4 are homophonically paired in two two-time *forte-piano* motifs, in a series of **I – V⁹ – I.** degree chords:

E.g. 9

Ede Terényi: *Tavaszi induló*, **bars 9-12.**

The musical style also changes in part **C**, it changes into an accompanied monody in which the upper voice sings the melody, and the two lower voices play the sounds of the tonic and dominant **I-V** degrees in the form of a "basse de musette" in *unison*. The author asks for this part to be repeated. The melody as well as the accompaniment is first sung in *forte* and then in *piano*.

E.g. 10

Ede Terényi: *Tavaszi induló*, bars 12-18.

The **Coda** (see the music example above) brings back the refrain of the 1st verse as a summary ("*Kék fönn az ég!*"[4]), which is the starting motif of part **B** in the given piece. The **I - II - I (T - S - T)** cadence closes the work with a rhythm typical for dotted marches, in *forte*, suggesting firmness.

4. Csöndes dal (Silent Song)

The melody of this silent song rolls out slowly, in *piano*, in H-Phrygian. The rhythm consists of even quarter notes, which rest at the end of the lines in half-notes, as if not to disturb the calmness of the poem. There are three parts. In the first part (**A**), the melody sounds monodically, which in the antecedent phrase descends a fourth ($H_4 - F$ sharp$_4$) and in the consecutive phrase an octave ($H_4 - H_3$). This downward curved profile of the melody also suggests solace:

---

[4] *„Blue sky above!"*

E.g. 11

Ede Terényi: *Csöndes dal*, bars 1-8.

In the second part, the chorus divides in two; the upper voice sings the main melody again with the 2nd verse of the poem, while the lower voice sings the above melody in a mirror canon, one ninth lower with a one-bar shift. It is not an easy task to create a mirror canon so that it sounds well with a one-bar shift below the original melody, and does not only meet in seconds, fourths and in sevenths. Certainly, in such a case, the author has to map out the whole work in his mind at the beginning of the composition work. The basic melody has to be composed in such a way that from the second bar, the composer also imagines the melody of the mirror canon. Moreover, the study of this creative technique is a great compositional exercise for students studying choral transcription.

E.g. 12

Ede Terényi: *Csöndes dal*, bars 9–17.

The *Coda* of the small choral work has a 4-bar length, which "slows down" and silences the work in half notes, and then whole notes in *pianissimo* without text, with a closed **M__** letter. The *Coda* starts monodically and gradually unfolds from its second time into a third and then into a H minor sixth chord and finally a fifth-octave extended with a pause.

E.g. 13

Ede Terényi: *Csöndes dal*, bars 18-21.

5. Áprilisi tréfa (April Prank)

The *Áprilisi tréfa (April Prank)* is a humorous choral piece.

It is framed by a five-time introduction and a *Coda* and comprises two identical **A (a b a1)** Lied forms. The author does not specify the tempo at the beginning, however, judging by the character of the text, and the clear D major tonality, it is a fast, cheerful song. The starting 5 bars, as we got accustomed to in the small chorus works of this cycle, present the main melody. After a two-bar wave, the melody, which bends from the dominant **V**th degree, the tonic **I**st, forms the basis of the piece. This is sung by a solo voice in *mezzoforte*, accompanied by a single sound of the *triangulum*:

E.g. 14

Ede Terényi: *Áprilisi tréfa*, bars 1-5.

419

The perfect musical identity within the bistrophical form indicates that, despite the text, in which the little boy is made of *"1. Vicik vacak csigaházból, kiskutyának a farkából[5]"* and the little girl out of *"2. Cukorból és mogyoróból, piskótából ezer jóból[6]"*, both are equally valuable.

Soprano and Alto, both voices sing the two identical verses, sometimes in *divisi*, in 3 or 4 voices. In the **a** phrase, the *triangulum* frames the vocals with two long-lasting strikes. The rhythm of the voices is also here given by the rhythm of the tonic accents of the text. The melody also mimics the inflection of the text:

E.g. 15

Ede Terényi: *Áprilisi tréfa*, bars 6-11.

The voice part of the **b** phrase has a complex rhythm accompaniment. The smooth quarter notes of the *Wood block* (or small drum) are accompanied by the syncopated rhythm of the *Triangulum*, from which the accentuated quaver note is replaced by a rest. The sharp rhythm of the soprano voice (semiquaver + dotted quaver) greatly contributes to the prank atmosphere. The *alto* part accompanies this with parallel quarter note thirds in *divisi*, or not, only intonating the lower voice. The accompaniment circumscribes the **D – F sharp** third (or simply the **D** note - if they sing without divisi) - with upper and then lower alternating notes (or alternating note). In *piano*, this phrase brings a dynamic contrast to the previous one.

E.g. 16

Ede Terényi: *Áprilisi tréfa*, bars 12-15.

---

[5] In translation: *"wretched snail shells, a puppy's tail"*

[6] In translation: *"sugar and hazelnut, sponge cake, a thousand good things"*

The **av₁** phrase returns the **a** phrase with a slight change in the melody's rhythm (this is only because of a tonic accent). The sharp quaver + dotted quarter note rhythm of the 8th bar turns into two even quarter notes in the 17th bar. Real change is brought about by the instrument rhythm. The smooth quarter notes of the *Wood block* only change into quavers and closing half (minim) notes extended by a pause (fermata) in the last two bars. This is accompanied by the *triangulum*, this time with a *syncopated* rhythm formula.

E.g. 17

Ede Terényi: *Áprilisi tréfa*, **bars 16-20.**

The second **A** verse repeats the musical material of the first verse in an unchanged form, but with another text: the second verse of the poem. Thus the bars 6-20 and 21-35 are identical in music content.

The 4-bars *Coda* of the choir piece repeats the text *"Ezer jóból[7]"* accompanied by a small drum *tremolo* pianissimo. Just like the **b** phrase, the *Coda* also has a chordal nature. In *Forte*, *Tonic - Dominant - Tonic* cadence is circumscribed by the degrees **I – VI – V₆ – I**. The work is closed by a long *forte triangulum* sound.

E.g. 18

Ede Terényi: *Áprilisi tréfa*, **bars 36-39.**

---

[7] In translation: *"a thousand good things"*

6. Forgós – Ropogós (Swirly – Crispy)

The tempo of the *Swirly – Crispy* song is again not specified by the composer on the music sheet, but here we can also deduce the fast tempo from the character of the work and the atmosphere of the poem. It is very important in terms of the performance to sing at the correct tempo of a work, because the wrong tempo completely changes the character of the piece and it can distort it.

At the beginning, the composer gives the artist some degree of creative freedom. He notes at the bottom of the sheet: *"The songs can be introduced with 4-8 bars* **rhythm play***, with metal triangle, small drum, or other rhythm instruments."*

In the same place, the composer describes in words the instrumental accompaniment of the parts in a footnote: *"The second voice is a three-part canon: a flute begins, the xylophone enters as a second voice (both voicing the melody one octave higher); finally a singing voice with the text ti-ti-tá. "*

The composer composed his work in a three-part, three-strophic form, imagining an increasing complexity of the instrumentation in each part for the same melody. In fact, the poem by Sándor Weöres also has three verses, and in this case the composer does not change this, he does not replace the text as he did in the 3rd choir work (*Tavaszi induló - Spring March*). It has a variated form. In the antecedent (**a**) phrase, the *triangulum* repeats a two-bar rhythmic motif and continues it in this form until the end of the work.

E.g. 19
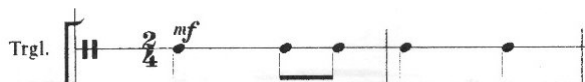
In the consequent (**b**) phrase, the little drum also comes in with another rhythmic formula, which it repeats until the end of the work.

E.g. 20

The vocal part, which draws a curved profile in each of its component motifs (it falls octave and in one case a fourth), is accompanied by the flute a free counterpoint.

Here is the first (**A**) part, the basis of the variation:

E.g. 21

Ede Terényi: *Forgós – ropogós*, bars 1-8.

In the next (**Av₁**) form, the flute replays its part. This is accompanied by the xylophone with its own part, playing a motivically affined melody with that of the flute. The third rhythmic formula motif is also introduced in the form of clapping in the first phrase and is repeated like in the previous two until the end of the work:

E.g. 22

These three rhythmic formulas pass through the whole work in *mezzoforte*, and all three are played in the *Coda* in *forte*.

The second verse:

E.g. 23

Ede Terényi: *Forgós – ropogós*, bars 9-16.

In the third (**Av₂**) part, all three rhythmic motifs are already playing, the flute and xylophone are playing too, both with their own related melodies and the third entry of the *Canon* comes in the 17th bar, with the sung text *ti-ti-tá*. Naturally, *ti-ti* is accompanied by short notes (quavers), while the *tá* with long notes (quarter-notes).

E.g. 24

Ede Terényi: *Forgós – ropogós*, bars 13-28.

The *Coda* begins with a *D major* chord quarter note up-beat in the 25th time after a quarter notes *General Pausa*. The upper voice of the song reverses the fourth interval of the initial voice **(A - D)** in a mirror reversal **(D - A)** – with the words ***Sej, haj***. The accompanying instruments and the clapping once again recite their rhythm motifs in *forte* as a closing (see the final four bars of the musical example above).

CONCLUSION:

Melody Technique:
- Monody – a single melody at the beginning of the work – as an introduction or the first part (see songs nr. 2-3-4)
- Monody – with a rhythmic instrument accompaniment (percussion instruments are used depending on the content of the text). For example:
  1. song: *„csing-ling-ling száncsengő[8]"* = Triangulum
  „földobban két nagy ló, kop-kop-kop nyolc patkó[9]" = Big drum
- Melody repetition in canon (see for example the **Av₁** part of the 2nd song). There is a canon in the play songs, except songs 3 and 5.
- Melody repetitions in mirror reversal (see for example the **Av₁** and **Av₂** parts of the 1st song, respectively part **Av₁** of the 4th song).
- Alternative repetition of the melody between girls' and boys' voices (see for example part **A** of the 2nd song)
- Stacking the melody and the verses on each other, creating a text amalgam (see part **Av₁** of the 2nd song – verses 5-6-7 in canon, respectively part **C** of the 3rd song)
- Melody with chord accompaniment (see phrase **b** of part **A** of the 5th song)
- In these play songs the melody is exclusively syllabic.

Rhythm Technique:
- The rhythm is determined by the tonic accents of the text and the grouping of syllables in each play song.
- Polyrhythm of percussion instruments! (See part **Av₂** of the 1st song and part **A** of the 5th song, respectively the 6th song)
- Use of sharp, dotted rhythms (see the songs 5. *Áprilisi tréfa (April Prank)*, and 6. *Forgós-ropogós* (Swirly-Crispy))
- Use of smooth rhythms - see song nr. 4. *Csöndes dal (Silent Song)*

---

[8] *„Ging-ling-ling a sligh bell"*
[9] *"Up drum two big Horses, knock, knock, knock, eight horseshoes".*

Instrumental Technique:
- Highlighting the strong beat of the bars (see parts **A** and **Av$_1$** of the 1st song)
- Occasional use of percussion instruments for effect.
- A terraced, slowly added, gradual swelling of the sounding apparatus (See song nr. 6).

Dynamics Technique:
- Contrasting use of dynamics (*piano - forte* alternation)
- Use of s*forzatos* in the percussion instruments, for energy impulse
- There is NO *crescendo* and *decrescendo* in the play songs!

In a few words:

Ede Terényi was aware that he was composing small, playful works for children, but he did it with great care and attention. Each of the recorded notes has a musical dramaturgical motivation; there are no random solutions, even at this level.

These are not huge masterpieces, but nice little gems.

Translated from Hungarian by Magyari Renáta

REFERENCES

Coca, Gabriela, *"Ede Terényi - History and Analysis"*, Ed. Cluj University Press, Cluj-Napoca, 2010.
https://www.academia.edu/5090812/Ede_Terenyi._History_and_Analysis
Coca, Gabriela, *Ede Terényi – The Retrospective of Five Decades of Creation*, in: Studia Universitatis Babeș-Bolyai, Musica, LIII, 1, 2008 (p. 3-38),
http://studia.ubbcluj.ro/download/pdf/339.pdf
Coca, Gabriela, *Terényi Ede*, in: *Parlando*, *internetes zenepedagógiai folyóirat (Parlando, online music pedagogy review)*, nr. 2016/5., www.parlando.hu
http://www.parlando.hu/2016/2016-5/Coca_Gabriella-Terenyi_Ede.pdf
Drăgulin, Stela, *Comparative Study between Music and Language*, in: Studia UBB Musica, LVI, 2, 2011 (p. 5-14),
http://studia.ubbcluj.ro/download/pdf/676.pdf
Hotoran, Anamaria Mădălina, *Musical and Spiritual Affinities: Olivier Messiaen and Eduard Terényi*, in: Recent Advances in Acoustics & Music, 2010 - wseas.us
http://www.wseas.us/e-library/conferences/2010/Iasi/AMTA/ AMTA-34.pdf

Ittzés, Mihály, *Weöres Sándor gyermekversei zenei tükörben. (Miért szeretik a gyerekek Weöres Sándor verseit) (Children Poems by Weöres Sándor in Musical Mirror (Why do Kids Love the Poems by Weöres Sándor)*, in: *http://www.tanszertar.hu/eken/2006_02/im_0602.htm* (30.03.2019)

Lendvai, Ernő, *Szimmetria a zenében (Symmetry in Music)*, Kodály Institute, Kecskemét, 1994.

Lendvai, Ernő, *Bartók és Kodály harmóniavilága (The Harmonic World of Bartók and Kodály)*, Ed. Akkord, Budapest, 1996.

Lendvai, Ernő, *Bartók stílusa (The Style of Bartók),* Ed. Akkord, Budapest, 1993.

Lendvai, Ernő, *Bartók dramaturgiája (The Dramaturgy of Bartók)*, Ed. Akkord, Budapest, 1993.

Muraru, Aurel, *Choral Intonation and Tuning in Plurivocal Music*, in: Studia UBB Musica, LXIII, 1, 2018 (p. 161 – 167). *http://www.studia.ubbcluj.ro/download/pdf/1162.pdf*

Terényi, Ede, *The Harmony of the Modern Music*, Grafycolor kiadó, Kolozsvár, 2006.

***, *http://ede-terenyi.blogspot.ro/*

CONTRIBUTORS

Bence ASZTALOS, DLA studied violin and singing at the Liszt Academy in Budapest, continuing his education in Vienna in K.S. Robert Holl's Lied-class. He has been playing in the Budapest Festival Orchestra since 1994, working with conductors, such as Iván Fischer, Sir George Solti, Charles Dutoit. His singing career allowed him to develop close relations with the Deutsche Oper am Rhein and the Hungarian State Opera, where he sang Don Fernando / *Fidelio*, Ariodates / *Xerxes*, Bartolo / *Figaro* etc. In 2010 he was appointed as associate professor at the University of Szeged "Juhász Gyula" Faculty of Education Department of Music Education, and from 2017 at the "Eötvös Loránd" University (ELTE) Budapest, Faculty of Primary and Pre-School Education Music Department.

Zagid AZHIMOV is a Head of the Pop and Jazz Music Department, Kazan State Institute of Culture (Kazan, the Russian Federation), Candidate of Pedagogical Sciences, Associate Professor, Honored Worker of Culture of the Republic of Tatarstan, winner of an international competition. The areas of expertise by Zagid Azhimov are related to the formation of managerial competence among future artistic directors of creative teams; he also has published scientific works on these issues. In 2008, this scholar has successfully defended his thesis for the Degree of Candidate of Pedagogical Sciences.

Mihai BRIE, Assoc. Prof. Ph. D. Habil. Graduated in Theology, with a Licence Degree, at University of Oradea, and in Religious Music, at George Dima Music Academy of Cluj, both in 1996. Ph.D. in Ecclesiastical Music and ritual at University Babes-Bolyai from Cluj in 2005. Habilitation obtained at the same institution from Cluj in 2016. From 1998 is member of the Faculty of Theology at University of Oradea, being assistant, lecturer and assoc. Professor from 2008. Main area of research is Monodical and polyphonical ecclesiastical Music in the western part of Romania, in 5 books, 4 critical editions, 45 studies, 50 musical armonisations, 80 concerts in the country and abroad as conductor, in over 20 years. Member of the Union of Composers and Musicologists of Romania from 2009. Mentioned in Encyclopedia of Romanian Music, Encyclopedia of Romanian Orthodoxy, History of Romanian Ecclesiastical Music, Dictionary of Romanian Theologians.

Gabriela COCA, PhD (born in 1966) is a musicologist and associate professor of the Babeş-Bolyai University of Cluj-Napoca, Faculty of Reformed Theology, Music Department. She teaches musical forms, harmony, counterpoint, choral arrangement, and harmony of modern music). She read musicology (degree and Masters of Arts) at the Academy of Music "Gh. Dima" of Cluj – Napoca, where she was awarded a PhD in musicology, in the year 2000 with the thesis: *The Arhitectonic Conception of the Sonorous Process in the Musical Work <Lohengrin> of Richard Wagner*. As a representative work one comes across the following

volumes: *<Lohengrin> of Richard Wagner, the Architectonic Conception*, Ed. MediaMusica, Cluj-Napoca, 2006; Eduard Terényi – Gabriela Coca: *The Interference of the Arts* vol. I, *The Dualist Thinking*, Ed. MediaMusica, Cluj-Napoca, 2007; *From Bach to Britten. Applied Musicology - Studies*, the author's edition, Cluj-Napoca, 2008; *Form and Symbols in "Magnificat", BWV 243, D Major of J. S. Bach*,Ed. Cluj University Press, Cluj-Napoca, 2008; *Musical Forms - lectures*, The authors edition, Cluj-Napoca, 2008, *"Ede Terényi – History and Analysis"*, Ed. Cluj University Press, 2010,Eduard Terényi – Gabriela Coca: *Harmony,* Ed. MediaMusica, 2010, Eduard Terényi – Gabriela Coca: *Counterpoint*, Ed. MediaMusica, 2010, Eduard Terényi – Gabriela Coca: *Choir Arrangement,* Ed. MediaMusica, 2010.
See: *https://ubbcluj.academia.edu/GabrielaCoca*

Petruţa-Maria COROIU is a Professor Dr. habil. at Transilvania University of Braşov, where she teaches a range of courses in applied musicology and analysis from second year to MA level. Her primary research interest is the area of traditional and modern archetypes of musical analysis and she has published in the areas of musical form analysis, aesthetics and semantics, modern analysis and cultural studies. Among his books are: Tehnici de analiză muzicală (Musical analysis techniques), Cronica ideilor contemporane (Chronicle of contemporary ideas), Tratat de forme muzicale (Musical forms), Universul componistic al lui Aurel Stroe (The universe of composer Aurel Stroe). She is graduated in musicology, musical composition,piano performance.

Gábor DRAGONY earned his master's degree at the Liszt Ferenc Academy of Music as a folk music teacher. He finished his studies on folk plucked instruments in 2015 and on folk stringed instruments in 2016. He is a PhD student of the Educational Science Program of the University of Debrecen, Doctoral School of Humanities since 2016. He has been teaching citer, double bass and accordion at the Nyíregyháza Arts High School since 2013 and folk music at the University of Nyíregyháza since 2015. He was a double bass lecturer at the Department of Folk Music of the Liszt Ferenc Academy of Music in the academic year 2015/16. He was awarded the Junior Prima Prize in the category of folk art and public education in 2012. He also received the 'Young Master of Folk Art' State Award in 2016. As the violist of the Parapács Orchestra and musician of several occasional formations, he is a contributor to several albums and stage performances and an active concert performer.

Attila FODOR, Ph. D. (b. 1977), musicologist, aesthetician, senior lecturer at the Music Department of Partium Christian University (Oradea). He was awarded in 2007 a PhD by the Academy of Music "Gh. Dima" of Cluj-Napoca with the thesis: *Ravel's impressionism. Stylistic-Aesthetic Investigations*. Publications: Books: *The style and message of musical impressionism* (Oradea University, 2010). Articles: *Debussy-Ravel comparative analyses* (Philobiblon, vol. X-XI, University Press, Cluj, 2006); *The dance-music relationship in ulterior dance settings of instrumental music*; *Christian Bence-Muk's chamber ballet The Incubus*; *The chamber symphonies of Arnold Schoenberg*; *Christian Bence-Muk's chamber symphony Fun-Land* (Camerata XXI, Media Musica, Cluj-Napoca, 2006-2007); *Some aspects of vertical*

typologies in the last String Quartet of W. A. Mozart, KV 590, F major; *The place of Bartók's Miraculous Mandarin in the context of XXth century music*; *The Osmosis of the Diversity in Maurice Ravel's Work*; "*The Mother Goose" Piano Suite – An aesthetic paradigm of Ravel's music*; Eduard Hanslick: "*The Beautiful in Music" – an Aesthetics of the Absolute Music* (Studia UBB Musica, Cluj-Napoca, 1/2009, 2/2009, 1/2010, 1/2011, 2/2011); *„The laudation of closing flexa" and who is behind it – reflections on Vermesy Péter's musicological writings*; *Bartók's crossroads – The Miraculous Mandarin* (Partiumi Szemle, Oradea, 1/2010, 2/2010). He participated at numerous national and international conferences and symposiums of musicology in Cluj-Napoca, Iasi, Oradea, Timisoara since 2005. Among the spoken languages, there are English and also French.

Letiția GOIA graduated from Babeș-Bolyai University in Cluj-Napoca, Romania, in 2004, where she specialized in English and Theology and earned an M.A. in Irish studies. In 2013 she accomplished a two-year M.A. at the Gheorghe Dima Music Academy in Musical Performance Arts. At present, she is an assistant lecturer in English at Iuliu Hațieganu University of Medicine and Pharmacy in Cluj-Napoca. She also obtained a Ph.D. in Philology at the Babeș-Bolyai University, researching the opera libretto and the entwinement of the musical language with the text from an aesthetic perspective. She had the opportunity to look into this subject in more depth during a staff mobility in Vienna in 2013. She also participated in several international conferences in Romania and abroad (France, Poland, Cyprus, the Czech Republic, etc.). She published various articles in conference proceedings and international journals, her fields of interest being the opera libretto, Shakespeare's *Othello*, Verdi's *Otello*, the sacred in opera and the libretto.

Tatiana GORDEEVA is a Doctor of Cultural Studies, Associate Professor of the Pop and Jazz Music Department at the Kazan State Institute of Culture (Kazan, the Russian Federation), Honored Worker of Culture of the Republic of Tatarstan, laureate of international competitions. In 2003, Tatyana Gordeeva defended her thesis for the Degree of Candidate of Philosophical Sciences, the theme was "Musical sound as a cultural phenomenon." In 2018, she successfully defended her thesis for the Degree of Doctor of Cultural Studies in the specialty "Theory and History of Culture", the theme: "The concept of singing sound in the cultural and philosophical representation of singing cultures." At the Kazan State Institute of Culture, Tatyana Gordeeva is in charge of the direction of the master's program "Vocal Art". The areas of expertise by Tatyana Gordeeva also include music therapy issues. Tatyana Gordeeva is a follower of the doctrine of S.V.Shushardzhan, as well as representatives of the German school of art therapy in the city of Berlin. T.Yu. Gordeeva has mastered the basics of music therapy laid in the foundation of modern European medicine, visiting master classes in Germany, Bulgaria and the Russian Federation.

Elena-Laura GREAVU is a PhD student at Transilvania University Brașov preparing a thesis about stylistic dominants reflected in choral works on equal voices signed by Dan Voiculescu. As a graduate from Music Faculty – Transilvania University Brașov, master graduate from the same faculty (*Stylistic Conducting of*

Choirs), her activity has always been linked to choral groups on equal voices. Laura is a former member of children's choir *Camerata Infantis*, conducted by Nicolae Bica, *Transilvania Choir*, conducted by Gheorghe Popa and *Melos Choir*, conducted by Elena Criveanu. Now, she is the conductor of *Gymnasium Choir* of Music High School *Tudor Ciortea* from Braşov, a choral band with which she has won numerous awards at national competitions and olympiads.

János Zsolt IMRE after gaining his Engineer Diploma at Technical University of Cluj-Napoca, Romania, he started professionally his musical studies in Budapest, Hungary, studying classical music. He continued his musical studies at Mohawk College in Hamilton, Canada, where his major was jazz piano and composition. He followed his studies at the York University in Toronto, Canada, where he earned his Master's Degree in Composition. In his master's studies, his main research interest was focused on music education workshops for young musician and musical compositions for meditation, and how music and its elements affect the human body and the human's emotions.

Stelian IONAŞCU is university lecturer at Faculty of Theology in Bucharest (since 2005) and conductor at" Nicolae Lungu" Patriarchate Choir (since 1993). He is a former student at University of Music in Bucharest, Pedagogy and Religious Music Department (1996). He also graduated at Faculty of Theology in Bucharest (1995) and he studied thoroughly stylistics in choir conducting at University of Music in Bucharest (1998). Under the guidance of Univ. Prof. Dr. Nicu Moldoveanu, he passed the examination for doctor`s degree at Faculty of Theology in Bucharest, with the thesis entitled *Paul Constantinescu and Romanian psaltic music* (2005). He is member of Romanian *Composers and Musicologists Union (since 2006) and member of panels for musical contests*, such as national Olympiad for schools (Târgovişte, 2017) or rendition contest for choral and psaltic music, organized by UNMB (Bucharest, 2017). He was one of the jury members at the" Praise the Lord" yearly music festival, developed under the patronage of Romanian Patriarchate, for composition (2011, 2014, 2015) and for rendition contest (2012, 2017). He is member in organizing committee of the 10th edition of" Praise the Lord" festival. He attended the International Musical Festival organized by Association for the Peace of the Religions and won a composition prize (1998). He also attended at" Praise the Lord" Festival and won the first prize at rendition contest, in 2008 and 2010. He wrote four books and more than thirty specialty studies. He is also a special guest at national and international symposiums of music and theology.

Éva-Elena JORDAN has earned her BA degree in classical singing from the Gheorghe Dima Music Academy in Cluj-Napoca, continuing with her MA in the same field, and since 2016 she is a PhD student within the same institution, pursuing her research on the history of the operetta. In parallel with her studies, she has been a soprano soloist of the Hungarian Opera of Cluj since 2001, taught singing and chamber music at the Cluj-Napoca Sigismund Toduţă High School between 2008 and 2014, and since 2017 she has been an associate singing teacher at Babeş-Bolyai University, Faculty of Reformed Theology, Music Department.

Krisztián KÁLLÓ graduated from the "Aurel Popp" Art High School in Satu Mare, as a violinist, studying with prof. Lajos Nagy. During his high school years, he participated in various theoretical competitions, which is why he decided to continue his musical studies. While at university, he attended master classes led by Noam Zur and Luis Salomon. He earned his BA and MA in Conducting from the "Gh. Dima" National Academy of Music in Cluj-Napoca, studying under university lecturer Ciprian Para, PhD. During his studies, he has also worked with prof. Gheorghe Victor Dumănescu, PhD. and lecturer Mihaela Cesa-Goje, PhD. He is currently a PhD student at the Sigismund Toduţă Doctoral School of the same institution, having prof. Pavel Puşcaş, PhD, as his adviser. He also heads the Hungarian Opera House of Cluj's Children's Choir, and is an associate faculty member of Babeş-Bolyai University, Faculty of Reformed Theology.

Zsuzsanna KÁLLÓ graduated from the Reformed Theological High School in Cluj-Napoca, specializing in Humanist Theology. During her high school years her musical talent was discovered, and as a consequence, she started to study classical singing in private. She studied Musical Pedagogy for her BA degree, and Musicology for her MA, under prof. Pavel Puşcaş, Phd, at the "Gh. Dima" National Academy of Music. She currently is an associate faculty member at the Reformed Theological High School in Cluj-Napoca, teaching Music and Church Music, while also being a church organist.

Olguţa LUPU studied piano, then graduated in Composition with Tiberiu Olah. She is a member of the Union of Romanian Composers and Musicologists, and Doctor in Musicology. Her favorite topic is the music of the 20th century, with a focus on Romanian composers. Author, co-author and editor of several books in the field of musicology and music theory. Her papers were included in different national and international symposia; she participated in radio broadcasts and published over 40 studies. Presently, she teaches Music Theory, Score Reading, and is the Dean of the Faculty for Composition, Musicology and Music Education, National University of Music Bucharest.

Ádám MIKE was born in Debrecen in 1991. He studied piano and composing at Zoltán Kodály Secondary School of Music, where as he earned a master's degree in solfeggio, theory of music and choir conducting at the Faculty of Music, University of Debrecen. His compositions can often be heard in Hungary as well as abroad. From among his commissioned works his Oratorio *Hereditas nostra* requested by the Reformation Memorial Committee in 2017 on the occasion of the 500th anniversary of reformation is the most significant. Currently he works as an instructor at the Institute of Music, University of Nyíregyháza and teaches solfeggio, music theory, music history and conducting at Zoltán Kodály Secondary School of Music, in Debrecen and Faculty of Music, University of Debrecen. He has been a member of Sol Oriens Choir for three years where he also serves as a second conductor. He delivers lectures about music history and music theory on a regular basis, and he's often invited to be jury on cultural and choral competitions. From 2017 he is the mentor and coordinator of the project: *"Methodological renewal of the*

education in order to decrease school leaving tendency". In 2018 he wrote a university note with the title: *„Let's listen together! – music history and music literature in lower primary school".*

Raushaniya MIRNAYA is an Associate Professor of the Pop and Jazz Music Department at the Kazan State Institute of Culture (Kazan, the Russian Federation), laureate of international competitions, soloist of the vocal group "Avenue". She is a lecturer at the institute since 2008; over the years of work at the university, she has trained a large number of students - winners of various festivals and competitions. In her scientific work, she deals with issues of voice training in the class of pop and jazz vocals, the integration of arts in the education of pop performers, as well as singing culture in general. Raushaniya Mirnaya prepared and published educational and methodological manuals for students of the department on the disciplines "History of pop and jazz music", "Educational-methodical literature and methods of its creation", as well as manuals for independent work of students, preparation of courseworks and graduation dissertations.

Daniel MOCANU is univ. Assistant dr. at the Faculty of Orthodox Theology, „Babeș-Bolyai" University of Cluj-Napoca, at the specialization „Sacred Music and Ritual", with a PhD thesis on „The Feast of Pentecost in the liturgical and musical ortodox tradition of Romania (from the 19th to the 21st century)". He teach Byzantine music at the Orthodox Seminary of Cluj-Napoca and at the Faculty of Orthodox Theology. His research interests include: the history of Romanian church music, the transposition of the liturgical Byzantine musical repertoire into Romanian, modern methods of teaching music. His latest publication include: „Heavenly King Troparion - Liturgical and Musical Analysis", in: *Studia Universitatis Babes-Bolyai, Theologia Orthodoxa*, Jun 2014, Vol. 59 Issue 1, pp. 261-276; „The Hymnographic Canon", in: *Studia Universitatis Babes-Bolyai, Theologia Orthodoxa*, LVIII/2013, Vol. 58 Issue 2, pp. 301-312; „Vasile Petrașcu – reperele unui traiect intelectual" ("Vasile Petrașcu – The landmarks of an intellectual path"),în: *Icoană, mărturie creştină, totalitarism*, (*Icon, Christian testimony, totalitarianism*) editori: Vasile Stanciu și Cristian Sonea, Cluj-Napoca, Editura Presa Universitară, 2017, pp. 597-621; „Formații corale bărbătești în cuprinsul eparhiei Vadului, Feleacului și Clujului", ("Male Coral Formations in the Diocese of Vad, Feleac and Cluj") în: *In Honorem. Pr. Prof. univ. dr. Vasile Stanciu*, editor Arhid. Asist. univ. dr. Daniel Mocanu, Cluj-Napoca, Presa Universitară Clujeană, 2018, pp. 443-457. e-mail: *danmocanu2006@yahoo.com*

Oana MUREȘAN is a Senior Lecturer of English for Specific Purposes at the Department of Modern Languages of Iuliu Haţieganu University of Medicine and Pharmacy, Cluj-Napoca. She graduated from the Faculty of Letters of Babeş-Bolyai University, Cluj-Napoca, specializing in English Language and Literature, and French Language and Literature, and then obtained a Master's degree in British Cultural Studies from the same faculty. In 2012 she received her doctorate from UMF Cluj-Napoca, with an interdisciplinary thesis on medicine and literature. Her research interests include ESP and EAP, and Literature and Medicine. She has participated in numerous international conferences and published various studies in books, conference proceedings and specialized journals.

Boglárka Eszter OLÁH. In 2010 she entered the "Gheorghe Dima" Music Academy – Cluj-Napoca, where she benefited from the guidance and support of Prof. Silvia Sbârciu. During her studies she obtained two Erasmus scholarships: 2012-2013 in the piano performance class of prof. Rohmann Imre in Mozarteum-Salzburg, 2016 in the piano performance class of Prof. Martin Hughes and in the harpsichord class of Prof. Gordon Murray at the University for Music and Performing Arts in Vienna. A very important role in her artistic development played her taking part in many workshops and masterclasses held by renowned musicians. From 2016 she is a Ph.D. Student at the Gheorghe Dima Music Academy, Cluj-Napoca, from 2018 being hired as an assistant at the same institution. A very passionate chamber musician, in 2014 she became a scholar of the SoNoRo-Interferențe Chamber Music project. She forms a cello-piano duo with her brother, Oláh Mátyás and a piano-duo with the pianist Ioana Vețean winning with both ensembles several prizes on national and international competitions and being invited to play several recitals. She has also collaborated with many Romanian orchestras, such as the Philharmonic Orchestras of Cluj-Napoca and Timișoara, the orchestra "Camerata Academica" and the orchestra „Agile".

Roxana PEPELEA is PhD. Prof. habil. at *Transilvania* University of Brasov, Faculty of Music. She studied composition at "George Enescu" Music Academy in Iasi, Romania (with Vasile Spătărelu – composition, Anton Zeman – harmony, Viorel Munteanu – counterpoint, Cristian Misievici – orchestration). She attends masterlasses with outstanding personalities such as Pascal Bentoiu, Anatol Vieru, Aurel Stroe, Ștefan Niculescu, Dan Voiculescu a.s.o. Since 1996 she has become member of UCMR. Her componistic creation has been honoured with several prizes: "George Dima" Prize, Cluj, 1985; First Prize at the Romanian Music Festival, 1988; First prize at the 4th Edition of the National Competition of Choral Creation Bucharest, 1997; First Prize at "Norbert Petri" Competition Brasov, 1999. The musical creation signed by Roxana Pepelea covers the genres from symphonic and vocal-symphonic, to chamber, vocal and choral music. In the midst of her scientific preoccupations stands also the musicological activity, with contributions in research fileds such as modal systems, semantics, stylistics, musical rhetoric.

Attila SMUTA is a head of department at the John von Neumann University Faculty of Pedagogy, Kecskemét, Hungary. He is vice-president of the Hungarian Music Teachers' Association; senior music advisor and senior pedagogical advisor of Kodály's World, (supported by the Hungarian Academy of Sciences and by Mrs. Zoltán Kodály Sarolta Péczely); member of Hungarian Accreditation Committee in teacher training. He received his DLA at Liszt Academy, Budapest. He taught at the 'Kodály School' in Kecskemét from 1984 to 1992. He has been working in higher education as head of department since 1992. He is choirmaster trainer, singing-, solfege-, music theory-, music history teacher and choirmaster. He reformed music training in Kecskemét teacher training, introduced the 'Kodály and the Contemporary Hungarian Music Education' course-block in English for foreign students. He has given concerts in Europe and Hungary eg. in the presence in front of Queen Elizabeth II. He organizes international charity art festivals and national music competition festivals for teacher training students. He has led music courses in

Europe and Japan, gave lectures and choir presentations all over Europe, Japan and China. He has publications focusing on music pedagogy and the integration of music teaching and foreign language teaching eg. at *'International Book Fair in Frankfurt'*, 2010, 2011.

Diana STRAKŠIENĖ is a professor at the Institute of Educationat Šiauliai University, Lithuania, Chair of the University Senate. She is a researcher in the field of music education (Formal and Informal Music Education, Teacher Training, Inclusive Art Education), has published over 70 articles in scientific journals and conference proceedings, a monograph *Development of Didactic Reflection of Music Pieces through Music Performance* (2009), participated in the international researchconferences (about 50). She is a member of editorial boards of 5 research periodicals and proceedings. Membership in the activities of public organizations: Study programs assessment expert; Member of Lithuanian Educational Research Association; Member of Lithuanian Scientists Association; Member of Lithuanian Art Therapy Association.

Boglárka SZAKÁCS (born March 4th 1994) is a master student at the Musical Pedagogy Department at "Babeș-Bolyai University" within the Faculty of Reformed Theology and Musical Pedagogy. She started her musical studies in 2001, with piano lessons. She graduated from the art specialized high school of Targu Mures – „Marosvásárhelyi Művészeti Líceum" in 2013. Afterwards she decided to continue her studies on the field of musicology. She acquired a degree in Musicology at the "Gheorghe Dima" Music Academy in the year of 2017. At her bachelor years she had the opportunity to get the Erasmus + scholarship, within she studied at "Yasar University" in Izmir, Turkey. In the spring semester of the year 2015 she got to be interested in researching Bartók, his relation with the Turks and Turkish music. She is interested in the pedagogy field as well, currently working as a music teacher.

Tímea SZILVESZTER. doctor student, piano teacher with over 7 years of experience at "Augustin Bena" music school from Cluj-Napoca, obtaining many awards at the local and national piano contests with her students. Started collaboration as a piano teacher with Babeș-Bolyai University, Faculty of Reformed Theology, Musical Pedagogy Department in 2018. Began her studies as a doctoral student at Babeș-Bolyai University, Faculty of Reformed Theology, „Ecumene" doctoral school in 2016. Acquired Bachelor's Degree at "Gheorghe Dima" Music Academy, Musical Performance-Piano section in 2013, followed by obtaining the title of Permanent Teacher Certification in Piano Pedagogy in 2014. Obtained Master's Degree at Babeș-Bolyai University, Faculty of Reformed Theology, Musical Pedagogy Department in 2011, Bachelor's Degree at Babeș-Bolyai University, Faculty of Reformed Theology, Musical Pedagogy Department in 2009 and Bachelor's Degree at Babeș-Bolyai University, Faculty of Reformed Theology, Didactic Reformed Theology Department in the same year (2009).

Cristina ŞUTEU earned a Bachelor's Degree in Musicology in 2009 and a Master's Degree in 2011 from "Gheorghe Dima" Music Academy in Cluj-Napoca (Romania). In 2015 she defended her Ph.D. thesis, completed at the above-

mentioned institution. She was an Erasmus student (2014-2015) at Universität für Musik und darstellende Kunst in Vienna. In 2016 she published her Ph.D. thesis under the title *Musical Criticism: Periegesis, Exegesis and Hermeneutics* and edited the volume *Enescian Florilegium* authored by the renowned musicologist Viorel Cosma. During her years of study, she carried out research internships Australia, Italy, England, Austria and Spain. She is in the organizational board of the "Sigismund Toduţă" International Festival and in the editorial board of Romanian Journals *Musicology Papers* and *Actualitatea muzicală* [Musical news]. Research interests: music criticism, music and politics, research methodologies.

Bianca ŢIPLEA TEMEŞ is a musicologist and Reader at Gh. Dima Music Academy in Cluj-Napoca. She earned two doctorates from both the University of Music in Bucharest (2002) and the Universidad de Oviedo, Spain (2015). She also holds a degree in business management (M.B.A. granted by Babeş-Bolyai University), combining her academic career with her post at the Transylvania Philharmonic, where she was head of the Artistic Department. Her books have been published in Romania, the most recent being *Seeing Sound, Hearing Images*, edited with Nicholas Cook and *Folk Music as a Fermenting Agent for Composition, Past and Present*, edited with William Kinderman, both at MediaMusica in Cluj-Napoca. Her articles have appeared in leading journals in Switzerland, Spain, Lithuania, the Czech Republic, Belgium, Romania, the U.S., Germany, and the U.K. (at Routledge). She has participated in many conferences organized by prestigious institutions such as the University of Cambridge, Universität der Künste Berlin, Université Paris-Sorbonne, IRCAM Paris, Conservatorio di Musica Santa Cecilia Rome, University of Chicago, City University of New York, among others. Since 2010 she has been visiting professor at various institutions: Universidad de Oviedo, Istituto Mascagni in Livorno, Paderewski Music Academy in Poznań, University College Dublin, Universidad Complutense in Madrid, and University of Montevallo, Alabama. She was awarded several Erasmus grants to study at the University of Cambridge/U.K. (where she was also Visiting Scholar in March, 2017), obtained two DAAD Scholarships in Berlin and Hamburg, received a research grant from the Paul Sacher Foundation, where she explored the Ligeti collection. In 2016 she became the founder and the director of the Festival "A Tribute to György Ligeti in his Native Transylvania".

Rytis URNIEŽIUS in 1978–1982 studied in Klaipėda Faculties of Lithuanian Conservatoire (now Lithuanian Academy of Music and Theatre) as a wind band conductor. In 1993 defended doctoral dissertation and gained doctoral degree in Humanities (Musicology) at the Lithuanian Academy of Music.Currently a Professor at Šiauliai University, Institute of Education. Foundator and editor-in-chief (2004–2016) of Šiauliai University peer-reviewed research journal "The Spaces of Creation". 2012–2018 an Associate Professor (Docent) at Music Academy, Vytautas Magnus University, Kaunas (part-time position). Research interests: wind band music, instrumentation, orchestration, music history.Member of International Association of Research and Promotion of Wind Music (IGEB).

Judit VÁRADI is a pianist and associate professor. She completed her secondary and tertiary studies in Debrecen. She obtained a degree as a piano professor, music teacher, choir leader, répétiteur, and cultural manager at the Liszt Ferenc Academy of Music and Eötvös Loránd University. She received her PhD in 2010 at the University of Jyväskylä, Finland. The title of her dissertation is: How to educate an audience to acquire a taste for classical music? She lectures at the Faculty of Music of the University of Debrecen since 1988. She was vice dean between 2013 and 2017. Since 2016, she is a lecturer at the Partium Christian University in Oradea in concert pedagogy, her main research interest. Since 2015, she is supervisor, lecturer, and head of Hungarian and international research projects at the Doctoral School for Humanities of the University of Debrecen. Since 2000, she is artistic manager for the Faculty of Music of the University of Debrecen and the Foundation for the Art of Future. She is artistic director for the Young Musicians' Summer Academy and Kodály Zoltán World Youth Orchestra. She was awarded the Artisjus Prize in 2010 and the Prize for the Culture of Debrecen in 2019.

Lois Paula VĂDUVA is a university lecturer in the music department at Emanuel University of Oradea. She did her undergraduate studies in Music Pedagogy at Emanuel University of Oradea, Romania and her masters in Musical Art at the same University. She obtained her PhD in musicology at the University of Arts "George Enescu", Iasi, with the thesis "The influence and control of socio-politics in music". After completing her degree, she started teaching music history at Emanuel University of Oradea, Department of Theology - Music Pedagogy where she is currently a Lecturer. Her main topics of research are the relationship between music and the socio-political context and music therapy.

Alfiya VOZNESENSKAYA is an Associate Professor of the Pop and Jazz Music Department at the Kazan State Institute of Culture (Kazan, the Russian Federation), Candidate of Philosophical Sciences, laureate of international and All-Russian competitions. Head of the creative workshop "Sweet Five Music" (Jazz vocal ensemble). She is a lecturer at the institute since 2004; over the years of work, she has trained a large number of students and laureates of national and international festivals and competitions. The areas of expertise by A. Voznesenskaya are related to research in the field of the essence of Russian choral singing as a spiritual phenomenon of culture, and also as a phenomenon of moral, ethical and aesthetic enrichment of Russian society and a personality, and its sacredness. Also, the interests of A. Voznesenskaya concern the field of music, snd pop culture management, and also education management in the field of culture and art. Her research also includes a developing system of digitalization ofmusical art objects. She published her own collections of musical arrangements, settings and versions for pop-jazz vocal ensembles.

SUBSCRIPTION

University Babeş-Bolyai, Faculty of the Reformed Theology,
Reformed Theology and Musical Pedagogy Department,
Review STUDIA UNIVERSITATIS BABEŞ-BOLYAI MUSICA, **ISSN: 1844-4369**
Editorial Office: Str. Horea nr. 7, 400174 Cluj-Napoca, Romania
Editor-in-chief: PhD. Gabriela COCA, tel. 0742-932.923, E-mail: *gabriela.coca.66@gmail.com*

SUBSCRIPTION
We invite You to take out a subscription to our review:
return this subscription to the address: 400174 Cluj-Napoca, str. Horea nr. 7
Attach the XEROX COPY of the bank transfer receipt

Surname[1]... Name...
Institution[2]..
Address...
....
Account Number[3]..
....
Postal code.....................................City..
District...Country...

ISSN	Title	Nr. of copy	Price (see below)	Signature (Stamp)
1844-4369	Review StudiaUniversitatis Babeş-Bolyai **MUSICA nr. / year**		**10 Eu**	
1844-4369	Review Studia Universitatis Babeş-Bolyai **MUSICA nr. / year**		**10 Eu**	

You can pay the reviews price in the following account number:

Destination:
Account Name: Gabriela Coca
Account IBAN Card Euro: RO 03 BTRL 01 304 201 929 390 XX
Banca Transilvania, Sucursala Cluj-Napoca
SWIFT Code: BTRL RO 22
The name of the payment: SUBSCRIPTION FOR THE REVIEW
STUDIA UBB MUSICA

---

[1] Human being.
[2] Legal entity.
[3] For institutions.

University of Babeş-Bolyai, Faculty of Protestant Theology
Musical Pedagogy Department,
STUDIA UBB MUSICA, ISSN: 1844-4369
The address of the redaction: Str. Horea nr. 7, et. III,
400174 Cluj-Napoca, Romania

Editor–in-chief:
Associate Professor Ph. Dr. Gabriela COCA,
Tel. 0742-932.923, E-mail: gabriela.coca.66@gmail.com

Registration number: 133
Date: 12th of February 2009

AGREEMENT OF CHANGE BETWEEN THE INSTITUTIONS

The redaction of the musical magazine **STUDIA UBB MUSICA** of the series **Studia Universitatis Babeş-Bolyai** invites you to make an agreement regarding the change of the music magazines between the two institutions.

In this respect, the two institutions offer each other a copy of the volumes of the musicology studies that are edited by that institution. These copies are considered to be donations, as they will be registered in the library of the institutions that have this agreement.

If our magazine seems interesting to you and you would like to receive a copy of each number please sign/stamp this agreement and send one of the copies of your musical magazine on the address of our redaction.

STUDIA UBB MUSICA Editor–in-chief: **Associate Professor Ph. Dr.** **Gabriela COCA** **Signature:** **Stamp:**	PARTNER INSTITUTION: Name and address: **Signature:** **Stamp:**

INVITATION FOR PUBLISHING

Starting with March 2008, we launched the release of a new series of musicology magazines under the name of "**Studia Universitatis Babeş-Bolyai**", with the title of "***Musica***".

In 2010, after three years of being published, we can announce that **CNCSIS** graded the magazine as a **B+** category, and in december 2012 the CNCS **B** category.

In the same time, the magazine has been given the BDI code as the studies published inside can be found in the following international data basis **ERIH PLUS (2015); ULRICH'S (TM) The Global Source for Periodicals; CEEOL Central and Eastern European Online Library Germany; EBSCO – EBSCOhost Online Research Databases; RILM - Journals RILM Abstracts of Music Literature.**

The magazine is also included in the following international catalogues: **RUG LINKS Find e-Journal** Catalogues and databases at the University of Groningen, Netherlands (RUG) libraries; **Johns Hopkins University Press / Project MUSE; Catalog Biblioteca Nazionale di Cosenza,** Italy; **Catalog Technische Universität Berlin,** Germany; **Catalog ViFaOst: E-Zeitschriften Osteuropa; Catalog E-Journals Library, Columbia University,** New York. *Studia UBB Musica* can be found in an electronic format on **http://www.studia.ubbcluj.ro/arhiva/arhiva_en.php** with the **ISSN 2065-9628**, and it is also published with the code of **ISSN 1844-4369.**

If anyone is interested in publishing with us, we gladly accept your collaboration by editing your studies in an elegantly and qualitative form.

The magazine is published twice a year:

- For **the first number of the year** the deadline for the receiving of the studies is **15th of March**;
- For **the second number of the year** we accept the studies up to **15th of September.**

Taking into consideration the fact that we want to advertise the magazine in the world, we accept **English, German** and **French** as the publication languages; in addition, we need the proofing of the text to be done beforehand. We can receive the studies in an electronic form sent to the following e-mail address:

gabriela.coca.66@gmail.com

We will accept all the studies that have a musical theme.

Due to the musical examples that are inserted in the studies, the authors are asked to apply in their studies the format types that are described on the next page of this invitation. The format type stays the same for each number of the magazine.

The printing of the magazine takes approximate two months, consequently, the **number one** of the respective year will be released in (May) June, and **the second number** will be released in (November) December.

The subscriptions can be made not only by the institutions but also by everyone interested. The enlisting on the subscription list will be sent to the e-mail address:

gabriela.coca.66@gmail.com

The interested people and institutions would be systematically announced by e-mail when the magazine will be released and they would be announced of the price of the magazine.

The Cluj University Press Publishing House establishes the price of every magazine and it depends on the number of the pages of each magazine, as this number is flexible and it varies. This happens due to the number and the extended form of the studies that would be gathered between the publications of the two numbers of the magazine.

The account numbers where the money for the subscriptions will be sent are as follows:

Account Name: Gabriela Coca
Account IBAN Card Euro: RO 03 BTRL 01 304 201 929 390 XX
Banca Transilvania, Sucursala Cluj-Napoca
The name of the payment: SUBSCRIPTION FOR STUDIA UBB MUSICA.

*

We can guarantee the systematic publishing of the magazine, the beautiful design and the efficient management!

We will be grateful if you send this invitation to your relatives and your acquaintances that might be interested in publishing their studies (with a musical theme) with us.

THE STANDARD FORMAT OF THE STUDIES:

Page: A4, Portrait
Margins: Top = 4.8 cm
Bottom = 4.8 cm
Left = 4 cm
Right = 4 cm
Header = 4.8 cm, Footer: 4.6 cm.
Layout – Headers and Footers: Different Odd and Even; Different First Page.
Font: ARIAL, the size of the letters = 11
Alignment: Justify
The line spacing = 1
Footnotes: the size of the letter = 9 (The titles that are quoted into the footnotes will have their translation into English put in brackets.)
- Hanging: 0.35 cm
The Model for Footnotes and References: for books[1], for studies[2].
The Bibliography (named: REFERENCES):
- The name of the author(s) are written with spaces between them
- The title of the literary work is written in *Italics.* The title of the book (musical work) must be in brackets translated into the language that the musical work is published (English, German and French)
- Then follows, separated by comma, the editor, the place of editing, the year, the pages
- The size of the letter: 10
Word of advice: the title of the books (musical studies) that are quoted into the footnotes must be noted in the bibliography as well!
The tables (the musical examples): will be numbered in Arabic (e.g. Table 1), they are aligned on the right hand side, upwards, before the title of the table, then, they are written using bold letters.
- The title of the table: centred, on top of the table
- The size of the letter: 10
The figures: the quality of the pictures, the Xerox copies or the scanned drawings must be very good. Under each illustration, there must be an explication of the figure attached.
- The size of the letter: 10
Each study must be preceded by a SUMMARY into English and into Romanian of 10- 15 lines:
- Indent in the left side: 1.25 cm
- The size of the letter: 10
Each study must be containing under the summary 3-10 KEYWORDS extracted from the study.
- Indent in the left side: 1.25 cm
- The size of the letter: 10
Next to the name of the author (under the title), on the footnote there must be mentioned the name and the address of the institution where he/she is hired, the profession (the didactic rank), and also the contact address of the author. All these will be in *Italic*.

Each study must be containing a short AUTOBIOGRAPHY of the author (10-15 LINES),
placed after the list of the Bibliography.
- The size of the letter: 10.

Please, do not divide the study in sections and don't insert landscape pages!

---

[1] Coca, Gabriela, *Ede Terényi - History and Analysis*, Cluj University Press, Cluj-Napoca, 2010.
[2] Kerman, Joseph, *Sketch Studies*, in: *Musicology in the 1980s: Methods, Goals, Opportunities*, D. Kern Holoman and Claude V. Palisca eds., New York: Da Capo Press, 1982, pp. 53-65.